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Following the fish

architecture, pedagogy and spatial practice across Barcelona, Lund and Venice

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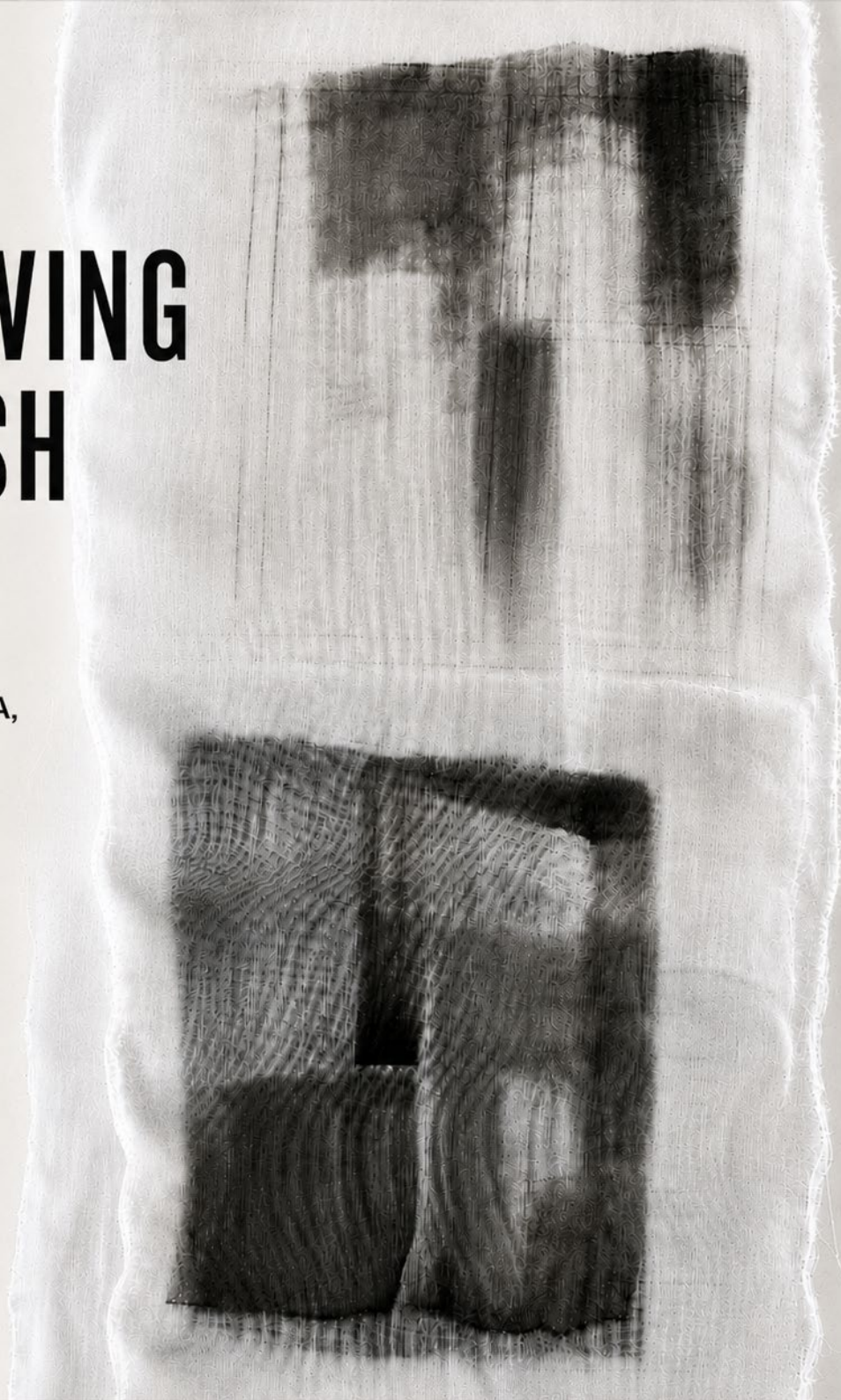
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FOLLOWING THE FISH

ARCHITECTURE,
PEDAGOGY AND
SPATIAL PRACTICE
ACROSS BARCELONA,
LUND AND VENICE.

Jesús Mateo & Rúni Weihe.
Ateljé Y.
Architecture School.
Lund University.



Following the Fish

*Architecture, Pedagogy and Spatial Practice
across Barcelona, Lund and Venice.*

An artistic research project exploring
experimental architectural pedagogies.

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With contributions from
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Lund University
Spring Semester 2023

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Cover image by Matilda Widén

ABSTRACT — Following the Fish

Following the Fish is an artistic research and pedagogical project developed through workshops and architectural investigations across Barcelona, Lund and Venice between January and July of 2023. Developed within the framework of a Blended Intensive Programme (BIP) and Collaborative Online International Learning (COIL), the project brings together architecture students and teachers from multiple institutions around a shared exploration of migration, collective life and urban space.

Departing from the social and spatial realities surrounding irregular Senegalese migration in Barcelona, the project investigates how architecture emerges from bodily action, temporary occupation and material experimentation. Initial performative exercises evolve into movable full-scale prototypes, collective drawings and exhibition material, allowing architectural form to evolve across different media, scales and situations instead of following predefined plans or fixed outcomes.

The work is structured around the operative concepts Ceebu Jeen, Teranga and Sutura, derived from Wolof cultural practices and understood as spatial frameworks for gathering, hospitality, visibility and protection. These concepts are explored through performance, collective constructions, temporary occupations and architectural interventions developed throughout the workshops.

The project culminates in the development of the “Mothership” projects and in the presentation of films, drawings and collective material at the Venice Architecture Biennale 2023.

The project positions pedagogy itself as a site of architectural production in which spatial knowledge emerges through action, transformation and collective spatial practice.

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1. INTRODUCTION. FOLLOWING THE FISH

The Project

By the end of November 2022, the spring semester at the design studio Ateljé Y was already fully organised. The course briefs had been prepared, lecture halls booked and a study trip to southern France scheduled for April. Students and teachers had already structured their calendars around the semester ahead.

Then an email arrived from Daniel Cid.

“We have titled it Following the Fish.”

“It is an Africa produced from a distance.”

“Dreams that we want to give form to through a workshop with architecture students.”

Together with Eva Serrats and Francesc Pla from the Barcelona-based practice Leve and the UPC in Barcelona, Daniel had just won the competition for the Catalan participation at the Venice Architecture Biennale 2023. The proposal emerged through a collaboration with Top Manta, the clothing brand and collective organisation created by the Street Vendors Union in Barcelona, largely formed by Senegalese migrants living and working in the city.

The project proposed a series of workshops and architectural investigations around migration and collective organisation, connecting several schools of architecture through a Blended Intensive Programme (BIP). The collaboration brought together Lund University, Universitat Politècnica de Catalunya (UPC), Politecnico di Milano and Daniel Cid's University of Southampton.

The proposal arrived late. Integrating it into the semester would require abandoning much of what had already been planned and entering a process marked by uncertainty, rapid decisions and improvisation.

Together with Rúni Weihe, we discussed whether it was possible to redirect the entire studio toward something that, at that point, still existed mostly as a conversation and a set of unfinished questions.

Rather than taking the decision alone, we presented the situation to the students. We explained both the semester that had already been prepared and Daniel's alternative proposal with *Following the Fish*. Daniel joined the meeting through Zoom and spoke directly about the project, the collaboration with Top Manta and the possibility of participating in workshops in Barcelona and Venice.

Afterwards, the students continued discussing the proposal among themselves before returning with a collective decision: they wanted to do it.

Some even proposed cancelling the planned study trip to France in order to make the workshops financially possible.

A few days later, we wrote back:

“The students are enthusiastic about the workshop and you can count on us.”

“Following the Fish will become the guiding thread of our 18-credit course.”

That decision became the real beginning of *Following the Fish* for Ateljé Y.

The title *Following the Fish* refers to migratory routes historically connected to fishing practices and economic survival, tracing movements across territories while foregrounding the conditions shaping them.

Ateljé Y and the Workshops

The project was developed within a beginning design course in Ateljé Y at the School of Architecture, Lund University. As part of the broader ateljé structure of the architecture programme, the studio operated as a shared working environment based on long-term development and continuous interaction between students and teachers.

Within this context, the workshop functioned as a complementary format enabling temporary, intensive and flexible forms of inquiry. Unlike regular courses, workshops are not bound to fixed syllabi. This allowed the project to respond to specific situations, test alternative working methods and engage with emerging questions as the process evolved. The workshop therefore operated as a catalyst within the educational environment, introducing approaches that continuously affected and reformulated the pedagogical framework of the studio itself.

The workshop format also enabled direct engagement with cultural contexts beyond

the School of Architecture. Through references and methods drawn from fields such as literature, art and performance, the project established connections with external forms of knowledge and cultural production. This openness situated the architectural work within a broader cultural framework while fostering exchanges with practices outside architecture.

The brief functioned less as a fixed assignment than as a flexible structure capable of changing in response to the situations and material produced throughout the workshops. New exercises, references and spatial questions emerged progressively from the work itself, allowing the pedagogical framework to evolve during the process rather than being fully determined in advance.

Transformations

At the centre of the project lies a sequence of transformations linking performance, construction, drawing and exhibition.

Initial performative exercises developed through bodily interaction and temporary occupations evolve into movable full-scale prototypes and later into architectural investigations through the “Mothership” projects. Films, tracing paper drawings and exhibition material extend these explorations further, allowing the work to shift continuously across media, scales and situations.

The point of departure for all these transformation processes is the three operative frameworks derived from Wolof culture: Ceebu Jeen, Teranga and Sutura. These concepts are approached as spatial conditions related to gathering, hospitality, visibility and protection, informing the development of the workshops and architectural proposals.

Architecture does not begin from predefined plans or stable forms but emerges through action, transformation and use.

This Publication

This publication documents the project while reflecting on its implications for architecture, pedagogy and artistic research. Although the workshops and exhibitions took place during 2023, Following the Fish continued resonating long after its official duration. Conversations around the project persisted among teachers, students and collaborators, while parallel investigations such as Daniel Cid's ongoing research at the University of Southampton began exploring the long-term impact of the project on former participants and their subsequent trajectories. The decision to return to the material several years later emerged partly from this continuing need to reflect on and understand the processes initiated by the project.

At the same time, the publication operates as an archival trace preserving fragments of a pedagogical culture grounded in artistic practices, experimentation, uncertainty and full-scale spatial investigation.

Rather than presenting Following the Fish as a closed body of work, the booklet gathers workshop material, operative instructions, drawings, films and spatial investigations developed throughout the different phases of the project.

The publication therefore functions not only as documentation, but also as a record of a collective process unfolding across workshops, constructions, representations and exhibitions.

2. CONTEXT. CEEBU JEEN, TERANGA, SUTURA

The project is grounded in a cultural and social context shaped by the practices of the Top Manta, an association created by the Union of Street Vendors, the “manteros”, and the lived realities of Senegalese migrant communities in Barcelona.

Rather than approaching this context abstractly, the work is organised around three concepts drawn from the Wolof language: Ceebu Jeen, Teranga and Sutura. These concepts function not as themes to be represented, but as spatial and social frameworks informing the development of the workshops and architectural proposals. All three terms belong to Wolof, one of the main languages spoken in Senegal, and refer to cultural values embedded in everyday life. They describe different ways of organising relationships between individuals, communities and space, allowing the project to address questions of gathering, hospitality, visibility and protection through situated cultural references.

Ceebu Jeen, which refers to a traditional Senegalese dish, is understood as a collective practice centred on food and gathering. Typically eaten from a single shared plate, the meal establishes a mode of collective presence based on proximity, coordination and mutual awareness. Architecture is therefore approached as a framework capable of supporting forms of co-presence and shared occupation.

Teranga, often translated as hospitality, describes a broader cultural attitude of openness, generosity and reception. Architecturally, the concept foregrounds thresholds, forms of reception and relationships between interior and exterior.

Sutura refers to discretion, protection and the management of visibility. It encompasses practices allowing individuals to maintain dignity by controlling what is exposed and what remains concealed. In architectural terms, this introduces questions of filtering, layering and spatial depth.

Together, these concepts shift the focus of architecture away from form alone toward the spatial conditions that enable coexistence and mutual support.

3. WORKSHOP AS RESEARCH

The project was developed through the workshop as a methodological structure in which pedagogy, artistic practice and architectural production operated simultaneously.

Within this framework, the workshop functioned less as a predefined teaching format than as a research apparatus capable of evolving in response to the situations, materials and questions emerging throughout the process. Briefs, exercises and references were continuously reformulated as the project developed, allowing the pedagogical structure itself to remain open and responsive.

Teachers did not participate as instructors transmitting fixed knowledge, but as active contributors engaged in the ongoing transformation of the project. The brief therefore operated less as a prescription than as a structure capable of generating architectural questions.

Rather than producing solutions from the outset, the workshop enabled ideas to be

tested through actions, constructions, discussions and spatial investigations. Construction and making became part of the thinking process itself, allowing materials, tools and existing components to actively shape decisions.

By structuring the workshop as a research apparatus, the project positioned pedagogy not only in relation to teaching, but also as a mode of artistic research operating across education, practice and spatial production.



4. FROM ACTION TO ARCHITECTURE

The project unfolds through a sequence of workshops and architectural investigations developed across Lund, Barcelona and Venice. The work develops through action, performance, construction, drawing and collective spatial experimentation.

This approach emerged partly from pedagogical questions developed through teaching within beginning architectural education at Ateljé Y. Traditional architectural pedagogy often assumes that design must begin from a clearly formulated concept expressed through an initial sketch that is subsequently translated into architectural form. Such methods frequently presuppose a level of design experience and conceptual confidence that beginning students have not yet fully developed.

Within the workshop, students were therefore encouraged to begin through direct action before stabilising ideas into verbal or formal concepts. Rather than separating thinking from making, the project approached architectural understanding as

something capable of emerging through experimentation and spatial interaction.

The following sections trace how architectural ideas emerge through workshops, performances, constructions, drawings and exhibition processes developed across Lund, Barcelona and Venice.

Dispersed Acts
(performance in Lund)

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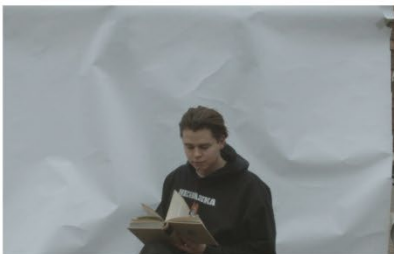
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Pre-workshop and Contextual Engagement (Lund / Barcelona)

Pre-workshop in Lund

The process begins with a one-week pre-workshop in Lund, where students are introduced to performance and the happening as tools for artistic and architectural inquiry.

The decision to work through performative practices emerged early in the development of the project. Rather than approaching migration and urban space through detached observation alone, the workshop sought forms of engagement based on bodily interaction, participation and direct exposure to situations and collective actions.

Performance therefore became a way of testing spatial relations through movement, occupation and interaction before translating them into material and architectural investigations.

ARCHITECTURAL PERFORMANCE ON SITE

TASK	Each group develops an architectural performance based on the general theme of the workshop and one of the three operative concepts derived from the practices surrounding Top Manta: Ceebu Jeen, Teranga or Sutura.
------	--

SITE	The performance may take place anywhere.
------	--

DELIVERABLES	– a site-based performance – a sequence of photographs – a film – and a short text or diagrammatic explanation describing how the performance responds to the assigned topic.
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FOCUS	The exercises focus on temporary spatial situations produced through occupation, movement and collective use.
-------	---

At the same time, performative work established a relatively shared field of operation between participants from different institutions and educational levels. Unlike more conventional architectural tools, it depended less on prior technical expertise and more on improvisation, participation and direct engagement with space and others.

Performance also introduced a medium capable of generating multiple forms of production simultaneously. Actions produced films, images, temporary occupations and narrative material while remaining open to later architectural and exhibition translations. Rather than functioning as a preliminary exercise preceding architecture, performance became a way of generating architectural questions through movement, occupation and collective action.

Through lectures, discussions and references drawn from artistic and performative practices, including Allan Kaprow, Vito Acconci, Marina Abramović, Stalker, Raumlabor, Santiago Cirugeda and our colleague Erik Tonning Jensen, students were exposed to approaches in which space is shaped through action, temporality and occupation. Additional references, such as

Lars von Trier's *Dogville*, expanded the discussion around representation, constructed environments and social space.

Particular attention was given to relationships between body, city, shelter and collective life. Film and video editing were introduced simultaneously as tools for observation and reflection, allowing actions to be revisited through sequence and time. Film therefore became not only a tool for documentation, but also a way of constructing spatial narratives.

The pre-workshop established many of the working principles that continued throughout the project: operating at full scale, testing ideas through direct activation and understanding architecture as something unfolding through situations and use.

Tuesday

9 AM - 12 PM

Neighborhood
PLAN

FIELD WORK

15h. CAN BATLLO

Wednesday

Field work

10h. ZERO PLATE
THINGS

12h
LA FROBILLA
sketch

16h. Ceb. jen - gogal
ch. jen

Thursday

P

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J

21h

SANTA RITA

Friday

6 AM (HISTORIC)
RELOCATION

Debate

MARTIN'S LUNCH

BAU

Collective Workshop in Barcelona

Following the initial workshop in Lund, all participating institutions gather in Barcelona for an intensive collective workshop. This phase establishes the first direct encounter between the performative work developed during the pre-workshop and the urban context informing the project.

Through lectures, discussions, walks and guided visits, students engage with the conditions surrounding irregular Senegalese migration in Barcelona. Particular emphasis is placed on encounters with the Top Manta association and related social initiatives, allowing participants to observe existing forms of organisation, mutual support and everyday life within the city.

These encounters ground the workshop in lived situations rather than abstract discussions alone. Questions surrounding hospitality, visibility and protection therefore become inseparable from concrete urban environments and social relations.



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At the same time, the workshop creates a shared working environment between all participating institutions. Presentations, discussions and informal exchanges allow different pedagogical cultures and levels of experience to intersect through common activities and direct collaboration.

The workshop also introduces questions surrounding vacant commercial premises, neighbourhood transformation and urban activation in Barcelona. These discussions later become important in the development of the “Mothership” projects and their investigation of permanence, visibility and collective infrastructures within the city.

Students also begin their first explorations of Ceebu Jeen, Teranga and Sutura through introductory exercises and discussions, laying the groundwork for the movable prototypes later developed in Lund.





Performing Architecture (Lund)

The second phase of the project takes place in Lund and is centred on full-scale prototyping and spatial activation in the city. Building on the experiences from the pre-workshop and the collective workshop in Barcelona, students begin translating actions, gestures and temporary occupations into movable architectural structures operating at a scale of 1:1.

Many of the prototypes emerge directly from performative exercises carried out during the previous phases. Movements, rituals and collective occupations acquire material presence through construction, transport and use.

Working at full scale introduces new questions related to weight, movement, assembly, instability and negotiation with existing urban conditions. Construction becomes both a practical and conceptual process through which spatial ideas are tested collectively in real situations.



MOVABLE PROTOTYPES (LUND)

TASK

Construct a movable prototype at full scale
using only found materials from the school basement.

The structure must:

- be transportable,
- activate a collective situation,
- engage public space,
- and operate through use rather than representation.

BUILDING SITE

Exhibition Hall, School of Architecture, Lund

ACTIVATION SITE

Lund City Centre

DELIVERABLES

- a built prototype (1:1)
- a drawing of the assembled parts and instructions for transport
- a series of photographs of the prototype in use
- a film documenting the activation
- a short text or diagrammatic explanation of the concept

FOCUS

Architecture as an instrument for action.
The prototype is tested through movement, occupation
and collective use in public space.

Instead of beginning from predefined plans or formal compositions, students work through fabrication, testing and direct engagement with materials and urban conditions. The prototypes are conceived as movable structures capable of supporting gathering, movement, protection and exchange in public space.

Some prototypes introduce collective rituals of movement through the city, while others unfold into temporary spaces for eating, resting or gathering. Relations between people, objects and surroundings are constantly reshaped through transport, occupation and use.

The urban environment becomes part of the design process itself. Encounters with passers-by, changing conditions and unforeseen reactions continuously reshape the activation of the prototypes.



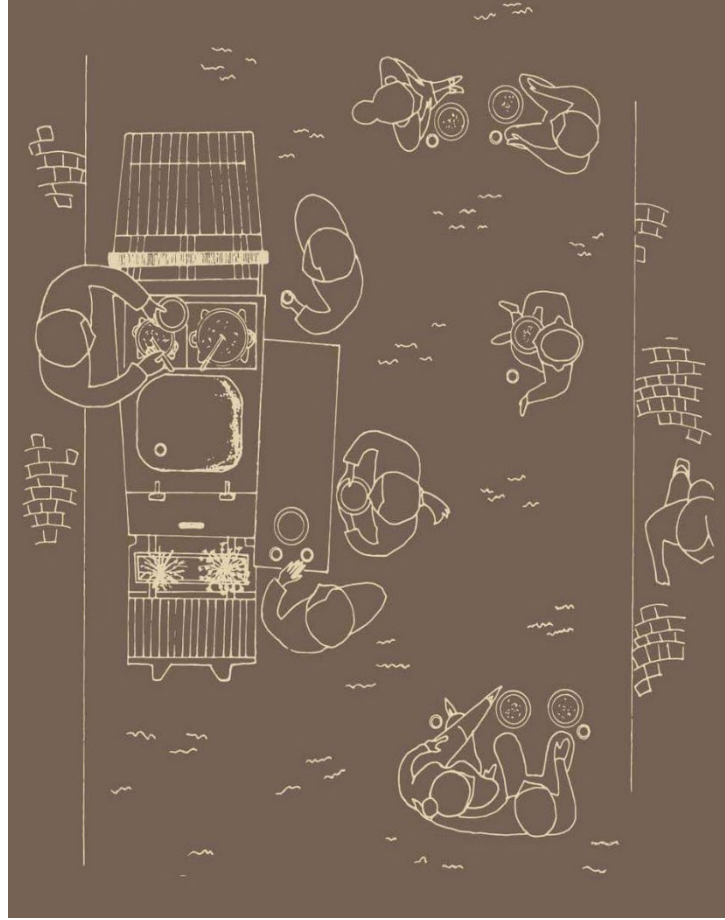
WHY A PORTABLE KITCHEN?

At the center of this collaboration is the senegalese-spanish clothing collective Top Manta. More than just a fashion brand, Top Manta works to help integrate senegalese migrants into spanish society by offering them work in their textile workshop and providing hot meals for workers and bypassers. On a visit to the workshop the Top Manta team introduced us students to the concept of Ceebu Jeen, wich is a traditional senagalese rice dish served on a large platter that everyone shares. The movable shopping cart is our way of exploring how architecture and design can be used as a social tool: in this case to help feed hungry mouths in hard-to-get-to-areas.

WHY A SHOPPING CART?

The shopping cart - it is a peculiar object that we all recognize. It is a symbol of the strange machine that the food industry has become. Enormous shopping malls collect products from factories all over the world, and the cart is the vehicle necessary to navigate the maze of aisles. We have all the variety we could ask for. But beyond the raw ingredients necessary for our daily meals, we consume tonnes of junk we don't need. And where do our superfluous goods end up? In the trash. This lifestyle is a luxury. One that not everyone can afford - one that the planet cannot afford.

The shopping cart is a symbol of consumerist society; of individualism and greed. But with this project we want to challenge this symbol. So how can we transform the shopping cart into something else? Can we use it to inspire community and the sharing of resources? This question forms the basis for our development of a kitchen on wheels.



BUILDING THE PROTOTYPE

No new materials.

Work through reuse, adaptation
and recombination.

Construction decisions must emerge from the available material conditions.

Performance continues to function as a way of testing movement, collective behaviour and interaction with the city. Through improvisation and direct engagement with urban conditions, students investigate forms of organisation difficult to access through conventional representational methods alone.

The construction process is shaped by limitation and reuse. All elements used for the prototypes are sourced from the basement of the architecture school, where discarded materials, metal fence panels, wooden fragments and existing components are reassembled into new spatial systems. Construction develops through adaptation, recombination and direct testing rather than through the execution of predetermined drawings.



Students develop a series of movable prototypes in relation to Ceebu Jeen, Teranga and Sutura. These concepts are approached not as symbolic themes, but through construction, movement and use.

Metal fence panels, typically associated with division and control, are transformed into lightweight enclosures capable of supporting gathering and interaction. A shopping cart is reconfigured into a movable device for transport and occupation. Other structures explore visibility, thresholds, shelter and temporary coexistence within the city.

All to be activated and tested in the city centre of Lund.

TEST THE PROTOTYPE

Test the prototype through direct activation in the city.

Document:

- movement,
 - occupation,
 - interaction,
 - reactions,
 - and transformation over time.
-





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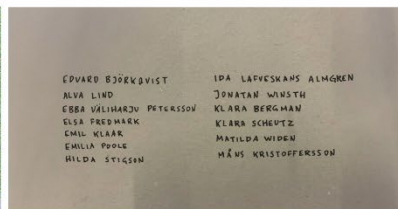
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A series of films follows the movement and activation of the prototypes through Lund. Film is approached not simply as documentation, but as a spatial medium capable of recording rhythm and change over time. Through editing and sequencing, actions are extended beyond the immediate conditions of the workshop itself.

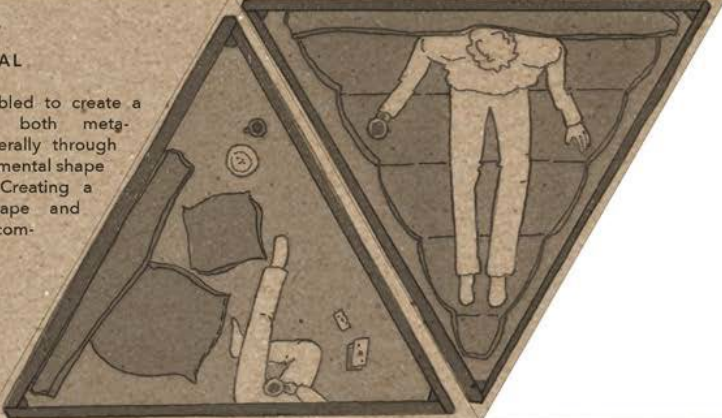
Multiple prototypes are activated simultaneously in public space, creating temporary situations of movement, gathering and interaction throughout the city. Their significance lies less in their formal appearance than in the ways they reorganise relations between bodies, objects and urban surroundings.

This phase draws simultaneously on recycled material systems and on observations of the collective practices surrounding the Top Manta association, particularly forms of mobility, organisation and everyday negotiation within urban space. The prototypes become tools for exploring how architecture can emerge from action, use and occupation before stabilising into more permanent forms.



SOCIAL

Units can be assembled to create a communal space both metaphorically and literally through the inherent fragmental shape of the units. Creating a complete shape and room when combined.



ATRIUM

The units maintain both privacy and space at the same time thanks to the atrium and curtains. Allowing for light and air, but still protecting the user from wind and unwanted interaction.



REST

The mobility of the system allows for a modular connection between units, making it possible to create habitable resting zones for relaxing and sleeping.







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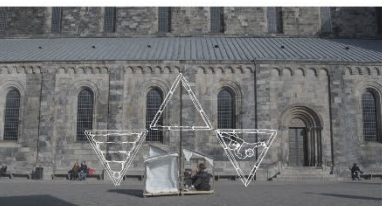
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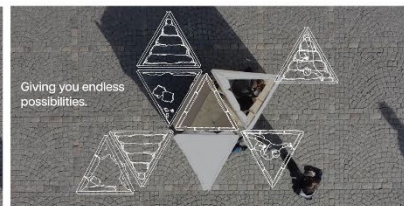
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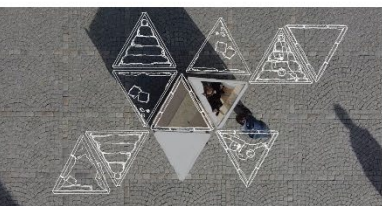
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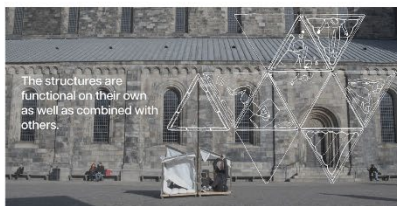
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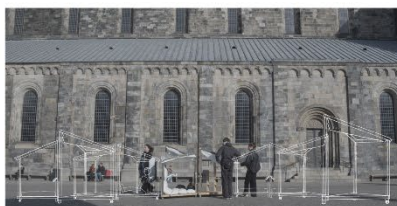
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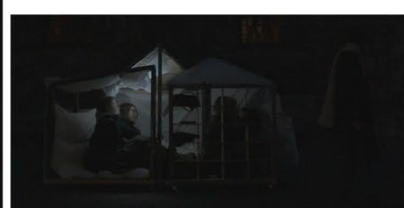
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GLÄNTAN

DISPERSED FACILITIES

THE PROBLEM

Senegal, located on the western coast of Africa, has a long history of fishing, which has traditionally been a vital part of the country's economy and culture. However, in recent years, the Senegalese fishing industry has been facing a crisis due to the increasing problems of overfishing done by foreign fishing fleets, especially European fleets.

As a result, many Senegalese families have been struggling to make a living, which has led to a growing trend of migration to other countries, particularly Spain. Spain, which is located just across the Mediterranean Sea from Senegal, has become an attractive destination for Senegalese migrants due to its proximity and relatively high standard of living.

The journey from Senegal to Spain is often a perilous one, as many migrants attempt to cross the Mediterranean Sea in small boats or rafts. Many have lost their lives in the attempt, and those who make it to Spain often face a difficult and uncertain future.

The Spanish immigration law requires a three-year residence requirement before the migrants can obtain a work permit; thus the Senegalese migrants often get stuck with illegal or expiring jobs upon arrival. Informal street vending, where vendors sell a range of goods, often including counterfeit designer products, has become an increasingly popular means of survival for the migrants.

Informal street vending is a precarious endeavour, and assault and theft are not uncommon in the business. Additionally, the street vendors are often subjected to fines and their goods are often confiscated by police.

In order to improve the living conditions of the newcomers, a group by the name of 'Top Mantas' have taken upon them to establish a more candid introduction to a functioning life in Spain for Senegalese migrants. Their aim is for the migrants to partake in an honest field of work together with other migrants while also sharing living spaces, meals and established collective facilities to enable further societal inclusion. The collective facilities are other highly functional and dispersed throughout the cities. They go by the name 'Sutura', and they play a vital part in the inauguration of the migrants.



THE MISSION

The purpose of this project is to investigate the implications of a Sutura in relation to space, privacy, and functionality, and to explore its possible applications in the terms of a functional facility for Senegalese migrants to attend and utilize. To achieve this goal, we participated in an international workshop with four other architecture schools, in collaboration with the Top Mantas community.

Through extensive dialogue with the other participants, and through lectures given by Top Mantas representatives, the concept of Sutura was further dissected. With these insights in mind, we will create full-scale prototypes embodying the various features and utilities associated with a Sutura.

OUR CONCEPT

The concept of Sutura originated from an observation of the back room of the 'Top Mantas' store in the Raval neighborhood in Barcelona. A space that solves the problem of a warehouse and logistics of the commercial space, but at the same time, has become a small social facility. It is the place where they meet, where struggles are fought out, posters are prepared, a place where they rest, where they pray, where they do their homework, charge their mobile phones: a place where they gather to eat... Activities that guarantee their presence at a shared house, open to everyone, where they can all be together. This model - rare, undervalued, almost non-existent in generic commercial establishments - is a part of an idea of community that improves our quality of coexistence.

A strategy that is based on equipping the neighborhood, not by adding objects to the street but by providing the neighborhood with premises. Taking advantage of the enormous opportunity the pandemic has offered, the endemic neglect of

OUR PROTOTYPE

At the beginning of this project, we talked a lot about visibility. Specifically the visibility of Top Mantas and their community. After the introduction of our project in Barcelona, we quickly understood that the Top Mantas' need for exposure and recognition was one of the most important aims of this project. Communication is a necessity, not only to spread their business and clothing brand, but also to inform about the underlying problem of integration and the migrants' daily struggles. After having met Top Mantas, seen their workshop and hard work, we felt even stronger about this and we were determined to make this into a founding pillar of our prototype.

Our first idea was to create some kind of common roof. Benches, chairs and tables are easy to find in public urban spaces, however a sheltering roof open for everyone is not available to the same extent. The roof, which would imitate the look of a manta, would also be symbolic. The manta has gone from existing under and below us, to being raised and placed above our heads. It also functions as a shield. The observer is no longer able to look down at the Manteros, neither symbolically nor physically.

Pocket-sized solutions, dispersed and hybrid facilities

Furthermore, the definition of Sutura and the idea of a multifunctional space with pocket-sized solutions further guided us throughout the project. In order for the prototype to be fully flexible, we ended up with a three piece set of foldable metal racks on wheels. The metal racks were formed into a trapezoidal shape consisting of three equilateral triangles. The three structures were not only easier to move than one large one, the characteristics of the trapezoid made it possible to construct endless spaces and constellations, each serving various and unique purposes. In addition, spaces are defined by their constraints, in this case walls, hence our dilemma became creating a space where both the walls and the roof could interchange and coexist.

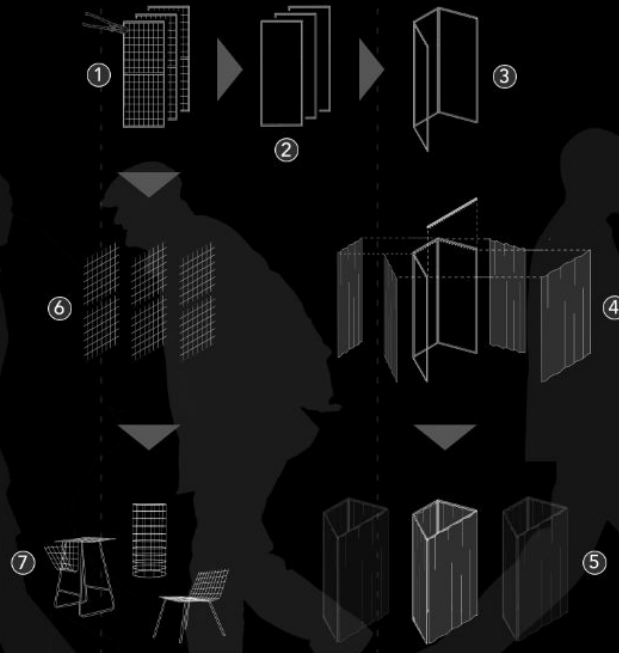
For us to combine these two ideas, we decided to attach mantas, sheets, onto metal racks as temporary walls. These can be hung on racks from both ends due to the addition of eyelets. The hooks then form a pivot allowing the roof to become a wall and the wall to become a roof. The entire project was created using repurposed materials. The sheets were found second hand and the metal racks were leftover fencing. The fences are symbolic in the sense that the Manteros, who have fought for freedom and are themselves immigrants, had to struggle to get to Spain. We decided to strip the fences of the power and imagery of something closed and exclusionary. The chainlink wire was cut from the fences creating instead of a wall an opening as a doorway. The chainlink wire was then converted into chairs and the fence had been reimagined to a place of gathering. Just like the metal racks, the furniture was made to be mobile by imitating the look of a backpack or satchel. Some of them even copied their function and could work as storage of smaller objects such as the fabric.



Rendered image of our concept.

THE MATERIAL

- 1 The material used for the components consist of re-used metal frames with a metal grid spanning between the bars. A total of 12 frames were used for the modules and the furniture.
- 2 The metal frames are used for the mobile modules.
- 3 The frames are mounted together using welded on rings.
- 4 Re-used bed sheets are attached to the top of the metal frames, creating natural walls and screens.
- 5 With the bed sheets attached, the modules are complete. The three modules will be arranged in different formations as shown in the next section.
- 6 The bars are separated from the frames, leaving rectangular metal grids for further usage.
- 7 The metal grids are transformed into furniture of different sorts. A table, a chair and a stool can be seen in the adjacent figure. Leftover frames have been discarded chairs and tables were used for further stability.



THE CONFIGURATIONS

KORRIDOREN

With cloths tightly taught around and above you, Korridoren creates an intimate and idyllic place. An escape from the outside. A place to take a break and sort your thoughts. A place to feel embraced. A corridor which transports you from one place to another.



TEATERN

Teatern is your own personal stage. A place to act. A place where you can make your voice heard. A place ruling you the centralised focal point. Teatern supports your back whenever you need it. Either as a blank space bringing you forward or as a soft place which is there for you.



PAVILJONGEN

Paviljongen creates a common space. A place where people can gather under the same roof. The steel frames connected with cloths above and around you makes for a perfect place for the community to meet the people passing by.



TRIANGELN

Triangeln can be an escape from reality. A small enclosed room which can be opened more or less to the outside depending on the needs of its inhabitants.



THE FURNITURE

BORDET

A table with side piece perfectly suitable for storage of today's newspaper. Not equipped with detachable braided straps.

RÖRET

A neat cylinder with strips of cloths in the shape of a star at the bottom. Can be used and carried as a backpack. Equipped with braided detachable straps.

STOLEN

The chair is made from a single piece of bent chain wire placed upon metal legs. Not equipped with detachable braided straps.

PÄLLEN

A small stool with strips of cloths in the shape of a star at the bottom. Can be used and carried as a backpack. Equipped with braided detachable straps.

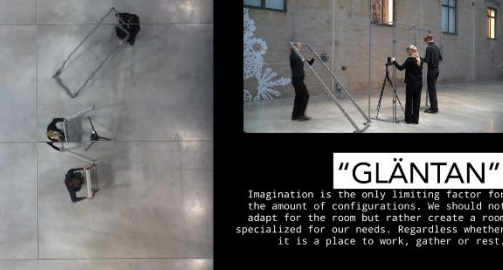
FÄTÖLIEN

A robust yet springy lounge chair for the ultimate comfort. Despite its sturdy aesthetics, the lounge chair is super easy to carry with you on whatever journey you might indulge in.









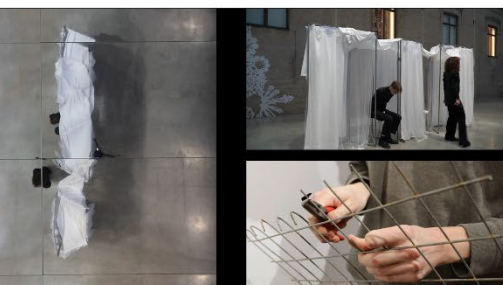
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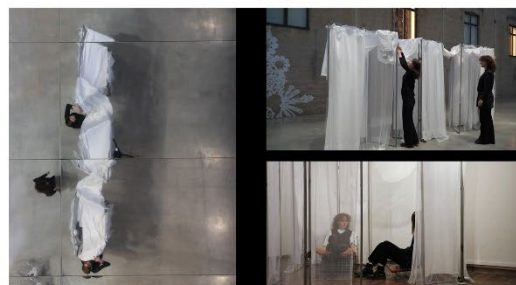
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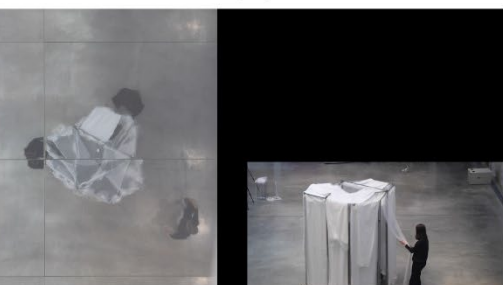
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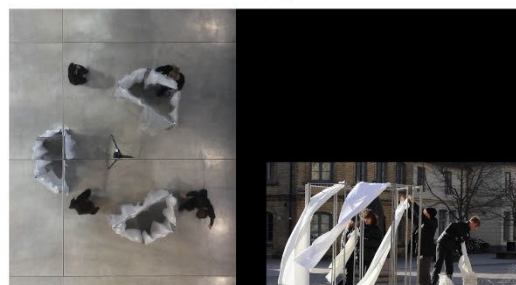
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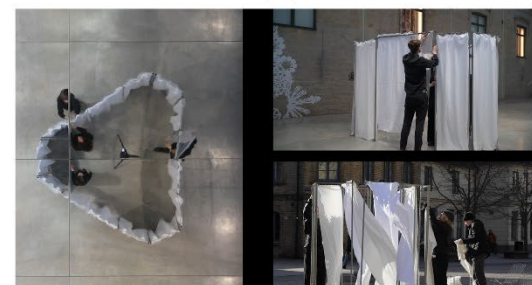
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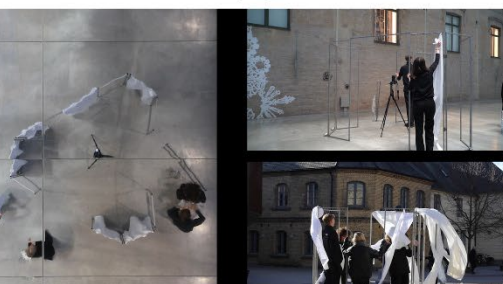
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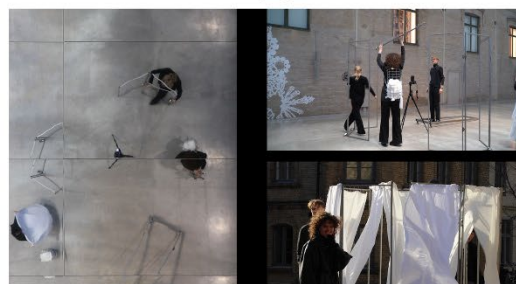
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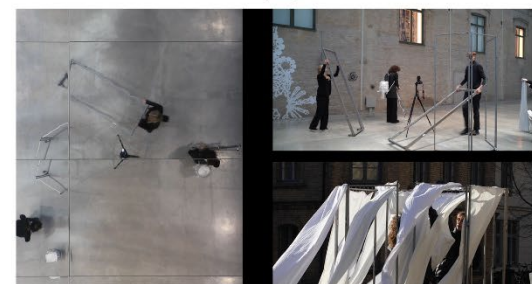
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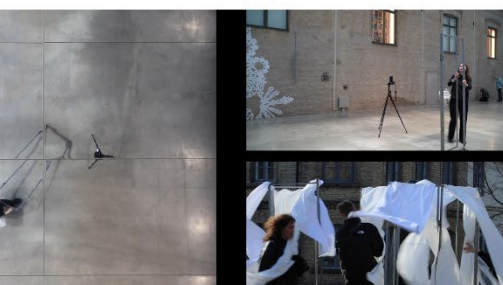
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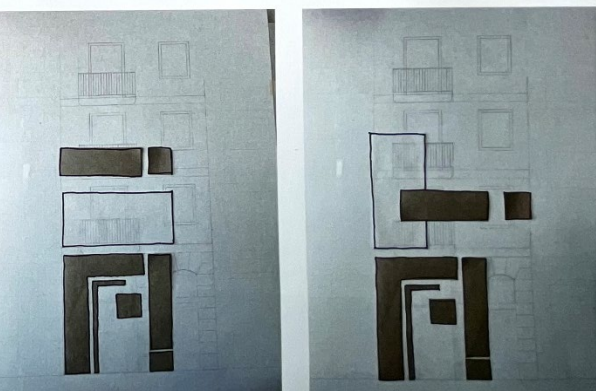
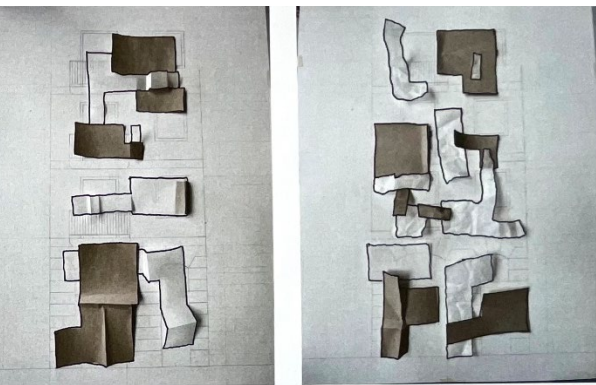
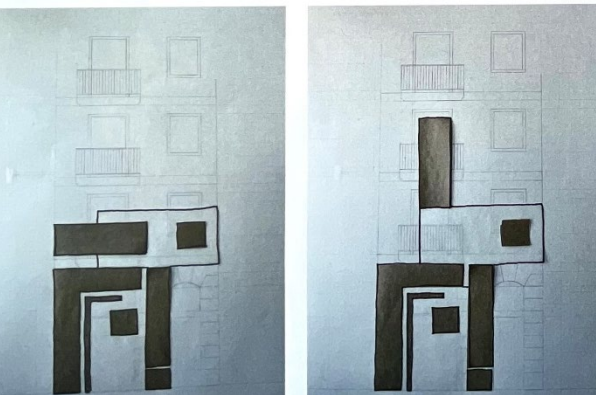
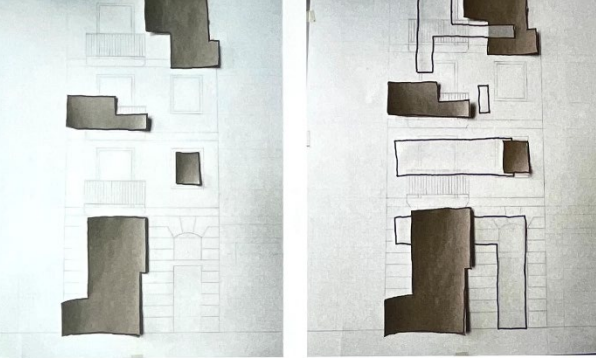


14.png



15.png

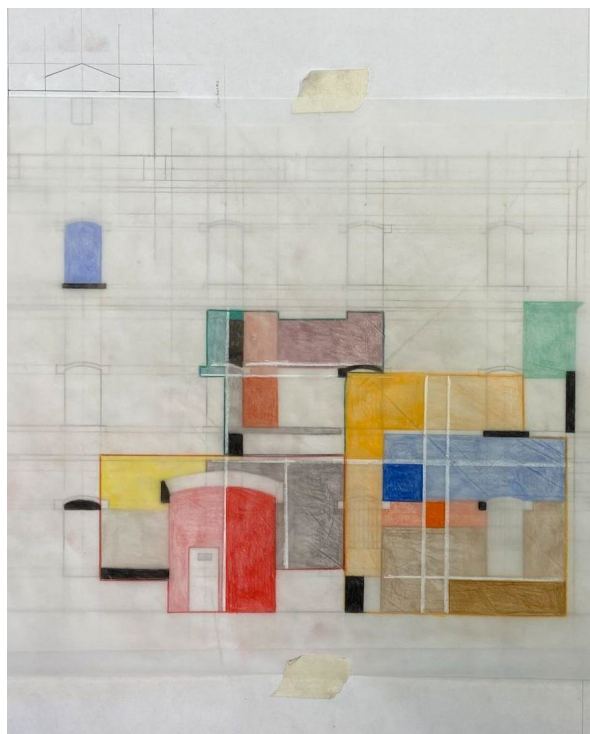




The Mothership

The third phase shifts toward architectural articulation and urban presence over time. While the movable prototypes developed during the previous phase operate through mobility, direct activation and brief occupations of public space, the Mothership investigates permanence and collective infrastructure within the city.

The term “Mothership” refers to a larger supporting structure capable of housing and sustaining smaller mobile units. In military and aerospace terminology, the mothership functions as a stable base from which lighter and more agile vehicles can depart and return. Within the project, this logic becomes an architectural model connecting temporary actions and mobile structures to a permanent urban site.



THE MOTHERSHIP (LUND)

TASK	Develop an architectural proposal for a permanent supporting structure capable of housing, storing and sustaining the movable prototypes developed during the previous phase. The project is situated within vacant commercial premises in Barcelona made available through municipal initiatives.
------	--

OPERATIVE FRAMEWORK	DEVELOP THE PROJECT FROM THE FAÇADE INWARD. Work through: – visibility, – thresholds, – collective presence, – and spatial depth. Allow spatial organisation to emerge progressively through transformation and layering.
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PROGRAMMATIC CONDITIONS	The project must support: storage repair gathering exchange future reactivation
----------------------------	---

DELIVERABLES	– façade studies – collage – relief models
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FOCUS	Translate temporary actions and mobile structures into more permanent architectural conditions. Investigate how architecture can support visibility, permanence and collective urban presence.
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The project is developed in relation to a series of vacant commercial premises in Barcelona temporarily made available through municipal initiatives. These spaces are approached not simply as interiors to be occupied, but as places capable of supporting gathering, repair, storage, exchange and public activity.

The Mothership proposes a more stable base within the city from which the movable structures developed during the workshops can operate, return and be maintained over time. Rather than only functioning as symbolic interventions, the projects investigate how architecture can support existing forms of organisation and collective

life already established around Top Manta.

Questions of identity, visibility and permanence therefore become inseparable from the transformation of the existing premises.

Many of the situations first explored through performance and prototyping are now translated into more permanent architectural proposals. The work shifts from movement and activation toward spatial organisation and inhabitable structure.





Standing on the Shoulders of Giants

At this stage of the project, students begin working directly with architectural references and precedent studies. Instead of approaching references as models to imitate, they are used as material for extending and developing the Mothership projects.

Each student works with a reference project or architect through studies of spatial strategies, material approaches, organisational systems and construction methods.

The idea of “standing on the shoulders of giants” is understood here as a way of approaching architectural knowledge as something accumulated and continuously reinterpreted through practice, references and collective disciplinary memory.



! Sutura collage reflecting on Steven Holl's Storefront for Art and Architecture, NY

Façade, Collage and Relief

As the phase develops, the façade becomes the primary site of architectural investigation. Rather than functioning as a neutral exterior surface, it becomes an interface through which public presence, recognition and urban identity are negotiated.

The work departs from conventional plan-driven design processes. Instead of beginning with internal organisation and later developing the exterior envelope, the projects evolve from the transformation of the façade itself. Architecture develops from outside toward inside.

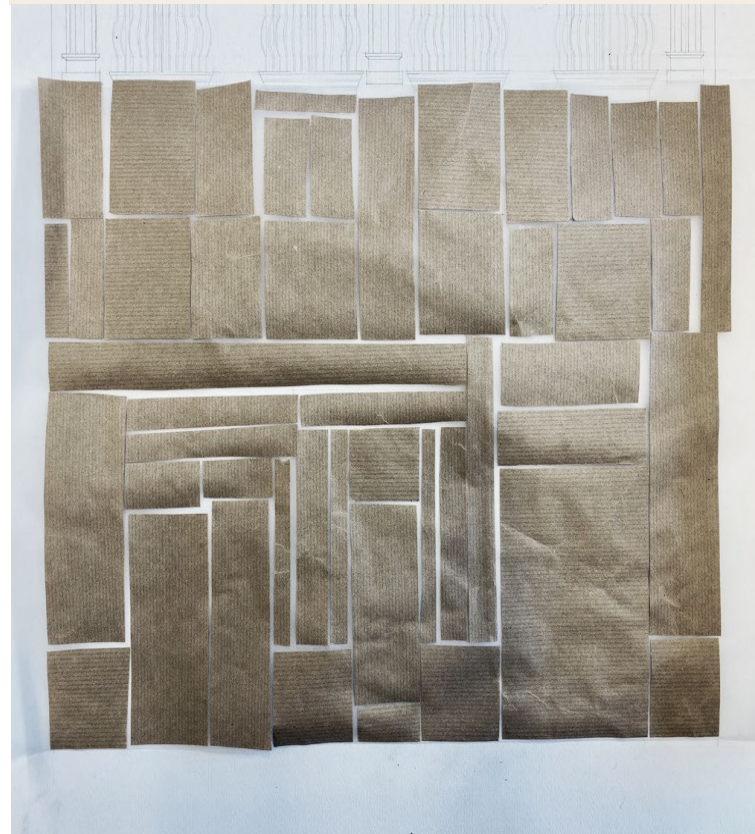
References to artistic practice become increasingly important during this process, particularly in relation to the work of Rafael Canogar and Christo and Jeanne-Claude. These references function not as stylistic models, but as tools for thinking through accumulation, fragmentation and spatial depth.

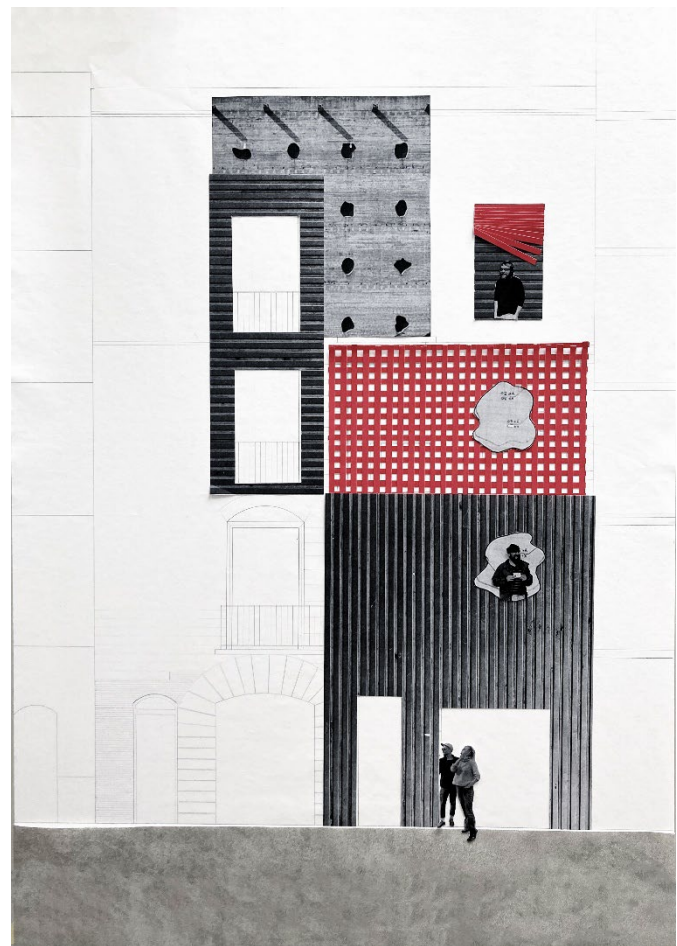
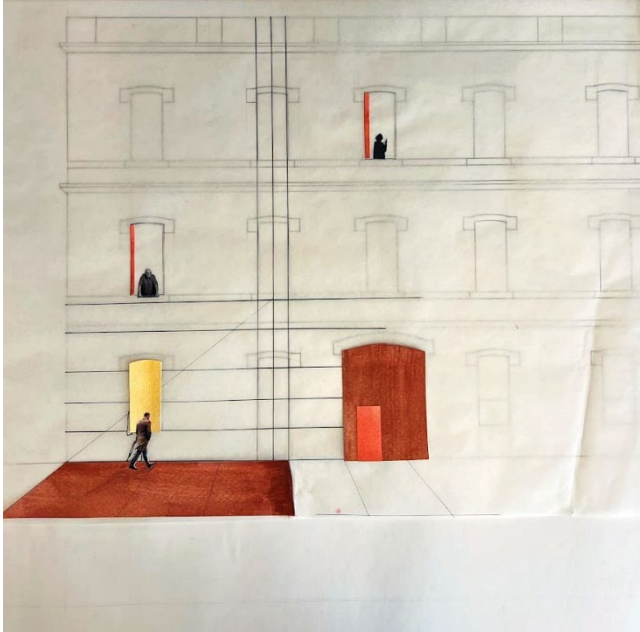
BUILD THROUGH COLLAGE

Operations

- layering,
- overlap,
- displacement,
- wrapping,
- and re-combination.

Allow the project to emerge through accumulation and transformation rather than through fixed composition.

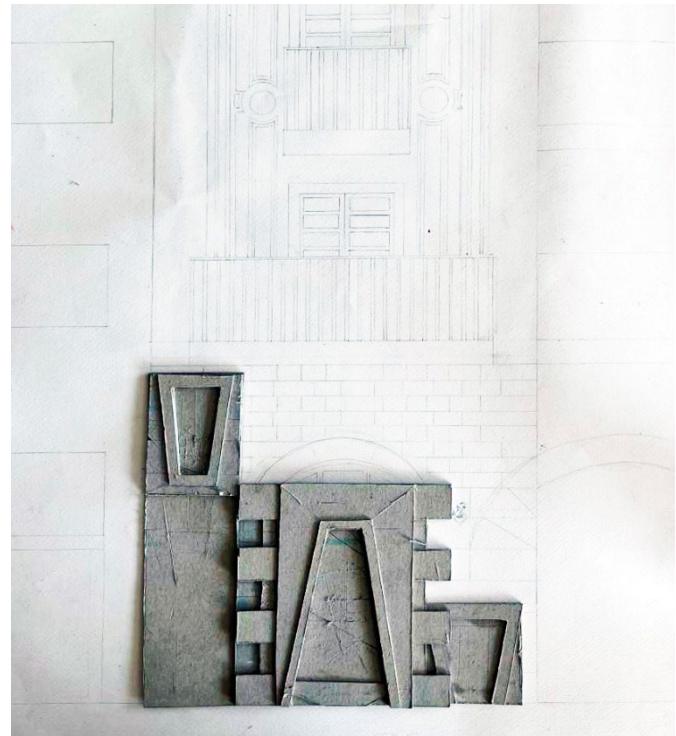


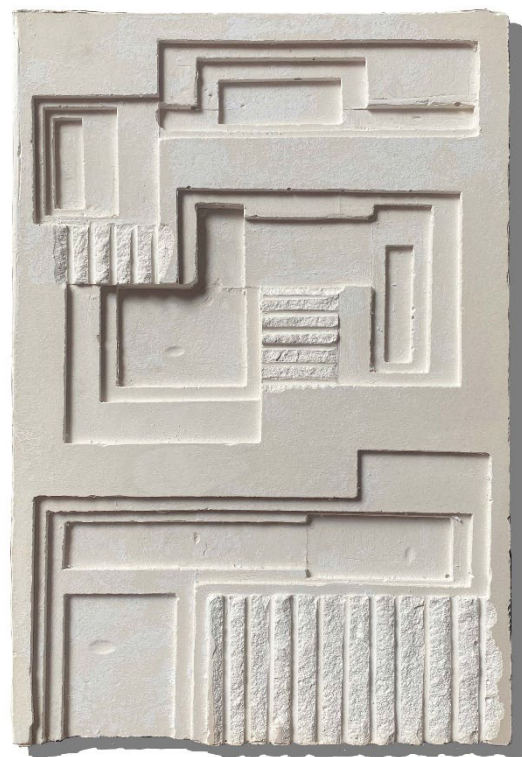
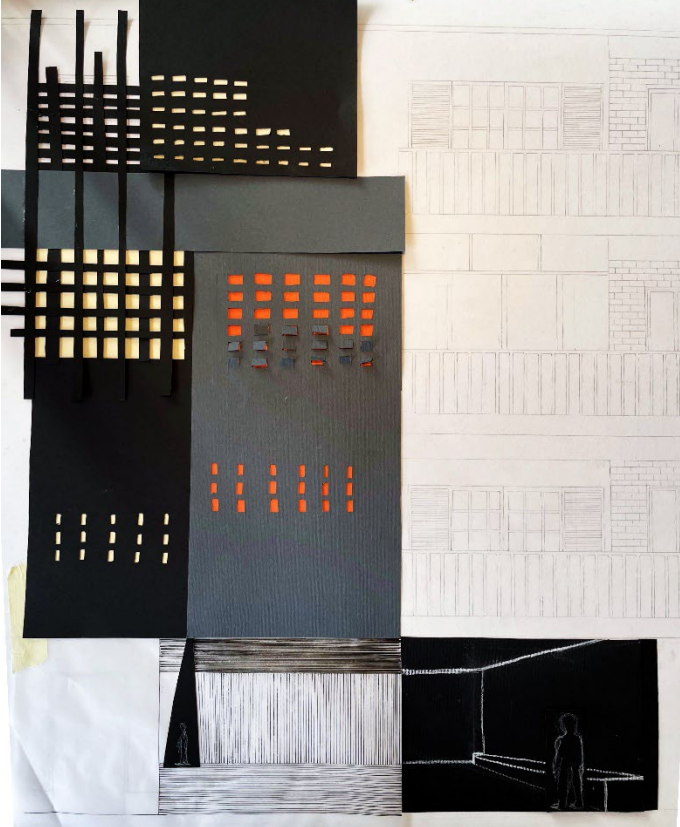


Collage introduces a method based on juxtaposition and recombination. Fragments, images, structures and material elements are assembled into unstable compositions where architectural form emerges through overlap rather than predefined unity.

Relief introduces thickness into the surface. Façades acquire depth through frames, protrusions and layered elements, allowing sections, circulation and interior relations to emerge directly from the transformation of the exterior.

Particular relevance is found in Christo and Jeanne-Claude's *Double Store Front* (1964), where the façade operates simultaneously as surface, threshold and urban intervention. Similar operations become central in the development of the Mothership projects, where visibility and architectural presence are negotiated through the transformation of existing commercial façades.





Collective Drawing and Spatial Translation

The phase concludes with the production of three large continuous tracing paper drawings developed through the collective “Top Manta Ritnings” workshop. Working simultaneously on shared paper rolls, students draw, overwrite, extend and transform each other’s material across a shared surface.

The drawing process establishes a direct parallel with Ceebu Jeen, where multiple bodies gather around and share a single plate during the meal. In a similar way, the drawings develop collectively through proximity, overlap and shared use of the paper rather than through isolated individual authorship.

COLLECTIVE DRAWING

DRAWING SITE

Exhibition Hall,
School of Architecture, Lund University.

CONDITIONS

freehand only. no rulers.

draw on continuous tracing paper rolls across three long tables:

- sutura
 - teranga
 - ceebu jeen
-

MATERIAL

use material produced during the previous weeks:

- Canogar studies.
 - collage
 - relief
 - longitudinal sections
 - cross sections
 - other relevant drawings or texts
-

ORGANISATION

hierarchy, composition and layout are coordinated collectively.

borrow material between groups.

allow the drawing to develop through accumulation and overlap.

FOCUS

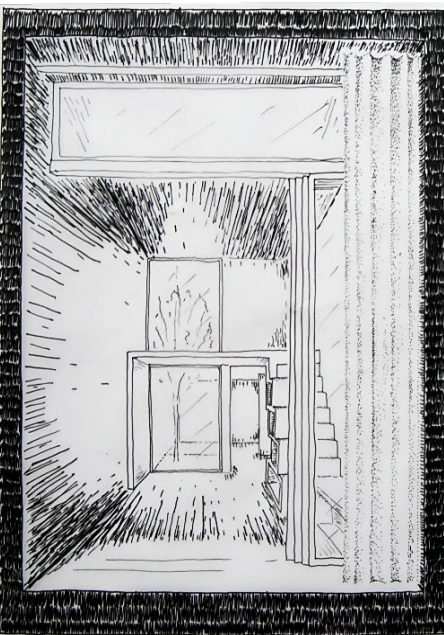
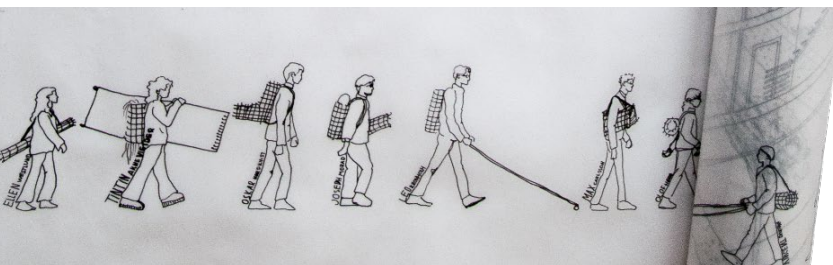
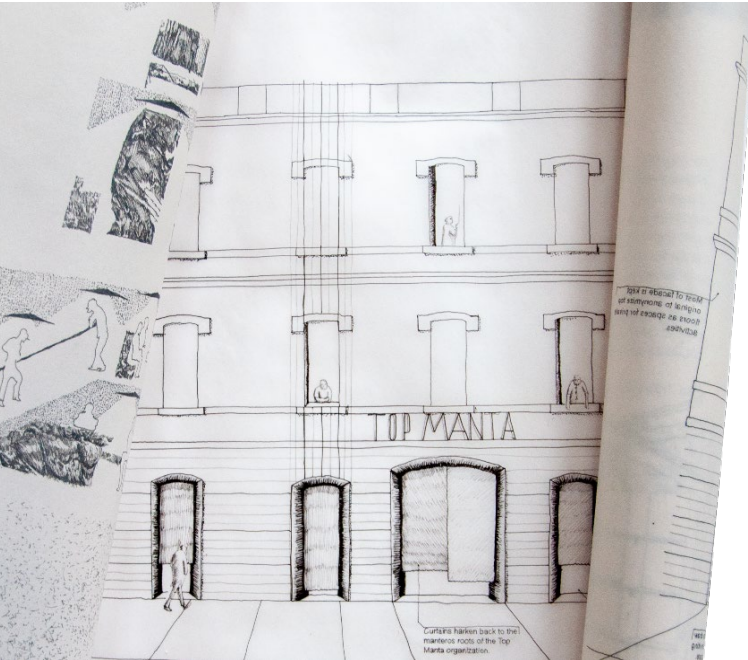
- the mothership remains central
 - work through identity, signage and visibility
-



The tracing paper allows fragments, façades, sections and drawings to overlap and accumulate across a shared surface. The drawings therefore function both as representations of architectural proposals and as traces of the collective process through which the work develops.

At the same time, the projects move from façade studies and spatial fragments toward more articulated architectural proposals through sections, circulation and inhabitable space. The work shifts continuously between image, surface, depth and architecture.

Together with the films produced during the prototyping phase, these drawings later become the primary material presented at the Venice Architecture Biennale 2023, extending the workshop into an exhibition context.

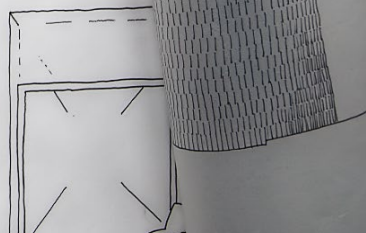


THE NEIGHBOR

This space is meant to be a common room where everyone is welcome.

The front wall of a building acts as both figurative barrier to keep unwanted people out. In this concept, the wall has therefore been designed with the most essential functions remain: hanging, the sunlight, sliding glass doors and as if the locale opens up entirely to the street extension of the public space outside.

Inside there is a kitchen that anyone can use to share leftover food. Built in shelves exist goods and items can be shared among visit bathroom, a lot to relax on and plenty of dirt space is flexible to meet the needs that arise use it.



SUTURA

Adaptable space that provides opportunities for different social activities and contexts

PROTOTYPE

Portable, foldable walls and furniture. Consists of metal frames, and seating furniture, used to create spaces in public. Manufactured out of reused inventory systems and second hand fabric.

Together it creates a temporary architecture which can serve a multitude of purposes. A backdrop to an open-air play, shaded seating in a square, or as a foundation for an educative installation.

INTEGRATED / VESSEL

The prototype has been used as a starting point for redesigning the plots in Barcelona. Collectively, we've applied its principles in different ways to explore how Sutura can be interpreted. The results varied from fully integrating its design language, to simply allowing the sites to act as a vessel for it.

TOPICS OF DISCUSSION

Sutura, the social space
Utopias
Ability to adapt
Spatial sequences, gradients
Identity and materiality
Architecture as an organisation





TARANGA

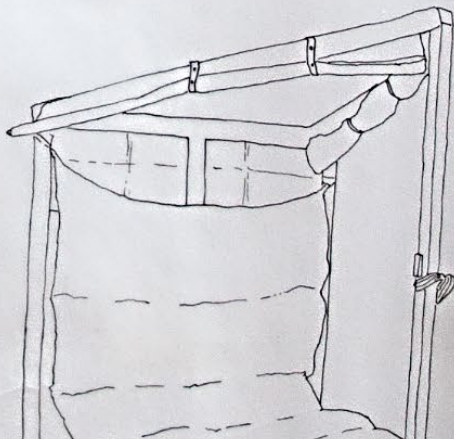
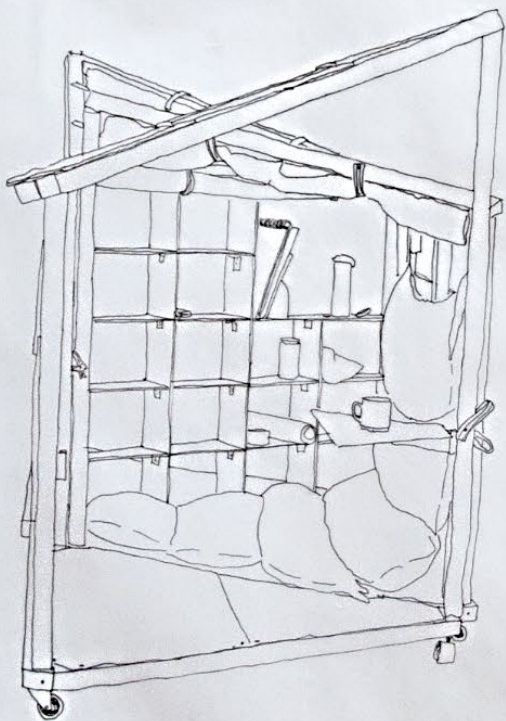
Elin Berglund
Marta Ekström
Hedda Gustavsson
Rosalie Ludwigs
Nicole Meijer
Isaac Nördén Carlzon

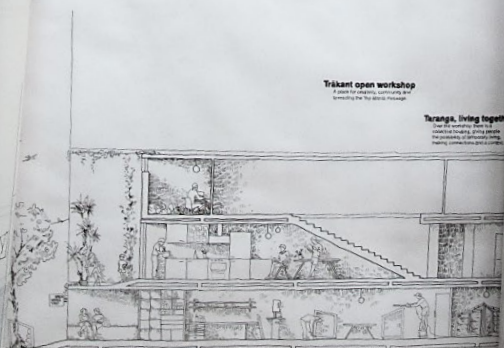
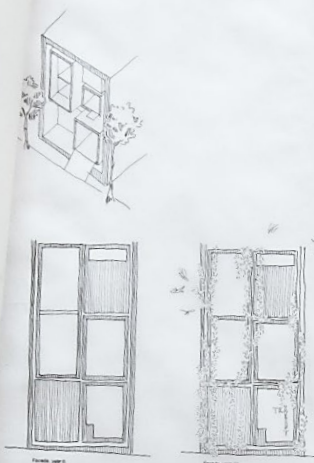
Lisa Norin
Frida Sandberg
Ella Sylvander
Emmy Tovstedt
Alexander Wintoft
Philip Wäxnäs

Sprung from the concept of the Taranga - a welcome shelter meant to provide a space to build community - these constructions are testing the concept of a mobile welcome shelter, where the social aspect becomes the most permanent factor. Three triangular constructions made from found and reused materials can be combined in different formations creating different rooms, fulfilling different needs. On its own, a triangle can be a relaxing space separated from the outside. By placing the triangles next to each other they could function as a place to socialize or somewhere to lay down.

The Träkant is a place welcome for all.

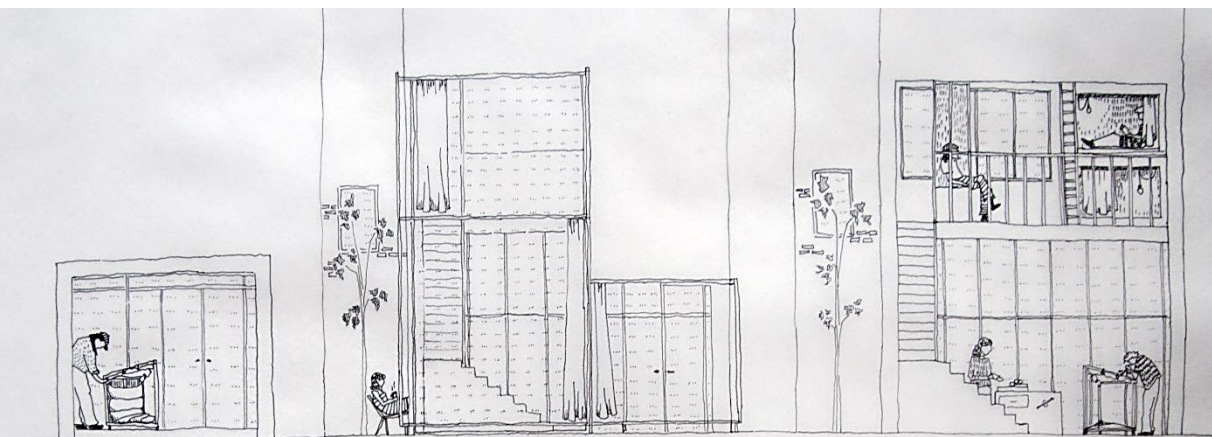
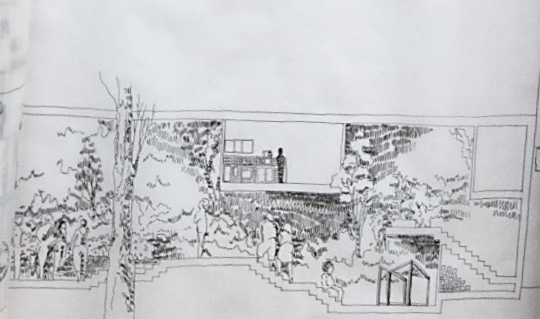
The premise of the latter part of the project was to visualize an indoor space inspired by the Träkant. All projects are based on different sites around Barcelona but are all unique in their form and function.





Trabant open workshop

Trabant, living together



Cross Section 1

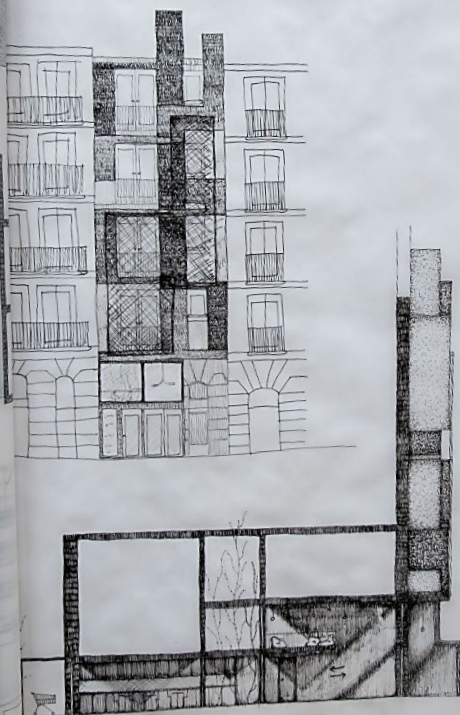
The first half of the space is an extension of the street, creating an easily accessible semi outdoor/indoor workshop area.

Cross Section 2...

... or the courtyard. A small outdoor space between the extension of the street and the main workshop. The large window sections will let in a generous amount of daylight into the otherwise narrow and dark space. Excess sunlight is reflected by external curtains.

Cross Section 3

The main workshop! On the bottom floor is a big open space for the construction of the Trabant prototypes. Over the workshop is a loft with resting and storage possibilities.



Il s'agit d'un plan de section d'un bâtiment à deux étages.

Le plan est divisé en deux parties principales : une partie supérieure et une partie inférieure.

La partie supérieure est divisée en deux sections principales : une section de gauche et une section de droite.

La partie inférieure est divisée en deux sections principales : une section de gauche et une section de droite.

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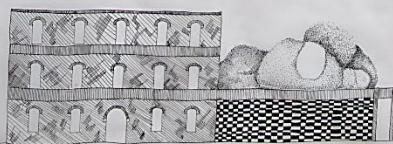
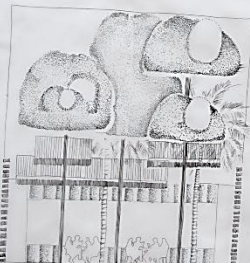
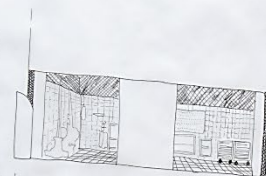
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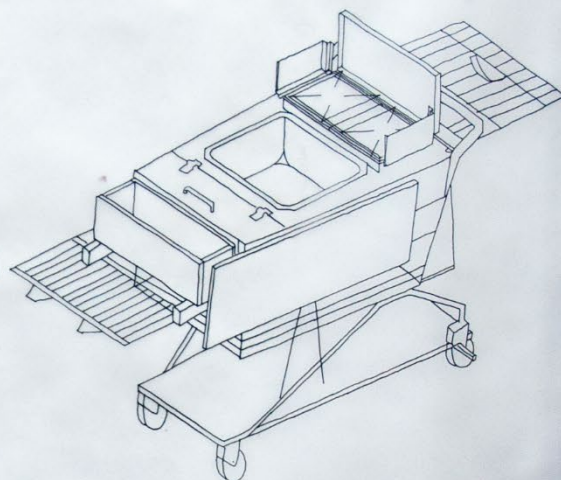
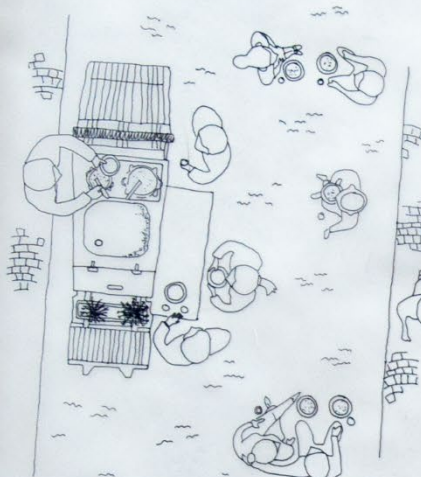
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La partie inférieure est divisée en deux sections principales : une section de gauche et une section de droite.





CEEBU JEEN

Ceebu Jeen describes the sharing of meals and community driven kitchens. It is a concept which can be universally found, allowing interaction between individuals regardless of social or cultural background. The meal is the center point for gathering and socializing. In addition, for Top Manta, it is a way of providing nutritious food in an effective way to those who require it. The sharing of meals has therefore been the main theme throughout our process.

We are a group of architecture students from Lund University in Sweden. Taking inspiration from Ceebu Jeen and the Top Manta workshop, our goal is to bring this small scale idea into a larger context and reach a wider group of people. The idea is to promote interaction between different cultures, neighbors, and communities in a positive way. Our project is an attempt to realize

this vision by giving life to the unused buildings owned by Barcelona municipality. The idea was to design a mothership both as a place to gather and eat together as well as a base for a mobile prototype.

Our prototype is a mobile kitchen cart to give the Ceebu Jeen concept a further reach in the city. It is easy to transport, modulate and recreate with inexpensive simple materials, easily available to anyone. The mobility of the cart allows individuals to interact with the Ceebu Jeen concept in their own neighborhoods. This will limit the marginalization of individuals or groups such as the street vendors.

Each student visualized this in their own way and here we have gathered the best parts of each project in a collective proposal. We hope to inspire further exploration and realization of this concept.

Klara Bergman
Alva Lind
Ebba Väliharju Petersson
Edvard Björkqvist
Elsa Fredmark
Emil Klaar
Emilia Poole Jönsson
Hilda Stigson
Ida Laiveskans Almgren
Jonatan Winsth
Klara Scheutz
Måns Kristoffersson
Matilda Widén

Topics of discussion

Meals & Rituals
Role of the prototype
The performative space
Utopias
Form follows function
Architecture of the event
Night & Day
Architecture of community
Identity
Symbolics & Politics



Hidden behind colorless facades are dramatic situations.

Senegal is rich in resources, including fish, which directly benefited us. The fish was very good and very cheap. With 10 cents we could buy enough for everyone to eat. Now they steal very eyes. It's all very recent. It has all happened before our returns half empty and the profits it generates doesn't exceed its cost. It's not too complicated to understand that when the canoe stops giving you fish, you use it to leave.

In 1 year half a million tons of fresh fish are extracted from the oceans around West Africa for WTO industrial and fish oil.

We are being forced to sign agreements that cause structural migration.

The situation is sign agreements that our resources are forced to be at the root migration.

In 1 year half a million tons of fresh fish are extracted from the oceans around West Africa for WTO industrial and fish oil.

Senegal is rich in resources, including fish, which directly benefited us. The fish was very good and very cheap. With 10 cents we could buy enough for everyone to eat. Now they steal very eyes. It's all very recent. It has all happened before our returns half empty and the profits it generates doesn't exceed its cost. It's not too complicated to understand that when the canoe stops giving you fish, you use it to leave.

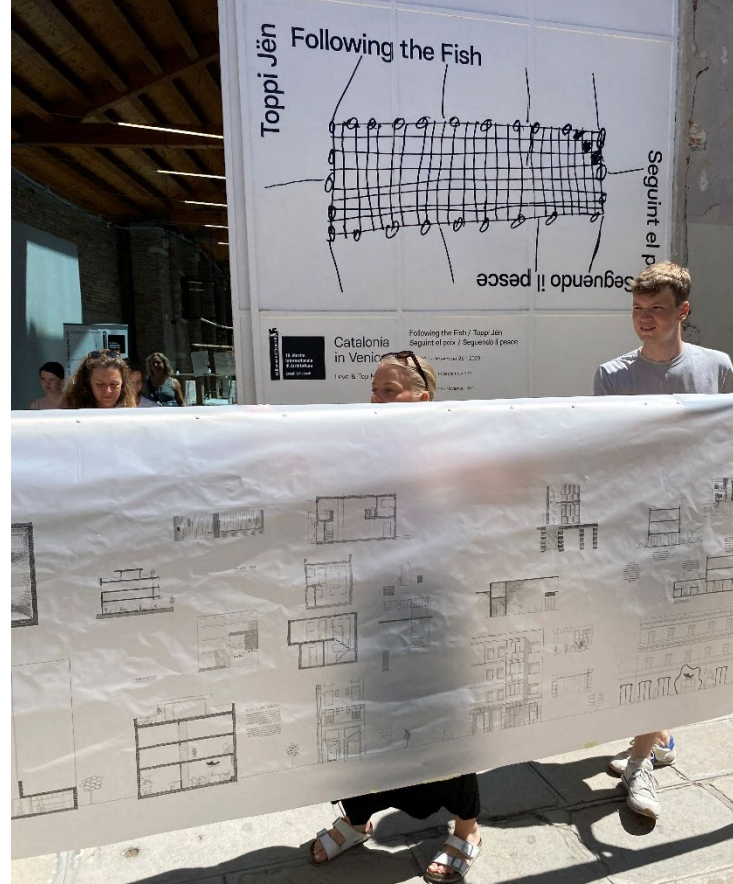
In 1 year half a million tons of fresh fish are extracted from the oceans around West Africa for WTO industrial and fish oil.

We are being forced to sign agreements that cause structural migration.

Exhibition and Public Engagement (Venice Biennale)

The final part of the project takes place in Venice in the context of the Venice Architecture Biennale 2023, where students and teachers from all participating institutions come together again after the workshops developed in Barcelona, Lund, Milano and Southampton. Rather than being the final presentation of the completed work, the Venice phase operates as a continuation and recontextualization of the research process within a public architectural setting.

Removed from the protected context of the workshop and the school, the work enters a larger public environment where its reception, interpretation and circulation can no longer be fully controlled or documented by the participants themselves. The exhibition therefore becomes less a site of completion than a condition of public exposure through which the work acquires new forms of visibility and meaning.



The projects are presented as part of the Catalan participation in the Biennale through the exhibition *Following the Fish; Reparation Atelier*, curated by Leve, Eva Serrats, Francesc Pla and Daniel Cid. The exhibition brings together the different strands of the research developed throughout the collaboration.

The work produced at Lund University is translated into an exhibition format through films, drawings and material developed during the previous phases. The prototypes themselves remain largely absent as physical objects, yet continue to appear through traces, narratives and spatial consequences within the exhibition.

The Biennale also becomes a space for presentation and discussion beyond the context of the design studio. During the Biennale Sessions, students present their projects while engaging directly with visitors, researchers, architects and participants from other institutions. The work enters broader forms of architectural debate and public visibility extending beyond the workshop itself.



SEARCH AT THE BIENNALE

Visit the Biennale exhibitions in search of:

- spatial strategies,
- organisational structures,
- images,
- atmospheres,
- and architectural operations

capable of entering into dialogue with the work
developed through *Following the Fish*.

At the same time, the Venice workshop continues many of the working methods developed during the earlier phases. Collective visits through the Arsenale, Giardini and collateral exhibitions are approached as active forms of observation and discussion rather than passive viewing. Students identify strategies, images and architectural positions capable of entering into dialogue with the questions developed through *Following the Fish*.

The exhibition context also transforms the status of the material itself. Films produced during the workshops begin to operate as narrative and spatial constructs, while the large tracing paper drawings function simultaneously as architectural representation, collective archive and exhibition installation.

Rather than marking the conclusion of the process, the Venice phase becomes another stage through which the work remains open to reinterpretation and future development.





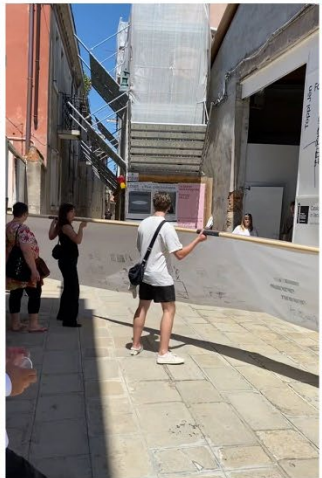
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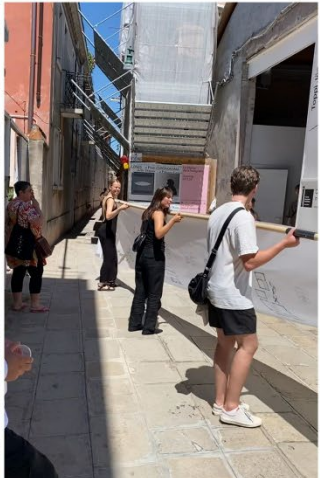
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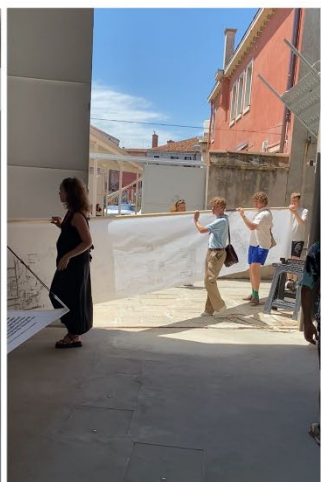
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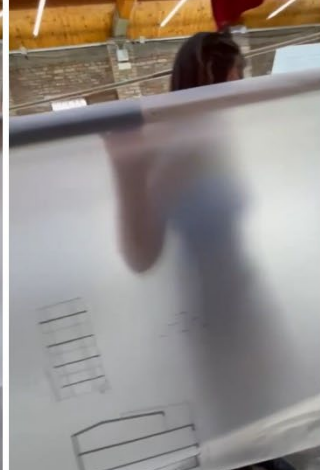
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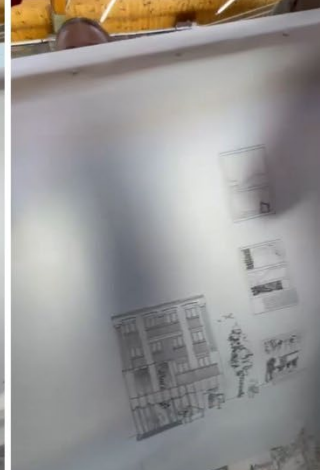
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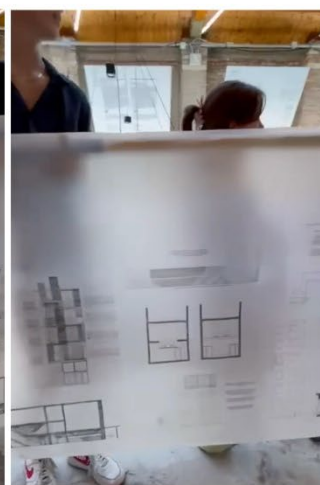
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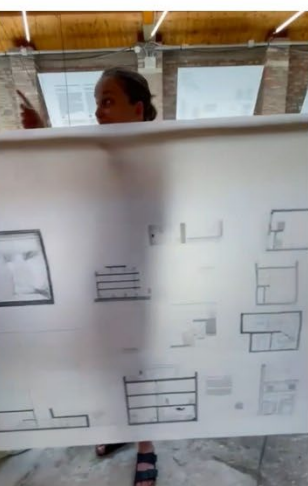
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5. CONTRIBUTION: Pedagogy, Architecture and Artistic Research

The following section reflects on a series of pedagogical, architectural and research questions emerging from the project. Revisiting its different phases, it articulates some of the broader contributions developed through the workshops, constructions and exhibition processes.

The Workshop as Research Apparatus

The project positions the workshop not simply as a teaching format, but as a way of producing architectural knowledge. Learning, making, discussion and spatial experimentation operate simultaneously through an open process of testing and transformation.

This process applies to the architectural material being produced, but also to the pedagogical organisation of the workshop itself. Briefs, methods and spatial questions evolve in response to situations, experiments and discussions throughout the project.

The workshops are therefore not fully predetermined in advance. Each new phase develops from the consequences of the previous one. Teachers participate not simply as instructors, but as active contributors engaged directly in the development of the work.

The role of the brief is to propose conditions from which architectural questions can emerge. Rather than progressing through predefined objectives, the work develops through action, material testing and collective negotiation.

This approach shifts the architectural studio away from linear problem-solving models toward open-ended forms of inquiry in which uncertainty, iteration and collective experimentation become productive parts of the work itself. Pedagogy therefore becomes inseparable from research practice, allowing the studio to operate simultaneously as a site of learning, testing and production.

Architecture Through Transformation

One of the central contributions of the project lies in the development of architecture through successive transformations between different media, scales and spatial conditions.

The work does not begin from plan organisation or predefined architectural form. Spatial questions first emerge through performance, collective action and temporary occupation before being translated into movable prototypes, façade investigations, collective drawings and exhibition material.

Architecture therefore develops through shifts between body and space, action and structure, image and material, mobility and permanence. These transitions are not secondary representations of architecture, but part of architecture's own production.

Spatial knowledge emerges through translation, accumulation and reinterpretation across different forms of practice. Architecture is approached not as a stable object, but as something capable of

unfolding through situations, interactions and successive transformations over time.

The project therefore proposes an understanding of architecture in which buildings are not the sole or primary site of architectural thinking.

Collective Practices and Spatial Organisation

Collective work operates throughout the project not only as a social condition, but as a spatial method.

Shared performances, full-scale constructions and collective drawing processes require forms of negotiation, coexistence and mutual adaptation through which space is reorganised. Architectural form develops through interaction between multiple participants rather than through isolated authorship.

This collective dimension also extended to the pedagogical structure of the project itself. At the beginning of the semester, students collectively agreed to abandon a previously planned and far more predictable studio structure in order to engage in a process marked by uncertainty. Within this condition, conventional hierarchies between students and teachers also became partially blurred, as both groups participated directly in the ongoing construction, reinterpretation and negotiation of the project. The willingness to

collectively enter this unstable pedagogical situation became an important precondition for the forms of collaboration developed throughout the workshops.

This becomes particularly visible during the “Top Manta Ritnings” workshop, where students work simultaneously on shared tracing paper rolls.

Ceebu Jeen becomes important here not as cultural representation, but as an operative structure. Just as the shared plate organises bodies collectively around a common spatial field, the collective drawings organise architectural production through proximity, coexistence and shared occupation of the drawing surface itself.

Collectivity therefore becomes embedded directly within the spatial and representational structure of the work.

Artistic Research and Representation

Throughout the project, artistic practices operate not as illustration, but as methods for inquiry.

Performance allows architectural questions to be investigated through movement, duration and bodily interaction. Prototyping transforms construction into a process of testing and adaptation. Film records occupation, rhythm and movement while simultaneously producing narrative spatial sequences. Collage, relief and tracing paper drawings become tools for working through depth, layering and spatial organisation.

Representation is therefore approached not as the final communication of completed ideas, but as an active site of architectural production.

The exhibition at the Venice Architecture Biennale extends this process further by translating workshop material into a public architectural context. Drawings, films and collective traces remain open to reinterpretation, comparison and public

discussion rather than stabilising into fixed conclusions.

Artistic research emerges here through the interaction between pedagogy, making, representation and experimentation.

Future Openings

The project does not conclude with the exhibition in Venice. Many of its methods, structures and spatial questions remain intentionally unresolved and open to future reinterpretation.

This publication therefore functions simultaneously as documentation, archive and trace. Rather than presenting a closed body of work, it preserves fragments, instructions and working methods capable of being reactivated within future pedagogical and research contexts.

This openness is particularly relevant in relation to Ateljé Y and its broader context of beginning architectural education. The project documents a pedagogical culture grounded in experimentation, collective work, uncertainty and full-scale spatial investigation at a moment when such approaches are becoming increasingly difficult to sustain within institutional frameworks.

What remains are not definitive answers or stable models, but a set of possibilities

through which architecture can continue to be explored across bodies, materials, images, situations and collective practices.

CREDITS

Project

Following the Fish was developed through a series of workshops, performances, prototyping exercises and architectural investigations carried out across Lund, Barcelona and Venice during the Spring Semester 2023.

The project was developed within the framework of a Blended Intensive Programme (BIP) and Collaborative Online International Learning (COIL).

Authors of the Pedagogical Framework

The work presented in this publication was developed within Ateljé Y at the School of Architecture, Lund University.

Jesús Mateo acted as course director and examiner.

Rúni Weihe acted as studio teacher.

The pedagogical structure, workshop methodology and architectural framework presented in this publication were

developed collaboratively by the authors throughout the different phases of the project.

Collaborating Institutions

Lund University, School of Architecture
Universitat Politècnica de Catalunya (UPC)
Politecnico di Milano
University of Southampton

Collaborators and External Partners

The project was developed in dialogue with Daniel Cid Moragas and in collaboration with the Barcelona-based practice Leve, led by Eva Serrats and Francesc Pla, all responsible for the Catalan participation at the Venice Architecture Biennale 2023.

Special acknowledgement is given to Arrels Fundació and the Top Manta association, whose experiences, organisational practices and forms of collective support were fundamental to the development of the project.

Coordination and Administration

Special acknowledgement is also given to Petra Moser-Nørgaard and Sophia Nilsson Dequidt at Lund University for coordinating and facilitating the BIP and COIL framework through which the collaboration was developed.

Venice Architecture Biennale 2023

Material developed through the workshops was presented in the context of the exhibition *Following the Fish; Reparation Atelier* as part of the Catalan participation at the Venice Architecture Biennale from May 20th to November 26th, 2023.

Students Ateljé Y, Spring Semester 2023

Tintin Akne Vieider, Elin Berglund, Vincent During, Märta Ekström, Emelie Elneros, Elsa Fredmark, Leo Kronholm, Ida Lafveskans, Rosalie Ludwigs, Nicole Meijer, Olof Nord, Klara Scheutz, Hilda Stigson, Emmy Tovstedt, Ebba Väliharju, Ellen Westlund, Jonathan Winsth, Alexander Wintoft, Philip Wåxnäs, Klara Bergman, Edvard Björkqvist, Max Carlsson, Hedda Gustavsson, Emil Klaar, Måns Kristoffersson, Alva Lind, Joseph Morad, Isaac Nordén Carlzon, Oskar Nordkvist, Lisa Norin, Emilia Poole, Frida Sandberg, Marcus Ström, Ella Sylvander and Matilda Widén.

Documentation

Images and films included in this publication originate from workshop activities, performances, prototyping processes and exhibition material developed throughout the project.

Students and participants were informed that documentation could be used for pedagogical, research and publication purposes.

This publication preserves fragments of a pedagogical culture grounded in experimentation, collective work and architectural inquiry through action.

Lund / Barcelona / Venice / Lund
2023–2026



FOLLOWING THE FISH

ATELJÉ Y

ETTOR OCH TVÅR BASKRS D

BJUDER IN TILL VERMISAGE

DEN 24 FEBRUARI

KLOCKAN 15.00

UTSTÄLLNINGSHÄLLEN

A-HUSET

SANGRIA OCH FEST

SÄMERTÄ

SNACKS OCH MINGEL OCH MUSIK

MEO SPANSKA UNDERTONER

DRESSCODE: INGEN

KOM DET BLIR KUL

VI LOVAR



VI SOM SÖKAT NER UTSTÄLLNINGSHÄLLEN STÄLLER UT



Alexander



Alva



Ebba



Emma



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Ellen



Elsa



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Emma



Frida



Hilda



Hilda



Ida



Isaac



Jonathan



Joseph



Klara B



Klara S



Leo



Lisa



Marcus



Mathias



Max



Martha



Mats



Mikael



Oluf



Oscar



Philip



Sofia



Tania



Vincent