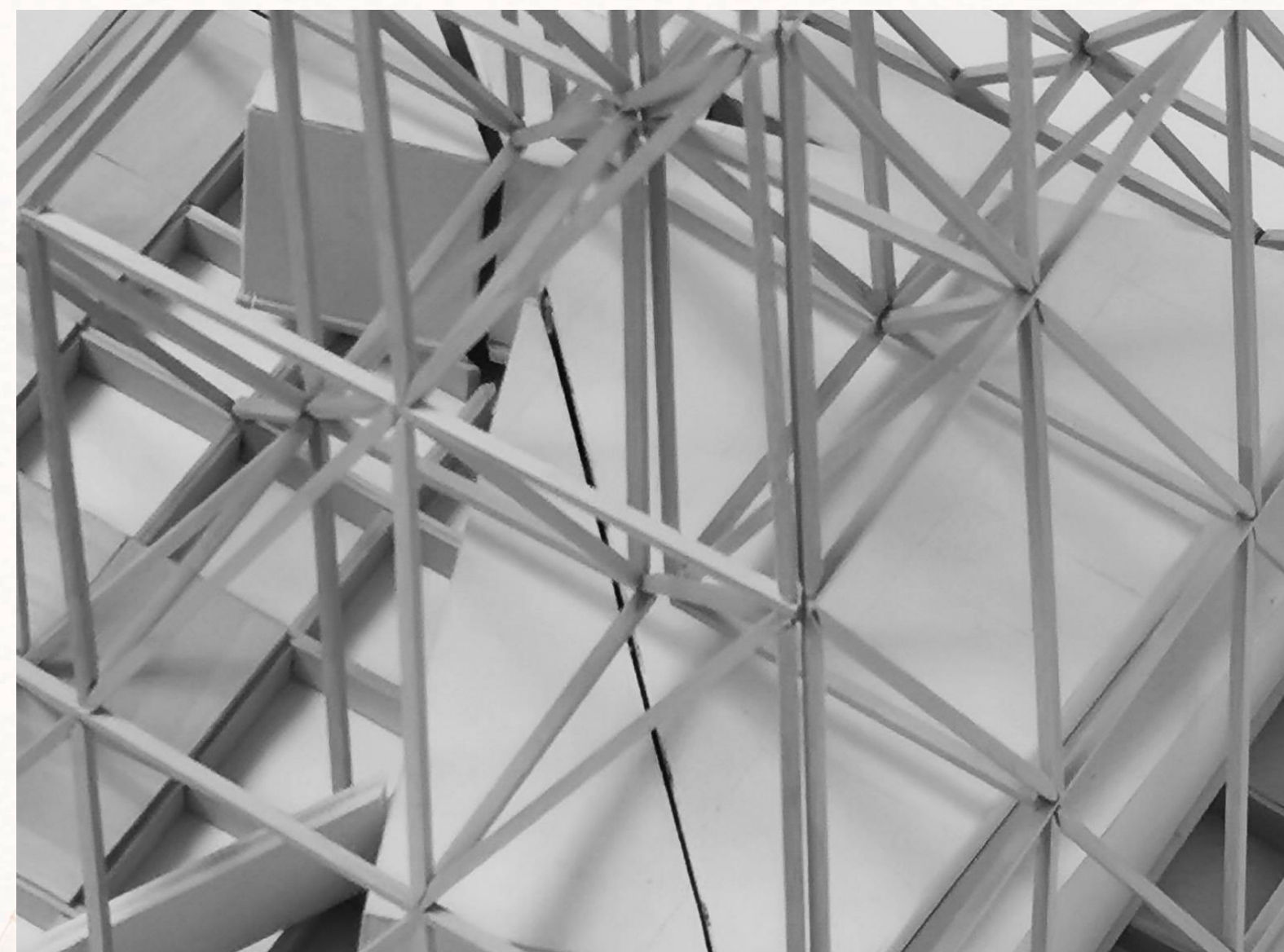


IN(OUT)SIDE: WOOD AS A MEDIATOR OF STRUCTURE AND EXPERIENCE IN CONTEMPORARY EXHIBITION ARCHITECTURE

Harika Shehabi



We, as architects, use wood to investigate sustainability, recyclability, and sensory experience in addition to its structural qualities.

Architecture is characterized by its tectonic expression, or the interaction of material, structure, and experience, in addition to its form.

In this situation, wood can express both atmospheric aspects and structural strength, making architecture more than just a visual phenomenon.



Palazzo Ca' Zenobio

Source: <https://www.photowalkinvenice.com/ca-zenobio>



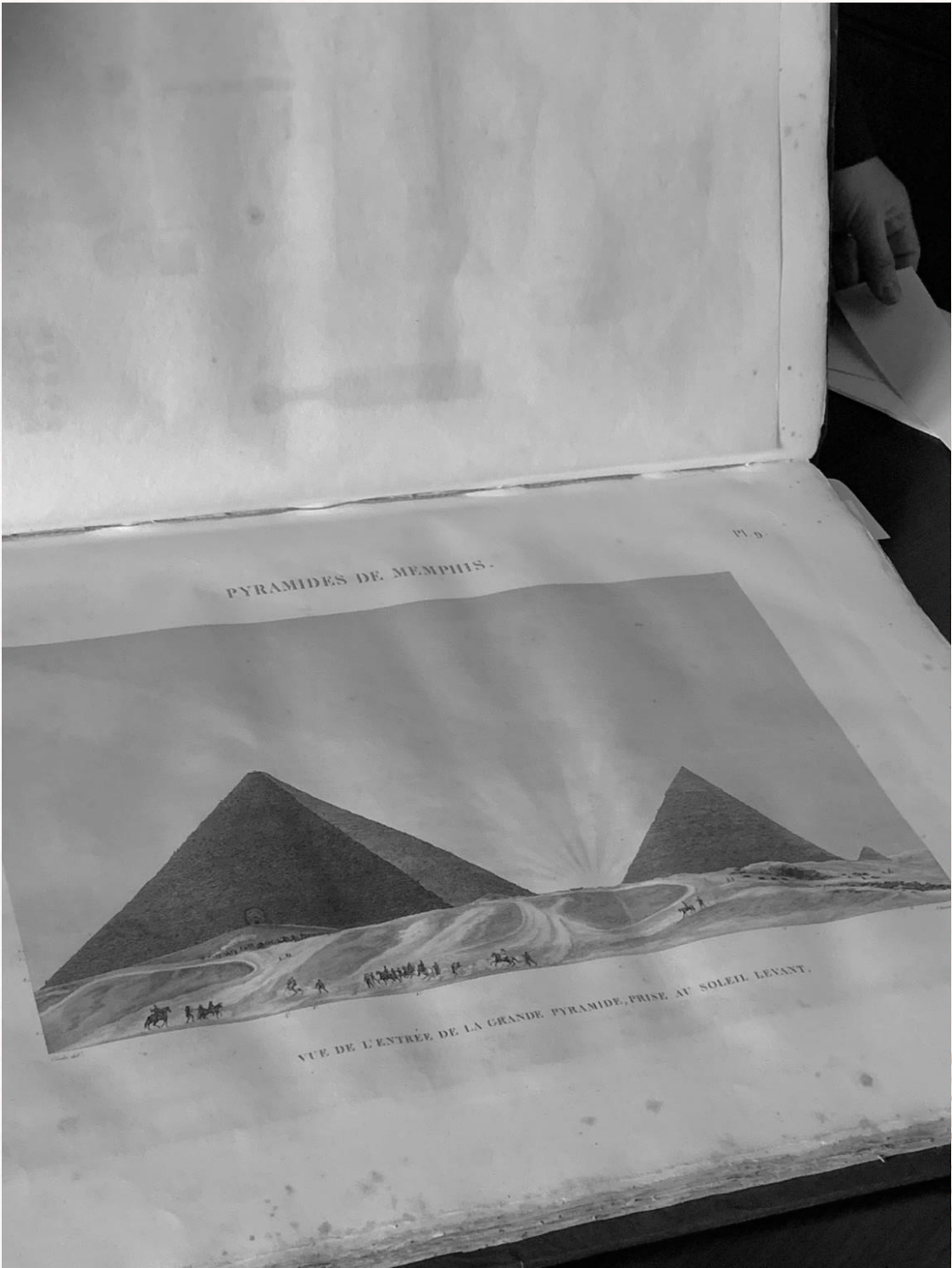
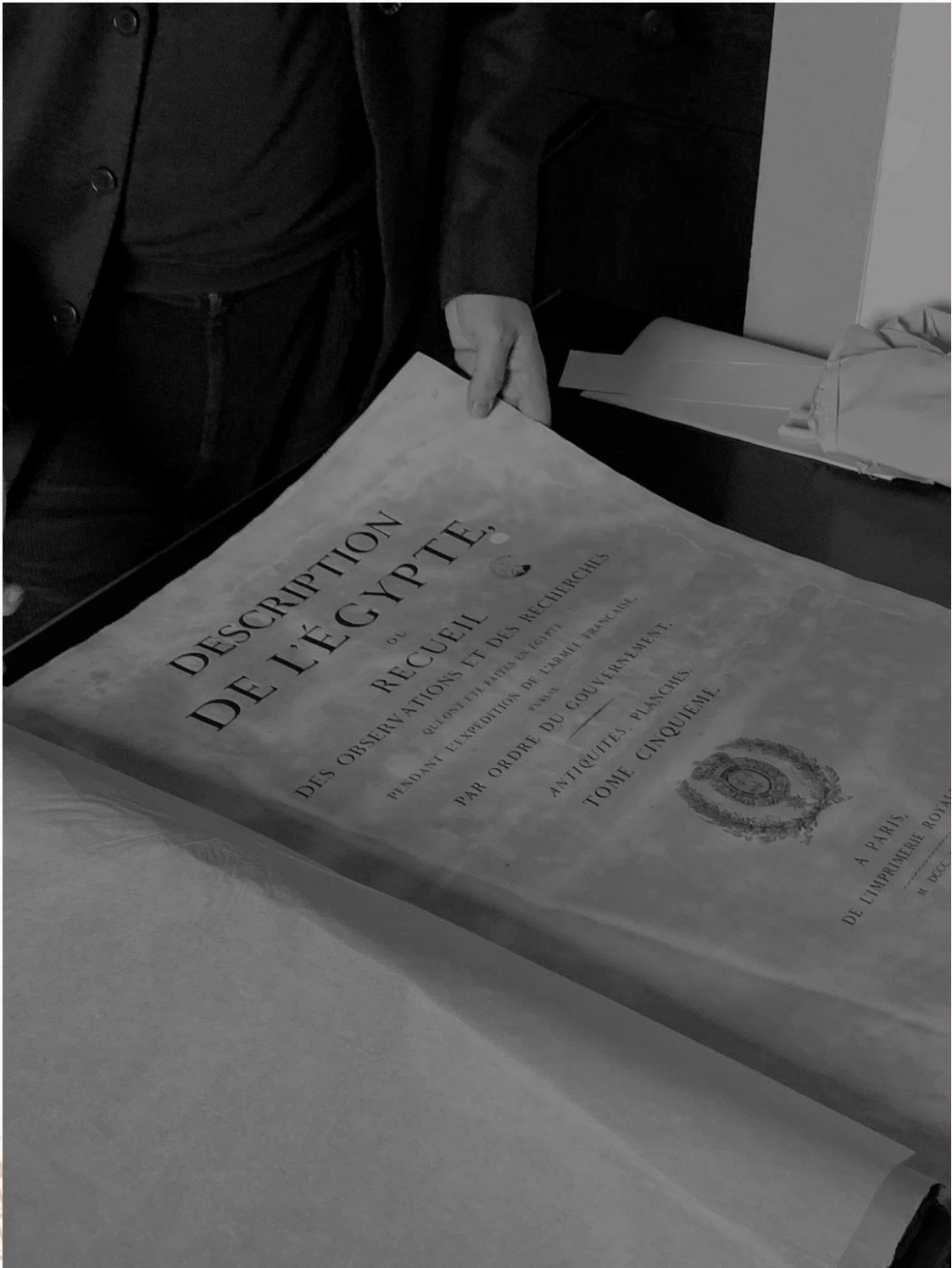
The Great Pyramid of Giza.

Source: <https://www.historyextra.com/period/ancient-egypt/facts-great-pyramid-giza-how-built-when/>

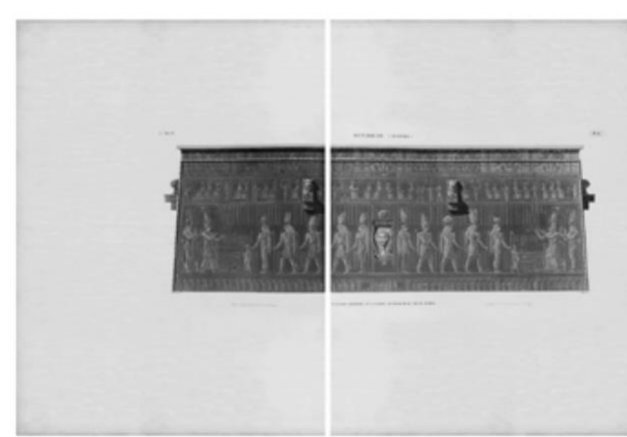
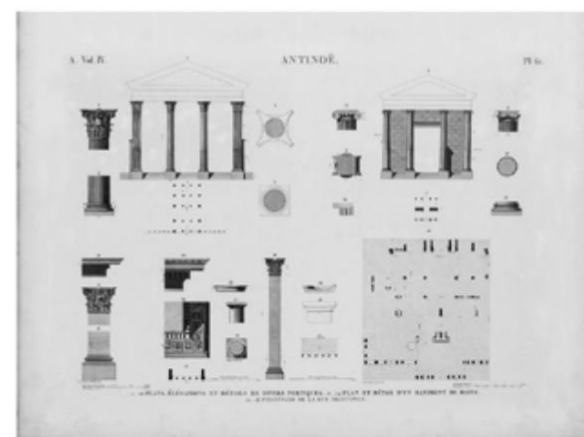
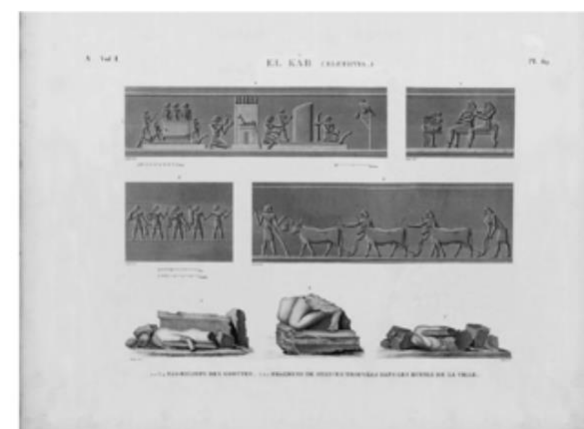
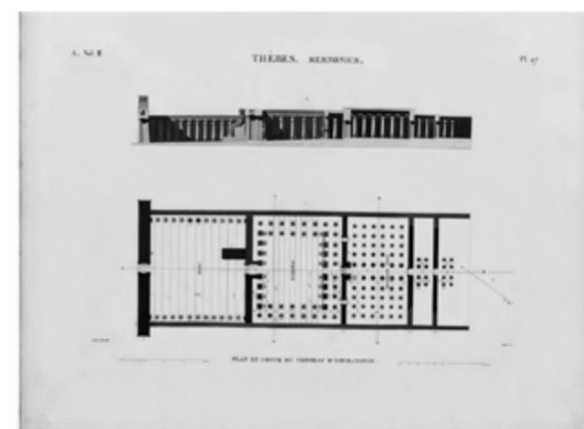
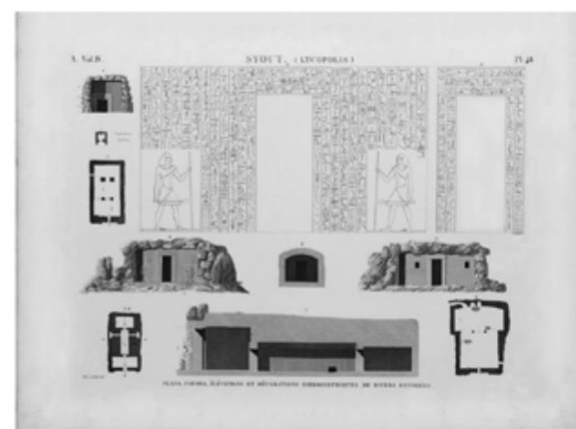
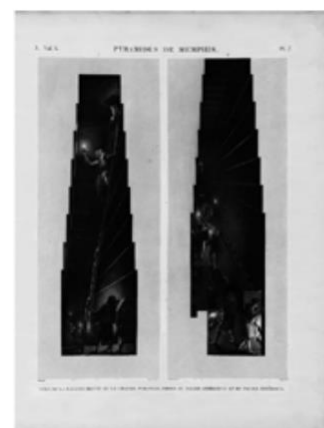
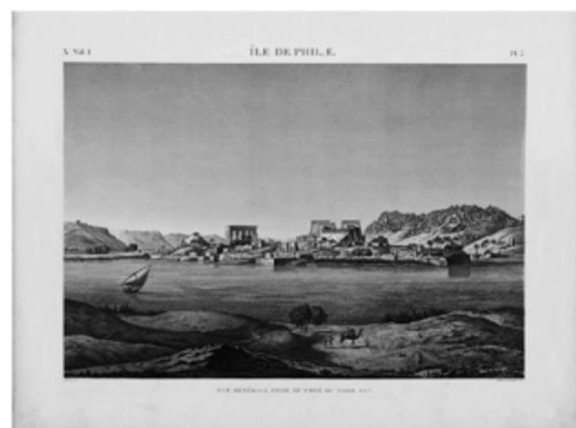


San Lazzaro degli Armeni, Venetian Lagoon, located southeast of Venice and west of Lido.

Source: San Lazzaro Archives.



Original pages of the monumental Description de l'Égypte in San Lazzaro.
Source: Photograph taken by the author



Some pages from Description de l'Égypte: the main artefacts shown in the wooden pyramid.
Source: Archive of San Lazzaro

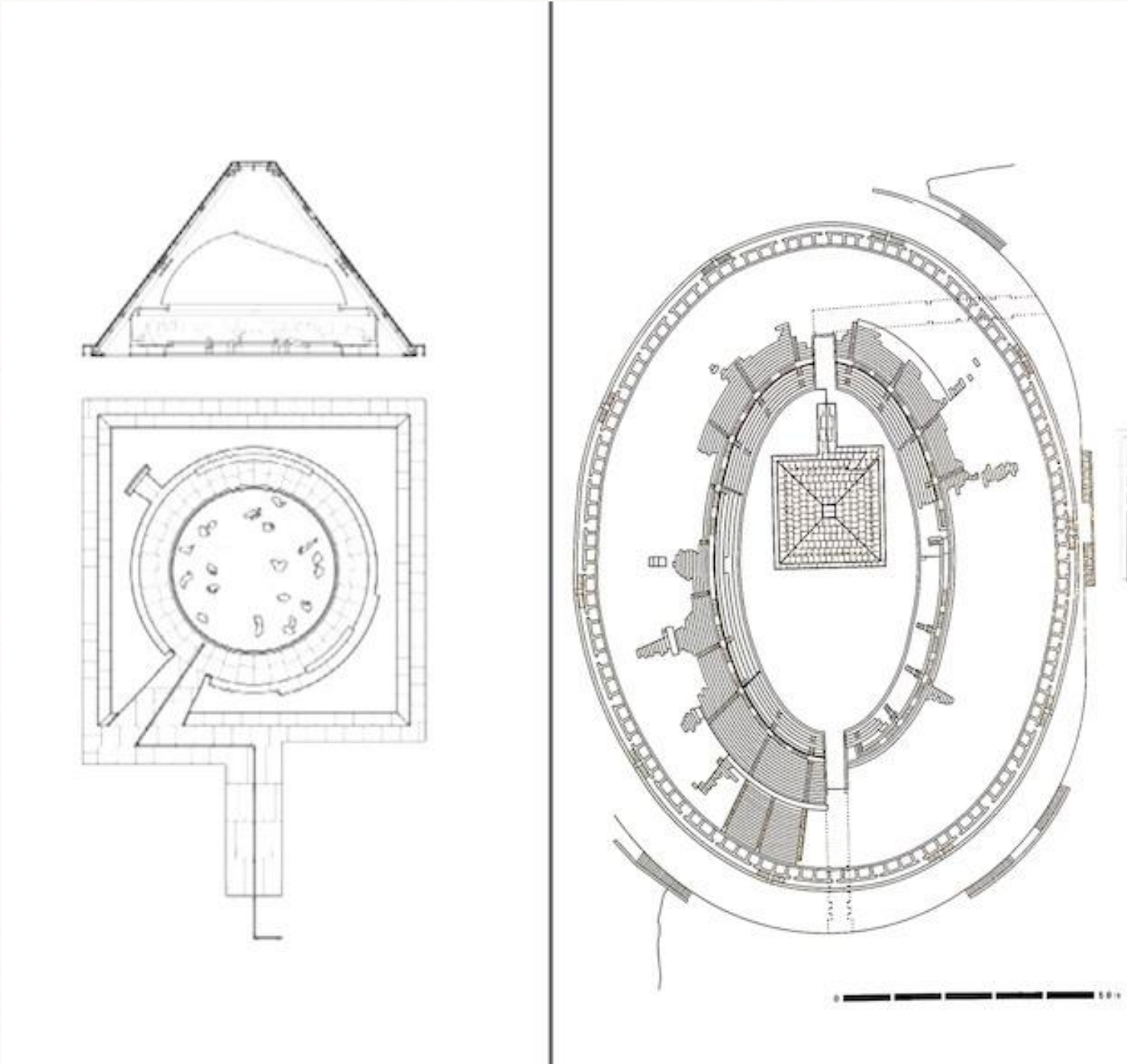
1. WOOD

This substance reveals growth, assembly, and transformation. Its structural connections, joints, and grains are visible, enabling the construction process to be incorporated into the architectural experience.

Architecture can be understood not only through sight, but also through the body, memory, and mood created by the materials themselves.



Francesco Venezia • “Monstrum” - Pompeii and Europe 1748-1943- Pompei (Naples).
Source: <https://maimoniblog.blogspot.com/2015/06/il-monstrum-di-pompei-un-allestimento.html>



Monstrum, plans and section, Pompeii (Naples).

Source: <https://mamoniblog.blogspot.com/2015/06/il-monstrum-di-pompei-un-allestimento.html>



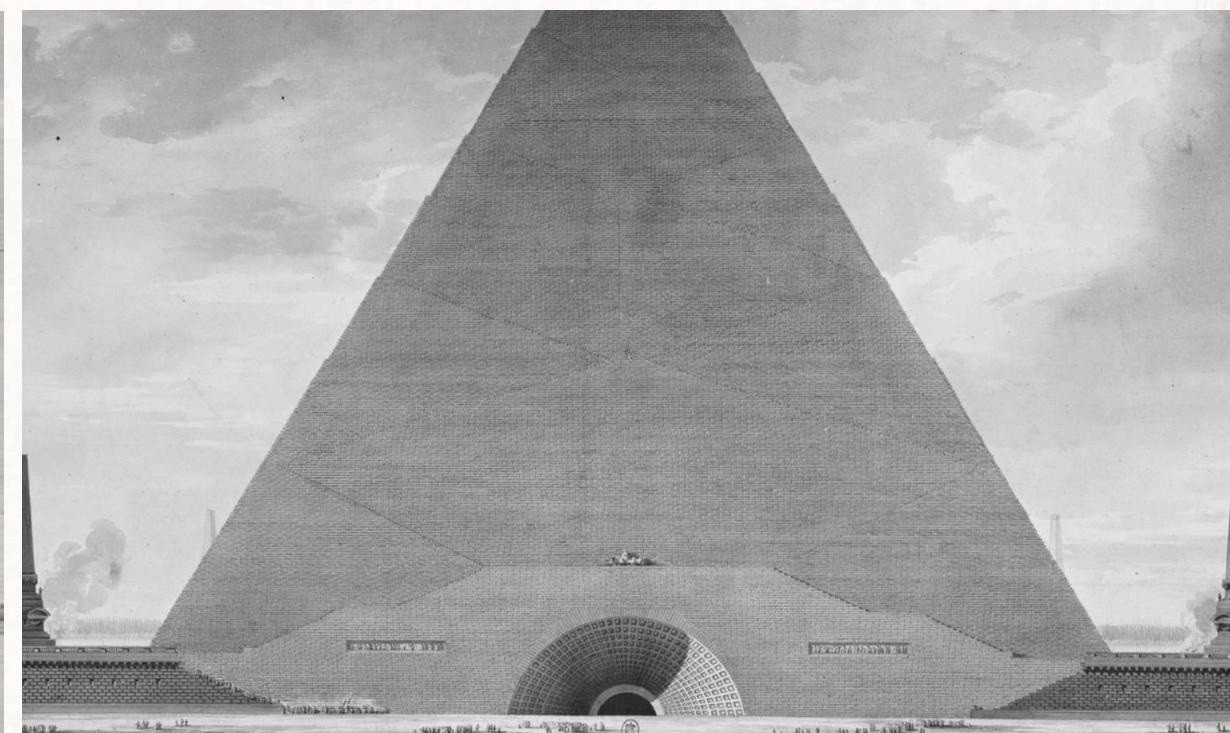
Monstrum, interior view, Pompeii (Naples).

Source: <https://mamoniblog.blogspot.com/2015/06/il-monstrum-di-pompei-un-allestimento.html>

2. FORM

The symbolic aspect of architecture also helps to explain the connection between shape and memory.

Boullée thinks that geometry can convey significance beyond practical necessity in architectural **form**, which serves as a conduit for thoughts and feelings.



Étienne-Louis Boullée • Progetto di cenotafio per Turenne. (The Cenotaph for Turenne, a monumental, unbuilt architectural project, 1782–1786)

Source: <https://denniscooperblog.com/etienne-louis-boullees-unbuildable-tombs-2/>

3. THE WOODEN PYRAMID AT CA'ZENOBIO



*The location of Ca ' Zenobio Palace on a map.
Source: Google Maps*



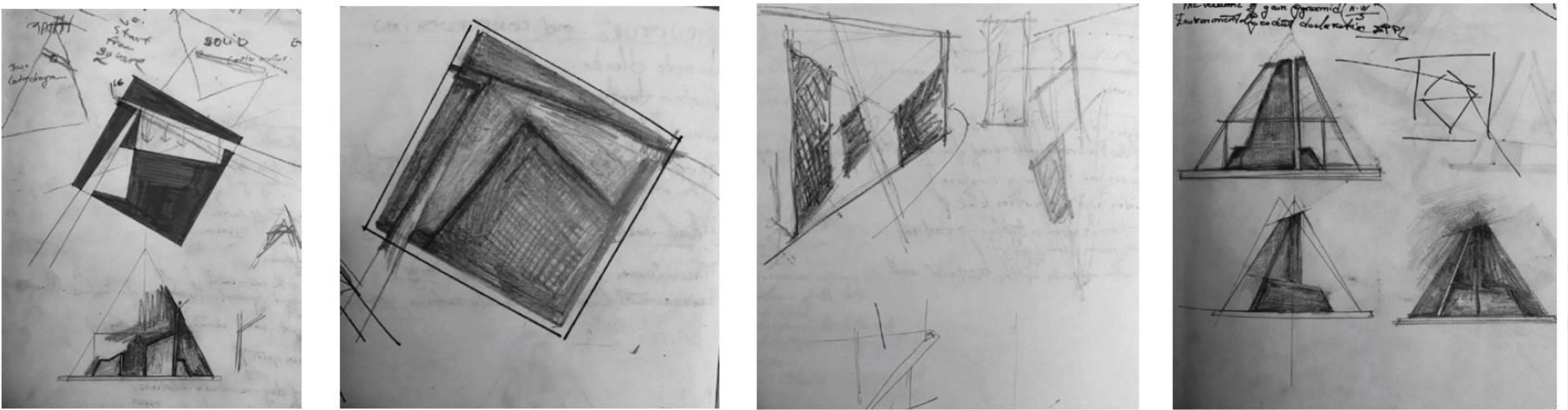
*The view of Ca' Zenobio Palace from the Loggia.
Source: Photograph taken by the author.*



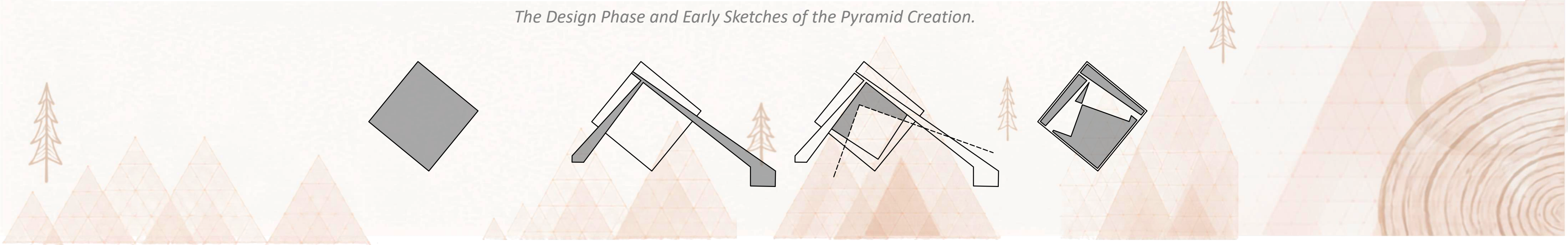
*The view of the Neoclassical Loggia.
Source: Photograph taken by the author.*

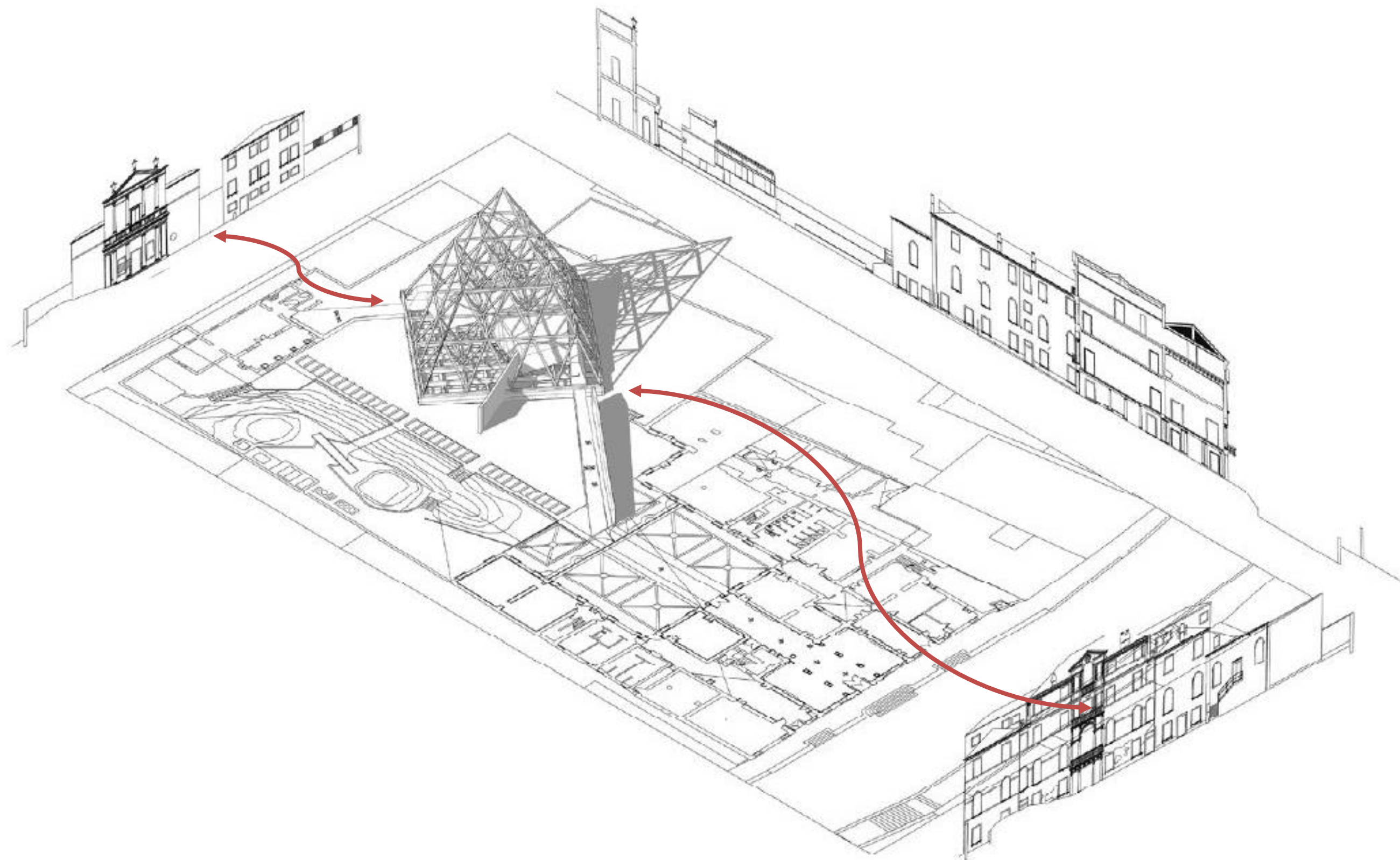


*The view of the ballroom from outside.
Source: Photograph taken by the author.*

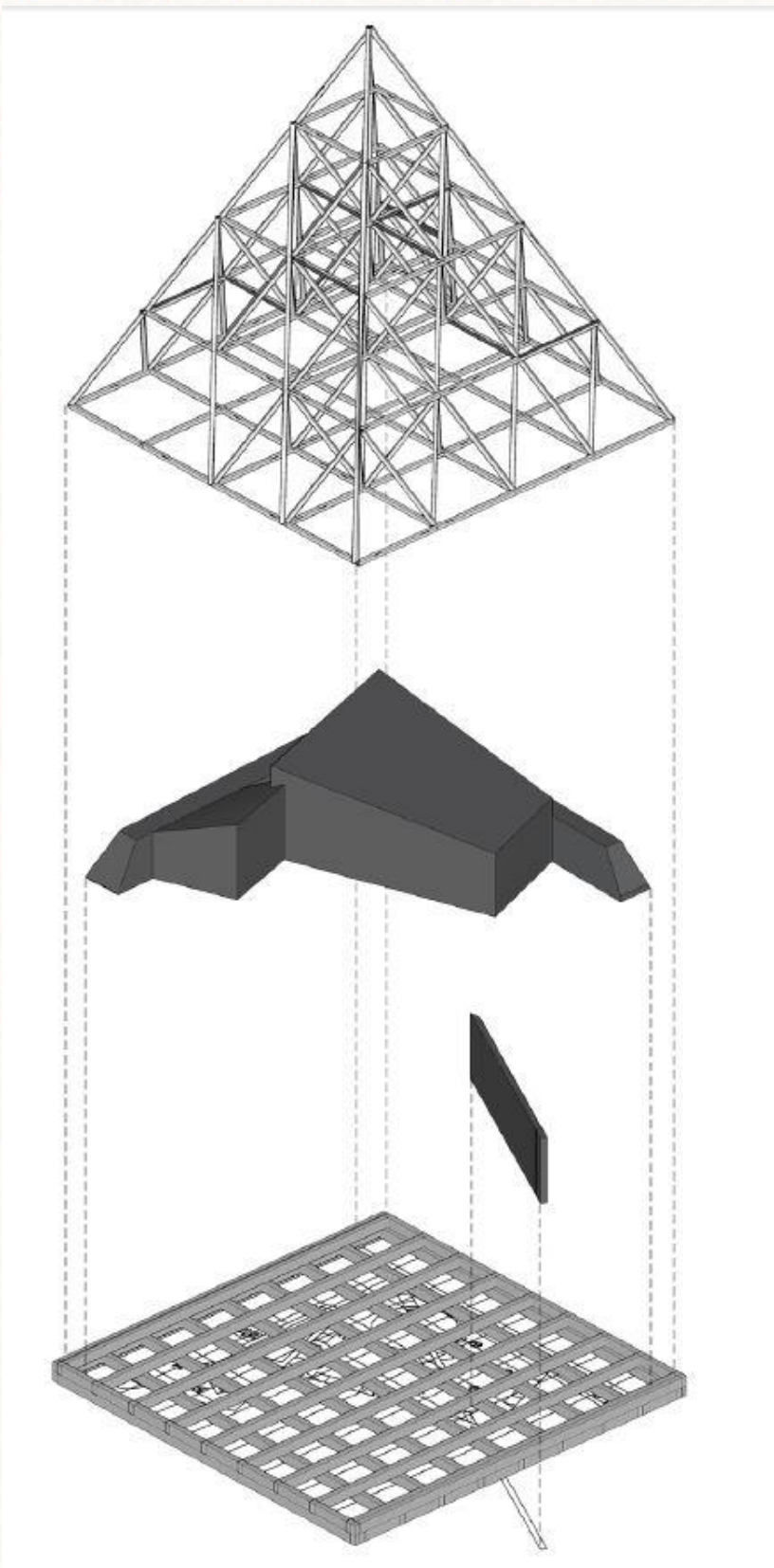


The Design Phase and Early Sketches of the Pyramid Creation.

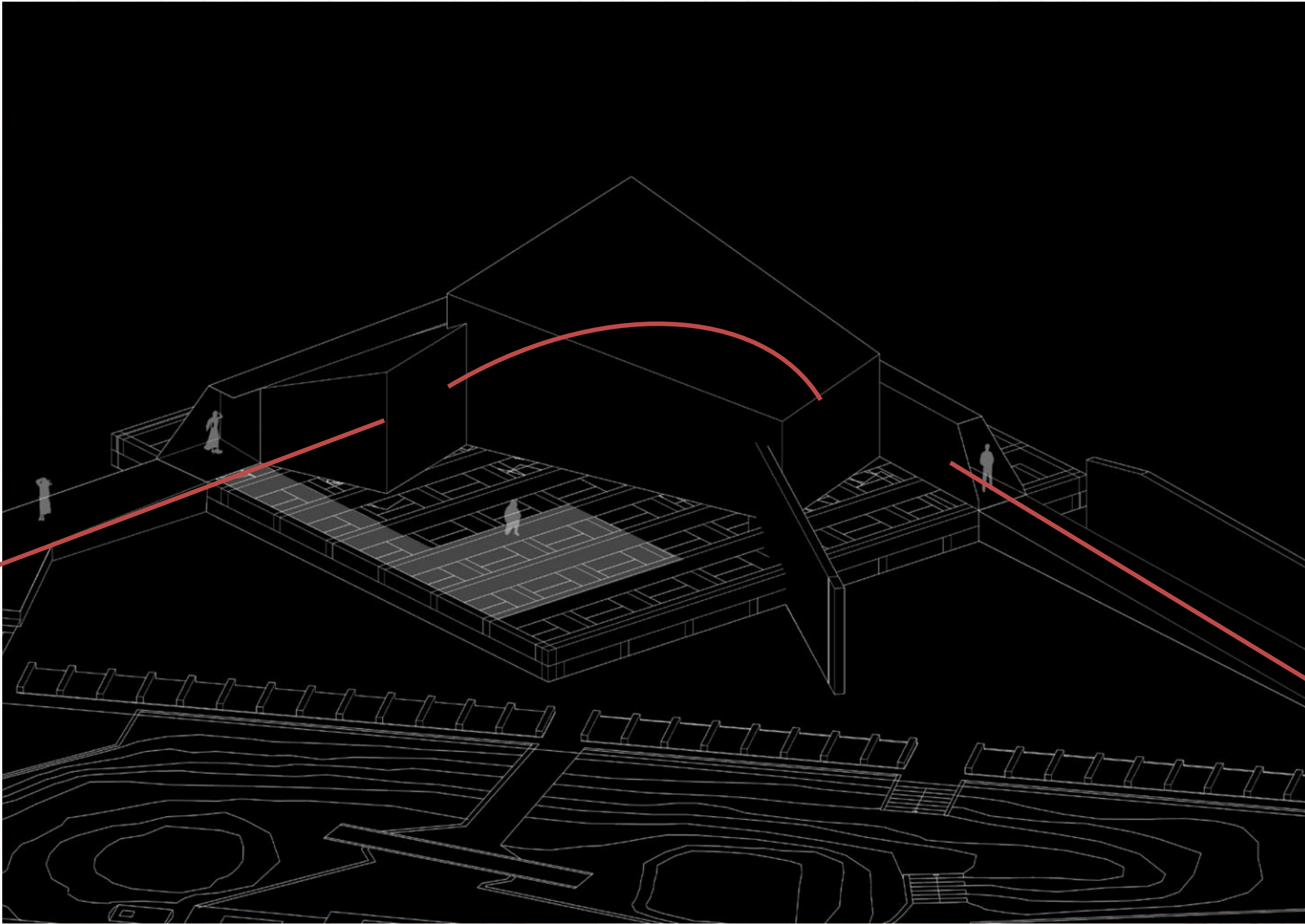




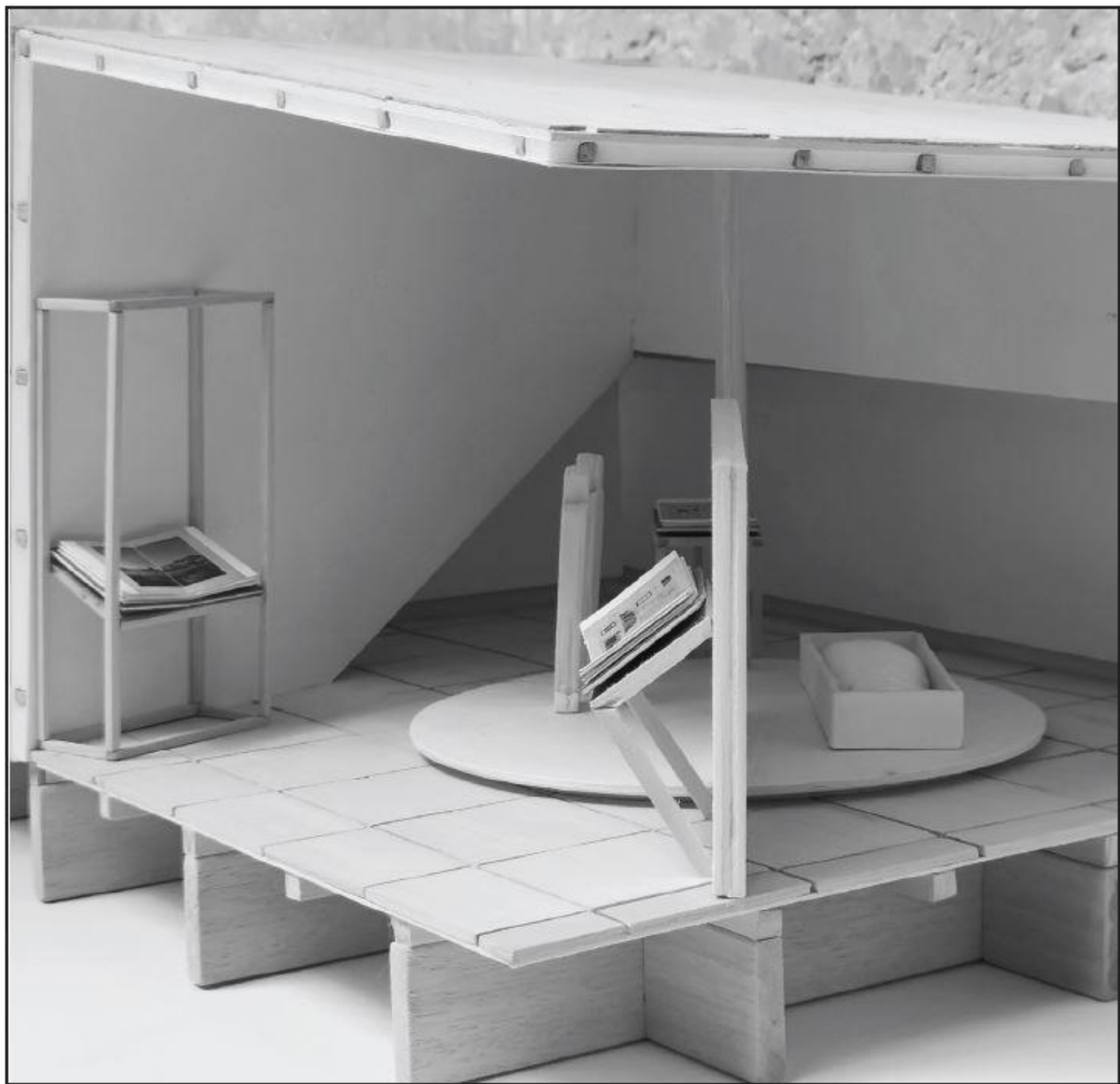
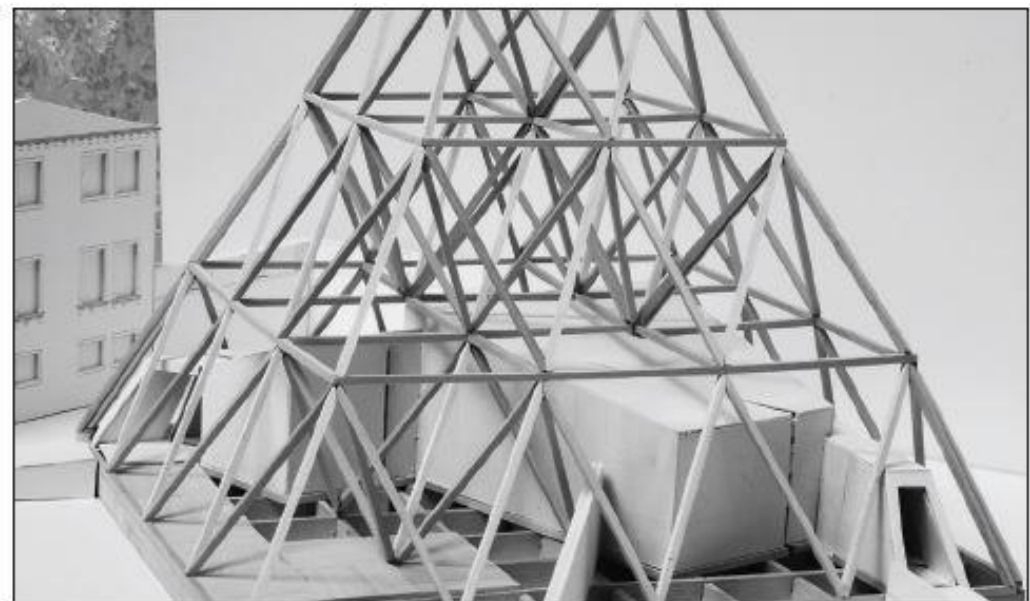
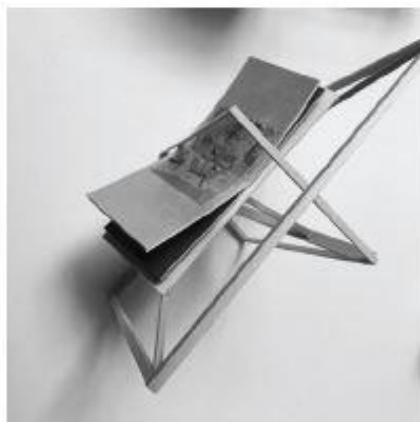
Spatial Perception and the Interplay Between the Loggia and the Ballroom.



The Three Primary Layers of the Pyramid: The Exhibition Area, the Outer Envelope (Wooden Truss), and the Structural Base.



The interior space is articulated through an axis derived from the Venetian canals; the entrance is conceptually informed by an Ancient Egyptian metaphor, while the exit leads directly onto the loggia.



The final models.

The pyramid is viewed as an architectural archetype whose meaning is modified by material and context rather than as an archaeological reconstruction.

Lightness, sustainability, and tectonic openness take the place of the monumentality of the wood-built building, enabling the intervention to stay modern while honoring the historical identity of its surroundings.

