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Labor. Geographies of Work, is a small book, a breviary intended as an initial table of comparison and discussion on the theme of work in architecture, related to the society and time in which we live. An 'archipelago' of universities reasoned about the meaning of the word *Labor*, the central theme of the 25th edition of the WAVe (international architecture workshops) at the Università Iuav di Venezia.

Edited by Michel Carlana, Simone Gobbo

Labor. Geographies of Work

Quaderni Iuav. Ricerche

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Benno Albrecht

Labor. New Workplaces, Theories and Forms of Collaboration

WAVe 2025 changes face and goals: after 23 years of inviting architects and designers to the Iuav workshops, from now on our guests will be Universities and Schools of Architecture. It is a conceptual and methodological shift that looks toward the new condition of Post-sustainability, to which all fields related to design must now necessarily refer.

The university needs to rethink its goals, objectives and means. This need is evident in Italy, Europe, and worldwide. The small leverage point of Iuav and Venice must necessarily be a place for advanced experimentation.

A new theory of knowledge and culture is required, one that takes into account the enormous changes we are participating in. The university must take on a new responsibility for the future, and the model of universality must respond to new needs[1].

Universities, in particular historical moments like ours, can become guides for social realities, not merely followers of change. When they are agents of social transformation and economic proposal, universities show their true nature and distance themselves from simply being agents that reinforce and support an established social and political order.

High-intensity research universities are the only institutions among human organizations capable of connecting education, which shapes the future of the most creative and analytical minds in society, with research, using it to open new frontiers, and innovation, which develops new forms of technological, economic, and social entrepreneurship. The tangible benefits that universities bring to the economy and innovation are clear, but the more immaterial benefits for individuals, families, communities, cities, and society are immeasurably important[2].

Academic freedom allows for a shift from the task of elaborating and preserving knowledge to that of defining possible futures and advancing education for the future because – drawing on

1 R. Celada Ballanti, L. Mauro (eds.), *L' idea di università tra passato e futuro*, Genova University Press, Genoa 2011.

2 Cf. LERU, «Universities and the future of Europe. LERU paper for the EU institutions», September 2019.

Whitehead[3] – the university is called upon to be accountable to society in general and to common culture. For this reason, the university must simultaneously guarantee two opposing aspects: the freedom of research and the efficiency of the State's objectives. The university must resist the utilitarian subjugation of the present but must also be useful for the future, for the cultural, scientific, and technical adventure tied to the destiny of human life on this planet, which is currently in crisis.

We believe it is time for a university not so much as a structure of power, but as one that shapes the future of power, through cultural creativity. It is the desire to give value to the critical function, the search for truth, and the creation of possibilities for the future that defines our Idea of the University.

Changes in education will not solve our problems on their own, but without them, we will not even recognize what those problems are and will be overwhelmed by them.

The overcoming and intertwining of the Two Cultures – the scientific and the humanistic one, outlined as opposing in the famous book by Charles Percy Snow[4] – is on the horizon, not through an improbable third culture, but in a unified culture of Post-sustainability, which has two adjacent sides, technical and humanistic, that only together can face the new global environmental conditions with all its opportunities and associated risks.

The two cultures at Iuav and in Venice have always been synthesized through the concept of design, typical of the architect who, by definition, is hybrid and horizontal; we are creating a new idea of a Post-Sustainable University. The free exercise of theoretical knowledge is no longer enough, nor is it sufficient to simply engage in research or seek innovation; it is now necessary to make the critical function of thought explicit and to determine possible scenarios for the future of human life on this planet.

3 A.N. Whitehead, *The Aims of Education and Other Essays*, Williams and Norgate, London 1929.

4 C.P. Snow, *The Two Cultures*, Cambridge University Press, New York 1959; transl. es. *Las Dos Culturas*, Ediciones Nuove Visión, Buenos Aires 2000.

We must master the knowledge that drives the contemporary and near-future economy, determine the methods of cultural transmission available to humanity that shape the new time, and identify the potential developments of humanity's existence on Earth to have a vision of tomorrow.

Today, the stakes are high; in Post-sustainability, the transversal skills inherent in our studies and work become essential, and this transformation can only be accompanied by educating and developing new ideas, insights, innovations, and discoveries for a human future on our planet, supporting an economy of ideas, an ideative economy, an intuitive economy.

The idea of university resonates at all scales, from individual courses to degree programs, to departments, to the university itself, the campus, the city, the country, and Europe.

The unity of knowledge[5] shattered with industrial development and the resulting division of *labor*, along with the advancement of science and technology. The universal liberal individual was replaced by the specialist, and the university became geared toward professional training, a Multiversity rather than a University[6]. Clark Kerr, then president of the University of California, argued that the university should become a Multiversity, a pluralistic system that fulfills different functions through different bodies.

The consequences of this thinking are that «the university, the multiversity, must be conceptualized not only as a place of teaching and research but also as a fundamental institution of our democracy. Democracy in our post-industrial society requires multiversities whose mission includes a role in democracy and which are held accountable for their contribution to democratic life. Recognizing this role for multiversities will help anchor them against a deviation from their fundamental ideals»[7].

5 cf. A. Rigobello [et al.] (edited by), *L'Unità del sapere. La questione universitaria nella filosofia del XIX secolo*, Città Nuova Editrice, Rome 1977.

6 cf. C. Kerr, *The Uses of University*, Harvard University Press, Cambridge 1963.

7 G. Falliss, *Multiversities, ideas, and democracy*, University of Toronto Press, Toronto 2007, p. 3.

> For this reason, teaching must aim for greater openness while simultaneously losing its professional character, offering students a multiplicity of choices, more varied combinations, multiplying research at an interdisciplinary level, and encouraging interdepartmental institutions so that specialized knowledge can always be viewed in relation to the global movement of culture: can a doctor ignore psychology and social sciences in a time when half of diseases are due to civilization? Can an architect ignore human biology and urban sociology, and can an engineer ignore political economy?[8]

WAVe this year addresses *Labor* as the driving force behind urban and territorial transformations, a topic that will be discussed with a panel of international universities.

It is the best start for a new approach to design.

8 P. Ricoeur, J. Dreze, J. Debelle, *Progetto di università*, Queriniana, Brescia 1969, p. 25.

Angelo Maggi

WAVe's Next Frontier: Internationalization as an Educational Strategy

Contemporary universities stand at the heart of an increasingly interconnected world, where internationalization is no longer merely an added value but an essential requirement. The ability to integrate international, intercultural, and global dimensions into their structures and operations represents both a challenge and an opportunity to elevate the quality of education and shape global citizens.

One of the primary responsibilities of a university is to foster knowledge and prepare students to navigate the complexities of the modern world. In this context, internationalization becomes a cornerstone: through exchange programs, international collaborations, and an educational approach that embraces diverse perspectives, universities can offer students a more comprehensive and meaningful learning experience.

International mobility, for both students and faculty, is one of the key instruments through which this vision is realized. Programs such as Erasmus and bilateral agreements with universities worldwide enable students to immerse themselves in different cultures and educational methods, developing the intercultural competencies that are essential for the future.

Internationalization, however, is not limited to students alone; it also involves faculty and administrative staff. To make this process effective, universities must adopt inclusive policies that recognize cultural diversity as a resource. This involves creating an academic and professional environment where languages, cultures, and traditions interact, enriching the educational and professional experiences of everyone involved.

In an era of globalization, universities can no longer consider themselves isolated entities. Instead, they must act as nodes within a global knowledge network. This entails establishing strategic partnerships with academic institutions, international organizations, and professional sectors worldwide. These relationships not only expand educational and research opportunities but also position the university as a key player in global development processes.

Internationalization, therefore, is a fundamental lever for improving the quality of education at all levels. By incorporating global, international, and intercultural dimensions, universities

can strengthen their role as institutions of learning and innovation, equipping future generations to live and work in a connected world. This mission is ambitious but essential, requiring vision, dedication, and an inclusive strategy to engage every member of the university community.

WAVe reinvented: Iuav as a Cultural Crossroads

This year, the Università Iuav di Venezia has embarked on a bold new strategy to enrich the landscape of international relations through WAVe, the renowned architecture workshop that has long been a cornerstone of student education. In the past, WAVe opened its doors to some of the most prestigious architecture firms worldwide, offering students the unique opportunity to engage with the professional world while unleashing their creativity under the guidance of great masters of architecture.

The architecture ateliers, the beating heart of this initiative, have always played a crucial role in shaping future architects. Through collaboration, debate, and collective project work, these spaces have provided students with a wealth of inspiration and ideas. However, the Iuav Rector, Benno Albrecht has chosen to go beyond the already established success of WAVe, broadening its scope to include international universities and schools of architecture. This approach aims to foster a global dialogue, connecting architectural knowledge and university education across borders.

The goal of this new chapter of WAVe is twofold: on one hand, to reaffirm the university's formative role as a hub of knowledge; on the other, to strengthen academic ties with institutions that already share established relationships of exchange and collaboration. This shift marks a return to the workshop's roots, emphasizing the academic knowledge core over the individual contributions of external professionals.

Thus, the project involves universities with which Iuav has already built solid friendships and exchanges of students and faculty. The ambitious goal is to inaugurate an era where the WAVe workshop not only provides students with a valuable educational opportunity but also becomes a platform for constructive dialogue among educational institutions worldwide.

The process of selecting participating universities required significant effort. A dedicated team of Iuav faculty worked tirelessly to choose partners capable of addressing specific project themes. Despite the initial complexity and ambition, the groundwork laid promises a collaboration of broad scope and deep impact.

In conclusion, the renewed approach to WAVe represents a courageous step that challenges traditional educational frameworks, aiming for a horizon of shared knowledge on a global scale. This initiative underscores the importance of collaboration and cultural exchange, reaffirming Iuav University as a leading force in contemporary architectural education.

Patrick Geddes, a pioneering Scottish biologist, sociologist, and urban planner, had profound ideas about education and its role in fostering international understanding. Geddes believed that education should transcend national boundaries, encouraging global collaboration and knowledge sharing. His philosophy emphasized the connection between learning and life, advocating for a holistic approach that integrated various disciplines, cultures, and perspectives.

Geddes promoted the idea of internationalization through his concept of the 'World University'. He envisioned a network of institutions that would bring together students and scholars from diverse backgrounds to address global challenges collaboratively. By studying different cultures, histories, and environments, Geddes believed that learners could develop a deeper appreciation of humanity's shared heritage and interconnected future.

Through his initiatives, like the establishment of the Collège des Écossais in Montpellier, France, Geddes demonstrated his commitment to cross-cultural exchange. He viewed education as a transformative force, capable of uniting people across borders and fostering peace and understanding in an increasingly interconnected world.

Geddes's ideas continue to resonate today, inspiring efforts to make education a powerful tool for global citizenship and sustainable development.

WAVe 2025 as a Contemporary Grand Tour

The education of an architect is a journey filled with experiences, discoveries, and connections. Throughout history, travel has been a fundamental pillar in the personal and professional growth of great masters of architecture. Le Corbusier, with his voyages across the Mediterranean, John Ruskin exploring Gothic art in Europe, Sir John Soane on the Grand Tour, and figures such as Leon Krier and Bernard Rudofsky through their paths of research and inquiry, have demonstrated how encounters with diverse cultures, styles, and landscapes are essential for developing a rich and comprehensive design vision.

It is within this tradition that the ambitious WAVe 2025 project of the Università Iuav di Venezia is situated. This initiative aims to offer students an experience that captures the essence of a formative journey, while remaining within the walls of their 'home'. Through the internationalization of participating schools of architecture, Iuav transforms its campus into a genuine global agora – a place where ideas freely circulate and mutually enrich one another.

WAVe 2025 seeks to replicate the intellectual intensity and cultural richness typical of great formative journeys without requiring geographical displacement. This innovative approach allows students to engage with peers, faculty, and cultures from around the world in a context that fosters collaboration and dialogue. The international schools welcomed by Iuav bring not only their unique methods and design approaches but also a cultural diversity that serves as a catalyst for new perspectives.

Just as the travels of Le Corbusier and Ruskin profoundly influenced their works, WAVe 2025 aspires to create a formative experience that leaves a lasting imprint on students' growth. The concept of 'architecture in itinere' – an ongoing and transformative learning process – is realized through direct engagement with different educational systems and cultural outlooks. This process not only stimulates individual creativity but also lays the foundation for a more inclusive and interconnected global architectural community.

WAVe 2025 is not merely a workshop; it is a true contemporary 'journey of formation'. It stands as a unique opportunity

to transform the Università Iuav di Venezia into a crossroads of knowledge and innovation, where schools of architecture from all over the world collaborate to create moments of profound cultural enrichment. This internationalization not only enhances the quality of the educational experience but also paves the way for an architecture capable of addressing the global challenges of our time. In this way, Iuav not only preserves but redefines the tradition of the formative journey, projecting it into the future with creativity and vision.

Michel Carlana

Modern Times

Some words, much more than others, are so common in our daily use as to appear obviously clear, while instead – if considered more attentively – they reveal a multiplicity of meanings in constant evolution and transformation.

Work, in its various connotations, has always mirrored society, and it is perhaps now as essential as ever to reflect on such a wide-ranging term, its countless definitions inspiring as many occasions for thinking.

'Work' is an expression that allows for a plurality of interpretations because it intersects many primary societal issues: from interpersonal relationships to life and the miscellaneous physicality of the spaces we inhabit every day. And it is exactly on this fundamental interrelation between human and space that we might want to focus a gathering of international research. It is a dichotomous bond, historically defined by constants and variants, the latter mostly belonging to the realm of technical and technological advancements, simultaneously produced by and acting on work itself.

Delving deeper into its meaning, work is understood in this small and shared editorial project as *Labor*: an ensemble of metaphorical 'gears', a single device[1] seen as a mechanism to ponder – also – on architecture. More precisely: a hypothetical taxonomy, an investigation in the 'spaces' that host the various declinations of work and production, in 'how' different forms of work can shape architecture, and, finally, a study of the ways architecture itself can generate new types of work.

It will be essential to question whether spatial configurations will depend on these premises or not, and it will become crucial to understand how the 'lexicon' will withstand certain sudden changes, accelerated by increasingly autonomous and less human intelligences.

Probably, for these very reasons, it will be necessary to reclaim a certain 'naturalness' of form.

1 To understand the broader concept of 'device' refer to G. Agamben, *Che cos'è un dispositivo?*, Nottetempo, Rome 2006.

> The thought that must accompany intuition and reflection is this: it is nature that has produced this beauty; and it is solely on this that the immediate interest we take in it is base.[2]

The premises stated above will most probably make it necessary for us to start questioning again the notion of 'environment' – spurring a dialogue with what exists today and with what once did – adopting a stance marked by experimentation, on the one hand, and philanthropy[3] on the other; an attitude of dominance between bodies and nature worthy of a performance by Pina Bausch, where the void is occupied in the totality of its roundness, bringing to their limits concepts of physics and aesthetics.

> The purpose of allotment gardens, hated by employers, is not merely to offer the wage worker of the city a little more clean air, extra food to counter the high cost of living, but a kind of rehabilitation through contact with the soil.[4]

From these conditions stems the necessity of regaining the ability to imagine space: not necessarily a 'new' space, but a space with an expanded and dilated capacity to inhabit time, as in antiquity. The role of architects will mostly proceed unchanged, that is to propose 'places' to which communities (of different times and epochs) can relate and react to – if the project is successful – with an instinctive and innate sense of belonging.

2 I. Kant, *Critique of Judgement*, Translated by J.H. Bernard, Mcmillan, London 1914, p.178.
3 Helpful here the words of Giancarlo De Carlo 'We see instead, by turning the telescope around, that architecture becomes generous and significant for humans only if it is a gentle and delicate extension of the natural order' in G. De Carlo, *Appunti da un breve viaggio in Morea*, «Spazio e Società – Space & Society », 55, 1991.
4 M. Yourcenar, *Quoi? L'Eternité*, Gallimard, Paris 1988, p.299.

> In architecture there are, if I can so express myself, two necessary facets to be truthful. It must be truthful to the program, truthful to the process of construction.[5]

'Work' has indeed undergone a series of alterations related to methods, dislocations, and temporalities, to the point that one might think that, in contrast to the 'typicalities' of work or production spaces, often tied to functionality, the project should aim for the 'specificities' – if present – that characterize the geographies with which one must engage, asking (collectively) whether it is possible to speak of *Genius loci* also for these types of spaces. Beyond the ability to read the peculiarities of places, it will become crucial to think of architecture as something open, capable of transforming over time and, above all, providing those who pass through it with a sense of freedom[6], intended in its form as a social relationship.

The image that appears in our minds when thinking of one of the films most centered on the theme of work, *Modern Times*[7], is not the direct representation of work itself, but the life of man, the fundamental aspect that every designer should focus on.

5 Eugène Viollet-le-Duc, *Entretiens sur l'architecture*, 1863.
6 Concerning some reflections about freedom and progress refer to the work of Z. Bauman, *Freedom*, University of Minnesota Press, Minnesota 1988.
7 *Modern Times* (USA 1934-35, 1936, black and white, 85m); directed by: Charlie Chaplin; produced by: Charlie Chaplin for United Artists; scenography: Charlie Chaplin; editing: Charlie Chaplin; cinematography: Rollie Totheroth, Ira Morgan; scenography: Charles D. Hall, Russell Spencer; music: Charlie Chaplin.

Simone Gobbo

Why Does Work Modify Space and Require Us to Think New Theories?

Work produces an extensive system of transformations within our realities; through employment and human activities, we have historically generated spaces and invented forms of landscape organization.

Labor[1], the word chosen to encapsulate WAVe 2025, carries many meanings and, in its etymology, suggests an attitude of commitment to an activity with the goal of creating something useful.

I believe this represents a positive approach, one that seeks to use design as a tool for improving reality. Work produces objects that meet material needs, but it also generates forms of thought, theories, and cultural structures that cultivate desires and new possibilities.

Every context is shaped by transformations, by phenomena of change that have given form to space, placing work as a fundamental element within the complex system of reality's organization. Architecture has always played a significant role in giving meaning and physical presence to our society. It is an art that has continually attempted to represent humanity's emotions and desires. For example, it has created spaces for rituals, places for preserving knowledge, for transforming raw materials, for cultivation and nourishment, for rest and security.

Today, as these fundamental needs seem to be taken for granted, and as we become less attentive to highlighting the importance of physical space in relation to well-being and mental conditions, we must question architecture's role as a theoretical dimension capable of influencing and guiding choices regarding the future of places.

The space of work has undergone rapid transformation during the challenging period of the COVID-19 pandemic, and we

1 The etymology of *Labor* derives from labors; fr. labeur; sp. labor; port. lavor: from the lat. *Làbor* fatigue, whence *Labobàre* toil and also to operate while toiling, that is to work: from the radix *Labh*, which seems to have the proper meaning of grasping and the figurative meaning of turning the desire, the will, the intent, the work to s. c.,» which is to say to yearn, to undertake, to obtain, to take possession, whichoriginally must have been *Rabh*, the *R* changed to *L*, as *Ruc* gave *Luc* etc.

now experience conflicting sentiments regarding the dematerialization of spaces, increasingly replaced by new digital habitats.

As a scholar and researcher, I believe these uncertainties present an opportunity for architecture across the globe. Through an international platform like WAVe, we can collectively reflect on the potential of workspaces, comparing diverse conditions and geographies, and exploring responses and themes that each university will address through its specific knowledge and design methodologies.

Universities themselves are workplaces, serving as ideal arenas for investigating the future relationship between humanity and professional engagement. We must work together to answer a crucial question: Why does work shape space? What theories can help architecture establish new strategies and collaborative conditions in the contemporary world?

We are living in a social phase deeply marked by individualism, and as scholars, we have a central role in promoting collaboration and the sharing of new theories on spatial organization. As architects, we can learn from the diversity of contexts and grasp the profound meaning of using design as a tool that consciously utilizes resources.

Work and its spatial dimension will confront new economic models, the challenge of scarce resources and the application of new technologies designed and managed by artificial intelligence: this will put traditional approaches into crisis, suggesting bolder theoretical perspectives that envision a still-crucial role for architecture.

With *Labor*, we will seek to understand how architecture can apply its knowledge to help each of us contribute meaningfully to society. I think of the history of collaboration and, specifically in the Italian context, figures like Adriano Olivetti[2]

2 'The city of man will arise in a world freed from the slavery to the force and excessive power of money, at the end of that struggle in the material field and in the spiritual sphere which is the highest commitment and the reason for my life. The light of truth, my father used to tell me, shines only in actions, not in words.' The reference is to the book: A. Olivetti, *La città dell'uomo*, Edizioni comunità, Ivrea 2015, p.251.

and Giancarlo De Carlo[3] – individuals who sought a balance between society, work, and architecture.

This isn't a nostalgic[4] reminder of these important past Italian experiences, but rather a reflection aimed at fostering an approach toward architecture theory able to combine human needs and the imperatives of our present economic reality. Architecture always operates to place and shape spaces mediating between different demands, a complex aspect in contemporary times, yet necessary as a hypothesis for the resistance of architecture itself.

Answering to the initial question, we must turn to the need for architecture to find new theoretical paths, to bring research and teaching to a boldly experimental condition – taking risks while at the same time maintaining awareness of our habitat, the specificity of places and techniques, the resources, and the constraints that belong to each project.

Let's start again with schools, international collaboration, and dialogue on possible responses to the future of workspaces. This is not merely a spatial issue but, above all, a new cultural field that our scientific communities must attempt to redefine together.

3 Reference is made in particular to the book: *L'architettura della partecipazione*, edited by di Sara Marini, Quodlibet Abitare, Macerata 2013.

4 Against a nostalgic idea of organization of time, reference is made in particular to: M. Heidegger, *Die Grundbegriffe der Metaphysik. Welt, Endlichkeit, Einsamkeit*, edited by Friedrich-Wilhelm von Herrmann, Königshausen und Neumann, Würzburg 1994; transl. it. *Concetti fondamentali della metafisica*, Il Nuovo Melangolo, Genoa 2005.

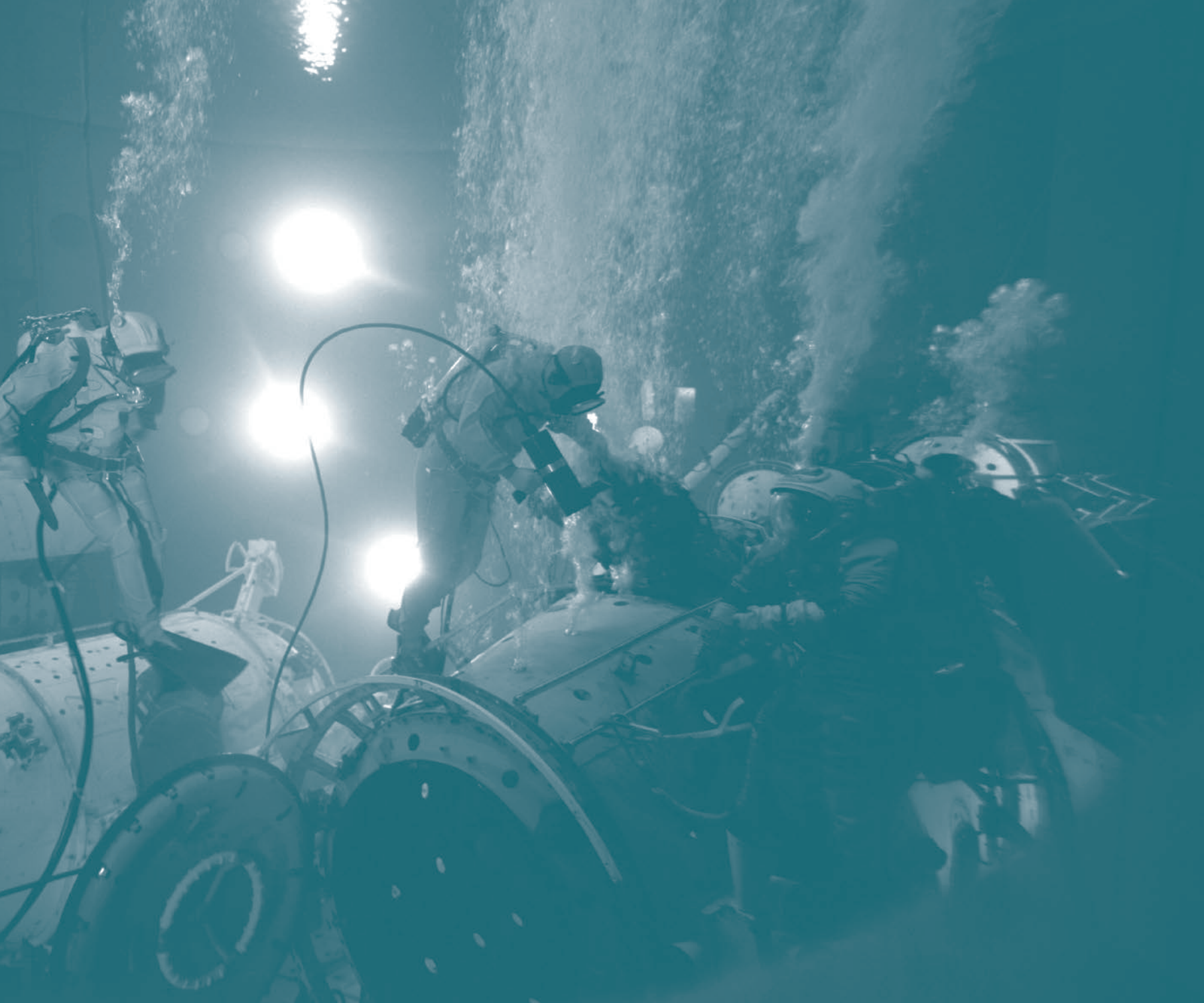
I. Work and Relationships

Armin Linke

Labor Coreographies

CONTENT : 1 X 100 ROLL

HONDA
HONDA



C4
POLICIA

Armin Linke, International Seabed Authority (ISA), Office of Legal Affairs, Kingston, Jamaica, 2016.
Armin Linke, Ministry of Energy and Mineral Resources, Geological Agency, petrography laboratory, Bandung, Indonesia, 2016.
Armin Linke, Conseil d'Etat, small library, Installation du Conseil d'État au palais du Petit-Luxembourg, 25 décembre 1799 (1856) by Auguste Couder, Paris, France, 2013.
Armin Linke, Taman Mini Indonesia Indah (TMII) or 'Beautiful Indonesia' Miniature Park, Telecommunications Museum, Jakarta, Indonesia, 2016.
Armin Linke, Honda Research Center, humanoid robot, Wako (Tokyo), Japan, 1999.
Armin Linke, Star City, Cosmonaut Training Center, weightlessness simulation pool, Moscow, Russia, 1998.
Armin Linke, Three Gorges Dam project, Yichang (Hubei), China, 1998.
Armin Linke, Harvest, El Ejido, Spain, 2013.
Armin Linke, Petersen Tegl, brickworks, manufacturing bricks, Broager, Denmark, 2012.
Armin Linke, C5, central urban security monitoring hall, Mexico City, Mexico, 2017.
Armin Linke, Star City, Cosmonaut Training Center, Moscow, Russia, 1998.
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Bartlett School of Architecture
Alberto Campagnoli, Günther Galligioni

Labor and the Architectural Laboratory: Evolving Work, Craft, and Experimentation

Introduction

The act of creating has long shaped architectural production, influencing both material and theoretical landscapes. From pre-industrial artisanal traditions to the mechanisation of the industrial era and contemporary digital fabrication, architecture continuously redefines the role of making. This essay explores architecture as both an act of creation and a site of experimentation, drawing from historical and contemporary perspectives to inform research and pedagogical approaches, particularly within Venice.

The Transformation of Work and Its Spatial Impact

Across the UK, economic shifts from manufacturing to service and digital sectors have reshaped urban space. Former industrial centres such as Manchester and Glasgow have become cultural and technological hubs, while London has emerged as a global financial centre. Canary Wharf and Shoreditch reflect these transitions, demonstrating how work informs spatial production.

Italy retains regional economies centred on specialised craftsmanship, such as fashion in Milan and artisanal crafts in Florence and Venice. However, globalisation pressures these industries. Venice, historically a centre of trade and craftsmanship, now struggles with depopulation and reliance on tourism, threatening economic diversity. Both the UK and Italy must reconsider economic structures to sustain urban environments without eroding social and spatial integrity[1].

Creation as Craft, Industry, and Art

The Latin root of *labor* (laborare) extends beyond toil to encompass birth, suffering, and artistic endeavour. Historically, architecture was rooted in craftsmanship, as seen in the *architetto artigiano*. The Arts and Crafts movement reclaimed the dignity of making from industrial mass production, emphasising the human touch. Similarly, the Italian tradition of artisanal

1 I. Johar, Y. Jones-Henry (eds.), *London of the Future*, Merrell Publishers, London 2023.

production underscores the significance of craft but often overlooks emerging skills developed elsewhere.

The Industrial Revolution transformed architectural practices, separating design from construction. Mechanised production reshaped the urban environment, while alternative models integrated industrial and residential space[2]. These historical shifts offer critical insights into contemporary creative practices.

The Architectural Laboratory: Spaces of Experimentation

Beyond physical creation, the architectural process is also intellectual and experimental.

The term 'laboratory' originates from *laboratorium*, a place of research and innovation. Today, FabLabs and open-source design platforms challenge traditional production models, transforming laboratories into democratised innovation sites. Research initiatives illustrate
how biomaterials, sustainability, and experimental design redefine creative processes through ecological and technological advancements[3].

The Future of Making: Experimental Models

Both cities must explore new models of creation to support sustainable growth and social equity. The UK is experimenting with cooperative workspaces and platform economies, while Venice explores repopulation strategies through artist residencies and small-scale industries embracing slow production methods.

Conclusion

Can these efforts form a blueprint for regeneration in heritage cities worldwide? Radical shifts in governance and education could ensure that creative transitions contribute to fairer, healthier urban environments. Lessons from London and Venice may

2 C. Lyster, *The Architecture of Industry: Changing Paradigms in Industrial Building and Planning*, Merrell Publishers, 2022.

3 N. Oxman, Research on material ecologies and biotechnologies.

inform global discussions on the future of making in historic and evolving urban landscapes.

By framing architectural practice as a laboratory of material, technological, and social experimentation, contemporary research – particularly within Venice workshops – can foster new dialogues on the future of creative architecture practice.

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Flexibility and the Relation Towards the City

German Labor

In the history of commercial building the degree of flexibility and the relation towards the city remain the essential architectural themes. Technological progress and social developments have had a direct influence on the built environment of workplace. The following four references illustrate relevant typologies of commercial buildings in Germany.

Within the Texture of the City

The urban fabric of the Wilhelminian period in Berlin is characterized by a block structure with a dense network of backyards. Living and working are organized in the same building depth and are closely related to each other. The 'Elisabethhof' of 1897/98 is a typical industrial yard which originally hosted printing works, a telegraph construction company and a food factory. The hybrid construction works in a material-appropiate way. The solid masonry provides thermal protection as a load-bearing external wall. The shell construction is made of concrete or cast iron columns, steel beams and brick vaulted ceilings. The efficient arrangement of the staircases enables flexible and different sized production spaces with a regular grid of 6,5 m. Large windows, the reflecting tile facade and the dimensions of 13 m depth in relation to 4 m height allow for a generous natural exposure and ventilation. The reason for the popularity today is the flexible convertibility, a long durability and the vicinity to the urban infrastructures.

The First Office Landscape

The functional urban planning of post-war modernism clearly separates the commercial areas from the residential districts. The motorization led to an extension towards the periphery of the city and a division of the urban space into roadway, green area and solitary buildings. Industrial construction methods enabled economical and rapid construction, in particular through the separation of the supporting structure and the curtain wall facade[1]. An extreme example of the generic modern open-plan office in Germany is the

1 W. Wagener, *Officing*, «Arch+», 136, 1997, p. 48.

Osram Headquarters in Munich by Walter Henn from 1965. The six-story, fully air-conditioned administrative building with a size of 40 x 40 m offers workplaces independent of external climatic influences. This open, large-scale design reflected the need for democratic hierarchies as well as the desire for better communication and collaboration[2]. The steel skeleton structure with prefabricated concrete ceiling and parapet elements is clad with a filigree metal facade. The continuous band-like fixed glazing allows partition walls to be connected flexible to the facade. After 50 years the listed building was demolished and followed by a residential development project.

Reconciliation of Nature and Workplace

Ot Hoffmann's tree house in Darmstadt (1972) is an early example for the eco-movement, which especially evolved after the oil crisis in 1973. Unlike the International Style the movement follows a low energy consumption and is in favor of sensible ecological and economic solutions that meet human needs and 'heal urban nature'[3]. Working and living in cities should become more attractive by using greenery to counteract factors such as noise, poor air quality and urban heat islands. Type, shape and construction of the terraced building are closely linked to the rainwater system for watering the plants. The takeover of architecture by nature is at the center of the narrative. The tree house is built from solid waterproof concrete. The construction forms terraces, which hold soil and also form water retention basins. The outer walls and the vertical core form the supporting structure and the open plan of the interior.

Evaporative cooling from the plants and cross ventilation allows the rooms to be tempered naturally. The qualities of all cardinal directions are utilized. There is a wintergarden to the west, a loggia with a bamboo curtain to the south and expansive terraces with a green buffer to the east. Installations of the water system are fixed visibly. Hoffmann sees a house less as a fine, functional product

2 A. Gigon, M. Guyer, A. Kolsch (edited by), *Bürogebäude*, gta Verlag, Zurich 2019, p. 203.

3 O. Hoffmann, *Oeko-Architektur – Bauen mit der Natur,* Deutscher Werkbund, 1979, pp. 34-47.

with a limited lifespan rather than an ongoing adaptable process.

Compact Technology

The relocating of the political administration after the German reunion led to number of administrative buildings in the heart of the capital. The High-tech architecture as a consistent development of the eco-movement was the most prominent typology of the 90's. Its aim was to further lower the energy consumption by high technological and scientific inventions. The Galeries La Fafayettes in Berlin (1996) by Jean Nouvel with its compact shape and the generic double glazed facade is characteristic for this era. A building capable of creating an event was needed[4]. The building fully occupies the corner of the block in an outline of about 50 x 70 m. The office spaces envelop the shopping world inside. The spatial strategy creates dynamics between offices and department store through different sized vertical glass voids, reflecting light into the deep floorplan and provide ventilation for the offices. Text messages are projected onto the surfaces of the cones and the façade. The department store has been closed after 28 years of use. The Berlin Central and Regional Library might move into the building[5].

Current developments are moving towards a more resource-efficient construction by using renewable raw materials and a minimum of building technology. The conversion of existing structures is becoming increasingly important. The longer the lifespan of a building, the more sustainable its ecological footprint. Conversely new commercial buildings must be designed for a long life cycle in future. In history of architecture equal natural light conditions, regular structure and a generic façade grid are typical for flexible workplaces. But a site within a dense urban fabric requires specific characteristics in terms of access, scale and geometry. In between the contradiction of the generic and the specific a new type of urban workplace is to be established. An existing or newbuilt assembly should remain open for future developments and contribute the city with its real *labor* activities.

4 *Jean Nouvel*, «El Croquis», 65-66, 1998, p. 254.

5 P. Richter, *C'est la Wie?*, «SZ», June 16, 2024.

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The Work of Architecture and the Architecture of Work

Labor articulates significant relationships between the body and the world at large. Over the past two centuries, especially in south Asian societies, the advent of industrial modernity and capitalism has had a disruptive effect on this relationship to create a more and more objectified and transactional definition of *labor*. Extractive and exploitative work practices have denied human enterprise its agency to create dignified and meaningful experiences of living in the world. The abrasive effects of this severing and disconnection can be seen most emphatically in the urban transformations of the cities here, as they gradually transitioned from mixed-use neighbourhoods into hard, functional stratifications. The burgeoning Indian metropolis, already crumbling under the weight of rural migrant influx, administrative mismanagement, and civic apathy, becomes a fertile ground for perpetuating work cultures built upon atomistic individuality, discriminations of caste and gender, and an overall *blasé attitude*[1].

At one end of the economic spectrum, India is seen as a lucrative global market, a place for financial investment and growth. This, however, does not always correspond with the lived, on-ground reality of much of subcontinental life- especially in its cities. Long commutes through endless traffic jams and high pollution characterize the harrowing journey millions of Indian workers make to and fro across to city. Such daily misery is abetted mainly by bad urban planning, but also by architecturally insipid commercial complexes and office buildings. Conceived in the Edward Hopper like image of the workspace and city life, these cold unimaginative environments promote amongst other things loneliness and depression. Studies indicate that a large number young working-class south Asians live some of the most joyless, hobby-less lives, languishing at the margins of global development. Currently, India ranks 126th out of 143 countries on the global list prepared by the *World Happiness Report*[2].

1 G. Simmel, *The metropolis and mental Life*, in K. Wolff (edited by), *The sociology of Georg Simmel*, Free Press, New York 1950.

2 Express view on India's unhappy Gen Z. *Young and listless*, March 21, 2024, available online (https://indianexpress.com/article/opinion/editorials/express-view-on-indias-unhappy-genz-young-and-listless-9225452/)

In this, it may be interesting to compare contemporary work life relationships with earlier, especially pre-modern ones. The city of Ahmedabad since its inception in 1411 CE, has consisted of largely traders and shopkeepers. Work and life around its *Pols*[3] offers an interesting contrast through a very different layering of commercial and residential activity. For its essentially mercantile populace, the ground floor of buildings in earlier times would often be made up of shops and offices, allowing them access to streets, goods and potential buyers and sellers. The upper two floors of the same buildings would be made up of houses. If work and living environments are differentiated through the plan (or better still, through urban planning) in the contemporary city of Ahmedabad, in the older city they are articulated through a sectional relationship. In terms of an architectural action, such an organizational pattern makes for a very creative interplay between definitions of professional life vis-à-vis intrafamilial and inter-generational residential life. Several thinkers such as Jane Jacobs, Christopher Alexander, Marshal Berman, and others have written about the positive implications of such mixed neighbourhood life (found in many old cities in the global south) on creating a more humane, compassionate, and wholesome idea of work. While such work cultures can be critiqued for various shortcomings, its not difficult to see how its operations are not exclusive of the young or the elderly within the community, while opening modalities for the adult worker to have a harmonious and integrated corelation between work and living conditions. For us, the role of architectural imagination in producing such an ecology is noteworthy.

This is need not be understood as a suggestion for annihilating the idea of work. Something like that was most mistakenly thought to be the state of work in the immediate aftermath of covid. 'Work from Home' offered momentary pleasures of flexible time schedules, elimination of commute, connectedness to

3 A *Pol* (pronounced as pole) is a housing cluster which comprises many families of a particular group, linked by caste, profession, or religion and is found in the old walled city of Ahmedabad in Gujarat, India. https://en.wikipedia.org/wiki/List_of_pols_in_Ahmedabad.

family and home and much else. For once, the boons of the digital age seemed to have finally come to fruition in the form the online meeting. However, challenges remain and about five years down the line, the blurring of personal life and work life has led to more worker distress[4]. Such blurring may also make for an exploitative situation in which working from home is understood by company bosses to be always at work. Additionally, complains about lack of motivation, social contact, and distraction are a reminder that work environments are 'places', with their unique associative and experiential value which is distinct from that of the home.

The unresolved question of *labor* thus lingers on and necessitates innovation in shaping the world of work- a challenge that architectural practice must actively engage with. The history of architecture shows us glimpses in which work spaces have contributed to human wellbeing rather than being an anathema to it. For over six hundred years, ideas of work in the modern world have shaped the practice of architecture. Perhaps it is time now to unleash architecture's creative potential, its agency in turn towards the shaping of a more caring, communicating and thinking workspace.

4 A. Lambert, The Complex Impact of COVID-19 on Work-Life Balance, August 19, 2024, available online (https://essaypro.com/blog/impact-of-covid-19-on-work-life-balance).

Feng Chia University
Lorena Alessio

Temporary Vendors Versus Commercial Centers. The Future of Urban Streets' Vitality

The contemporary making of the city and its redevelopment often comes as top-down development with mix-use functions. Most of the time, the public system needs to cooperate with investors and corporations for the planning and realizations of new projects characterized by big land in need of new or re-development and by the need for massive investments.

The public system cooperating with the private sectors shares the govern of new developments, which are possible only by bringing together several international or national stakeholders.

Commercial Centers

In these top-down developments, commercial centers are much preferable to small shops, since all the revenues and programs need to be clearly analyzed by investors before their commitment. Town planning is ruled by a complex system of private and public stakeholders. Most of the times public sectors negotiate a reduction of building limitations in favor of the increase of F.A.R. in 'exchange' of public spaces and green areas. The size of the built environment changes in height and size, but also in typologies. Commercial centers are specimens. Commercial centers all around the world present similar configuration and subdivisions of activities according to the floors.

In Taiwan there is the specificity of adding in the commercial center: small restaurant in courts and vegetable/fruits markets; activities that previously exist on streets level.

But, while those activities were on the streets mixed with other local small shops, *now* the street presents on two sides huge entrances to the commercial center and on one side (long at least 130 meters) a long series of shop windows. The other side is next to a similar building. The result is: *no* vitality, *no* exchange of activities between inside-outside space, between public and private areas, *no* turnover of activities, ... All that is typical of a traditional street is lost.

In our contemporary society, the commercial center is *off-course* needed, *but* there is a need to find *new models* for designing the city, still *really vibrant* as the traditional streets.

Shops and temporary vendors

Urban fragmentation in small parcels of land allows the positioning of small/medium shops owned by several properties; many of them are family owned. And Taiwan, as others Asian cities, has the peculiarity of the presence of temporary shops, which answer specific needs according to the daily hours. This fact is enhanced in specific city locations, like the one close to Feng Chia University in Taichung.

The study and the WAVe 2025 workshop's proposal consider the area around Feng Chia University as a major focus of research, looking at new models of development.

Because of the high number of students, the Feng Chia's surrounding areas, from time to time, shaped the commercial offer according to the students' needs. And a lot of contribution is made by the temporary vendors.

Temporary vendors position themselves in front of shops, generally under arcades.

They differ during the day; in the morning there are vendors selling breakfast while the shops are generally closed; at lunchtime other vendors appear while behind the shops start to open; in the afternoon the temporary vendors disappear, but before 18:00 others arrive: they prepare the setting for the night-market. Night life becomes also a very important activity taking place in the streets.

Commercial areas are mixed with markets and night markets.

Feng Chia Area in Taichung

Feng Chia Area is located around Feng Chia university. The shops have many activities connected to the presence of the university, as well as the temporary daily vendors. And, during the day close to the border of the university, we can find small producers selling fruits and vegetables, like in a small market.

The same area becomes part of the much larger night market. Feng Chia night market is tightly integrated into the urban area, nestled between the solid buildings and the roads, which are the void space. Night markets have permanent shops, while others consist of temporary ones, allowing flexibility and dynamic change in the market. Temporary shops merge the inner space and the outwards.

People developed a strong affection for shops and activities; the affection matured in several generations. It is connected to memories and the sharing of time while being a child, a student, a parent, and an elderly person. The collective memory of the area makes it a very important location in Taichung. And, it has many important issues to be discussed from the architectural and urban design point of view.

The City Image

Most of the over-mentioned activities' buildings or booths do not follow any rules or thoughts in architectural composition. However, the chaos and mess make nothing of aesthetics in architecture but answer to the basic needs.

Design quality of buildings and temporary booths are based on the functionality and visibility. Advertising, images, lettering, and posters dominate the view. The whole recalls the 'Learning from Las Vegas' issues. There is quality in freedom of expression and symbolism.

While freedom of expression is exceeding in advertising commercial proposals, leaving no space to architectural quality, design tends to fix spaces and façades.

The flexibility of visual expression is hard to keep in designed spaces. But when advertising occupies the second and third floors of buildings' facades, those floors can only host storage. And, when the advertising is taken away, the city image ultimately completely deteriorates.

What does the cityscape want to communicate? Is it made by advertising? Are *citizens* only *consumers*? Citizens need to find in the cityscape what can enhance them as human beings.

The theme is: How could we design vivid streets with commercial activities while inserting architectural quality? How could we ensure the possibility of free setting up small commercial activities, comprising the temporary ones? How can investors be part of this process? How do we create aesthetics values? Are there new models that stand between the markets and the commercial centers? How can we contribute as architects in developing it?

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4 Algorithms for the Concept of Labor

The word 'labor', from its etymology, alludes to arduous, heavy, and exhausting work. It reminds me of the spontaneous paths that ants trace in a garden as they move. This transformation occurs through an algorithm of time-work-space, but we could say it is an unintentional action, as the goal is not to trace the path but to reach the nest.

Ants also carry out an intentional spatial transformation linked to *labor*: the creation of their anthill. This has three objectives: the first is to serve as a shelter, a refuge for the community; the second, to store the products of their gathering; and the third, the nest, the reproductive space.

From this metaphor, we identify two typologies: intentional and unintentional *labor* – two distinct ways of exercising a transformation in space through work. How can we define the work of spatial transformation in architecture? How would the algorithm be structured if we add this factor?

Throughout history, various architects have defined architecture as the transformation of space, whether as «perfect volumes under the light»[1], as «shaping space for human life»[2], as «using light, materials, and proportions to create spaces that invite introspection and spiritual connection»[3], or as «transforming an empty space into a place filled with meaning and emotion»[4].

When architects speak of the transformation of space, they refer to a direct and forceful action exerted on space through design – a process derived from reflection and analysis, carried out over a defined period, a work with the explicit intention of change. They also speak of spaces imbued with meaning and emotion, of spiritual connection and introspection. I wonder whether this opens another category in this algorithm of spatial transformation that involves work-space-time-emotion.

Following the metaphor of ants and with the intention of organizing the different ways in which this

1 Le Corbusier, *Hacia una arquitectura*, Apóstrofe, Barcelona 1998.
2 B. Zevi, *Saber ver la arquitectura*, Apóstrofe. Barcelona 1998.
3 P. Jodidio (edited by), *Ando. Complete Works*, Taschen, Colonia 2010.
4 P. Zumthor, *Atmósferas*, Editorial Gustavo Gili, Barcelona 2006.

algorithm configures the various ways of working upon space, the following categories emerge: Time-Space, Time-Space-Work, Time-Space-Work-Dwelling, and a fourth category, Time-Space-Work-Dwelling-Emotion.

Time-Space

This category deals with the transformation of space that occurs as a result of a continuous and persistent action, but without the explicit intention of transforming space – what appears as a secondary consequence. One of the most directly related examples is the development of pathways, like those of ants, historically built for the exchange of goods – one of the oldest forms of *labor* in our civilization. This spatial transformation linked to movement and work has also extended to digital connections, representing a contemporary type of spatial transformation associated with *labor*.

The second typology is Time-Space-Work

This refers to a place that is intentionally and directly transformed, with the goal of creating a workspace. In this case, it is projected, built, and transformed to accommodate *labor* activities. Some examples of architectural projects that fit into this category are factories, offices, warehouses, or agricultural fields.

The third typology of the algorithm is Time-Space-Work-Dwelling

This concerns the transformation of space through *labor*, understood from the perspective of survival, shelter, reproduction, and habitation. It is the creation of cities, which, like the anthill, were designed with the intention of concentrating *labor* and providing refuge. When humans decided to become sedentary and could focus their efforts on agriculture, communities turned into cities. Therefore, the city itself is a space created for *labor*, where the concepts of community, survival, and work merge and become inseparable. Throughout history, we find remarkable examples of communities where work and living coexist.

A clear example of this is the Roman Villas, the Longhouses of the Iroquois in the United States, the Burgs and guilds of the Middle Ages, the Siheyuan in China, the Machiya in Japan, Soviet Kolkjós, factory towns in England, Kibbutz in Israel, and in Mexico, the Company Towns and Colonial Haciendas.

Today, we no longer think of *labor* as an exercise exclusively intended for survival. It seems that the Time-Space-Work-Dwelling algorithm falls short in the face of the complexity we now encounter. We have incorporated new intentions into *labor*, such as remuneration, skill, expertise, competition, greed, and knowledge generation. Could we add joy and the pursuit of beauty to these new intentions?

In Spanish, the word *labor/trabajo* is defined by the *Diccionario de la Real Academia Española* as: 'action, remunerated occupation, and something that results from human activity'. It is notable that it also links it to unhappiness: 'difficulty or impediment, hardship, annoyance, torment, or unfortunate event'. It does not mention *labor* as an activity intended for survival, although we can infer it from the notion of 'remunerated action'.

I would like to take advantage of the example of Mexican haciendas mentioned earlier to introduce a typology in which *labor* blends with joy and the pursuit of beauty, as in the work of Luis Barragán Morfín, who was inspired by Mexican haciendas and universal folk art. We could say that Barragán's work is almost defined as a constant search for beauty because, throughout our daily lives, humans have realized that we not only need to survive but also to find a sense of transcendence, which is closely linked to joy in everyday life: beauty.

> How can we understand art and the glory of its history without religious spirituality and the mythical background that takes us to the very roots of the artistic phenomenon? Without these, there would be no Egyptian pyramids, nor our own Mexican ones; no Greek temples or Gothic cathedrals; no wonders left by the Renaissance and the Baroque era; no ritual dances of the so-called primitive peoples, nor the inexhaustible artistic treasures of popular sensitivity in all nations

> of the Earth. Without the yearning for God, our planet would be a wasteland of ugliness.[5]

I do not intend to steer this writing toward a religious exploration, but I do believe that in the longing for beauty and transcendence in daily *labor*, some have found a path to spirituality, art, music, or pleasure. It is a personal experience that defines what is beautiful or enjoyable, blurring and transforming into something more abstract and profound.

> Beauty is that beginning of terror that humans can still endure; the sinister is that which, meant to remain hidden and secret, has been revealed, made present before our eyes. In poetry, art must make chaos shine beneath the familiar, formal veil of order.[6]

Thus, beauty has to do with wonder – with that which shines amidst the chaos of everyday life. It is something that reveals itself to us and moves us deeply, as Luis Barragán masterfully achieves in his work. A clear example is the Chapel of the Capuchinas, where we cannot tell whether the source of color is the window, the wall, or a magical, tinted air that we could almost touch.

In the Convent of the Capuchinas, Barragán takes the concept of wonder to its highest expression, touching the soul of those who visit – not necessarily in a religious sense, but in a transcendent one. I use this project as an example of a work-oriented community – can we call it that? A community of survival, of beauty-seeking? A community linked to a transcendental *labor* that continues to astonish us.

Time-Space-Work-Dwelling-Joy

To conclude, I would like to say that this final typology, which blends *labor* with joy: Time-Space-Work-Dwelling-Joy, dissolves

5 A. Ramírez Ugarte, *A Conversation with Luis Barragán*, Tinta Books, s.l. 2024, p. 65

6 E. Trías, *Lo bello y lo siniestro*, Ariel, Barcelona 1982.

the boundary between work and everyday life. If we return to the definition of *labor* as work requiring an almost painful physical effort, in this last category, daily *labor* becomes a form of pleasure – one that, without it, we could be replaced by machines, robots, or even artificial intelligence.

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The Evolution of Labor Spaces: Seven Emerging Typologies of Contemporary Workscapes

1. Tradition and Innovation

In the abandoned and collapsed 'Wild Tulou' in Yongding County, Fujian Province, where only ruins remain, efforts are being made to rebuild community vitality and traditional family and neighborhood relationships.

2. Freelancer Home Office

The home office paradigm for freelance professionals (designers, programmers, writers) represents a decentralized work model enabled by internet and modern communication technologies. While offering core advantages of schedule flexibility and professional autonomy, this modality demands exceptional self-discipline from practitioners. Chronic isolation from reduced face-to-face socialization and blurred boundaries between domestic/productive spaces necessitate deliberate spatial demarcation. Residential architecture thus evolves to accommodate multifunctional hybrid environments that reconcile ergonomic efficiency with psychological wellbeing.

3. Community-Based Youth Entrepreneurship Ecosystem

This collaborative innovation system transforms urban villages through adaptive reuse of historic structures into co-working hubs. By establishing physical-digital resource pools, it reduces entrepreneurial barriers while revitalizing neighborhoods through: 1) Cross-disciplinary team formation; 2) Hyperlocal resource conversion (vacant properties → innovation incubators); 3) Intergenerational community engagement. The spatial configuration emphasizes permeable boundaries between workstations and communal areas to stimulate serendipitous interactions.

4. Digital Nomad Hostel-Workspaces

Targeting location-independent professionals, these nature-embedded co-living complexes integrate workstations with hostel amenities in scenic regions (e.g., Dali, China; Chiang Mai, Thailand; Bali, Indonesia). Architectural strategies combine: 1) Cost-effective long-stay accommodations; 2) Landscape-oriented spatial planning; 3) Community-building infrastructure

(hiking trails, skill-sharing arenas). The typology enables cyclical work-travel rhythms where transient residents often transition to semi-permanent occupants through environmental acclimatization.

5. Third-Space Urban Work Hubs (Internet-Coffee Model)

Reimagining urban consumption spaces as hybrid work-social environments, this model synergizes: 1) Free WiFi-enabled workstations; 2) Local cultural immersion (artisanal retail integration); 3) Smart space-sharing systems (AR-enhanced booking platforms). Advanced implementations employ circular economy principles through carbon-credit exchange programs and membership ecosystem interoperability. Architecture serves as civic infrastructure connecting commercial vitality with knowledge-worker needs through spatial fluidity and technological augmentation.

6. Live-Streaming Co-Working Studios

These hyper-connected spaces reinvent entertainment venues as collaborative production sites for live-commerce, e-learning, and social gaming. Key architectural features include: 1) Multi-camera immersive studios; 2) Audience-participation zones with AR/VR interfaces; 3) Backstage content-creation support areas. While posing technical challenges in acoustic isolation and equipment integration, the typology pioneers new frontiers in physical-virtual space hybridization, transforming passive viewership into co-creative experiences.

7. Next-Gen Corporate Campuses (Lounge-Centric Headquarters)

The redesign of the internet headquarters lounge integrates cutting-edge office concepts that collectively embody the future trends of 'human-centricity, ecological design, and intelligent innovation.' Breaking through the traditional enclosed layout of office buildings, it restructures corporate workspaces into vertical campuses via interconnected skybridge zones. These spaces accommodate cultural, health, and knowledge-sharing functions while

leveraging technological advancements to redefine modern workplaces. The design fosters socially-driven collaboration, cultivates environments prioritizing health and well-being, establishes smart IoTenabled office ecosystems, and implements low-carbon sustainable technologies. This holistic approach reimagines office architecture as a dynamic, interconnected hub that balances human needs, environmental responsibility, and digital transformation.

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From Hierarchical Space to Diffuse Space

The Evolution of the Workspace: From the Larkin Building to the Diffuse Space

Throughout history, the workspace has been a reflection of the economic, technological, and social models of each era. From the Industrial Revolution to the digital age, architecture has played an essential role in shaping work environments, adapting to new dynamics of production, communication, and mobility. In this sense, the transformation of the workspace can be understood in three major stages: centralized space, nomadic space, and the current concept of diffuse space.

The Larkin Building: The Office as a Machine for Efficiency

One of the first milestones in the evolution of the modern workspace was the Larkin Building (1904), designed by Frank Lloyd Wright in Buffalo, New York. This project materialized a new conception of the work environment as a functionalist structure optimized for productivity and work hierarchy. Inspired by the Fordist model of assembly-line production, Wright designed a closed building with overhead lighting and open spaces that facilitated supervision and operational efficiency.

The Larkin Building not only innovated in terms of spatial distribution but also incorporated elements that we now consider fundamental in offices, such as controlled ventilation, built-in furniture, and a structure that reinforced corporate community spirit. However, its rigidity and the centralization of work in a single physical location would be questioned with the advent of the digital era and globalization. The increasing automation and digitization of work revealed the need for more dynamic models where communication and mobility became more relevant.

The Nomadic Space: Flexibility and Mobility

With the development of computer technology and connectivity, work gradually became detached from a fixed space. From the 1990s onwards, with the proliferation of laptops, remote access to servers, and the popularization of Wi-Fi, the concept of 'nomadic space' emerged. Workers no longer needed to be physically present in an office to perform their duties, giving rise to new work

formats such as coworking spaces, cafés with internet access, and early forms of telecommuting.

From an architectural perspective, this transformation led to the creation of more flexible offices with open spaces, shared workstations, and a strong emphasis on mobility within work environments. The office was no longer the only place where work took place but rather a node within a broader network of possible spaces. In this context, technology companies like Google and Facebook began experimenting with more informal work environments, where relaxation areas, cafés, and recreational spaces were integrated into the work dynamic to foster creativity and collaboration.

Moreover, the development of coworking as a collaborative work model brought about a new transformation in the way we conceive office space. These spaces, designed for independent professionals, startups, and small businesses, redefined the notion of belonging to a workplace. The architecture of these environments prioritized interaction and community, creating open spaces with multiple configurations that adapted to different work needs.

The Diffuse Space: The Hybridization of the Physical and Digital

Today, the concept of workspace has evolved into what we might call a 'diffuse' or 'blended' space, where the boundaries between work and personal life, physical and virtual, are increasingly blurred. The COVID-19 pandemic accelerated this trend, solidifying telecommuting and hybrid models that combine occasional in-office presence with remote work. This has led to a redefinition of corporate spaces, which now prioritize areas for meetings, collaboration, and socialization rather than fixed workstations for each employee.

Architecture has responded to this new reality by reducing square footage in traditional offices, incorporating domestic elements into workspaces, and digitizing work environments. Technologies such as virtual reality, collaborative platforms, and automation have redefined the way we interact with space, allowing work to be conducted from multiple locations without losing organizational cohesion.

In this sense, the home has become an extension of the workspace, driving the redesign of residences with specific areas for work activities. Residential architecture has begun incorporating elements such as home offices, soundproof booths for video calls, and ergonomic furniture, adapting to the new reality of remote work.

Additionally, the trend toward decentralization has led to a resurgence of coworking spaces in mid-sized cities and suburban areas, enabling workers to access professional environments without the need to commute long distances. This not only improves employees' quality of life but also contributes to reducing the environmental impact associated with daily commuting to work.

Conclusion

The evolution of the workspace reflects a profound transformation in how we understand productivity, collaboration, and physical presence in the work environment. From the centralized efficiency of the Larkin Building to the flexibility of the nomadic space, and now to the current paradigm of diffuse space, architecture has accompanied and enhanced these changes, offering solutions tailored to each era. In this context, the current challenge is not just to design efficient physical spaces but to create hybrid environments that harmoniously integrate the digital and the physical, allowing work to adapt to life, rather than the other way around.

The future of the workspace will likely be characterized by greater interconnection between urban and digital spaces, with smart buildings capable of responding to employees' changing needs and systems that promote sustainability and well-being. Workplace architecture will continue to evolve, seeking a balance between flexibility, corporate identity, and efficiency in a world where work is no longer a place but a network of distributed experiences.

Thomas Jefferson University
David Breiner, Lisa Phillips

The Arc of Architecture and Labor in the U.S.

As in other countries, architectural practice and theory in the United States have intersected with issues of *labor* at multiple times in various ways. Architecture has evolved with and shaped workplace environments like offices and factories, with advances in material processing, construction methods, and technology all demanding continually adapting solutions. Moving into the future, how we organize and compensate for *labor* and what spaces result from these transformations will continue to be a challenge and an opportunity.

Today's United States were colonized at the dawn of the Mechanization Revolution. Unburdened by tradition and acknowledging the abundance of materials and shortage of skilled *labor*, creative designers generated practical solutions to daily needs by experimenting with new materials and processes: molded plywood seats on ferries, cantilevered spring-steel seats on agricultural reapers and mowers, built-in furniture[1]. Early on, America prioritized large-scale production methods, rapidly adopted new technologies, and created networks to move goods. At the time, most workplaces were designed by builders and craftsmen.

The Electrification Revolution brought steam-powered solutions making industry safer, more efficient, and less arduous, in environments increasingly designed by professional architects. By then, people debated the trade-offs between dignified skilled craftspeople making expensive goods for the wealthy and replaceable laborers making affordable mass-produced goods for everyone else. Furniture maker and Arts and Crafts advocate Gustave Stickley, inspired by British activities, wrote: «It is right and necessary that all men should have work to do which shall be worth doing, and be pleasant to do»[2]. Yet his better-known contemporary Frank Lloyd Wright presciently argued for the machine[3]. Within two generations, the

1 J. A. Kouwenhoven, *What Is 'American' in Architecture and Design?*, in J. A. Kouwenhoven, *The beer can by the highway. What's American about America*, Doubleday, New York 1961.
2 G. Stickley, foreword, «The Craftsman», 1, 1901.
3 F. L. Wright, *The Art and Craft of the Machine*, in B. B. Pfeiffer (edited by), *Frank Lloyd Wright. Collected writings*, Rizzoli, New York 1992, [vol. I], pp. 68-69.

labor of construction was transformed. William Levitt's standardized, efficiently built, post-war suburban tract housing used assembly-line processes, pioneered for automobiles by Henry Ford, to satisfy Americans' desires for new houses[4]. A prime example of the risk-taking entrepreneurship encouraged by American society, it benefited investor and buyer but perhaps not the laborer.

By the mid-20th century, the Digital Revolution fed increased industrial output, aided by Philadelphian Frederick W. Taylor's scientific management principles[5] and was reflected in architects' use of efficient steel and concrete. Increased automation led to divergent trends: the consideration of robotic needs but also the reintroduction of nature into the workplace, as seen in the Ford Foundation Building (Roche & Dinkeloo) in New York City with its abundant natural light and parklike atrium. American corporations commissioned impressive glass skyscrapers, like the Sears Tower (SOM) in Chicago, with open-office plans filled by cubicles, popularized by firms like the Herman Miller furniture company, to foster open communication and productivity.

Since the late 20th century, globalization of design practice has subsumed national traditions. The shift to Computer-Aided Design (CAD) and Building Information Modeling (BIM) allowed team members and consultants to coordinate closely, producing complex designs with great precision[6]. This coordination in unison with increasing experimentation in workplace layouts focused on more efficient and comfortable conditions for workers, including better locations for computers and telecommunication systems; improved methods to fight air and sound pollution; and attention to employee's mental health and need for privacy[7]. Corporate designs increasingly moved away from

4 K. T. Jackson, *Crabgrass frontier. The suburbanization of the United States*, Oxford University Press, New York 1985, pp. 234–237.

5 F. W. Taylor, *The principles of scientific management*, Dover Publications, New York 1997.

6 R. M. Aziz, [et al.], *The role of Bim as a lean tool in design phase*, «Journal of Engineering and Applied Science», 71, January 22, 2024.

7 'The Gensler 2016 Workplace Survey Reveals Workplace Secrets of the Most Creative and Innovative Companies'. Gensler.

traditional office spaces as the century progressed, with notable examples like the Ogilvy and Mather Building (ShubinDonaldson) in Los Angeles, featuring unique elements such as a tunnel and 'war rooms'. Comparable developments occurred in the design of industrial buildings, such as The Nike Air Manufacturing Innovation Facility (Hennebery Eddy) in Missouri, where sustainability was at the forefront.

Today's Cyber-Physical Revolution relies on the internet and advanced digital solutions, with designers utilizing parametric design, virtual reality, augmented reality, artificial intelligence, and other tools. They allow buildings to have highly complex forms, with responsive environments that adapt to the changing needs of employees. Simultaneously, special designs can account for the unique interactions between robots and humans, so smart factories now include more automation, sensors, and products for optimization. The GE Green Manufacturing Facility in Kentucky showcases many of these features while focusing on utilizing the most advanced automation and robotics, looking at efficiency to reduce waste. Technological advances and the COVID-19 pandemic have forced companies to rethink the use of their office spaces, furthering the trend towards appealing, flexible, and healthy work spaces[8]. This has led to growing amenities being added to many offices and the rise of experiential corporate campuses, such as Apple and Google.

Looking to the future, designers globally will be challenged by the ever-developing balance of human and machine within the workplace. The trade-off between efficiency and craft will continue to evolve, with architects playing a key role in shaping this narrative.

8 A. de Lucas Ancillo, [et al.], *Workplace change within the COVID-19 context. The new (next) normal*, «Technological Foreca sting and social change», 194, September 2023.

TU Delft
Georg Vrachliotis

The New Fundamentals: Time, Labour, and the Architecture of the Future

Since the post-war period, architecture has moved in and out of focus – subject to the tides of shifting economies, cultural climates, and technological transitions. Today, amidst a convergence of digital tools, climate urgency, and algorithmic governance, architecture finds itself once again at a turning point. Yet what marks our current condition is not only a question of 'what' we build, but 'when' – and how time itself is being reorganised.

The Dutch labour context has long been shaped by a culture of negotiation and balance: from the Wassenaar Agreement of 1982, which introduced wage moderation and part-time work, to the Flexible Working Act of 2016, and the consensus-driven Polder Model. This systemic flexibility – both formalised and cultural – provides a powerful framework for rethinking the temporal foundations of architectural practice and its societal role.

Temporal Regimes

Contemporary temporal regimes blur once-stable boundaries. The hybridisation of work patterns, accelerated by the COVID-19 pandemic and its digital aftermath, has fractured conventional synchrony between place and production. Legislation like the rejected Work Where You Want Act (2023) reveals the tension between institutional frameworks and emerging digital cultures.

Architecture, like other disciplines, now unfolds across multiple time zones, platforms, and rhythms. Design no longer follows the natural cadence of manual craft but is increasingly aligned with software cycles, algorithmic predictions, and data-driven simulations. As Mario Carpo has noted, what once required a lifetime of trials can now be run through digital models in hours. These temporalities are not neutral – they shape expectations, workflows, and outcomes, subtly redefining what counts as work, progress, and value.

Labour Distortion

In this environment, temporal distortion becomes the norm. Late-night design iterations appear indistinguishable from

those done at midday. Timestamps remain, but the lived experience of time disappears. Meetings extend across asynchronous channels; interpersonal labour stretches into evenings and weekends, dissolving the boundary between professional and personal life.

Spaces like the meeting room – once sites of shared presence – now host fragmented temporalities. Participants join in-person, remotely, or asynchronously, each experiencing the same moment differently. These shifting modes of presence alter not only communication but also the underlying social contracts of collaboration and care.

Time Mapping

One of the critical risks of this fragmented condition is the invisibility of essential labour – especially care work and reflective, creative processes that resist standard metrics. Architectural practice, which often values outputs over processes, can obscure the time-intensive, relational work that sustains innovation and social cohesion alike.

Mapping offers a way to visualise these complex intersections of time, labour, and value. Architectural drawings have always been maps of space, but they are also temporal artefacts – encodings of intention, memory, and projection. By adopting critical cartographic methods, we can uncover unseen structures and negotiate new forms of recognition for undervalued contributions.

The Architecture of the Future

As time and labour are remapped, architecture must respond with new forms of civic imagination. The fundamental values of care, reciprocity, flexibility, and negotiation – so deeply embedded in the Dutch social contract – can offer a foundation for future architectures.

To build differently is to think differently: about time, about labour, and ultimately about the shared futures we wish to construct. Architects are not just designers of space, but curators of the temporal and social infrastructures that underpin civil

society. By formalising these new values in the built environment, we can help craft architectures that do not merely reflect the present – but actively shape more just and humane futures.

Università Iuav di Venezia
Roberta Albiero

The Thinking Hand

Hands are not merely physical instruments; they are cognitive agents that allow us to explore the world in a more direct and sensitive way. Manual activities – writing, building, drawing, playing instruments, painting, sculpting – engage a deep cognitive process, fundamentally different from the one activated by using a keyboard.

The slowness and awareness that accompany handwork cultivate an experiential form of learning that digital tools struggle to replicate. Manual skill is not just a physical act; it is a way of thinking, of engaging with the world, of sensing and knowing.

The use of the hand has played a crucial role in shaping the human brain's evolution: the ability to grasp, create tools, and manipulate objects led to the development of a larger and more complex mind. The act of grasping contributed to the emergence of language and creativity.

Hands are also essential for communication: gestures, sign language, and craftsmanship reveal the deep interconnection between body and mind. Studies on neuroplasticity show that the brain adapts to new conditions, as seen in bionic prosthetics that respond directly to neural signals.

Today, technology is advancing toward artificial hands that can be controlled directly by thought. This interplay between hand and brain is at the heart of learning by doing.

Tim Ingold developed a theory in which learning unfolds like a line, drawn step by step through the act of doing. Each gesture and action we take weaves a thread of knowledge, proving that learning is not an abstract process but one rooted in physical and material connections – in direct experience.

Thus, hands are not just tools; they are an integral part of thought and perception. From this perspective, manual *labor* is not just about making things – it is a bridge between thinking and acting. Through practice, we establish a living relationship with culture, community, and environment – a connection that goes far beyond mere physical execution. Handwork is a deep form of learning, shaping individuals in a holistic way.

In The Perception of the Environment (2000), one of his most influential works, Ingold explores the idea of the line as a metaphor for life and learning. Rather than a sequence of discrete events (cause and effect), life is a continuous movement, unfolding through direct engagement with the world. Every step follows from the previous one, and every manual action is part of an evolving trajectory of experience, linking thought, environment, and culture. Change, in this view, is not a sudden rupture but an ongoing, gradual process.

The concept of process is fundamental to both nature and the human body: every action, every gesture, every experience contributes to an unbroken flow. The hand, as our primary tool of interaction, becomes the medium through which perception and action intertwine.

For Ingold, learning is a journey, and every manual gesture is part of an ever-evolving narrative. When an artisan creates, they are not simply producing something useful or beautiful; they are engaged in a transformative process, one that involves both material and personal experience. The true significance lies not in the final product, but in understanding that art and craft are learning processes in themselves.

Learning by doing is an act of discovery and adaptation. It is not just about absorbing knowledge but about interacting with the material world. In other words, we do not truly learn anything unless we are immersed in an experiential process – one that transforms us as we learn.

When we work with our hands, we actively engage with materials, and through this engagement, our understanding evolves. This process of learning is both cyclical and progressive: each movement – both mental and physical – shapes the object and, in turn, the surrounding context.

Creation is not a solitary act but a relational process: the artisan is in dialogue with their material, influenced by cultural traditions, and shaped by the environment. What they create is more than just an object – it is a trace of that relationship, an imprint of the ongoing exchange between body, mind, and the material world.

We cannot separate thought from action – thinking emerges through doing, and every movement of the hand contributes to an unfolding process of personal and cultural growth.

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Michel Carlana

Perpetua.
The Work of Time

If, for an instant, we tried to think about architecture not only as an art capable of providing spaces for humanity but as a product, it might become easier to understand the theme of 'process' with greater clarity and appropriate detachment, considering it as one of the most crucial moments of the architectural discipline to reflect upon today.

Throughout history, architecture's cycle of production has undergone multiple defining moments profoundly transforming its outcomes in terms of construction, form, space, language, and meaning. Revisiting these important aspects – at a time when material production and disposal seem to be pressing issues – could help trace a research trajectory that has always distinguished specific historical periods in the fields of construction and the 'work' generated by architecture.

To consider the 'perpetual' circularity of this subject, not only in terms of reuse but also in terms of space, composition, and language, could foster a renewed familiarity with ancient themes such as the reemployment of structures and the *spolia*[1], a word that has characterized our Country, allowing for significant reflections on the concept of memory.

> I have rebuilt much; and to rebuild is to collaborate with time in its aspect of 'past', to penetrate its spirit and to mold it, to extend it, as it were, toward a longer future; it is to detect beneath stones the secret of springs.[2]

The stance adopted toward this modus operandi, currently in the process being rediscovered and studied in depth both in leading international research institutions[3] and on the most

1 On the subject of the *spolia*, refer to the work published by S. Settis, A. Anguissola (eds.), *Recycling Beauty*, Fondazione Prada, Milano 2022.

2 M. Yourcenar, *Memoirs of Hadrian*, Modern Library, New York 1984, p. 135.

3 An important summary of these experiences is collected in the volume published by IKE Institut Konstruktives Entwerfen, ZHAW Departement Architektur, E. Stricker, G. Brandi, A. Sonderegger,

cutting-edge construction sites, allows us to glimpse a new era revolving around building materials – to be viewed from a different perspective – and the professional figures, both old and new, connected to them.

In this sense, the working method itself would transform, as the available 'ingredients' to imagine space would be pre-existing[4], lying in building libraries[5] distributed in new geographies of scraps: designing would assume new forms obtained through the composition and combination of elements imbued with their own history, waiting to receive a new life.

This process, joined with one of stratification, would inevitably evoke the concept of time, where each component reveals a specific moment of our past. Playing the role of future archaeologists, we can imagine trying to dig through these layers to gain a deeper awareness of what from the past permeates the present.

Perpetua is a knowingly Italian title, an adjective referring to a material – cultural and physical – reasoning by vocation 'with' and 'beyond' time. An attitude, stemming from this word, which tries to answer two questions simultaneously: the first, how this working method – one integrating reused materials with partially

Baubüro in Situ AG, Zirkular GmbH, M. Angst, B. Buser, M. Massmünster (edited by), *Reuse in Construction. A Compendium of Circular Architecture*, Park Books, Zurich 2022.

4 The building industry, in Italy, is responsible for 50% of the total waste production. Out of this quantity, 79,8% undergo some form of recycling, albeit exclusively within the industrial production chain. Waste generated from construction and demolition activities is classified under CER code 17, which also includes packaging materials. However, intact and still fully functional building materials are often directed toward recycling, slowing down the production process and leading to unnecessary resource waste, along with the consequent release of CO2 into the atmosphere. In contrast, some of the most advanced international contexts are promoting initiatives focused on the cataloging and direct reuse of building materials. Source: ISPRA, 2022, rapporto rifiuti speciali.

5 These specialized infrastructures would generate new work morphologies through certification, and potential treatments of construction components, and would trigger new methods of catalogation.

new elements – would transform space; the second, inversely, how this conception of architecture could generate new ways of working and new professional figures.

> The 'bricoleur' is adept at performing a large number of diverse tasks; but unlike the engineer, he does not subordinate each of them to the availability of raw materials and tools conceived and procured for the purposes of the project. His universe of instruments is closed and the rules of his game are always to make do with 'whatever is at hand', that is to say with a set of tools and materials which is always finite and is also heterogeneous because what it contains bears no relation to the current project, or indeed to any particular project, but is the contingent result of all the occasions there have been to renew or enrich the stock or to maintain it with the remains of previous constructions or destructions.[6]

6 C. Lévi-Strauss, *The Savage Mind*, Chicago University Press, Chicago 1966, p. 17.

Università Iuav di Venezia
Fernanda De Maio

Labor is 'What We Are Doing on the Earth'

> A word is dead, when it is said / Some say - / I say it just begins to live / That day.[1]

These short verses by Emily Dickinson help me to introduce the notion that without words there would be no language and without language there would be no human thought, hence there would be no higher work, political action, which is exercised in the communities we call the city (*polis*). This is at least how another woman, the philosopher Hanna Arendt, explains it to us. Dismayed at how scientists and rapid technological progress were transforming human language into an irreversible mathematical language, she decided, in the aftermath of the first explorations into space and the advance of cybernetics and automation, to devote her attention to the human condition on earth, through the investigation of 'what' we humans 'are doing' here on earth. In this way she came to provide the most original distinction around what *Labor* is in our time: «With the term *vita activa*, I propose to designate three fundamental human activities: *labor*, work, and action. They are fundamental because each corresponds to one of the basic conditions under which life on earth has been given to man»[2]. A few lines are not enough to recount how Arendt's discourse on the *vita activa* is continually connected and intertwined with the problem of the freedom of the individual; here it is perhaps enough to note that it was also a matter, at the time, of placing in a different perspective the distorted and sinister relationship that the motto *Arbeit macht Frei* (work makes free), which welcomed those deported to concentration camps, provided for this relationship[3]. But of all the possible meanings, nuances and adjectives of *labor*, one cannot fail to notice the close connection between the word *labor* (understood as work) and the word *laboratorio* (workshop), which indicates first a particular space and then a method of

1 E. Dickinson, *J1212 (1872)*, available online (www.emilydickinson.it/j1201-1250.html).
2 H. Arendt, *The Human Condition*, University Chicago Press, (1958) 1998.
3 Hanna Arendt had investigated the Nazi and Stalinist regimes a few years earlier in her seminal work *The Origins of Totalitarianism Harcourt*, Brace and Co., 1951.

work that connotes intellectual and creative action such as that of research within a physical community. A 'community of non-consensus' as the university can be, to paraphrase a very recent pamphelet[4]. But if Universities are one of the very special places where creative active life is exercised, one cannot overlook the fact that in Italy the space of the city has been strongly shaped by *Labor*, understood as an enterprise producing raw materials or products derived from raw materials; thus, just to return to some of the architectural visions born in Italy and triggered by the desire to propose a human condition that would balance the relationship between active life and the other activities of the human being, one recalls San Leucio, in the south, in the proto-industrial era and Crespi d'Adda, in the north, some one hundred years later; in the 20th century came Metanopoli, Dalmine, Ivrea, Marghera, but also Lingotto, the Alfa Romeo village, the leisure villages for industrial workers – executives and clerks – of Sestriere, Borca di Cadore, Pugnochiuso; on the side of agricultural work and mining exploitation, there were the cities of the fascist reclamations – Arborea, Carbonia, Littoria, Sabaudia and so on; again, after the Second World War, the development of white-collar work gave the impulse first to the tertiary districts – the Rione Carità in Naples with its first office skyscraper, the project of a woman architect, Stefania Filo Speziale – and then to the real business centres – Naples, Bologna, Eur – dotted with buildings and towers for corporate, judicial and financial offices. In other words, in Italy, *Labor*, which, moreover, is the founding pillar of the Republic born from the ashes of the wartime destruction of World War II – Italy is a Republic founded on work (art. 1, paragraph 1, Italian Constitution) – has literally given space to the contemporary city and urban aggregations at all scales; it has built not only monumental architecture – Giuseppe Vaccaro's Post Office building in Naples for example – but also aeroplane-shaped cities such as the workers' village with the industrial complex in Pomigliano d'Arco, or the extraordinary ensemble called 'Building for housing, offices, shops and garage Corso Italia 13-17' designed by

4 T. Montanari, *Libera Università*, Einaudi, Turin 2025. See in particular the chapter *Conclusione*.

Luigi Moretti in Milan. In architecture and town planning, *Labor* has moulded precise forms and spaces, that have become symbols of the progressive tertiarisation of our nation, and here it is of interest to highlight all those cases in which the challenge taken up by architects and town planners together with inspired bussiness men and developers, has been in the name of complexity, to create community. However, it is also of interest to investigate, among all these work spaces, which are those in which female *vita activa* has been able to find its own specific declination, outside of a patriarchal social organisation. The most recent studies on women's work in Italy tell us, in fact, that even today the prevalent spaces of work for most women remain the home, school and health and personal care activities. Some recent research in the field of architecture also focuses on these aspects[5], while other studies, particularly sociological ones, starting from the epochal transformations defined by the Gig Economy, colour the word *Labor* with adjectives such as *smart* and *light*, revealing how the Latin origin of the word *Labor* as physical effort, progressively attenuates this peculiarity. But what above all attenuates, in the generational transition, is the centrality of work within the changed human condition. And it is in this loss of centrality of values that the definition of light work is used, while as regards the *smart* or *remote* dimension of *labor*, in Italy there is a precise moment in which remote work revealed itself in an extensiveness never touched before and it was on the occasion of the 2020 pandemic, when large tertiary companies decided to totally 'delocalize' workers at home, causing the collective imagination to outline «a new horizon for future work: less in physical presence, much more connected online and decentralized compared to traditional places – offices and factories»[6]. But is this really the case in our national panorama?

5 In particular, the essays by Imma Forino are noteworthy: I. Fiorino, *Uffici. Interni, oggetti, arredi*, Einaudi, Turin 2012; Ead., *La Cucina. Storia culturale di un luogo domestico*, Einaudi, Turin 2019; M. Bassanelli, I. Forino, *Gli spazi delle donne. Casa, lavoro, società*, Derive e Approdi, Bologna 2024.

6 On these aspects see D. Marini, I. Lovato Manin, *L'avvento del light working*, Marsilio, Venice 2024.

Università Iuav di Venezia
Antonella Gallo

Lost Labor

The transformation of the contemporary world calls for a critical reflection on the choices that guide how we inhabit, design, and experience spaces. The risk of reverting to established patterns, particularly to an economic model that tends to commodify every aspect of reality, cannot be ignored. Architecture, as a discipline that profoundly shapes the relationship between humans and their environment, must question its own nature and the principles that guide it. In this context, a central question arises: should we move toward a future dominated by immateriality and abstraction, or should we reclaim the tangible and sensory dimensions of experience? The answer to this question concerns not only the language of design but also our conception of art, knowledge, and even our very humanity.

I believe that we should not return to the embrace of 'neo-capitalism' and its 'commodification' of everything, including architecture.

It is a system that does not function well if it erases life and the planet itself.

It is a matter of choosing between the 'immateriality' and the 'materiality' of experience. These are literary terms, but they are useful for understanding. We know well that matter, as it was once conceived, exists in the universe only in minimal quantities. The essence of 'dark energy' has not yet been defined, but scientists tell us that it makes up 70% of the universe, while the remaining 30% consists of only four other forms of energy. This concerns us only if we believe that our projects and our architecture – in short, our work, both subjective and intersubjective – originate from energy and are a transmission of energy.

If our world of 'perceptions' of objects, 'interpretations' of phenomena, and 'inventions' of situations is dominated by a 'digital' tool, then 'thought' and 'design' will drift further and further away from the most ancient part of the human brain, where the 'primary emotional system' develops – just as it does in other animals – driving the search for food, sexual desire, fear, anger, panic-like feelings, and the enjoyment of play.

There is a possibility that, just as in machines equipped with artificial intelligence, abstract reasoning may also erase all

secondary emotions, from humor to shame, and that all arts may become, as certain Avant-garde movements have hoped and desired, devoid of expressive intentions.

The opposite choice – the materialist one – greatly expands the territories of experimentation, focuses on the corporeality of humans and things, accepts the limits and the very deceptions inherent in a sensory perception of the world, and considers equally important both the architectural recovery of a calm and cool interstice within the urban fabric and the invention of an appropriate pavement for access to the Acropolis of Athens.

The fact that Art is, above all, a matter of 'sensitivity' should not be surprising.

Therefore, education should not erase it but rather develop it through practice.

Università Iuav di Venezia
Simone Gobbo

Theory is an Unfinished Worksite

Theory is an unfinished construction site is a statement of intentions that aims to experiment with the aptitude of using thought in an imperfect action of recomposing incomplete conditions of the process of making an architecture.

Our working group will experiment with a theoretical design approach with the goal of imagining the evolutionary possibilities of the space of construction.

In the history of architecture, the building site is generally placed at the margins of theoretical discourse, and often the authors themselves avoid highlighting this step in the process in which theory becomes a form of presence.

We will try to investigate the potential of the building site as a condition open to many evolutions, searching for theories that are able to offer different transfigurations of place by bringing together contexts of architectural production with those of thought.

The general theme *Labor* offers us the opportunity to look closely and in a new way at the space of building construction, and to compare the theoretical process with the immaterial process of imagination, we will attempt to connect these two important lines of influence that govern the processes of space organization.

We have an interest in exploring the presence of theory within the dynamics of construction, showing that thought is always determined even in the definition of utilitarian actions.

We will reflect on how much theory can help us as architects to cope with the uncertain conditions of the contemporary, try to make abandoned construction sites habitable or reflect on the possibility of using time in a nonconformist way.

There are many conditions of abandonment and failure of the building process that call for a theory that can reuse these unfinished buildings in an economical and rapid way, offering answers to conventional processes that result from a capitalist-type economy.

We may reflect from emotional cases such as the David Tower[1]

1 The reference is to the book published by: A. Brillembourg, H. Klumpner, *Torre David: Informal Vertical Communities: Anarcho Vertical Communities*, Lars Müller, Zurich 2012.

in Caracas, the Berghain[2] in Berlin, or Cedric Price's Fun Palace[3] project, these are narratives that describe the possibility of a theoretical project that modifies the fate and life of this interrupted architecture.

We will identify some case studies from which we will extrapolate theoretical research on the idea of the mutating construction site, experiment from the elements on the site, and use technology as a tool for immaterial speculation, fostering new forms of reuse and recycling of the elements of architecture. Theory will be the guiding tool and we will try to use it as an architecture of words capable of changing itself in a potentially infinite and continuously transforming construction site[4].

We should learn to think with time and its circular dimension, defining careful strategies for new forms of sustainability that pay attention to the few available resources of the contemporary.

We will use techniques of reusing and recycling theory itself, collecting textual and visual fragments, trying to recompose them into a new discourse that should help us see the project's exit strategy.

The sites of the work will be the construction site itself, and we will understand this space as the context of material and at the same time immaterial construction of architecture. We will attempt to use work and its physical and intellectual *labor* as a factor that transforms energies and instincts into a discontinuous architecture, perhaps with a low-fi visual perception, but with a strong relational emotional intensity.

2 In March of 2024, Berlin's techno culture became part of UNESCO's intangible heritage, which protects rituals, traditions, and festivities from all over the world. A decision that has not failed to arouse some perplexity. The Berghain represents with its architecture the spatial reference that more than any other was able to intercept the feeling of the initial underground movement.

3 A. Bonet Mirò, *Architecture, media and archives. The Fun Palace of Joan Littlewood and Cedric Price as a Cultural Project*, Bloomsbury Publishing, London 2024.

4 F. Moussavi, *The Function of Form*, edited by D. Lopez [et al.], Actar. Harvard University Graduate School of Design, Barcelona 2009, p. 28.

Theory offers us the possibility of transforming the everyday and the banality of randomness into architecture with meaning, of using the amnesias of time and the conflicts of urban economies in unconventional ways, seeking visions and interpretations of a non-dogmatic authorship[5].

We will reflect on the dichotomies that the site can suggest to us: monumental/anti-monumental, finished/unfinished, programmatic/casual, permanent/temporary, resistant/fragile, complex/simple.

It is about accepting conflict and working as in a project site, using theory instead of a lifting crane, or construction instead of words.

5 In relation to authoritativeness, reference is made to: T. Avermaete [et al.] (ed.), «Oase», 113, January 2023.

Università Iuav di Venezia
Guido Morpurgo

Producing the Factory: Architecture and Space of Industrial Work in Italy

Before being a product of expression or inspiration, architecture is a job. — Bernard Huet

Clues

«The spirit of industrial mechanization took a century to express itself morphologically in architecture in an accomplished manner with modernity». This sentence by Jean François Lyotard[1] condenses two essential issues. Firstly, it represents the essence of a design theme that certainly did not end with the experiments of the Modern Movement: the impact that mechanization, and with it the factory as the emblem of the workspace par excellence, continues to exert on the architect's imagination, keeping alive the fascination of the machine as a 'magical agent'[2]. Moreover, the space of the factory implies conceiving time as the material of the project[3]: the dimension of duration presides over the elaboration of architectural models transmissible through the idea of the coincidence between space and production, the working environment with work itself. But the historical factory also condenses within itself a third aspect: the dimension of decommissioning which, in addition to constituting itself as an aesthetic phenomenon, has consolidated itself as a possibility of reuse for new relationships between space and work.

Beyond the 'Functional Tradition'

Italian architecture continued to produce prototypes and models of new-concept factories[4] that, while reflecting the updates of the

1 The sentence is quoted in V. Gregotti, *Autobiografia del XX secolo*, Skira, Milan, 2005, p. 176.

2 Cf. K.G. Pontus Hultén, *Introduction*, in Id., *The Machine as seen at the end of the mechanical age*, Museum of Modern Art, New York 1968, pp. 6-13.

3 V. Gregotti, *Il tempo come materiale del progetto di architettura*, in id, *Tempo e progetto*, Skira, Milan 2020, pp. 61-67.

4 This is the case of the Pirelli high-tech factory in Settimo torinese designed by Renzo Piano's studio (2007-2012). Articulated in two buildings «interspersed and connected by the plug, a central body dedicated to offices, research and development laboratories [...] common areas serving employees and processes shared by the two pro-

'civilization of machines' and with them the idea of 'functional tradition'[5], it redesigned industrial buildings according to the uses introduced by the integration of new types of activities linked to the need for service spaces for employees. In the best cases, as is the case for the industries designed by Guido Canali, the realization of innovative 'cathedrals of work' is marked by the architectural quality that reinterprets the theme of the rationalist frame, as well as by the dialogue with the surrounding context, shaped by the very principle of factory settlement. The architectural conjugation between site and interior spaces thus guarantees the conditions of 'spatial happiness' necessary for the working environment and the consolidation of the corporate image[6].

The structural changes underlying the renewed relationships between technical, economic, and product philosophy aspects have therefore introduced formal codes and repertoires capable of translating the condensation of the relationship between space and *labor* triggered by the new production processes.

The materials and expressive languages were consequently profoundly changed by a representation of industrial work that sought to translate the new symbolic meanings in which the new Italian corporate culture recognized itself. The most advanced seems to have reconfirmed what the research of the Modern had already understood and elaborated over a hundred years ago: «The Brunnenstrasse is the first [...] project of a unitary corporate image that embraces all aspects of a large company. It was an example [...] of how the dreary workplaces of 19th-century factories could be transformed into the bright surroundings of an industry producing large machines»[7].

Indeed, some of the innovative features introduced by the design culture of the Modern – including the Olivettian epic of

duction lines». www.fondazionerenzopiano.org/it/project/pirelli-tyre-factory-expansion.

5 J.M. Richards, *Functional Tradition in early industrial buildings*, The Architectural Press, London 1958.

6 I. Lupi (edited by), *Guido Canali. Prada Architecture by Guido Canali*, Prada, Milan 2018.

7 T. Buddensieg, *Lo smantellamento della AEG di Behrens. Immortali oppure antiquati?*, «Casabella», 485, November 1985, p.36.

Ivrea interpreted by Figini and Pollini[8] – survive in the new genealogy of Italian industrial architecture. It therefore seems legitimate to ask whether the spatial paradigms of the modern factory still represent a reusable foundation for architectural design.

A research direction: the span as a spatial figure of work

We know that 'type' as a formal design structure has definitively lost its original meaning. In the case of industrial architecture – in its meaning as a production-oriented spatial program – the 'type' has entered a crisis due to the redefinition of how production itself had become substantially autonomous from the need to be represented as a univocal relationship between form and meaning and, ultimately, between the type itself and its symbolic aspects. And yet, the traditional industrial type seems to be endowed with a kind of openness to possible reuses and declinations of use that do not necessarily coincide with its primal distributive reason: to arrange machines and workers according to the linear principle of the assembly line.

It is therefore possible to attempt to reread the theme by reversing its assumption: provisionally adopting Gubler's intuition that it is the bay in its 'initiating valence' that can be considered a type[9], that is, a sort of reusable spatial preform.

As is well known, the span as a theme of planimetric organization – as a modular space produced by the repetition of the geometric figure of the structural square – acquires formal significance through juxtaposition. The principle of 'the primordial repetitive use of the bay' thus takes on compositional value, generating large undivided surfaces, punctuated by supporting columns. The juxtaposed bay thus constructs a reinterpretable modern archetype, expressed by its transversal section: a direction for the architectural research for industry buildings, based on the «figurative coexistence of the plan and the constructional system» as generating morphological order of the project.

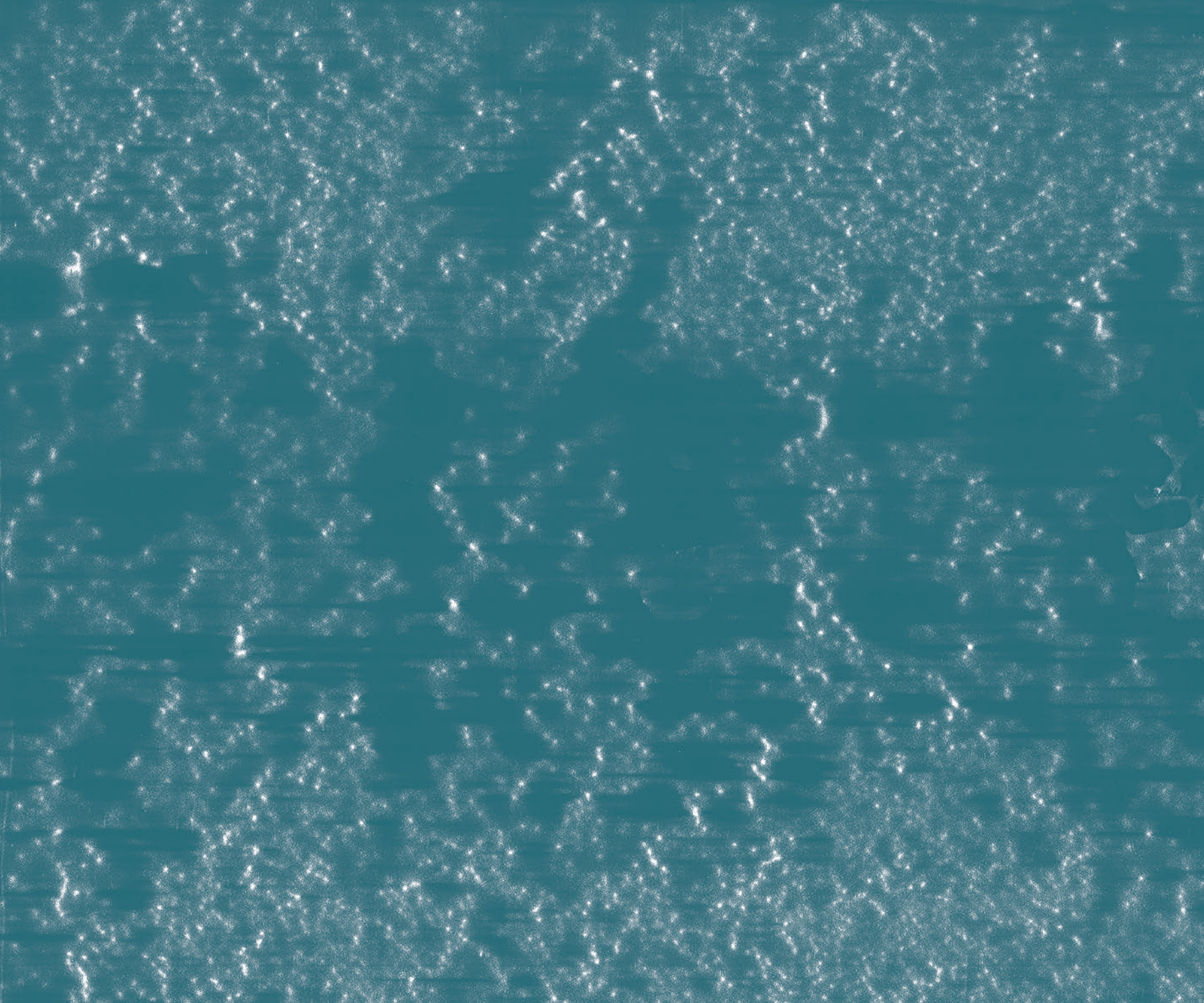
8 V. Gregotti, G. Marzari, *Figini e Pollini. Opera completa*, Electa, Milan 2002.

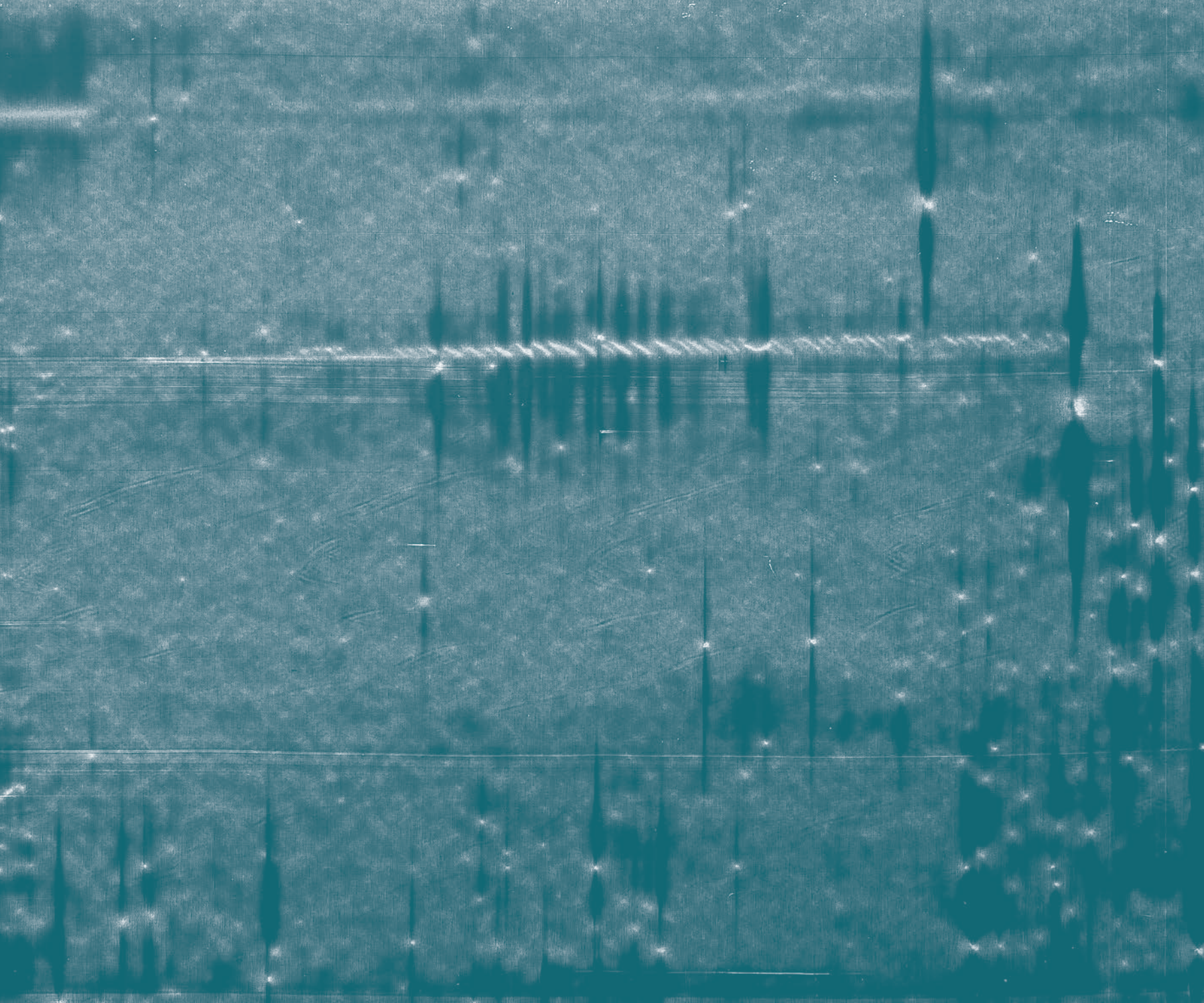
9 J. Gubler, *La campata è un tipo?*, « Casabella», 509-510, January-February 1985, pp. 76-83.

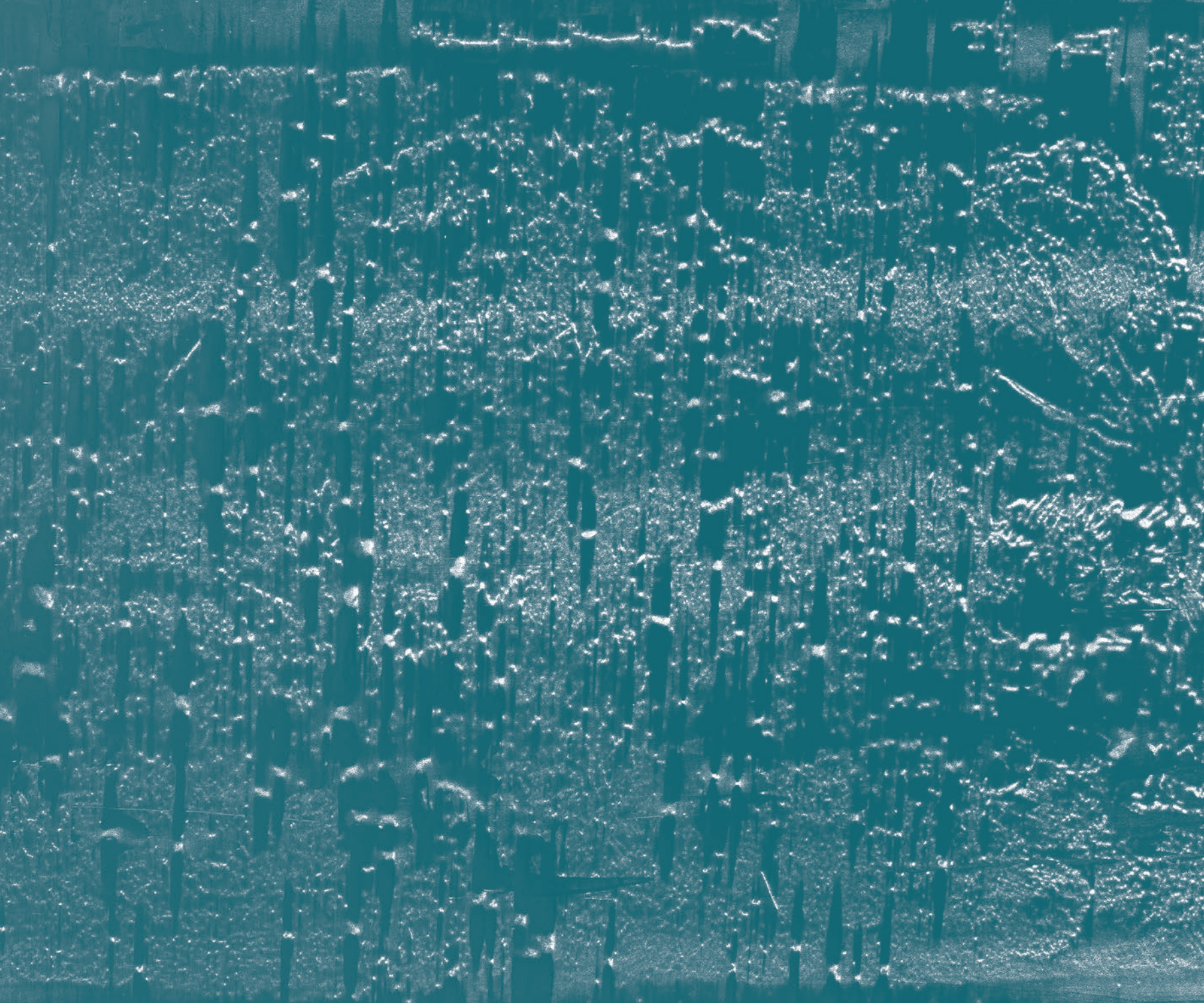
II. Work and Geography

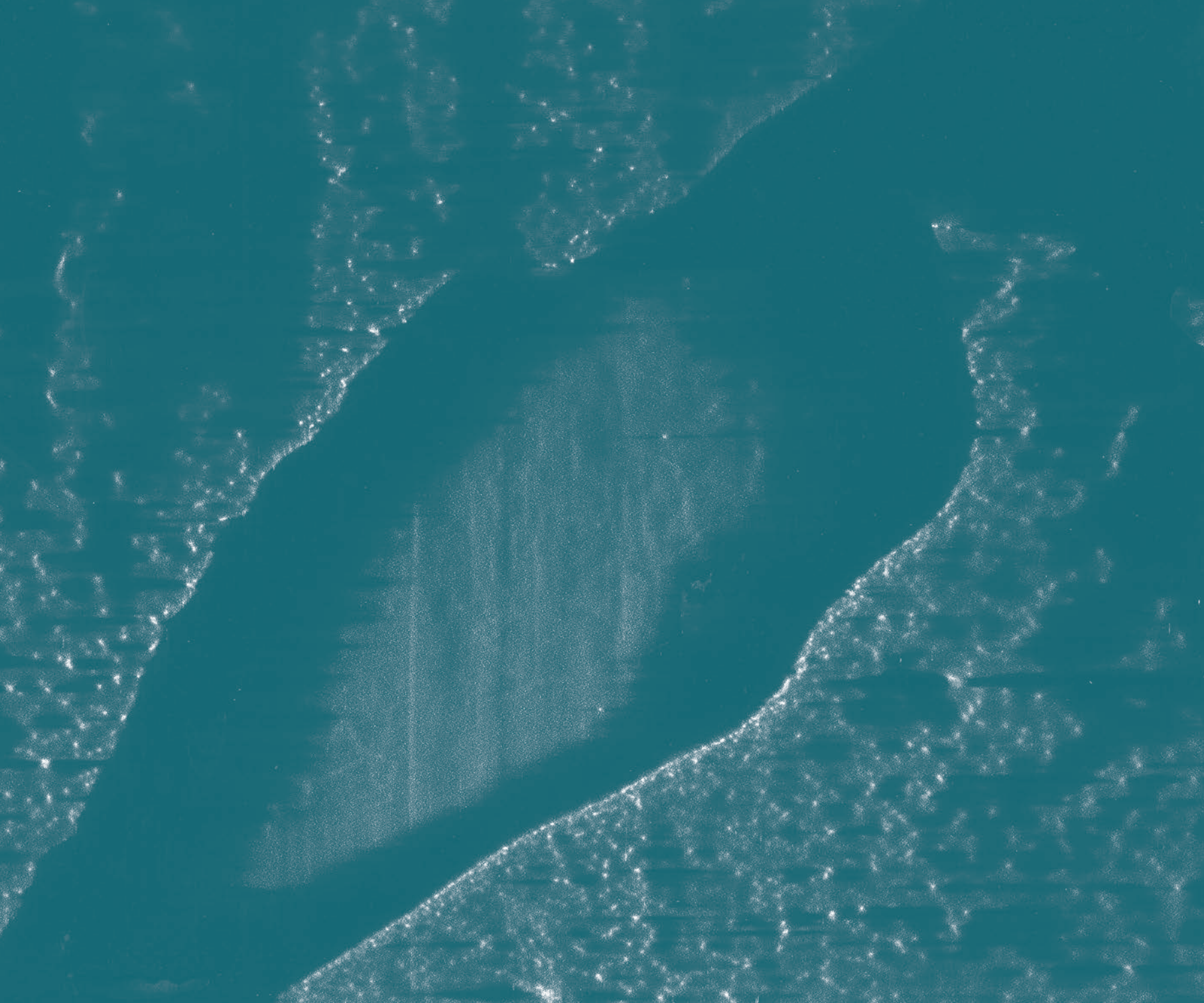
Riccardo Miotto

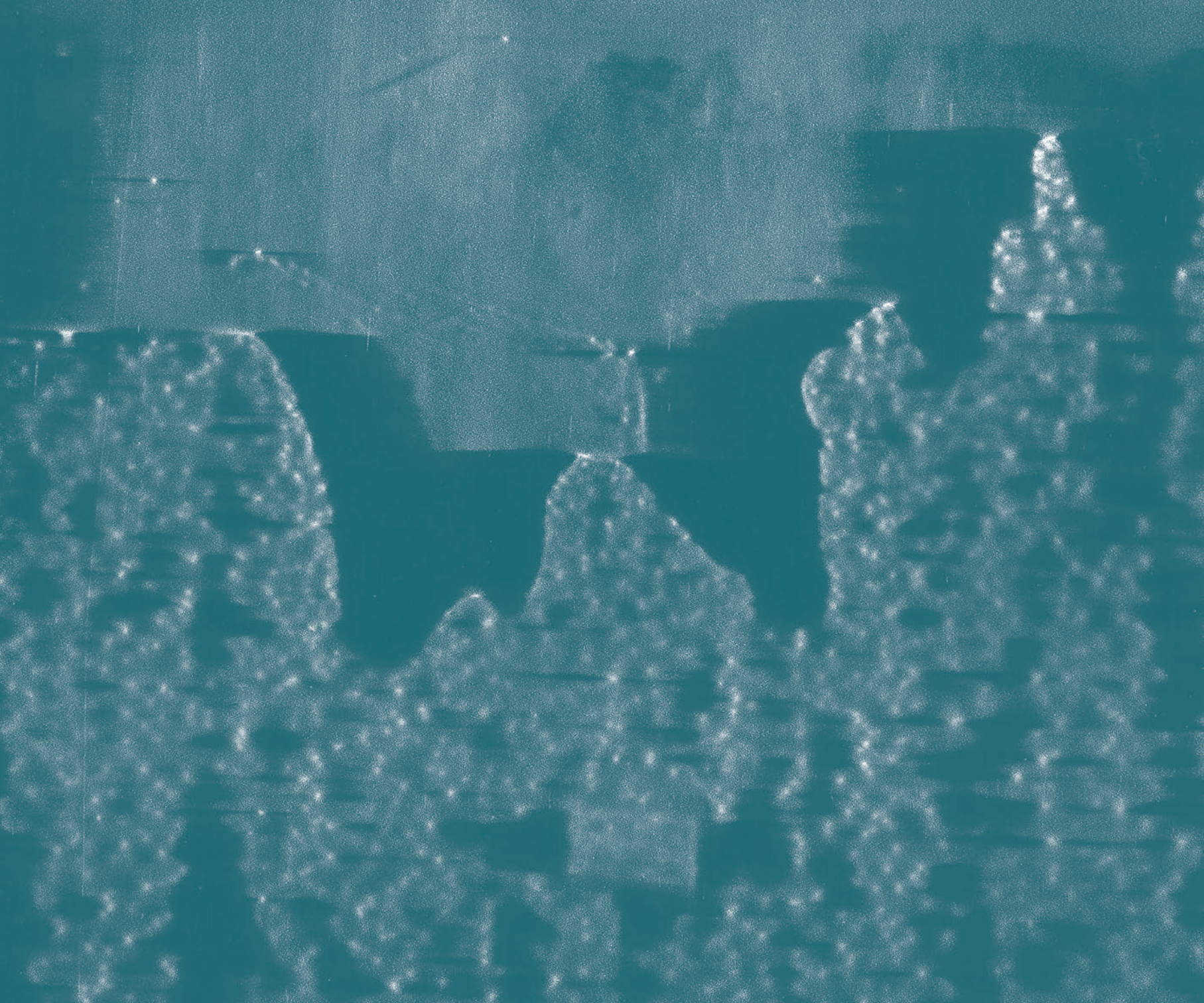
Spectrum. Geographies of Labor











Riccardo Miotto, *Spectrum series*, 2020–2025, acrylic on polypropylene, various formats. Courtesy Riccardo Miotto.

Profiles

WAVe 2025, with the *Labor* edition, saw the involvement of many international geographies with the intention of initiating a debate between schools and territories. The photographic and artistic contribution of Armin Linke and Riccardo Miotto completed, with different gazes, a hypothetical mapping that has no defined boundaries, both human and imaginary.

Armin Linke

Armin Linke (1966) is a photographer and filmmaker who investigates the formation – the 'Gestaltung' – of the natural, technological, and urban environment, perceived as a diversified space of continuous interaction. His practice is carried out with aesthetic, anthropological and sociological criteria, and combines various image-processing technologies to analyze the relationships between the collective and individual dimensions.

Riccardo Miotto

Riccardo Miotto (1982) is an architect and visual artist. His work explores the space of the format through the relationship between drawing – recto – and its shroud – verso – investigating the tension between the rational and irrational components hidden in the production of images, objects, and spaces.

***Labor. Geographies of Work*, is a small book, a breviary intended as an initial table of comparison and discussion on the theme of work in architecture, related to the society and time in which we live. An 'archipelago' of universities reasoned about the meaning of the word *Labor*, the central theme of the 25th edition of the WAVe (international architecture workshops) at the Università Iuav di Venezia. A multiplicity of institutions wrote and reflected through many scholars from different parts of the world (and with very different backgrounds), so as to begin to draw a shared picture of the different realities of schools of architecture and the transversal teaching and working methodologies that distinguish each of these very specific approaches.**

Bartlett School of Architecture, London, United Kingdom

The Bartlett School of Architecture at UCL is a world-leading centre for architecture and design. Its MA/MLA Landscape Architecture programme explores how landscapes shape cities, ecosystems, and communities. Students engage in design-led research, tackling issues like climate change and biodiversity. With London as a laboratory, they develop skills in sustainable design, urban planning, and ecological restoration, preparing for careers in landscape architecture, environmental planning, and research.

Alberto Campagnoli

Alberto Campagnoli (1988) is an architect focused on regenerative processes and the civic role of landscape architecture. An Università Iuav di Venezia graduate with the thesis Tokyo Re-Edit, he has worked at award-winning firms and explores the interaction of built form, nature, and human activity.

Günther Galligioni

Günther Galligioni (1984) is an Iuav Venice grad in Architecture & Landscape. With extensive experience at top international firms, his work champions innovative design and fosters inclusive, sustainable communities.

Bauhaus-Universität Weimar, Germany

The close connection between architecture and urban studies characterize the work at the faculty and promotes an interdisciplinary culture of study and exchange. The urgent future issues of ecologically and socially sustainable development are at the center of a holistic view of the built and designed environment. The interdisciplinary work is based on working together on a small campus, in studios and workshops as part of the project study programme.

Christian Felgendreher

Christian Felgendreher (1980) founding partner of 'Felgendreher Olfs Köchling' is also a member of the design committee Bremen. After his studies at the UdK Berlin he worked at David Chipperfield, London and Kuehn Malvezzi, Berlin. Until 2018 he was teaching assistant at Hilde Leons Chair at Leibniz University Hannover.

Christina Köchling

Christina Köchling (1979) Juniorprofessor at the Bauhaus-University Weimar is originally a carpenter and graduated in architecture at the University of Arts in Berlin. She worked for Christ Gantenbein in Basel and Krucker Bates in Munich. In 2015 she founded her office together with Christian Felgendreher and Johannes Olfs in Berlin.

CEPT University, Ahmedabad, India

Faculty of Architecture, CEPT University, is one of the vital centres of thought and education in the field of Architecture in India. It aims for excellence in its teaching and research programs. It aims to give its students a breadth of cultural exposure that shapes a reflective and critical outlook based on social and environmental awareness and responsiveness. The faculty enjoys an excellent reputation nationally as well as internationally.

Smit Vyas

Smit Vyas is an Associate Professor at the Faculty of Architecture, CEPT. He offers design studios for the undergraduate and master's program and courses in architectural history, theory, drawing and documentation. Smit heads STUDIO 4000, an award-winning design practice based out of Ahmedabad.

Feng Chia University, Taichung City, Taiwan

Feng Chia University, located in Taichung City, Taiwan, is a long-established and vibrant private university. Feng Chia University offers a diverse range of colleges. The establishment of the School of Architecture at Feng Chia University aims to break through traditional architectural education models and cultivate the architectural-related 'professional talents' needed by society. The school emphasizes the integration of theory and practice, cultivating students' practical skills and innovative thinking through design workshops, internships, and industry-academia collaborations.

Lorena Alessio

Lorena Alessio graduated from the Politecnico di Torino, she got a Master of Architecture at Pratt Institute, New York and a Ph.D. at Nihon University in Tokyo. She is a professor at Feng Chia University in Taichung. Since 1999, she has been leading LAA architectural office, with several international works.

ITESO, Universidad Jesuita de Guadalajara, Tlaquepaque, Mexico

With 60 years of tradition, the ITESO School of Architecture is part of Guadalajara's rich architectural heritage, influenced by Luis Barragán. Its humanistic and sustainable approach shapes critical and creative architects committed to their social and environmental context. Through community engagement, experimentation, and innovation, it integrates technology and design with an ethical vision. Its faculty and academic events foster dialogue and reflection on the role of architecture in society.

Sandra Valdés Valdés

Sandra Valdés Valdés, architect and coordinator of the ITESO Architecture program, is the founder of Anillo Primavera AC, focused on the conservation of the La Primavera Forest. With a master's in history and as a PhD candidate, she integrates research, teaching, and environmental management in her academic and professional work.

School of Architecture at the Central Academy of Fine Arts (CAFA), Beijing, China

The School of Architecture at the Central Academy of Fine Arts (CAFA) was officially established in 2003. Rooted in the century-old artistic heritage of CAFA, a world-renowned institution for fine arts, the school has developed an architectural education system aimed at cultivating «creative architectural talents with artistic and humanistic qualities». It comprises four departments and five divisions: the Department of Architecture, the Department of Interior Design, the Department of Urban Design and Planning, the Department of Landscape Architecture, the Foundation Division, the Graduate Division, the Academic Division, the External Relations Division, and the Exhibition and Publishing Division.

Zhu Pei

Zhu Pei, born in Beijing and studied at Tsinghua University and UC Berkeley, founded Studio Zhu Pei in 2005, and from there he has produced an extraordinary corpus of cultural works that have made him one of the leading figures of his generation. Marked by his American experience, which includes teaching at Harvard and Columbia, he is the current Dean and professor of the School of Architecture at Central Academy of Fine Arts in China, and visiting professor at Yale University. He was recognized with Honorary Fellow of the American Institute of Architects (AIA) for his contribution to architecture.

School of Architecture La Salle Barcelona (ETSALS), Spain

The learning experience in Architecture at La Salle combines practical work with technical and humanistic courses through a learning-by-doing approach. With Barcelona as a classroom, the campus as a living lab, and an international network as a global workspace, students engage with renowned architects. Moreover, the personalized methodology allows them to tailor their studies to their individual sensitivities, offering multiple paths to explore architecture.

Josep Ferrando

Barcelona architect and director of Josep Ferrando Architecture, he embraces a multifaceted vision of architecture, combining his roles as a craftsman, academic – dean of ETSALS – and cultural manager – former director of the Open Architecture Center at COAC.

Thomas Jefferson University, Philadelphia, Pennsylvania, United States

Thomas Jefferson University, founded in 1824, is a preeminent national doctoral university delivering high-impact education in 160 undergraduate and graduate programs in the sixth largest city in the USA. Jefferson is a top-ranked National Research University, and hosts extensive pioneering research institutes, centers and labs. These facilities enable interdisciplinary collaboration among faculty, students and researchers to tackle urgent issues like climate change and social justice.

Lisa Phillips

Lisa Phillips, NCIDQ graduated from Temple University and is an Associate Professor of Interior Design at Thomas Jefferson University in Philadelphia. Her areas of research focus on design pedagogy and the study of the senses as they relate to the user experience in built environments.

David Breiner

David Breiner graduated with a Bachelor of Architecture (University of Notre Dame) and a Ph.D. in the History of Architecture & Urbanism (Cornell University). An Associate Professor at Thomas Jefferson University, his scholarship focuses on architectural history in the USA and in Renaissance Italy.

TU Delft, Faculty of Architecture and the Built Environment, Belgium

The Faculty of Architecture and the Built Environment at TU Delft plays a leading role in education and research worldwide. The driving force behind the faculty's success is its robust research profile combined with the passion and creativity of its academic community, which is dedicated to improving the built environment through a broad set of disciplines. The faculty works closely with other faculties, universities, private parties, and the public sector, and has an extensive network in the Netherlands as well as internationally.

Georg Vrachliotis

Georg Vrachliotis is Professor and Head of the Department of Architecture at TU Delft, where he leads the pioneering Design, Data, and Society Group. His research and curatorial work explore the intersections of architecture, media, and technology. He previously served as Dean at KIT and as senior researcher at ETH Zurich.

Università Iuav di Venezia, Italy

Born in 1926 as the Higher School of Architecture of Venice, Università Iuav di Venezia is today a small-sized university with a strong experimental vocation: the first among Italian universities to introduce design laboratories, its didactic model combines theoretical training in the humanities with laboratory work oriented towards making and experimentation, coordinated by architects, artists and designers.

Benno Albrecht

Benno Albrecht has been rector of Università Iuav di Venezia since 2021.

He completed his studies at Iuav with Vittorio de Feo and he then worked with Vittorio Gregotti and Leonardo Benevolo. He received architectural prizes for his projects and buildings, he won design competitions and his projects were shown in Italy and abroad.

Angelo Maggi

Angelo Maggi is professor of Architectural History, History of Architectural photography at Università Iuav di Venezia. He earned his PhD in Architecture and Visual Studies at the Edinburgh College of Art. He is full member of the PhD School in History of the Arts (Ca' Foscari University Venice) and he is acting as Vice-Rector Iuav for International Relations.

Roberta Albiero

Roberta Albiero (1965) is a professor of Architectural and Urban Design at the University Iuav of Venice. Her current research focuses on Italian architecture of the late 19th century, particularly on museography and exhibitions, as well as the relationship between architecture, archaeology, art, and the landscape of the Venice lagoon.

Michel Carlana

Michel Carlana (1980) graduated from the Università Iuav di Venezia, where he currently carry out collaborative and research activities. With Luca Mezzalira and Curzio Pentimalli, in 2010, he founded the architectural office Carlana Mezzalira Pentimalli based in Treviso, Italy.

Fernanda De Maio

Fernanda De Maio (1967) Architect and PhD in Urban Design, graduated from the Università di Napoli Federico II. She is currently Full Professor of Architectural Design at the Università Iuav di Venezia. She was co-founder of the architectural office Na.o Mi. and from 2008 Consultant for Architecture of the Im.Ing Engineering based in Naples.

Antonella Gallo

Antonella Gallo, architect, PhD in Architectural Composition, is a Full Professor of Architectural and Urban Composition. She is the Coordinator of the PhD program in Architectural Composition at the Doctoral School of the Università Iuav di Venezia.

Simone Gobbo

Simone Gobbo (1980) graduated from the Università Iuav di Venezia, where he currently carry out collaborative and research activities. With Alberto Mottola and Davide De Marchi, in 2007, he founded the architectural office DEMOGO based in Treviso, Italy.

Guido Morpurgo

Architect and National Academician of San Luca, he is an associate professor of interior and exhibition design at Iuav. After having been associate in the firm Gregotti Associati, he founded in Milan the studio Morpurgo de Curtis Architetti whose works have received several awards.

Quaderni Iuav. Ricerche *Iuav at Work*

The series of volumes in the collection Quaderni Iuav. Ricerche *Iuav at Work* is published as part of the 19th International Architecture Exhibition of Venice, within the *Iuav at Work* project, as an extension of the Venice Pavilion into the urban territory. The list of published books can be found at the link provided by the following QR code.