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Functions of Temporary Pavilions Developed within Academic Design Courses in the Housing Environment

Abstract

Badania analizują rolę funkcji architektonicznej oraz lokalizacji w kształtowaniu pawilonów tymczasowych realizowanych w ramach dydaktyki akademickiej. Przedmiotem badań są obiekty projektowane i wznoszone przez studentów architektury w formule design-build, funkcjonujące jako rzeczywiste interwencje przestrzenne w środowisku zamieszkania. Celem pracy jest wykazanie, że w realizacjach sytuowanych w przestrzeni codziennego użytkowania funkcja oraz miejsce stają się czynnikami nadrzędnymi wobec formy i konstrukcji. Analiza obejmuje sześć realizacji powstałych w Warszawie i Walencji w latach 2022–2025, w tym projekty inicjatywy „Stawiamy...” oraz warsztatów Universitat Politècnica de València, zestawione z doświadczeniami dydaktycznymi ETH Zürich. Wyniki wskazują, że pawilony tymczasowe działające w środowisku zamieszkania redefiniują architekturę jako proces relacyjny rozwijający się poprzez użytkowanie przestrzeni.

Streszczenie

This research analyses the roles of architectural function and location in the design of temporary pavilions built within academic teaching. This study examines structures designed and constructed by architecture students in a design-build format, which function as spatial interventions within the housing environment. The work aims to demonstrate that, in everyday projects, function and place take precedence over form and construction. The analysis covers six projects completed in Warsaw and Valencia between 2022 and 2025, including projects from the “Stawiamy...” initiative and workshops at the Universitat Politècnica de València. It compares them with teaching experiences at ETH Zürich. The results indicate that temporary pavilions operating within a housing environment redefine architecture as a relational process that develops through the use of space.

Keywords: temporary pavilion, design-build, housing environment, architectural function, location, architectural education

Słowa kluczowe: pawilon tymczasowy, design-build, środowisko zamieszkania, funkcja architektoniczna, lokalizacja, edukacja architektoniczna

INTRODUCTION

Contemporary architectural education is undergoing significant change, driven by the need to integrate design knowledge with the experience of real spatial action. The teaching model based solely on conceptual design is increasingly being replaced by experimental approaches in which students participate in the construction of a full-scale building. Temporary pavilions are among the most important tools for this type of education. Their limited permanence enables spatial experimentation while maintaining programme flexibility. Projects situated in housing environments, where architecture is subject to direct user evaluation, take on particular significance. In this study, the temporary pavilion is

understood as a research tool for analysing how architectural function takes shape in relation to a specific place.

1. THEORETICAL CONTEXT

The problem of the relationship between function and form found particularly strong expression in Modernist ideas, which, at the beginning of the 20th century, postulated the rationalisation of architecture and its subordination to actual social and utilitarian needs. Louis Sullivan's motto, “form follows function”, became a fundamental design paradigm, further developed by architects associated with the Bauhaus and the modern movement. Modernism pursued the universalisation of spatial solutions, treating

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architecture as a tool for organising social life and responding to the industrial era's civilizational change. Over time, however, the limitations of this approach became evident, resulting from excessive standardisation and the reduction of cultural meanings, which led to a search for new interpretations of the relationship between function, form, and the experience of place.

The relationship between function and form remains a fundamental issue in architectural theory and a subject of reflection in both Modernist approaches and contemporary theories of space. Christopher Alexander (1979, pp. 55–75) argued that a structure should derive from recurring patterns of social life, which organise the use of space and determine its configuration. In a similar vein, Christian Norberg-Schulz (1980, pp. 5–6) emphasised the significance of place as a fundamental condition for the attribution of meaning to architecture, arguing that architectural form does not exist autonomously but takes shape in relation to cultural, environmental, and existential contexts. The phenomenological approach to space developed by Juhani Pallasmaa (2012, pp. 40–45) shifts the emphasis from structure to the user's experience. In this perspective, architecture is not a static form but a process of inhabitation and perception realised through users' bodies, movements, and everyday practices. Consequently, function ceases to be exclusively a utilitarian programme and becomes a dynamic phenomenon, manifesting over time and co-created through social relations.

Contemporary research on participatory architecture indicates the growing importance of social processes in design and of user co-participation in shaping space (Bishop, 2012, pp. 11–13; Till, 2009, pp. 15–30). Social participation becomes a significant element already at the stage of the structure's formation, leading to a reinterpretation of the classical principle that form follows function. Architecture increasingly assumes the character of a result of relations between form, action, and the human being as a space shaped by social practices, experience, and processes of shared use.

In this context, the narrative methodology developed by Anna Maria Wierzbicka (2013, p. 34) in architectural pedagogy and research acquires particular significance (Wierzbicka, Jagiełło-Kowalczyk and Ławińska et al., 2025, pp. 182–185). This method assumes an understanding of architecture as an interpretative process, in which the project becomes a form of narration about place, its history, its users, and social relations. Narrative serves as a cognitive tool for analysing spatial meanings and modes of experience. At the same time, architectural design constitutes a process of discovering and constructing meanings, in which form results from the interpretation of cultural, social, and spatial contexts. The narrative methodology underscores the importance of both individual and collective experience, leading to reflection on modes of inhabiting space and the relationship between human and place. In this perspective, architecture becomes a medium of communication, and the project, a structure of meanings shaped through dialogue between designers, users, and the environment.

The development of design-build education enabled the verification of these assumptions by constructing a structure as a research element (Frayling, 1993, pp. 1–9; Ockman, 2012, pp. 18–21; Simon, 2012, pp. 276–285). Design and construction no longer function solely as stages of pedagogy, but assume the character of research by design, allowing the observation of relationships between form, function, and use in real spatial conditions. The temporary pavilion, due to its experimental and temporal nature, constitutes, in this approach, a particularly adequate research medium. It enables the analysis of architecture in

real time and the observation of how design narratives transform into actual practices of use.

2. TEMPORARY ARCHITECTURE

Temporary architecture, due to its adaptability and mobility, serves as a medium for experimentation in both urban design and social activation (Till, 2009, p. 16). Its temporality allows designers to respond more flexibly to social and environmental needs. Temporary structures operating within the real urban environment can serve as urban living labs, enabling the iterative testing of architectural and social solutions to address challenges related to urban resilience, sustainable development, and spatial policy (Clossick, Khonsari, and Steven, 2025, pp. 841–861; Robazza et al., 2024, pp. 11–14). The temporality of such structures challenges traditional architectural paradigms rooted in permanence and monumentality, advocating processuality, relationality, and spatial experimentation.

Temporary architecture also models social relations in space, enabling the programming of interactions between users and the observation of spatial use patterns. Such experiments remain closely aligned with contemporary urban practices, such as *tactical urbanism* and urban activism (Lydon and Garcia, 2015, pp. 53–79; Kronenburg, 1998, pp. 120–132). Paradoxically, it is precisely the impermanence of these structures that allows them to respond effectively to urgent social and environmental problems, while simultaneously generating knowledge about patterns of spatial use and social relations.

Despite extensive theoretical reflection on the relationship between form and function, articulated in the modernist period and subsequently reinterpreted in phenomenological and participatory theories, contemporary literature primarily focuses on the conceptual and methodological levels. Relatively few studies undertake empirical analysis of built structures erected as part of an academic course that function in users' everyday environments. Similarly, the concept of research by design, developed in architectural research, remains largely focused on the design process as a cognitive tool, while less frequently encompassing the long-term observation of the functioning of built structures and their actual social and spatial impact. Existing studies on learning-by-doing education primarily emphasise the pedagogical dimension of the design-build process, highlighting the importance of engagement with materials in architectural education (Sara, 2011, p. 22). Simultaneously, a limited number of studies analyse these projects as research tools that enable a systematic understanding of the relationships among architectural form, design narrative, and users' real practices over time.

Consequently, a clear research gap emerges: the insufficient recognition of temporary pavilions built as part of an academic course as research tools that enable empirical analysis. In particular, knowledge remains limited regarding how design narratives formulated within the pedagogical process materialise in built structures and how these structures function over time, undergoing constant reinterpretation by users and the contexts in which they exist. Therefore, the pavilion remains insufficiently examined as a research medium. The proposed research situates itself within this gap, treating the pavilion not only as a result of the pedagogical process but also as an experimental research tool that enables the analysis of architecture as a process unfolding over time and constituted by users.

AIM OF THE STUDY AND RESEARCH QUESTIONS

Despite the growing number of studies addressing the relationships among function and form, participatory architecture, and

research-by-design methodologies, a clear research gap persists in the analysis of real, built architectural interventions developed within academic pedagogy and operating in housing environments. Existing studies primarily focus on conceptual projects or educational processes, while systematic investigation of the functioning of completed structures over time and their influence on users' everyday practices is less common. In particular, the potential of temporary pavilions as research tools for observing the dynamic relationships between architectural form, function, and modes of inhabiting space remains underexplored.

The present research seeks to address this gap by analysing temporary pavilions built within academic design courses, not merely as pedagogical outcomes but as experimental spatial structures operating in real social contexts. A narrative methodology frames architecture as a process through which meanings, functions, and forms evolve in direct relation to place and its users.

The study aims to determine the roles of function and location in shaping temporary pavilions in Warsaw and Valencia, built within housing environments. Furthermore, the study examines how the structure's temporality and programmatic flexibility respond to local environmental and social needs. The main research question is: in design-build projects, does the function that develops within a specific place assume a dominant role relative to formal composition?

MATERIALS AND METHODS

The research employs a literature review, a narrative method, an analysis of design documentation, and case studies of built temporary pavilions. The narrative approach enables an analysis of relationships between the project, place, and user experience. The analysed projects correspond to three educational models in relation to the functions of the structures:

- The "Stawiamy..." initiative implemented at the Faculty of Architecture of the Warsaw University of Technology,
- design workshops at the Universitat Politècnica de València, conducted by Begoña Serrano Lanzarote,
- design-build studios led by Tom Emerson at ETH Zürich.

In all cases, the pavilion serves as a communal space that evolves through use.

SCOPE OF THE RESEARCH

The research encompasses six temporary pavilions built between 2022 and 2025 in Warsaw and Valencia. Students developed all structures to a 1:1 scale and situated them within spaces frequently used by residents.

The research focuses on two principal variables:

1. function, understood as the actual manner in which users occupy and engage with space;
2. location, understood as the set of social and spatial conditions that shape and guide design decisions.

Form and structure were analysed as consequences of these relationships. A comparative analysis of the completed buildings was conducted by function.

The pavilions were treated as narrative structures of place. The locations in Warsaw and Valencia were analysed from a narrative perspective.

The narrative method interprets architecture as a process of meaning, in which a building functions not only as a spatial form but also as a vehicle for experiences, relationships, and the memory of a place. The architectural analysis is conducted by identifying the significant elements that shape the project's identity: the time of construction, its designers, location, purpose, and narrative – understood as the meaning of its existence and

the way architecture impacts the user.

In temporary architecture, a change of location takes on particular significance, leading to a transformation of function and a re-interpretation of meaning. The pavilion ceases to be a one-off structure – it becomes an open structure, developing its history across successive spatial and social contexts. At the same time, the mobility and potential repeatability of such projects raise new research questions about their production processes, particularly regarding the role of prefabrication and the standardisation of architectural elements.

Standardisation introduces formal frameworks and design norms into architectural solutions. Designers apply it in the development of the built environment not only to unify construction methods and create ordered patterns, but also to shape conditions of inhabitation in cities and to respond to social needs. It reduces the number of solutions and limits diversity while optimising construction processes and lowering construction costs (Orchowska, 2019). This factor assumes particular significance in the construction of support pavilions, where designers implement typologically programmed solutions using timber prefabrication, thereby improving both the time and material efficiency of the structures.

I. PAVILIONS IN WARSAW

Freedom Pavilion (2023)

Students designed and built the Freedom Pavilion in 2023 at the Faculty of Architecture of the Warsaw University of Technology as part of the "Stawiamy..." initiative led by Anna Maria Wierzbicka. Students from the A3 specialisation – Architecture, Technology, and Structure – participated in the educational process, combining design with the exploration of spatial meanings.

The pavilion's first location within the academic environment framed it as an educational experiment. The design created a place for meetings, discussions, and reflection on the concept of freedom, understood both as a social value and as a condition for architectural creativity. Students and faculty used the pavilion for events, workshops, and activities, fostering a sense of community among students.

The pavilion's narrative emphasised openness and process. The structure did not function as a closed architectural form; it served as a material record of collaborative activity, deriving its meaning primarily from social interactions and signalling potential for future transformations.

Future Pavilion (2024)

The Future Pavilion was completed in 2024 as an extension of an earlier project. The project was developed under the supervision of Professor Anna Maria Wierzbicka with the participation of students from the A3 specialisation, underscoring the continuity of the teaching and research process.

III. 1. Freedom Pavilion in Royal Łazienki Museum, author: Krzysztof Koszewski





III. 2. Future Pavilion in Royal Łazienki Museum, author: Artur Brzozowski

The pavilion's first location was Łazienki Park in Warsaw – a space of great historical and symbolic significance. In this context, the structure ceased to serve an academic function solely and became an element of the public cultural space. Its purpose was to initiate reflection on the future, understood as responsibility for the environment, the community, and social relations. The second location, associated with the pavilion's relocation to the "Dom Chleba" community centre, introduced a fundamental shift in narrative. The structure was adapted to the actual needs of its users, becoming a space for gathering and support. The narrative of the future transformed into one of solidarity and care, demonstrating the ability of temporary architecture to redefine meanings through a change of location.

Community Pavilion (2025)

The Community Pavilion, completed in 2025, represented the third stage of the "Stawiamy_" initiative and coincided with the international conference Architecture of Challenges: New European Bauhaus – Building Community. Students of the A3 specialisation designed and built the pavilion under the guidance of Anna Maria Wierzbicka.

Locating the pavilion within a scientific and public event transformed it into a space fostering integration among academic, design, and social communities. The design facilitated dialogue and shared experience of space.

The pavilion's narrative focused on community as a process emerging through presence and participation. The structure hosted events and social interactions, in which architecture served as a tool for building social bonds.

II. Pavilions in Valencia

The section on the pavilions built in Valencia was developed using a similar methodological framework, which includes an analysis of the date of construction, the architects, the location, the

III. 4. First Pavilion, source: Romero Clausell J., Rubio Garrido A., Serrano Lanzarote B., Villanova Civera I., (2023) La madera en la arquitectura de emergencia habitacional



III. 3. Community Pavilion in Royal Łazienki Museum, author: Artur Brzozowski

planned for Bata, Equatorial Guinea, where the team researched social, urban, economic, and technical conditions. The design addressed housing shortages following an explosion that destroyed 700 buildings. Students prioritised local conditions, building traditions, materials, and architectural typology. The project enabled residents to self-construct repeatable pavilions using a modular system for quick, easy assembly, minimising construction waste. The design combined practical housing solutions with long-term social impact, fostering security, dignity, and continuity of local lifestyles.

Students partially prefabricated the prototype at the Universitat Politècnica de València campus, producing three structural frames. Nineteen students participated, incorporating insights from the Bata site. Later, teams relocated pavilion components to the Barrio Cementerio district in Alicante, constructing the pavilion with nine tutors, four residents, and five volunteers. Students tested the structure's multifunctionality and capacity to accommodate multiple uses. Ultimately, the pavilion formed part of a recreational urban space.

Second Pavilion (2024)

The second pavilion builds upon the first Edition through four phases: field research, pavilion design, prototype construction in Valencia, and construction in Equatorial Guinea. Workshops apply a learning-by-doing approach within a specific environmental context, fostering social relations and cultivating an international community.

Students and faculty developed the project at the experimental campus in Valencia before implementing it in Bata, Equatorial Guinea. Alicante hosted a social pavilion, while Bata housed the pavilion near the Faculty of Architecture and Engineering. Researchers studied the context and adapted the pavilion's

III. 5. Second Pavilion, source: Rubio Garrido A., Romero Clausell J., Serrano Lanzarote B., Villanova Civera I., (2024) Prototipo de madera para emergencias habitacionales. II Taller Design & Build





III. 6, Third Pavilion, source: Rubio Garrido A., Romero Clausell J., Serrano Lanzarote B., Villanova Civera I., (2025) Prototipo de pabellón de madera. III Taller Design & Build

functional-spatial potential to local conditions. The pavilion supported educational activities and student training. The project emphasised social engagement: addressing long-term needs of vulnerable populations and fostering collaboration between universities in Valencia and Guinea, promoting dialogue, shared values, and mutual respect.

Third Pavilion (2025)

The third Edition of MADERAMEN Design and Build workshops responded to the need for lightweight, portable pavilions in regions affected by environmental crises, particularly intense, destructive rainfall. The workshops involved UPV professors, 24 students from the Universitat Politècnica de València, two technical staff, and representatives from the National University of Guinea, the Faculty of Architecture of the Warsaw University of Technology, and the Nagoya Institute of Technology in Japan.

The pavilion's construction at the Universitat Politècnica de València campus's experimental site focused on innovative timber construction, ecological transformation, modularity, and practical architectural solutions that adapt to variable locations. The design aimed to produce solutions suitable for diverse social and climatic contexts.

MATERIAL AND CONSTRUCTION STRATEGY

Students used timber for all pavilions in Valencia and Warsaw due to its physical properties, mechanical strength, elasticity, and aesthetic versatility, which allowed integration into different spatial and geographic contexts. Timber's ease of processing facilitated student work, enabled prefabrication of structural elements, and supported the use of repeatable forms in urban environments.

COMPARATIVE ANALYSIS OF THE PAVILIONS

Comparing the Warsaw and Valencia pavilions highlights temporary architecture as a narrative process that evolves over time and across space. The Warsaw pavilions demonstrate ideological continuity – each pavilion forms a sequence of meanings that moves from freedom, through reflection on the future, to the experience of community. Relocating the structures does not diminish their identity; instead, it extends it through new social interactions and new modes of use.

A key difference emerges in the methods used to build

architecture. Warsaw pavilions arise from workshops and educational activities, with most construction occurring on-site. The building process becomes part of the narrative, creating a shared experience of collaboration and learning through practice.

In Valencia, construction emphasises standardisation and prefabrication of structural elements. Teams prepare components in advance and deliver them as ready-to-assemble modules, reducing construction time and increasing control over technical quality. In this context, the architectural narrative shifts from the act of building to the processes of assembly and adaptation.

Prefabrication and standardisation also emerge as central research issues in temporary architecture. They demonstrate the potential to treat pavilions not as one-off structures but as systems capable of repetition, transformation, and scaling. Designers can adapt these structures to different social and urban contexts while preserving their ideological identity and allowing for formal variation.

The combined experiences from Warsaw and Valencia suggest a direction for pavilion architecture as flexible, mobile, and reproducible. Through prefabrication and standardisation, temporary architecture operates both as a spatial event and as a model that designers can implement across multiple locations and scales.

EUROPEAN EDUCATIONAL MODELS

The analysed pavilions operate within four distinct educational models, in which the pavilion serves both as a teaching tool and a functional spatial structure with a defined social role.

The **first model** represents the “Stawiamy...” initiative led by Professor Anna Maria Wierzbicka at the Faculty of Architecture, Warsaw University of Technology. This model integrates the design process with its implementation in real social and spatial contexts. The programme runs in cycles, with three editions completed and another underway. It treats architecture as a research process in which design, construction, and use form inseparable stages for shaping and verifying spatial solutions. Each Edition addresses a thematic focus linked to current social, environmental, or cultural issues, providing the basis for design reflection (Wierzbicka, 2024, p. 185).

The teaching process, based on the learning-by-doing methodology, involves analysing the site context, developing an architectural concept, developing structural and material solutions, and finally constructing a full-scale pavilion. The programme extends students' responsibilities beyond design and construction, engaging them in organisational and financial matters and in establishing cooperation with external entities related to the pavilion's construction (Wierzbicka, 2024, p. 195). Students participate in promoting the project, coordinating material deliveries, and collaborating with investors and donors. Integrating these activities into the educational process allows students to understand architecture as a complex process influenced by design, economic, organisational, and social factors. As a result, students are exposed to a pavilion's entire lifecycle, including its conception, construction, use at its original site, and eventual relocation and adaptation to a new social-spatial context.

Warsaw pavilions were initially situated in one of the city's most important historical and cultural complexes, Łazienki Park. Łazienki Park constitutes a space of exceptional cultural value, combining museum, educational, and recreational functions. Consequently, their usage structure is characterised by a predominance of temporary users – visitors, event participants, and institution guests – with limited local community engagement. This social context gives the pavilions a specific character: they

act as temporary interventions in a space with a deeply rooted cultural identity, introducing contemporary architectural forms in dialogue with the historic environment and a diverse user base. Because of their design, the pavilions can be disassembled and reused. The approach assumes these buildings' continued use in new social and spatial contexts rather than treating them as one-time installations. Since the future relocation sites remain unknown during the design phase, the projects must remain flexible to adapt to new locations and user needs. For example, the first pavilion, relocated to the Warsaw Vistula boulevards, has taken on new meanings and functions within a heavily used recreational space. The second pavilion was moved to the Dom Matki Bożej Serdecznej and now serves as a social- and care-focused institution, supporting daily activities and creating spaces for meetings and community interaction (Wierzbicka, 2025, p. 319). This relocation extends the pavilions' influence beyond their original park settings, enabling the study of how the same architectural structure adapts to new conditions and how its function and meaning evolve in response to location and community. The pavilions serve as processual structures in this way, with lifecycles that include design, construction, adaptation, and reinterpretation in various situations.

The second educational model comprises construction workshops organised by the MADERAMEN chair and led by Begoña Serrano Lanzarote at Universitat Politècnica de València, in collaboration with local authorities. The workshops operate in two contexts: on the university campus, where pavilions serve as prototypes addressing environmental, social, and technological challenges, and in crisis-affected regions (Rubio Garrido et al., 2024, p. 7).

MADERAMEN promotes the use of timber in architecture and develops innovative, sustainable construction solutions through research, teaching, and industry collaboration (calab.es, 2026). This model emphasises respect for local conditions, including traditional construction methods, available materials, and regional architectural typologies. Prefabrication and standardisation of structural elements enable easy assembly, disassembly, and replication (Romero Clausell et al., 2023, p. 9). As Orchowska (2020, p. 79) notes, modern construction emphasises the quality and durability of prefabricated elements, reflecting both the industrialisation of construction processes and the production of diverse, high-quality components.

The first two workshops (2022–2023) addressed international contexts. In collaboration with the Universidad Nacional de Guinea Ecuatorial, participants conducted field research examining local building practices, materials, climate, lifestyle, cultural identity, and available resources. This research informed the design process and shaped the pavilion's final form, which the team developed and implemented in Equatorial Guinea as adaptable prototypes for future use. The pavilion prototype, relocated to Alicante, became a socially oriented structure that tested both its technical and functional adaptability (Rubio Garrido et al., 2024, p. 140).

The 2024 edition shifted the focus to local issues in Valencia in response to excessive rainfall and flooding. Students aimed to design prototypes using local timber construction methods, emphasising sustainability and adaptability across different locations. Prefabricated timber components, manufactured off-site, shortened construction time and enabled workshops to test relocation, reuse, and assembly procedures (Rubio Garrido et al., 2025, p. 11). Workshops aim to address contemporary research or environmental challenges, aligning with the principles of humanitarian architecture. This architecture creates spaces for displaced

individuals or populations affected by conflict, disasters, social exclusion, or financial hardship (Ban et al., 2022, p. 28). Unlike other pavilions, Valencian prototypes operate in a relatively stable environment, primarily serving experimental and research purposes. Their temporary nature enables iterative testing, evaluation, and potential reproduction, making them an academic tool for studying innovation, context, and user interaction.

The third model comprises design-build studios led by Tom Emerson at ETH Zürich. As with the previous models, these studios operate through learning by doing, integrating design and construction into a continuous educational process. Students participate in all stages of each project, from context analysis to full-scale construction, engaging directly with materials and building processes. The collective approach emphasises teamwork, with students responsible for specific project and construction tasks, shifting the focus from individual authorship to shared creation. Projects include small public structures – pavilions, landscape installations, or infrastructure elements in open spaces – often built in direct contact with the site. Their function is closely tied to location, user behaviour, and landscape use, as seen in projects such as Room for Archaeologists and Kids in Pachacámac, Lima, created in collaboration with local universities and specialists (Emerson, 2018). Another example, 96 Hands, involved students building a structure from recycled and irregular materials. The project emphasised collective work, planning, and coordination, making construction itself a pedagogical tool (Emerson, 2018). In these cases, the pavilion functions beyond a classroom exercise, becoming part of social infrastructure and mediating interactions among academic communities, local experts, and users.

The fourth model, Mood for Wood, operates in Poznań as an independent international workshop for Central European students. Unlike the previous models, this initiative is not directly part of any university's curriculum. The workshops are an independent educational initiative organised by institutions and organisations associated with the architectural community, including SARP in Poznań and the Punkt Wspólny association.

The project is carried out in collaboration with numerous institutional and academic partners. In each edition, the workshops are led by invited architects and designers from Poland, the Czech Republic, Slovakia, Hungary, and Germany. During the programme, which lasts several days, participants work in teams under the guidance of tutors and carpenters to design and independently construct small-scale wooden elements for selected locations in the city, such as spatial installations. As a result, the projects directly improve the quality of public spaces and catalyse new activities in the city.

The participatory nature of the design process is an essential element of the workshop. Student teams work on a specific location, meeting with its users and analysing the local community's needs. Projects are developed through ongoing dialogue with residents and must be approved by them before implementation begins. Participants also prepare cost estimates and order materials. This allows them to follow the entire design process, from concept to completion.

The workshop thus serves a dual purpose: an educational one, developing students' design and implementation skills, and a social one, supporting grassroots initiatives in the urban space.

An analysis of the educational models presented: the "Stawia-my..." initiative led by Professor Anna Maria Wierzbicka, at the Faculty of Architecture of the Warsaw University of Technology; the activity of the MADERAMEN Chair at the Universitat

Politécnica de València; the design and construction studies led by Tom Emerson at ETH Zurich, and the international Mood for Wood workshop, highlights the diversity of approaches to the process of designing and constructing pavilions in the context of architectural education. Individual models differ in the degree of student involvement in decision-making, the role of prefabrication and construction technology, and the extent of collaboration with external institutions and the local community. In the case of the Warsaw initiative, a key factor is the high degree of student self-organisation and their direct responsibility for the implementation process, including sourcing materials and external funding. In the Valencia model, greater emphasis is placed on the standardisation and prefabrication of structural elements. At the same time, the programme at ETH Zurich focuses on structural experimentation and the role of teamwork within an extensive design and research process.

Ultimately, the Mood for Wood workshop serves as an independent educational platform, combining the design process with the construction of structures in urban space, often in dialogue with future users. An analysis of the educational models presented: the "Stawiamy_" initiative led by Professor Anna Maria Wierzbicka at the Faculty of Architecture of the Warsaw University of Technology; the activities of the MADERAMEN Chair at the Universitat Politècnica de València; the design and construction studies led by Tom Emerson at ETH Zurich, and the international Mood for Wood workshops, highlights the diversity of approaches to the process of designing and constructing pavilions in the context of architectural education. Individual models differ in the degree of student involvement in decision-making, the role of prefabrication and construction technology, and the extent of collaboration with external institutions and the local community. In the case of the Warsaw initiative, a key factor is the high degree of student self-organisation and their direct responsibility for the implementation process, including sourcing materials and external funding. In the Valencia model, greater emphasis is placed on the standardisation and prefabrication of structural elements. At the same time, the program at ETH Zurich focuses on structural experimentation and the role of teamwork within an extensive design-research process. Ultimately, the Mood for Wood workshop functions as an independent educational platform, combining design with building in urban space, often in dialogue with future users (Clossick, Khonsari and Steven, 2025, p. 842; Steen and van Bueren, 2017, p. 11).

Despite differences across the cases analysed, the pavilions being built serve a similar functional and social role. They are small, temporary, open-concept architectural structures intended for shared use by a specific community. The pavilions serve as venues for gatherings, relaxation, cultural events, or educational activities. Their users' practices largely shape their ultimate function. In this sense, they can be interpreted as communal spaces whose significance evolves through daily use, adaptations, and the community's changing needs. These projects thus confirm that a pavilion – regardless of the educational model adopted – can serve as a tool for supporting social integration and experimentation with various forms of spatial use.

FINDINGS

Our analysis of six temporary pavilions built in Warsaw and Valencia between 2022 and 2025 shows that their locations within housing environments significantly shape architecture and redefine the relationship between function and form. Unlike traditional design models, in which function is predetermined

at the conceptual stage, the pavilions' functions emerge and evolve during actual use. The pavilions do not have a fixed programme; instead, they adapt to users' changing needs and the site's context.

Key phenomena identified during the study include:

1. **Subordination of form to social needs** – spatial solutions result from real usage patterns rather than autonomous formal assumptions.
2. **Adaptability and flexibility of structures** – pavilions demonstrate the ability to change function depending on location and the character of the user community. Standardisation and modularity are used in design to facilitate assembly, relocation, and adaptation of the structure.
3. **Co-creation of function by users** – the use of space is shaped by social practices rather than solely by design intentions.
4. **Integration of design and construction processes** – the design-build model fosters solutions that respond to actual spatial and social conditions.
5. **Importance of accessibility** – in the studied cases, attention to the needs of diverse user groups, including people with disabilities, influenced spatial organisation and circulation.
6. The results indicate that temporary pavilions operating within housing environments function as dynamic structures, with their function not a fixed attribute but a process that develops over time. Their adaptability and responsiveness to user practices and local context position them as living, evolving architectural instruments, rather than static, one-off installations.
7. These findings support the notion of temporary pavilions as **experimental, socially embedded architecture**, capable of mediating interactions among design, use, and place while offering insights into flexible, context-responsive urban interventions.

DISCUSSION

The research findings confirm that temporary architecture implemented through the design-build approach reveals the processual and relational character of context. In the analysed cases, the project does not conclude with the structure's completion; instead, it undergoes ongoing transformations through use. The pavilion functions as an open system, responding to changing social conditions, spatial configurations, and user needs. Consequently, location ceases to serve merely as a design pretext and becomes an active factor in shaping the architecture itself.

These results align with phenomenological perspectives on human habitation ("bauen, wohnen, denken") (Heidegger, 1951, pp. 143–161) and participatory approaches in architecture (Till, 2009, pp. 15–20), in which architecture is understood as experience and process rather than solely as material form. In this context, function does not equate to a fixed programme; it emerges from the relationships between space, users, and the social context. An important insight is the role of **relocation**: moving pavilions transforms their meaning and usage, highlighting their **formal universality and functional flexibility**. The pavilion thus operates as a **carrier of potential function** that activates in response to the site and community.

Comparing the Warsaw and Valencia models reveals two distinct approaches to construction:

1. **Workshop-based model** – emphasises on-site building and learning through hands-on experience.
2. **Prefabrication-based model** – relies on modular components and assembly processes.

Despite their methodological differences, both approaches achieve similar functional outcomes. This finding indicates that **the critical factor is not the construction technology but the pavilion's relationship with its users and the social context**. Architecture, therefore, shifts from designing static structures to **designing spatial situations**, in which meaning and function evolve. In this sense, temporary pavilions act as **adaptive instruments for social interaction and spatial experimentation**, mediating between users, context, and architectural form while maintaining the capacity for transformation and redefinition.

CONCLUSIONS

The research presented found that function and location are key, interdependent factors shaping the architecture of temporary pavilions, influencing their form, modes of use, and social significance. The projects analysed demonstrate that, when situated within housing environments, architecture is subject to direct user verification, and the pavilion's function is not fully determined at the design stage but unfolds over time through social practices, everyday use, and interactions. Consequently, the form–function relationship is redefined: architectural form ceases to be an autonomous outcome of compositional design and becomes the result of dynamic processes of adaptation and appropriation. In contrast, function assumes a processual character, co-created by the user community.

The findings also indicate that **changes in pavilion location play a decisive role in transforming the pavilion's function and interpreting its meaning**. Pavilions demonstrate both **formal universality and functional flexibility**, functioning as open structures adaptable to diverse social and spatial contexts. The application of a narrative methodology (Wierzbicka, 2013) further enables an understanding of pavilions as narrative structures of place, whose significance evolves through interactions with context and users, including relocation and functional transformation. In this perspective, temporary architecture emerges not

solely as a material form but as a **medium of experience and social communication**.

Pavilions built in the design–build format serve as research tools, enabling the study of architecture through action (research by design). The integration of design, construction, and use in real-world conditions allows the observation of architecture as a relational process that unfolds over time and is shaped by both users and contextual conditions.

The design–build model integrates education, research, and social practice, enabling students to participate in the full life cycle of a pavilion – from site analysis, through design and construction, to use and adaptation. In this way, the educational process becomes a spatial experiment and a knowledge-generating tool, enabling students to experience the interdependence of social, economic, and environmental factors within architectural practice.

Analysis of successive pavilion editions in Warsaw and Valencia underscores the processual nature of educational and research activities, in which experiences from previous projects are accumulated and further developed. Pavilions function as components of a long-term research programme, enabling the refinement of design methods, the deepening of relationships with users and the context, and the development of student competencies.

The findings point to the emergence of a **new European model of architectural education**, responsive to contemporary social and environmental challenges. This model, aligned with the principles of the **New European Bauhaus**, integrates aesthetic, social, and ecological values, treating architecture as a **tool for community-building, dialogue, and responsibility toward the housing environment**. In this framework, temporary pavilions function not only as structures but also as **educational, experimental, and socially engaged media**.

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PARTICIPANTS OF THE "STAWIAMY_" INITIATIVE:

FIRST EDITION

Under the supervision of Anna Maria Wierzbicka, the design work was carried out in cooperation with architects: Kinga-Zinowiec-Cieplik, Maciej Kaufman, Szymon Kalata, Ewelina Gawell, Mariusz Wrona, Paweł Trębacz, and a team of second-semester Master's students of the 2021/22 academic year: Jasmina Aboulker, Weronika Adach, Natalia Andrzejak, Małgorzata Bonowicz, Kamila Chodoła, Roxana Dziurawic, Julia Jędras, Joanna Kasica, Anna Kieloch, Bartosz Ligwiński, Julia Lipińska, Maciej Makuszewski, Nelli Markhai, Marta Miszczak, Maria Mitrzak, Natalia Okruszek, Karolina Padło, Szymon Pawelczuk, Aleksandra Snopkowska, Natalia Trzaskowska, Maria Wito.

Sponsors: Main sponsor: Flora Development – Dominik Różański, Maciej Sobieski. Hilti Polska, Ramirent Polska, Schröder Polska, Urban Jungle, Warbud S.A., Szkoła Roślin Ozdobnych Żabieniec, Fundacja Deloitte.

Patronage: University of Warsaw, New European Bauhaus.

SECOND EDITION

Under the supervision of Anna Maria Wierzbicka, the design work was carried out in cooperation with architects: Maciej Kaufman, Szymon Kalata, Kinga-Zinowiec-Cieplik, Ewelina Gawell, Mariusz Wrona, Paweł Trębacz, and a team of second-semester Master's students of the 2022/23 academic year: Alicja Bakalarska, Paulina Cieśla, Stanisław Dawidziuk, Maria Hofman, Zofia Jemioło, Anita Karczmarczyk, Konrad Kmiecik, Michał Komorowski, Patrycja Kuczyńska, Maria Kuryłowicz, Natalia Małolepsza, Zofia Pabiańczyk, Szymon Panek, Przemysław Sasin, Grzegorz Staroń, Julia Stepanow, Mikołaj Szafrński, Michał Szczepanek, Grzegorz Środa, Bartłomiej Urbanowski, Natalia Wnukowska, Katarzyna Wroczek, Marta Zawadka.

Sponsors: Main sponsor: Flora Development – Dominik Różański, Maciej Sobieski. Hilti Polska, Ramirent Polska, Schröder Polska, Urban Jungle, Fundacja Deloitte, HOWSMART sp. z o.o., Abies Kuczyńscy.

Patronage: Faculty of Architecture PW, Faculty of Geodesy and Cartography PW, University of Warsaw, Łukasiewicz Institute, New European Bauhaus.

THIRD EDITION

Under the supervision of Anna Maria Wierzbicka, and design work was carried out in cooperation with architects: Maciej Kaufman, Szymon Kalata, Kinga-Zinowiec-Cieplik, Mariusz Wrona, Paweł Trębacz, Magdalena Duda, Renata Jóźwik, and a team of second-semester Master's students of the 2023/24 academic year: Bielan Anastasiia, Zofia Całka, Danilczuk Łukasz, Fedorchuk Kseniia, Gancarczyk Zofia, Janowski Aleksander, Kasowski Szymon, Kochanowska Klaudia, Koperska Julia, Kordalska Maja, Krawiecka Barbara, Kucharczyk Szymon, Lechowska Hanna, Maniak Ewa, Marczak Piotr, Oberzig Maciej, Olko Maria, Robak Mateusz, Rorat Karolina, Szewczak Gabriela, Szewczyk Natalia, Sikora Katarzyna, Smolińska Magdalena, Sulecka Aleksandra, Świstuniuk Julia, Wiązowski Jakub, Wolska Maria, Zagajewski Dominik, Ziolo Alicja, Zwierzchowski Jan, Zwijacz Zofia.

Sponsors: Main sponsor: Flora Development – Dominik Różański, Maciej Sobieski, Royal Baths Museum. Hilti Polska, Ramirent Polska, Schröder Polska, Urban Jungle, Grochowski Construction.

Patronage: Faculty of Architecture PW, Faculty of Geodesy and Cartography PW, New European Bauhaus, Polish Presidency of the Council of the EU in 2025.

PARTICIPANTS IN MADERAMEN CHAIR WORKSHOPS:

FIRST D&B WORKSHOP

Driven by the Maderamen Chair, thanks to the support of the Universitat Politècnica de València and the Generalitat Valenciana, with the collaboration of the Okambuwa bioconstruction cooperative, NGO Arquitectura sin Fronteras España y Quatorze and the Agencia Española de Cooperación Interancional para el Desarrollo. The workshop was tutored by Diego Albizu Izudiaga (okambuwa.coop), Gonzalo Pérez Pérez (okambuwa.coop), Joan Romero Rausell (UPV), Begoña Serrano Lanzarote (UPV) and Isaac Villanova Civera (UPV). The following students participated: Álvaro Caballero Navarrete, Cristina Calatayud Aristoy, Jorge Civera Beltrán, Julia Cordero Pedrero, Jorge Díez Estellés, Héctor García Carda, Tássia Moraes Sant'Anna, Enrique Navarro Morcillo, Inés Palau Folch, Paloma Pallarés Marco, Celia Plana Benavent, Teresa Planelles Ferrer, William Siñani Quispe, Thomas Stainsby, Clara Torregrosa Gomis, Marcos Vives Pividal, Yosra Ziyadi Tamouh, Kimberley Lizeth Tirira Carlosama and Elisa Rodríguez y Santisteban.

SECOND D&B WORKSHOP

Driven by the Maderamen Chair, thanks to the support of the Universitat Politècnica de València and the Generalitat Valenciana, with the collaboration of the Okambuwa bioconstruction cooperative, NGO Arquitectura sin Fronteras España, Quatorze and REMAR, and the Agencia Española de Cooperación Interancional para el Desarrollo (especially, the Centro Cultural de España in Bata). The workshop was tutored in Valencia by Diego Albizu Izudiaga (okambuwa.coop), Gonzalo Pérez Pérez (okambuwa.coop), Joan Romero Rausell (UPV), Alberto Rubio Garrido (UPV), Begoña Serrano Lanzarote (UPV) and Isaac Villanova Civera (UPV), with the participation of the following Universidad Nacional de Guinea Ecuatorial professors: Custodio Vicente Mba Nguema, Miguel Ángel Mba Nguema Monsuy, Francisco Nguema Mañe Mangué and Pablo Ntutumu Bakale. The following students participated: Ricardo Abellán Castillo, Miguel Ángel Álvarez Armengol, Marta Bautista Useros, Álvaro Caballero Navarrete, Daniel Calle Briega, Mayra Camila Coronel Pihuala, Angélica De La Fuente Chico, Alejandro Girbes Borrás, Alejandro Hinojosa Ruiz, Sergi Lázaro Tellols, Briyitte López Cubillos, Luis Fernando Martín Pérez, Cristina Melero González-Barandiarán, Tássia Moraes Sant'Anna, Enrique Navarro Morcillo, Roberto Julio Perez Moreno, José Miguel Romero López, Thomas Stainsby, Raquel Torroglosa Marín, Marcos Vives Pividal and Sofia Anastasia Veiga Garbarino. The workshop was tutored in Bata (Guinea Ecuatorial) by Diego Albizu Izudiaga (okambuwa.coop), Miguel Ángel Mba Nguema Monsuy (UNGE), Consolación Natividad Bindang Mba Mikue (UNGE), Juan Nsé Imendji (UNGE), Pablo Ntutumu Bakale (UNGE), Joan Romero Rausell (UPV), Alberto Rubio Garrido (UPV), Carla Sentieri Omarrementería (UPV), Begoña Serrano Lanzarote (UPV) and Isaac Villanova Civera (UPV). The following students participated: Ricardo Abellán Castillo, Mirabel Ayigono Mpanga Bokie, Justo Andrés Bakale Nvo Fuembeng, Álvaro Caballero Navarrete, Daniel Calle Briega, Mayra Coronel Pihuala, Alejo Eloka Elonga, Eusebio Esono Esono Nhang, Alejandro Girbes Borrás, Luis Fernando Martín Pérez, José Juan Mbá Eyí Nguema, Fanuel Mba Nfa Biye, María Cristina Melero González-Barandiarán, Pedro Meye Ntugu Mifumu, Soledad Molende Manga, Tássia Moraes Sant'Anna, José Enrique Navarro Morcillo, Pablo Nsobeya Nguema Esidang, Esperanza Pilar Obono Nkulu Mangué, Ana Belén Okogo Biyogo Obono, Federico Ona Ona Nchama, Agustín Ondo Oke Asangono, Alejandro Ondo Ondo, Adelaida Onguene Moro

Nzene, Benoni Rien Angri, José Miguel Romero López, Mariona Andrea Serrano Iborra, Ana Tiatilde Angue Esono Afang, Sofía Anastasia Veiga Garbarino, Marcos Vives Pividal.

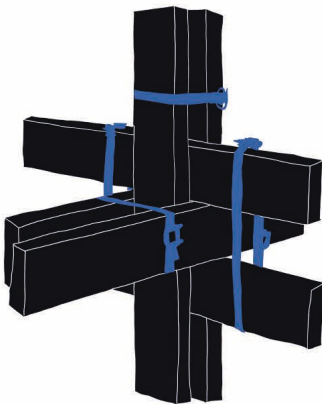
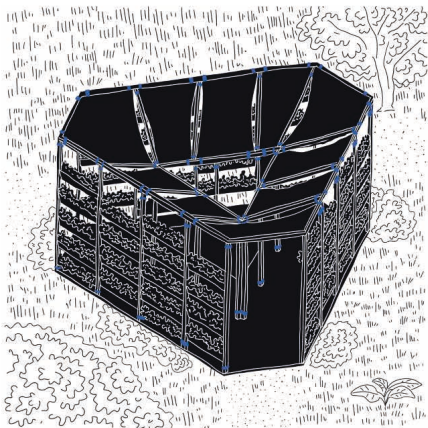
THIRD D&B WORKSHOP

Driven by the Maderamen Chair, thanks to the support of the Universitat Politècnica de València and the Generalitat Valenciana, with the collaboration of the Okambuva bioconstruction cooperative and the participation of Universidad Nacional de Guinea Ecuatorial, Warsaw University of Technology (Poland) and Nagoya Institute of Technology (Japan). The workshop was tutored in Valencia by Diego Albizu Izudiaga (okambuva.coop), Gonzalo Pérez Pérez (okambuva.coop), Joan Romero Rausell (UPV), Alberto

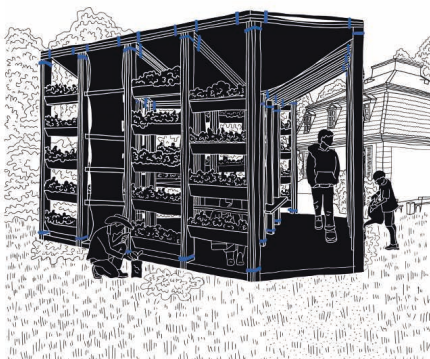
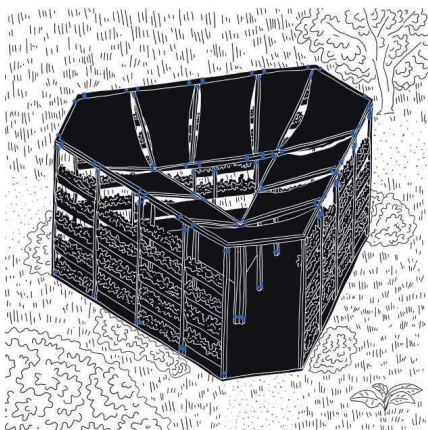
Rubio Garrido (UPV), Begoña Serrano Lanzarote (UPV) and Isaac Villanova Civera (UPV). The following students participated: from UPV, Marta Alba Simó, María José Alfaro Campillo, Ana Aliaga Hilario, Alba Arenos Barranchina, Jonatan Aziel Barrientos Guevara, Guillermo Campos Domínguez, Núria Cervera Ferrer, Camila Cuadrado Bareaud, Víctor Grau Mira, Carles Juraco Frías, Cristina López Ortuño, Enrique Navarro Morcillo, Víctor Ruiz Muñoz, Paula Santamans Rodríguez, Mariona Serrano Iborra, Ana María Torrecillas Jara and Angela María Villamil Chaparro; from UNGE, Mirabel Ayíngono Mpanga Bikie and Pedro Meye Ntugu Mifumu; from WUT, Stanisław Dawidziuk, Julia Stepanow, Mikołaj Szafranski and Michał Szczepanek; from NITech, Nao Miyamoto.

THE COMMUNITY PAVILION
designed by Ewa Maniak, Maciej Oberzig

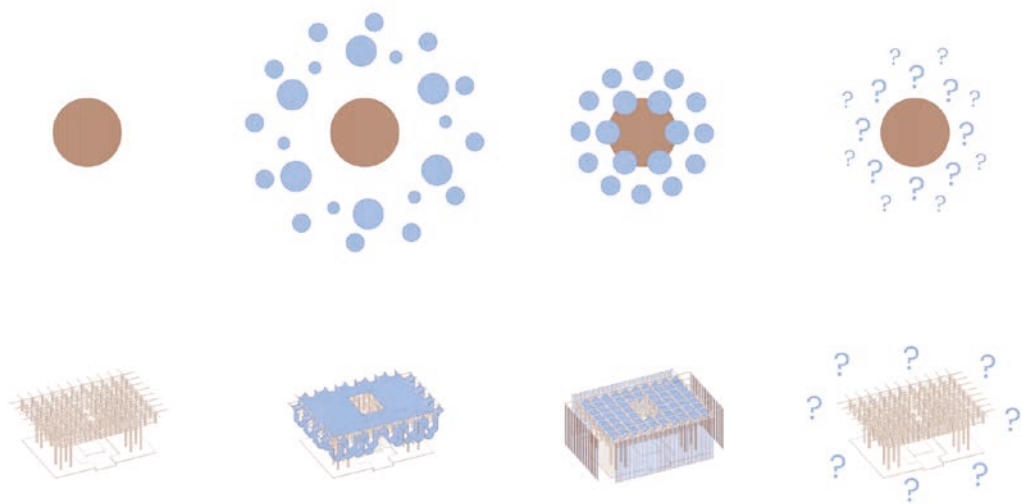
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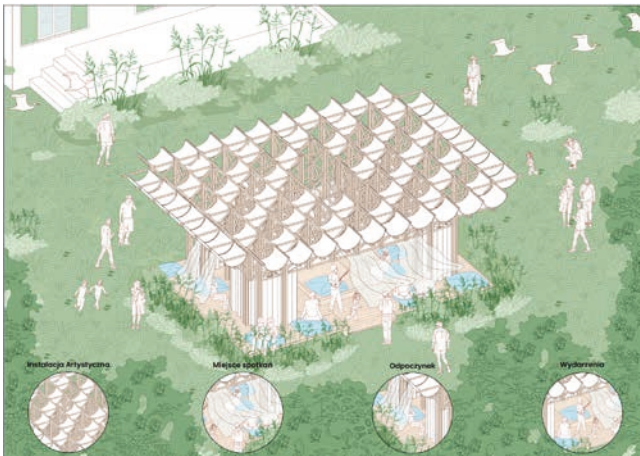
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commitment



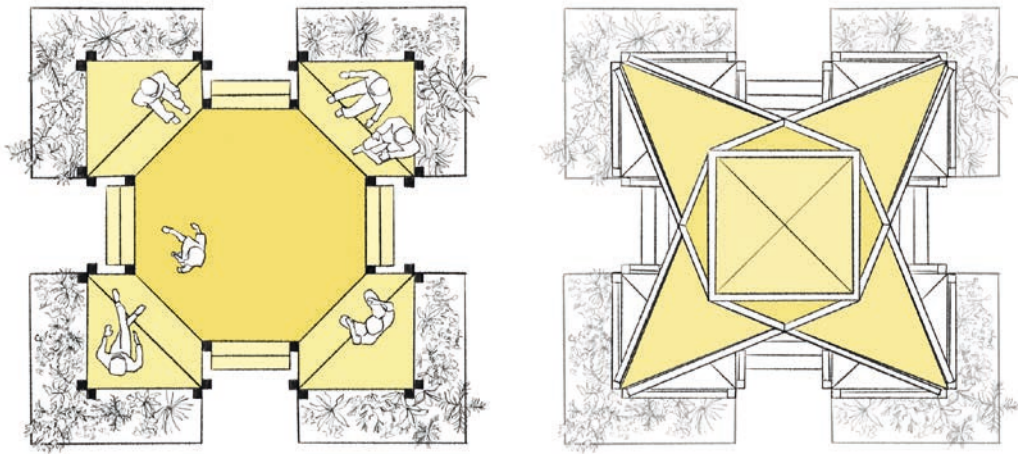
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connections



IDEA:
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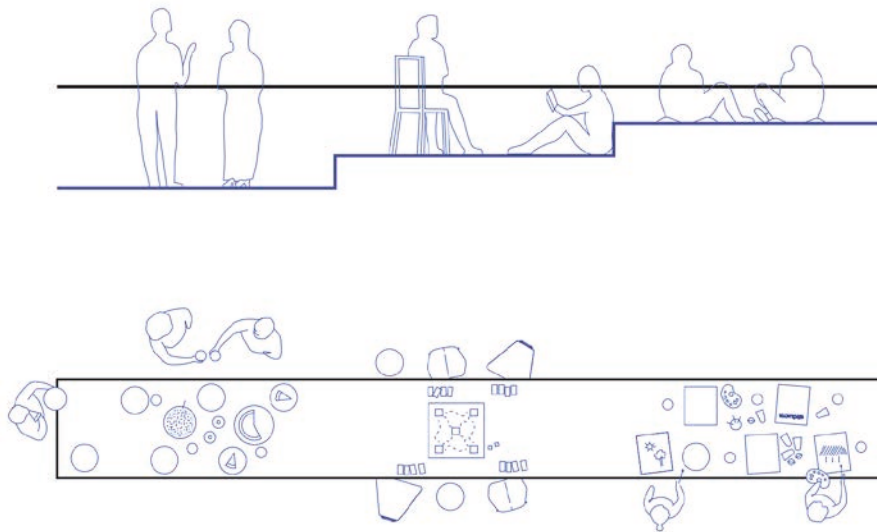


COMMUNITY IS:
warmth



THE COMMUNITY PAVILION
designed by Klaudia Kochanowska | Szymon Kucharczyk

IDEA:
form

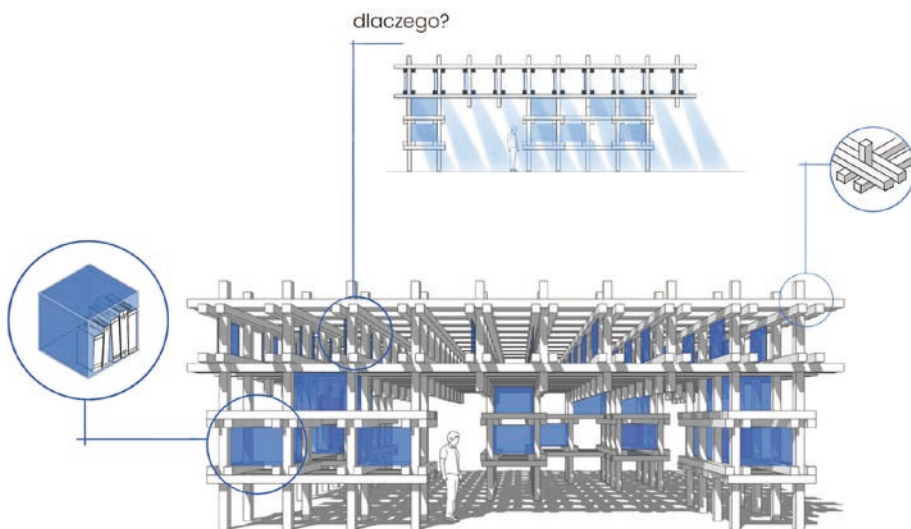


COMMUNITY IS:
commitment



THE COMMUNITY PAVILION
designed by Fedorchuk Kseniia, Bielan Anastasiia

IDEA:
form

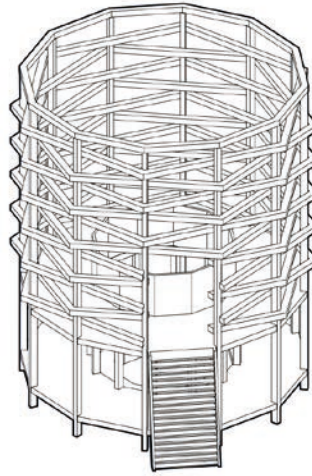
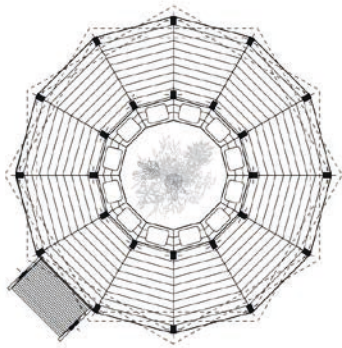


COMMUNITY IS:
completion



THE COMMUNITY PAVILION
designed by Natalia Szewczyk i Aleksandra Sulecka

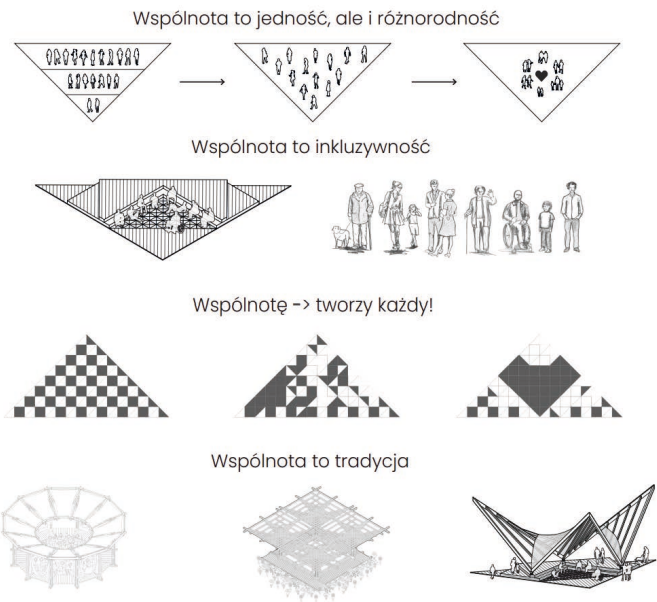
IDEA:
form



COMMUNITY IS:
closeness



IDEA:
form



COMMUNITY IS:
commitment



THE COMMUNITY PAVILION
designed by Szymon Kassowski i Jakub Wiązowski

IDEA:
form

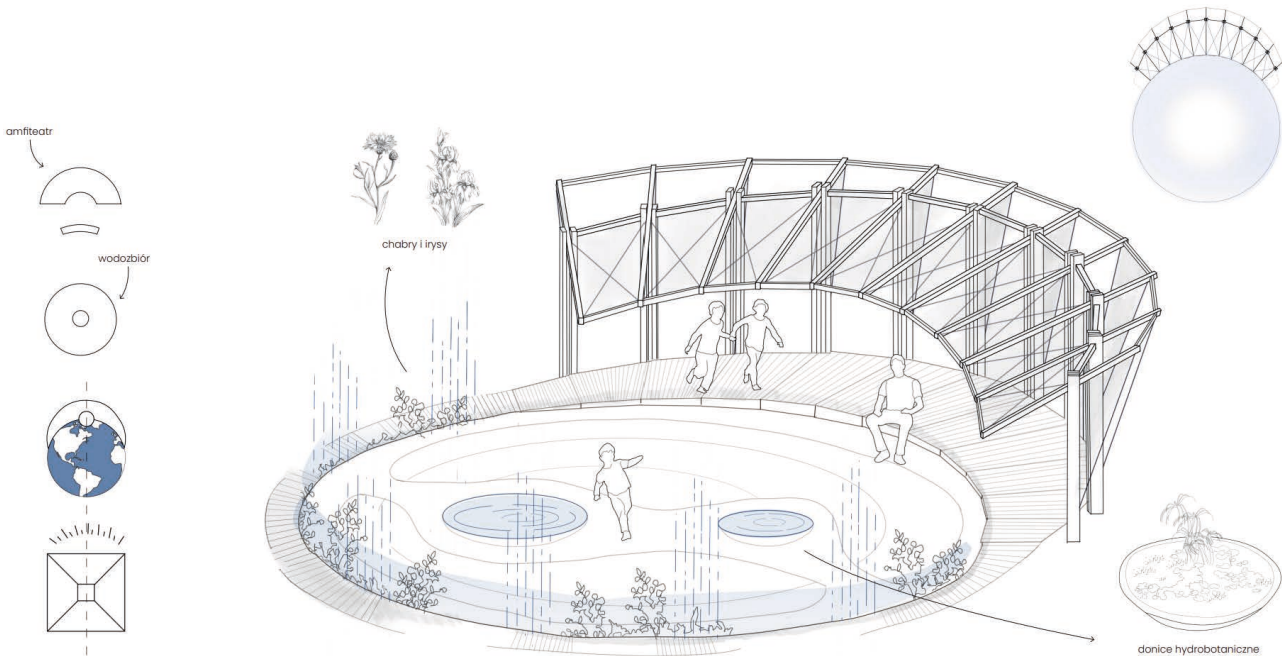


COMMUNITY IS:
bond



THE COMMUNITY PAVILION
designed by Zofia Gancarczyk i Julia Świstuniuk

IDEA:
form

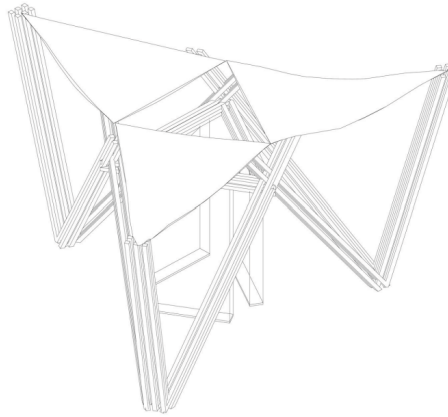


COMMUNITY IS:
commitment



THE COMMUNITY PAVILION
designed by Aleksander Janowski i Maria Olko

IDEA:
form

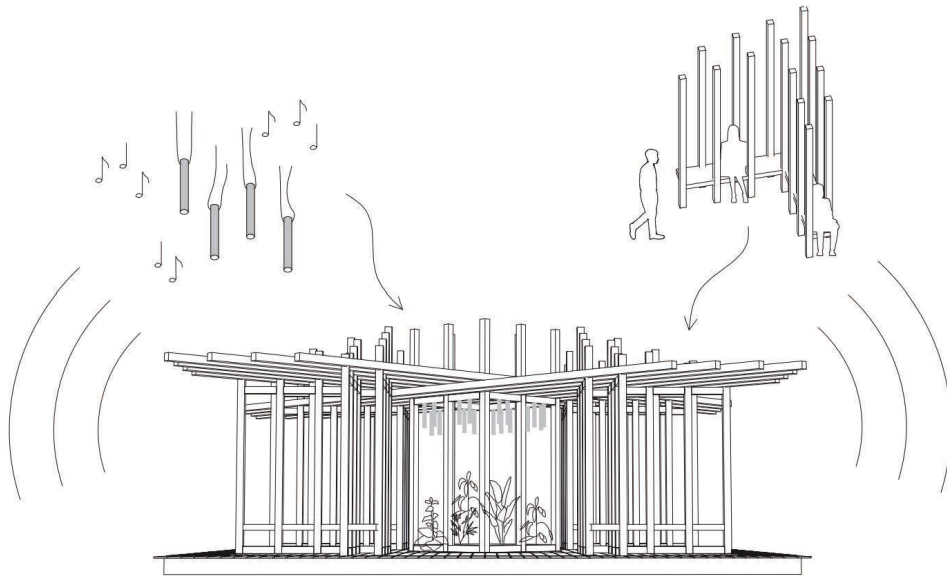


COMMUNITY IS:
interdependence



THE COMMUNITY PAVILION
designed by Katarzyna Sikora i Maria Wolska

IDEA:
form

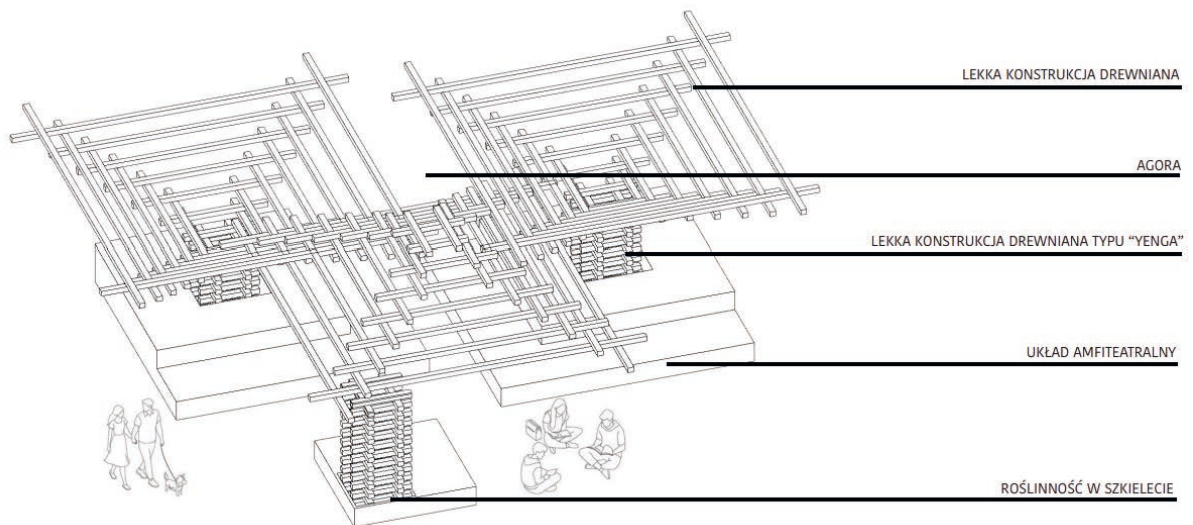


COMMUNITY IS:
harmony



THE COMMUNITY PAVILION
designed by Julia Koperska i Magdalena Smolińska

IDEA:
form



COMMUNITY IS:
interpenetration

