

THE WORLD ARCH BRIEFING · DAILY BRIEFING

26 October: Architecture That Can Be Undone, and a Forest That Designs With Animals

A viewpoint built to be dismantled, a flat whose makers want its materials back, a forest campus that designs with animals, a pavilion with no concrete foundations, a square reborn from a structural failure, and a tower that chooses intimacy over density.

By World Arch Journal · Published 26 October 2026 ·



The Rheinturm television tower in Düsseldorf. Photo: Dietmar Rabich, via Wikimedia Commons — CC BY-SA 4.0. Photo source ↗ · CC BY-SA 4.0

This edition selects six reports published on 25 October 2026 and checked on 26 October. Each story links directly to its original publication. "Our reading" is independent commentary, not on-site reporting. Photographs are independently licensed images; where no freely licensed photograph of the actual subject was verified, the caption says so explicitly and the image used is a clearly labelled contextual photograph — never a news outlet's own picture. Estimated reading time: nine minutes.

DAILY BRIEFING · GLOBAL ARCHITECTURE NEWS

Sources checked 26 October 2026. Source statements and our interpretation are distinguished below. How we work [↗](#)

EDITORIAL ANALYSIS

What these stories mean together

Across these six stories, the most interesting design decision is not what is added but what is made reversible. A viewpoint engineered so every component, foundations included, can be reused elsewhere. A flat whose manufacturers have agreed in advance to take its materials back. A pavilion that sits on the ground without concrete and whose shade can be unhooked for winter wind. A square that treats a collapsed car-park roof as the brief for a new park. A campus that starts design from the limits of humankind rather than from human convenience. And, as a counterweight, a Taipei tower that argues for intimacy — 45 homes where the market would expect many more. Reversibility, restraint and non-human clients: three ways of saying that a building is a guest, not an owner, of its site.

- Reversibility: if a building is designed to be dismantled, does it get designed better — or just more expensively?
- Take-back: who enforces a manufacturer's promise to reclaim materials in ten or twenty years, and what happens if the manufacturer disappears?
- Non-human clients: what does a design process actually change when animals, forests and weather are treated as clients rather than constraints?
- Public space: when infrastructure fails, who decides whether the fix is a repair or a reinvention — and who pays for the better answer?

This issue draws on six published reports from Dezeen, designboom and ArchDaily. It does not independently assess Arup's reuse engineering, the Düsseldorf flat's carbon assessment, the Bosco Colto workshops, the Karaköy pavilion's construction, the Zaragoza square's structural repair, or the Taipei tower's sustainability claims. ArchDaily project texts are descriptions provided by the architects.

Six stories: a viewpoint to be dismantled, a flat to be taken back, a forest that designs, a pavilion without foundations, a square from a failure, and a tower that stays intimate

This edition pairs a demountable viewpoint for Europe's longest immersed tunnel with a Düsseldorf apartment engineered for circular disassembly, a Sicilian summer campus that designs spaces shared with other species, a timber-and-fabric pavilion built for village celebrations on Turkey's Datça Peninsula, a Zaragoza square rebuilt as an urban park after its underground car park failed, and a 17-storey residential tower in Taipei that keeps its unit count deliberately low. Each story links directly to its original publication, and every photograph is an independently licensed image — never a news outlet's own picture — with an explicit caption where the photograph shows a contextual place rather than the subject itself. "Our reading" is independent commentary, not on-site reporting. Estimated reading time: nine minutes.

or / A viewpoint built to be dismantled: Arup's Pilen for the Fehmarnbelt Tunnel

Source published: 25 October 2026



The entrance to the Fehmarnbelt Tunnel under construction, seen from the Danish side at Rødbyhavn. Photo: M.Lundwall, via Wikimedia Commons — CC BY-SA 4.0. This is the tunnel works, not Pilen itself; no freely licensed photograph of Pilen exists yet. Photo source ↗ · CC BY-SA 4.0

Engineering firm Arup has created Pilen, a demountable viewpoint in Denmark that gives the public a view of the construction of the Fehmarnbelt Tunnel, the 18-kilometre road-and-rail tunnel being built underwater between Rødbyhavn in Denmark and Puttgarden in Germany. Pilen means "the arrow" in Danish, and the structure points towards the place where the tunnel emerges on the German side, acting as a large compass needle for visitors.

The ramped structure is 217 metres long, a length chosen to match each of the 89 concrete elements that will form the tunnel. A fully accessible zigzag walkway, landscaped with greenery and local vegetation, rises through a timber deck to 24 metres above sea level. The site was chosen for its closeness to the tunnel portal, maximising views of the works and of the coastal landscape beyond. The tunnel is scheduled for completion in 2029, and is expected to cut the Hamburg–Copenhagen train journey to 2.5 hours.

The structural idea is the story. Pilen is built from landfill timber and steel, and every component, including the foundations, is engineered to be easily reused in other projects once the tunnel is complete,

giving the materials a life beyond the viewpoint itself. It was designed for Femern, the contractor overseeing the tunnel's construction, which wanted to open the construction site to the public.

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most infrastructure viewing platforms are permanent monuments to a temporary event. Pilen inverts that logic: the viewpoint is the temporary thing, and its materials are the permanent thing. That is a useful discipline for all public structures — design the afterlife first, and the building will be honest about how long it is actually needed. The arrow form is doing rhetorical work too, pointing the public's eye across a border the tunnel itself will erase.

Read source: Dezeen — Arup creates Pilen viewpoint for Fehmarnbelt Tunnel project, 25 October 2026



02 / A flat whose makers want it back: the circular apartment in Düsseldorf

Source published: 25 October 2026



The Medienhafen harbour basin in Düsseldorf. Photo: Dietmar Rabich, via Wikimedia Commons — CC BY-SA 4.0. This is Düsseldorf's harbour district, not the circular apartment. Photo source ↗ · CC BY-SA 4.0

Local practice Urselmann Interior has renovated an apartment in a 1939 residential building in Düsseldorf, Germany, engineered entirely for circular disassembly. The studio holds take-back agreements with nine manufacturers — Pfleiderer, Granorte, Shards, Søuld, ClayTec, STRAMEN.TEC, Tarkett, Bosch and Vitra — so that interior building products can be reclaimed and reprocessed into new materials at the end of their lifecycle.

All joinery relies on mechanical dry joints, screws and reversible adhesives so materials can be sorted by category, and major kitchen appliances are leased rather than purchased. The material palette favours biogenic, carbon-sequestering matter such as straw, cork, wood and seagrass, and the project claims a net-negative carbon balance of minus 577 kg CO₂e under the circular assessment standard DIN SPEC 91606.

Inside a compact footprint, two walls and a door were removed to merge entryway, kitchen, dining and living areas into one continuous open-plan volume. Stepped timber platforms and operable textiles do the work of partitions: a heavy curved curtain deploys around a sleeper sofa to form a guest room, and a tiered timber platform in the bedroom integrates a desk, a meditation space and an elevated bed, concealed behind a full-height curtain by day. Reuse runs through the details — a coffee-table top combines marble salvaged from a demolished bank with wood offcuts, and a curtain that once hung in a fashion showroom was reused to reupholster the sofa. Colour takes its cue from the architecture of Luis Barragán, with a Mexican Pink entrance corridor giving way to green-blue living quarters with glossy turquoise tiles and houseplants.

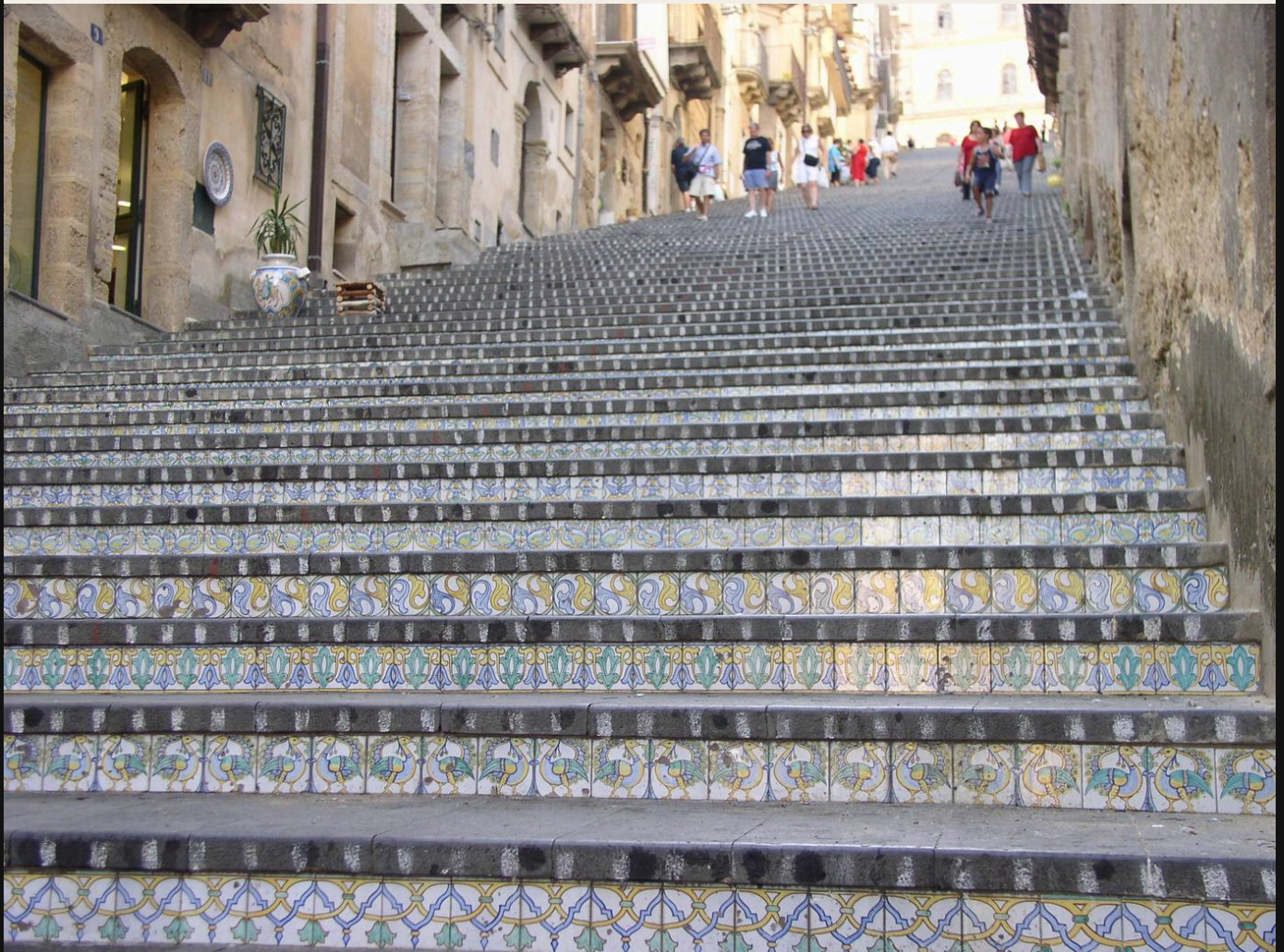
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the take-back agreements matter more than the pink corridor. A "circular" interior without a named party obliged to collect the materials is a wish; nine named manufacturers with agreements is a contract, and contracts can be tested. The open question is durability of the promise: what binds a manufacturer in twenty years? Still, this flat shows what circularity looks like at domestic scale — not a manifesto, but screws instead of glue, leases instead of ownership, and curtains instead of walls.

Read source: designboom — Stepped timber platforms and operable textiles shape circular Düsseldorf home, 25 October 2026 ↗

03 / Designing with animals: Bosco Colto's forest campus in Sicily

Source published: 25 October 2026



The Scalinata di Santa Maria del Monte, Caltagirone's tiled public staircase — the town near the Bosco Colto campus. Photo: Gmelfi, via Wikimedia Commons — public domain. This is not the Bosco Colto site, its workshops or its installations. Photo source ↗ · Public domain

Bosco Colto, the ecological regeneration project established in 2022 by Makramè APS in and around the forests of Santo Pietro, near Caltagirone in south-eastern Sicily, held its 2026 summer campus under the title Thinking with Animals. From 30 July to 9 August 2026, guests and community members took part in workshops and activations across the village of Santo Pietro, exploring environmental justice through a non-human lens.

The programme worked through architecture, agroecology, ceramics, sound and spatial practice. One strand studied the ancient relationship between forest and city; another built a hybrid train kiln, a wood-

fired kiln for experimental ceramics, now a permanent addition to the village. The standout workshop, Sicilian Satoyama with Yoshiharu Tsukamoto of Atelier Bow-Wow, collectively built two permanent installations, the Zucca Gazebo and the Mulberry Canopy, adapting the Japanese satoyama idea — a mosaic of woodland, fields and settlement cared for over time — to a Sicilian landscape that likewise mixes agriculture with the edges of an ancient forest.

Alongside the campus, Casa Bosco Colto is developing as permanent infrastructure: a network of buildings and outdoor spaces in Santo Pietro, including a plan to redevelop four public buildings into a connected cultural infrastructure with laboratories and guest accommodation for field research in architecture, art and nature, with the local community involved in daily activities. Co-director Marco Navarra, who directs the programme with Dario Felice, Beatrice Fontana and Antonio Scarponi, describes the campus as a living research tool in which design becomes a situated practice that takes other presences and the logics of the non-human world as part of the process.

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"designing with animals" is easy to say and hard to evidence. What makes this campus credible is that it built things — a kiln, two permanent structures, a plan for four public buildings — rather than only holding a seminar about non-human perspectives. The satoyama borrowing is the sharpest idea here: it treats care over time, by a community, as part of the design, not as maintenance after the design. The test now is whether Casa Bosco Colto survives as everyday infrastructure once the summer guests leave.

Read source: designboom — Thinking with animals in the Sicilian village of Santo Pietro, 25 October 2026 ↗

04 / No concrete, no walls: a timber pavilion for village celebrations in Karaköy

Source published: 25 October 2026



Datça's yacht harbour on the Datça Peninsula. Photo: Abdullah Kıyga, via Wikimedia Commons — CC BY 3.0. This is the peninsula's harbour town, not the Karaköy pavilion. Photo source ↗ · CC BY 3.0

The Karaköy Timber Extension is a 55-square-metre civic intervention in Karaköy, on the Datça Peninsula in south-western Turkey, designed and built as part of the Datça Summer Workshop 2026, a collaboration between İstanbul Bilgi University, Muğla Sıtkı Koçman University and Wentworth Institute of Technology, guided by design-build tutors including Sebastián Erazo and Stefano Pugliese. It stands along the edge of the village's active celebration grounds, providing shade, work surfaces, storage and communal seating for the collective labour and food preparation behind village weddings, seasonal markets and civic gatherings.

The lightweight timber assembly, conceived by architectural practice Erazo Pugliese, adapts the *çardak*, a vernacular seasonal agricultural shelter native to the Datça Peninsula. Built without permanent concrete foundations, the frame sits directly on the terrain, described as an integrated piece of large-scale outdoor furniture. Repeated timber frames structure the frontage, with wooden boards forming preparation counters, display shelves and a continuous bench facing the central clearing.

Shade comes from tensioned fabric panels referencing traditional Turkish bazaar canopies, giving overhead cover without rigid enclosure. The textiles are fully removable for winter wind conditions,

secured by timber battens in sewn end pockets and fastened with elastic cords and hooks. The structure is presented as a permanent spatial framework that stays adaptable to seasonal village life.

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this is infrastructure for the work nobody photographs at a wedding — the preparation, the storage, the seating for the people doing the cooking. Designing that work honestly, with a vernacular shelter type and no concrete, is more useful than another decorative pavilion. The removable textiles are the detail to steal: a building that admits winter wind exists, and plans for its own partial disappearance, is already more climate-literate than most permanent structures.

Read source: designboom — Timber framing and textile canopies compose open-air pavilion in Turkey, 25 October 2026 ↗

05 / From a failed slab to a city park: Plaza Salamero in Zaragoza

Source published: 25 October 2026



Plaza de España in Zaragoza. Photo: Willtron, via Wikimedia Commons — CC BY-SA 3.0. This is Plaza de España, not the remodelled Plaza Salamero. Photo source ↗ · CC BY-SA 3.0

The remodelling of Plaza de Salamero in Zaragoza, Spain, by Héctor Fernández Elorza, covers 11,000 square metres in the city's historic centre and was completed in 2023. It arose from a public competition launched by Zaragoza City Council to replace the roof slab of the existing underground parking garage beneath the square, after a structural failure was detected in 2020.

Rather than treating that circumstance as a limitation, the project turns it into an opportunity to redefine the public space and create a new urban park for the historic centre, in the architects' description. The text published by ArchDaily is the architects' own description, so its claims about the design's success are the design team's account, not an independent assessment.

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failure is an underused brief. Most cities would have repaired the slab and restored the square as it was; Zaragoza ran a competition and got a park instead. The lesson generalises: every structural failure, every failing car park and every obsolete piece of infrastructure is a site where the repair budget could buy a better public space — if the client is willing to ask a bigger question than "how do we fix this?" The risk is the opposite: a park used to dress up a repair that should have been questioned harder. Either way, the square deserves a visit and a second opinion, not just a press release.

Read source: ArchDaily — Plaza Salamero: Infrastructure, Landscape, and City / Hector Fernández Elorza, 25 October 2026 ↗

06 / Intimacy at 17 storeys: Dunhua Tower in Taipei

Source published: 25 October 2026



The Renai Circle intersection with Dunhua South Road, Taipei, in 2005 — the Dunhua promenade area two decades before the tower. Photo: Jiang, via Wikimedia Commons — public domain. This is not Dunhua Tower (completed 2026). Photo source ↗ · Public domain

Dunhua Tower, by Oyler Wu Collaborative (lead architects Dwayne Oyler and Jenny Wu), rises 17 storeys above one of Taipei's principal promenades in Taiwan. Completed in 2026, the residential building covers 99,700 square feet and houses just 45 residential units — an intimate scale the architects present as distinguishing it from the typical density of Taipei's housing market.

The tower's L-shaped footprint creates two contrasting facades, one slender and one broader, allowing the building to respond to its urban context while maximising natural light and views for residents. The text published by ArchDaily is the architects' own description, so its claims about the design's success are the design team's account, not an independent assessment.

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45 homes in 17 storeys is a provocation in a city where density is usually the argument for building tall. The L-plan is doing two jobs at once — giving the tower two faces for two urban conditions, and rationing the number of homes so each gets light and outlook. Whether that restraint is a model or a luxury depends on who can afford to live there, a question the project description does not answer. Still, as a counter-example to the maximise-units tower, it is worth publishing: density is a choice, and this tower chose otherwise.

Read source: ArchDaily — Dunhua Tower / Oyler Wu Collaborative, 25 October 2026 ↗

The editor's test: design the ending first

Six stories, one discipline. Denmark builds a viewpoint it already plans to dismantle. Düsseldorf sells a flat whose materials are already promised back. Sicily builds a campus that starts from what humans cannot do. Turkey builds a pavilion that refuses concrete foundations. Zaragoza turns a failed slab into a park. Taipei builds a tower that refuses maximum density.

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the week's useful discipline is to design the ending first. Before approving any building, interior or public space, ask what happens when it is no longer needed, who takes its materials, what lives there after people leave, and what the site was before the building arrived. The projects that answered those questions honestly are this week's news. The ones that couldn't are next week's demolition stories.

Further reading

- Browse the previous briefing (25 October)
- Renovating a listed building: consent, repairs and design rules that actually get approved
- MVHR explained: mechanical ventilation with heat recovery for healthy, efficient homes
- Adaptive reuse: keeping the buildings worth keeping
- Design for disassembly
- Mass timber architecture: CLT design guide
- Small apartment layout: storage, privacy and daylight
- Urban heat: cool streets design
- Browse every dated architecture briefing

Source notes

Official announcements and source reporting are linked below. Interpretations labelled "Our reading" are World Arch Journal commentary, not claims made by the source organisations. No sponsored placement is included in this edition.

1. Dezeen — Arup creates Pilen viewpoint for Fehmarnbelt Tunnel project, 25 October 2026 ↗
2. designboom — Stepped timber platforms and operable textiles shape circular Düsseldorf home, 25 October 2026 ↗
3. designboom — Thinking with animals in the Sicilian village of Santo Pietro, 25 October 2026 ↗
4. designboom — Timber framing and textile canopies compose open-air pavilion in Turkey, 25 October 2026 ↗
5. ArchDaily — Plaza Salamero: Infrastructure, Landscape, and City / Hector Fernández Elorza, 25 October 2026 ↗
6. ArchDaily — Dunhua Tower / Oyler Wu Collaborative, 25 October 2026 ↗

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