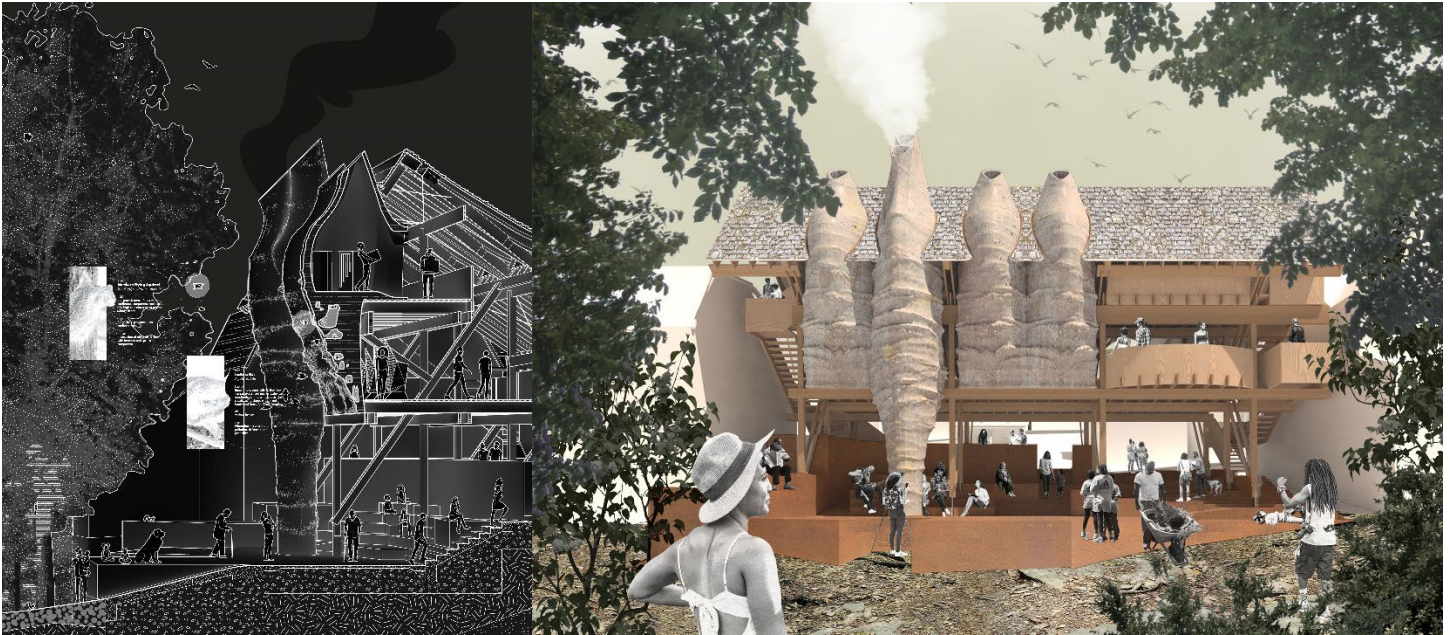## Praxis 1: Design for Transitions: Ecology, Form and Worldmaking

Image: Ryu Kondrup, *An intergenerational project of Ecological Repair*
ASOS Studio, S'21*: Other Ways of Worldmaking: A Food District for Braddock*

This studio unpacks architecture's entanglement with extraction, exploitation, and capital to explore emergent models for transformative socio-ecological praxis. Contemporary global models of development remain rooted in a Eurocentric, patriarchal modernity, whose origins can be traced to colonization and its concomitant exploitation of material and labor across geographies. If the practice of architecture remains entwined with the forces of globalization and neoliberal capital, it will continue to contribute directly to myriad, multi-scalar crises—structural inequity, ecological degradation, resource depletion, species loss, and the climate emergency.

Understood in its broad socio-ecological context, architecture is a form of 'worldmaking'—buildings consume vast amounts of resources, entail labor and material extraction both visible and invisible, and also harbor the hopes and aspirations of communities often spanning generations. What tools, methods, and frameworks might the architect be equipped with to enable new modes of worldmaking situated in an ethics of socio-ecological praxis that implicates both formal and political processes?

The studio will use *Design for Transitions* as a broad framework to locate the agency of architecture—its capacity for transformative praxis. Over the past few years, *Transition Design* has emerged as a multidisciplinary term across the humanities to advocate for epochal transformations rooted in the interconnectedness of social justice and ecological systems, calling for a new civilizational model beyond neoliberal, global capitalism.

The studio will construct a range of *Worldmaking Tools* that operate across scales and temporal dimensions, often connecting formal, social, and ecological paradigms. These include, but are not limited to—models of governmentality and land management through unions, cooperatives, and community land trusts—forms of participatory politics considering architecture as a temporal device that acknowledges and actively deploys the agency of users—practices of construction that invert labor and material extraction considering circular thinking, urban waste, or bio-based materials for decarbonized construction—adaptive reuse that foregrounds the creative repurposing of existing buildings to acknowledge embodied energy in addition to operational energy; or practices of synanthropism that actively enhance urban and periurban biodiversity through hybrid assemblages of buildings and ecological habitats.

Finally, the studio will ask what formal tools, devices or operations might be used to promote new forms of architectural aesthetics that engender and make visible *Worldmaking as Praxis*, thereby challenging or even obliterating the schism between architecture's formal autonomies and its capacity for an emancipatory politics.