

Sto Foundation
AIT-Dialog
German Pavilion Venice

Venice Biennale Lab

Maintenance 1:1 Summer School 2023

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Summer School for students as part of the workshop programme of the German Pavilion at the 18th Architecture Biennale and within the organisational framework of the Biennale Sessions. Venice Biennale Lab with the curatorial team ARCH+ / SUMMACUMFEMMER / BÜRO JULIANE GREB, Sto Foundation, AIT-Dialog, universities and vocational schools.





image: Marco Scheider

Venice Biennale Lab 2023



Beyond Maintenance

The act of repairing reflected from an architectural point of view

The Maintenance 1:1 Summer School took place from 4 to 8 October 2023 as part of the 18th Architecture Biennale in Venice. Around 40 students from eight renowned European universities were invited to design a joint project at the Biennale for five days. Open for Maintenance, this year's theme of the German Pavilion, determined the work on site and was reflected in a varied supporting programme comprising lectures, visits and workshops.

Lesley Lokko, the curator of the Venice Architecture Biennale 2023, set the stage for an assessment of architecture and urbanism with her motto "The Laboratory of the Future". The exhibition of architectural concepts and installations aimed to collect diverse opinions and tell the story of a socially oriented, inclusive society. The German Pavilion's contribution followed this idea by presenting the maintenance and utilisation of existing buildings as a social process. The curatorial team of ARCH+ / SUMMACUMFEMMER / BÜRO JULIANE GREB together with the Sto Foundation and AIT-Dialog turned the pavilion into a workshop, a warehouse for building components and a meeting place. Instead of staging the finished product, the focus was placed on the actors and processes. In the context of semester assignments and workshops, students from different architecture faculties demonstrated on site that the refurbishment and upgrading of existing structures should be understood in both a constructional and a social context.

Moving towards sustainable practice through a social turnaround, the Maintenance 1:1 workshop programme translated this idea into reality. From the discourse to the built project, the students dealt with existing buildings in order to look at the impact on the neighbourhood as well as the ecological advantages of continued use. How can local structures and identities be strengthened through the reuse of resources? Using the terms "care, repair and maintenance", the social, material and urban dimension of "maintenance" was explored and became perceptible in the transformations on site. Over the course of the Architecture Biennale, diverse 1:1 projects were created by the individual faculties.

At the end of the Biennale, the Maintenance 1:1 Summer School sought exchange with European universities. Faculties that focus on architectural care work in the context of seminars or design assignments in the summer semester 2023 were invited to apply for participation. Participation was limited to eight universities with five students each. A jury consisting of one representative each from the curatorial team of Maintenance 1:1, AIT-Dialog and the Sto Foundation as well as two invited architects selected the universities on the basis of the submitted semester assignments. The tasks were supposed to address care, repair and maintenance in one's own context at freely selectable locations. An examination of transformative processes on different scales and from different perspectives was conceivable and desirable: This could include implemented building projects as well as theoretical work on the transformation of buildings and neighbourhoods. The re-appropriation of urban spaces or the perpetuation of new networks were paramount for this.

The participation of a teaching person from each selected faculty was appreciated. The students were selected by the universities themselves. Furthermore, student representatives of the 1:1 projects that had been implemented at various locations during the Biennale joined the international teams. During the project week, the participants visited the best-practice projects that had been created in Venice up to that point, reported on their own projects and worked on a joint workshop task. The workshop was accompanied by impulse lectures.

The participating universities were:

BTU Cottbus
Iuav University of Venice
TU Darmstadt
TU Munich
TU Vienna
UC Santiago de Chile
TU Berlin
Veldacademie / TU Delft

Programme

Wednesday, October 4, 2023

Individual arrival and welcome

until 17:00

Check-in at accommodations

18:00

Reception with apero, Laboratorio Occupato Morion

19:00

General welcome by the Sto Foundation and AIT-Dialog, presentation of the German Pavilion curatorial team (ARCH+ / SUMMACUMFEMMER / BÜRO JULIANE GREB), introduction to the theme and programme, presentation of the participating universities

20:30

Dinner at Laboratorio Occupato Morion

Thursday, October 5, 2023

"Universe of Universities" / Think Tanks

09:30

Meeting at Giardini

10:00

Guided tour in groups of 15 to 20 people each

11:30

Individual exploration under defined questions in the working groups; collecting: notations, photos, questions, things, ...

13:00

Lunch

13:30

Welcome at the German Pavilion

13:45

Guided tour by the curatorial team

14:30

Keynote speeches with regard to the semester projects and presentation of the local projects and initiatives

16:00

Discussion

16:30

Lecture: Prof. Inge Vinck, architecten jan de vylder inge vinck, Ghent Building teams for the 1:1 interventions, introduction to safety rules

17:30

Transfer to the sites of intervention with equipment and materials

18:00

Joint visit, organisation of the working groups and the process work assignment 1:1 / Do Tanks

Friday, October 6, 2023

- 09:00** Meeting at the site of intervention; full day of 1:1 work
Practical activity in between discussion
- 18:30** End of the workshop
- 19:30** Lecture: Ricardo Flores, Flores & Prats, Barcelona
- 20:00** Galleria Querini Stampalia

Saturday, October 7, 2023

- "Reporting from the academic front"
Practical activity, academic dialogue, reflection, exploration, engagement with Biennale projects
- 09:00** Meeting at the site of intervention; half day of 1:1 work, clean up
Discussion, preparation of documentation/protocol/layout
- 12:30** Meeting at the Arsenale site
- 12:45** Guided tour in groups of 15 to 20 people each
- 14:30** Individual exploration of the Arsenale site under defined questions in the working groups; collecting: notations, photos, questions, things, ...
Discussion of the documentation/presentation in the working groups
- 18:30** Guided tour of the Salone Verde
- 19:30** Lecture: Carles Baiges, LACOL arquitectura cooperativa, Barcelona

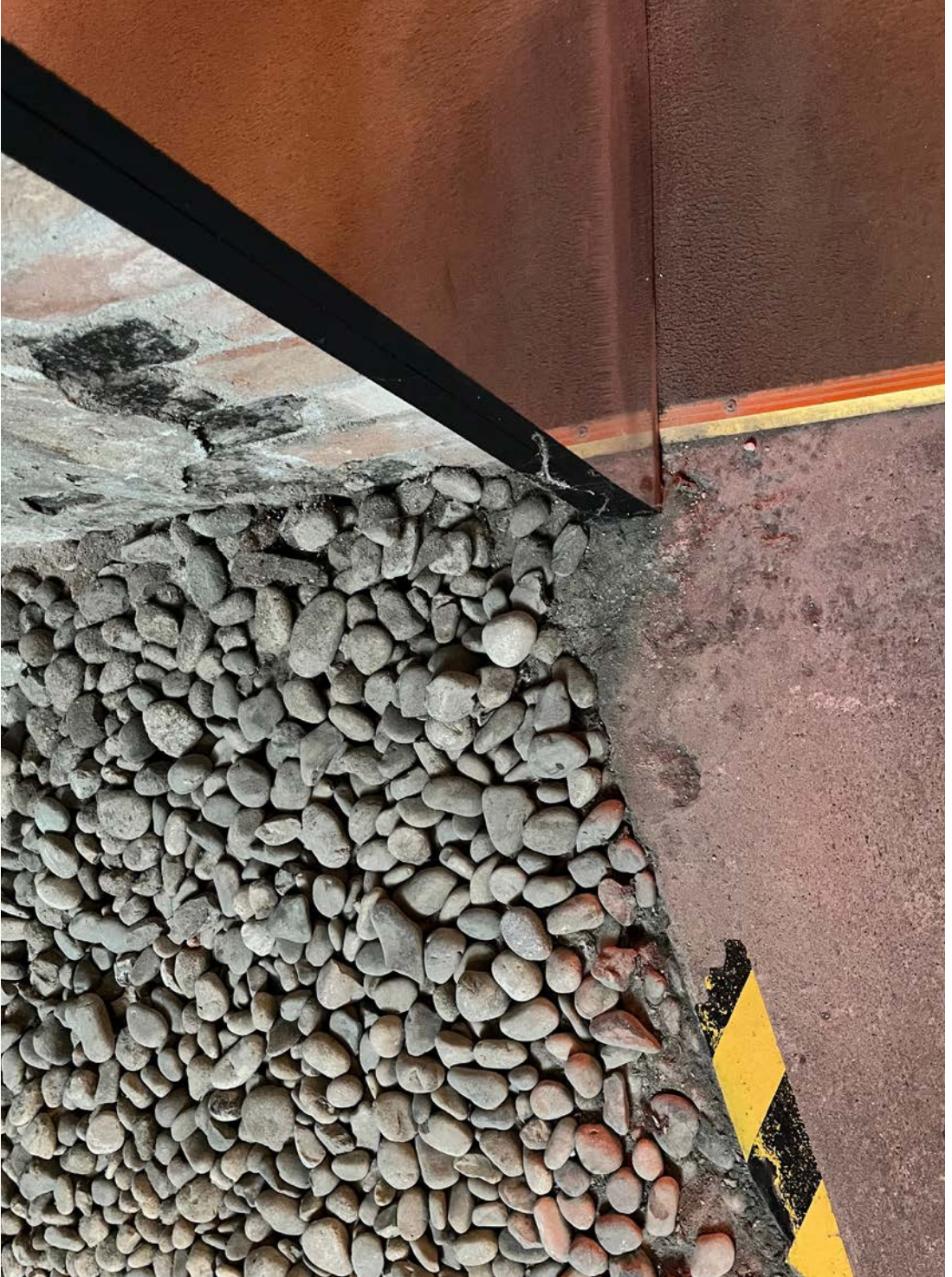
Sunday, October 8, 2023

- Conference and Discussion
Presentation of the workshop results, summary and vision
- 09:30** Meeting at the Giardini site, walk to the German Pavilion
- 10:00** Final selection of the topics and theses for the presentation, sorting of the findings, hanging up of the work/documentation, preparation of the presentation
- 11:00** Start of the symposium, presentations of 10 minutes each
Impulse by teachers, reflection on the created works, final discussion and conclusion
- 13:00** Lunch
- 14:00** Clean up, return equipment
Farewell



Opening Statements: Baseline for Reflection





Ralf Pasel

TU Berlin | Sto Foundation

Repair as a possibility of a creative development

The question of design is central to the process of creating architecture.

In the context of the German Pavilion, this leads to the question of how architectural qualities can be worked out from the perspective of design that go beyond purely functional repair in the sense of restoration and have the potential to generate new qualities in the existing.

In essence, it is about much more than just a functional repair, namely about a further development of design through means of repair. In this respect, it must be critically questioned whether and how repairing, by carrying out a transformative intervention, can awaken an old, broken, obsolete or dead object (/architecture) to new life with a new meaning and a new architectural character. Ideally, after the repair something has emerged that is greater and more meaningful than what existed before.



Uta Graff

TU Munich

**"Every material is stupid in itself,
unless you use it with intelligence."**

Adolf Krischanitz: Architecture is the difference
between architecture, 2009.

Regardless of whether already used or new materials are employed in building, the material and its processing must be used in a meaningful way in the context of the site and task and carefully processed so that it is long-lasting in terms of design, construction and use.

Different questions guide this process:
When does the idea for the materiality of an architecture arise? What role do the context and its material character play in this?

What role do the weather and light play in the choice and processing of a material? Does typology have an effect on the material formulation of buildings? What relevance does use have for the choice of a material? Is the ageing capacity of materials considered in the design?

The aim is to encourage critical reflection on the conscious selection, use and subsequent utilisation of the respective materials.



Renato D'Alençon Castrillón

Pontificia Universidad Católica de Chile

Two pieces of timber

Putting two pieces of timber together in a joint is an architectural problem. Despite belonging to a scale that we usually term "detail", it is not more limited or less important in conceptual or disciplinary terms because of its size.

It bears the potential of articulating in one single design decision the problems and scope of the project at large. To do so, it would require a serious commitment and reflection, one that would turn it from a mechanical material solution into an architectural problem. But, isn't that what architecture always aims at?



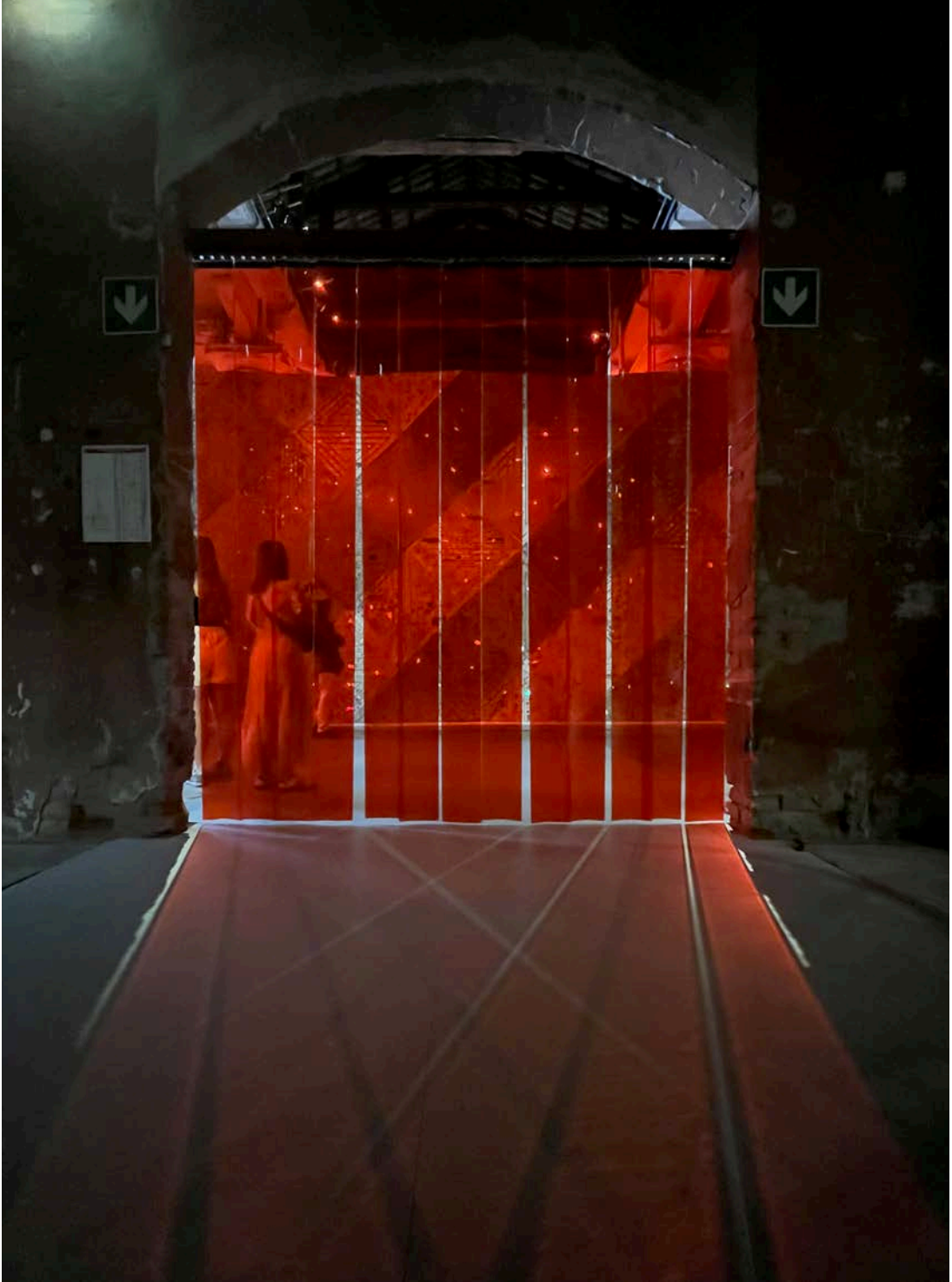
Per Pedersen

BTU Cottbus

How to build on? Learning from the existing

The art of building on lies in recognising the qualities of the existing building, reading and understanding them. The architectural qualities are both conceptual, programmatic, structural, spatial and atmospheric, which can be experienced concretely in space, light, detail, material and surface texture.

We investigate and discuss whether knowledge through care, repair and maintenance – working 1:1 with the material – enables a further access, a level of experience into the understanding of the existing.



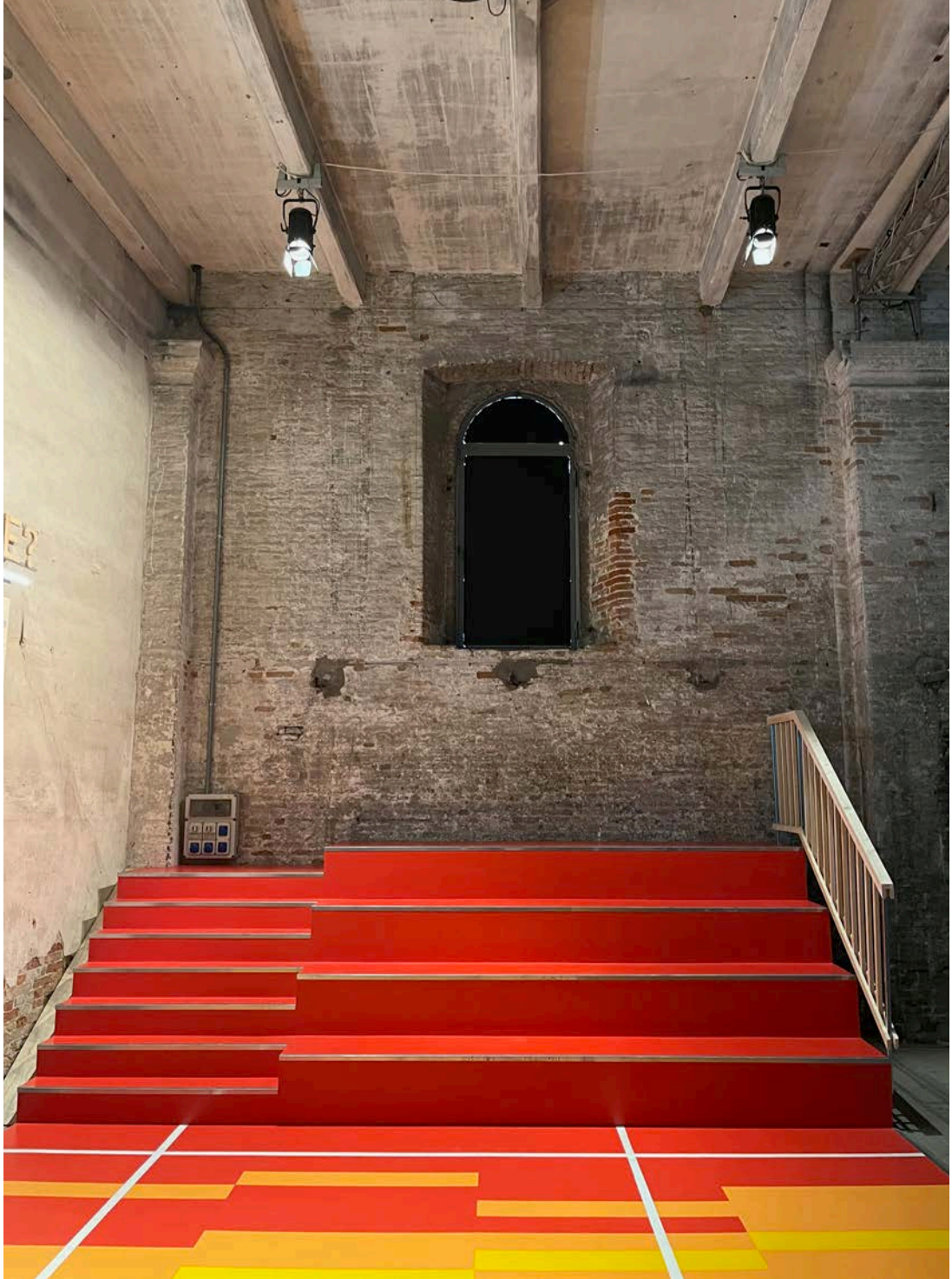
Elke Reichel

TU Darmstadt

A matter of attitude

Taking good care of things, products we have come to love, maintaining them, caring for them and looking after them has been a valuable survival strategy for people throughout the ages, even when dealing with buildings. It has always been a matter of preserving value, ensuring functionality and repairing defects. But who determines the definition of the value of an object or thing? How much residual value remains after a certain period of use, when traces of use show or individual parts break. And is value to be considered only in monetary terms?

Over the past decades, we as architects and as a society have developed an attitude of how we want to build anew. Dealing with careful maintenance, restoration, repair or simply care is a future challenge. How do we want to (re)build? With what attitude do we want to do this in architecture? Is the value of repair high or low? Do we proudly show the traces of repair, or do we hide them as if they never happened. Do we want to keep traces of time visible and tell history, or just keep building as many generations before us have done? Do these issues require intellectual debate, or do they simply emerge as we build? Let's try it out!



Ute Schneider

TU Vienna

Re-activate, adaptive re-use

Re-activate by adaptive re-use is strongly based on the status quo and inherent assets a place already offers. The latter is key if we want to react to the urgent need to reduce our excessive consumption of resources and space that exceeds the planetary boundaries.

We know that diversity is the basis for the city's vitality, and it can only be created over time. We have to consider the status quo, what is built and what is not yet built, including green and natural heritage as the first stage and starting point of an urban transformation process, carried out with a holistic vision as a guiding principle that can adapt to changing circumstances, transforming the city by re-using, re-cycling, re-thinking and re-activating what is already there.



Otto Trienekens Andrea Fitskie

Veldacademie | TU Delft

Health and wellbeing in relation to the built environment

Statement: Every citizen should have access to a living environment that has a positive impact on health and wellbeing. Both spatial and social, as well as economic, political, environmental, and cultural aspects should be considered.

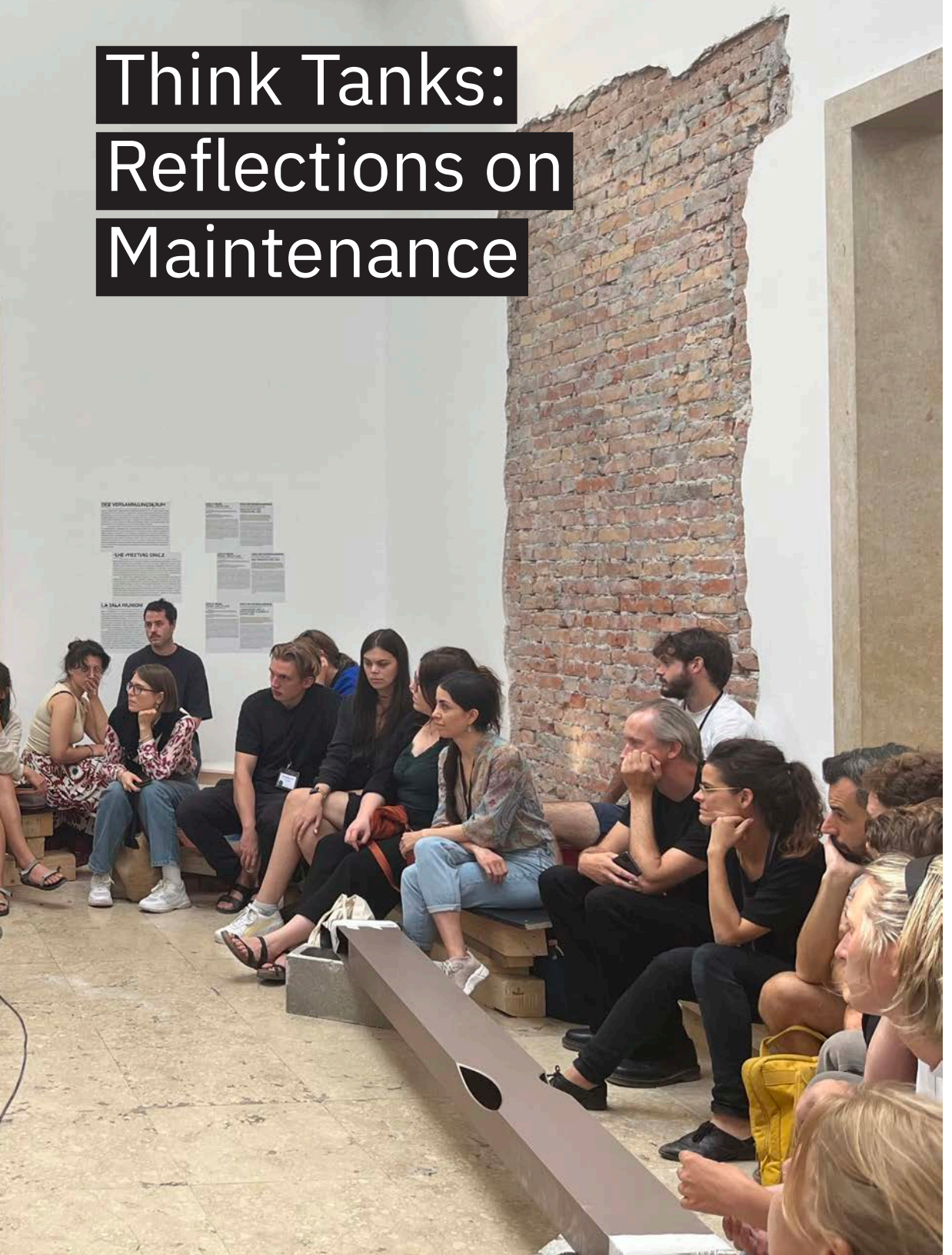
Relevant questions: How can architects/spatial designers play a pivotal role in decreasing health inequalities? How do individual needs relate to strong communities? How can architecture fight anonymity and isolation?







Think Tanks: Reflections on Maintenance





The building should be organically growing, showing different layers of time with its different stories.

image: Nikola Pohl

A Second Life

Giving an existing building a new life

Educators:

Per Pedersen, BTU Cottbus

Alina Wilkending, BTU Cottbus

Participants:

Lizanne Maat, Veldacademie / TU Delft

Nikola Pohl, TU Vienna

Katarzyna Lis, TU Munich

Cora Meussling, TU Darmstadt

Domingo Soffia, UC Santiago de Chile

Marco Badini, Iuav University of Venice

Research Question:

What are the main lessons we can learn from the Biennale regarding the development of future architecture in existing structures?

What can we learn from the different (architectural and social) layers of existing buildings?

How can we transform the quality we recognize in existing structures into new visions?

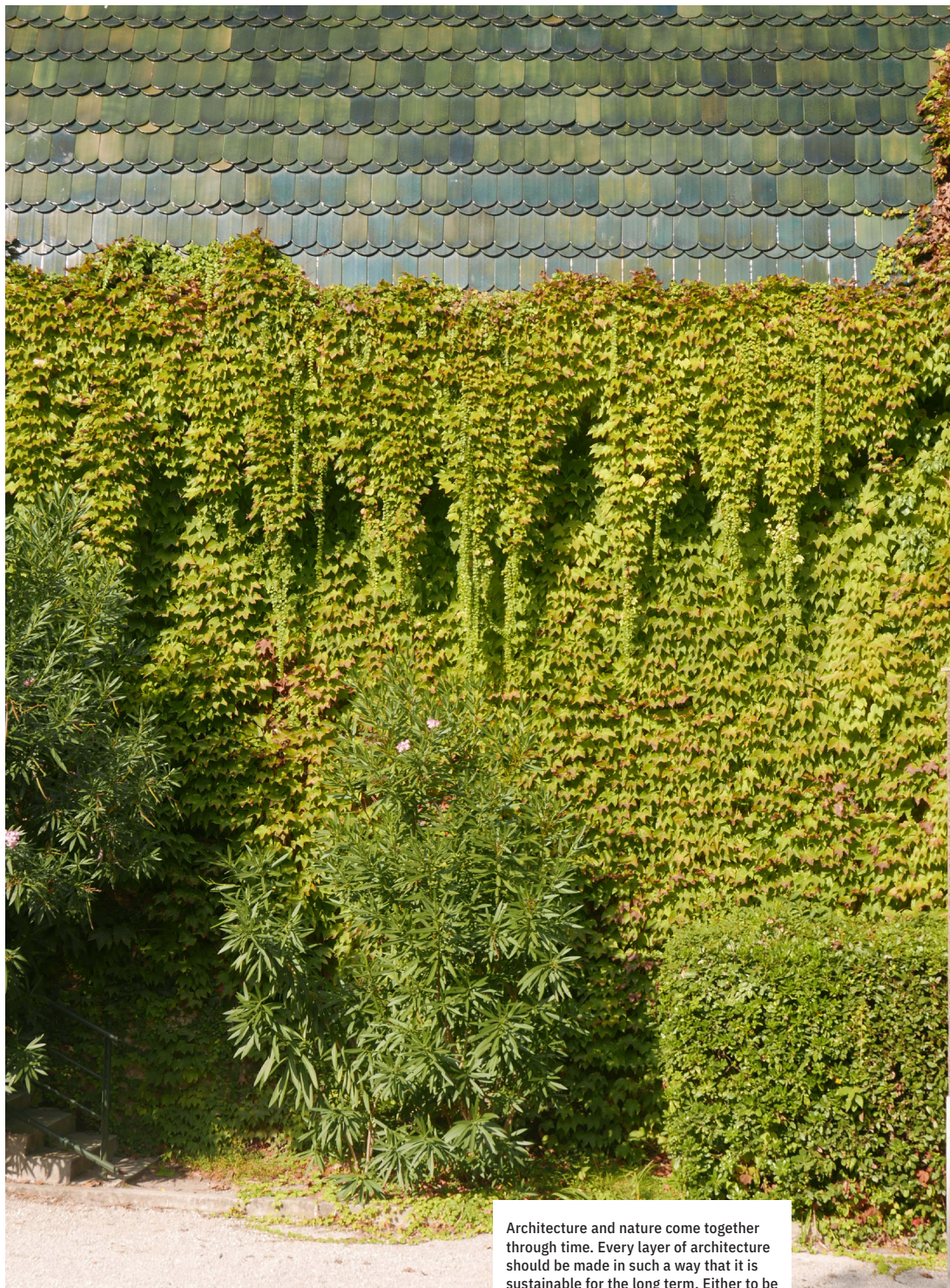


image: Lizanne Maat

Architecture and nature come together through time. Every layer of architecture should be made in such a way that it is sustainable for the long term. Either to be biodegradable in the short term, reusable to allow flexibility or long-lasting and strong for long-term usage.



Mycelium grows by itself, creating beautiful structures that make each piece unique.

image: Cora Meussling

"We must stop viewing buildings merely as structures and instead consider them as living organisms that harmonise with their environment. Reusing materials and buildings forms the cornerstone of this approach."

"Sustainability goes beyond recycling. It necessitates a profound understanding of the context in which a building exists and a thoughtful conception that fosters harmony between mankind and nature."

"Sustainable architecture is more than just a design approach—it is a manifestation of our responsibility towards our planet and our fellow human beings. It is the bridge between past and future, between people and nature, between inspiration and realisation. And in this bridge we not only find sustainable buildings but also hope and visions for a better world."

"The structure should not only be stable and durable but also efficient in the use of energy and resources. It must be viewed as part of the ecosystem that surrounds it."



Historical & cultural

image: Nikola Pohl

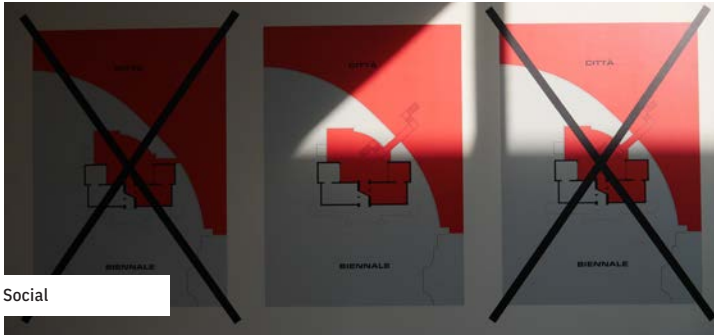
We must stop demolishing old structures and, instead, integrate them into our new visions.



Ecological

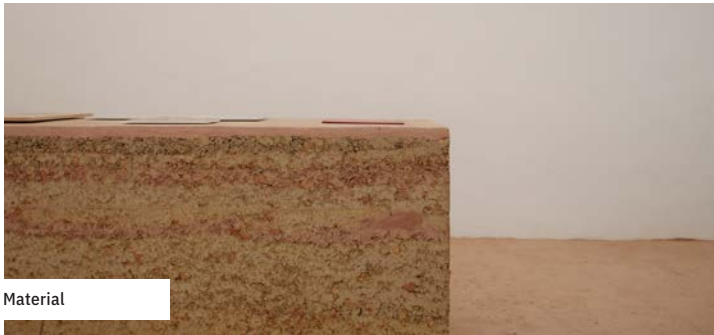
image: Nikola Pohl

A sustainable structure should not only be a physical space, but also a spiritual place that increases awareness of our connection to the environment.



Social

image: Cora Meussling



Material

image: Cora Meussling

Working 1:1 with the material and maintaining architecture is about accepting irregularities and accepting that the building will change over time, not always following the original vision of the architect, but rather creating layered visions of the new building.

"The art of architecture lies in seamlessly integrating diverse layers to create buildings that are not only functional and aesthetically pleasing but also responsive to the needs of society, respectful of the environment, mindful of historical context and judicious in the use of available materials. These layers often intersect and intertwine, presenting complex challenges.

Ultimately, we as planners are responsible for deciding which of these aspects takes precedence, guided by a thorough analysis and a balanced evaluation of these factors."

– Cora Meussling, Nikola Pohl, Lizanne Maat, Domingo Soffia, Katarzyna Lis





The observer effect is the disturbance of an observed system by the act of observation. The action of looking to something in a different way can alter the phenomenon, changing the point of view can unveil different parts of a reality we give to discount.

Observer Effect

Change of attitude

Educators:

Elke Reichel, TU Darmstadt

Alessio Tamiazzo, Iuav University of Venice

Participants:

Gina Guravage, Veldacademie / TU Delft

Gianluca Papa, UC Santiago de Chile

Mara-Michelle Patzelt, BTU Cottbus

Maximilian Rachbauer, TU Vienna

Yevheniia Skok, TU Munich

Dennis Smit, Veldacademie / TU Delft

Beatrice Galassi, Iuav University of Venice

Research Question:

What is all this about?

How did each of the pavilions reflect on the theme?

What's the role of architects in our society?



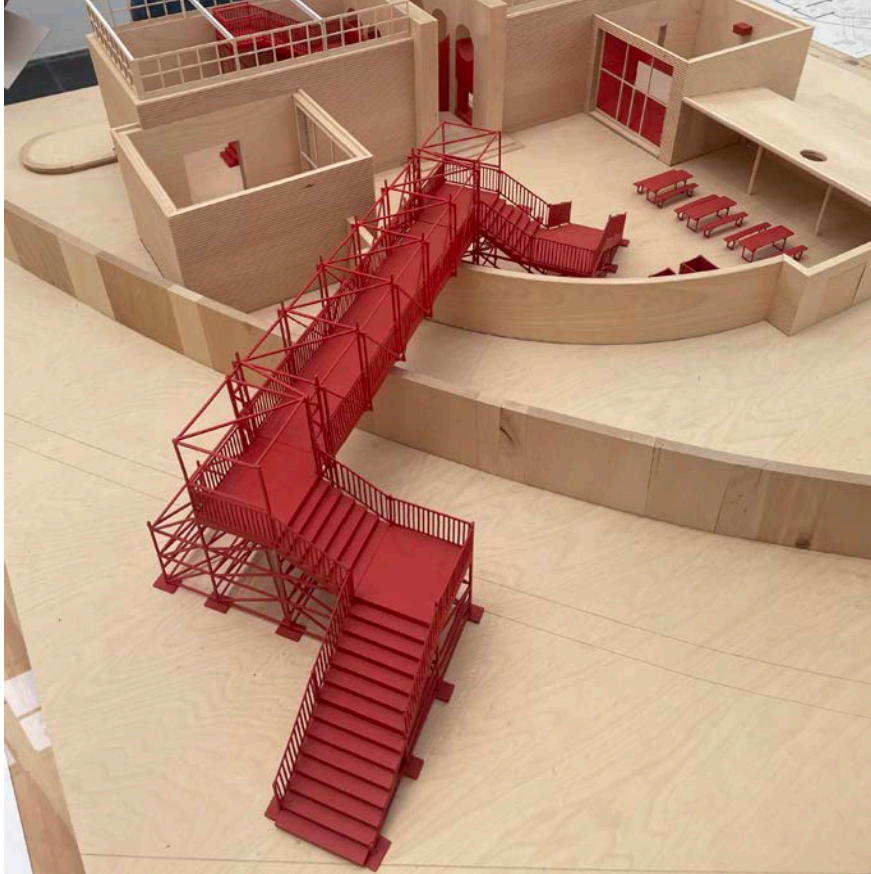
German Pavilion - Open for Maintenance/Wegen Umbau geöffnet

Question no. 1:

What is all this about?

Lifecycle, experimentation, inclusion

As a group, we all felt that if there was an overarching theme for this year's Biennale, it would have to be about "sharing and experimenting". About being able to go through a process of understanding, adopting and adapting other people's ideas and solutions to the very similar problems we all face, in their very unique dimensions. It is instances like this that can really embrace the global identity of our world, while giving value to the local ideas and help us as architects to reflect on ourselves and develop an open way of thinking that could lead us to see the problems not only with our own eyes but with the eyes of the whole world.



Austrian Pavilion - Partecipazione



Polish Pavilion - Datament



Belgian Pavilion - In Vivo



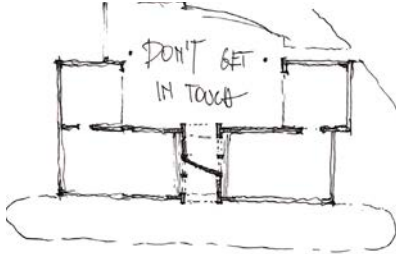
Danish Pavilion - Coastal Imaginaries

Question no. 2:

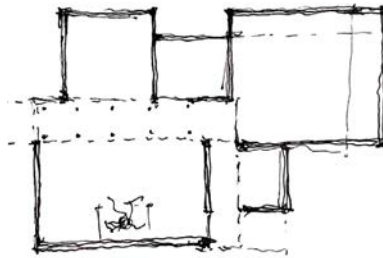
How did each of the pavilions reflect on the theme?

Connection, dialogue, attention

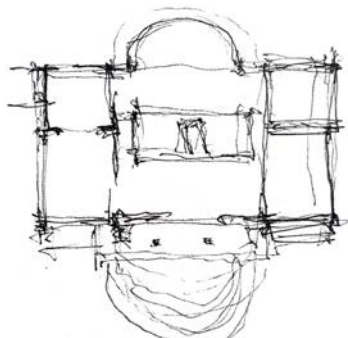
At Giardini, we visited eight different national pavilions and the main pavilion. Each national pavilion interpreted this year's Biennale theme in its own way, drawing from its own experiences, background and current issues. We identified a central theme that, in our opinion, connected all the pavilions: get in touch. This theme manifested itself on various levels and with different topics. Some countries aimed to examine their past or highlight previously invisible communities to gain a clearer view of the future. Others posed questions about how they can address the challenges posed by climate change and learn from others to overcome obstacles.



The Austrian Pavilion attempted to go beyond the confines of the Biennale gardens and connect with the park, reclaiming space for the people. For organisational reasons, the installation, especially the stairs over the fence, could not be completed, leaving it in an unfinished state. This shift in focus drew attention to the issue of the power of disposal over space in a city with limited land.



The Swiss Pavilion is titled "Neighbours". By breaking down walls and creating a shared space with the Venezuelan Pavilion, the building invites dialogue with the potential to create something new.



The German Pavilion reflects on its history, reimagining its physical structure. At the same time, the pavilion's space has been turned into a massive warehouse, gathering materials used in the past Biennale, emphasising their intentional use. The pavilion is barrier-free and inclusive, creating a space for all and foster collective dialogue.



Arsenale - Daar Alessandro Petti Sandi Hilal,
Ente di Decolonizzazione, Borgo Rizza

Question no. 3:

What's the role of architects in our society?

Care, consider, implement

Architects should be moderators and need to have a multidisciplinary look at the problems we are facing. We need to know that we don't know things. There are many more topics, problems and solutions than we as humans can comprehend. Architects should pay special attention to learning new things to be incorporated into our work because of the influence they have on the daily life of people. We need to be open-minded about different influences, ideas and changes. Reflect on how and why people do things differently and consider it in our work. Pay attention to situations, having the curiosity to delve deeper and avoid staying on the surface of knowledge. Make conscious decisions with this approach.



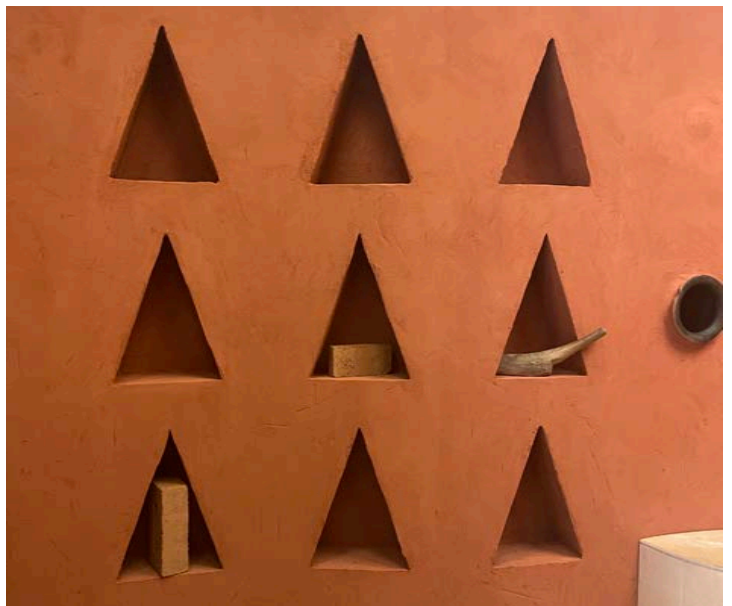
Central Pavilion hall



Austrian Pavilion - Partecipazione



Swiss Pavilion - Neighbours



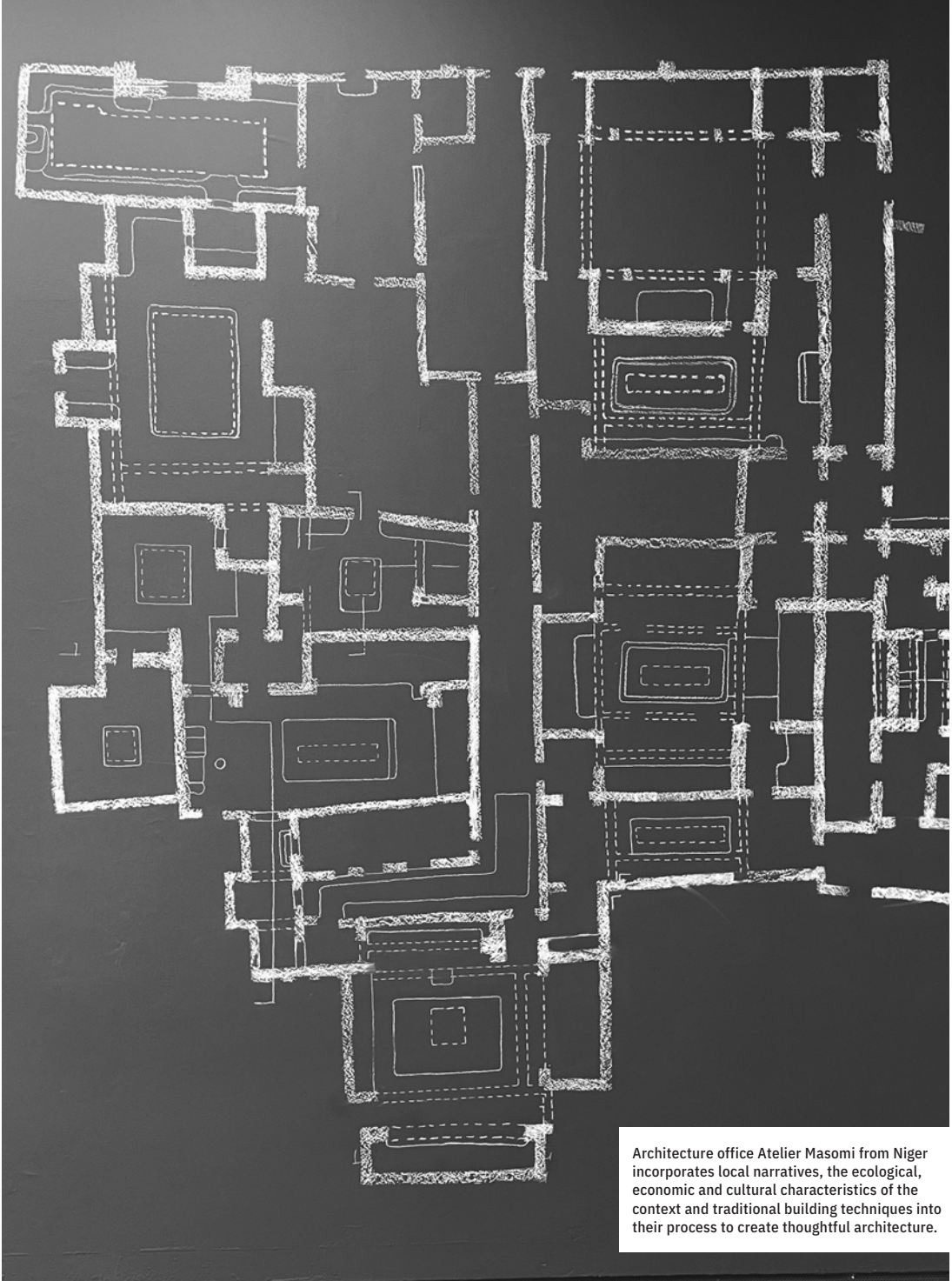
Central Pavilion - Kéré Architecture, Counteract

Nordic countries (Sweden, Norway, Finland)
Girjegumpi: The Sámi Architecture Library



Venezian Pavilion - water garden





Architecture office Atelier Masomi from Niger incorporates local narratives, the ecological, economic and cultural characteristics of the context and traditional building techniques into their process to create thoughtful architecture.

Maintaining Society

Achieving health and well-being by creating common ground

Educators:

Otto Trienekens, Veldacademie / TU Delft
Andrea Fitskie, Veldacademie / TU Delft

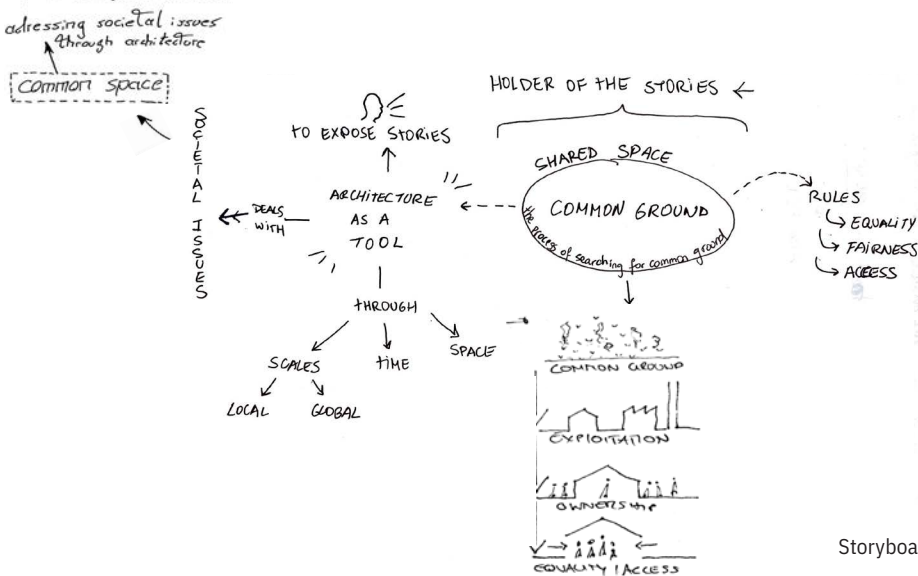
Participants:

Pablo Sanfuentes, UC Santiago de Chile
Elisa Heath, Veldacademie / TU Delft
Gabriela Díaz, UC Santiago de Chile
Thomas Rasmus, TU Vienna
Simon Reichenheim, BTU Cottbus
Florian Roth, TU Munich
Melinda Nasedy, TU Darmstadt

Research Question:

As architects, we are on a quest for the improvement of health and well-being in society. We investigated what kind of systems for change were being discussed at the Biennale, and to what extent those systems could be scalable. Eventually, how can we as spatial designers implement change?

DESIGNING
 MAKING THE SPACE FOR COMMON GROUND → THE ROLE OF THE ARCHITECT
 PRODUCING



Storyboard Common Ground

Common Ground

Health and well-being are important factors in the care-taking of our society, now and in the future. We looked at the Biennale through the lens of these topics. The main objective was to think of how architects can contribute to a healthier society. To assist us in looking at the exhibition from this perspective, we were given four additional questions to ask ourselves while viewing the projects:

1. What is the main theme of the project?
2. What system is projected/addressed?
3. To what extent is the project scalable?
4. How can the project bring change?

After visiting both the Arsenale projects and the national pavillions in Giardini, the group discussed the main themes we came across during the tour. We noted several reoccurring themes from the different projects: new perspectives, giving voice to the unheard; reinventing knowledge, re-learning from knowledge that already

was but was yet to be appreciated; equality, starting out with a level playing field; ownership, who has the right to own what; and Earth, in its physical form and exploitation of it.

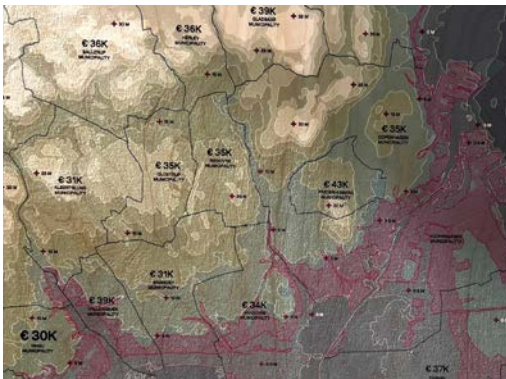
From discussing these subjects, we came to an overarching theme under which we could place all these smaller subcategories: common ground. Firstly, the abstract sense of finding common ground, understanding on another and listening to all groups. Secondly, also in an architectural sense of creating spaces in which people can come together. And lastly, in a literal sense of the word ground as the earth we all reside on.

To encapsulate our findings and articulate the position we think all architects should take up, we constructed a manifest. Herein we described the steps and requirements for effectively creating common ground. And through doing so, being able to maintain society as a healthy one.



Project: Griot by Studio Barnes

Through archaeology and anthropology the foundational architectural canon, the column, is reconstructed through narratives of African Diaspora. The project highlights how new knowledge can be produced by looking at architecture from a combination of different disciplines.



Danish Pavilion: Coastal Imaginaries, curated by Josephine Michau

A dramatic representation of future scenarios of Copenhagen shows the effects and the possible evolving of the coastline. The threat of inequality becomes clear. When the land becomes scarce and the values inevitably go up, one can only imagine who will be able to afford to remain on the land in the future.



Project: XHOLOBENI YARD by Office for Political Innovation

Questions about ownership of land, the exploitation of the Earth, segregation and inequality of people were raised, when viewing how the titanium-coated materials used for self-cleaning glass and facades in New York are extracted from local ecosystems, which leads to the exploitation of Xholobeni, Africa.

Manifest

Maintaining Society

**To achieve health and well-being within society,
we must create spaces of common ground.**

Architecture has always dealt with societal issues through different scales. It is our most powerful tool to implement common ground.

Therefore, it is essential to construct a foundation of narratives and knowledge within the framework of fairness and equality.

Consequently, we need to reinterpret society and question ownership. Through looking to the past and understanding our history, we can understand how to create common ground in the present and in the future.

By caring for our environment and abolishing the exploitation of resources, we can achieve a healthier physical ground, which is the first step of transforming towards common ground.

The refurbishment of the Lloyd Leon Community Centre, which was made available to the community following the Brixton Riots, shows the importance of creating common ground to extend the lifetime of communities, thus maintaining society. Project: Gbolade Design Studio





Re-Activate, Adaptive Re-Use

Consider the status quo,
what is built and what is not yet built

Educators:

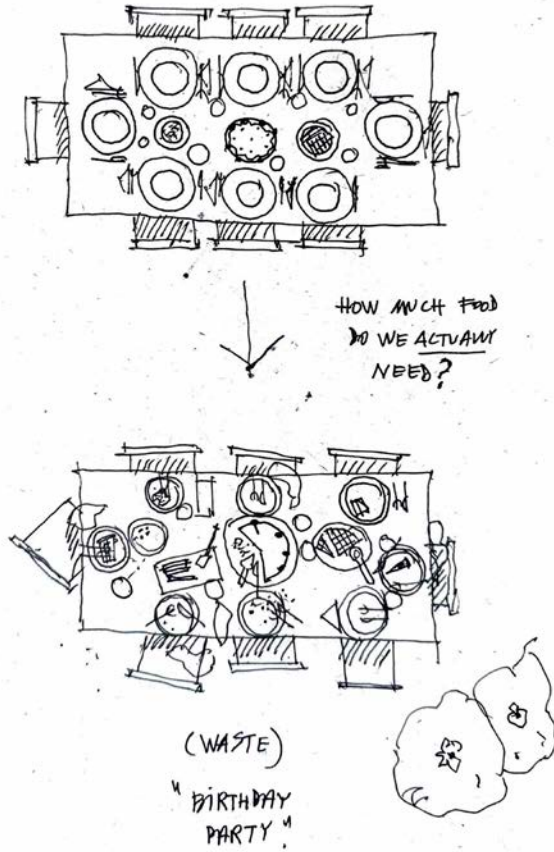
Ute Schneider, TU Vienna
Almar de Ruiter, TU Vienna

Participants:

Hugo Blom, Veldacademie / TU Delft
Anouk Meurice, KU Leuven
Nevena Radanovic, TU Darmstadt
Sebastian Rodriguez, UC Santiago de Chile
Tobias Van Hecke, TU Munich
Camilla Di Biase, Iuav University of Venice
Constantin Schmitt, BTU Cottbus

Research Questions:

1. What is the main theme?
2. How to apply it on a bigger scale?
3. How can architects participate in the system?
4. Can these examples actually make a change?
5. What is the position of us, architects, in any of this?

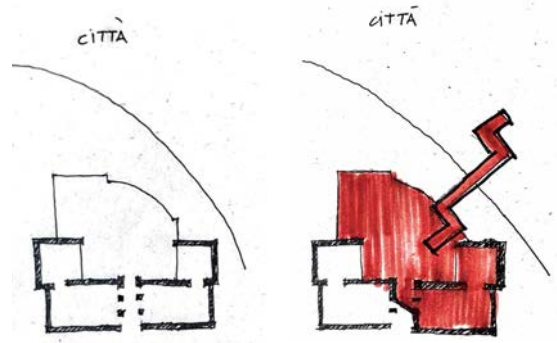


1. The first theme we need to consider is that everything is connected. There is a basic principle of interconnectedness that we need to embrace and integrate into our lives and our society. Architecture is more than function, form, colour and material.

Another theme that is strongly present is that there is hidden, multi-layered knowledge which has been suffocated and disregarded for centuries. The exhibition shows us that the Global South is finally breaking free from being tortured, systematically silenced and suppressed. It shows us the natural assets of indigenous cultures, their cultural heritage and consequences of the years of colonisation.

Another aspect of the exhibition is the importance of understanding the environment and actually being part of it instead of trying to control it.

2. In today's globalised world, it's crucial to approach our thinking from both a global and local perspective. To truly understand the impact of our actions, we must consider at least three distinct scales: the individual building, the surrounding neighbourhood and the broader city. What affects one scale invariably ripples through the others.



Our capacity to address intricate, interconnected systems is impressive. However, it's time to refocus our attention on local systems, starting right at home. This means asking ourselves fundamental questions about our consumption patterns. What does it take to produce the food we eat? What's the entire supply chain behind it? How do we manage waste, and what are the consequences of our consumption? The more we localise these processes, the greater the positive impact we can have on our environment.

It's worth noting that our ability to act isn't limited to the local scale alone; we also have the power of scale and site. By utilising the resources available to us, we can champion local circularity, which is inherently more sustainable than a nationwide approach.

From an economic standpoint, scalability often appears highly efficient, but it's essential to recognise its potential dangers. Balancing efficiency with responsible, localised practices is key to fostering a sustainable future.

3. When we think about the question at hand, we realise that there are many factors to consider – things like geography, population, different ways of living, and how we conduct our work. We need to understand what these structures require and look at what we can learn from other countries, sharing knowledge even when working in different cultures.

What is the difference between "sustain" and "support"? Supporting someone means helping them for a while and then letting them stand on their own. On the other hand, sustaining involves building a long-term relationship and keeping it going.

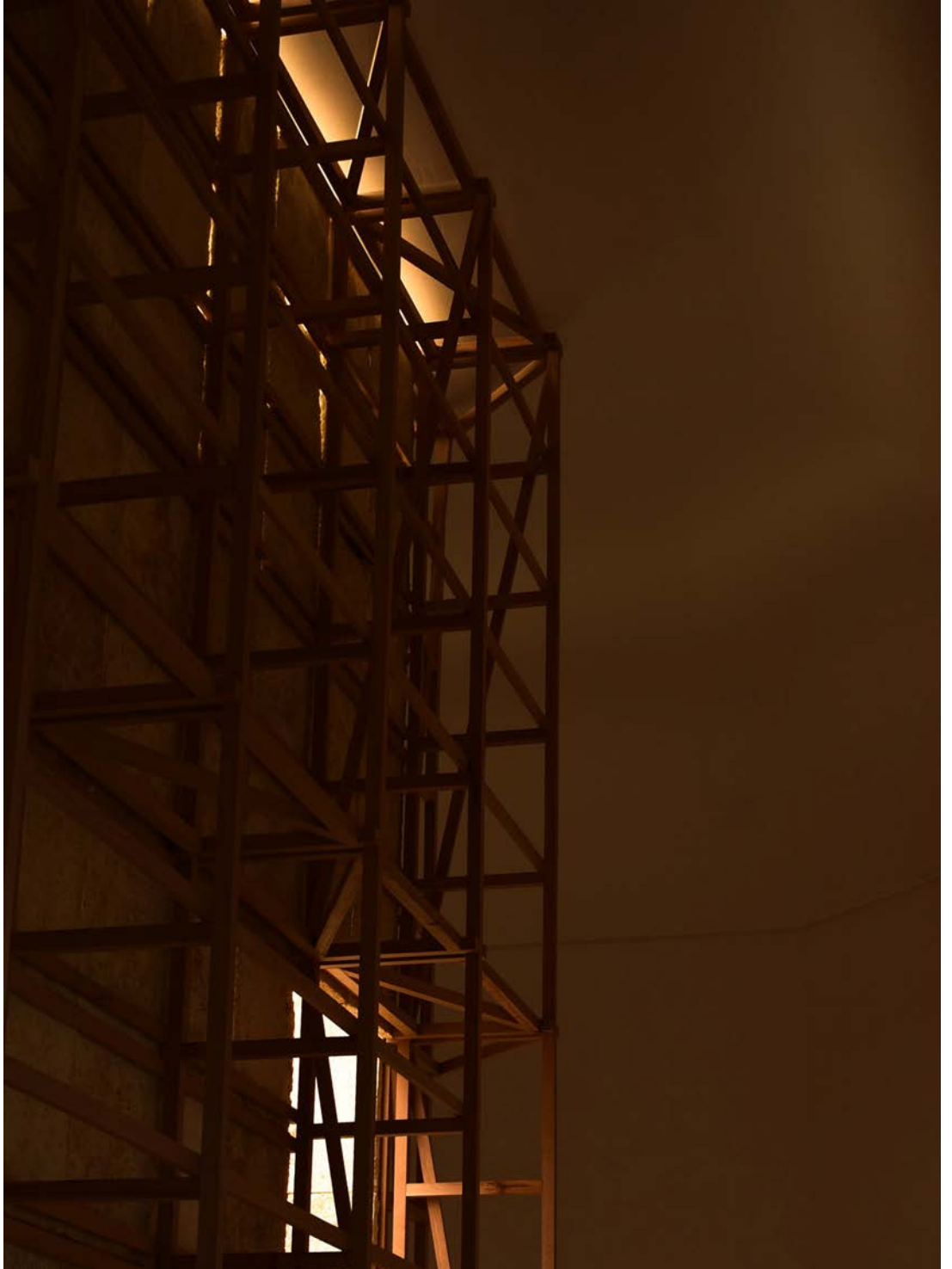
In the world of architecture, it's crucial that people not only accept but also connect with the elements and installations we create. If they don't feel a connection, there won't be anyone to take care of them. To foster this connection, we must actively engage, listen and contribute without letting our egos get in the way. We become the support system that helps create spaces and elements for people to enjoy and use.

4. We should revitalise our local connections, making the most of the opportunities available today. This involves creating a narrative for the place that adapts to what's already there.

For example, let's consider stools and flowerbeds. Should we change their colors, paint them, or leave them as they are? Keeping the colour as it is allows the material to develop a natural aging effect over time, something many people appreciate.

We don't need to strive for overachieving perfection or starting from scratch. Instead, we should work in harmony with the existing spirit and character of the place.





We have to consider the memory of the material because an object is a storage in so many ways. Last but not least, it is possible to make a change if we reflect on the importance of the *genius loci*, the spirit of a place. Places should not be forced to be one particular way, they need time to unfold their potential and establish their character.

One can say that it is very much possible to make a change if we have respect towards everything that is already there.

5. We should consider ourselves as mediators between different disciplines and protagonists, and still manage to be a part of the process, not above or outside of it. Our biggest task is to implement design integration, which means

enabling maximum synergy of different expertises in order to create the spatial qualities that will correspond with needs, habits, culture, tradition, religion and many more aspects of the places of people they are designed for. Our guiding values should be more inclusive.

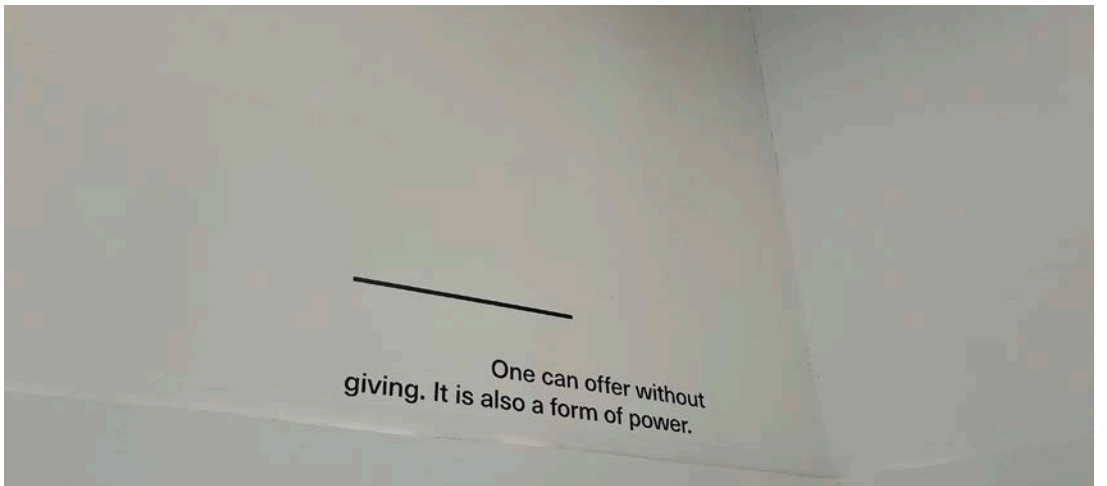
Finally, we have a responsibility to show what is possible, but we should not impose our opinion or build narratives of how something has to be done on others.

So how can we be agents of change?

We have to be very aware of the underlying systems that surround our profession, and even more important, we have to be mindful of ourselves and our actions.

"All changes, even the most longed for, have their melancholy. For what we leave behind us is a part of ourselves; we must die in one life before we can enter another."

– Anatole France





Passing the Materiality of the Giardini Wall

Educators:

Uta Graff, TU Munich
Max Treiber, TU Munich

Participants:

Dina Al-Hamdany, Veldacademie / TU Delft
Vanessa Heiden, BTU Cottbus
Beatriz Pinto, UC Santiago de Chile
Ruri Kishida, Iuav University of Venice / Kogakuin University
Magdalena Hummel, TU Vienna
Hannah Hüttenberger, RPTU Kaiserslautern
Johanna Straub, TU Darmstadt

Research Question:

Is the event breaking up the knowledge to communicate solutions and findings? Or is it just a presentation of knowledge? What role is a material playing in different contexts? How should we as future architects deal with imperfections or scars of buildings and materials and how can we embrace them?

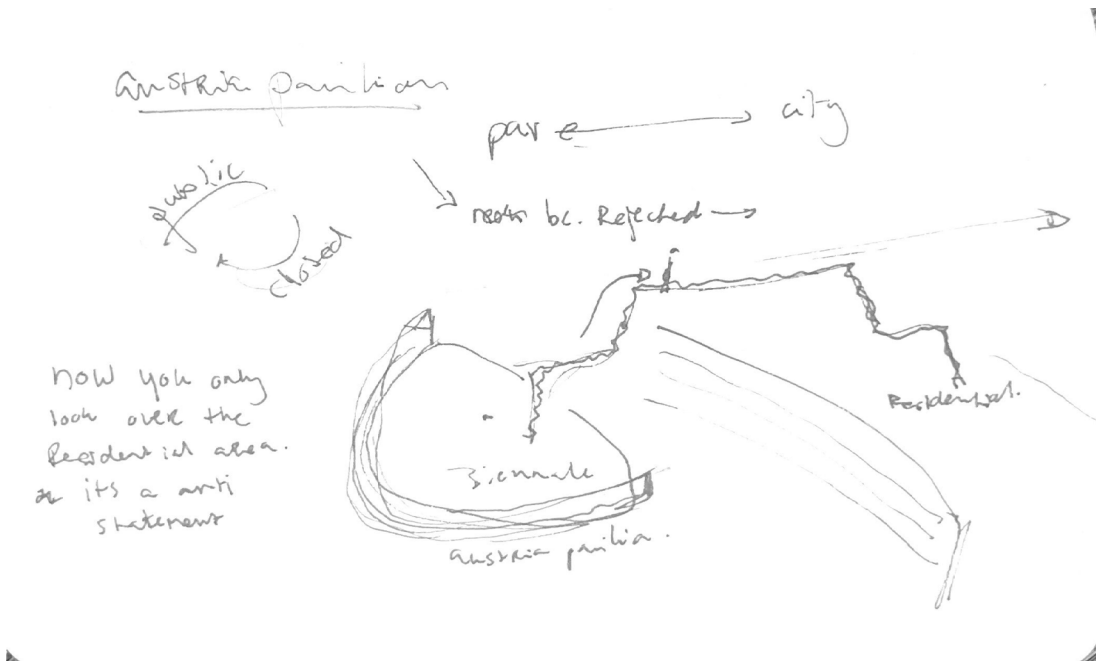


As a group, we strolled through the entrance walls, unaware of the fact that it wasn't just the security personnel scanning our tickets that formed a barrier between the outside and inside of the Giardini Wall. As we walked along the gravel pathway, we encountered our guide, who would lead us to the first pavilion we were to visit that day – the Austrian Pavilion.

This modern building was very secretive about what's inside. As we read the text "Partecipazione Beteiligung", we walked further, analysing the model of a bridge stretching from inside the Giardini Walls across it to the other side. The bridge would end in the residential area and create a path for the outside world to enter.

As our exploration continued through this white space, with the red colour guiding us, we made our way around the corner. To our surprise, we were confronted with large prints of the plans for this bridge, with the word "rejected" on them. Peering out of the door, we saw what had been done: a bridge that never reaches the other side.

The materiality, politics, social structures and current economic system forced this statement. The architects obeyed the rules and subtly conveyed their message by exposing this bridge that never was. It urged us to reconsider our role as architects in disrupting systems, attempting to create backdoors, openings or bridges for the public to enter the space that should be theirs in the first place.





Through the use of materials that reflect the context and environment in architecture, we can respect the culture of a place and uphold its dignity. Each location has its unique geographic, cultural, historical, and environmental character that cannot be replicated. By selecting materials that protect the interior from external factors and incorporate the characteristics of the surroundings, we can create a design that complements the environment. The selection of materials is a crucial part of the design process, as it determines the final outcome.

When renovating existing buildings, it is essential to consider their genealogy. For example, the Japanese Pavilion for 2023 featured a roof cur-

tain made of recycled polyester, which reflected the properties of Japanese building materials and controlled the strong solar radiation in Venice. As globalisation progresses, more building materials become readily available, providing countless options. However, architects must nurture the place even after completion and remember that the earth belongs to all.

"Continuing to nurture the place after the architecture is formally completed" and "The Earth belongs to all" are quotes from Takamasa Yoshizaka, the pavilion's architect. By capturing the context and material, we can create designs that support the dignity of the land.





The lecture by Inge Vinck in particular, which we listened to during our time in Venice, raised the questions of how we as future architects deal with imperfections or scars of buildings and materials and how we can start to embrace them.

One important realisation was that we should look at the imperfections of buildings just as we look at human scars. According to this, we need to accept the scars of a building or a material and need to learn how to deal with them and maybe embrace them rather than hiding them.

This can also be referred to one of the messages we personally took from Ricardo Flores. There is the potential to really take time when starting a

project to learn about the building and its materials you are working with. For example, thinking of the old doors Ricardo Flores dealt with, the process of drawing or building a model is a method to handle the material respectfully. It is also a way to discover how beautiful existing materials can be and learning to love there scars and imperfections. So maybe the goal here is to minimise the intervention while maximising the impact this intervention will have.

This respect for existing materials became also apparent in the German Pavillion projects we did all over the city.



image: architecten de vylder vinck tallieu

6
Powers of Colors

① WHY?

Plan
Change
New material
REVISE
Risk/uncertainty

1- Maintenance is what we are going to work on in the future
 * Maintenance is going to be the main process of work in the future.

② WHAT?

SWITCHING
ROTATIONS
REVIVE
radical / complexity
to point 1

2- There is a coherence in starting X from existing materials
 * Design process: detail to concept vs. concept to detail equals coherence vs.

③ CHOICE How?

Material
Logistics
Change
FUNCTION
SKILL
Tools

3- But there is a question about how are we going to maintain it (point 2)
 * Each element owns a variety of characteristics, express several different aspects - which one to be maintained (and therefore, which one going to be given up for change)?

④ KEY CONCEPT

Ubiquitous
RELIABILITY
FORWARD THINKING
containing / change

4- Change is the key, embedded in the element (or existing work / resource)

Maintenance of the Future

Educators:

Renato D'Alençon Castrillon, UC Santiago de Chile

Paola Alfaro D'Alençon, UC Santiago de Chile

Participants:

Katharina Kircher, TU Vienna

Eric Höfer, RPTU Kaiserslautern

Amani Alshikh Ali, BTU Cottbus

Alexandra Kapelle, TU Darmstadt

Ward Alblas, Veldacademie / TU Delft

Bram de Graaf, Veldacademie / TU Delft

Research Question:

Conflict in maintaining and change: Are change and maintenance contradicting each other?

(1)

WHY?

Maintain

REPAIRING

IMPROVE

new material

REUSE

Redefining

1- Maintenance is what we are going to work on, in the future
 » Maintenance is going to be the main process of work in the future.«



WHAT?

RESOURCES

SYNERGIES
POTENTIAL

Context

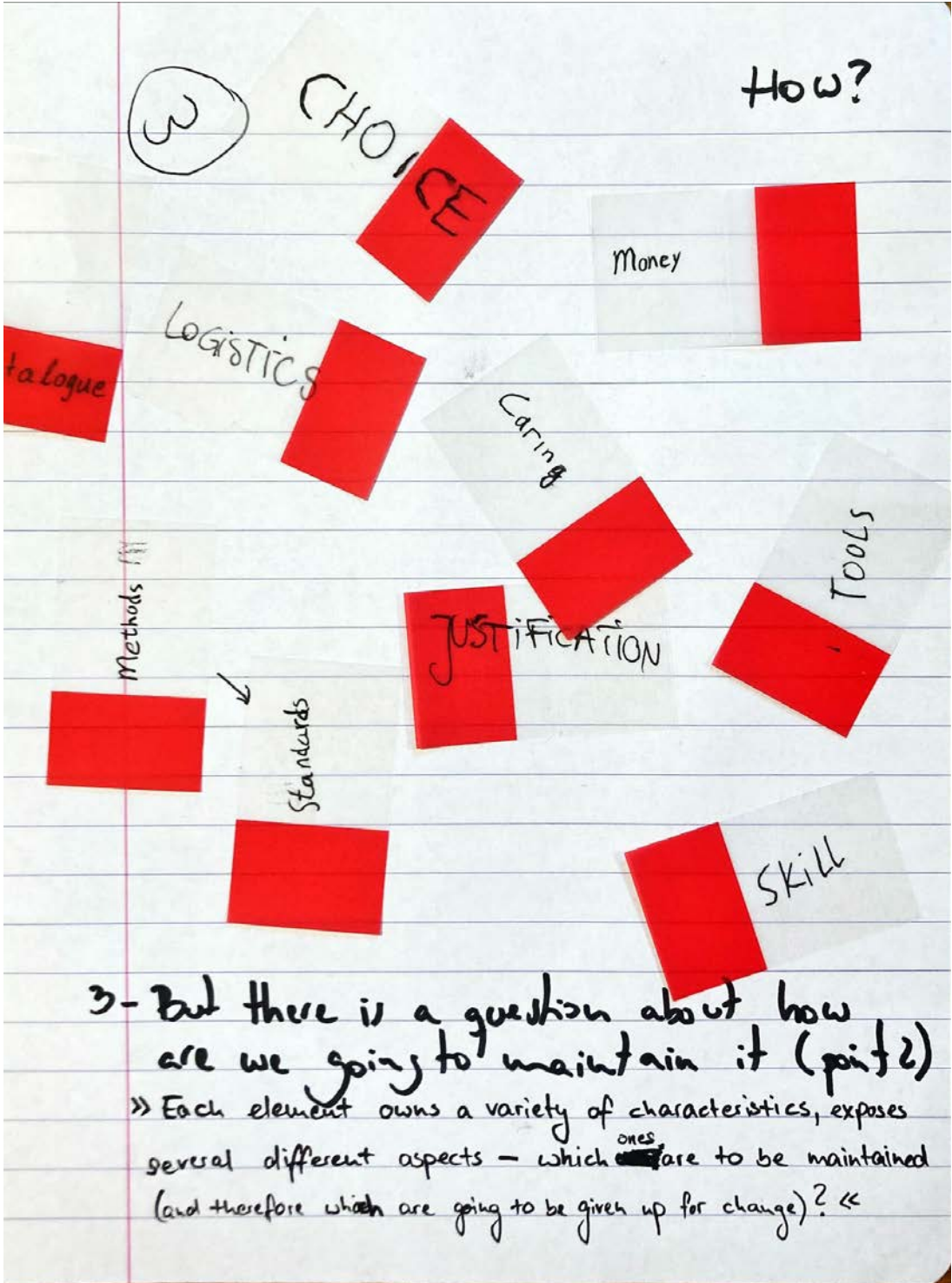
REVIVE

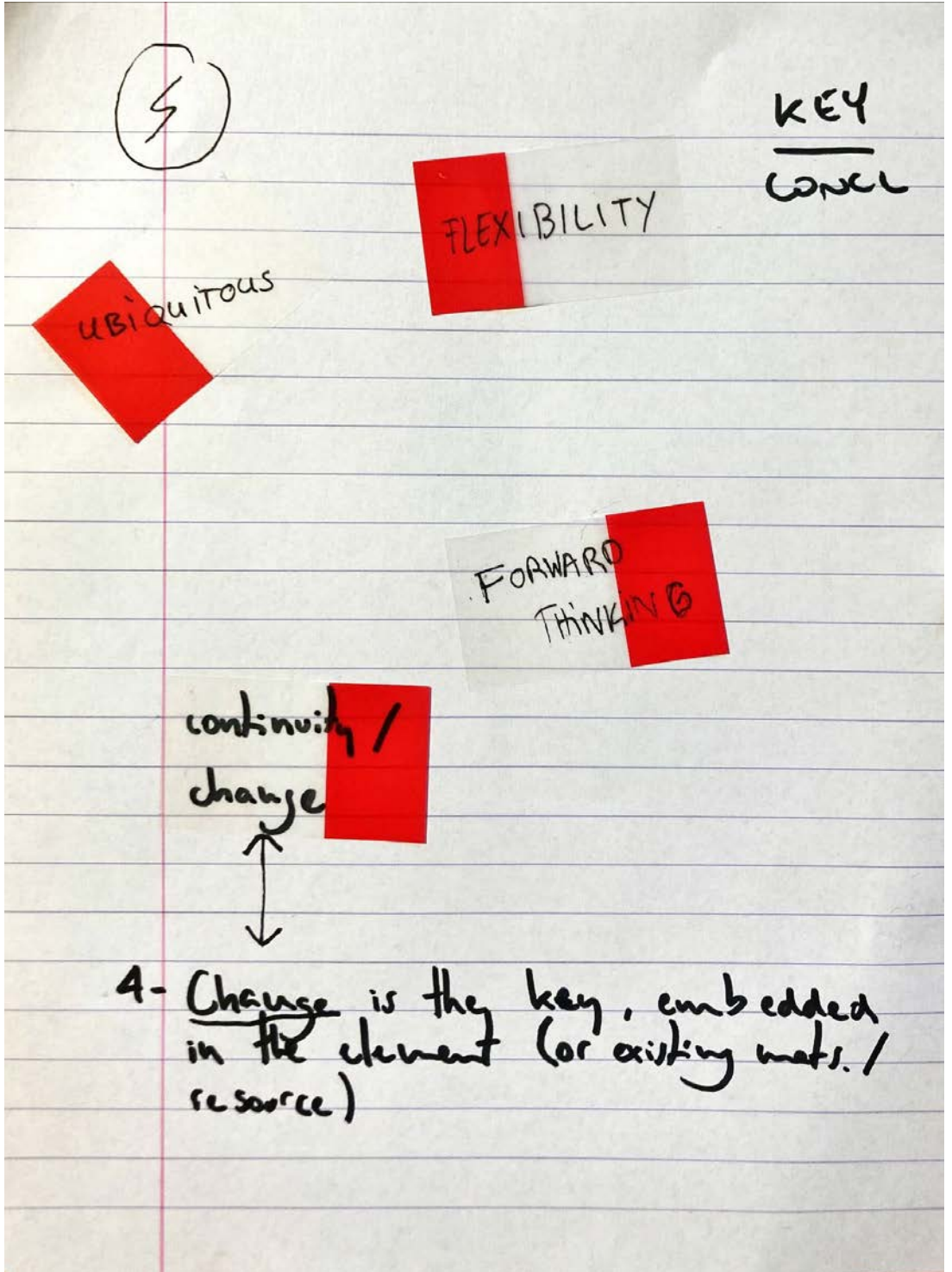
radical /
compromising

to point 1

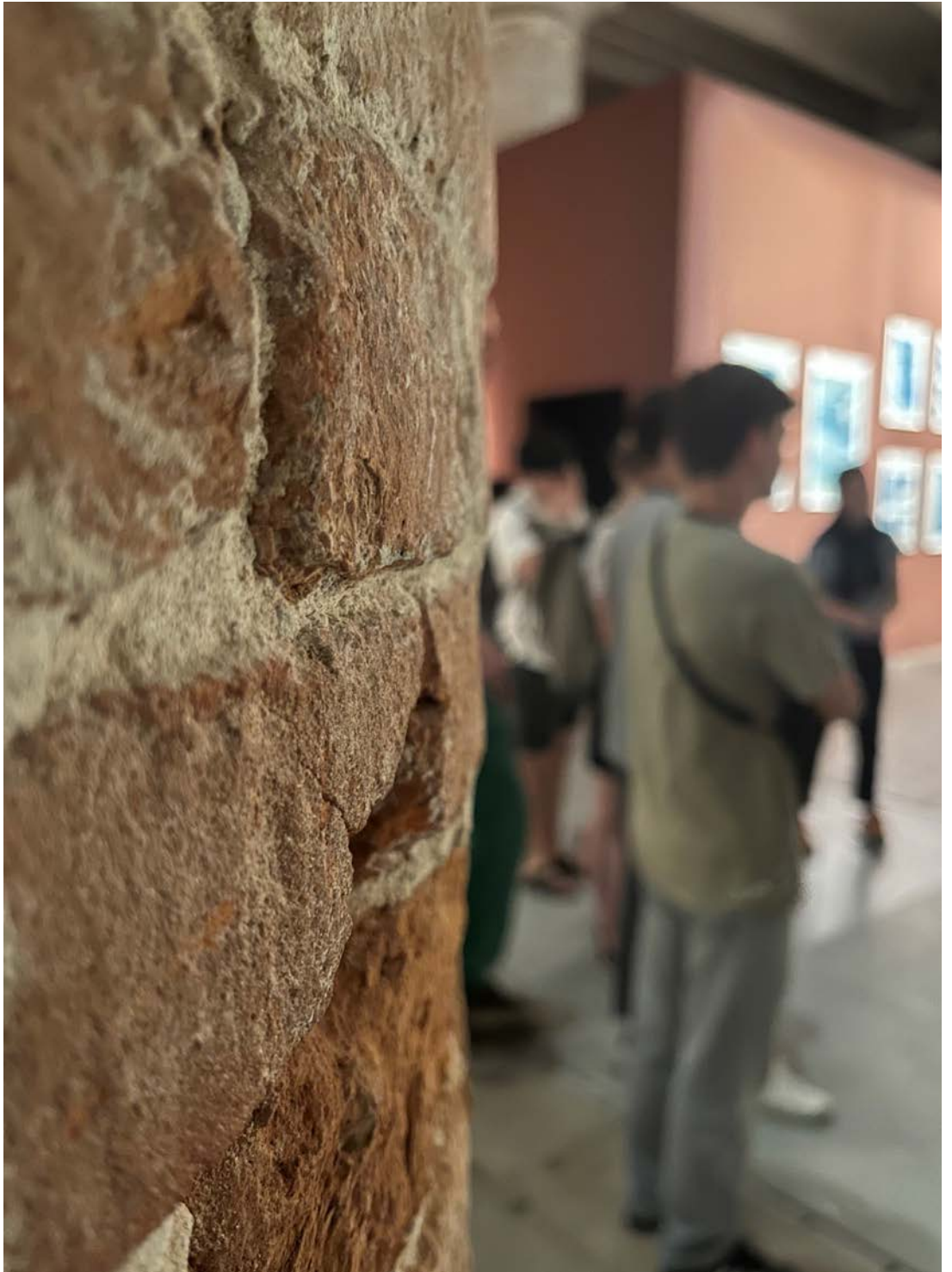
2 - There is a coherence in starting
* from existing materials

>> Design process: detail to concept vs.
concept to detail equals coherence ss













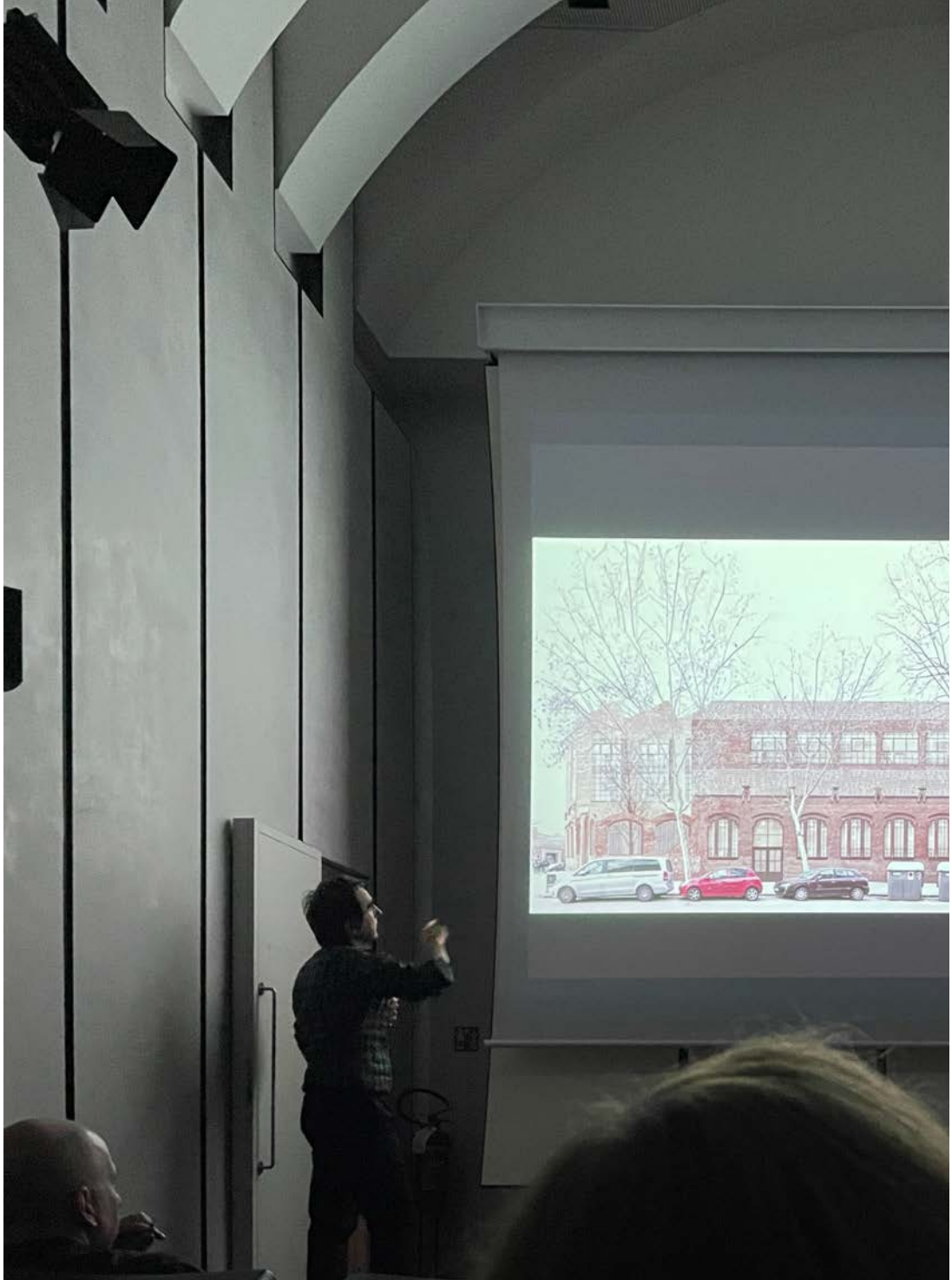






Input: Methods from Architectural Practice





Ricardo Flores

Flores & Prats, Barcelona

**"You can take what you find and
you try to be in balance with it."**

**"You can work with what is there –
it's a quality you already have."**

**"The best way to learn is drawing –
it's a mental library."**

In his lecture, Ricardo Flores was elaborating on the multi-layered knowledge of drawing, the qualities of the existing fabric and the curatorial aspect of work-

ing with found structures. In the design process of Flores & Prats, the complexity of a project starts by dismantling the existing.



Inge Vinck

architecten jan de vylder inge vinck, Ghent

**"You always have to look where
you don't expect to find the solution."**

**"We're not building forever –
we have to think about what people will do with it."**

**"Repairs are like scars –
you have to learn how to live with them."**

In their projects, de vylder vinck work with high precision on the imperfect condition of an ever changing architecture. The emerging historical layers of the past, the present and the future are combined

to create a new architectural identity. As architects, they interfere with the buildings and they're not afraid of getting their hands dirty.



Carles Baiges

LACOL arquitectura cooperativa, Barcelona

"Why participation? Because we don't have all the stories of all people's needs. We need the knowledge of their experiences."

Architects have the tools to help people solve problems. They have more skills than sticking and sorting Post-its in participation meetings. They are able to explore and show a variety of options and opportunities and assist people in making their own decision. Even if it's the 'wrong' one.

In our field of work, we must therefore be conscious about our role and about the following question: Who does architecture belong to? Is it the architects, the citizens, the municipality, ...?





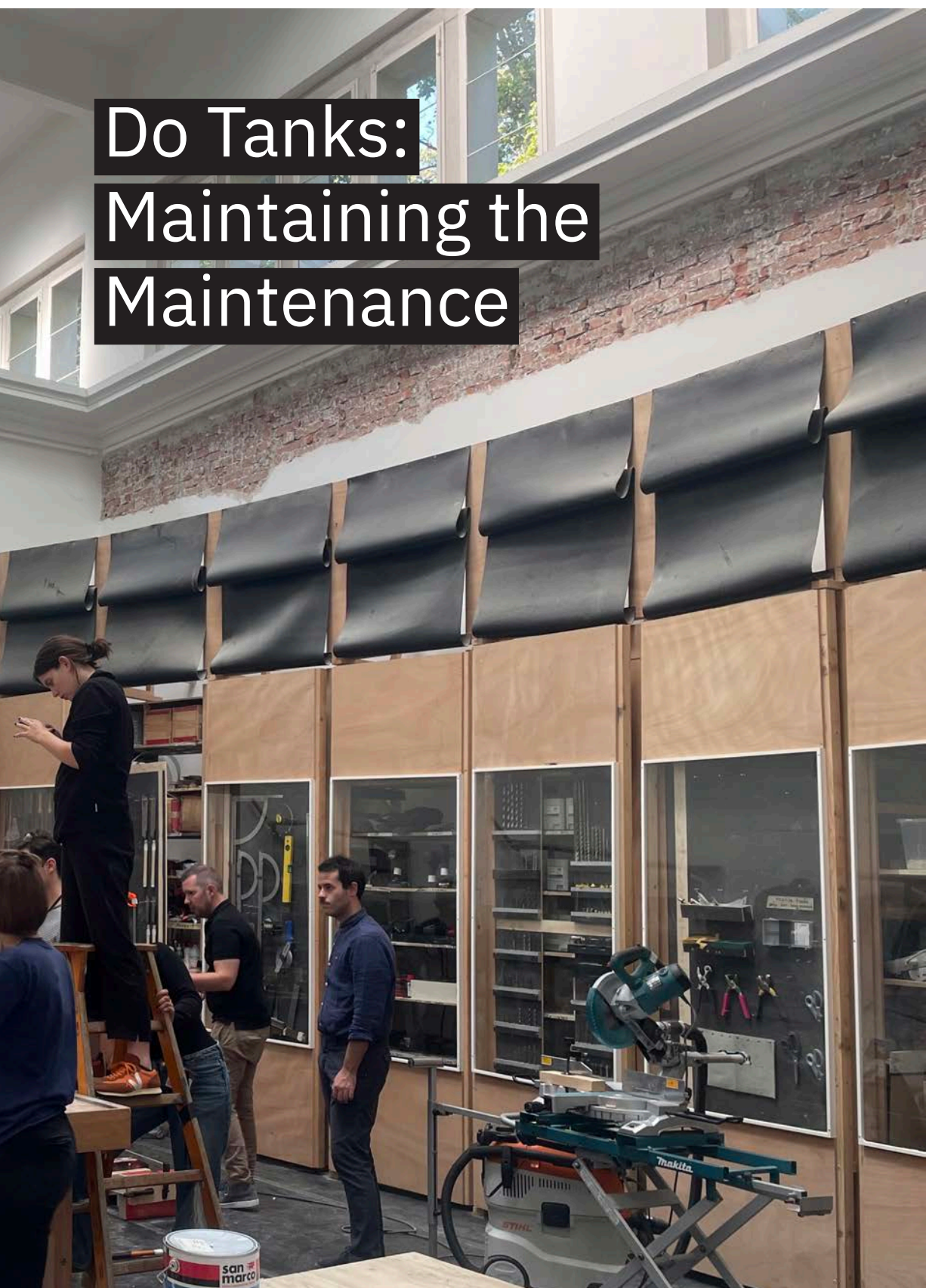


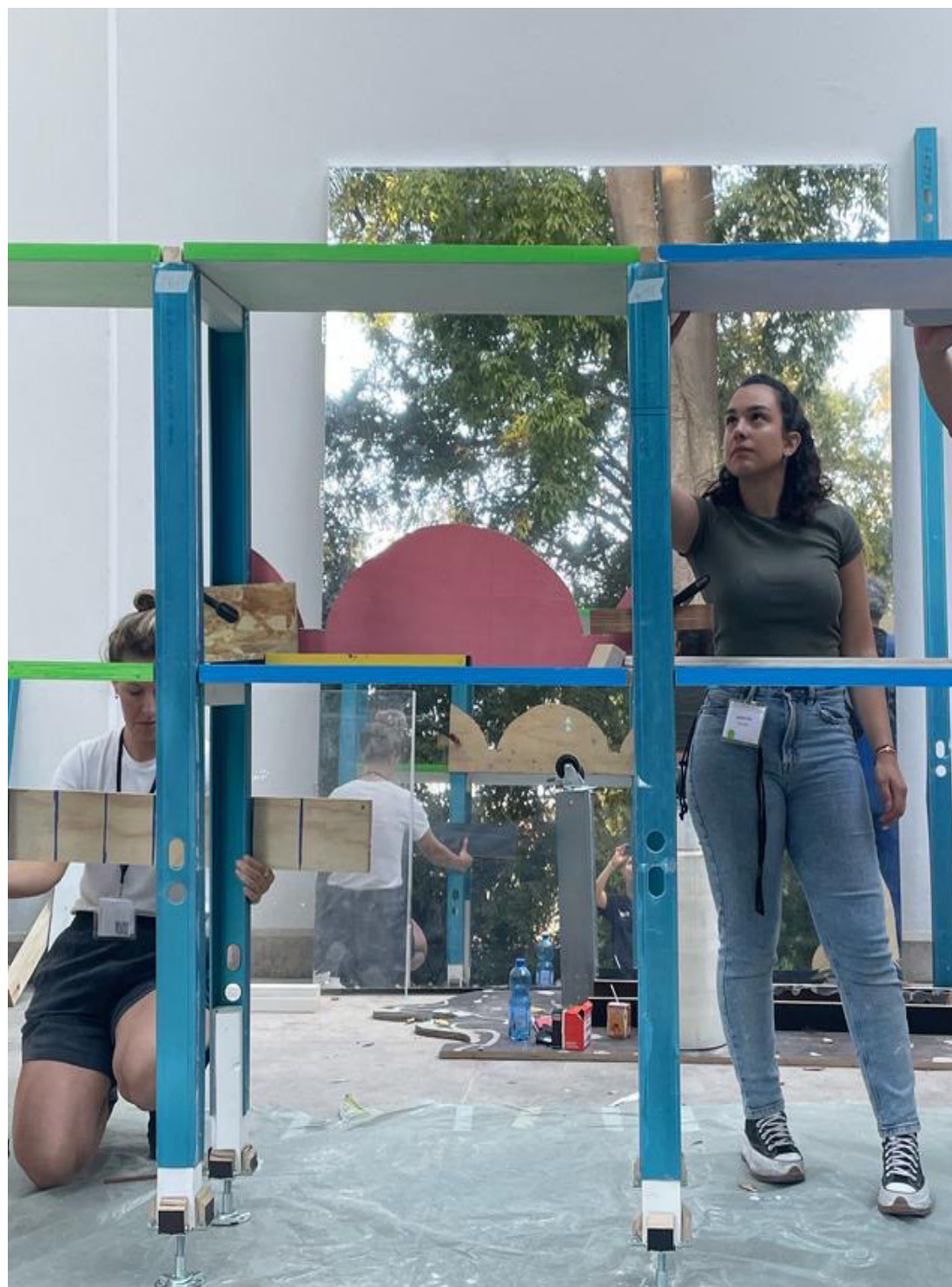
L'OFFICINA

THE WORKSHOP

L'OFFICINA

Do Tanks: Maintaining the Maintenance





Portineria Via Piave

Building a shelf for a neighbourhood centre in Mestre

Curators:

Anne Femmer, Summacumfemmer
Petter Krag, Büro Juliane Greb

Educators:

Renato D'Alençon, UC Santiago de Chile
Andrea Fitskie, Veldacademie / TU Delft

Participants:

Gabriela Diaz, UC Santiago de Chile
Johanna Straub, TU Darmstadt
Magdalena Hummel, TU Vienna
Mara-Michelle Patzelt, BTU Cottbus
Ruri Kishida, Iuav University of Venice / Kogakuin University

Research Question:

How to design and build a storage structure with a limited selection of pre-used materials and a timeframe of one day, whilst respecting the user's requirements and developing an aesthetic concept?



Courtyard Portineria

Portineria Mestre

"Portineria Mestre" is a neighbourhood centre located in the Venetian district Mestre on the mainland. Portineria is a space for listening and support for the most vulnerable citizens, operated by different care associations. The project offers citizens of the neighbourhood small local services, promotes volunteering and carries out social animation actions to encourage sociability and community development. Portineria Mestre is one of the neighbourhood centres initiated as part of the "Portinerie di Quartiere – Avamposto di Comunità" project.

The centre occasionally organises flea markets in its courtyard, selling rescued clothes for fair prices. In the meantime, they store them in a crammed garage in the courtyard. They urgently needed us to build a shelf to store all boxes and bags in an organised way.





Collecting and collaging materials

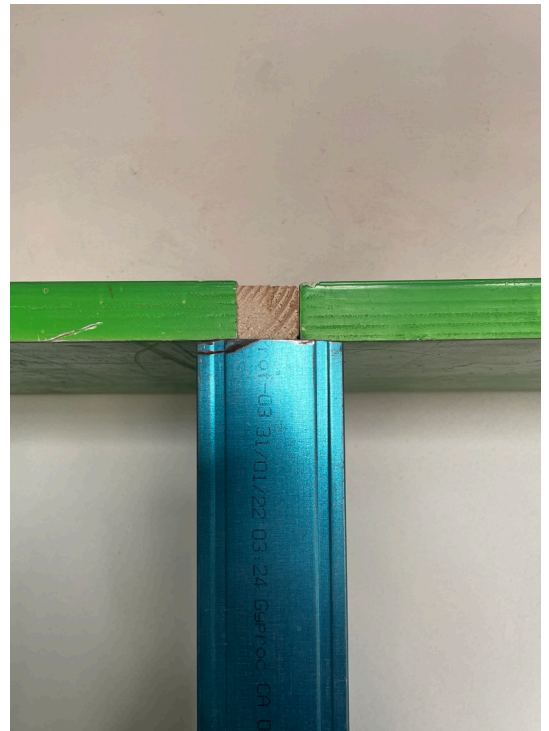


Feet construction on unstable ground

Materials from the German Pavilion

For this project, our main objective was to reuse material of previous Biennales. We had to find suitable pieces within the limited inventory of the German Pavilion. With a lot of different wood and metal materials, we had to decide not only on the look of our shelf but also, due to limited time, find already fitting pieces.

For the vertical construction, we decided on light-weight blue metal profiles and used white door and window frames for the boards to lay on to. The boards we found were already painted blue and green and had a thickness of 3 cm, which is strong enough to hold heavy boxes. Because of the unsteady ground we had to build on, we used adjustable metal feet to place the metal construction on. To stiffen the shelf, we used big, colourful wood scraps and attached them to the back.



Metal and wood construction on site

Building Process

Having taken the measurements on site within a five-minute visit, we had a rough outline of the structure we were going to build. With the Portineria's additional instructions on measurements they thought would be practical and our small analysis plan, we knew that the first step back at the German Pavilion would be to collect and collage enough material to conceptualise the shelf. After laying out a couple of options on the terrace of the pavilion, we started to sketch out the shelf, taking into account that we would have to transport it by boat and bus, which called for a modular system that would be lightweight and easy to carry. Originally, we had planned to build the frames entirely out of wood, but we were lucky to find that the horizontal wooden supports fitted

perfectly with the C-shaped aluminium supports, which were lightweight and also matched our overall colour scheme. By midday, we had prepared most of the pieces and were eager to keep going. The assembly in the afternoon was satisfying, and we managed to finish all the pieces just in time. Picking the pieces for the diagonal stabilisation was the icing on the cake, as we used pieces with playful shapes, colours and patterns.

We learned that building a shelf with limited and used materials requires a good balance between improvisation and detailed planning. We were challenged to think creatively and to be considerate of each piece of material and equipment we installed.



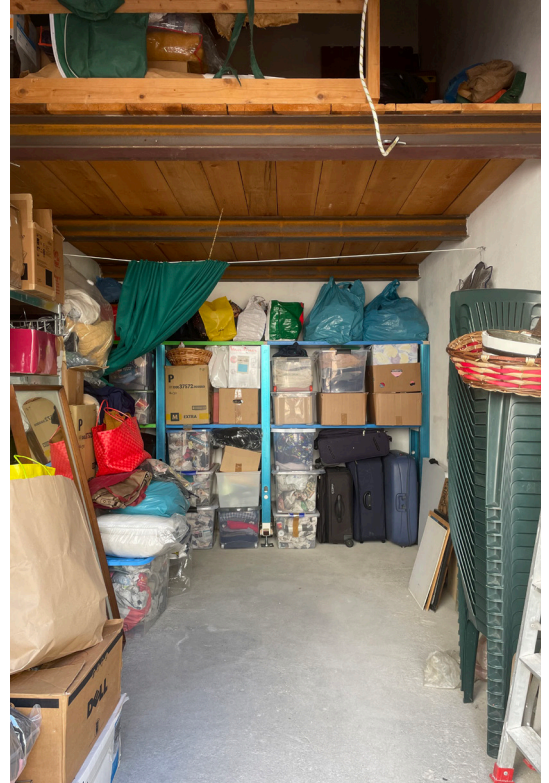
transporting everything by hand



construction on site



finished shelf



the shelf and its usage

Transportation

The transportation of the shelf was a challenge. Therefore, it had to be made in a way so that it was suited for transport via boat and bus to its installation place. Dividing the shelf into vertical frames and horizontal boards, we were able to set it up on site and move it with the help of the whole team. The frames could be easily carried because of the materials used, specifically the metal profiles. The boards were moved by hand truck as they were the heaviest materials used.

We started at the German Pavilion, carrying the shelf to the hostel piece by piece. The next day, we carried everything from the hostel to the jetty, and everyone had an assigned part. We got into the boat and put the frames aside until we got to the bus station. When we got there and the bus arrived, we put all the materials together, holding them in place with our hands. At last, we arrived at the community centre, where we assembled the pieces to build the shelf in its final place.



Ticket counter, ASD Venezia Nettuno Lido, image: Max Treiber

Repairing the Ticket Counter

ASD Venezia Nettuno Lido Soccer Club

Curators:

Anne Femmer, Summacumfemmer
Petter Krag, Büro Juliane Greb

Educator:

Max Treiber, TU Munich

Participants:

Amani Alshikh Ali, BTU Cottbus
Lizanne Maat, Vedacademie / TU Delft
Nikola Pohl, TU Vienna

Research Question:

Is the engagement of people using the space necessary for them to identify with their project and therefore take care of its maintenance? And if so, how can the users be more involved in the process of creating spatial interventions for their own needs?



Changing the broken tire, image: Nikola Pohl

There were two main objectives for fixing the ticket counter: replacing the broken tire and adjusting the lifting system of the door. In the beginning, the lifting system was very heavy and painful to lift. As the rope rubs through the hole that was made, the rope is damaged every time it is used. Our goal was to improve the safety of the system and the ease of use.

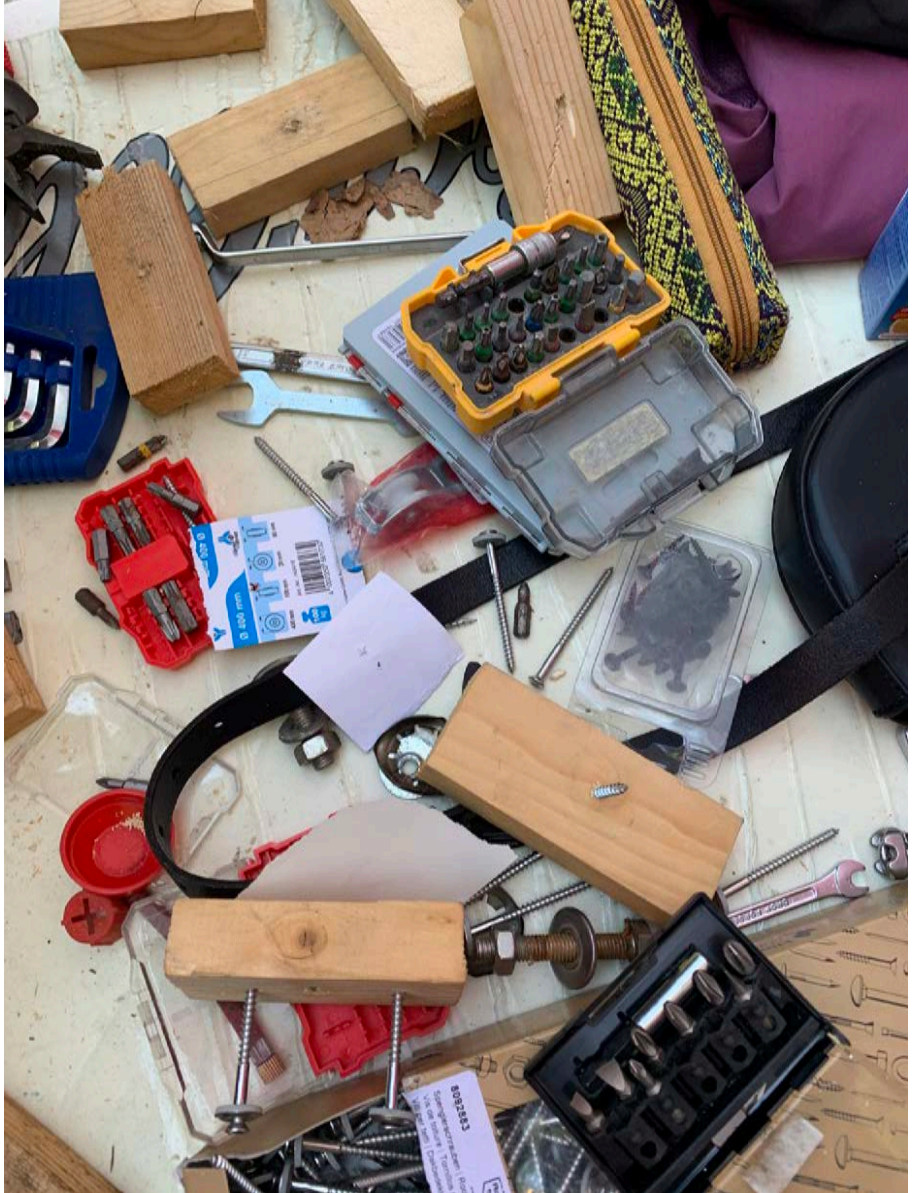
We wanted to achieve this by using pulleys so that the rope does not undergo abrasion from everyday use. Also, we wanted to make sure there was a handle for pulling the rope, so you don't cut your fingers whilst pulling the door. With this we hoped to make the booth safer to use, but we recommend adding a safety system in further projects on the ticket office.

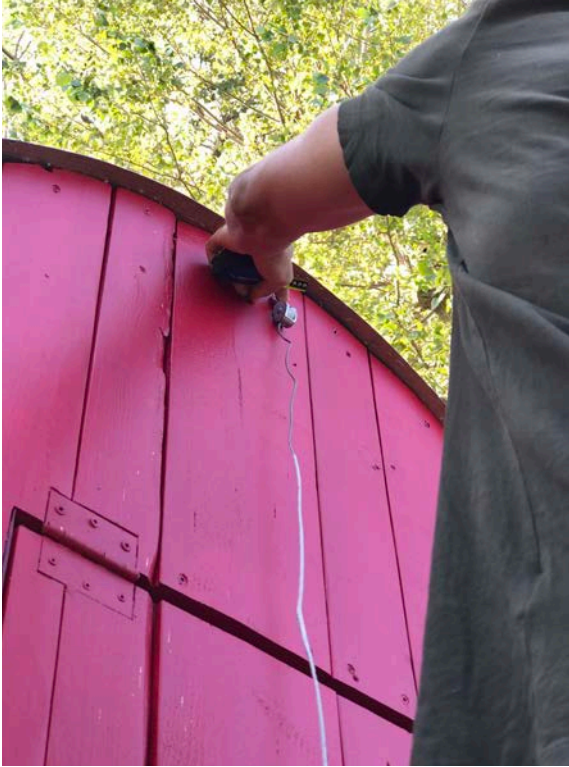


Measuring and designing a new system, image: Nikola Pohl



Collecting the testing the right screws, image: Nikola Pohl





Measuring and testing, image: Amani Alshikh Ali



Finishing details, image: Lizanne Maat



Finishing details, image: Nikola Pohl



Ticket Counter, ASD Venezia Nettuno Lido, image: Max Treiber





Checking the final result, image: Max Treiber



Team Orange



Lifetime Extension

Repairing a Lido roof

Curators:

Anne Femmer, Summacumfemmer
Petter Krag, Büro Juliane Greb

Educators:

Otto Trienekens, Veldacademie / TU Delft
Almar de Ruiter, TU Vienna

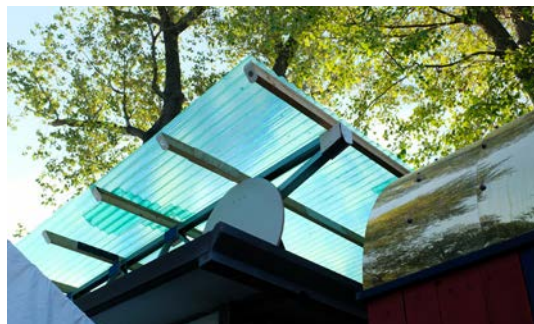
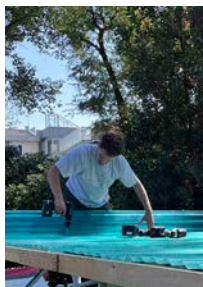
Participants:

Pablo Sanfuentes, UC Santiago de Chile,
Eric Höfer, RPTU Kaiserslautern
Hannah Hüttenberger, RPTU Kaiserslautern,
Elisa Heath, Veldacademie / TU Delft

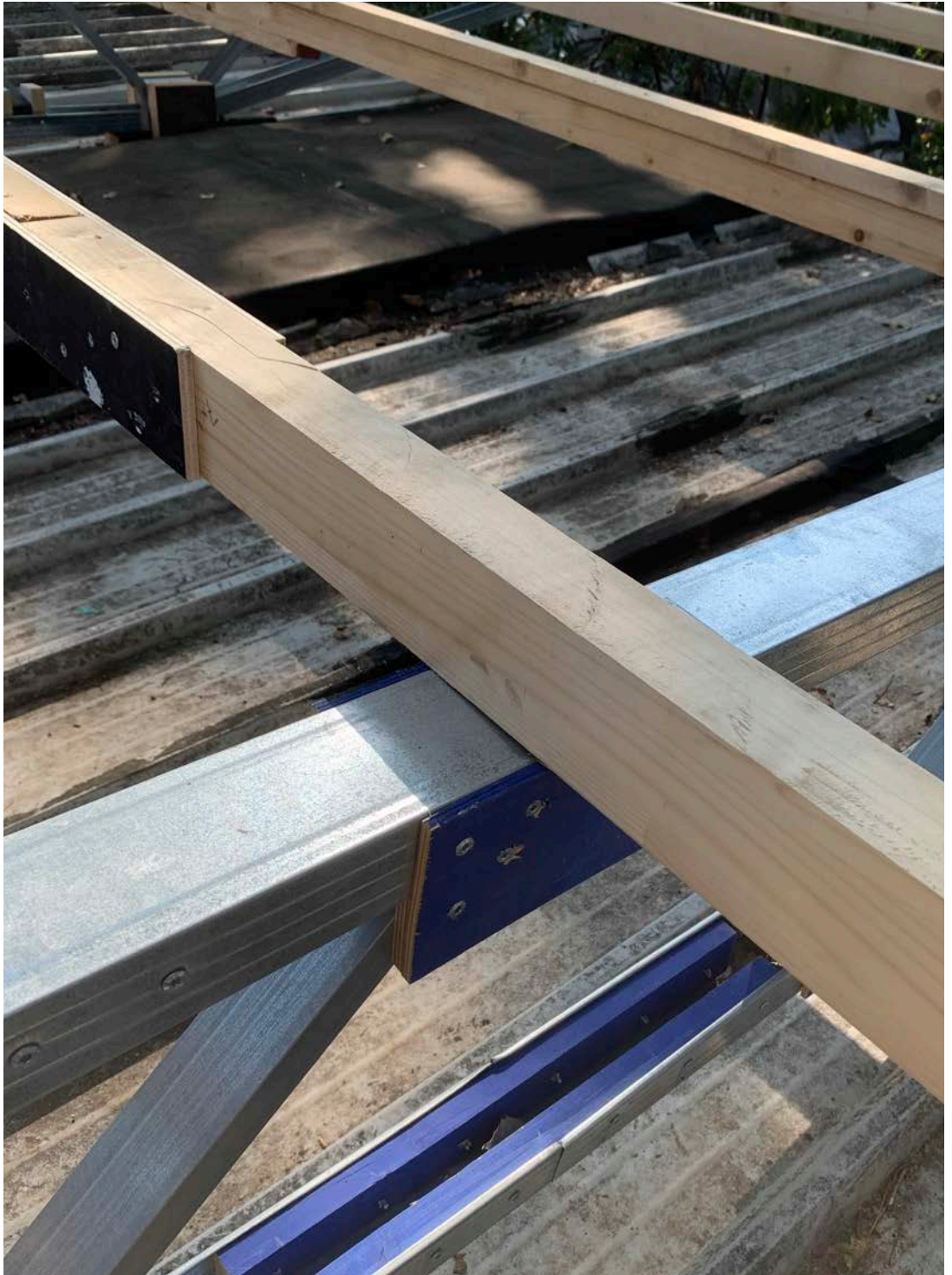
The new roof shows a combination of materials, which are re-used in an architectural way. The lightness of the construction itself, enhances the overall spatial and architectural experience.

The pictures show not only a focus on the result of the project but on the material and process as well.















Simetero di S. Michele

Gardening and woodworking – a rural experience in Venice

Intro: This is Jutta

lagunanelbicchiere.org

Curators:

Anne Femmer, Summacumfemmer
Petter Krag, Büro Juliane Greb

Educators:

Paola Alfaro D'Alençon, UC Santiago de Chile
Alina Wilkending, BTU Cottbus

Participants:

Beatriz Pinto, UC Santiago de Chile
Nevana Radanovic, TU Darmstadt
Simon Reichenheim, BTU Cottbus
Maximilian Rachbauer, TU Vienna

Research Statement:

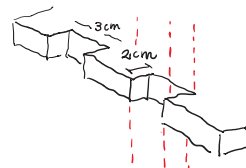
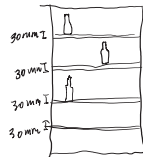
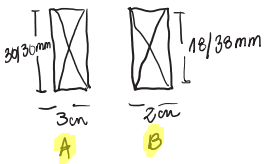
There is a moment in architecture when words are no longer enough to realise concepts and every action redefines what was previously thought.

Act I: Listen to Jutta

Task – Mental Work

A wine rack that functions as a safe for the respective vintages required repair. The problem was that the long slats were warped due to the moisture, making it possible to remove the wine from the shelf.

At first, options were investigated for fixing the bent slats with ropes. Then a combination of wood and ropes was tested. Finally, the decision was made to connect the vertical slats with each other. Basically, a very pragmatic solution was found for the problem. Communication of the expectation and the thought – the implementation and materialisation.



Task – Physical Work

The second task was to winterise the garden of the former S. Michele monastery. Here at the monastery, a community of Venetians work on a voluntary basis. Wine is grown and also pressed on site.

Jutta gave us instructions and explained how to do things. So to speak, knowledge that has accumulated over generations and is passed on. Knowledge about the place, the conditions and, above all, how to deal with these conditions.



Act II: Harvesting





There is a moment in architecture when words are no longer enough to realise concepts and every action redefines what was previously thought.

Epilogue: Of something new.



Door to the Courtyard

New glazing for an old door at Laboratorio Occupato Morion

Curators:

Anne Femmer, Summacumfemmer
Petter Krag, Büro Juliane Greb

Educators:

Elke Reichel, TU Darmstadt
Tobias Rabold, TU Berlin

Participants:

Katarzyna Lis, TU Munich
Bram de Graaf, Veldacademie / TU Delft

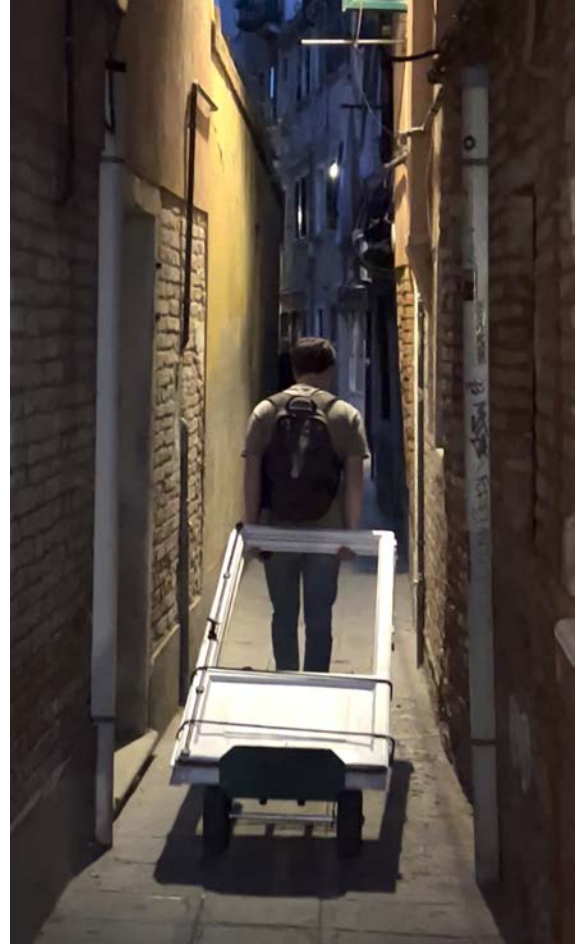
To do:

New glazing had to be inserted into an old wooden door. First, we had to understand how the old glass had been installed. This worked fundamentally different from what we knew. The wooden frame was made so that all the glass panes were threaded over a thin groove from the top. The glazing bars were inserted in between.

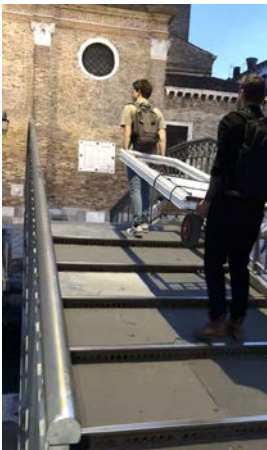
At the beginning, it was not clear whether the window bars still exist. So we thought about building new window bars and what they would look like. Do we rebuild the bars in the original dimension? Do we redesign them? Do we make them clearly visible in terms of material and colour? In the end, we found the old ones. They were hidden behind a cabinet. So we were able to restore the door to its original state. The repair was not visible, which we liked very much. On the side of the door, we just inscribed a reference to the repair, date and initials. Almost invisible.



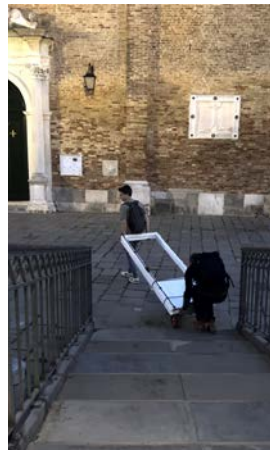
minute 1



minute 5



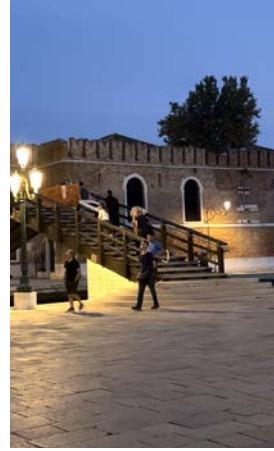
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minute 9



minute 16



minute 19



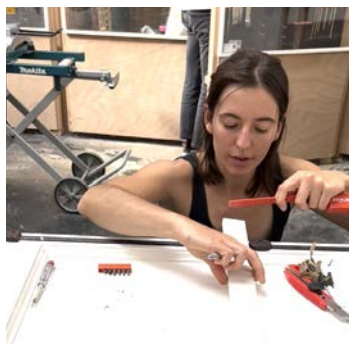
minute 20



minute 27



























Sitting Placing Stacking

A stool for school kids

Curators:

Anne Femmer, Summacumfemmer
Petter Krag, Büro Juliane Greb

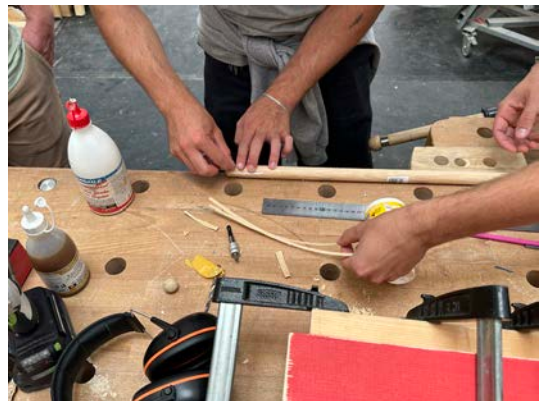
Educators:

Uta Graff, TUM Munich
Per Pedersen, BTU Cottbus

Students:

Ward Albas, Veldacademie / TU Delft
Dina Al-Hamdany, Veldacademie / TU Delft
Gina Guravage, Veldacademie / TU Delft
Alexandra Kapelle, TU Darmstadt
Melinda Nasedy, TU Darmstadt
Gianluca Papa, UC Santiago de Chile
Thomas Rasmus, TU Vienna
Florian Roth, TU Munich
Constantin Schmitt, BTU Cottbus
Yevheniia Skok, TU Munich
Dennis Smit, Veldacademie / TU Delft
Domingo Soffia, UC Santiago de Chile











Statements by the students on the process of designing and building

What did we discover when we talked about the material to be used, when we started to get in touch and in dialogue with the material we found?

"It was a discovery by doing. It was a kind of prototyping and discovering what works and what does not work."

"Working with the material found, we discovered that there is an unfinished aesthetic that only shows and develops during the process."



To what extent is the found material decisive for the decision on the design?

"The careful use of material is a question of the quality that is extracted from the previously used material and a question of the value of the product that is created."

"The material speaks because it has something to offer."

"Making architecture out of what exists always requires reflecting on time and history, ideas and values, possibilities and goals, use and effort, and being aware of sensual and meaningful use."

"The design concept and handling of the material depends on the engagement with the specific task and material properties."



Process and Challenges

Working at the pavilion was out of our comfort zone because we had very little time and were under pressure to produce something within this tight timeframe. Also, being so many people and develop one good solution to a task or to a question, it is always difficult not to discuss too long to decide on one design everybody is happy with. This is challenging.

When sanding the wooden surface, we noticed that the structure of the timber became visible. This effect was enhanced by the existing coating of the wood. Though not intended, it was nice to see the look derive from a specific combination of material and process. Our work resulted in a product with a unique design.



What do we leave behind?
What do we pass on?
What do we give back?







Didactic Gardening

Flower beds for a school

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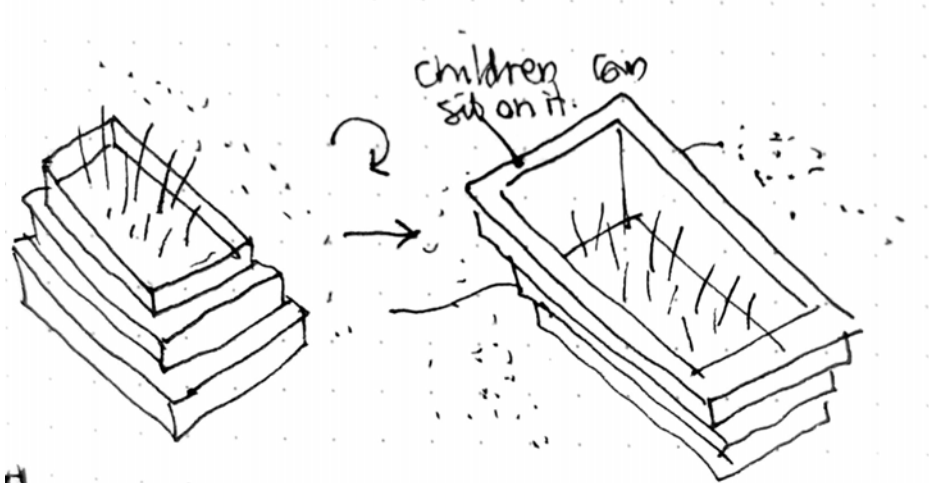
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The flower beds in the Dante Alighieri School in Mira provided a didactic tool for the students. They were able to plant and fertilise flowers to learn about the process of nature.

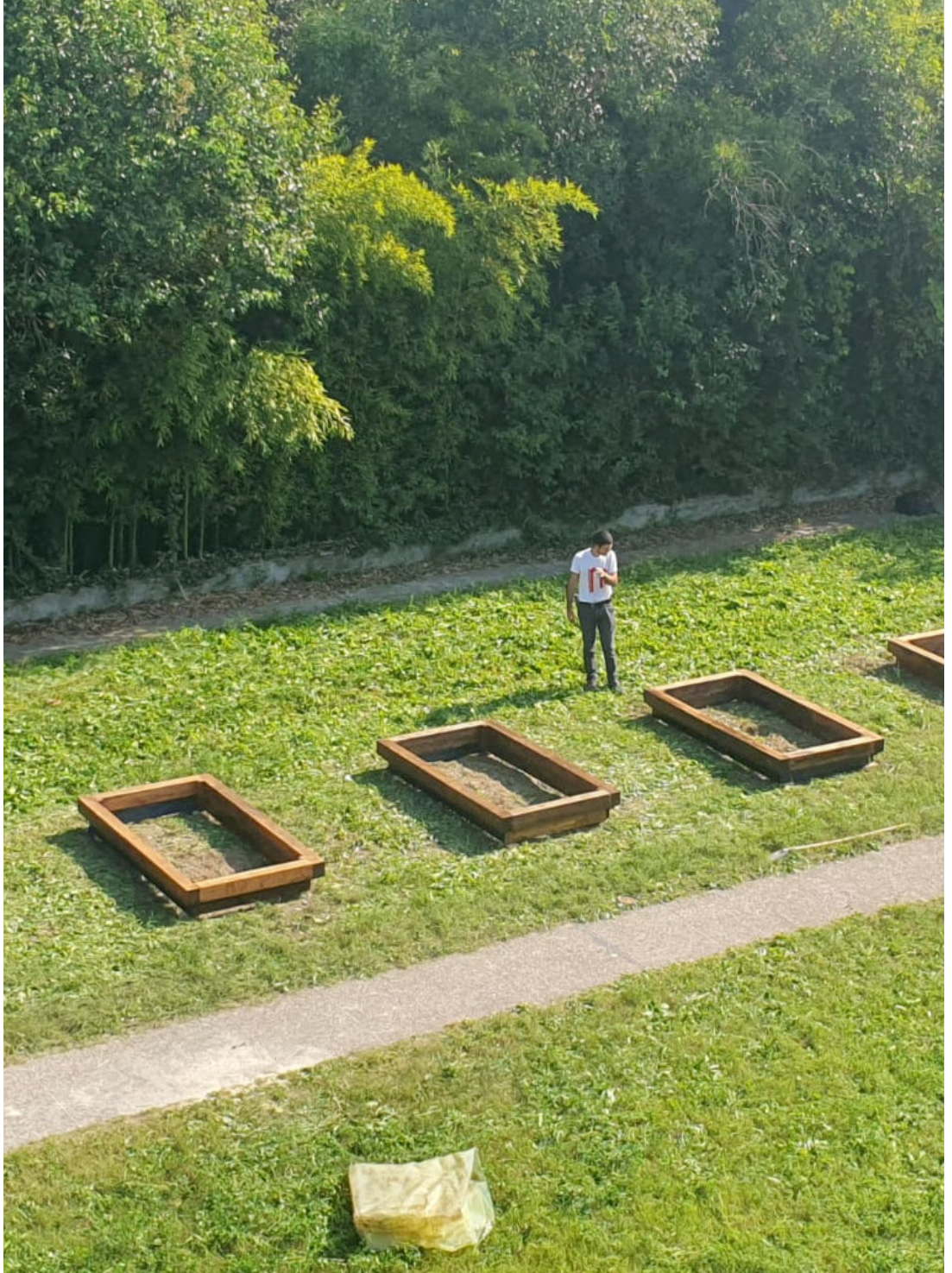


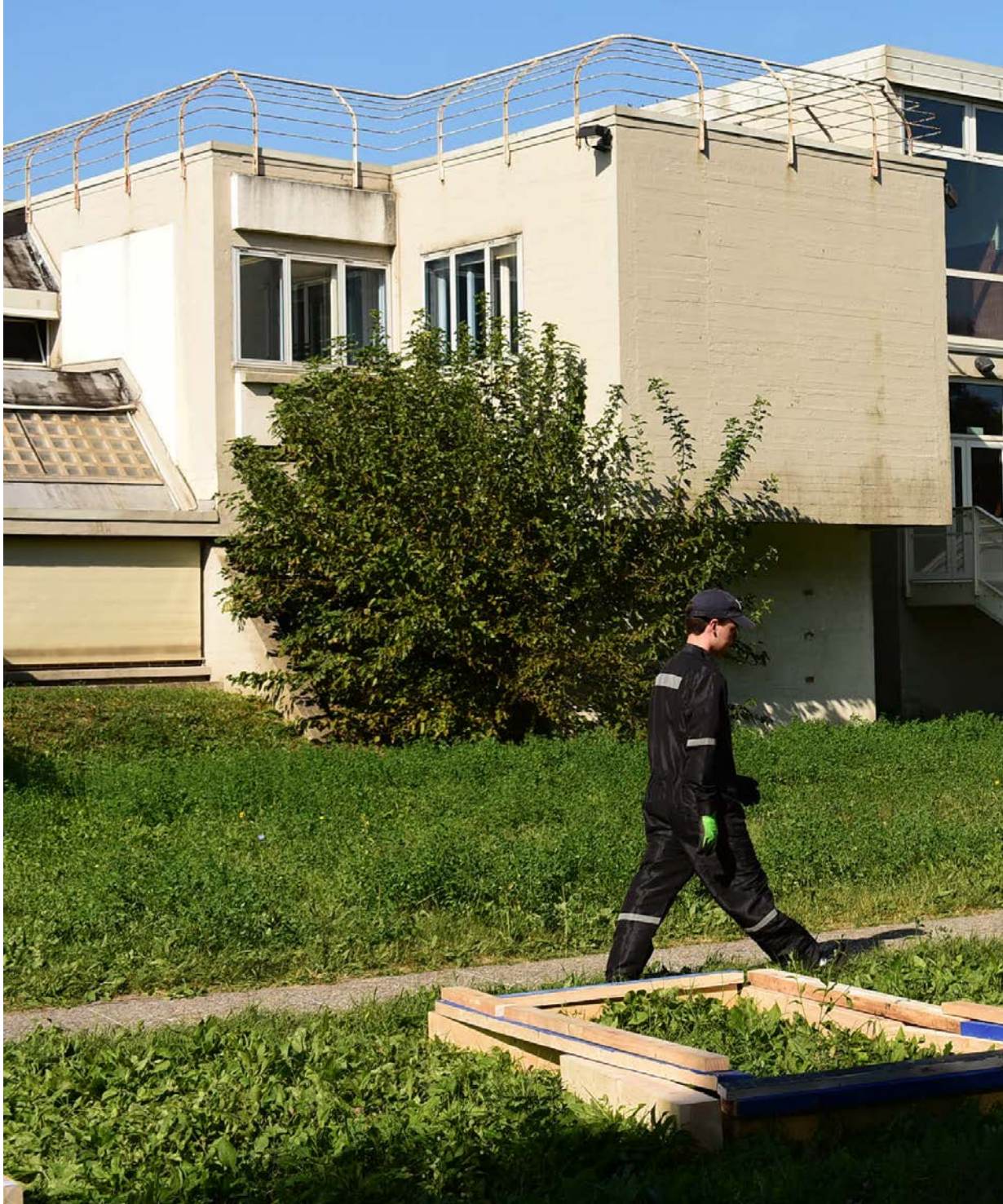
























How to Work on the Maintenance of the Future?



Dealing with Scarcity

A testimony for updated aesthetic values

Tobias Rabold, Ralf Pasel, TU Berlin

Following the premise that the architectural profession is mainly a profession of designing and creating, the question arises in which way architects can contribute to face the challenges of our future through maintaining what we already have?

To reflect on this seemingly contradictory question, one has to take a closer look at the basic tasks architects have to deliver in their profession and the implications of the current global challenges for their future development. For most it might seem obvious, but since the development of the so-called "first builder", the architect's task was to develop strategies to erect a built structure: developing a design together with the power that commissioned the project, organising the construction site, paying and feeding the workers, arranging the logistics of the necessary materials and managing the intersection of the different crafts. Given the fact that most profane typologies throughout history did not necessarily have an architect and the typologies that needed one were complex enough to be erected over decades and sometimes generations, it is safe to assume that the role of the designer has mostly not been that of an overall author to a project. Apart from a few notable exceptions, this started to change during the Renaissance, which set the path for the human-centered world view of the Enlightenment beginning in the 17th century. At this time, buildings started to be recognised as the brain-child of one master builder – one author. This is one of the moments where our current idea of design emerged and where the creating of aesthetic value through taking various external limitations into account became the main task of the architect.

Fast forward to the twenty-first century where our global society is facing unprecedented challenges: a growing population that demands more of the already less available resources; a shift in the slowly overcome paradigms of a western-centred world view; an impending climate change caused by human interference with our atmosphere; irreversible damage to our environment through careless pollution. All

of these challenges question our common practice of construction all over the world. Therefore, there is no doubt that the future of construction will have to rely heavily on working with existing structures, repairing and maintaining our built environment. But how can we as architects face this challenge with our given toolset – reflecting, designing, creating and managing the built interventions of our surrounding – while not getting caught in a cycle of mere construction-recycling-management?

This can only be achieved by questioning the goal of our profession thoroughly. If we accept that the scope of our professional work has not profoundly changed since the days of the first artisan master builders, we can start to treat the current challenges as one of the many factors we have to take into consideration when designing a building. Gravity, water from above or below, temperature differences, pressure or motion of the earth that the building is grounded on as well as availability and impact of the materials we use for construction or the social impact of the construction work or finished structure are all factors that cannot be and have never been negotiable when designing a built intervention. In this regard, a change in evaluating existing constructions is inevitable to save resources and to reduce the impact on the environment. Surely, future architects will have to be able to find the aesthetic and atmospheric potential within an existing building and to lovingly search for the inherent qualities of the existing material.

That being said, the designing architects of the future should never accept to let the above unreflectedly dictate their design concepts or reduce the aesthetic or atmospheric value they desire to achieve. In this paradigm may lie the biggest challenge of designing built interventions, as we are required to be the authors – alone or in a collective – of things, buildings, structures that will be loved and cherished and that our society wants to care for. This applies equally for any intervention on the existing fabric of our cities, villages and buildings inherited from previous generations. The future architects will have to create things that are more resilient and withstand the fast-paced changes in taste and aesthetics longer and more elegantly than the designs of the generations of architects and clients that falsely believed that their buildings have no impact on our environment or planet. We should be careful towards the notion that the aesthetic value of re-using materials, reduction of applied resources or repairing the existing is a given – the task of the future first builders will be to come up with an adapted way to create elegance, strength and atmosphere.

The architect of the future will have to look back to the challenges the old first builders faced to invent new ways to design the next classics with the resources available to them, discovering the true architectural potential in maintaining the existing and to create strategies to repair and care whilst avoiding the trapdoors of blindly accepting aesthetic limitations of reduced, reused and recycled materials.





Thank you

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Lesley Lokko, curator of the Venice Architecture Biennale 2023, set the stage for an assessment of architecture and urbanism with her motto “The Laboratory of the Future”. The exhibition of architectural concepts and installations aimed to collect diverse opinions and tell the story of a socially oriented, inclusive society. The German Pavilion’s contribution followed this idea by presenting the maintenance and utilisation of existing buildings as a social process. The curatorial team of ARCH+ / SUMMACUMFEMMER / BÜRO JULIANE GREB together with the Sto Foundation and AIT-Dialog turned the pavilion into a workshop, a warehouse for building components and a meeting place. Instead of staging the finished product, the focus was placed on the actors and processes. In the context of semester assignments and workshops, students from different architecture faculties demonstrated on site that the refurbishment and upgrading of existing structures should be understood in both a constructional and a social context.

Moving towards sustainable practice through a social turnaround – the Maintenance 1:1 workshop programme translated this idea into reality. From the discourse to the built project, the students dealt with existing buildings in order to look at the impact on the neighbourhood as well as the ecological advantages of continued use. How can local structures and identities be strengthened through the reuse of resources? Using the terms “care, repair and maintenance”, the social, material and urban dimension of “maintenance” was explored and became perceptible in the transformations on site. Over the course of the Architecture Biennale, diverse 1:1 projects were created by each faculty.