

# Future School Online

# September 2021



La Biennale di Venezia

17. Mostra  
Internazionale  
di Architettura  
Partecipazioni Nazionali



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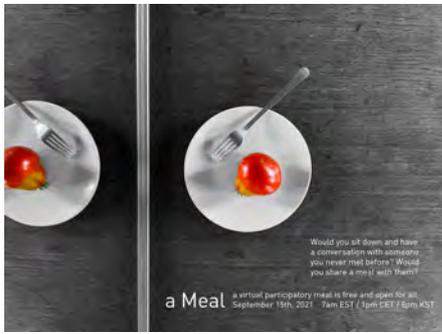
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# September 2021



A Meal September 15th, 2021

Frida Foberg — A Meal — 3 weeks ago

Join the next virtual participatory meal:

Wednesday September 15th  
7am EST  
1pm CET  
8pm KST

This is a participatory virtual event, and you can join in to meet and interact in the comfort of our own space. All you need is: the food you would like to eat for the meal (this can be as simple or elaborate as you wish), a digital device for a video call, internet connection, an updated version of zoom and a place to sit where you can be yourself. You will be asked to keep video and audio on during the meal, so that you can share this time with the person you are sharing the time with.

The intent of this program is to have a moment where you can be yourself and connect with someone you do not know, with out an agenda.

Register here: <https://us02web.zoom.us/j/83372136450>  
[register/tZAKc-6qzvwGd376S45HykRUsnCAgAsgHKt](https://us02web.zoom.us/j/83372136450)

Frida Foberg — A Meal — 3 weeks ago

**PRACTISING RADICALITY FOR A SUSTAINABLE ARCHITECTURE | Ways of Seeing, Ways of Being, Ways of Dreaming...** | A round table conversation with Ana Betancour, Sonja Oliveira, Jonathan Mosley and Torsten Schröder as a set of propositions and provocations of how we see, live together, imagine alternative futures for a radical architecture for sustainability. Drawing on multidisciplinary insights, the round table will stretch the possibilities of how we represent, create and dream an architecture that embodies and inhabits complexity and entanglement in all its guises.

**12:00 (BST/WET) 13:00 (C.E.T) 10th September 2021. ONLINE via Zoom**  
Zoom link will be released here on the day of the event.

A round table discussion with Ana Betancour, Sonja Oliveira, Jonathan Mosley, Torsten Schröder as a set of propositions and provocations of how we see, live together, imagine alternative futures for a radical architecture for sustainability. Drawing on multidisciplinary insights, the round table will stretch the possibilities of how we represent, create and dream an architecture that embodies and inhabits complexity and entanglement in all its guises.

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**Ana Betancour — An Atlas of Global and Local Imaginaries — 4 weeks ago**

**PRACTISING RADICALITY FOR A SUSTAINABLE ARCHITECTURE: Ways of Seeing, Ways of Being, Ways of Dreaming...**

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**Ana Betancour — An Atlas of Global and Local Imaginaries — 4 weeks ago**

## Join Cucina Semi Aquatica on Saturday 25th Sept 2021 live on Zoom

Future School Staff — The Korean Pavilion — 3 weeks ago

**PRACTISING RADICALITY FOR A SUSTAINABLE ARCHITECTURE: Ways of Seeing, Ways of Being, Ways of Dreaming...**  
**12:00 (BST/WET) 13:00 (C.E.T) 10th September 2021.**

Unfortunately, due to illness the roundtable has to be postponed, and a new date will be announced as soon as possible.

**Ana Betancour — An Atlas of Global and Local Imaginaries — 3 weeks ago**

DYtcv2LS — Cucina Semi-Aquatica — 4 weeks ago

Cucina Semi Aquatica explores the ecosystems of two distant sites living between land and water, through unusual recipes and overlooked ingredients.

DYtcv2LS — Cucina Semi-Aquatica — 4 weeks ago

On Saturday 25th September we will be cooking online in the Cucina Semi Aquatica. The cooking workshop will focus on introducing productive landscapes, existing between land and water, through the medium of food. We will be cooking together via Zoom. Everyone is welcome to join the cooking or, more simply, the conversation which will generate in the kitchen.

We will learn how to create three simple dishes - starter, main and dessert - which are inspired by the Venice island of St Erasmo and the Liverpool and Leeds Canal. The recipes we will explore will depart

and take inspiration from these two very different landscapes, looking at their history and evolution across time. Although the meal will feature ingredients which are very much local to these two sites, we invite all participants to bring to the online kitchen counter alternative ingredients representing territories between land and water which are more local to them and easily found in their region/country.

If you are planning to join the live cooking session and cook from your home, a list of ingredients (and a guideline on how to find local equivalents) and utensils will be shared on the Cucina Semi Aquatica page one week before the session, on Saturday September 18th.

DYtcv2LS — Cucina Semi-Aquatica — 4 weeks ago

11:00 Introduction to School for Civic Action  
11:10 Cooking a bridge between St Erasmo & WetLab  
11:30 Live cooking session on Zoom (follow the link)  
13:00 Q&A, open conversation and reflections  
13:30 Session ends - enjoy your meal!

DYtcv2LS — Cucina Semi-Aquatica — 4 weeks ago

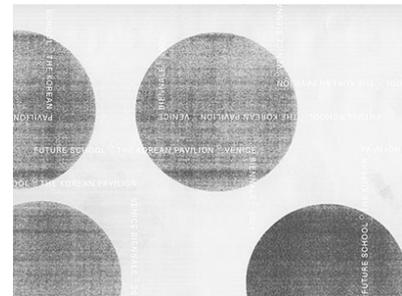
Saturday 25th September  
11:00- 13:30 CET time (18:00-20:30 Seoul time)

Join Zoom Meeting  
<https://us06web.zoom.us/j/83372136450>

Meeting ID: 833 7213 6450

DYtcv2LS — Cucina Semi-Aquatica — 4 weeks ago

### JOIN OUR CLOUD HD VIDEO MEETING



Zoom is the leader in modern enterprise video communications, with an easy, reliable cloud platform for video and audio conferencing, chat, and webinars across mobile, desktop, and room systems. Zoom Rooms is the original software-based conference room solution used around the world in board, conference, huddle, and training rooms, as well as executive offices and classrooms. Founded in 2011, Zoom helps businesses and organizations bring their teams together in a frictionless environment to get more done. Zoom is a publicly traded company headquartered in San Jose, CA.

DYtcv2LS — Cucina Semi-Aquatica — 4 weeks ago



WetLab in Burnley



Flavours from the canal by Hannah Fincham and Ross Bennet - as part of WetLab

To prepare for the session on Saturday 25th September, you can find all the ingredients and equipment here below

PENNYWORT SODA BREAD

As part of the WetLab project we explored the water-based resources which populate the St Erasmus and... This recipe for Soda Bread was developed by Hannah Fincham and Ross Bennet as part of the 'Flavours from the Canal' project...

Serves 6 people / Prep time: 15 mins + 40 mins + 20 mins / Vegetarian
Ingredients: 500g plain white bread flour, 1 tsp sea salt, 1 tsp bicarbonate of soda, 800ml water, 100g dried fruit, 2 tsp honey, 100g dried fruit, 2 tsp honey, 100g dried fruit, 2 tsp honey...

PEAR SORBET WITH MEEHOO SWEET SYRUP

This sorbet is a great recipe to try if you can't help but love the Liverpool & Cheshire Canal. It's a great recipe to try if you can't help but love the Liverpool & Cheshire Canal...

Serves 4 people / Prep time: 15 mins + 4 hours / Vegan
Ingredients: 8 fresh pears, peeled and sliced, 40g sugar for the sorbet, 10g of apple juice, 1 handful of dried meehoo sweet flowers, 250g sugar for the syrup, 1 tsp water...
Equipment: 1 medium saucepan, 1 blender or food processor, 1 medium bowl, 1 large freezable container with lid for 4 hours, 1 teaspoon spoon, 1 large plate...

Pennywort Soda Bread from Ellesmere Port National Waterways Museum

Pear Sorbet with Meehoo Sweet Syrup, developed at Burnley Marina



St Erasmus landscapes - September 2021

CREAMY POLENTA WITH ST ERASMO PURPLE ARTICHOKE, CRISPY SAGE AND DOGE HONEY

Through the WetLab project, we used local ingredients to create a recipe for Creamy Polenta with St Erasmus Purple Artichoke, Crispy Sage and Doge Honey...

Serves 6 people / Prep time: 30 mins / Vegetarian
Ingredients: 500g polenta, 1.5 litres water, 100g yellow polenta, 2 tbsp rapeseed oil, 60g cream cheese, 1 handful of fresh sage leaves, 1 tsp of St Erasmus 'honey', 100g doge honey to taste...
Note: The 'artichokes' are the young artichoke heads which are a typical delicacy from St Erasmus...

Creamy Polenta with St Erasmus purple artichokes, crispy sage and Doge honey, exploring St Erasmus Island

Cucina Semi Aquatica was developed as one of the classes of School for Civic Action

Our thanks go to Francesca Ulivi from Fairland Collective and Matteo Stocco from Kinonastudio who shaped early conversations around St Erasmus and its role within the Venice lagoon.

Cucina Semi Aquatica connects to the learnings generated through WetLab: a floating laboratory created by public works and Assembly which uses the UK canal networks as a site as well as a subject. WetLab is a space where creative minds including artists, architects, scientists, engineers and technologists invite the public to come and explore the ecology of the waterways and together envisage potential future uses for the canal in their local area.

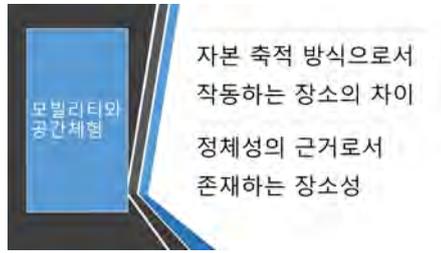
WetLab is intended to create an opportunity for discussion and exploration, serving as a spark to imagine future uses of living on and around water. Working with the canals and waterways, WetLab will host playful experiments, workshops and cross-disciplinary discussions.

The canal-based pavilion, designed by critical design practice public works, will tour sites across Greater Manchester and Lancashire after launching in Cheshire for AND Festival 2021, becoming a hub for innovative learning, discussion, and engagement on the waterways.

WetLab by public works + Assembly is commissioned by Abandon Normal Devices and Super Slow Way. Produced by Abandon Normal Devices for AND Festival 2021. Delivered in partnership with Canal & River Trust and Wigan Council. Supported with public funding by Arts Council England. The WetLab was

designed by Rhianon Morgan Hatch and Carlotta Novella from public works and programmed and activated with Hannah Fincham and Ross Bennet from Assembly.

DYtcv2LS — Cucina Semi-Aquatica — 4 weeks ago



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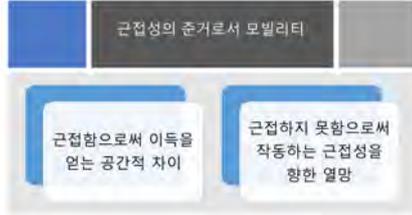


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Graham Harman -- Future School + GCTH Lecture Series 6 : On Artful Objects

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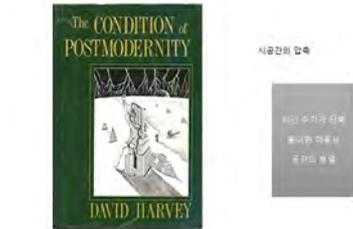
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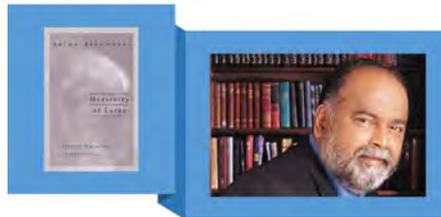
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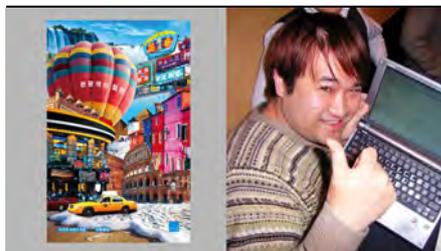
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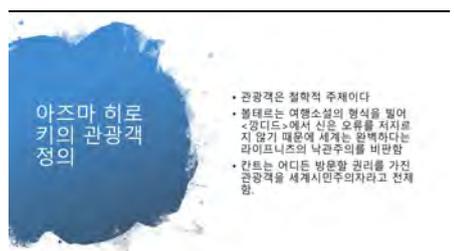
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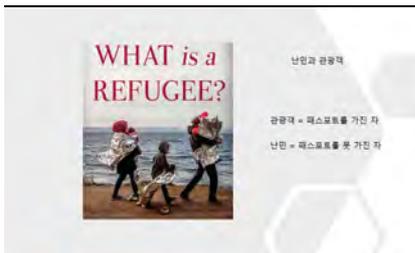
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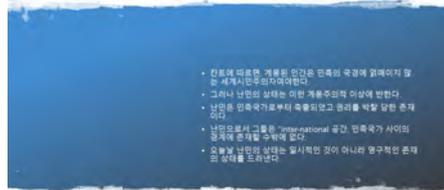
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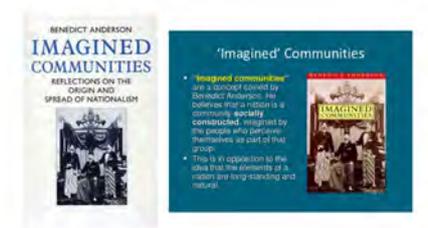
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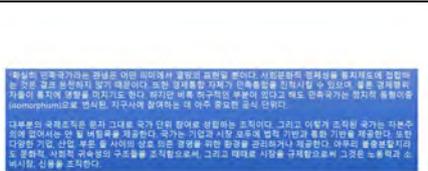
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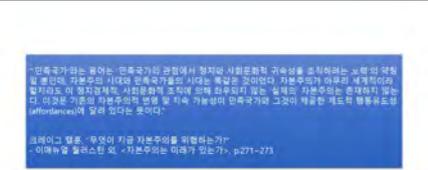
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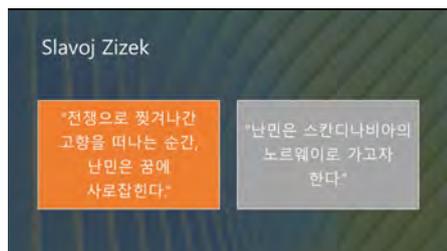
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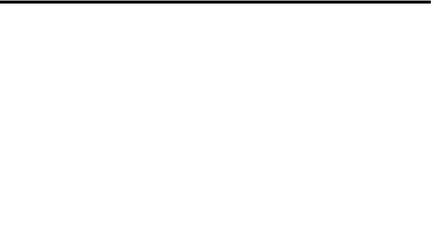
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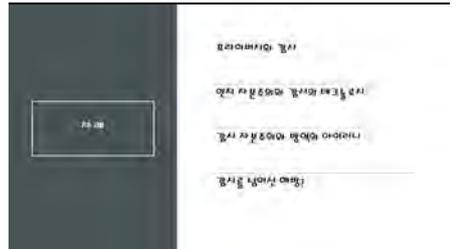


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Pandemic and Mechanical Surveillance\_Alex Taek-Gwang Lee

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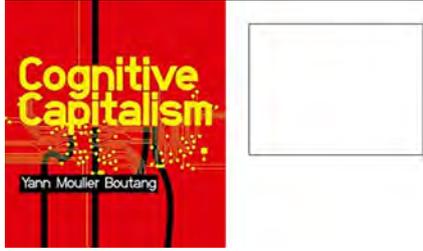


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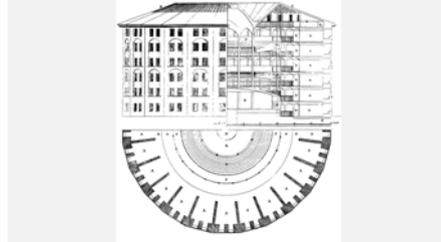


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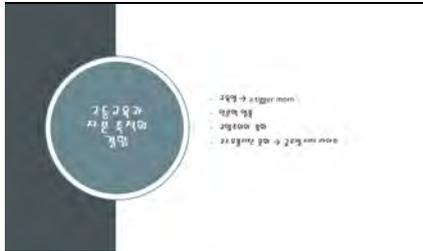
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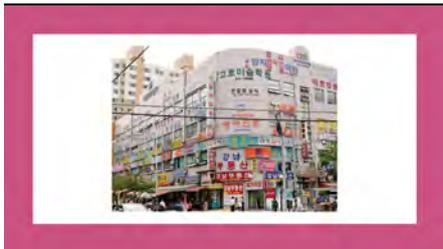
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감시 자본주의의 영역이 어려워나

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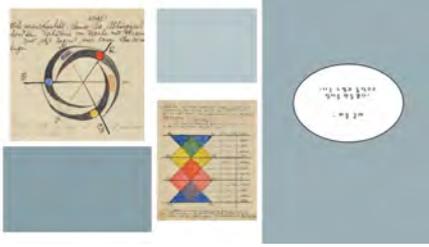
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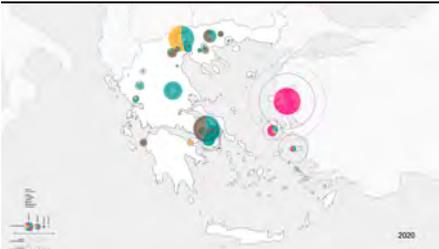
An estimated 70.8 million people are currently displaced worldwide. Image by Iulia Cistelean

MZfgDE3Y — Global Free Unit (GFU) — 4 weeks ago



Inspired by the ancient Silk Road, Yoko Xie's project, Bio Roads, proposes a civic recycling system based on the idea of commons, aiming to enable human mobility through the co-production of spaces that generate a network of friendships. This proposal works against the existing trans-national infrastructures that control capital circulation at the cost of the environment and human rights.

MZfgDE3Y — Global Free Unit (GFU) — 4 weeks ago



Accommodation typologies- Lesbos has a

disproportionate number of people hosted in tents. Image by Amanda Jönsson

MZfgDE3Y — Global Free Unit (GFU) — 4 weeks ago

When people have experienced the trauma of a disaster, of loosing everything, yes you can give them a shelter, an item, a tent - that doesn't solve their life, give them any dignity or empower them. Humanitarian shelter is a process; people come with skill capacity; what we are trying to do in humanitarian shelter is a process of exchange, giving them the opportunity to build themselves their own homes. Crystal Whitaker, CARE International

MZfgDE3Y — Global Free Unit (GFU) — 4 weeks ago



Moria evolution: 2015-2020. by Iulia Cistelean

MZfgDE3Y — Global Free Unit (GFU) — 4 weeks ago



Based on the case of Moria, (IN)FORMAL REFUGE: Re-thinking The Refugee Camp is a design and research project by Iulia Cistelean that investigates the transient setting of refugee camps. It proposes and incremental planning method reassembling the traditional Arab courtyard to generate a safe refuge from the moment of arrival to departure.

MZfgDE3Y — Global Free Unit (GFU) — 4 weeks ago

RE-THINKING THE REFUGEE CAMP — DESIGN-FORGOD.ORG



(IN)Formal Refuge Re-thinking the Refugee Camp (IN)FORMAL REFUGE: Re-thinking The Refugee Camp is a design and research project investigating the...

MZfgDE3Y — Global Free Unit (GFU) — 4 weeks ago



Inhabiting a gap at 1030 Sok. Kubilay, Mahallesi, Izmir. Drawing by Ella Nyström and Maja Bygdén. Stock photo by Izmir Explorer: <https://www.youtube.com/channel/UCD9clPtpOTsz7PPrm2JpafQ>.

CmQWqjzq — Global Free Unit (GFU) — 4 weeks ago



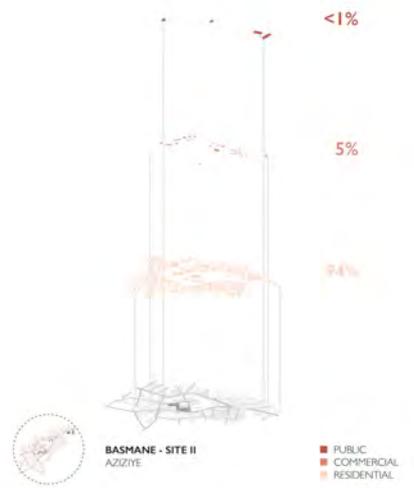
Pocket spaces in Basmane. Drawing by Lisa Bengtsson, Maja Bygdén, Paulin Eriksson, Hanna Fransman, Emmilie Haglund, Karl Lind, Ella Nyström, Emelie Vänman, Mine Acar, Oğuz Bodur and Ghazaleh Ghassapour.

CmQWqjzq — Global Free Unit (GFU) — 4 weeks ago



Downtown Basmane with the Ancient Smyrna Agora, Basmane Train Station and Anafartalar Market Street. Basmane Train Station connects Izmir to eastern Turkey and is therefore the point of arrival for many Syrian refugees. Drawing by Emmelie Haglund.

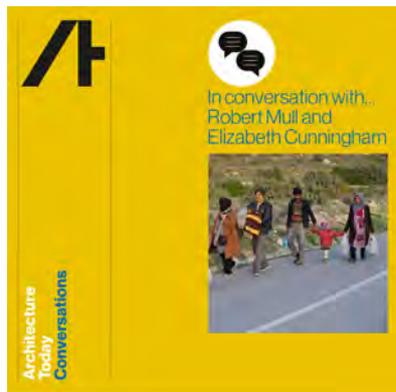
CmQWqjzq — Global Free Unit (GFU) — 4 weeks ago



Less than 1% of buildings in the area Aziziye provide public services. Drawing by Azad Ashari.

CmQWqjzq — Global Free Unit (GFU) — 4 weeks ago

ROBERT MULL AND ELIZABETH CUNNINGHAM IN CONVERSATION WITH ISABEL ALLEN | ARCHITECTURE TODAY



Displacement and migration, bridging the gap between academia and activism and the Global Free Unit's mission to channel architects' expertise to the people who need it most.

CmQWqjzq — Global Free Unit (GFU) — 4 weeks ago



(IN)Formal Refuge: The Arrival City is a design and research project by Iulia Cisteleanu that investigates the informal Gecekondu neighbourhoods of Izmir City. The proposal is for an Incremental Housing & Infrastructure scheme aiming to re-locate the double displaced communities of Kadifekale.

je9tnngd — Global Free Unit (GFU) — 4 weeks ago

ARRIVAL CITY — DESIGN-FORGOOD.ORG



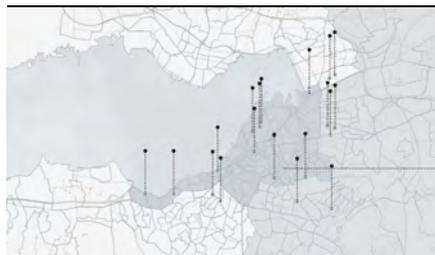
(IN)Formal RefugeThe Arrival City (IN)FORMAL REFUGE: The Arrival City is a design and research project investigating urban settings hosting...

je9tnngd — Global Free Unit (GFU) — 4 weeks ago



Ödemiş Women's Cooperative, Ruritage and Meslek Fabrikası are three initiatives to increase women's participation in the labour force in Izmir, focusing on education and craft. Drawing by Hanna Ullhamre

quLuuqCl — Global Free Unit (GFU) — 4 weeks ago



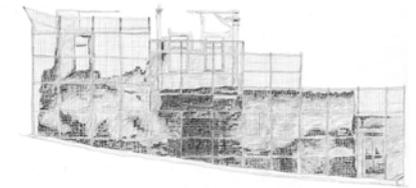
A mapping of Sport Facilities within or close to the Konak district in Izmir. Drawing By Carl Sandberg.

quLuuqCl — Global Free Unit (GFU) — 4 weeks ago



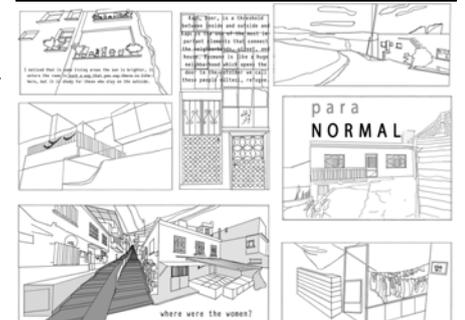
A Treasure Map. Drawing by Kiia Nummenpalo

quLuuqCl — Global Free Unit (GFU) — 4 weeks ago



Drawing of a house in Basmane by Kiia Nummenpalo

quLuuqCl — Global Free Unit (GFU) — 4 weeks ago



Basmane streetscape views by Leman Ozgur + Merve Celebi

gmVQCri — Global Free Unit (GFU) — 3 weeks ago



Reimagining [Kadifekale] Basmane: "Culture Pots" by

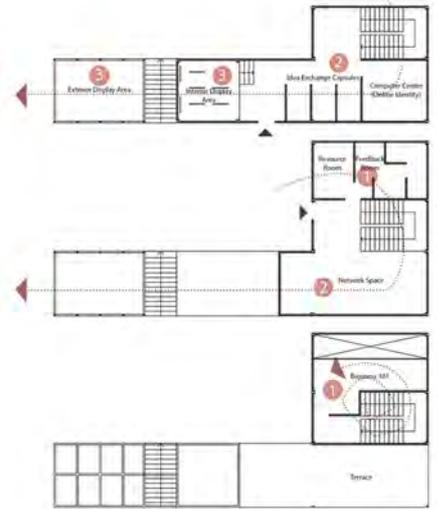
Jale Sari + Oguz Bodur proposes a much-needed public green space that carries traces of different existing cultures in the neighborhood.

gmVQCrnI — Global Free Unit (GFU) — 3 weeks ago



"Catalytic Station" by Pinar Engur + Yigit Inan transforms selected points in the neighborhood into children's playgrounds through a sustainable approach.

gmVQCrnI — Global Free Unit (GFU) — 3 weeks ago



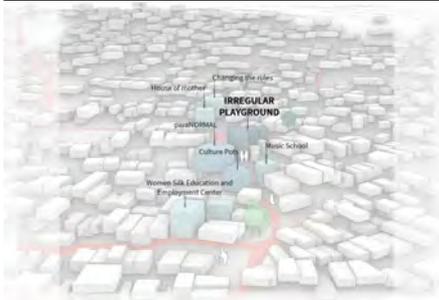
Start-up center project by Mine Acar + Shayan Zulfliqar, plan diagrams. Spatial arrangement of the building is designed according to three main goals the center aspires to achieve: 1. Learning, 2. Interaction, 3. Action.

gmVQCrnI — Global Free Unit (GFU) — 3 weeks ago



Izmir, both a transit city and a destination for migrants. Drawing by Karl Lind

quLuuqCI — Global Free Unit (GFU) — 3 weeks ago



Different project ideas shown together in [Kadifekale] Basmane by Zeynep Seymen + Zeynep Komur

gmVQCrnI — Global Free Unit (GFU) — 3 weeks ago



Mind The Gap: The ceramic workshop as an infill-plot, connecting two neighborhoods in Basmane, Izmir. Project by Karl Lind, Umeå School of Architecture.

quLuuqCI — Global Free Unit (GFU) — 3 weeks ago



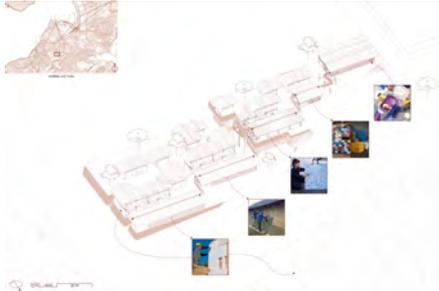
Memory-places: Reconstructing the fragmented identities - Image: Drawing of the memories and objects a Syrian family has of their home that once was. A starting point for the thesis. Project by: Kiia Nummenpalo

je9tnngd — Global Free Unit (GFU) — 3 weeks ago



Memory-places: Reconstructing the fragmented identities - Image: The hand drawn ruins placed at their location in Basmane. Project by: Kiia Nummenpalo

je9tnngd — Global Free Unit (GFU) — 3 weeks ago



PLASTICITY: Investigates how issues of plastic pollution in informal settlements could be innovated into quality building materials and hands-on education on the top of Kadifekale mountain in Izmir, Turkey. Project by Johan Vonkavaara

quLuuqCI — Global Free Unit (GFU) — 3 weeks ago



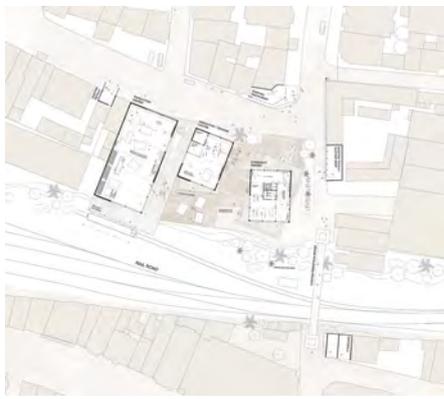
Urban Networks. Image: The center, seen from the pedestrian bridge, picturing spaces for the production of building elements, work training, start-up, learning, and public events. Project by: Ida Holmlund

je9tnngd — Global Free Unit (GFU) — 3 weeks ago



Urban Networks. Image: Section, facing west, through one of Izmir's central city nodes. The site is surrounded by the diverse housing and historical area of Basmane to the south, and to its north one can find parks and the neighborhood of Kahramanlar. Project by: Ida Holmlund

je9tnngd — Global Free Unit (GFU) — 3 weeks ago



Urban Networks. Image: Site plan showing how the new buildings could relate to the existing urban fabric and its users. The architectural elements introduced on-site creates spaces for public and private outdoor, and indoor production, work and, learning activities. Project by: Ida Holmlund

je9tnngd — Global Free Unit (GFU) — 3 weeks ago

**TODAY 09.09.21**  
**Student Presentations at 14.00**  
**Izmir-Torbali**

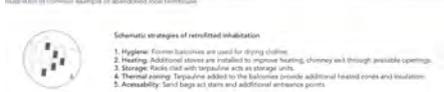
Migrations, displacement, re-settling, settlements, camps, camps, homes, trans-social homes, housing, neighbourhoods, community, culture, care, education, education, everyday life.

Karl Lind Umeå School of Architecture (UMA)  
 Ida Holmlund (UMA)  
 Johan Vonkavasa (UMA)  
 Leman-Merve, Yasar University  
 Maja Bygdén and Ella Nyström (UMA)  
 Jale-Oguz, Yasar University  
 Kiia Nummenpalo (UMA)  
 Jonatan Urpiala (UMA)

Turn in to: 762500111 (with 24h supervision)

tune in today...

quLuuqCl — Global Free Unit (GFU) — 3 weeks ago



Retrofitted inhabitation of abandoned Farmhouses, using low - cost materials and strategies to improve living standards within the houses. Drawing by Group 4: Samuel Höljman, Carl Sandberg, Azad Ashari, Jesper Ullbring, Simratpreet Singh, Pauline Damgaard, Birger Ekstedt, Jonatan Urpiala,

BKhtl27o — Global Free Unit (GFU) — 4 weeks ago



A mapping of the transformation of a Farm camp over time. Drawing by Jonatan Urpiala

BKhtl27o — Global Free Unit (GFU) — 4 weeks ago



A framework of Possibilities. A lightweight, cost - efficient and transformable structure intended for Farm-camp use. Student project by Birger Ekstedt/ Pauline Damgaard

BKhtl27o — Global Free Unit (GFU) — 4 weeks ago



Snap Shot of a Farm camp. A temporary urban configuration created by a Refugee community. Photo: Whit Project

BKhtl27o — Global Free Unit (GFU) — 4 weeks ago



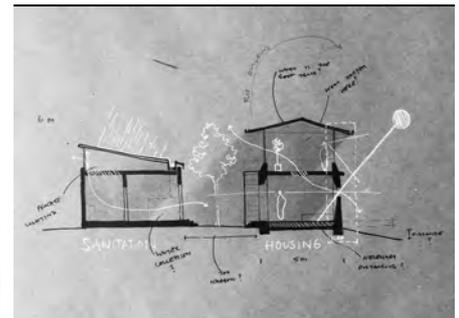
The need for a sustainable access to essential infrastructure, such as access to clean water, is urgent within many farm camps. Lack of proper sanitation due to this is a critical problem amongst many. Drawing by Simratpreet Singh

BKhtl27o — Global Free Unit (GFU) — 4 weeks ago



Plan drawing of process proposal, exploring alternative compositions of temporary camp structures. Drawing by Sitegroup 4, The Nitty - Gritty part 1, Umeå School of Architecture.

BKhtl27o — Global Free Unit (GFU) — 4 weeks ago



Early process drawing exploring low-tech climate strategies, for rural setting such as in the Torbali Farm Camps. Drawing by Jonatan Urpiala

BKhtl27o — Global Free Unit (GFU) — 4 weeks ago



Proposed strategy of gradual construction of temporary low-cost unit. Student project by Samuel Höljman

BKhtl27o — Global Free Unit (GFU) — 4 weeks ago



@Dokho Shin

Young-Rong Choo — Intersectional Representation, Scattered Demarcation Line, Responding Beings — 4 weeks ago

Demarcation Line, Responding Beings — 4 weeks ago

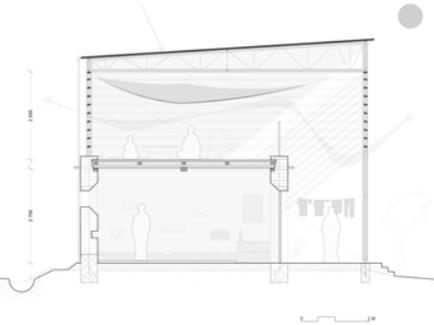
Aram Lee — Intersectional Representation, Scattered Demarcation Line, Responding Beings — 3 weeks ago



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Aram Lee — Intersectional Representation, Scattered Demarcation Line, Responding Beings — 4 weeks ago

Aram Lee — Intersectional Representation, Scattered Demarcation Line, Responding Beings — 3 weeks ago



Cross - section highlighting environmental performance and social inhabitation in a dormitory. Student project by Jonatan Urpiala

BKhtl27o — Global Free Unit (GFU) — 3 weeks ago



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Aram Lee — Intersectional Representation, Scattered Demarcation Line, Responding Beings — 4 weeks ago



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Aram Lee — Intersectional Representation, Scattered Demarcation Line, Responding Beings — 4 weeks ago

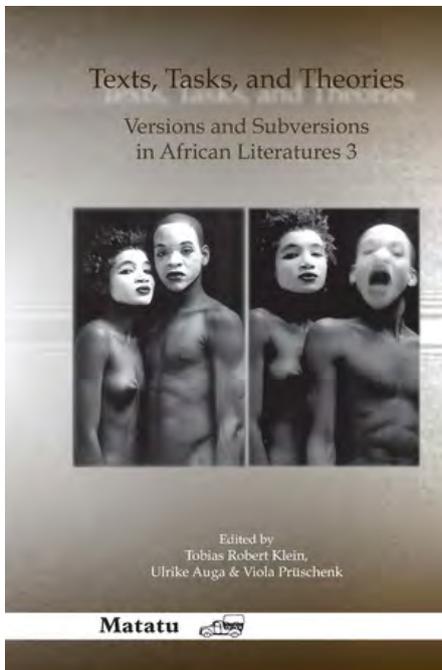


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Young-Rong Choo — Intersectional Representation, Scattered Demarcation Line, Responding Beings — 4 weeks ago



Aram Lee — Intersectional Representation, Scattered



Auga, Ulrike, „Intellectuals between Resistance and Legitimation: The Cases of Nadine Gordimer and Christa Wolf“, in: Auga, Ulrike; Klein, Tobias Robert; Prüschenk, Viola (Hgs.), Texts, Tasks and Theories. Versions and Subversions in African Literatures, Amsterdam, New York: Rodopi, Matatu, Humboldt Contributions, 2008, 141-212. / link to the pdf. document: <https://www.dropbox.com/s/gnk4n1z28ubdkib/Auga%2C%20Ulrike-Intellectuals%20between%20Resistance%20and%20Legitimation%20Cases%20of%20Nadine%20Gordimer%20and%20Christa%20Wolf.pdf>

Aram Lee — Intersectional Representation, Scattered Demarcation Line, Responding Beings — 3 weeks ago



Screenshot from the dialogues #001 - Lunch at Korean Pavilion

The Venetian Team — The Venetian Team: Lagoon Dialogues — 2 weeks ago



Leftover materials from the Korean Pavilion, are collected to be re use by Officina Marghera

The Venetian Team — The Venetian Team: Lagoon Dialogues — 2 weeks ago



Still frame from Dialogues #001 - Small artworks, produced with recycled materials collected from Venice Biennale

The Venetian Team — The Venetian Team: Lagoon Dialogues — 2 weeks ago



Via dell'Electricità, 26, Marghera (Ve)  
Lun - Ven, h 14-17 su appuntamento  
Ingresso riservato ai soci



New Project from Officina Marghera and Architetture Precarie

The Venetian Team — The Venetian Team: Lagoon Dialogues — 13 days ago

OPEN WAREHOUSE • IN COLLABORAZIONE CON OFFICINA MARGHERA

OPEN WAREHOUSE è un progetto di recupero e di riutilizzo dei materiali di scarto prodotti da un evento temporaneo

The Venetian Team — The Venetian Team: Lagoon Dialogues — 13 days ago

INVENTARIO ILLUSTRATO

OSB Panels

Material: OSB Panel  
Description: 68,5 x 251 x 2 cm  
Origin: Luxury Event  
Volume: 1 m<sup>3</sup>  
Date: 15/2020  
Total Cost: 40,00



Code	Descrizione	Quantità	Unità	Costo Unitario	Costo Totale
001	OSB Panel	1	m <sup>3</sup>	40,00	40,00

OSBOSB Panels, by Vertex42.com © 2012-2019  
Vertex42 LLC Material: OSB Panel, Bill of Materials  
Template Description: 68,5 x 251 x 2 cm Origin: Luxury Event,

The Venetian Team — The Venetian Team: Lagoon Dialogues — 13 days ago

THE VENETIAN TEAM - LAGOON DIALOGUES 002



The Venetian Team in conversation with: Rebecca Moccia - Art Workers Italia Corinne Mazzoli - Art Workers Italia Jacopo Pesiri - Maestranze dello Spettacolo Ven...

The Venetian Team — The Venetian Team: Lagoon Dialogues — 10 days ago



Screenshot from the Dialogues #002 - Lunch at Korean Pavilion

The Venetian Team — The Venetian Team: Lagoon Dialogues — 13 days ago



AWI (Art Workers Italia) during the occupation of the Piccolo Teatro in Milan. April 2021

The Venetian Team — The Venetian Team: Lagoon Dialogues — 13 days ago



Venetian workers from art and cultural sector, protesting during lockdown. May 2020

The Venetian Team — The Venetian Team: Lagoon Dialogues — 13 days ago



Demonstration in front of La Fenice Theatre in Venice. June 2021

The Venetian Team — The Venetian Team: Lagoon Dialogues — 13 days ago



Maestranze dello Spettacolo Veneto during the protest at La Fenice Theatre. June 2021

The Venetian Team — The Venetian Team: Lagoon Dialogues — 13 days ago



Workers blocking the street during a protest in Vicenza. May 2021

The Venetian Team — The Venetian Team: Lagoon Dialogues — 13 days ago

## No Such Diaspora / Hyunjoon Shin

Haemin Ryu — Imagined Diaspora — 3 weeks ago

Diaspora: a word, formerly unfamiliar

Diaspora. In English pronunciation; dai æspərə. What does it mean? You can easily find its meaning in the dictionary: "Dispersion of the Jews after the Babylonian Exile." If you look further down, you may find other meanings such as "dispersion of Jews outside of Israel" or "Jews living outside of Israel." Hence, the word generally refers to a phenomenon in which Jews are scattered outside the homeland of Israel - "forever home" in Christian term - or all those who live dispersed in such a way.

As I lack comprehensive knowledge of Judaism and Christianity, further explanation is unreasonable, and I would not dare to go deeper. It is rather strange to know extensively about this in detail, considering that the event happened in a single region in the Middle East during the 6th century BC. So, let us just

empathize with the fact that there are certain experiences and emotions of sadness, pain, and sorrow dwelling inside this word diaspora. Perhaps the most significant takeaway is that diaspora is something forceful and involuntary.

Here is an additional example: the African diaspora. This mainly refers to Africans dispersed into the "New World" by the trans-Atlantic slave trade between the 16th and 18th centuries. No one would voluntarily become a slave, making this another painful chapter of history.

The African diaspora took place in the early modern era, making this a perhaps closer-to-home matter than the Jewish diaspora, but it is still an incident from over 500 years ago. Even geologically speaking, the Atlantic Ocean is farther away from the Korean peninsula than the Middle East, and it is located on the opposite side of the globe along the longitude. Therefore, let us just add to the imagination that the Jews were dispersed by walking through the land, whereas the Africans were dispersed by the floating boats through the sea.

Sixteen years ago, a new kind of diaspora came to light. It was when The Korean Diaspora was published. Written by Yoon In-Jin, a professor in the Department of Sociology at the Korea University, it detailed a history of Koreans being dispersed. Has the Korean people finally come to be a case of diaspora? What motivated or intended this change of word for this term that was previously known as "overseas Koreans" or "Korean nationals abroad?"

Haemin Ryu — Imagined Diaspora — 3 weeks ago

### Scattered Life, Scattered Words

What made Koreans disperse? The cause occurred neither in 6th century BC like in the case for the Jews nor the 15th century BC like for the Africans. I have not yet heard of a theory that holistically explains all these Koreans: the Koreans (from the Goryeo Dynasty) taken by the Tang Dynasty (current China), the Koreans (from the Goryeo Dynasty) taken by the Won Dynasty (current Mongolia), the Koreans (from the Joseon Dynasty) taken by the Wa (current Japan), and the Koreans (from the Joseon Dynasty) taken by the Qing Dynasty (past Manchuria) within the frame of diaspora. What is certain, however, is that the Korean diaspora has been an issue since the end of the 19th century.

It was when the Joseon Dynasty, which had been around for about 500 years, became exposed like a candle light in a storm to the "Western powers" seeking opportunity to prey on the countries of East Asia. It is clear that the people who suffered to sustain their lives have left the Korean peninsula and ever since been scattered everywhere. It is also without a question that the process of this scattering would have been one full of sadness and pain. It was one in which imperialism, war, and revolution dominated their whole lives.

In other words, Korean diaspora did not happen as a recognisable event as the Babylonian exile for the Jews or the slave trade for the Africans, but occurred within a timeframe where multiple independent causes overlapped and twisted onto themselves. Without knowing all the backgrounds of the First Sino Japanese War, Russo-Japanese War, Mukden Incident, Second Sino-Japanese War, Pacific War, and etc. as well as the Russian Revolution, the New Sea Revolution, the Independence Movement, the Communist movement, and etc., it is very difficult to keep track of this whole process of scattering.

However, as time passed, depending on where they were scattered, people who left the Korean peninsula began to have different names. Those who went to China became Joseonjok (Korean-Chinese); those who went to Russia and Central Asia became Koryo-Saram (Koryo-People); and those who went to America or Europe became Han-in (Korean). Some of those who went to Japan became Zainichi Josenjin (在日朝鮮人), and others became Zainichi Kankokujin (在日韓国人). In fact, in The Korean Diaspora, Chapter 3 is "Joseonjok in China"; Chapter 4 is "Koryo-Saram of the Commonwealth of Independent States"; Chapter 5 is "Zainichi Koreans"; and Chapter 6 is "Koreans in the United States." Lamentably, the title of Chapter 5 is problematic.

At least three or four research papers are needed to explain the complexity behind all these names: Goryeo/Koryo, Joseon, and Korea (Hanguk). These are not "unified." If these three words are used "case-by-case," it is impossible to read the complex historically contained in each word.

What to do for those who can't read three or four research papers? There is a panacea called "Cold War and Division." It is common sense that Daehan and Joseon have completely different meanings at this point in time, because more than 70 years have passed since the division of the Republic of Korea and the Democratic People's Republic of Korea. Daehan (or Han for short) came to mean Nam-Han (South Korea), and Joseon came to mean Buk-Joseon (North Korea). The words Nam-Han (South Korea) and Buk-Joseon (North Korea) are sometimes used as Nam-Joseon and Buk-Han respectively. This latter pair usually serves to emphasize kinship between the two Koreas. Terms cannot be integrated in a system that is not integrated, and terms not only disintegrate but diverge like nuclear fission.

Haemin Ryu — Imagined Diaspora — 3 weeks ago

### Engraving of History

It gets more complicated when you leave the first-person narrative. For example, if you go to Wikipedia and search for "Korean" in English, "Корейцы" in Russian, and "朝鮮族" in Chinese, you will not only find King Sejong the Great but also Kim Il-sung and Park Jeong-hee. Ah, calling them Korean in the US, Kareichi in Russia, and Chaoxianzu in China is no different from what South Korea calls Han-minjok (Korean people) and North Korea calls Joseon-minjok (Korean people).

So, one Koryo-Saram I know said in a disappointed manner, "When I lived there (Central Asia), I thought Koryo-Saram was referring to our people living all over the world, but when I came to Korea (South Korea), it's just 'us calling ourselves' Koryo Saram." Same goes for the Joseonjok from China; they too have experienced reactions of South Koreans not wanting to regard them as the same people, the same ethnicity.

I do not mean to deem the South Koreans as "problematic." It is just that South Koreans, the Republic of Korea nationals that is, have long regarded their national identity and their ethnicity as the same thing. If you are a Korean national (Hanguk in), your ethnicity is Korean (Han-minjok), and if your ethnicity is Korean (Han-minjok), you are a Korean (Hanguk-in). So, when a compatriot who can't speak Korean comes to Korea, there are quite a lot of people who would ask, "Why can't you speak Korean?" The distinction between biological anthropology and cultural anthropology is made only within the academic setting. It means that "we" have been living this way.

There is an interesting anecdote. A North Korean who works at the immigration office asks a Korean Canadian entering North Korea: "Are you Joseon-jok?" Now, what does this mean? In North Korea, North Korean nationals are Joseon-Saram/ People, and all overseas Koreans are "Joseon-jok." In other words, there are not only Chinese Joseon-jok, but also American Joseon-jok, Russian Joseon-jok, and Japanese Joseon-jok. Maybe in a few years, (hopefully) when South Koreans enter North Korea, they may be asked, "Are you Korean Joseon-jok?" Then people might fight, protesting, "What do you mean? I'm from Korea, not from China."

The Cold War and the Division have twisted a lot of things. Just like a skein. It will take a long time to untangle all this. So, for the time being, we would have to get used to being twisted and intertwined.

Finally, it is understandable why Zainichi Koreans living in Japan are so complicated. The fundamental difference is that Japan does not grant Japanese nationality unless Zainichi Koreans go through "naturalization." It is a different reality compared to Joseonjok in China and Koryo-Saram in the Commonwealth of Independent States such as Russia. You might say, "That is intense," but the truth is, the Chinese living in Korea are faced with the same. There is only "permanent residence" and no "citizenship."

Two identities compete at this point. Joseon (朝鮮) and Hanguk (韓国) are actually two countries, but the

ideological contradiction makes one of them unrecognizable. Those who support the South (南) are satisfied with the name Zainichi Kankokujin (在日韓國人), but those who support North (北) want to be called Zainichi Joseonjin (在日朝鮮人). The former has the nationality, that is Republic of Korea, but the latter cannot have any nationality. This is because there is no diplomatic relationship between Japan and Joseon (朝鮮, here, meaning North Korea). That is why they call them "Chosen-seki (朝鮮籍, Joseon/Korean domicile) Zainichi." And here, Joseon means the Joseon Dynasty before the division happened in the peninsula. It is not wrong to say so as they have presumably immigrated to Japan by then. These people cannot travel freely to Korea. Although it may depend on the South Korean government regime, it is not completely free. As a side effect, some people conflate Joseonjok, and Chosen-seki (pronounced as Joseon-jeok in Korean) due to the unfamiliarity and similarity in pronunciation.

I can imagine quite a lot of people who read this far complaining about a headache. A headache is naturally inescapable, since the modern history of Korea and Joseon has been chaotic. And it became even more head-spinning. I am talking about the time approximately after the 1990s.

Haemin Ryu — Imagined Diaspora — 3 weeks ago

Returning compatriots, disappearance of "being-in (재, 在)"

Words such as "overseas Koreans in America," "overseas Koreans in Japan," and "overseas Koreans in England" sound familiar and appropriate in the Korean language. There is no room for confusion, as they immigrated to a foreign country after acquiring Korean citizenship after the establishment of the Republic of Korea in 1948. It sounds reasonable to classify them as "Korean nationals abroad" when they have maintained Korean citizenship, and "overseas Korean" when they have acquired foreign nationality. Predictably, the former has the right to vote and the latter does not. But this recently seems to be changing.

However, it feels a little off to call the Joseonjok as "overseas Korean in China" and the Koryo-Saram as "overseas Korean in Russia." They have never had a South Korean nationality and also had never been in or out of South Korea for 40 years or more. If they were to come to South Korea, they would have been considered a "spy," as commonly said. Koreans living in South Korea have always thought that they may share blood, but they live in other countries far away from here. But the situation changed. The Cold War ended and the Red Army collapsed and Red China accelerated its own liberalization. As the economic recession came, those who were in these communist countries once again scattered around the place, and one of the destinations was South Korea. Now, about four and a half centuries since then, around 500,000 Joseonjok and 40,000 Koryo-Saram are living in South Korea. As with all the other immigrants around the world, there will be more population staying undocumented.

Chinese Joseonjok are estimated to have a population of about 2 million around the world, while Koryo-Saram of Russia and the Commonwealth of Independent States are together estimated to have about 500,000. If so, about a quarter of the Chinese Joseonjok and about a twelfth of Koryo-Saram are "back in" Korea. For Koryo-Saram, the number would be much higher if the number of those who returned to the Primorye, known as Primorsky Krai, where they have been living prior to their deportation into Central Asia are combined.

Therefore, it became difficult to keep track of their location of "being-in (재, 在)." In this era of so-called post globalization, movements of people increased in great amounts. Some short-term movements, such as travel and business trips, exist, but there are also mid- and long-term movements, such as studying abroad or relocation for work. In other words, it became normal to always go back and forth over the seas. The distinction in the moving processes between immigration, which was often combined with tears along with the lines of "If I go now, when would I ever come back again!," and short-term movement as "I will be back soon after this business trip" has disappeared.

For example, in the case of Joseonjok, though South Koreans call them "Chinese Overseas Korean," they call themselves "compatriots living in Korea." This manifests the fact that where they are now "being-in (재, 在, 在)" is not China, but Korea. But with what rights can they say so? Discussions arose, and one of them was "the right to return to their homeland and live." Although Korea may not be their homeland, it was the home of their ancestors. And even though they wanted to come back, they could not "because of the Cold War and division." So, it is their conviction that they would at least now in current times insist on returning and living. It is indeed a hard claim to deny.

Some parts of the academic world say that the rights of these returned Overseas Koreans should be granted, maybe not as those of citizenship but "ethnizenship." They would not immediately be granted a resident's card, but the granting of a special visa belies the intention of the law. The Overseas Korean Visa (F4) and Work and Visit Visa (H2) are part of the workaround. This is again something that a legal professional should talk about, not an amateur like me. However, the problem still remains: Whether the visa should be granted forever or just simply once or twice. The visa is granted only until the age of 3, but why not to a 4-year-old? Should nationality also be given to the children of those who married to an "immigrant" (a person of so-called "mixed-blood")? This "problem of compatriots" restlessly leads to a host of other ones.

Let us talk "in a nutshell"; Compatriots from "developed countries" such as the United States, Europe, and Japan are admired, but compatriots from "underdeveloped countries" such as Russia, Central Asia are easily disrespected. The people who are capable of thinking logically that "it shouldn't be" cannot hide from their cognitive dissonance. What do the three letters "com-", meaning "together with," stand for?

What does it mean to include all these words in the "Korean diaspora?" Especially in a reality where hierarchy and discrimination is constantly formed, how the fame of the pop star Eric Nam prolong and that of Baek Chung Kang compare? Diaspora is an unnecessary word now. There is no such diaspora. No, there shouldn't be.

Haemin Ryu — Imagined Diaspora — 3 weeks ago

### Conclusion

Alina is an overseas Korean in Ukraine. Her mother is a Koryo-Saram, and her father is a German. This "German" part alone would require at least one page, and therefore, it will be skipped here. She finished her bachelor's degree in Ukraine and got her master's degree at one of the South Korean SKY universities. Later on, she fell in love with a Korean American, married him, and went to the United States. She went through all these states of "being-ins" in the Soviet Union, Ukraine, South Korea, and finally, the United States. Described along the terms in the Korean language, it would sound like this; Jae So (재소 在蘇), Jae-Wu (재우 在烏), Jae-Han (재한 在韓), Jae-Mi (재미 在美). I listed all these with an intention to show how ridiculous this way of describing the state is.

Around the same period, I visited a city called Ussuriysk, located in Primorsky Krai, Russia. I met two of our female "compatriots" selling vegetables in a market place. As we talked, I discovered that one lady was a Chinese Joseonjok, and the other lady was a Koryo-Saram from Uzbekistan. These two ladies met each other in their middle age and are now partnering with each other financially. I said to the Joseonjok lady, "You speak perfect Korean." However, she replied, "I don't know Korean. I just know Joseon-ese." This answer struck me with great astonishment.

Let us, with no other option, use this English word, "Korean." I only gave two examples above, but there are an infinite number of possibilities for the case of "moving Koreans." And of course, they from time to time collide into each other. What would it become if this word Korean is "translated" into Korean (한국어) that is our own language? Goryeoin (고려인) is probably the closest. We are all Goryeoin (고려인), Diaspora or not.



bMxqXbDO — Future School Generative Dialogues — 3 weeks ago

bMxqXbDO — Future School Generative Dialogues — 3 weeks ago

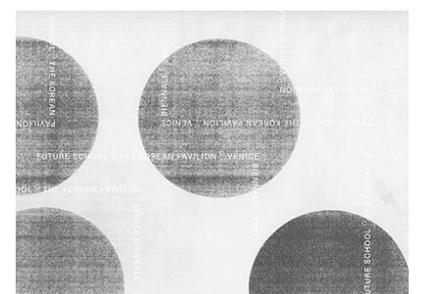
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The archiving book of 2020 FSSS, has been published last month. You can download the pdf file of the book below. Photo by @koreanpavilion\_futureschool

HkMqAzM7 — Future School Summer Studio: Transborder Lab — 3 weeks ago

FSSS ARCHIVING BOOK\_FSO UPLOAD\_100MB.PDF



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HkMqAzM7 — Future School Summer Studio:  
Transborder Lab — 3 weeks ago

평화가든 금지  
평화랜드 경고문  
통일촌  
태두리는 철조망  
철조망의 모양은 희한하다.  
  
첫날 만났던 멧돼지 사체 처리반 사람들.  
연천군과 ASF 텃밭 막사.  
연천 호로고루 가는 길 보았던 텃밭 막사  
그 옆엔 파여진 구덩이  
집에 못간다.  
남북출입사무소에 써있는 아프리카돼지 열병 검역. 소독 강화

t8Y4Yeld — Future School Summer Studio:  
Transborder Lab — 3 weeks ago

Minho Kwon — DMZ, Walking on the Border — 4  
weeks ago



Minho Kwon — DMZ, Walking on the Border — 3  
weeks ago

t8Y4Yeld — Future School Summer Studio:  
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[2021.9.6 업데이트] 기  
록: 5 공공 낭독영상 및 텍  
스트 추가. / 1일~5일: 사  
진 매일 업로드 중

Minho Kwon — DMZ, Walking on the Border — 4  
weeks ago

비웃는 조형물, 이선우, 종  
이에 연필, 디지털 채색,  
297X362mm, 2021

Minho Kwon — DMZ, Walking on the Border — 3  
weeks ago

"나라 예산. 세금으로 만들었을 조형물들은 조악한 얼굴을 하고 있다. 마을에 피해가 되는 존재인 고라니의 모습을 마을 입구에 기념비처럼 세웠다. 곧 녹이 슬어버릴 하트 조형물은 너른 들판을 시뻘겋게 쪼개고, 인삼은 돌연 의인화가 되어 생동맞은 곳에 태연한 포오즈로 앉아있다. 조각가와 디자이너들이 만들어 세웠을 조형물들이 주변 경관을 해치고 있다. 학생들도 선생님도 나도 그 모습을 보고 웃었다. 그들의 미감을 비웃었다. 깔깔거리며 신나게 웃었다. 그렇게 웃다가 잘 생각해보니, 웃을 때가 아니었다."

Minho Kwon — DMZ, Walking on the Border — 4  
weeks ago

5 공공  
기차역의 모습은 같다.  
목적지. 어색한 행선지  
방공호 안은 캄캄했다.  
무서워서 들어가지 못했다.  
메아리와 차가운 공기  
무적칼  
아프리카 돼지 열병 ASF  
대비되는 모습이 강하다.  
대비되는 모습이 강하다.  
대비되는 모습이 강하다.  
모르겠다.  
앞은 흑백 뒤는 컬러  
엄숙, 평화  
조용  
대비 대비 대비 대비  
흑과 백  
앞과 뒤  
왼쪽 오른쪽  
철조망 38선  
모르겠음

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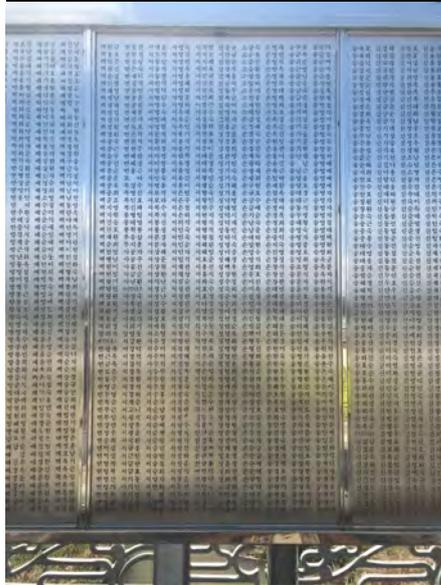


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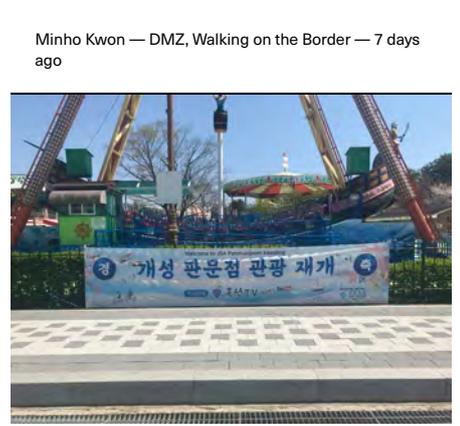
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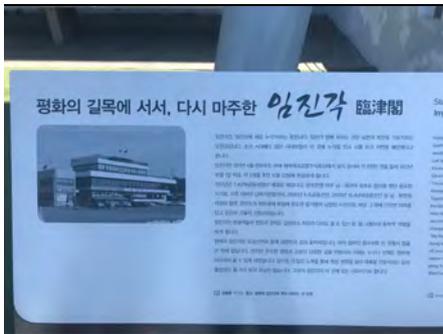
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# Program Index

## A MEAL

When envisioning new ways of being, whether alone or together, we as architects and artists are in a unique position to create spaces that encourage interactions to further expand our understanding of one other. Simultaneously, as people we are experts in adapting to structures, barriers and norms. We carry with us these collected filters in our daily and professional lives, limiting the spectrum with whom we share space. When asking, "How will we live together?", we might also ask, "Who are We?"

A Meal offers a closer look at something deeply essential to our internal and built environment: the gathering around food. This program is an open invitation to come together, despite vast distances and barriers, to share space, time and personal experiences. Through conversations and individual explorations, A Meal will unfold the importance of the times we are in and the role they have in how we understand and relate to ourselves and to one other.

## THE KOREAN PAVILION

A house, a well and a garden—a shared space for gathering, learning, rest and contemplation. This was the fundamental concept behind Future School's occupation of the Korean Pavilion. This is not a space for consumption, but a space for living, for exchanges and for discussion. The Korean Pavilion is a unique structure within the Giardini di La Biennale di Venezia. Built in 1994–1995 to a design by Seok Chul Kim and Franco Mancuso, the only permanent part of the structure is a pre-existing brick toilet block. The rest of the building is, ostensibly, temporary and built around the mature trees on the site. This means that it is not the square box with straight walls and controlled lighting that some curators would desire it to be. Instead, it is transparent, with glass walls and unexpected curves, flooded with sunlight. Future School seeks to embrace the original intention behind the pavilion's creation, revealing the story behind it while also exploring the full potential and quality of its architecture to host a new kind of school. The openness of the pavilion becomes its greatest asset, connecting the interior to the garden of the Giardini beyond its walls and creating a place of gathering. This vision has been brought to life through a close partnership with Future School's spatial design team, Ryul Song and Christian Schweitzer of SUPA Architects. The brick box at the heart of the pavilion is transformed, emulating the style of a traditional Korean house, with handmade hanji paper floors. A circular grass carpet by landscape architect Ah-Yeon Kim becomes a symbolic space of assembly. A modest kitchen, made possible by the existing plumbing within the pavilion, allows participants to offer tea and water to visitors, served in Jeju Onggi ceramics. An undulating Process Wall hosts an evolving, layered display of exhibitions and outputs, alongside the full programme of Future School, organised across A4 sheets of paper. A cluster of screens provides an exhibitionary platform for media. The roof—never before used as part of a Biennale Architettura

exhibition—becomes a common space as part of the Curators Collective initiative. These physical spaces are complemented by the virtual space of Future School's online platform. The two are inseparable, providing each other both content and context.

With the climate crisis high on the list of urgent issues the school will engage with, it was also important to pursue a strategy that would minimise the environmental impact of the physical pavilion. This demanded a design that could be created by reusing what already existed wherever possible, with minimum shipping of new materials and as little waste left at the end as possible.

The realisation of this ambition has been a true collaboration between the team in Korea, the small family of keepers of the Korean Pavilion that have been caring for the structure and its flow of temporary occupants for more than a decade, and the contractors in Venice. This positive exchange of knowledge and expertise toward a common goal echoes the ethos behind all of Future School's programming.

## AN ATLAS OF GLOBAL AND LOCAL IMAGINARIES

The global ecological crisis is just one indicator of a global systemic crisis: uneven global and local development, and the increasing disparity in living conditions, displacement and migration. There is a necessity for a broad understanding of the complex economic, political, social and environmental forces that influence urban and rural development and transformation today. There is also an urgent need for holistic, interdisciplinary and experimental approaches to address these challenges and opportunities in urban planning and architecture.

This project explores how the global shapes the local, looking at emerging alternative practices. Utilising Future School as a platform through which to exchange ideas and experiences, host a series of round table discussions, and produce an online archive and interactive cartography of projects focussing on critical pedagogies around ecology, the commons, environmental justice, decolonisation and social engagement. Striving to build the foundations for a common ground of open communication where new networks of collaboration can happen, the project will result in an Atlas of Global and Local Imaginaries.

## ARCHAEOLOGY OF EMANCIPATORY PEDAGOGY

This project tackles how critical pedagogy and its deployment during periods of national liberation and anti-capitalist struggle can shed light on the frightening effects of neoliberalist 'education' when it is released from the reflections on social and historical constellations. Critic, Dong-jin Seo will guide a series of five open discussions built around an engagement with previous experiments in 'emancipatory pedagogy' from across the globe. The experiments and practices in India, Japan and South Korea will reveal that they are not archaeological heritage but arguably the paused future.

## ARCHITECTURE PLAYSHOP

Education for environmental justice must begin early, as children are disproportionately affected by issues of climate change and forced displacement. However, questions of architecture are often overlooked in children's education, despite the fact that the built environment is an indirect contributor to climate change, and architects must develop new visions to mitigate these effects on vulnerable populations.

Architecture Playshop is a creative workshop for children that encourages guided and play-based learning. Through it, we seek to learn from children, build their awareness about the role of architecture in climate change, and plant the seeds of future action they can implement as adults.

The sessions are organised around the following topics: building materials and embodied environmental impact; climate change and urbanisation; rising sea levels and adapting how we live in coastal areas; and forced migration and dignified accommodation.

Our overarching intention is to have children recognize themselves as builders and designers, and to see themselves as future architects who can contribute to imaginative, sustainable design in the fight against climate change.

## ATELIER COLLABORATIVE

Over the course of several days, ConstructLab will stage its annual gathering at Future School's Venice campus, accompanied by a session of uncensored feedback, strategic planning and knowledge exchange. This event will focus on pedagogic strategies at force within the practice and offer an opportunity to reflect on some of the progressive alternative educational approaches from the beginning of the 20th century. Built by a set of committed participants and open to the local environs, a productive convivialist society will take shape within this framework.

## BEYOND THE INEVITABLE: SEOUL AND GENOVA

Cities as diverse as Seoul and Genova will inevitably come up against the more challenging aspects of contemporary urbanisation, from the rise of the sharing economy and collaborative consumption to the displacement of communities due to gentrification or migration and the relentless need for constant innovation as a result of rapid technological advancement.

Collaborating on an exploration of the different urban cultures of distinct sites within Seoul and Genova, students from Hanyang University ERICA Campus and the University of Genova will come together to propose a methodology for creating a more sustainable network of communities. Through joint design studios and workshops, these students will share cross-cultural insights into key architectural and urban issues affecting our cities and how they might respond to a variety of opportunities and challenges.

## BLACK MEADOW: A STORY OF

## DISAPPEARING NATURE AND LIFE

Created by artist and landscape architect Ah-Yeon Kim, Black Meadow represents a world deprived of life. There are various traditions of making brooms out of reeds and other straw-like grasses across the globe. However, these local heritages of broom-making with natural materials are in danger of disappearing due to the disturbance or destruction of regional ecosystems. A carpet representing an infertile meadow made of these broom grasses will anchor Future School's Venice campus, spread at the heart of the Korean Pavilion. In this sterile field, Future School participants will begin contemplating the life and death before us and before our planet.

## CITY GLOSSARIES

Our understandings of cities often veer between the apocalyptic and the celebratory. The space between these two binaries is occupied by a wide variety of emancipatory processes through which cities are lived and experienced by their varied citizens.

Starting from an exhibition of an extant city glossary of the city of Gurgaon in India, participants are invited to build glossaries of their own as a way of deepening their personal processes of thinking about their cities. Combining a dynamic course of study that develops over time with extensive fieldwork of both place and self, these new glossaries will serve as interactive pedagogical tools for autodidacts—a process of opening up the many dimensions of city-making.

## FUTURE SCHOOL BEE B&B

Due to human activity, the number of wild bees has drastically decreased worldwide. BEE B&B is designed to aid the survival of those that remain. It is a wooden pillar with holes ranging in size from two to eight millimetres, which will be installed on the rooftop and outdoor space of the Korean Pavilion. These pillars will serve as a shelter for loner-type wild bees which are not aggressive, as there is no honey to guard.

## FUTURE SCHOOL BIRD HOTEL

The Future School Bird Hotel is an installation on the rooftop of the Korean Pavilion designed for birds. Constructed with secondhand kitchenware such as sieves, ladles, baskets and kettles, it provides a safe place to feed, drink and nest.

The Bird Hotel brings the tools of the Future School Lunchcare project out into the natural environment, using simple strategies of repurposing and integration to move toward the shared goal of ecological preservation.

## SEWOON.SCHOOL: MANUFACTURING AS PEDAGOGY

Sewoon is a unique urban manufacturing district in the centre of Seoul, where small factory alleys are interwoven into old and new networks of production. Though intense, decades-long redevelopment discussions have held this area in a state of suspension for a full generation, recent policy shifts toward

urban regeneration have created a surge of conflict between the threat of gentrification and local citizens' hope for a better future.

Sewoon.School, a platform for 'learning by making', explores urban manufacturing as a pedagogic tool in the construction of a situated learning platform. Following Jan Herrington and Ron Oliver's instructional design framework for 'authentic learning environments' (2000), Sewoon.School is committed to centring embodied knowledge, situated learning, social capital and community of practice. The integrated community of active practice in Sewoon raises questions regarding the place of innovation and the larger societal implications of manufacturing in contemporary city life. How to learn from local craftsmen and treat their factory as a school? How to identify and collect the knowledge most relevant to future generations? In search of answers, Sewoon.School pursues a range of illustrative showcases that construct a new social value chain, opening simultaneously in Seoul and Venice.

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#### FUTURE SCHOOL CODE OF CONDUCT

Intended for daily use by all Future School participants onsite and online, the Code of Conduct provides guidelines and accountability for engagement across all Future School platforms, becoming part of its very fabric.

The Code of Conduct was generated in 2020 by artist, writer and organiser Taeyoon Choi, together with students and community members of Future School Summer Studio: Transborder Lab.

The original generative workshop drew its curriculum from the works of numerous alternative educational projects, including feminist hackerspaces and The Berlin Code of Conduct, BIPOC community groups including BUFU and Press Press Baltimore, and Korean organisations including Woman Open Tech Lab, Unmake Lab, Feminist Designer Social Club, Uncertainty School and more. The Future School Code of Conduct aims to centre the school's focus on the visions and hopes of its students.

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#### COOL CITY

Cool City is an interdisciplinary research project and workshop in Naples, Italy and Seoul, Republic of Korea. Its ambition is to develop and disseminate sustainable design by using perennial resources of underground water—currently unused, abandoned or mismanaged—to mitigate the impact of the heat-island effect found in the densest urban communities where temperatures can be up to seven degrees higher than in the surrounding areas.

Cool City investigates the potential of reclaiming and capitalising on existing (ancient) water systems and resources. It explores perspectives on the social, cultural and economic layout of the proposed sites for intervention in Naples and Seoul, and the socioeconomic challenges inherent in the creation of healthy public and private spaces, climate justice, etc. Cool City also investigates innovations in water use, incorporating

hydraulic systems, air-conditioning systems, environmental engineering, biology, urban sociology, archaeology and geology in urban environments.

Within Future School, the Cool City Lab will facilitate debate and designs on the above issues and potentials, analysing the multiple nuances of climate care and new urban interventions. The programme will also promote a reconsideration of ancient systems, technologies and designs that use water for cooling purposes, such as qanats, underground aqueducts and cisterns, wind catching towers, yakhchal, salsabil and other traditional passive methods, combining them with new technologies and devices that might further the evolution of green and blue systems.

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#### CUCINA SEMI-AQUATICA

Cucina Semi-Aquatica will use locally collected recipes as an entry point to discuss the ethics and economics of food in two localities that both possess a symbiotic and historical connection between land and water. Using local recipes as a critical lens, the project aims to study and draw parallels between traditional food systems and potential tools and networks of solidarity in Sant'Erasmo island in Venice and the Liverpool and Leeds Canal in the north of England. The island of Sant'Erasmo has been a source of food for Venice since the 1500s, and is known as Orto di Venezia, which translates as The Garden of Venice. The island has undergone many changes over the years and is home to incredible stories of resilience and learning, as well as projects that challenge the way the lagoon works.

The Liverpool and Leeds Canal, which once represented the height of economic innovation and enterprise in the United Kingdom, has developed multiple identities and uses. This includes unique grounds for urban and rural wildlife and biodiversity regeneration, leisure spaces for local communities and national and international visitors, and sites of historical interest.

Drawing a parallel between these two unique realities, Cucina Semi-Aquatica will use the simple tool of cooking together (online) through a live, open classroom to begin an informal dialogue around the collective imagination for the future of these two sites. The recipes of Cucina Semi-Aquatica will be prepared simultaneously across multiple kitchens in a virtual performance that will serve as an exercise of coordination and collaboration. This classroom will use online media as a mechanism of virtual collective action and learning. It will also be part of the School for Civic Action (SCA), a pedagogical experiment developed by the not-for-profit critical design practice Public Works, which tests situated modes of learning in support of civic city-making while challenging traditional urban teaching and disciplinary restriction.

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#### DESIGNING FUTURE SCHOOL ONLINE

Future School Online is the central website and platform for Future School, which aims to capture the

activities and conversations generated in the school during the Biennale Architettura 2021. The site is the online counterpart of the physical exhibition of the Korean Pavilion of the 17th International Architecture Exhibition of La Biennale di Venezia, and showcases the work of exhibitors and participants in both text and image. It is an online school that catalogues every 'course' offered by Future School, past and present. Besides the basic course information, the site also provides an interactive space—a Communal Board—where 'instructors' and 'students' can collaborate. Future School Online is also one of the official documentations of the Future School. The site features a function where the online content can be automatically reformatted, collated and printed on-demand, opening avenues for future archiving through professionally printed publications.

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#### EXQUISITE CORPSE PROJECT

Connecting Seoul to Venice via Doha, the Exquisite Corpse Project is a collaboration between students of two universities and 13 nationalities. It is a unique structure designed by numerous hands that cuts across the landscape of different countries, like a Roman aqueduct.

Each student designs their portion of the project starting from a small hint received from the previous designer in an exquisite corpse-style exercise. The result is a continuous drawing that will be displayed on a single roll in Venice, paying tribute to the experimental legacy of Italy's radical architecture firm Superstudio.

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#### FUTURE SCHOOL FOOD FORAGING

Future School Food Foraging is a week-long project in local foraging and sustainability that will take place on-site, in and around Venice, with the Italian/Korean team searching out crabs, fish and wild plants and hoping for the opportunity to meet a Venetian squid. Also marked for collection (and consumption) is kelp, a common foodstuff in East Asia but considered to be invasive algae in Venice, disturbing the ocean ecosystems. The expedition and its results will be recorded, exhibited and archived within Future School.

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#### FUTUROLOGY OF SCHOOLS

This series of Generative Dialogues reaches towards an alternative form of schooling for the future, proposing a solution to the problem of modern education.

According to Immanuel Kant, the ultimate goal of the enlightened human being is to become cosmopolitan and eschew the limitations of national borders. However, systems of modern education have ultimately come to focus on the construction of the nation-state. Meanwhile, the current state of globalised life, of ontological migration, has laid bare the more disturbing facets of such Enlightenment ideals, among them the ubiquity of the refugee.

Architecture is not merely a method of building, but the mechanisation of human desire. What is at stake here is

a line of questioning, asking why the Kantian project—i.e. becoming a cosmopolitan—has not worked out; why people so easily fall into refugee status rather than becoming 'international' beings.

Starting from this perspective, this series invites scholarly and creative groups to engage in a discussion of the 'futurology' of schools. The vision for these discussions arises from an experimental, imaginative embrace of the non-architectonic, and actively encourages rhizomatic movements of thinking. These future schools would dream of a new internationalism, of escape from the paradox of homelessness. The Futurology of Schools marks the arrival of the very future being named; as such, it is the only way we can overcome the deadlock of the present. What is crucial here is not the idea of the 'school', but that of 'schooling'.

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#### GLOBAL FREE UNIT (GFU)

Centred on a critical understanding of the terms 'global' and 'freedom', the Global Free Unit puts forward a new agenda for architectural education in the 21st century. As active citizens and emerging practitioners, GFU students do not follow a classic academic course but are embedded in live project classrooms, which are based in a variety of contexts ranging from refugee camps to abandoned inner-city sites, prisons, demilitarised zones, migration centres and depopulating rural communities.

At the heart of the GFU is the core intent to radically reframe notions of value. Current educational structures prioritise competition, individualism and self-interest, which is then mirrored in practice. We are brokering a realignment of values by placing emphasis on a student's own principles and life experience.

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#### GLOBAL EDUCATION

Global Education is a method of teaching in which the learning mechanisms are privileged paths of pedagogical knowledge aimed at aesthetic instruction. It is a pluralistic method of teaching that aims to 'uneducate' the individual about their predetermined structures. Giuseppe Stampone has developed this approach for application in everyday life. It avoids pre-established rules in order to privilege experience and direct contact with other people and the world.

Together with Maria Crispal, Stampone has developed a series of monthly workshops around his practice of creating 'abecedaria' - alphabetic grids that are familiar to many people from childhood, where images and words are used to illustrate an alphabet. Visitors to the Future School campus in Venice will be invited to participate in the creation of a new abecedario related to the idea of the ideal home. Each participant will be able to add their own drawing or image and concept to match an initial letter, creating an organically evolving archive over the course of the Biennale Architettura 2021.

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#### HERE, THERE, THERE, HERE.

A second-generation Korean-

American graphic designer and former architect, Chris Ro's professional work and artistic explorations have often been observed as studies in grey, located somewhere comfortably in the middle of two cultures, at once international and local—or, politely put, neither here, nor there. In this session, Ro explores themes of presence and place through a live installation and graphic takeover of the Process Wall in Venice, building on his recent explorations of time and space through the specific lens of cultural encounters both local and non-local.

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#### INTERSECTIONAL REPRESENTATION, SCATTERED DEMARCATION LINE, RESPONDING BEINGS

The theme of the Biennale Architettura 2021—"How will we live together?"—questions how, not who. This project begins by looking at the missing parts of that sentence, and formulating a new question: "With whom and what will we live together?" By redirecting the question, new thoughts are derived around issues such as subjectivity, identity, and the relationships between various beings.

The first of three sessions, Intersectional Representation: Migration and Diaspora—Hyphenated People focuses on the individual level. This workshop, based on the concept of intersectionality, aims to figure out how one's identity as a political agent is represented in a given society. In the second session, Scattered Demarcation Line: Unification after Reunification—The Problem is Already There, the subject level expands to the social scale. Based on critical thinking around identity politics, this workshop closely examines various issues including the intrinsic characteristics and fabrication of 'boundary drawing' in the process of group formation. The last session, Responding Beings: Political Agency on Web of Relations Coexistence in the Time of Corona, returns to the question "How will we live together?" in light of the current Covid-19 pandemic.

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#### THE VENETIAN TEAM: LAGOON DIALOGUES

Lagoon Dialogues is a project that presents a series of informal conversations over different topics such as sustainability, re-use, inclusion and future perspectives, with a specific focus on post-Covid scenarios in Italy and Venice. Staged at the Korean Pavilion, these dialogues are conducted around and through the sharing of food, traditionally a cornerstone of Italian culture. Here, food is not just a meal but a tool—a medium to facilitate and a way to reconnect following the long lockdowns and physical distancing of the past year.

Lagoon Dialogues offers an inside view of Venice, from local residents, artists and activists within the context of the ongoing installation of the 17th International Architecture Exhibition.

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#### LEARNING SHOWCASE: GEOKKURO CAMPUS

Future Class Learning Lab (G-school) students will share the learning outcomes from their most recent 10-week theme-based school curriculum, designed around team

projects that tackle real-world problems and challenge students to engage in independent research. G-school is an alternative high school in Seoul run by Geokkuro Campus, staffed by highly-skilled, intuitive instructors well-versed in dynamic, experimental learning. Each term, G-school students develop creative methods to bridge their mandatory school subjects with the chosen term theme, integrating learning with living and exploring a wide array of questions based on their own personal interests. Each student develops a process portfolio to demonstrate their journey of learning and to share their personal reflections. At the end of each module, the students actively demonstrate and share their learning outcomes through a full day of open presentations.

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#### FUTURE SCHOOL LUNCHCARE FOR CLIMATE

A proposal in praxis, Lunchcare for Climate will introduce to Future School visitors and participants a selection of vegetarian dishes from the lunch menus of Korean schools, presenting an eco-friendly alternative for the kinds of meals served not just in schools but hospitals, military bases, nursing homes and childcare centres: one of many alternatives for managing the ongoing climate crisis. Both a simple meal and much more, this event will build on the Eco-friendly School Meal Movement in the Republic of Korea, which began with one parent in 1996 before eventually becoming a fully-fledged social movement, resulting in actual policy change.

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#### FUTURE SCHOOL LUNCHTIME

Providing context and contrast for the Future School Lunchcare for Climate project, Future School Lunchtime presents videos that capture contemporary scenes of Korean kindergarten, elementary, middle and high-school students eating their school meals, as well as those in charge of making the meals.

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#### FUTURE SCHOOL MOVEMENT

Every morning since the 1960s, citizens across the Republic of Korea in offices, schools, institutions and even on construction sites, have taken part in prescribed daily exercises. Although these daily 'calisthenics' have evolved into a variety of permutations and are no longer as widespread as they once were, the highly regulated movements have become deeply embedded in Korean culture.

Renowned contemporary dancer and choreographer Ahn Eun-me has produced a special Movement sequence in this tradition for Future School, encouraging visitors and participants alike to practice their embodiment morning, noon and night.

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#### NON-FINITO

The Italian word 'non-finito' means 'unfinished'. When encountering unfinished works, an audience assumes a level of autonomy—the empty or white space allows them to complete the work themselves. We dream of a better future, where every

individual has a secure space to form their own perspectives, values and rights. To this end, we envision schools of the future that create this space for autonomous self-development by incorporating the unbuilt or unfinished into their approach. This idea will be explored through a looping video installation presented as part of Future School during the Biennale Architettura 2021.

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#### IMAGINED DIASPORA

Imagined Diaspora is a project that was initiated to raise awareness of the challenges faced by migrants, who have become an important part of Korean society—particularly in the context of Seoul's Daerim-dong neighbourhood, which is home to a large community of Korean-Chinese (Chinese nationals of Korean descent). The number of Korean-Chinese residing in the Republic of Korea is estimated at around 800,000, constituting more than 1% of the entire population.

Artists Youngmean Kang, Jaeha Ban, Minwook Oh and Gihyun Jo have each developed an interpretation of the history and various aspects of transnational migration in East Asia from a present-day perspective. Their interpretations are shared in conversations and through images and essays via Future School Online, opening the project to further questions and dialogue. Dealing with issues of discrimination and the construction of modern history, this project sees diaspora as a key area of engagement in the planning of future societies.

Contemporary discourse on migrants and diaspora is also reviewed through pieces written by Hyunjoon Shin, Alex Taek-Gwang Lee and Jinhye Lee. Hyunjoon Shin touches on the process of migration for those who have taken on various names such as 'Korean-Chinese', 'Goryeo-in' and 'Han people', depending on where they are. The movements of these Koreans over multiple generations are intricately intertwined. Tracking those routes is to atomise the implicit hierarchy and discriminatory status of migrants contained within the term 'diaspora'. Alex Taek-Gwang Lee follows the existential status of refugees within the wider world order. A nation-state that was created as a means to rule a people considers nationality a precondition for human rights and classifies outsiders as refugees. The growth of capitalism and international cooperation on a global level prioritises the interests of and relationships between nation-states, while the issue of refugees remains unresolved. Lastly, Jinhye Lee discloses the numerous procedures migrants must go through to enter the Republic of Korea and the discriminatory elements of the law. The screening process is painfully difficult and there are various definitions of 'migrant', adding to the confusion. Migrating without entering refugee status is experienced as a questionable and arduous undertaking, defying rational explanation.

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#### NOW YOU BELONG HERE

Now You Belong Here / Small Island States engages with complex geographies of precarity and

perseverance borne by small island nations, whose habitable territories and physical, political, economic and cultural grounds are critically threatened by rising sea levels and other phenomena of climate change. Vulnerably situated at the crux of environmental injustice, colonial and enslaved legacies and ongoing struggles between global powers over resources and territories, a significant number of the inhabitants of SIDS (Small Island Developing States—a United Nations designation) are at the risk of losing the physical foundation of their long-guarded culture, identity and self-determination, and may join the population of climate refugees produced by anthropogenic causes, projected to reach 200 million by 2050.

Investigating the critical intersections of environmental precarity, post and neo-colonial statehood, diaspora, and territorial mobility, Now You Belong Here / Small Island States highlights the plural realities and entanglements of these island territories through selected, highly specific manifestations that foreground the epistemologies and agencies of their inhabitants. A series of dialogues with and contributions from individuals from the islands and various diaspora communities—including artists, activists, and scholars—challenge existing, monolithic portrayals of victimhood and present a more complex view of the crisis in the context of the unique histories and cultures of each locale.

Engaging the individual islands intimately while examining the continuities and disjunctures across and beyond the global archipelago, the project aims to render the spaces of the climate crisis as a shared planetary realm. Intending to provoke conversations around the socio-political, human and ecological consequences of climate change and the legacy of mechanisms of dispossession, the project investigates the slow yet persisting violence that supports the process of erasure and the ongoing fights against it while exploring the shifting relationship between land (and sea), people and belonging.

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#### OPEN CITY DESIGN INSTITUTE

Open City Design Institute (OCDI) takes the city as its campus. The embodied and charged intellectual, technological and artful capacities of our cities become its classrooms and crossroads. The enrolled participants, or 'agents', act as inquirers as well as instruments, crisscrossing their contexts, accesses, tools, biases and agendas. Hybrid and nonhierarchical itineraries will be promoted and projected through OCDI programmes, generating exposures and networks towards open-hybrid-nonhierarchical alliances. During the Biennale Architettura 2021, OCDI will run a proto-programme to generate its manifesto and manual for replication through a network of agents, agendas and projective scripts.

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#### FUTURE SCHOOL GENERATIVE DIALOGUES

Future School's Generative Dialogues are a core part of its overall programming, providing occasions for exploratory, process-oriented

engagement with various subjects central to Future School's ethos. The shape and direction of each dialogue is determined by its participants.

Within Future School, the term Generative Dialogue describes a planned moment in which diverse parties come together in an open conversation that generates new ideas, actions and chains of thought for participants and audience members alike. It is conceived as a tool to find a way forward in times of crisis – a way to bring people together towards positive action.

Future School's Generative Dialogues are built on a tradition that pre-dates written history. The simple act of gathering, listening and exchanging ideas and perspectives has furthered human knowledge for millennia, whether in the form of storytelling, rhetorical debate or teacher-pupil style interactions.

This tradition remains strong in Korea. The *pyeong-sang*—a common piece of furniture in Korea—is an elevated, modular platform, delineating a communal gathering point. In this spirit, Future School's Venice campus will host many of its Generative Dialogues on a circular carpet created by landscape architect Ah-Yeon Kim, laid out in the heart of the Korean Pavilion. This will be complemented by Future School Online, a digital environment co-created by all participating exhibitors to serve as both a space for active debate and as a publicly accessible archive of past Generative Dialogues.

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#### SPATIAL INNOVATION: PARK AND CIVIC PRIDE

The public parks of megacities like Seoul have begun building more welcoming spaces for daily use by local citizens. In what may fairly be called the best public space of all time—the park—there are now small libraries, galleries, rest areas, gardening centres and more. These spaces quickly become, through synergistic exchange, the pride of any neighbourhood.

This carefully planned public architecture is designed to respect the environment, topography and treescape of the park. Each building becomes part of the background, blending into the landscape.

This exhibition examines four specific parks and four projects, exploring how a modest approach to nature can be forward-looking and question ideas around innovation.

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#### PERPETUAL SPRING, THE CLIMATE-CORRECTING MACHINE, AND THE FUTURE OF ARCHITECTURE

Originally commissioned for and installed in the courtyard of the Museum of Modern and Contemporary Art in Seoul (September 2019 to April 2020), Perpetual Spring is an instance of the type of opportunity afforded by ephemeral projects and their experimental potential. Because of their temporary nature, these projects are allowed to venture into territory sometimes denied to architecture intended for permanence, mapping new grounds for action and future education.

Perpetual Spring and other ephemeral

projects have the capacity to unveil forbidden or otherwise concealed synergies between architecture and the city. Ephemeral projects can be used to explore the potential of architecture as re-integrated into a higher totality to confront urgent issues such as climate change and the environment, social inequality and democratic participation, as well as demonstrating the eloquence of architecture in its capacity to convey much-needed civic significance.

In its upcoming incarnation as part of Future School, Perpetual Spring 2 will take the form of a virtual platform. Becoming a vehicle for the dissemination of dialectical knowledge, Perpetual Spring 2 will serve as a potent connecting conduit for speakers and teachers that want to give a lecture, teach a class or lead a short virtual workshop for a faceless but still expansive global audience.

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#### REPOWERING CIVIC URBANISM

Globally, young people are mobilising as agents of change to tackle our future—but education and urbanism must catch up. To this end, Publica and Energy Garden will undertake action research focused on identifying opportunities to scale up grassroots initiatives, challenge systems and demonstrate to civic leaders a participative and solution-driven approach to addressing issues around their cities.

During workshops around London, young people will build and share essential skills and apply learning to understand their role in re-thinking their environments. In the heart of the capital, this programme starts a vital conversation with civic leaders and the built-environment sector about the power and potential of young people in repowering civic urbanism.

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#### SLOW DISASTER PROGRAM

Slow Futures Laboratory is an experimental playground for artists, designers and researchers to engage with new paradigms of living in the future through the lens of environmental injustice, social inequality and political violence.

For Future School, Slow Futures Laboratory introduces the Slow Disaster Programme, a workshop that brings together interdisciplinary teams to engage with a spectrum of anthropocenic imaginaries—uncovering discourses from the recent past that might impact how humanity responds to moments of extreme crisis in the future.

Examining disasters through different scales and forms of knowledge (the natural, the technological, the individual), participants use embodied methods of learning to discover and explore the way catastrophe, opportunity and trauma are communicated in times of disaster. These investigations, in turn, reveal the subtle impact of socio-cultural and ecological stratification around the world.

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#### SLOW SIGNAL

Slow Signal is a project founded by a group of young artists from Haegue Yang's class at the Städelschule, the academy of fine arts in Frankfurt am

Main, Germany. They bring together a range of geographies and contexts, sharing alternative modes of spreading information and exploring methods or skills that could be instrumentalised as possible beacons for building possible futures.

Through a mutual publication making use of text, soundscape and objects as artefact and shadow, the artists of Slow Signal each bring their own tools for exchange, going beyond the traditional spaces usually modelled within higher education. In Slow Signal, methodologies developed in individual spheres blend together as a volume of gestures that moves through the static.

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#### FUTURE SCHOOL SOUND

Starting from an investigation into the potential of sound as a way to express and experience the time and space of the school, Future School Sound explores the idea of sound as a tool that can be used to create a sense of place. Initiated by the experimental musician Jang Young-Gyu, known best as a composer for film but also widely acclaimed for his blending of contemporary and traditional styles as a founding member of SsingSing among many other projects, the programme is inspired by the quality of sound within schools, which are unique aural environments.

The sounds developed during the initial phase of the programme are used to create a spatial identity for an institution without walls and to mark the passing of time. The Future School Sound also serves as the school's anthem.

The programme will continue with sessions of music-making, followed by a process in which the music is broken up into parts, or materials, which are in turn used to make new sounds that question how we understand the being of a school.

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#### FUTURE SCHOOL SPACE DESIGN

Following Franz Kafka's aphorism 'You are the task. No pupil far and wide,' Ryoul Song and Christian Schweitzer of SUPA Architects present a brief reflection on their spatial design for Future School at the Korean Pavilion and on architectural design in general.

Through drawings, collages and text they lay out their inspiration, their design strategy and their design methodology of reclaiming everyday life as the foundation of all design; conceptualising design as being fundamentally social. The exhibition will be accompanied by an animated version of their Naked Plan series simulating the usage of the Korean Pavilion as a manifesto for 'design as process' rather than result.

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#### THE 34TH SPACE PRIZE FOR INTERNATIONAL STUDENTS OF ARCHITECTURE DESIGN

The global pandemic has exacerbated the ongoing social, economic and ecological crisis; an atmosphere of extreme precariousness that has grown increasingly widespread over the last few decades. Its effects are well-known, from massive income and social inequality to sea level rise, catastrophic flooding and increasingly powerful hurricanes and wildfires. The

early 21st century is defined by omnipresent fragility. More recently, economic and social changes are becoming increasingly apparent. The term 'precariat' (precarious proletariat) has been coined to describe the urgent problem of the unstable conditions of a new class of workers lacking predictability and security. This accumulation of crisis, with its magnitude so vast, complex and varied, demands definitive action and change. Perhaps one positive aspect of this pervasive condition is that we are confronted with endless numbers of issues and compromised sites all around us which we can immediately reassess and upon which we can begin to develop strategies of intervention. In response to these acute changes, we are forced to grapple with fundamental questions: is architecture a relevant tool for addressing such a precarious world? If so, how might it be used to respond to these overwhelming challenges?

This competition is a call to broadly survey and identify various fragile sites, precarious social and ecological conditions, which urgently need to be addressed and cared for while seeking alternative approaches to resilience through design. It is also an appeal to imagine new forms of commons that, in turn, could inspire a hopeful and bold new path for future architects.

The Space Prize for International Students of Architecture Design has been held annually since 1983 to inspire Korean students to widen their scope of thinking about architecture and to inspire creativity, providing an active exchange through ideas. Since 2001, it has extended participation to international students in the hopes of discovering new young talent domestically and internationally.

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#### FUTURE SCHOOL SUMMER STUDIO: TRANSBORDER LAB

A border, by definition, is a line separating two political or geographical areas, implying many different tensions. Borders, however, can also be treated as areas in their own right, producing distinct environments that exist between the divided geopolitical actors. Transborder Lab, the chosen theme of the Future School Summer Studio in 2020, focused on the theory and praxis of such border conditions. Following the Summer Studio, this theme is further developed through, but not limited to, a series of dialogues between architects, artists and scholars, along with local and international architecture students who are interested in developing their own theses related to borders.

Future School Summer Studio approached architecture not as a centralised and institutionalised field focused on the design of physical structures but rather one that interconnects all aspects of society, from people and technology to philosophy, nature and knowledge itself. FSSS pursued a humanist approach to establishing a paradigm shift toward a decentralised network for learning.

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#### TALKING TREES

As the first generation of digital-native architects, many millennials practicing today no longer consider architecture

to be a discipline defined by a body of inherited knowledge, seeing it rather as a means to better understand the relationships between humans and their environment. Architecture has been unburdened from its imperative to provide shelter and is instead being mobilised as a set of operations that can reproduce, interrogate, exchange and dismantle ideas about the world around us. Indeed, as traditional disciplinary borders disintegrate through the proliferation of open-source learning, new, yet to be defined, non-physical localities are emerging.

The Talking Trees Project activates a network of young architecture collectives around the world to create original work on the topic of trees. The various teams are deployed to investigate this shared and familiar theme as one way to begin mapping the new digital geography that has developed in the internet era, charting the similarities and differences that emerge in their work.

The Talking Trees teams include Perennial Commons, (ab)normal+, STUFF DESIGN and ONE-AFTR, covering investigations into networks, digital mapping of the trees outside the Korean Pavilion, architectural ethnographies, myth, oracle, Venice, global adjacencies, surfaces and textures, material research, Seoul, field stations, apparatus, and points of intersection between science, nature, technology and architecture.

#### YOU SO HOT. WE WILL COOL YOU.

At this moment in history, the ability to shelter from heat is becoming increasingly crucial to survival in many regions across the world. In one of the greatest ironies of our age, however, those living in the hottest regions are least able to access the advantages of cooling technologies. The 'cool roof' method reduces the amount of heat a building absorbs from the sun, offering the possibility of a sustainable passive cooling solution for countless people who cannot afford an air conditioner. This Future School exhibition details the story of an ongoing effort to provide more 'cool roofs' to those who need them.

#### YOUNG ARCHITECTS FORUM KOREA

Since its founding in 2011, the Young Architects Forum Korea's conference parties have provided an occasion for artists, young architects and experts in related fields to come together and engage in free-flowing, unfettered discussion, exchanging ideas for serving the public good. In collaboration with Future School, the Young Architects Forum adopted the theme of Adaptive Change for several consecutive gatherings, with an eye to prompting spontaneous Generative Dialogues on the urgent issues of our time, and to explore how best to transform uncertainty into opportunity.

#### DMZ, WALKING ON THE BORDER

The Korean Demilitarised Zone (DMZ) is an acute conflict zone on the Korean peninsula, existing under the constant threat of military violence. It is a buffer zone between North Korea and the Republic of Korea. Unhindered by human development, it has become a place in which nature's ecosystem is preserved. The DMZ is both the only landmark of division in the world and a repository for nature. In this programme, PaTI Illustration Studio takes students on a trip through the demilitarised zone, gathering their personal observations and visualisations as they explore this space of multiplicity, where extreme political tension coexists with a natural world that has been left alone to flourish.

#### FUTURE SCHOOL VIRTUAL TOUR

What does it actually mean to build a school in a virtual space? The goal of this exploratory tour is to think beyond the conventional practices of constructing online virtual architecture to question the role and function of the elements in play. The location of the school's virtual buildings, for example, are determined by their relativity to the projects being conducted, their forms constantly changing depending on students' activities within the virtual space. Each virtual building displays different information according to the user's point of view, and this

information is continually updated through Google Sheets. Meanwhile, users will also be able to walk through the virtual school by gesturing with two fingers on a smartphone touchscreen.

#### INTER-ASIA POPS NIGHT

Music has the power to transcend borders and boundaries. With this in mind, this project focuses on how the meaning of music changes as it travels, and how it permeates and transforms culture, viewing the traditional categorisations of music by genre and region as a red herring.

The first Inter-Asia Pops Night was held at a DJ party in 2019, in Daerim-dong—an area in Seoul that is home to many migrant communities, such as Chinese–Koreans. It brought together a wide selection of Asian music within the context of Seoul's music scene. Now, Inter-Asia Pops Night travels to Venice.

The Inter-Asia Pops Night DJs will host a Future School opening party, where they will invite the audience to join them on a musical path that explores unexpected connections across continents and concepts.

The selection and amalgamation of different musical styles prompt a variety of questions. Where exactly is Asia? What does it demand from 'pop' music? And how is it changing the definition of 'pop'? Transcending melody and language, the music creates an emotional, bodily response, that matches the complexities of Asia as a place, a concept and an idea.

#### FUTURE SCHOOL JEJU ONGGI

Visitors to the Future School campus in Venice are welcomed with the offer of a drink—either water or tea—served in cups produced by master ceramicist and sculptor Jeong Mi Sun, who has also created a birdbath that will be installed on the pavilion's roof.

Clay Onggi vessels are an everyday item in Korea, often used for fermenting kimchi and making soy sauce. They are closely associated with tasks that were traditionally

carried out by women. The pieces made by Jeong Mi Sun for Future School are in the Jeju Onggi tradition—a form of ceramic unique to Jeju Island and to the hands of the sculptor. The process involves multiple people, and the pieces are fired in specially constructed kilns made from basalt found on the volcanic island, which take at least four days to reach the optimal temperature. Each object is unique, thanks to the explosive nature of the firing process and the iron variations in the clay.

#### KANGWON DEVELOPMENT INITIATIVE

Looking beyond the monumental capital, North Korean provinces have been sites of urban and policy experimentations over the past decade. The North Korean government has been pouring significant state resources into developing its provincial regions through special economic zones. Kangwon province has been the central focus of these efforts, with the development of tourism infrastructure on the Wonsan-Kalma peninsula and a string of cities along the eastern coast. Building on the region's development, Choson Exchange has been conducting economic policy and urban development training programmes in Kangwon province since late 2013. Kangwon Development Initiative is the latest project initiated by Choson Exchange, with the aim of developing a five-year engagement and development roadmap for the region. Led by Calvin Chua, together with Alysha Park and Howard Fu, with cartography support from Spatial Anatomy, the project tracks the development of industry and infrastructure challenges facing the region. Informed by the research analysis, an engagement roadmap charts strategies for the region's development along with platforms for collaboration with international parties as part of a peacebuilding process.



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