



Interior Ecologies

International Online Conference

MAIA, Master of Arts in Interior Architecture at HEAD – Geneva
Institute for Postnatural Studies

December 18-19, 2024

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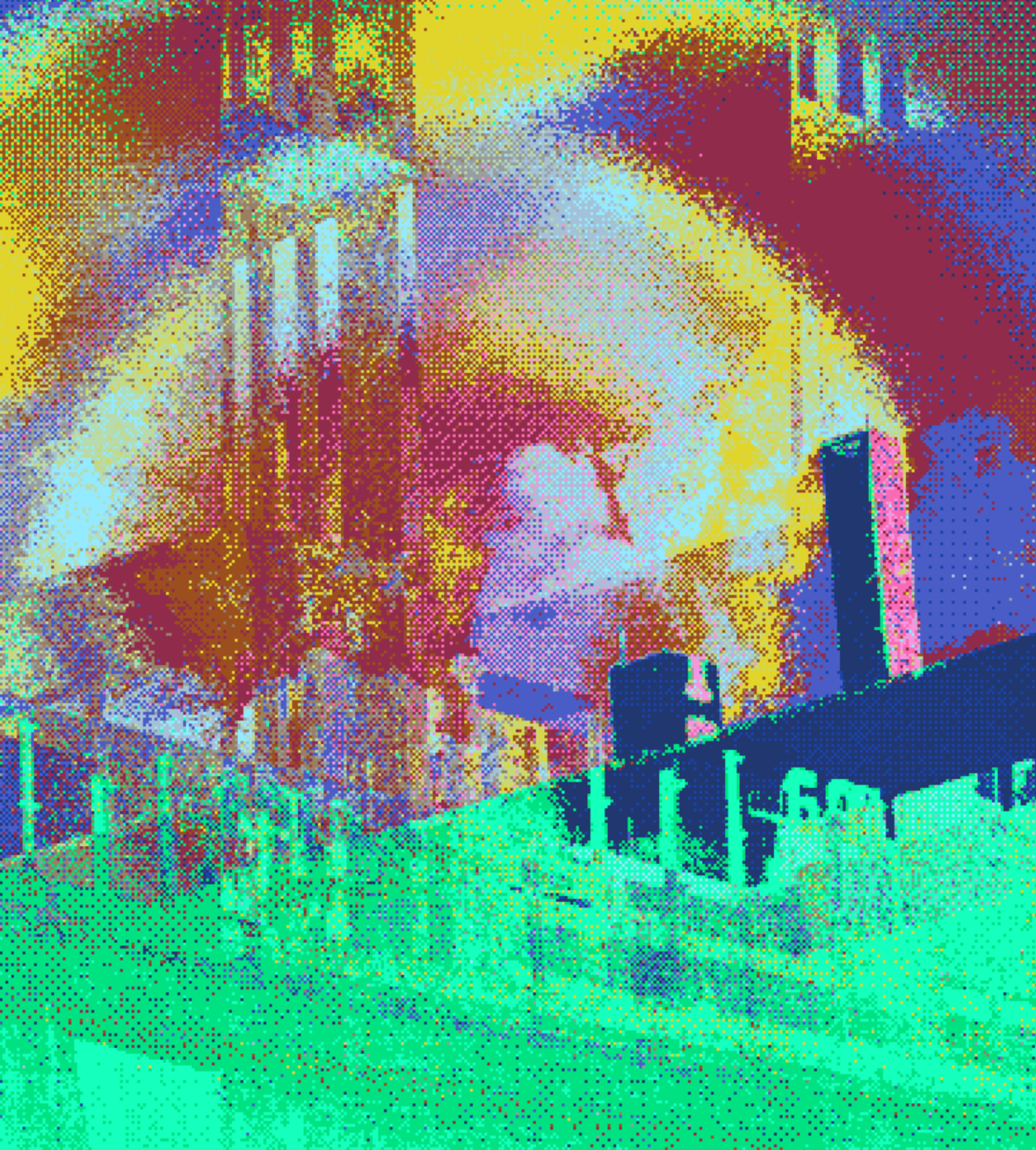
December 18-19, 2024

Interior Ecologies is an international, ongoing online symposium organized by MAIA, Master of Arts in Interior Architecture at HEAD – Genève, and the Institute of Postnatural Studies. The symposium explores the intersection between the built environment and emerging ecologies, examining the impact of digitalization on interior architecture. Scheduled for its third edition on December 18–19, 2024, the event features keynote speakers and innovative broadcast formats.

The third edition of the *Interior Ecologies* conference will address porosity and interiority as frameworks for contemporary architectural thinking. By questioning “what is interior” and “where is interior,” the symposium will enact a discursive virtual space to explore the possibilities of interior architecture as an interface. By approaching indoor space as procured through the intermingling, interacting, and exchanging of diverse elements, the symposium will consider the role of media, technology, and expanded ecologies in rendering “interior” as a relative projection.

The symposium features practitioners spanning the interconnected fields of architecture, design, and art theory from all around the world, addressing topics including the impact of digital platforms on architecture, acoustic ecologies, postnatural territories, machine learning technologies, computational software, gamified landscapes, feminist spatialities, and psychic materialities.

The conference will be fully online, with free registration and open access. It will integrate innovative broadcast formats, fostering interaction between speakers, audience, and digitally rendered environments. Consisting of lectures, round tables, and experimental workshops, the symposium engages the potential of digital gatherings as spaces for imagining radical approaches to ecology, design, and technology.



Online Platform Access

The conference will be hosted in an independent website granting free access to all lectures, information related to the speakers, and a digital archive generated with a excerpt of contributions selected from an international open call.

Scientific Committee

MAIA, Master of Arts in Interior Architecture, HEAD – Genève
Institute for Postnatural Studies, Madrid

Program

DAY 1 - Wednesday December 18th 2024

10:00- 10:25

Carmen Lael Hines (IPS), Javier F. Contreras and Roberto Zancan

Introduction to MAIA thesis programme

Lecture

10:30 – 10:55

Emma Canton

Re-coding Space: how protest redefines urban environments through objects and action

Lecture

11:00- 11:25

Lucia Bergamaschi

Garden me Tender

Lecture

11:30- 11:55

Pascal M. Dreier & Leoni Fischer

Night at the factory farm: navigating the thresholds of animal-industrial interiors

Performance

12:00- 12:25

Oya Yeşim Armağan Atacan

Neat Ecologies : Tablecloths as Agents of Spatial Interiority

Lecture

12:30- 13:15

Lucia Bergamaschi, Oya Yeşim Armağan Atacan, Pascal M. Dreier & Leoni Fischer and Emma Canton

Round Table and Q&A

13:15- 14:15

Break

14:15- 14:40

Ye Xu, Katharina Borsi, Jonathan Hale

Working-at-Home: The “Space” of the Zoom Meeting and the Reinvention of the Corridor

Lecture

14:45- 15:10

Angelica Ponzio

Reimagining the Interior : Generative AI and Interdisciplinary Narratives

AI generated environment and animated performance

15:15- 15:40

Evan Pavka

Liquid Interiors : Revisiting Frances Gabe's Self Cleaning House

Lecture

15:45 – 16:15

Anna Karina Zepeda

Sounds we inhabit : How a house becomes a home through the sound experience

Lecture

16:15- 16:45

Evan Pavka, Angelica Ponzio, Ye Xu and Ana Karina Zepeda

Interiors Reinvention (DRAFT Title)

Round Table and Q & A

16:45- 17:15

Break

17:15- 17:40

Monja Simon

Interior as a Living Inter-Species Web

Round Table / Discussion on feminist spatialities, acoustic ecologies, and psychic materialities

DAY 2 -Thursday December 19th 2024

10:00- 10:25

Sawako Bolch

Teahouse on Mars: Tea Ceremony as a Counter-Narrative of the Terraforming Project

Lecture

10:30 – 10:55

Inge Meijer

Why are some remembered and others forgotten?

Lecture

11:00- 11:25

Madeleine Ruggi, María José Crespo

Double-edged zones: waterways, borderscapes and corporeal limits

(Audio-visual) Performance

11:30 - 11:55

Juan Barcia Mas

Through Bodies and Buildings

Lecture

12:00 - 12:45

Juan Barcia Mas, Madeleine Ruggi, María José Crespo, Inge Meijer, Sawako Bolch

Norms and bodies

Q & A and Round Table

12:45 - 14:00

Break

14:00 - 14:25

Nina Corti

Ecologies of Resonance: Sonic conversations in Living Architecture Spaces

Sonic experience

14:30 - 14:55

Sofia Tapia

Impossible Memory Architectures: Narrative Subjectivities in L'Année Dernière à Marienbad

Lecture

15:00 - 15:25

David Roder

Spiritual Manifestations in Marble: From Ancient Cosmic Floors to Baroque Portals and Digital Reproductions

Lecture

15:30 - 16:30

Final discussion with all participants, and Q&A

Contributors

Emma Canton

Re-coding Space: how protest redefines urban environments through objects and action

This session explores the architecture of protest to show how public space is transformed by the interaction of bodies and ideologies during demonstrations, revealing new social, political and identity dynamics. Protest architecture arises from the physical occupation of space, evolving into spatial structures that, although temporary, generate a collective identity by reviving a sense of community, momentarily subverting the rules of the urban context. Through detecting and mapping emerging typologies in protest movements, the research shows how these co-created spaces become political acts, transforming urban space from a neutral container to an active platform, rich in new meanings. Common urban elements, repurposed by protesters, are transformed into symbols and instruments of resistance, as well as means of organisation, communication and security. Hypothetical scenarios question traditional conceptions of protest, demonstrating how these temporary practices can generate new cultural and political connotations, recoding space to adapt it to the needs and meanings of the movement, challenging conventional notions of architecture.

Emma Canton is an Italian designer and a thesis student at HEAD Geneva's MAIA. With a background in product and interior design acquired in Italy, and further developed in Switzerland, her work covers interior design, installation, product design, and stage design, with a strong focus on temporary structures and public spaces. Her multidisciplinary education and international experience inform a design approach that blends technical skills with a thoughtful understanding of the social and cultural dimensions of contemporary spaces

Lucia Bergamaschi

Garden Me Tender

Garden Me Tender is a project now at the core of doctoral research at the Faculty of Fine Arts, Brno University of Technology, where it examines the intersection of artistic practice and legal theory. This research explores how emerging technologies interact with environmental justice, proposing a vision of a contemporary "garden" where AI-generated imagery and spontaneously growing vegetation reclaim abandoned, residual landscapes through usucaption – the legal concept by which ownership can be acquired through continuous, uninterrupted possession. Inspired by recent advancements in granting legal personhood to natural entities, the project highlights the temporality and fragility of residual spaces, often known as "vague terrain" of R. Haluzík (2020), or "délaisé" of G. Clément (2005), or simply as "other areas" in land registries. Utilizing an AI model re-trained on Czech flora databases and environmental sensors tracking light, humidity, and temperature, the project collected data to "prove" environmental agency. This data was input into the AI model to generate images reflecting hypothetical vegetation that might grow under specific conditions. The imagery, calculated using the 9-point European plant preference scales of Ellenberg, reveals speculative versions of plants displayed via a Raspberry Pi, merging sensor data with AI creativity. Although focused on interior architecture, this lecture will explore how Garden Me Tender informs wider discussions on computational geographies, postnatural spaces, and the dissolution of traditional categories in law, vision, and spatial structures. Engaging with interdisciplinary

practices, it seeks to resonate with and learn from the broader themes addressed in this symposium.

Lucia Bergamaschi, Faculty of Fine Arts, Brno University of Technology. Lucia Bergamaschi studied law at the University of Bologna (2012) and visual arts at IUAV in Venice (2019). In 2024, she completed her studies at the Faculty of Fine Arts in Brno, where she is now continuing with doctoral studies. The research, titled *Garden meTender*, lies at the intersection of artistic practice and legal theory, examining how emerging technologies intersect with environmental justice. It envisions a contemporary garden where AI-generated images and spontaneously growing vegetation act as inhabitants or users of these territories, acquiring ownership through the legal concept of usucaption.

Pascal M. Dreier & Leoni Fischer

Night at the factory farm: navigating the thresholds of animal-industrial interiors

Night at the Factory Farm is an interactive journey through the spaces and surroundings of industrial animal agriculture. The lecture-performance guides the audience through a digital model of a Brandenburg factory farm, based on LiDAR and photogrammetry data collected by activists. The lecture is structured according to the spatial arrangement, encounters described by activists, and speculative fiction surrounding objects and other more-than-human lifeforms at the site. It interrogates the complex porosity of factory farms and examines how these ostensibly sealed environments are continually traversed by diverse actors such as bacteria, fungi, viruses, wild animals, and even the resistant behaviors of the farmed animals themselves. In the red gleam of an activists' headlamp the factory farm appears as a complex interior ecosystem – a fragile, interconnected space of various lifeforms and machines, always teetering on the edge of catastrophe. By rendering visible their hidden interiors, the project aims at dissolving its barriers through digital means and thus foster critical engagement with these spaces of production and confinement, typically underrepresented in academic and artistic discourse. The lecture is based on the video game installation *De Profundis* (2023) developed by Pascal Marcel Dreier for his exhibition at Galerie Stadt Sindelfingen curated by Leoni Fischer.

Pascal M. Dreier investigates relationships between ecology, animal industry, and activism through aesthetic research and forensic methods. They are assistant professors of Multispecies Storytelling at the Academy of Media Arts Cologne.

Leoni Fischer curates exhibitions in the field of ecology, art and design both as co-founder of Symbiotic Lab Berlin and at the Bauhaus Dessau Foundation. Together they realized the exhibition *DE PROFUNDIS* (2023) at Galerie Stadt Sindelfingen.

Oya Yeşim Armağan Atacan

Neat Ecologies : Tablecloths as Agents of Spatial Interiority

This lecture examines the role of tablecloths as dynamic agents within domestic spaces, questioning the fixed boundaries of interiority. Traditionally seen as mundane objects, tablecloths play a significant role in mediating social norms, order, and aesthetics within the household. By exploring the historical evolution of tablecloths, from medieval indicators of social status to contemporary representations of cleanliness and control, this study aims to highlight the entangled agencies that shape spatial interiority. Drawing on theories from Baudrillard, Douglas, and Veblen, the sessions positions the tablecloth as a central object that not only protects the dining table but also communicates broader cultural values regarding order, purity,

and control. Through this lens, the tablecloth becomes a mediator between human and non-human forces, challenging traditional understandings of "interior" as a static, enclosed space. Instead, this research argues that interiority is a porous and relational interface, constantly shaped by diverse material and symbolic interactions. By focusing on the tablecloth's dual function as both a functional object and a symbolic marker, the paper explores how domestic interiors are shaped by objects that blur the boundaries between inside and outside, private and public. The tablecloth, with its material qualities, interactions with food, and the rituals of cleaning and maintaining it, exemplifies the ways in which the concept of "interior" is continuously negotiated and redefined. Ultimately, this study contributes to the broader discourse on interior ecologies, demonstrating how everyday objects like tablecloths participate in the ongoing construction of spatial and social relations. By examining these entangled relationships, the paper invites a rethinking of interior spaces as dynamic and fluid, shaped by both human and non-human forces in constant interaction.

Oya Yeşim Armağan Atacan, Department of Architecture, Istanbul Technical University
Yesim Armağan is a Research Assistant and PhD candidate in Architectural Design at Istanbul Technical University. She completed her master's in 2022 with a thesis on "Gendered Spatial Mobilities". She has been co-tutor of an architectural design studio themed "Rural and Future" at ITU Faculty of Architecture and examines Turkey's rural geographies and the relationships between scales in practices, geologies and regions. Her research focuses on architecture's entanglement with time, matter, agency, capitalism, and nature.

Ye Xu, Katharina Borsi, Jonathan Hale

Working-at-Home: The "Space" of the Zoom Meeting and the Reinvention of the Corridor

Working from home is becoming a widespread trend. Smooth screens provide us with a portal to the broader world. Our bodies, along with our home environments, become digital images on the screens, instantly projected into a virtual social network, bypassing the traditional spatial transitions between private and public. In terms of the shifting relationships between the private and public spheres, this study explores the recent changes in the spatial experiences brought about by digital home-working, drawing on Robin Evans' classic discussion of the "invention of the corridor." If, as Evans described, the emergence of corridors materialized social hierarchies and domain divisions, fieldwork in London's knowledge-based live/work homes illustrates that contemporary domestic culture is also undergoing fundamental changes. Although we often still live in houses with corridors, the domestic situation is evolving towards a state of spatial fluidity, comprising bodily intimacy, and intertwined routines. The physical spatial configuration is no longer the most important format for structuring the relations between domestic and public life, as digital technology has begun to take on an instrumental role. We take the Zoom meeting as an example, considering the digital work space around screens and cameras in the home as the (semi-)public "digital corridor(s)" inserted into the middle of the private home. Opposed to Evans critique on the corridor as device of social separation, we argue that it multiplies interactions between different systems, groups, and spaces, thereby offering new distinctions between public and private space. Above all, the contemporary live/work home reintegrates family life and paid work – the domestic interior and the wider city – while reinventing the subtle tensions between private and public life.

Ye Xu, PhD candidate in Architecture at the University of Nottingham. Her research explores domesticity and housing, live/work spaces, and the relationship between public and private spheres.

Katharina Borsi Associate Professor of Architecture at the University of Nottingham. She teaches

design and architectural and urban theory. Her research focuses on the intersection between housing, domesticity, and urbanism. She has lectured and published extensively on the history and theory of housing and urbanism.

Jonathan Hale is an architect and Professor of Architectural Theory in the Department of Architecture and Built Environment, the University of Nottingham. He is head of the Architecture, Culture and Tectonics research group. He has published extensively on architectural theory and criticism; phenomenology and the philosophy of technology; the relationship between architecture and the body; museums and architectural exhibitions.

Angelica Ponzio

Reimagining the Interior : Generative AI and Interdisciplinary Narratives

The rapid evolution of generative AI technologies has significantly impacted creative fields. Trained on vast datasets, these models generate new written and visual content from textual prompts, including 2D images, animations, and 3D representations. But can these technologies extend beyond visually appealing images? How might they influence spatial design and enhance critical thinking? Moreover, can a responsible human-AI collaboration lead to new understandings of the Interior? AI diffusion models operate through a “black box” mechanism, fostering imagination and discovery through unpredictability. By positioning the Interior as a fluid, relational projection, the interdisciplinary approach presented here merges AI with cinematic storytelling to dynamically reinterpret interiors through speculative fictional narratives. These explorations aim to develop new vocabularies and methodologies, positioning AI as a critical tool for reshaping how we engage with the Interior. The adopted methodology embraces AI-generated visualizations and animated storytelling. Grounded in cinematic examples from staged spaces, the research, conducted in seminars and workshops, reinterprets Winton’s analysis categories – understood here as limits, objects, and experiences – to structure AI-driven narratives. As part of the procedures, text-to-text models generate speculative narratives, text-to-image tools evolve these plots, and image-to-film technology creates animations representing the dynamic evolution of the Interior. The conclusions so far suggest that responsible integration of AI tools presents a dynamic toolbox, where AI acts as an active partner in a collaborative human-AI relationship. Unexpected outcomes open creative possibilities, reframing the Interior as a fluid, evolving concept. Results highlight AI’s potential to challenge traditional frameworks and offer innovative methodologies for the understanding of the Interior.

Evan Pavka

Liquid Interiors : Revisiting Frances Gabe’s Self Cleaning House

This presentation explores American inventor Frances Gabe’s (1915-2016) unrealized proposal for a Self Cleaning House. First patented in 1984 and continually modified until her death, the design comprised a series of custom-designed machine-furniture that worked in tandem with a ballet of pipes, sprinklers, valves and grates to continually cleanse the interior and its elements. The central goal, according to Gabe, was emancipation from the home itself — a gender-based technology indivisible from the exactions of domestic work — washing such societal requirements down the drain. Though never fully completed, the aspiration project offers a unique lens to address the intermingling of waste, dirt, debris and other bodily refuse within the interior, transforming it into a fluid state of constant mediation, condensation and evaporation. When triggered, the physical interior dissolves, replaced by a continually

cycling layer of water blending with the manifold material lining the interior surface. Here the interior becomes the point of interface between many diverse elements — human and non-human — moving through the context of a pre-fabricated suburban home. As opposed to locating a stable “interior,” it throws its edges into question where the array of mechanized elements constantly produces and erases, attempting to dissolve the social scaffold represented by domestic space and its choreography of labour. Revisiting Gabe’s experimental work provides room to grapple with such “liquid interiors” that enmeshed liquid matter — soiled objects, excretions, cleaning agents and microorganisms — with the built environment in hopes of transcending gendered expectations of family life and its subsequent trappings.

Anna Karina Zepeda

Sounds we inhabit : How a house becomes a home through the sound experience

This panel explores how a house becomes a home through sound experience, focusing on the impact of spatial perception and its connection to memory, evoking emotions and recollections. It examines how everyday sounds, from the jingle of keys to the resonance of a chair, are shaped by the acoustics of a space and the materials used, enhancing social interactions within the home. Furthermore, it looks at how technological advancements have quieted many sounds that once defined daily life, altering our perception and experience of what we consider home. The study aims to highlight the role of auditory experience in mental well-being and social interaction, and how it can collaborate with interior design to create more enriching domestic environments.

Ana Karina Zepeda Aranda is a Mexican architect, born in Mexico City and a thesis student at HEAD Geneva's MAIA. She graduated in 2020 with a degree in Architecture from the Universidad Tecnológica de México. Throughout her professional career, she worked at Led Proyecta, a design studio in Mexico City, where she contributed to projects such as the lighting design for the first Hasbro amusement park and created lighting designs for natural spaces like Las Estacas in Morelos. Additionally, she worked independently with restaurants such as Lorea (Chef Oswaldo Olvera) and Zagala (Chef Bittor Sierra), designing sonic experiences that complement each establishment's identity through music. Her current research focuses on how the sounds of the domestic environment impact the perception of space and emotional well-being, with the aim of exploring how a house becomes a home through sonic experience.

Monja Simon

Interior as a Living Inter-Species Web

Conceptually and materially dissolving the walls of interior architecture, I embark on a journey to explore the fluid boundaries of space through innovative research methodologies. Using fermentation as both metaphor and material method, I investigate the spaces humans inhabit, revealing the caring structures that shape them. This approach questions not only the physicality of interiors but also explores how intersectional care structures intertwine with our ways of building and defining spaces. Engaging with emerging Theory in Post-Human-Feminism of Rosi Braidotti and María Puig de la Bellacasa “Matters of Care : Speculative Ethics in MoreThan Human Worlds” – challenging us to rethink the meaning of “interior,” especially when considering the complex interdependencies of human-microbial relationships. Microbial life, thriving regardless of boundaries or walls, prompts us to ask: Who defines what “interior” means, and how do we navigate these definitions? The conscious sharing of space with microbial life, and the practice of enhancing it, subverts traditional ideas of interior architecture, expanding our understanding beyond human-centric notions. If microbial life is indeed a

crucial part of the inter-species network within the human interior, fermentation becomes a powerful reminder of its essential role in human survival. By diving into fermentation practices across various locations and communities, I uncover how existing caring patterns shape the fermentation process and in turn influences the health and condition of the human interior.

Monja Simon is an interdisciplinary spatial practitioner whose work redefines the concept of interior architecture, challenging human-centered notions through a critical feminist lens. With a Master's degree in Social Design from the Design Academy Eindhoven, Monja focuses on community-centered and ecological care practices. Her work is both a critique and expansion of traditional spatial design, where she explores the interconnectedness of living systems within shared spaces. Through embodied methods, such as fermenting with microbial bodies, Monja creates fluid boundaries between spaces and bodies. Her project ferment.ors exemplifies this approach, building a queer feminist network of human and microbial connections.

Sawako Bolch

Teahouse on Mars : Tea Ceremony as a Counter-Narrative of the Terraforming Project

This research explores an alternative approach to Mars habitation through the lens of the Japanese tea ceremony (Sadō) and animistic awareness. While conventional approaches emphasize technological dominance and environmental transformation, this research proposes a framework that recognizes and responds to Mars' inherent characteristics. Speculating with a Martian teahouse where traditional elements merge with the planet's distinctive features, the project focuses on cultural rituals as tools for resilient and coexistence strategies. In this porous space, red dust becomes part of the tea bowl's glaze, pressure differences create new forms of significant space, and ceremony rhythms align with Mars' longer year. This exploration extends to investigating how teahouse design can be implemented on Mars, including the possibility of using "living" architectural materials like mycelium. This research opens new pathways for human-environment relationships by reimagining ceremonial practice for Mars' conditions. The insights gained from this speculative exploration—particularly through ceremonial engagement with seemingly hostile environments—address urgent ecological issues.

Sawako Bolch is a thesis student at HEAD Geneva's MAIA. Born in Sakai-city, Osaka, the birthplace of tea master Sen no Rikyu, Sawako Japanese heritage influences her approach to spatial design through animistic awareness. Her current research explores the porosity between human and environmental relationships through the lens of Japanese tea ceremony, examining how ritual practice can dissolve conventional boundaries. She holds a Bachelor of Science in Architecture from the University of Liechtenstein.

Inge Meijer

Why are some remembered and others forgotten?

In 1945, Willem Sandberg the newly appointed director of the Stedelijk Museum Amsterdam (SMA), brought a *Monstera deliciosa* from his home to the museum and placed it in the N.H. Werkman exhibition. A year later, the same plant appears next to the work of Piet Mondrian. Slowly by puzzling through exhibition photo's you see this plant growing older, each time in a different location paired with works of art. Studying the historical documents and interviewing former employees. I became aware that the museum held many more plants in exhibitions for over 4 decades. Plants, people of minority groups, woman, have been left out of the museum narration, only till recently. This artistic research aims to revitalize the existence of plants in exhibitions

and rethink their presents.

This tradition of pairing tropical plant life with works of art has also been a practice at the Museum of Modern Art in New York since its early beginnings in 1929 until recently in the Henri Matisse exhibition in 2022. Both museums have played an important role in shaping ideas around exhibition design and the interior of museums inside. What do we see when we look from another perspective? What has been overlooked in these galleries? These forgotten plants create a space to think about value and at the same time they offer a portal to reflect upon what hasn't been valued enough in these museum spaces.

Madeleine Ruggi, María José Crespo

Double-edged zones: waterways, borderscapes and corporeal limits

Double-edged zones: waterways, borderscapes and corporeal limits is a performance-lecture by artists Madeleine Ruggi and María José Crespo offering insight into the pair's research methodologies which combine image, video, sound, found objects, and written scripts. As women investigating the ports of Rotterdam and Amsterdam and archives of Dutch colonial histories, Ruggi and Crespo present an audiovisual collection of materials and encounters around port systems, across varying lenses and temporalities, such as livestream videos; radio communications; a digital archive; and a Google translation app. Their reflections and experiences within architectures of territory, privatisation and trade result in a lexicon of keywords with which to articulate associated notions of mediation, infrastructure, archive, body, access, and value.

For *Double-edged zones: waterways, borderscapes and corporeal limits*, the artists have drawn on their individual areas of research: Crespo, her border life experiences of Tijuana; and Ruggi, the circulation of trade and consumption embedded in global port sites and the financial district of London. Previous versions of this audiovisual lecture have been performed at the Royal College of Art, London (2021), Kunstinstituut Melly, Rotterdam (2022), and puntWG, Amsterdam (2023).

Madeleine Ruggi and María José Crespo met whilst studying on the MFA programme at Piet Zwart Institute in Rotterdam in 2020, since then they have been visiting the Ports of Rotterdam and Amsterdam, combining their separate archives of video, image and sound into performance-lectures. The artists draw from their research areas: María-José exploring her border life experiences of Tijuana; and Madeleine, the circulation of trade and consumption embedded in global port sites and the financial district of London. Previous versions of this audiovisual lecture have been performed at the Royal College of Art, London (2021), Kunstinstituut Melly, Rotterdam (2022), and puntWG, Amsterdam.

Juan Barcia Mas

Through Bodies and Buildings

Architecture shapes social norms and behaviours by organising and distributing bodies in space. Through materialised boundaries, buildings allow and forbid, thus producing and reproducing gender and sexual categories. This contribution examines how specific spaces enable certain kinds of sexualities and sexual practices. Secondly, how certain sexual practices have or are in the process of migrating, be it from the semi-public to the domestic interior or from the physical to the digital. Thirdly, how certain sexual practices have or have had the capacity to transgress and disrupt the normative, otherwise clearly defined boundaries of spaces. If the architectural boundaries that underpin the logic of gender binarism and the heteropatriarchal rule get torn down, this would then enable the passage from sex, gender, and sexual difference to an endless number of differences of bodies, of unidentified and unidentifiable

desires. The contribution centres on the body's sexual dissidence as an approach to making and unmaking space. Dissident groups and individuals have transgressed architectural boundaries through concrete strategies such as cruising, cross-dressing and sadomasochism. However, these practices have been migrating over the last two decades from the semi-public to the domestic interior and from the physical to the digital. This contribution aims to unpack the transgression of architectural boundaries through sexuality-related practices and examine the transitional moment, claiming to dismantle gender binarism as an emancipatory architectural project.

Juan Barcia Mas is an architect, researcher and curator. He is interested in the making and unmaking of (architectural) worlds. His work has been exhibited at gta exhibitions, ETH Zürich, and Kunsthalle Zürich. In 2023, he joined the Chair of Architecture and Urban Transformation at ETH Zürich. He has taught and lectured at ETH Zürich, ZHdK, HSLU, Luzern and ETSAB, Barcelona, and is currently co-editing the forthcoming publication "Through Bodies and Buildings" with Shen He (Set Margins, 2024).

Nina Corti

Ecologies of Resonance: Sonic conversations in Living Architecture Spaces

When we understand architectural limits as a dynamic ecosystemic conversation, the very concept of interior-exterior space is transformed. Interior spaces are no longer isolated or segmented; instead, they are dynamic, resonant ecosystems in mutual and constant relation with bodies, architectures, and territories. Sound emerges as a central agent within this framework, revealing and amplifying the subtle conversations, and affections between body, architecture, and territory. This heightened sonic awareness tunes our senses to perceive the inherent vibrations and fluidity of these exchanges, challenging us to rethink what constitutes an "interior" space. Every architecture possesses unique acoustic properties, transforming it into a sonic enclosure that influences how bodies move and interact within it. By acknowledging the vibrant exchanges, we are invited toward a design ethos where materials, textures, and acoustics are crafted to support and flourish ecological intra-actions with the more-than-human world. Here, sound is not merely an expressive form but a means to deepen our awareness of – and our active participation in – the dynamic ecologies that encompass us, inviting us to reconsider how interiority itself is constituted.

QOA (Nina Corti) is a Latin American sound artist, composer, and performer whose work explores the intricate connections between body, architecture-territory, and sound. With a background in Electronic Arts from the National University of Tres de Febrero (UNTREF) in Argentina and a diploma in Expanded Music from UNSAM, she is also a researcher at the National University of the Arts (UNA), where they investigate body-sound interrelations within (Tecno)Ecology as part of the project *Políticas de los cuerpos y poéticas feministas en las artes visuales expandidas del sur de Sudamérica*. Specializing in spatial audio, QOA creates immersive, multi-channel soundscapes and installations that invite physical engagement and foster embodied experiences of space and time. Rooted in a belief that sound is not merely expressive but a powerful means of nurturing relationships of care and coexistence between humans and the natural world, their work integrates field recordings from ecosystems with rich biodiversity. Through their practice, QOA studies the myriad of interspecies intra-actions within these spaces, engaging in an expanded listening practice that moves and sounds from a heightened awareness of these living exchanges. Their approach invites us to align our creations with these dynamic, living processes, encouraging us to allow these vibrant exchanges to continue flourishing in their natural fluidity.

Sofia Tapia

Impossible Memory Architectures: Narrative Subjectivities in L'Année Dernière à Marienbad

Certain spaces inhabit our consciousness in the form of memories, often detached from chronology or corporeality. They tend to appear entirely subjective, even uncanny, if reconstructed or exteriorized, making it almost impossible to accurately represent an objective “truth” which correlates to the spatial qualities in which a memory lives. This research work explores how the film medium is used to construct “impossible” architectures that otherwise exist only in memory, and analyses filmic and narrative representations of subjective ambiguity. It does so by analysing the ‘glitches’ or misrepresentations of physical reality that leak out of subconsciousness and into the movie screen in Alain Resnais & Robbe-Grillet’s *L'Année Dernière à Marienbad*, 1961. The film is deconstructed through psychoanalytical, literary, and speculative frameworks that investigate its architecturally-driven cinematographic tools inside the baroque hotel typology.

Sofia Tapia Buchelli, a thesis student at HEAD Geneva's MAIA, works across the fields of exhibition design, installation, and interior architecture, with a focus on academic and ethnographic research methods. Originally from Mexico City, but with an education background in Canada, Switzerland, and Denmark, she brings a multicultural perspective to the development of questions around contemporary productions of knowledge and art.

David Roder

Spiritual Manifestations in Marble: From Ancient Cosmic Floors to Baroque Portals and Digital Reproductions

In his prose romance *Il Filocolo* (ca. 1335), Giovanni Boccaccio describes a magnificent tower belonging to the ruler of Babylon, whose masterfully crafted outer walls, in hues of red, black, and luminous white marble, and an interior adorned with porphyry columns, sapphires, and gemstones form a striking Oriental fantasy. Such heightened architectural descriptions are abundant in ancient, medieval, and Renaissance literature, offering not only poetic representations but also perspectives on the symbolic and spiritual power of marble and other lithic materials. This work begins by examining classical buildings and their use of marble, particularly the case of the Hagia Sophia. It then explores marble imitations in wall paintings, which go beyond mere representations of luxury to transform spaces into portals to “other worlds,” thus enabling transcendent experiences. Finally, I turn to digital reproductions to investigate the extent to which virtual representations of marble and stone might convey the concept of *Acheiropoieta*—objects “not made by human hands” yet considered divinely inspired. In a speculative analysis, I consider whether and how digital materials can evoke spiritual dimensions, and whether the ideas of immediacy and divine origin can be preserved or reinterpreted within the digital realm.

David Roder, a thesis student at HEAD Geneva's MAIA, completed a Bachelor's degree in Product Design at the Weißensee Academy of Art Berlin in 2021, which included a one-year exchange in the Architectural Design department at the Gerrit Rietveld Academie in Amsterdam. With expertise in innovative materials and emerging design trends, David gained professional experience at the Volkswagen Group Future Center Europe in Potsdam. He has also realized scenographic projects presented in Germany, Sweden, and Finland, and contributed to sustainable design initiatives through volunteer work in Tanzania. Through his studio, “Studio Röder,” David designs furniture and spaces, with his work exhibited internationally at events such as Dutch Design Week, galleries in Antwerp Belgium, Berlin Germany and the Finnish Glass Museum.

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