

OFRESCAS



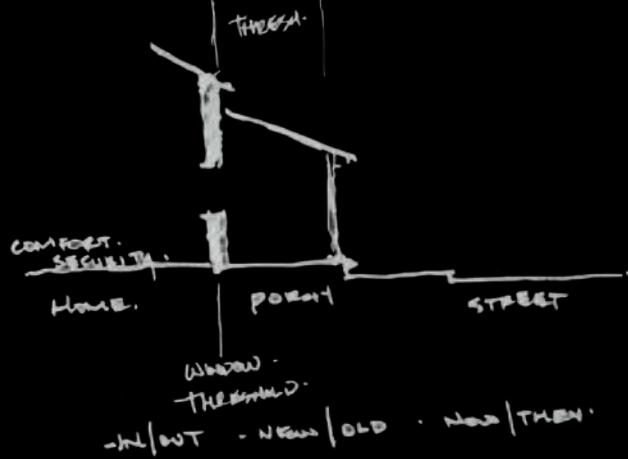
DUST



In February 2025, DUST Architects was invited to exhibit at the Venice Biennale as part of the U.S. Pavilion's program PORCH: An Architecture of Generosity. The invitation to participate was in recognition of our Wildlife Pavilion project in Patagonia, Arizona. The wildlife pavilion was conceived as a communal place for gathering, birdwatching, and ecological stewardship at the Paton Center for Hummingbirds.

For the Biennale, DUST created the piece *Ofrescas: Between Earth and Sky*. The work reflects on the landscapes, wildlife, peoples, and stories, and traditions of El Norte—the Spanish name for the borderlands of Mexico and the American Southwest. The installation is the subject of this chapbook, the first of a series that DUST will release. Each chapbook reflects on a different aspect of our thinking, work, relationship to the place, and our broader endeavor as a studio.

The exhibition *Ofrescas: Between Earth and Sky* will be on view in the U.S. Pavilion at the Venice Biennale of Architecture until November 23, 2025.



PAVILION

- PLACE.
- WILDLIFE
- LANDSCAPE
- MIGRATIONS
- BORDERS.
- NATIVE LANDSCAPES.
- BIRD. MIGRATION.

VENICE - 52 U.S. WOODS.

- GENEALOGY
- TOOLBOX.

DUST

ETHOS - ABSTRACT:

- PLACE
- CHAPT.
- LAND.
- MATERIAL
- PRESENCE.
- LIGHT
- THRESHOLDS.
- EPHEMERA
- TIME.
- NOW.
- RUINS.
- DARK SHADOW.
- VOID / SHADOW / DARKNESS.

SOCIAL / POL.

- FF. CHRIS. CO.
- LGOTA
- ZODIAC
- CONIC E

BORDER(S).

- MIGRATION
- WALL.
- CULTURE
- LAND.
- CULTURAL POR
- RHADA
- ZAGUAN.
- T.O. SHAD

WHERE WOODS
SAW ARE FORMED
CLOUDS
FROM
A TRAIN...

AS IN
HE HEAT
ON.

IT HE SAW
LIGHT OF STARS.
SUCCESSION

DON MATED

LD, HE WOULD

HER EYE

PEERING INSIDE...

W.

W.

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W.

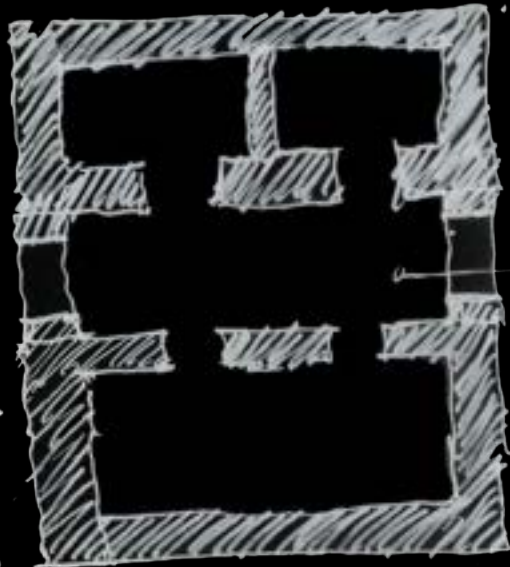
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ZAGUAN.
PORCH / THRESHOLD.



SKY-ATMOSPHERE.

"THE PLACE WHERE
CLOUDS ARE FORMED"



DEFINED EDGE.

STONE /
MATTER.

HEBER.

WEIGHT / MASS.
FRAME

SEASONAL PORCH.



LANDSCAPE
DUST.

SAGUARO.

CONSUMPTION - RESOURCES.

- THE UNSEEN.
- PRESENCE - FELT.

W. - LITHOSPHERE.



MAKING

The invitation to exhibit at the Venice Biennale was a result of our Wildlife Pavilion in Patagonia, AZ, but the curators invited us to create an installation that reflected broadly and poetically on the theme PORCH: An Architecture of Generosity. Each exhibitor was asked to create a Porch Window—a box that would offer the world a concept of what the porch was, its importance in American civic life, and its relationship to generosity. We were given six weeks to make our Porch Window.

We spent three weeks boldly going nowhere. Being asked to represent the United States to the world is a challenge at any time. Especially so in February 2025. We worked through ideas and false starts—sketching, modeling, studying, and mocking-up a slew of directions. Some related to birdwatching, some tinkering with camera obscura and Newtonian cenotaphs, plenty of reading of William Blake's *Doors of Perception*, and some notions that were sheer acts of protest. We found that no matter the direction, we returned to organic materials—seeds, dirt, husks.*

The process was quintessentially a DUST process: we gave our full six-person studio space and time to dream, gave ourselves permission to boldly go nowhere, and then discovered together where we were headed.

Despite the times, we decided that our exhibition would mean much more if it avoided becoming either a piece solely about architecture or a sheer act of protest. We were invited to offer something, generously, and felt it was our responsibility to offer something that others would be interested to receive.

But what did we have to give? That which we knew best—the land, southern Arizona, and the ecologies, peoples, cultures, histories, and present that make our home what it is.

The final installation had El Norte as its subject and took form as a blackened, topographic relief of southern Arizona. Its surface is scorched to capture the desert's depth and texture, but also to nod to the plundering of this land and its delicate ecosystems through extraction and privatization.

We encased organic material in nine hand-poured clear resin boxes,** each resting on this terrain, each showcasing items selected for their material, symbolic, mythological, poetic, and cultural meanings. Together they tell the story of a place in all its complexity: its geology, landscapes, peoples, stories, heritages, and presents.

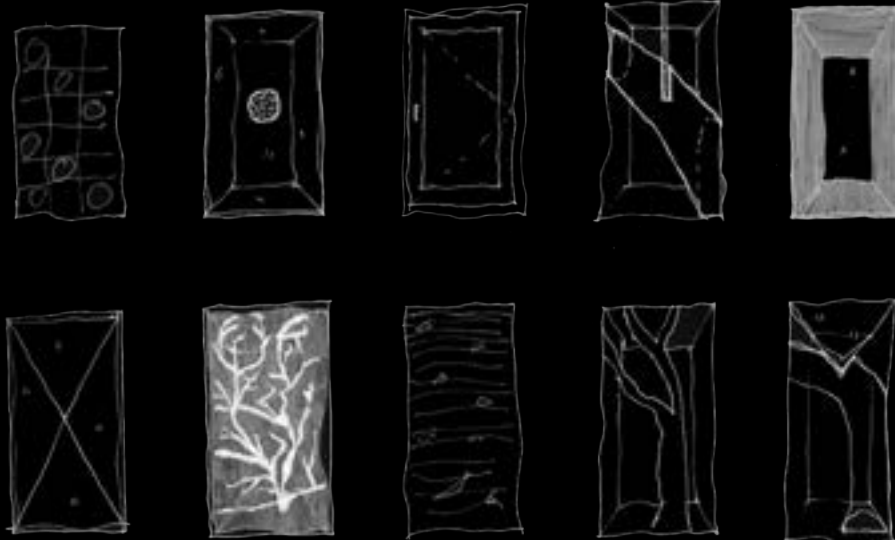
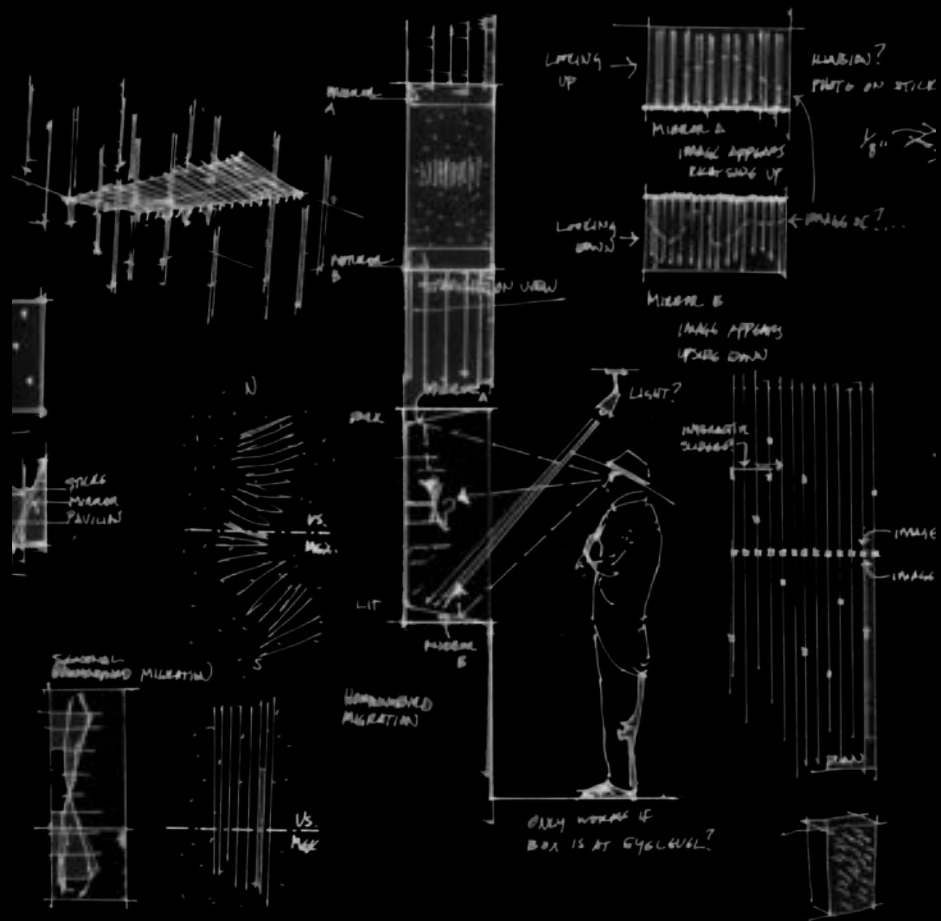
We called the installation *Ofrescas: Between Earth and Sky*. Drawing on the Diné teaching of balance and connection, these elements were not ornamental but thresholds—bridging nature, memory, and place.

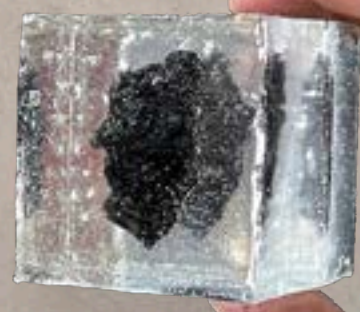
Taking cue from Italo Calvino's *Invisible Cities*—the author's prose-poem that explores Venice in all its multiplicity—we accompanied the installation with our own prose-poem about El Norte, written by DUST co-founder Jesús Edmundo Robles, Jr. The text spins a legend about the first porches to appear in El Norte.

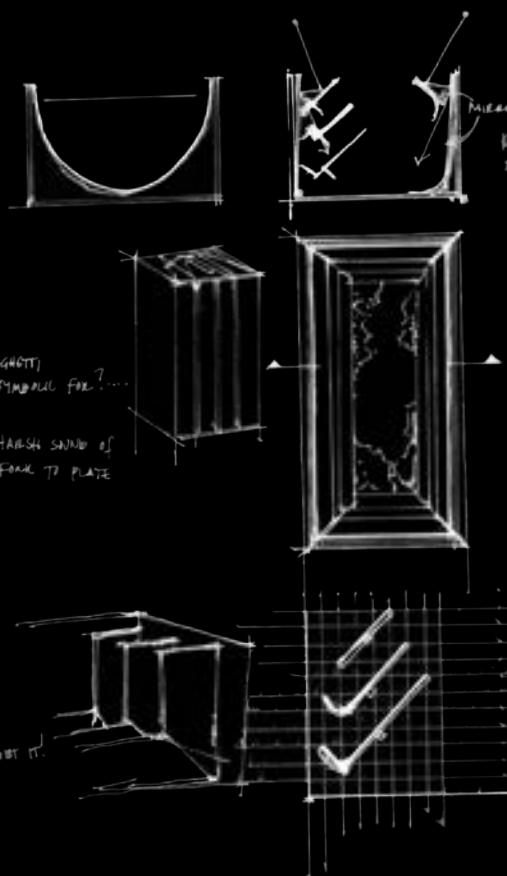
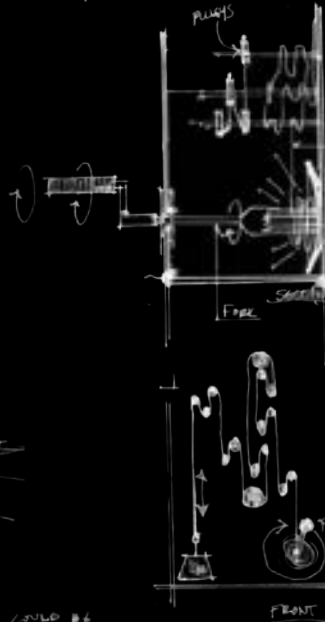
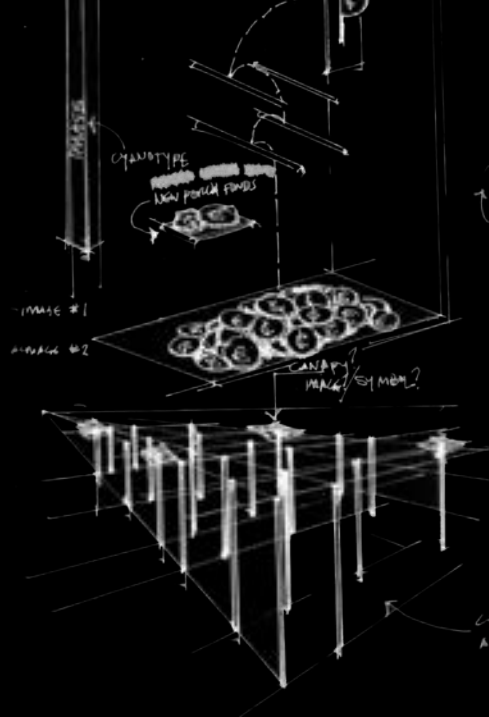
In its final form, the installation stood as an offering to the world: a story of El Norte told by means of its multiplicity—its physical and material realities as well as the meanings inseparable from these. Ultimately, it gives voice to the voiceless to tell the story of this land.

* We quickly learned customs officials took exception to importing organic materials.

** Thereby circumventing customs regulations preventing organic matter from being imported.



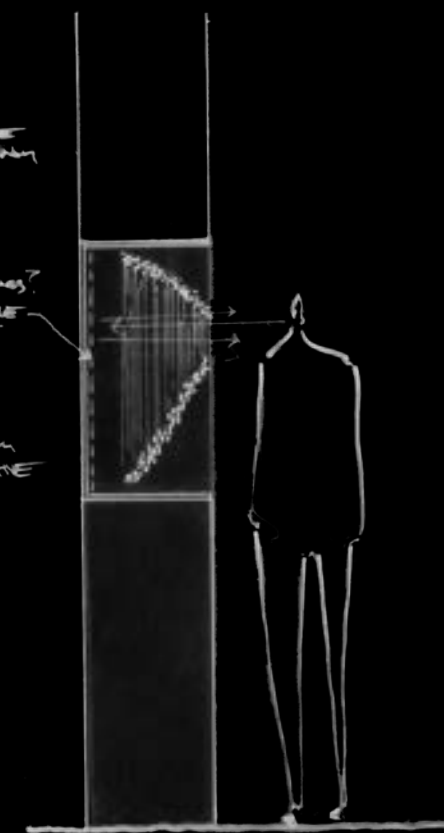


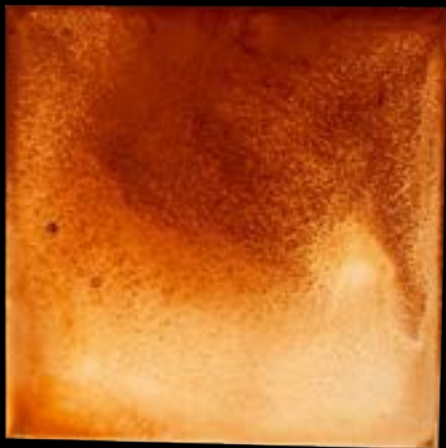


WHAT ARE YOU LOOKING AT?

- RED PUNCHING? EXERCISE

- POEM?
- IMAGE?
- SOMETHING INTERESTING



















OFFERING

For the dreamers:

At some future twilight, grandchildren hear stories of a place between la luz y la sombra.

Beyond the horizon, seven rivers carve through the desert. Islands of stone rise among them, mountains adrift in a sea of dust and time. Here, the earth speaks through vanished lakes, volcanic flows, wind, seeds, knowledge, and the peoples who migrated this land for millennia.

Ruins linger in canyons, in walls of mud that whisper of those who worshipped the sun and stars, in mountains of waste of empires long perished. The scarred earth remembers those who once inhabited the cycles of time, the ways of the wind, and the spirits of this place.

Many moons ago the first porches appeared—not merely shelters but thresholds between earth and sky, known and unknown, ritual and comfort.

The cicada emerges from the cracked earth humming of passage. In this land El Norte, porches are like its husk, marking movement and time, mediating change. Birds, wildlife, seeds, knowledge, and travelers drift between heat and shadow, abundance and drought, on the rhythms of currents unseen.

Beneath mesquite's dappled light, the afternoon stretches long, cicadas tune their song to the heat, awaiting the pulse of summer rain. Cottonwoods giggle in the autumn wind, their gold-stained leaves spinning to earth. Step through a zaguan into a courtyard, stand in the ribs of a saguaro-shaded portal, and see: the porch gathers voices, summons the evening with fire and food, stops the world in its turning and says—listen.



Ai sognatori:

In un vago futuro crepuscolo, nipoti ascoltano storie di un luogo tra la luz y la sombra.

Oltre l'orizzonte, sette fiumi scavano attraverso il deserto. Isole di pietra sorgono fra essi, montagne alla deriva in un mare di polvere e tempo. Qui la terra parla attraverso laghi dissolti, flussi vulcanici, vento, semi, sapienza e popoli che hanno attraversato questa terra per millenni.

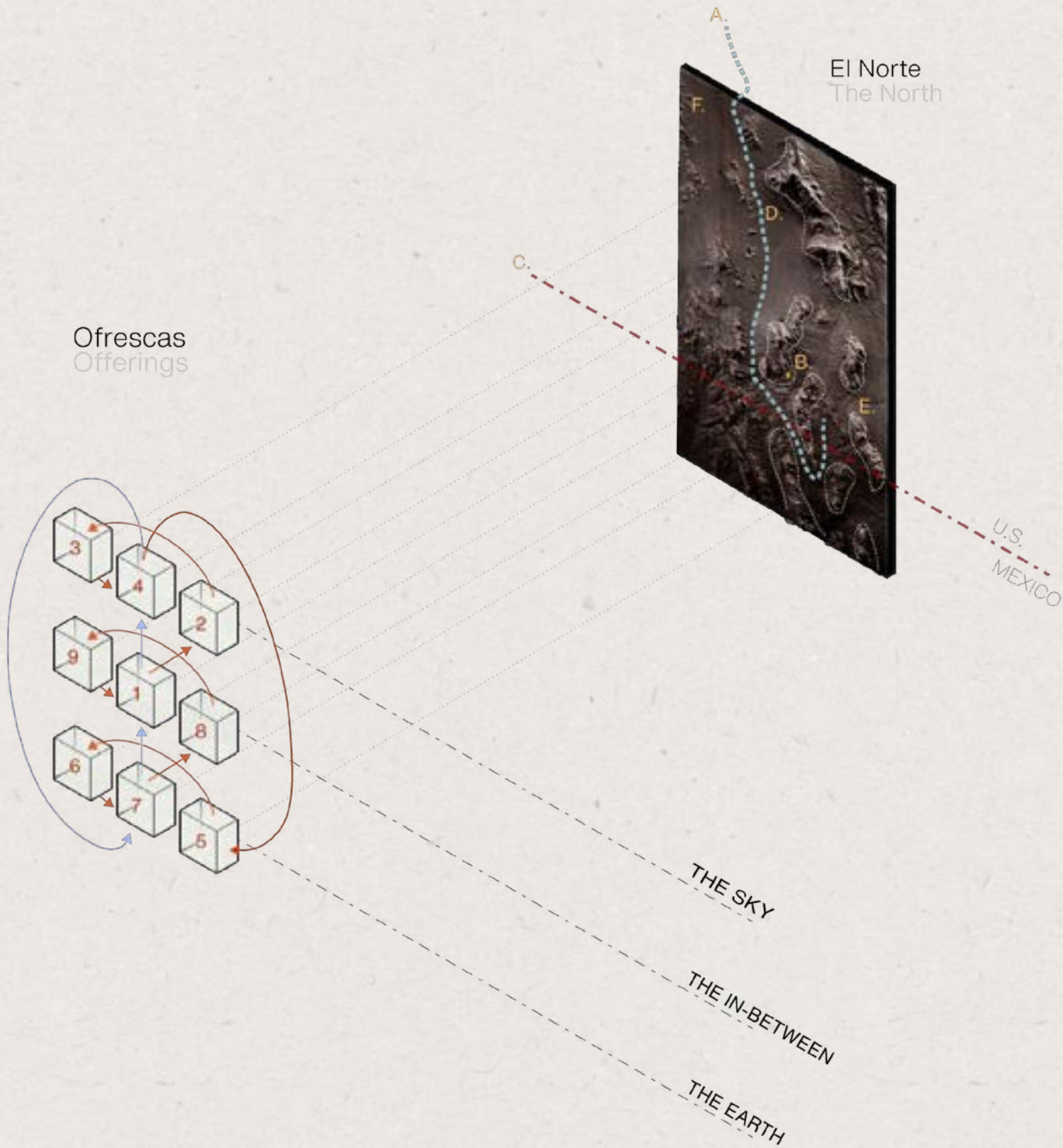
Rovine resistono tra canyon, tra muri di fango che narrano sottovoce di coloro che adoravano il sole e le stelle, tra montagne di rifiuti e macerie di imperi da tempo svaniti.

La terra sfregiata rimembra coloro che vissero secondo il ciclo del tempo, il corso del vento e lo spirito del luogo.

Molte lune fa apparvero i primi porches, come sagrati—non tra strada e chiesa, ma tra terra e cielo, noto e ignoto, mondano ed eterno.

La cicala emerge dalla terra spaccata cantando il passaggio. In questa terra, El Norte, i porches sono come il suo guscio, marciano movimento e tempo, mediano il cambiamento. Uccelli, fauna selvatica, semi, sapienza e viaggiatori si muovono tra calura e ombra, abbondanza e siccità, al ritmo di correnti invisibili.

Sotto la luce screziata dal mesquite, il pomeriggio si allunga, le cicale accordano il loro canto alla calura, aspettando il battito della pioggia estiva. Cottonwoods ridacchiano nel vento d'autunno, le loro foglie macchiate d'oro volteggiano al suolo. Attraversa uno zaguan in un cortile, fermati tra le costole di un portale all'ombra di un saguaro, e vedrai: il porch raduna voci, richiama la sera con fuoco e cibo, ferma il mondo nel suo girare e dice—ascolta.



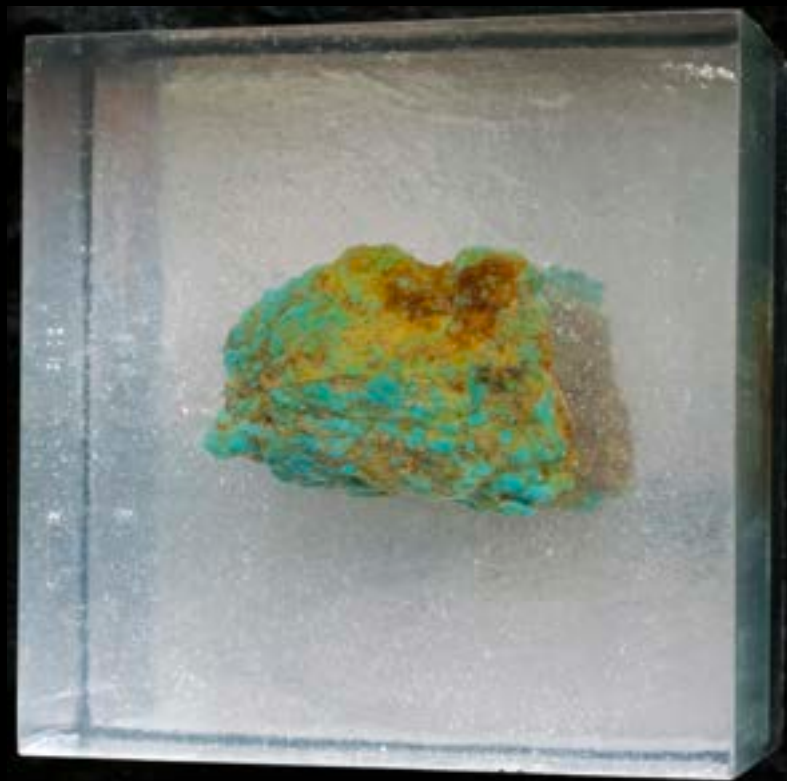
- A. Santa Cruz River
- B. Wildlife Pavilion
- C. International Border
- D. Cuk'son (Tucson, Arizona USA)
- E. Sky Islands - Madrean Archipelago
- F. The Burned Landscape

- 1. The Cicada - Emergence
- 2. Turquoise - Sun
- 3. Mica - Moon
- 4. Meteorite - Cosmos
- 5. Seeds - Life
- 6. Bones - Death
- 7. Juniper & Sumac Berries - Abundance
- 8. Wa'to - "Porch"
- 9. Wildlife Pavilion - "Porch"



The Cicada – Emergence

In Dine, the Cicada¹ represents emergence into the new world. A symbol of rebirth, resilience, and transformations. It marks the seasonal shift from hot to hotter, singing through the valleys for rain. It is the characteristic sound and contributes to the desert atmosphere during the summer months.



Turquoise – The Sun

Dine can be broken up into Di – of the sky and Ne – of the earth. The people and culture represent the in between space. Turquoise² symbolizes the sun in Dine culture. It has been mined and traded in this region, a significant part of the material culture and trade routes can be traced deep into Mexico, connecting the cultures of this region to the interior civilizations of Mexico's indigenous history.



Mica – The Moon

Mica³ is a mineral found in the igneous, sedimentary, and metamorphic rocks of the region. To the Dine, it is symbolic in the moon creation story, and in the Zuni pueblo, large sheets are used as windowpanes, filtering light through its glass like sheets. It represents light, purity, and the celestial realm.



This space rock found its way to Earth's crust. We found it sometime after that on a site visit in the mountains west of Tucson. Carrying what has thought to have been the seeds of life, minerals and elements from the dust and gas of our universe, its high iron content contains magnetic properties and a reminder of the life cycle of stars, as we would not have the iron in our blood, or this meteorite⁴, were it not for the death of a star.

Meteorite – The Cosmos



This spiny seedpod is from the Sacred Datura. Once matured, it will open and release its seeds, dispersed by wind, water, and animal activity. Groups like Native Seeds/SEARCH in Tucson are working to preserve and protect all native seeds that have sustained and evolved in the arid conditions, working towards a rematriation of the desert. Increased aridity, extraction, and destruction to the ecosystems allows for invasive species and plants to change the dynamic of the habitats, making them less resilient to drought, wildfire, and increased temperatures. A corn seed from 700 yrs ago was found in a granary in Glen Canyon before it was flooded to create the water reservoir Lake Powell. Recently, a Hopi scientist Dr. Michael Kotutwa Johnson has been employing traditional knowledge and has successfully grown a harvest from the 700-year-old seed. Desert seeds⁹ have been known to hibernate in their environment, germinating only when the conditions are suitable for the sustained growth and life cycle, like a sentient being the genetic knowledge stored and passed down over time.

Seeds – Life



The cycles of life are cut and dry in this region. Through the remains of animals, plants, civilizations, and geological epochs, stories are written in the dirt. Ultimately the final resting place for life's calcifications, our bones⁶, return to the dust, providing the desert with the nutrients to further the support of life.

Bones – Death



Juniper⁷, belonging to the plant order Pinales along with the cedar, whose leaves are burned to ash, an additive to the Dine diet for its calcium rich benefits... The Sumac tree, whose berries offer nutrients and natural dyes....The maize variety shared is the red, white, blue corn that once nourished and sustained two continents from South America to North America. Maize is the lifeblood of indigenous America.

Juniper, Sumac Berries, & Maíz – Abundance



Wa' ato – "Porch"

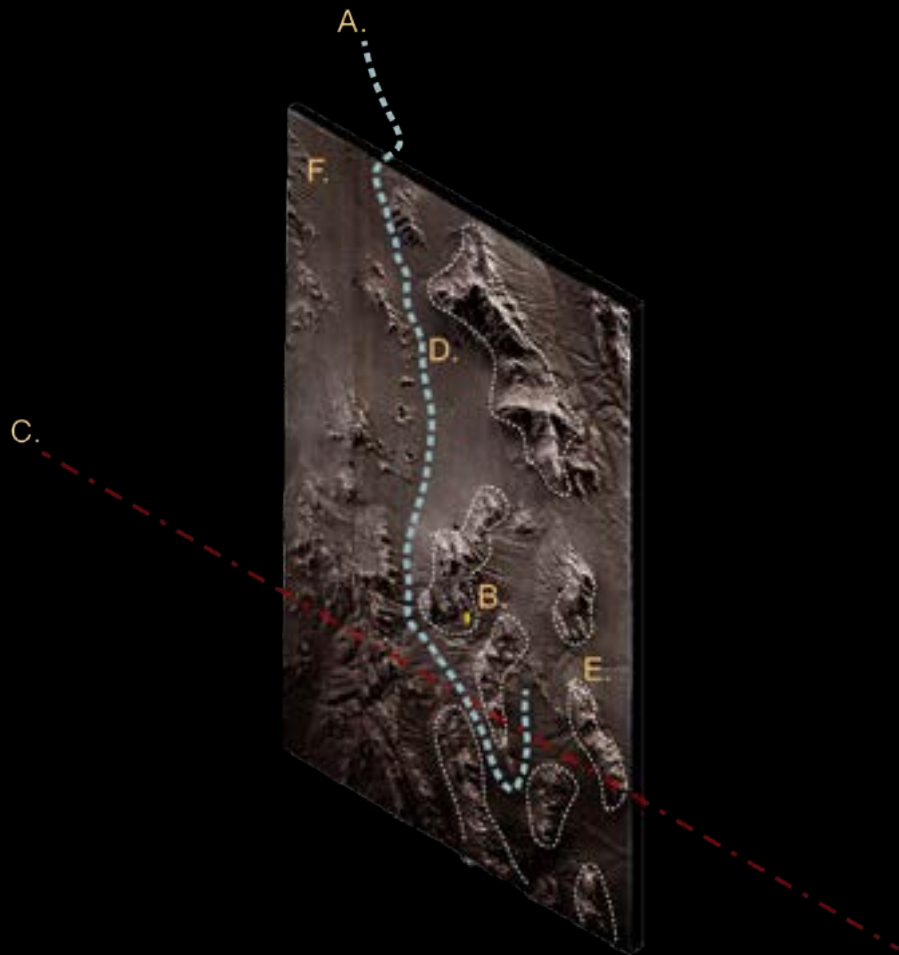
A traditional structure⁸ of the Tohono O'odham people of Southern Arizona. Made of "Y" Mesquite posts and beams, and covered with the bones of the Saguaro cactus or ocotillo plant. The space offers shade, a place to cook, a nucleus for gathering during the hot summer months in the low desert. It is the elemental response to desert dwelling, one of the first American porches mediating the elements between sky and earth.



Wildlife Pavilion – “Porch”

Designed and Constructed by DUST for the Tucson Bird Alliance (Formerly Tucson Audubon Society). The shade is constructed of White Oak, designed to age with the surrounding trees and habitat, marking the passage of time. The space orients to the natural theater to the south, where Nature Conservancy's Sonoita-Patagonia Creek Preserve maintains one of the few remaining perennial streams in Arizona. This porch⁹ is a place for observation of wildlife where the roof diverts water to water harvesting basins that provide native plants for pollinators migrating north from Mexico, including the rare Violet Crowned Hummingbird, making this site one of the northern most reaches of its seasonal migrations.

The site itself exists as a porch, a transitional space between Tucson and the vast borderland regions to the south.



El Norte : The North

A. SANTA CRUZ RIVER

The Santa Cruz River has been proposed as an Urban Wildlife Refuge in 2024¹⁰. Its watershed has been impacted by centuries of overgrazing, mining, and population growth. The lifeblood of the region, it has directed explorers and settlers of this region for over 10,000 years.

B. WILDLIFE PAVILION

DUST's Wildlife Pavilion is located at Tucson Bird Alliance's (Formerly Tucson Audubon Society) Paton Center for Hummingbirds in Patagonia, Arizona USA.¹¹ The Pavilion sits at the intersection of migrations of the Violet Crowned Hummingbird, the Jaguar, and protected and unprotected habitats in this biodiversity hotspot of the Madrean Archipelago making its way north from Mexico. The site is a laboratory for habitat restoration, watershed management, and recreation.

C. INTERNATIONAL BORDER

The most recent designation of the boundary between two nations and empires. The recently constructed wall along this stretch has disrupted ancient springs,¹² threatened imperiled species, and scarred the desert landscape with barren earth, making it ripe for invasive species to propagate along this edge.¹³ This human made delineation has disrupted migratory flows of humans, animals, and seeds. A divider of many cultures, and a separator of families, this delineator causes death to many families seeking refuge and prospect.

D. S-CUK SON (TUCSON, ARIZONA USA)

The Tohono O'odham name meaning at the base of the black hills.¹⁴ Spanish adapted this name to Tuk'son, or what is now Tucson Arizona. The settlement along this river is the most continually farmed land in the United States, beginning at least 4,000 years ago.¹⁵

E. SKY ISLANDS – MADREAN ARCHIPELAGO

A stretch of mountain islands unfolding from the Sierra Madres, surrounded by the grassland and scrub desert biomes between the Sonoran and Chihuahuan deserts. These Sky Islands are biodiversity hotspots due to their flora and fauna and tinajas of water that have supported life here for thousands of years. This ecoregion spans northwestern Mexico and the Southwestern United States, named for the 55 pine and oak studded mountain islands encompassed within and separated by the desert and grassland seas.¹⁶

F. EL NORTE – A BURNED LANDSCAPE

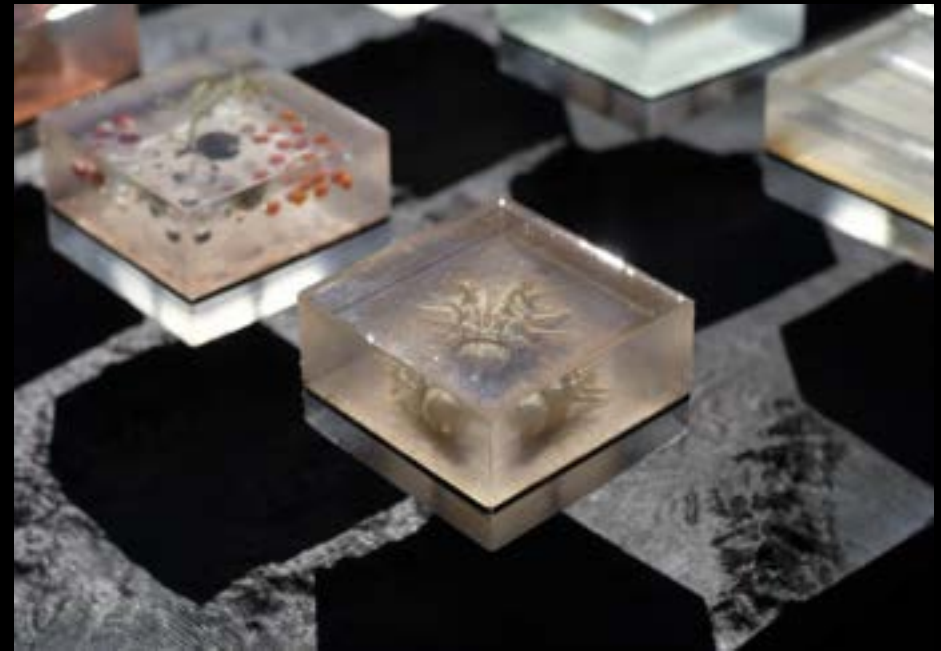
El Norte was coined by Colin Woodard in his book American Nations, representing 11 geopolitical nations developed since colonization. El Norte is described as the oldest, most culturally distinct nation, rooted in the Spanish American Empire. The values of the people who live here are independence, self-sufficiency and hard work.¹⁷ Known as the American Southwest to most, El Norte carries more weight, time, and identity of the cultures that have called this region home. This land's colonial names represent saints and sinners in place of the indigenous names of places that held meaning tied to the landscape. The burned landscape¹⁸ is a play on the heat of the desert, the years of over-extraction, over grazing, and diminishing of its most valuable resource, water. It is symbolic of our changing climate and environments with increased aridity and wildfires of the region that will result in more burned landscapes in the future. The current administration's appetite for minerals and resources in the name of profit is a serious threat to our public spaces, wilderness, cultural artifacts, resources, and overall health of our ecosystems.











NOTES:

1. Cicada was found near the Wildlife Pavilion in the Sonoita-Patagonia Creek watershed in the summer months on a site visit to the Tucson Bird Alliance's Paton Center for Hummingbirds. The green-hued earth pigment was made from a stone found on private land in Tucson.
2. Turquoise comes from Cade Hayes' personal collection, donated here as an offering. The turquoise is a vintage piece and comes from the Tyrone mine near Silver City New Mexico, a turquoise variety known for its vibrant blue hue.
3. Mica was harvested by Jesus Robles' daughter in the Santa Catalina Mountains located in the Coronado National Forest north of Tucson, Arizona.
4. This meteorite was found by Cade Hayes and Jesus Robles on a site visit in the mountains west of Tucson.
5. The seed is a sacred datura seedpod, harvested in the San Rafael Valley grasslands by Jacob Downard. Used for its medicinal and psychotropic properties by indigenous cultures of this region for over 3000 years, it is revered as a sacred visionary plant amongst all cultures around the world that have encountered it. It is also known as "moonflower", it is primarily pollinated by the hawkmoth, and is a night blooming flower, known to reflect the light of the moon. The sandy brown earth pigment on clay board was made from a stone found on a roadside near the Tucson Mountains, west of Tucson. Links: Native Seeds | SEARCH & https://www.instagram.com/dr_hopi_farmer/
6. The bone is a part of a coyote spine, found intact in the San Rafael Valley by Cade Hayes. The San Rafael Valley is the headwaters of the Santa Cruz River in Southern Arizona. The dark red earth pigment was made from a stone found near the Guadalupe Mountains in the Texas/New Mexico borderlands.
7. The juniper and sumac berries were harvested on the Colorado Plateau by Jerrick Tsosie. The maize was obtained at Native Seeds/SEARCH, grown and shared by Tania Verdugo and Torin Hodge. The soft brown earth pigment on clay board was made from a stone found near the Tucson Mountains, west of Tucson.
8. The drawing of the Wa'ato is drawn digitally, printed on acetate and layered in resin. Representing the first American Porches, a mediation of Earth and Sky. The golden earth pigment on clay board was made from two stones, one found near the Guadalupe Mountains in the Texas/New Mexico borderlands, the other found near Rock Point, Arizona, in an area known as Halgaito by the Navajo community, which translates to White Water Springs. Link: https://www.nps.gov/articles/000/sodn_ramadas-of-the-southwest.html
9. The drawing of DUST's Wildlife pavilion. The peach-hued earth pigment on clay board was made from a stone found on private land near Patagonia, AZ. Links: <https://dustarchitects.com/endeavors/audubon-wildlife-pavilion/> & <https://www.nature.org/en-us/get-involved/how-to-help/places-we-protect/patagonia-sonoita-creek-preserve/>
10. Welcome to the Santa Cruz River – Santa Cruz River Refuge. <https://santacruzriver.org/>
11. Paton Center for Hummingbirds – Tucson Bird Alliance. <https://tucsonbirds.org/paton-center/>
12. Maria Parazo Rose, Daniel Penner. "The National Park Service's Efforts to Protect Quitobaquito Springs Almost Destroyed It." High Country News, 24 Jan. 2024, www.hcn.org/articles/the-national-park-services-efforts-to-protect-quitobaquito-springs-almost-destroyed-it/.
13. "U.S.-Mexico Border Wall." Sky Island Alliance, <https://skyislandalliance.org/our-work/advocacy/us-mexico-border-wall/>. Accessed 24 Mar. 2025.
14. "Tucson Birthplace Open Space Coalition – Tucson Birthplace Open Space Coalition." Tucson Birthplace Open Space Coalition -, <https://tucsonopenspace.org/>. Accessed 24 Mar. 2025.
15. "Mission Garden." Mission Garden, www.missiongarden.org/. Accessed 1 Apr. 2025.
16. "The Sky Islands." Sky Island Alliance, skyislandalliance.org/our-region/the-sky-islands/. Accessed 1 Apr. 2025.
17. Woodard, Colin, 1968-. American Nations: a History of the Eleven Rival Regional Cultures of North America. New York: Viking, 2011
18. El Norte Topography is made of Spanish Cedar, used for its consistency of grain, texture when burned, lightness and density, and aromatic features.



CREDITS:

DUST Architects consists of Cade Hayes, Natalia Zieman Hayes, Jesus Robles, Jerrick Tsosie, Jacob Downard, and Tania Verdugo.

Ofrescas: Between Earth and Sky was a full collaborative effort from the entire DUST team in its idea and fabrication.

Project & Design lead, & El Norte topography fabrication by Jerrick Tsosie, a junior designer from Rock Point, AZ, on the Navajo Nation, the largest sovereign nation in the contiguous 48 states.

Resin casts created by Jacob Downard, junior designer from Flagstaff, Arizona.

Earth pigment paints created from harvested stones, then crushed, mixed with a binder, and applied to clay board by Natalia Zieman Hayes, senior designer and project lead.

Drawings of Wa'ato and Wildlife Pavilion by Tania Verdugo, a Yaqui Mexican artist and DUST member from Obregon, Sonora, MX.

Project Narrative by Jesus Robles, along with Cade Hayes, both Founding Principals.

Special contributors:

Rawan Alenezi – GIS Mapping, DEM data harvesting, and digital topography model generation.

Mark Bollettieri – Future–Future Global, Editor, Press, and Public Relations.

Valeria Almeyda – Future–Future Global, Editorial and Production Manager for Chapbook and original Wildlife Pavilion submission.

Nicole Musto – Italian Translation of project description.

Shannon Smith – Photo documentation of artifacts.

Sheehan Wachter – CNC milling and fabrication of Topography model.





APPENDIX

A(t) Home In The World:

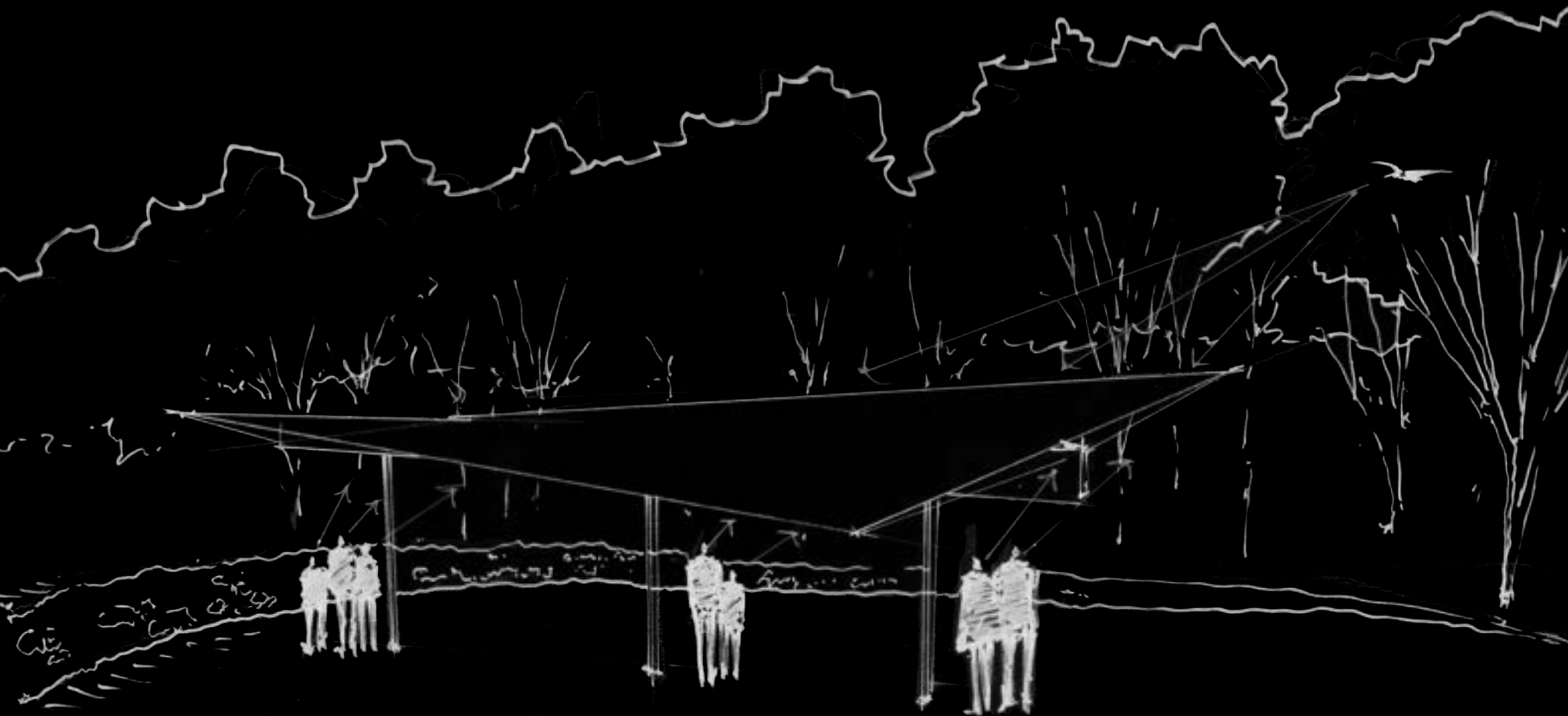
The Wildlife Pavilion at the Paton Center for Hummingbirds, Tucson Bird Alliance (formerly Tucson Audubon Society)

American civic life begins on the porch. It is a place where friends, families, and neighbors convene—in public, as equals—to participate in the life of the communities around them. Set between the house and the street, the porch is a place where people are both at home and in the world.

This pavilion in Patagonia, AZ is a porch bringing together birdwatchers to celebrate the annual migration of the Violet Crowned Hummingbird in one of the only places in the United States that they appear.

The pavilion is set in the original backyard of Wally and Marion Paton, two birders who opened their property to others during the annual migration. They set up a makeshift tarp, seating, and bird-feeders in the yard, making it a kind of speakeasy for birding. When many were building fences, hedges, or turning away from their neighbors, the Paton's generosity and openness was testament to the American faith that we are more resilient as a community than as individuals. Out of many, we can become one.

The pavilion carries on their spirit, replacing their temporary station with a permanent structure for the Tucson Bird Alliance, which occupies the Paton's former home. The pavilion acts as a communal porch in the backyard, mediating between the house and the theater of the arboreal layer and the landscapes beyond. Set between the Sonoita Creek Watershed, the Great Plains grasslands, and the Chihuahuan and Sonoran Deserts, the pavilion invites people to celebrate, learn about, and help protect these unique ecosystems of the American Southwest.



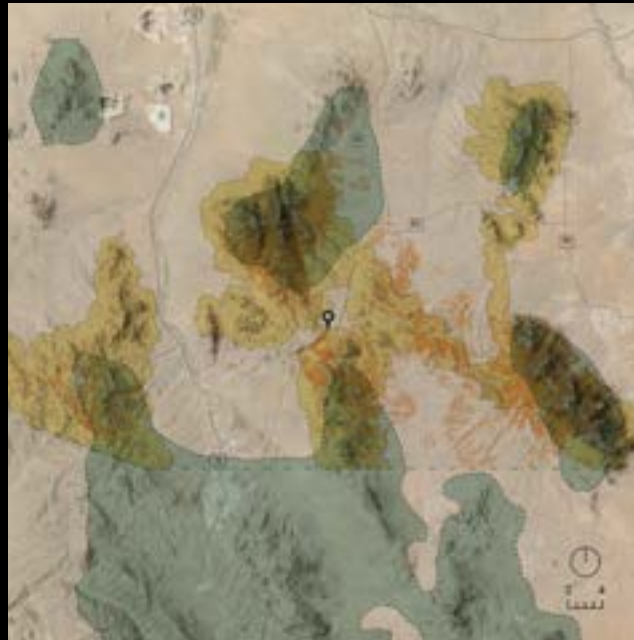
WHERE HABITATS MEET

The pavilion is located at the heart of the Madrean Archipelago, a hotspot of biodiversity where sky island pine-oak woodlands meet desert and grassland 'seas.' This unique "in-between" space supports vital migration corridors, including the northernmost breeding range of the Violet-Crowned Hummingbird and the jaguar's habitat. Like a porch—a space in between home and street—the pavilion is a place set between these diverse ecosystems.



SEASONAL MIGRATIONS – Violet Crowned Hummingbird

- Breeding Season
- Non-Breeding Season
- US - Mexico Border



BIODIVERSITY – Pine-Oak Sky Islands, Jaguar, Imperiled Species

- Bio Diversity Hot Spots - Madrean Archipelago (Sky Islands)
- Jaguar Migration Corridor
- Richness of Imperiled Species Habitat (4-27 species per 330 sq m)
- US - Mexico Border



CONSERVATION & WILDLIFE CORRIDORS

- Nature Conservancy Sonoita-Patagonia Creek Preserve est. 1966
- Unprotected Biodiversity of Imperiled Species Habitat
- Town of Patagonia (population 789, elevation 4,058')



FOCUSING ATTENTION ON THE LANDSCAPE

Archival photographs (left) show the Paton backyard's early role as a community birdwatching hub, with a portable canopy, informal seating, and bird feeders positioned near the house. The photograph on the right illustrates the site after infrastructure improvements, featuring a two-foot drop in grade from the house to the forest. This design approach improved sightlines into the surrounding landscape, shifting visitors' focus from the house to the forest and positioning the landscape as a "theater" and the site as a viewing platform.



CREATING A PORCH FOR BIRDWATCHING

The pavilion was set 2 feet below the original grade, with sitework transforming the area into a theater-like space for observation. This integration with the Nature Conservancy Preserve connects visitors to the bosque, a gallery forest habitat, as the focal point for wildlife observation.



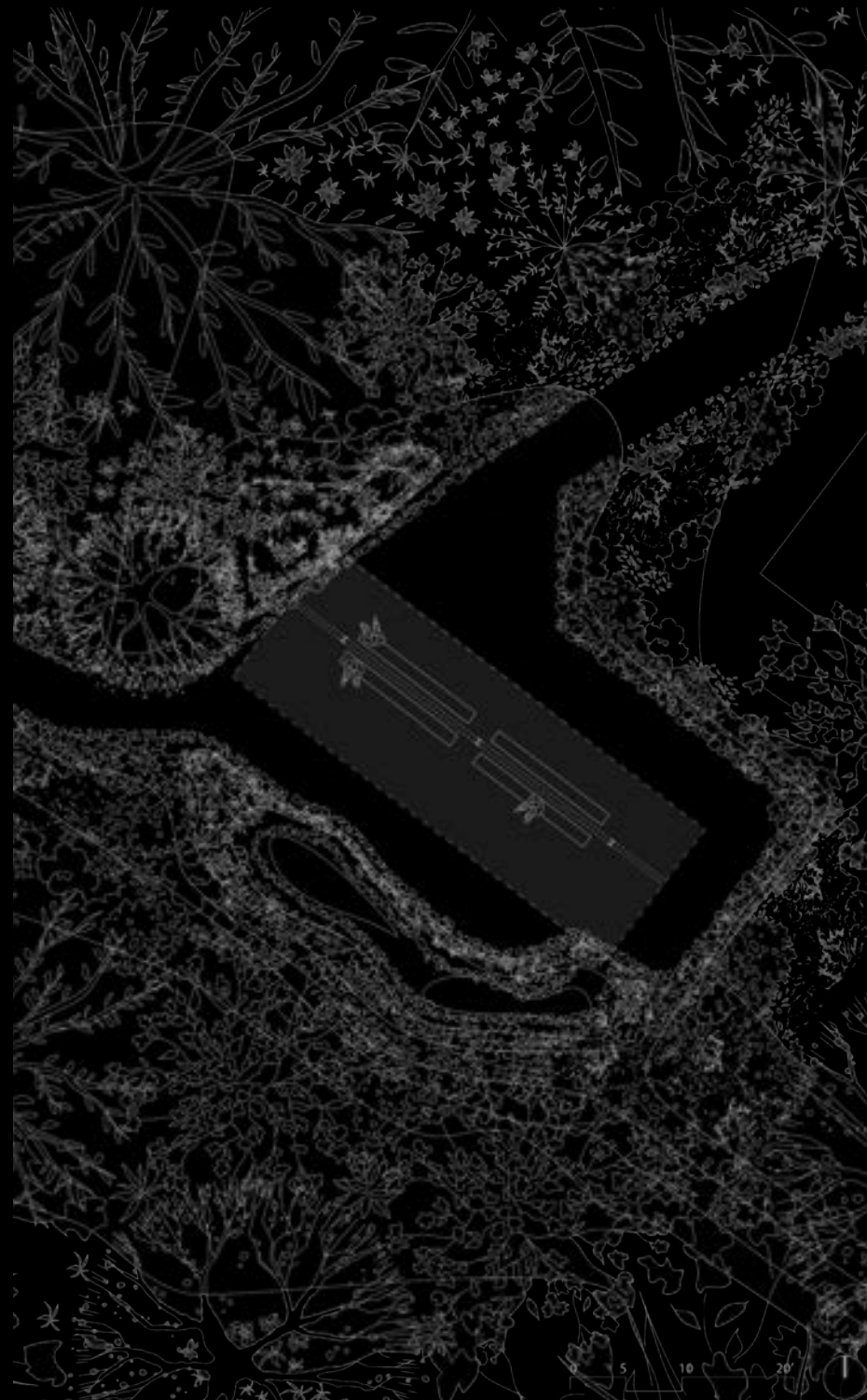


SITE INTEGRATION

The site plan organizes pathways, observation areas, and native plantings to support habitat restoration and integrate with the surrounding environment. As part of a larger masterplan, it incorporates rainwater catchment and native landscaping to promote ecological balance and sustain local biodiversity.

THE PORCH

A wooden structure nestled among the trees of the high desert woodland, serves as an intermediary space—a porch connecting people and wildlife. Situated at the edge of the floodplain, it provides a sheltered spot for birdwatching and a tranquil link to the surrounding ecosystem.





BUILDING COMMUNITY

The pavilion is a shared space for birdwatchers and visitors to connect with nature and one another. Carrying on the spirit of the Patons (at top right), the design is rooted in the idea civic engagement, neighborliness, and collective stewardship is vital in forming communities and preserving the delicate ecosystems we inhabit.



ROOTED IN PLACE

Sustainably harvested natural oak and weathering steel integrate with the surrounding woodland setting. Over time, the oak's patina and the steel's oxidation reflect the changing seasons and natural cycles of the landscape. The hyperbolic paraboloid roof, reminiscent of a bird's wing in flight, incorporates slender steel elements for both structural support and visual lightness.



QUIETLY PRESENT

Driven by the ethos of "getting out of the way," the pavilion frames the arboreal theater without imposing on it. Its hyperbolic paraboloid roof filters light and shadow, letting the landscape take center stage. Supported by three central columns, the design minimizes intrusion, offering unobstructed sightlines to the natural "theater." Like a porch, it directs attention outward to the bosque gallery and integrates harmoniously with its surroundings.





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