

BIOGRAPHIES:

Godofredo Enes Pereira is an architect, educator, and transdisciplinary researcher. He is the director of the MA in Environmental Architecture at the Royal College of Art in London. He was part of Forensic Architecture, where he led the Atacama Desert project. He created GIT (Territorial Research Group) with the aim of supporting communities fighting against extractivism. He writes and develops research on environmental architecture, existential territories, and anti-capitalist modes of existence.

Dr. Marina Otero Verzier is Dean's Visiting Assistant Professor at GSAPP, Columbia University, where she leads the Data Mourning clinic, exploring the intersection between digital infrastructures and climate catastrophe. A 2022 Harvard Wheelwright Prize winner, she collaborates with scientific institutions such as the DIPC Supercomputing Center in developing prototypes like *Computational Compost*. She contributed to Chile's first National Data Centres Plan alongside Resistencia SocioAmbiental – Quilicura and other local communities on the front lines of extractivism. Otero authored *En las Profundidades de la Nube* (2024), proposing new paradigms and aesthetics for data storage, integrating architecture, preservation, and digital culture. Previously, she headed the MA Social Design at Design Academy Eindhoven (2020–2023) and directed research at Het Nieuwe Instituut (2015–2022). Her curatorial work includes *Wet Dreams* (2024), *Compulsive Desires* (2023), and *Work, Body, Leisure*, the Dutch Pavilion at the 2018 Venice Architecture Biennale. She has coedited *Automated Landscapes* (2023), *Lithium: States of Exhaustion* (2021), *More-than-Human* (2020), *Architecture of Appropriation* (2019), and *After Belonging* (2016), among others.

Margarida Mendes is a researcher, curator, and educator whose work explores ecological mediation, spanning visual arts, experimental cinema, eco-pedagogy, sound practices, and environmental humanities. She creates transdisciplinary forums, exhibitions, and experimental projects where listening and alternative pedagogies catalyse political imagination and restorative action. She was part of the curatorial teams of the 11th Gwangju Biennale, 4th Istanbul Design Biennial, 11th Liverpool Biennale, and 3rd Porto Design Biennale. She has led educational platforms such as *escuelita*, an informal school at CA2M (Madrid, 2017), the project space *The Barber Shop* (Lisbon, 2009–2016), and the curatorial research platform *The World In Which We Occur/Matter in Flux* (2014–2018). She holds a PhD from the Centre for Research Architecture at Goldsmiths, University of London.

Michael Marder is IKERBASQUE Research Professor in the Department of Philosophy at the University of the Basque Country (UPV-EHU), Vitoria-Gasteiz, and Senior Fellow at the Institute for Global Reconstitution (IGRec), Berlin. His writings span the fields of ecological theory, phenomenology, and political thought. He is the author of numerous scientific articles and monographs, including *Plant-Thinking* (2013), *The Philosopher's Plant* (2014), *Dust* (2016), *Energy Dreams* (2017), *Heidegger* (2018), *Political Categories* (2019), *Pyropolitics* (2015, 2020), *Dump Philosophy* (2020); *Hegel's Energy* (2021), *Green Mass* (2021), *Philosophy for Passengers* (2022), *The Phoenix Complex* (2023), *Time Is a Plant* (2023), and, with Edward S. Casey, *Plants in Place* (2024). More information at michaelmarder.org.

Superflex, founded in 1993 by Jakob Fenger, Bjørnstjerne Christiansen, and Rasmus Rosengren Nielsen, is an artist collective that has been developing a new kind of urbanism based on the integration of plant and animal perspectives, with the aim of guiding society towards interspecies living. The group has consistently worked with a wide range of collaborators, from gardeners to engineers, in an effort to create alternative models of social and economic organisation.

KWY.studio is a multidisciplinary platform that investigates the nature of collaboration within the context of specific projects. Its work involves collaborations with artists, writers, curators, designers, and other architects. Each project begins with analysis and dialogue among the various contributors, guided by a process-based methodology that often generates innovative ideas that would be otherwise unimaginable.

Studio Ossidiana is an award-winning studio operating at the intersection of architecture, design, and landscape. Bridging research and fabrication, the studio develops innovative proposals through buildings, materials, objects, and installations. At the Architecture Centre, Studio Ossidiana will create an installation for the Jardim da Água, designed for both people and birds, with an opening scheduled for 28 June 2025.

Diogo Seixas Lopes Creation Grants

FIELD

Born from concerns surrounding the relationship between architecture, society, and territory, FIELD is a multidisciplinary collective bringing together professionals with diverse yet complementary backgrounds. The team shares experience in editorial work, curatorship, and research projects spanning architecture, scenography, art, and design. For FIELD, artistic research and territorial analysis are driven by the aim of operationalising architectural and spatial analysis tools—merging them with anti-extractivist practices and contested territories that challenge projects and logics which ignore the temporal and interspecies complexities of cultural and environmental ecosystems.

Frame Colectivo is a Lisbon-based architectural studio exploring the intersections of architecture, urbanism, and art through interdisciplinary collaborations. Since 2013, its research has focused on public and semi-public urban spaces, where it implements context-driven collective projects. The studio designs interventions that challenge dominant urban micropolitics and promote civic participation. It regularly collaborates with artists to develop new methodologies for horizontal communication within architecture.