

**Architecture meets anthropology:  
Womb Temple–Lunar Rebirth  
(Seminar)**

Sasha Farnsworth (with Hossein Sadri)

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Sasha Farnsworth (with Hossein Sadri) introduce the design of The Womb Temple. This emerges from a growing sentiment that refusing to build is essential to saving our planet from the perils of a changing climate. The Womb Temple postulates that the most effective way to counteract this is by reverting to ancient building techniques using raw stone and live trees, a rebirth for the construction industry.

Transporting these materials to the Manchester site is deliberately slow and labour-intensive, relying on human power rather than machinery. This slower pace allows building to be treated as a ritualistic process — each stone placed annually becomes a celebration.

The temple not only revives traditional building methods but also encourages the reintroduction of nature into urban environments. It becomes a sanctuary for lost animal species and serves as a ritual space where people can spiritually reconnect with the moon, a symbol currently absent from the Manchester skyline, further affirming the renewed connection with nature and the element that governs water, the giver of life.

Graduate of Coventry University, Sasha was recently awarded the RIBA Award for Sustainable Design at Part 1 for her project “Womb Temple: Lunar Re-Birth”. The concept for this proposal was born from her passion for creating environments that support the symbiotic relationship between people and the earth holistically.

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<https://www.youtube.com/watch?v=3VJ6E0naiZ8>

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This is a really special occasion when we are hosting the Reba Award-winning Sasha Farnsworth from Coventry University with a selection of her tutors here, for this extraordinary project of the womb temple vision for sustainable and ritualistic architecture.

She is looking at generations into the future and of course, radical anthropology has models of human origins, which are looking at a time depth of the impact of the moon, and in the measurement of time and on our bodies, on human evolved bodies, particularly women’s bodies, right into the origins of our species.

now I’m really going to try, I’m in a transition this year from avoiding using Gregorian dates, the dates of Gregorian calendars, which are, because why? Because I want to restore cosmic time in some sense, or I want to get back in touch with cosmic cycles.

Okay? All of us have experience of the cycles of the earth in the day, day to night.

All of us have, have experience of the annual cycles of solar.

How many of you in this room? right now, no.

Can point to where is the moon? Anybody who can point right now to where is the moon? Alicia? You think it’s over there in the west, John? No, no. I think, I, I’m thinking south is, no, this would be north to Houston.

That would be west. So where is it, John? Where is, which way is north? Is that way? Is north? Yeah, somewhere. Okay. I, I Take your authority, John.

It'll be so, it'll be rising.

It's the, it's behind the clouds.

It's almost full, because tomorrow is full thing.

any, anybody who wants to know about it, I did not know I was gonna have such an authority.

Is John Cox here in the audience in front of me? Now, I'm blushing. I've worked with HUDs of people in the RIF Valley, had the privilege of doing that and the RIF Valley is like going home for anyone home sapiens.

If you ask a HUDs a child, where is the moon? Where is gonna rise? They will be able to point, even when the moon is below the horizon, they'll be able to say, oh, it's down there.

Come on. And this is because the, the moon cycle is actually critical for life for people, hunter-gatherer people in the river valley.

Why? Because in the nighttime, whether the moon is up or it is not, makes a total difference to the degree of light and the safety of women, children, even hunters.

and who can see in the dark, who can see in the dark are the big cats.

Lions. In fact, lions own the moonless night because they can see everything and nobody else thought few of the animals can, and therefore they're lazy as hell, and they want to hunt by the darkness.

Now, this would go right back into deep time for humans, for our ancestors, but certainly back into the ancestry of homo sapiens, the last two or 300,000 years.

and that implies, that means that we would've evolved.

We would've take, participated in a life, a social life, potentially sexual and economic life, and a ritual life that was organized by the moon and in particular for the hud, that that, celebration.

A major ritual is occurring on moonless nights and women are collected together with their younger children, collected together, doing polyphonic, singing through that cold, dark night.

They might be worried there's a leopard up on the hill.

They will keep singing through that cold dark night because yeah, big cats, big predators are not gonna go up against a whole bunch of people who are there together in unity, singing, making their voices.

Their nic voices sound as though they're more people.

There is how it works and this could go right back, deepen our, deepen our answer to this rhythm.

So now, we, we have recently had the experience of, Luna organized religious or or ceremonial occasions.

The lunar New Year has only just been, celebrated across vast areas of Asia, huge movements of people in order to celebrate together with kin.

The first moon, the dark moon marking the year of the snake.

Also, the enormous ritual being celebrated in India, Koba Mela of the unified, the, the junction of the, the rivers, which had this awful tragedy, the terrible tragedy where people were dying because they were trying to go to bathing spots.

That was on a day of dark moon that was at the New Moon.

These are lunar organized festival, definitely.

In fact, it becomes possible to say, well, any religion is lunar organized, and if we go back in time to our human ancestors, our homosapiens ancestors, and we understand how that may be related to cycles of women menstrual cycles.

Now, Western science has been, very disdainful of the idea that belongs to almost all indigenous cultures and certainly to the hard zone Rip Valley, that a woman's woman is related to the Moon.

Hudson women will say, if I want, they will just look at the moon as a clock to say, if I want to know when I'm going to menstruate, I check with the moon.

This is not woo or hippie or anything like that.

It's her being practical and adaptive concretely using the cycles of light and darks that are affecting her bodily cycles for the hadza in general, they will associate women's menstruation with the dark of the moon and probably with those rituals, those polyphonic singing rituals that go together with it as well.

So this is like, there's a, there's a u there's a universal aspect here of the aspect of we are getting the science data from menstrual apps, bringing big data, big data that's counting the average length of women's cycles for women all over the world and the more you collect that data, the more it tends the average cycle length, mean cycle length for menstrual cycle.

Certainly for younger women in their most fertile years, it tends to a lunar syno length.

We have tendency of menstrual luna sono length, and yet western science still tries to insist no women are not connected to the moon.

I don't met straight up particular times of the moon.

This is true because of course, how, how do we see the moon in this built environment? How do we connect to it on a skyline in London where it, it, it's like we are dissociated with it.

The Gregorian calendar absolutely dissociate with its strange, manmade months, dissociate us from any contact with the moon.

30 days has September, April, June and November.

All the rest have 31 except in February low.

Yep, February's August. Now it's 28. 28.

What a mashup that is and it's like a deliberate with a Gregorian calendar.

You cannot keep track of the moon at all and remember that this Gregorian calendar has the names of emperors imperialists, in the months, in some of the months.

it is quite clearly a patriarchal control of time, which is dissociating women and humans in general, from the moon and the cycles of the moon.

and yet these religions all over the world continue to make Luna scheduling absolutely central, where the Christians have tried their damndest to hide it behind Easter, but yet their most important al is still basically Luna organized.

So we have these two universal aspects.

Women's biology evolved hard baked into our, by our biology, that we have lunar length menstrual cycling.

It isn't always perfect. Women vary their own cycles.

Women vary between women, but you pile up all the averages and they come to that.

So that is like the evolutionary past, worried about those lions and the dark moon. People organize those cycles in time.

They, they, they evolve cycles that were and trained to those rhythms.

It makes perfect sense for the HUDs of women.

It makes perfect sense.

But the other universal is the aspect of religion and ritual being lunar organized and it comes up with almost any religion around the world.

Indigenous cosmologies will have a central aspect of Luna, Luna, organization of time, Luna flow time, and a huge cosmology around the moon, menstruation, opposition, sun and moon, husband, wife, brother, sister, all kinds of structural art.

We will hear next week from Chris talking about Amazonian mythology, exactly about this kind of periodicity as critical for Amazonian indigenous people.

So what we are coming to tonight, I, I think we have, and this utterly critical time on this planet, and it is one of the most acute and cataclysmic times of patriarchy.

I mean, it's like a Trump infant patriarchy at the moment that we really need to dismantle moon by moon and there are women in this room who've been part of projects contributing incredibly creative projects of artist Lex Frankie here, who created the moon clock.

And, a wonderful, for the year of the dragon NA's dragon, which actually conducted us.

We, we created a, a menstrual hut at the last dark moon and we are going to go on with moon by moon menstrual huts, which all people are welcome if they want to join this menstrual huts going on the dark moon.

You cannot move the moon capitalism, forget it.

No, we're not gonna move the moon. We're gonna do that and what we hope is those pots will be spreading budding routing in many, many places and we are gonna be doing this at a slow pace of the kind of pace that we are gonna be hearing about from Sasha here.

But this project of Sasha is another such contribution to where can we go in the future that is really going to be dismantling patriarchy, wo womb by womb, moon by moon, for the future.

So I'm gonna hand over to Sasha, of our hope, having put people into the picture for that thank Sasha.

this is commercial part of it the annoying parts, the commercial in, in the middle of all beautiful things.

so last year I had the privilege to be a bridge between Camilla and Sasha because Camilla's amazing thoughts.

I could be the messenger and whisper them to Sasha.

And, I used this opportunity today also to be in between them.

I, why? It's just to connect them more, probably not to separate them.

I think, just very shortly, I wanted to use this opportunity, to talk a little bit about architecture as, as a kind of introduction part of this presentation and I'm very keen to hear such as amazing project.

I, during my academic life, I dealt with two different, areas of studies related to space and human relations with buildings that is maybe in the interest of anthropology as well.

One was about language and the way that language, in different in different languages, the way that we started talking about space and habitats and making habitats and then the second one was, research I did about Indigen life before, Western Europeans arrived to Manhattan and built Manhattan.

and those two periods was quite, exciting moments for me to learn about what is not in the western colonized way of understanding architecture, but is essential part of it.

One of the things that I wrote a couple of years ago was this very short paragraph, about distinguishing between different things that we just kind of many times misunderstand them as architecture.

So architecture is a profession that is exclusive profession, and only legally specific people can call the architect and this gives them specific privilege in, in the society and for that reason, and because it is ruthless, it's very new, it is just Victorian, so it tries to bond itself with very ancient traditions.

So any history of architecture books you open, you see nda, even tent buildings or whatever as the first architecture examples, but it is a big lie.

So to understand the so what they do, the trick is they just call everything architecture, but everything is not architecture.

So in this very short, paragraph, I try to explain what different things that are not architecture, but we are calling them architecture.

So the first one is, which is very important one, is any habitat building cultural practice, which all animals do, but also humans do and it is quite wide, and it is, it's not about building, it's about loads of other things and architecture never is interested in it, and, and they don't like it even.

So, so this is, this is definitely not architecture, but this is the eldest one that actually it's very biological.

It's eco ecological, it's everything cultural.

And, and then, then we, we have building craftsmanship, which is, sort of with the beginning of the settled live or a little bit earlier, building these huge giant structures

that they needed some sort of advanced techniques of building, and then the machinery image or other things emerged.

But basically with the emergence of professional architecture, architects always were against this traditional architect, traditional builders.

So they tried to push them out, but now in architecture books, they refer them as architecture, but they're not architecture.

They're building craftsmanship, and, they're builders or ma masons.

Then, in ancient Greek time, and then later during renaissance, a discipline, an academic discipline emerged between art and technology, art and science to study something that's called, they call it, they called it architecture to study of human create spaces or those kind of things and this, this was originally more about buildings, but nowadays with this academic developments and interdisciplinary studies, it started to look at ecologies.

It started to look at anthropology.

It started to look at so many interdisciplinary fields.

But, this is a, this is a science discipline that mostly we do in the schools and most of the things that we do in the schools, RIBA or architecture world, they don't see them as architecture.

So they say this is not architecture and I think what Sasha did is one of the examples of is not architecture, right? It is amazing. That is the reason. It is amazing and we were call it shock when we received the award because we were not expecting because we received an architecture award and I think that is, that is something that universities can do still, and they're very grateful that is recognized.

The architecture profession, sorry, I cut very short.

Architecture, profession is what, during Victorian time.

Imagine it's very related to colonization, it's very related to modernization, social state all of this that has a kind of control mechanism on everything, every single building, every single, single built environment that humans live, how it should be and in different political history, we, we all know that how this is used to do some sort of social engineering as well.

So in many countries they have regulations about the size of kitchen the, so smaller kitchens is or smaller houses to break down the big family lives.

They, created regulations that all new built buildings, they need to be small only for nuclear families and that kind of thing.

So it's very interesting profession, but it is part of, as I said, social engineering and then very recently with this neoliberalism and then globalization and all of this, we are witnessing a time that real estate became very important and this is very different with that colonial professional architecture and this is, this is a new kind of era that more developers and the, the more building are built, not for the purpose of controlling people, not for the purpose of change, social engineering, but for the purpose of money making or economic growth or the other things and then the last one, which is something we can call it as a passion agency is, is a new kind of activism.

Some architects, they're trying to go beyond the professional architecture and try to help especially less represented groups or oppressed groups to find spaces for them in the cities.

anyhow, just about what is not architecture, I just wanted to be clear on what is architecture and then I just put this slide here to, I mean, this is obvious that architecture is very dirty job because in a, because of all the pollutions we have, because all the oppression we have in the world is happening in this built environment and this built environment is medium for all of this.

The way that we build, the way that we create the buildings and the cities, and all of this is also kind of advancing the technology, is we are deciding on the type of labor, the type of relations between, rich people, investors and the people and the workers or labor.

We are deciding about the material strategies, how to mine, how to use, how to recycle, have to, so all of these, I don't want to go to the detail of it, is part of architecture.

So this is a very good example.

This project won the most prestigious award in architecture in the world, which is called award and this is, this is what they did, obviously this is, I mean, you can, you very rarely can find this picture.

So if you go and when Google this project, they always show very nice inmates from inside of these streets because they don't want to show the larger picture that what's happening, because architecture is missing this larger picture, this larger pictures picture is always missing in, in our world.

But if so, why architecture is built, how, why, why humans build if we ask this question that why humans build I think there are two different it can give two different answers to this question.

What is in instead of answering why humans build, we can ask if why humans build, because we need a space, because we need shelter, because we need these are the answers that we can give.

But actually I realize these, these answers are not the question of why humans build it is the answer that how we use buildings.

So it is the answer to a more in a, shallow question.

Because the question of why humans build is actually a very deep question and the answer is not any of these, by the way, this, this is a picture of line people, the original people of Manta, that they're building.

So actually the answer to the question of why do human build is, is a, is a very existential question.

The building is not something materialistic.

The building is a process.

The building is the process that makes us to resettle or settle on the planet earth in between planet earth and the cosmos.

The building is one of the ways that we can weave our relations among each other with the people and for that reason, building in many language is at the same time means peace at the same time means existence.

There are so many examples for that and the reason for that is because building is building together is, is part of a negotiation between human and ecosystem.

A negotiation between a community that lives together because everybody has ideas about building negotiations between this generation, previous generation, and the future generations.

They talk to each other. What have they built? How, what, what kind of building they build and they build together.

So people, animals, trees, soil, future generations, water, moon, earth, all of them comes together and build.

This is, this is how our ancestors were building and then building is, is a way to build that community because it is the best way of coming together and knowing each other and talking to each other and building that identity that we are we are this house because, this is our house or this is our temple, or this is our, forest.

So, building, unfortunately for us, 21<sup>st</sup> century humans who live in western societies translates to something physical, but actually building is an act.

It is building is not an act that a company can do.

Building is an act that needs loads of stakeholders come together in a very long period of time as a part of peace building, as a part of negotiation, as a part of, listening and it is for that reason, it is a very spiritual act in addition to having a communal ecos ecological impact.

It has loads of internal impacts as well, because it gives a meaning to the life we have.

Because at the moment, the biggest problem we have, I think as modern societies, we, we pollute ev everywhere because we are not settlers of this planet.

We don't feel the planet, we don't feel the soil, we don't feel the moon, we don't feel the sky, we don't see any of this because this is not part of our hu our life have never been.

But the moment we start being part of them by intervening with something that's happening there, modifying the nature and seeing the result of it and being part of it as the way that everything does.

You know, every tree that when we, we plant any, any seed grows and creates space for itself and creates some modification, it's an environment we, we should do as well and I think this, this was, what the stories kind of began and thank you very much.

Thank you. Course. so, this is my project.

This is the wound temple.

it all kind of started from just an, an interest in women.

That was the foundation of this project is entirely just, I was interested in creating a space that would create a safe space for women in the heart of Manchester and

through this research I discovered that there are a lot of problems with the way that we currently build, as Hsed has pointed out, many of them.

But modern building practices contribute to 37% of global greenhouse emissions. Like we can't keep doing this.

We are consuming it one in a 1.7 times faster than our planet's biocapacity.

We are going to kill the planet through our current paradigm.

Building our environment is also almost entirely built by men for men.

So women are ostracized in their environment and even though we try and bring equality about through equal workplaces and things like that, the way that they are designed and the way that they are built is automatically exclusionary architecture causes isolation and I, I want to go back to something that Camilla said of how we expect to see Moon when we build like this.

We are isolated from the sky, we are isolated from each other.

We are isolated from sanctity in the way that we previously understood it.

So I think this highlights the need for a space like the womb temple.

It's a response to the environmental crisis that is caused by modern construction, but also its primary goal is to heal.

It's gonna heal well.

It aims to heal the relationship between humanity, the earth and the sky, which in my belief is the foundation for everything.

If we heal this, we can heal each other and heal the well.

So what is the wound temple is probably a question quite lots of people are thinking right now.

so the site is in the heart of Manchester with direct access to the river ROL.

This is a river that flows from the peak district to the sea.

So it has great connections through waterways, but is also polluted and doesn't have the biodiversity that it once had.

So Manchester as a city embodies all of the issues the womb temple is facing, and this makes it the perfect location to start a movement towards reversion.

The connection to the peak district with the river is key in the construction of the womb temple, where aiming to resort to historic ways of building and water was a key element of that.

So yeah, A is actually right there, very small on the street, but the river that's highlighted in red is the river.

Oh, well reaching the peak district up here and then going down towards over there.

This part of it is a canal system, which then goes back into natural ies to go further towards the peak district.

Primarily the wound temple is a place that fosters connections as the main point of this throughout this entire presentation is gonna be that we are disconnected.

The primary issue with yeah, humanities is that we are disconnected, we're disconnected from the universe, we're disconnected from our spirituality, we're disconnected

from each other and the wo temple aims to bring everyone together to create something that is in service of everyone as well as created by them.

It is a place for rewilding.

Beyond the current understanding, our current understanding of rewilding is just forcing animals and plants into places where they no longer have at home.

We need to revert the environment to what it once was in order for these species to thrive.

So it's not just saying, oh, we'll put some of them back in this river that is horribly polluted.

It's saying we clean the river first using natural methods that are sustainable and can be sustained by the environment.

So this reintroduction leads people to thrive.

It's not just force and then this mentality and thought can snowball into being a refusal to build new structures, allowing nature to take over the structures that will naturally disintegrate, giving species a home in what would've been their natural dominion and we're allowing them to replay it.

So it's also a place to challenge building conventions.

So it's deliberately slow and labor intensive.

When we move around to explaining how it is built, it takes hundreds of years, but it also becomes a community event.

So everyone gets to experience building something.

They have their own tangible experience to tie to this place.

So it makes them have a sense of ownership and responsibility for it and this rituals can be January, which fosters consistent community engagement as well.

It's not just a one-off thing that people occasionally feel connected to.

It's a constant reminder every year of a paradigm shift.

It's a place that we've earthed the moon and humans to both.

So we have lost our connection with the moon.

We build high, we don't see the sky.

We are polluting our environment so that smog is covering our skies and we literally just do not see the moon anymore.

So to be a human is to have some sort of spiritual connection.

We have lost that and our ancestors clearly saw something in the moon that made them think, this is like this, this has meaning, this has intention and we have been cut off from this.

So the wo temple aims to be a space where people can go and restore this connection and restore the connection with their natural cycles of the moon governs.

It's also a place for spiritualization and sanctuary.

So acts as a sanctuary not only for humans, but also lost native species like deer, wild and salmon that will find a home in this space and be able to claim it back as their own and the temple will become a center for ancestral and nature-based rituals, further serving people's cycles and reconnecting them with the moon.

But, this is my favorite part of it.

It's a place that allows for natural decay.

We have gone beyond allowing things to just be, we force things to be perpetuated and continue when that's not necessarily good for them or for us.

So this is a place that can decay over time.

It'll be reclaimed by nature.

Trees will take over, animals will take over as it's not meant for us anymore.

If it's served its purpose, we should just let it decay and this is kind of an illustration showing as we let things decay, kind of, we go back to nature, we revert to that more idyllic natural setting.

So how does the wound temple help create this paradigm shift? So we're using natural methods for water purification such as beam dams, humans and animals will consist, coexist, some bally in.

Its encouraging nature to reclaim urban structures.

all paths on site lead to a central ritual zone, but in a way that encourages exploration agency cause we're not dictating to people that this is how they should worship.

This is how they should celebrate.

It's all about choice in this and you, you go to this place to choose your path.

You can have quiet like reflection spaces, but there's also a space to be outwardly shouting and screaming of joy and worship however you feel fit.

The temple is something they, that water level.

So it's helped people remove themselves from the other environment they're in.

It's almost like you're in the sun, utopia and yeah, the site provides visibility of the moon and sun reinforcing the lunar connection and features a diverse landscape with some gian walls.

Incorporates photos reminds of that past that we have forgotten.

Yeah, some of the ing rocks Where the landscape would be made of round earth, but also of those Gaming walls that contain fossils and everything kind of leads onto the river.

So everything is intended to be experienced in water.

The site would seasonally flood, so everyone would be encouraged to just walk through the water.

There's no politeness about it.

You just, you you get in there, you get down and dirty.

So yeah, some of the key elements of the site plan that I will go through, beaver dams, quite contemplation spaces, the landscape, the trees and the rocks.

So the beaver dams naturally filter water and support biodiversity.

The, twigs that make up these beaver dams will be from the trees that make up the central ritual zone.

They are stripped back seasonally in a sustainable way that still allows for natural water filtration.

Beavers are actually species that were native to Manchester and have since gone extinct.

So it is, it's not only bringing those species back, but giving them their own specific home that is dedicated quiet condensation.

So there are hollowed out rocks that provide peaceful areas with small moon lit windows, but these rocks also give a very grounded experience.

Like you are, you are touching something that has been there for the hundreds and hundreds of years.

It immediately connects you to your ancestors, but also just rounds you in a very tangible understanding of earth.

The these spaces will also give people a quiet area to reconnect with, earth, both mentally and through tactile experience, which is something that I feel like is missing.

Like if you go to a church, it's very, don't touch anything, stay back, hold your hands behind your side.

But this is not about, this is about touching things, experiencing things, grabbing things like it, it's supposed to be a very tactile experience.

So the landscape acts as a transition from the urban space to a natural space.

This is primarily where as many species as possible would live just reintroducing all of those species that have been lost and giving them a home, a home, and giving a place that they have agency over.

this space also provides us for a lot of connections.

The connection to water businesses will be at water level after sending into the site and will be encouraged to walk through seasonal flood water, the connections to the native species, and also the connection to the past for the fossils and around earth, providing a visual connection to creatures that have gone extinct and reminding us that if we don't do anything that will happen to us, we will go extinct and we will be like a fossil in a giant wall.

So the trees are at the heart of the temple.

They are a space for communal gathering and worship and they're planted. They're planted in spiral, which symbolizes the moon.

The branches of the trees are stripped back seasonally to, provide the beavers with, materials for their dams.

And, they provide us with a connection to the sky.

They block off all of our views from surrounding us.

So we are forced to look up. There is no other option and the trees are pruned to be in the loose shape of the pyramid.

Evocative approval civilization tributes to these skies.

The rocks are the key part to uniting the community in this proposal.

Through their transport, they become the symbols of change and obviously they're very evocative of Stonehenge, which has got some key ties to, our previous experience of spirituality and they become homes for species themselves, including oysters and algae to clean the river and the nests of birds.

So they themselves contribute a lot to the biodiversity of the site.

the Rockwell providers were sank.

Well, well provide us with a connection to our original sanctity.

They'll be chosen because specific events or rituals will have occurred around them or such as if lightning strikes them.

It's the idea that we are not taking anything that hasn't been given.

Something has been chosen, it's been chosen through a sign or through an event that has happened.

This rock has that sanctity from that event.

stone circles are not uncommon in England and historically many have been used to denote virtual dancing zones.

We may, we well, we have become disconnected from this behavior.

Our ancestors saw something in this connection between nature and human spirituality that we had lost.

So these stones act as a reminder of that lost spirituality and connections with one another by everyone coming together in aid of one thing, IE moving the rocks from their original locations.

We will foster stronger connections with each other and the movement of these rocks provides the community with a greater purpose.

So they have connections to the structure that they are building and it also gives them control and feeling of responsibility for these spaces.

The environmental change that the wo temple can make right now.

So the oysters being introduced would help naturally filter the water of the river.

River edges should be treated with care and planted with reefs that both help clean water and provide homes to plant animal lives and the trees that are planted will be stripped back from the beaver dam again.

The pond of these trees helps absorb CO2 from the atmosphere.

Birds, animals and insects begin to repopulate.

But this is also important that all of these steps aren't difficult to take.

They're all easily implemented to give river edges proper care is something that should be happening anyway, but to plant them with reeds isn't that intensive, a intervention to make and could make a massive difference to the quality of the water.

So some of the interventions, so the future vision is that the gradual spread of biodiversity of the suit, the city would be an actual process and nature begins to have dominion and we let it grow and tamed wherever it chooses to, this would change the scape of the city entirely and when buildings degenerate due to our current poor quality of the building, nature would then be able to claim them back and take them over and humans, animals and nature will then learn to live symbiotically and we will no longer force nature into these boxes.

We can just let let it be and learn to live with it.

So yeah, some people living with nature.

Okay, the lunar concept and the spiritual connection the temple gives.

So the temple follows the principles of lunar, where the moon governs life cycles, rituals and festivals will align with the Luna phases emphasizing nature's influence on humanity.

These cycles are especially important to those women who needs have been neglected in a modern urban environment, which is very much built for men and yeah, that this kind of summarizes how the project started for me as just a safe space for women to reconnect with these cycles and be able to come together and support each other for emotions.

and yeah, the celebrations include the winter sauces, nel knots, summer sauce and tima or tunnel ex equinox.

We struggle to say that word. Yeah, kind of.

This is how I visualize the, spiritual area.

So the visual and ritual journey of the rocks, this will occur in stages.

So first stage is choosing the rock.

The rock will be chosen through a special spiritual event, or the c community coming together to compete a loss ritual in the beat district.

This special event event gives the rock its sanctity.

cause this is an idea that we seem to have lost from modern religious buildings, is that we build a church to be a church and the materials that are chosen for that church don't have any embedded religious meaning.

It's just, we've chosen it because it looks like someone chosen to build all because it reaches high to God.

The idea with this is that these rocks have their own embedded sanctity because of these events that have happened to them.

So we then are just respecting that sanctity as opposed to forcing it on anything.

So then the parade begins, the rockers transported to the first community using a wooden sl pulley system, which is similar to how they moved.

Well, they are assumed to have moved the rocks to Stonehenge.

and when the rock rock reaches the first community, the parade of the rocks officially begins then a route is mapped based on from where in the people street the rock is from.

The route is determined by the starting point, but primary movement should be through water.

If the and the rocks will either be floated or slung between two paddle boats, mechanical equipment should be avoided at all costs as that would speed this up and defeats the entire purpose of the womb temple to have this like labor of love into these rocks that we are moving.

The parade continues on its journey going down through multiple communities provoking celebration in each this pro.

This entire process should take roughly a year.

So each community in term will have their time to celebrate this idea and this helps the, the message of the wound temple to spread.

each community yeah, will get a chance to celebrate and it gives an annual reminder as well.

So when the rock reaches the site, the final festival occurs under the light of the moon.

The rocks are hoisted with police, and they are moving to a space that will be noted by a wooden pillar to place the rocks in the water.

the water will have to be temporally redirected, which would just give them a safe space to kind of lift the, the rock into place and it, yeah, once again imperative.

But no machinery used in this process.

It was entirely about manual force and labor and then the rocks return to earth, the circle is left to go wild.

Nature will take over.

The rocks may fragment a wash awareness is not to be stopped.

The de the degeneration denotes that the rock has fulfilled its purpose and the river has been allowed to take these rocks back to earth.

so this timeline occur over 200 years and it starts in 2025 with us realizing that we are killing our environment and this will lead to us making a choice and choosing to wake up the construction industry as it stands and then the construction industry must reverse the damage done and begin to rewild the river and revert to a the natural state.

The luna, the lunar temple becomes the heart of this movement and the trees are planted as the first step to symbolize this new connection with nature through the moon and then as it continues, we continue to revert to ancient building techniques as the rocks separated down from the peak district.

In 2067, the final rockets placed and the temple is now complete signing as a testament to our aversion from urbanism.

and then the Luna Temple is left to go wild and this is the, this, this is the process that takes the longest time previously extinct species were reintroduced and find a home in a deteriorating city and it should take about 200 years for this to be completely re naturalized As nature has taken over and humans, animals, then we'll be able to symbiotically live together again.

So who is affected by the womb temple? Everyone and everything is the answer to that.

it's a holistic proposal that affects everyone, including the moon and the earth.

The river which is currently its sick, will be healed.

The earth of the moon will be reconnected with humans and all living beings will be healed of the scars that were created from the construction industry.

The fact that it spans 200 years will mean it will impact about seven generations of human beings and that is not then to say that those seven generations don't go on to continue to spread the message and perpetuate this and keep the sanctity of our relationship with nature.

Going to conclude the worm temple redefines urban living and emphasizes an ecological restoration and a spiritual renewal.

The project envisions a future where humans, animals, and nature exist in harmony and by rejecting modern construction, this sample becomes a lasting symbol of an environmental and cultural transformation.

I think we should have the light.

We work that out and, and it Well, let's leave that screen and, we can see the session.

We can get questions from Zoom if anybody who can you repeat the question to Zoom? the question is, why did you choose Manchester Is your site Originally it was a, it was a given site for a project, but it did reveal itself that Manchester is actually the perfect place for this project.

It is a developing city that has a, had a very industrial past and had to develop very quickly to not necessarily that great of a quality.

it was constructed mostly by men.

It is an example of building too high and too dense and its connections to the river that has been.

So the river is knocked at street level in Manchester is well, well below and it's an example of us trying to hide nature in our urban environment as opposed to building into it and letting it be.

So its connections to the PE district also became a massive positive for this project and it just, it it encapsulated everything that I kind of was against in this project.

Can I add something as well? Go ahead.

also I think Manchester is a very feminist city and so, I can highlight frigate, but also more importantly before modern or, kind of English Manchester, then Britains were living there was a very powerful queen living in Manchester area.

So there is a very, very nice story about it.

so it was, it was ruled by women for many, many years before modern English history.

There there would be things to say about working class industrial revolution Manchester in terms of what Engel's girlfriend was, the woman who Mary Burns had showed him around and the influence of those working women as well would be very powerful.

Chris, Can I show the, the picture of England including of Bush Manchester, what it would look like? Oh yeah. This century.

Yeah. We're talking about buildings tightly under the sea rising, The sea rising.

Are you aware of how much a regular will be left even in the end of this sector, let alone Yeah. That that is one of the issues.

Yeah. So this Mostly under water.

Yeah, this is a tidal river, so it is expected to rise by quite a lot.

But part of my concept is that the natural interventions would be given into the river.

So for example, the reeds being built up also, these Eva dams that will help interrupt the flow would limit the amount that the water would be allowed to rise in certain areas.

So it's trying to use natural methods to maintain as much of the environment as possible.

I'm being very, I'm being very positive here.

It's not gonna get that bad.

yeah, no, I mean probably yes, it would rise by a lot, but my hope is that there would be a substantial enough change that we wouldn't be able to do that.

There's a question, Online question.

Freddy asked, well she said amazing.

Thank you so much Sasha.

Curious to hear more about the spaces that have inspired this project for you.

Hard on actually finding, precedence for this project was actually probably one of the most difficult things I had to do.

cause there aren't like, so Stonehenge and Avery and all of those kind of historic places that had the most effect on this project.

But also I had a look at the architecture and I can't forget the, I can't remember the name of the tribe.

It's, it's a matriarchal society in DRI don't know, I, I can't remember the name of the life of me, but, the way that they laid everything out was very, was in a very circular format.

Everything was was around a central ritual zone.

So the kind of layout of everything was either based on previous sacred spaces or the layout of matriarchal villages or kind of how, how we used to denote a special space in his, in like historic methods.

I'm gonna put in kind of following up Chris, is is absolutely wonderful breathtaking concept.

Yeah, seven generations.

I saw a post, I've been posting social media on the master them recently and there was somebody, anarchist collective person putting up material from the Zapatistas Zapatistas saying we capitalism will last another seven generations and I'm saying seriously? No, not, no.

We have a critical time period. Absolutely.

Right now we can see what's happening over the other side of the Atlantic, how critical it is.

I'm totally blown away by your insistence to go slow.

This is the way to reclaim our time and we need the advice of that, of that indigenous timeframe.

Absolutely. But I'm just looking at how do we, how do we link up beginning now moon by moon with like menstrual heart space or something like that, which is definitely lunar linked women run space, to a completion of which is on a very annual,

okay, I can understand why use 13 moons in the annual space for the, the stone movement, but how does this link up and, and as Chris says, against the rising of the sea levels, the other thing is, what about those beavers? Aren't they anarchists? Aren't they going to go through those trees? We can't train beavers to just have tweaks. You go through the trees, They go trees.

That's the way it's meant to be.

Yeah. You're gonna let those beavers go and they take over the other person.

I wonder if you are in contact with, because he knows the hell of a lot about these reeds, these river environments.

Paul Sland amazing lawyer fighting for the rights of the river, ODing embarking of the spirit of the river ODing as a, as a spiritual being and wow does he do the work on those recollecting, the willows to plant and the river banks that man knows one, the law two, how to build those riverbanks, what to do, get in touch with him.

Yeah, talk with him. Definitely.

He'll be astounded by this and he'll advise what's what's needed.

But yeah, how do we link it up between now and then because yeah, we need a bit, we need to put on a better speed.

There are some intermediary steps, but I think for sure with a mass acceptance of a refusal to build.

cause that is probably the, I mean The biggest jump to get to it's in this projective With the housing issues.

It's gotta be a community approach to the housing issues, doesn't it? Yeah, it's gotta be working that right Out. Yeah. And that is, I mean I did this in a very sheltered educational environment, but I do, I do agree that there are steps that have to be taken and introduction, introducing these ideas on a, a citywide scale to a population that's not gonna go down easily.

but I, I think there are quite a lot of people that are, are sick of seeing Manchester with like high rises everywhere, but also being constantly under construction with all of the noise and the pollution of that is causing, I think you just have to, I think it would be a matter of focusing these people's, anger on a reversion as opposed to a, I dunno, it's like there's these kinda emotions seem very untargeted at the moment and I think through something like this we would be able to focus that on something that would be productive.

Can I say something? Sorry.

I think what I like about this project is, somehow appreciating all those natural things that can happen, what we call it disaster, but reaction normal and it is not it's, we had a kind of fun chat, we said, we were saying that this is, this is not a project so we are not going to do it and measure it and, it is, it's a dream, it's a story, it's a myth.

And, and future generations, they have their own dreams.

They shouldn't follow Sasha's dream or different people in Manchester.

They have their own dreams. She has their own dream. Yeah.

Beavers have their own dream river have their own dream, but this project rabbits is rabbits too rabbit, rabbits, rabbit.

I think, I think the project is appreciating all those dreams and saying that, okay, this is my dream, but you can have your dream and we will meet somewhere.

So, and that somewhere can be here.

I mean, following on from that our, in my, our vision of how things were, which one of the called communism emotions was exactly women take power but then surrender to whoever.

So all everyone else's dreams at a place.

But on the other hand, you don't want one side dreams to be permanently fixed and dominant.

So when I was seeing all this work, I mean, I have to echo what you just said.

I mean this is just a marvelous Absolutely.

I, when I see your pictures, I mean, what a dream.

But I do have calms when I see the happy people of Manchester all conforming exactly to the, all this little calendar or something.

I mean, humans aren't tricky like that. Yeah and we need, we need something where we do something very radical, but we also know how to let go of all the power we have and completely surrender, let something completely different happen.

But when that starts to happen too much, we now have to resume our, our our our opposition and, and the best rhythm.

Rhythm is a is not a year and it's not a day, it's something like a Luna rhythm and it's just like, that's something like that.

So I mean, I, I couldn't, there's no way a criticism of your beautiful degree, but the pictures are just absolutely astonishing.

But as Kim said, it sort of needs to be connected really quite tightly with stuff which we can start doing now on a, on a monthly basis.

So when I, when I see womb temple and I, and it's also Lula temple, it needs to be some kind of menstrual house, I think building on menstrual hus that are happening today.

But this is just somehow a vision of something that it is all embracing of the whole city.

But, but unless it's, unless it's, what I mean, it's, I know I'm not, I'm sure you would agree with it, so no, no way you wouldn't do that.

It's just that somehow some of your dreamlike images of total harmony of all the people in Manchester following these steps, all happily, all the, I mean we've gotta be politically realistic and know that lots of people were entirely opposed.

All this, what are you doing? What are you letting beavers cut all that? Where we, what about we decaying buildings? I, we all gonna be living in decaying building.

I can just see so many, so much opposition and that, but that doesn't mean I want you to listen to the opposition, obviously your your image of like, let's just stop constructing absolutely vital necessity.

We need to start there, but somehow we've gotta let the other side have their say and by the other side, I mean when you surrender power, you can't pick and choose who you're surrendering to.

It'll be all of them. It'll be fascists and all sort of people as long as they don't have as long as they don't have time to go to actually implement their fascistic dreams or whatever they're up to.

As long as they just maybe have enough time to play around with some of them.

But let's, let's stop from killing anyone that kind of thing.

so I mean, anyway, just absolutely as you say, what a wonderful dream.

So necessary to dream big in that way and actually see, see a future it just beautiful stuff.

Beautiful.

Can I just comment on your choice of ritual events seem to be slightly so heuristic here.

yeah, you had two so events which I guess were the, so, and then you have the equinoxes equin, equinox is a very tricky thing to measure.

it, it does begin to, because if the, in one way of measuring the equinox was to take the crossover moon, which was the, you, you take the time when the full moon rises at the same place as the sun rises and of course from one year to the other, it does vary a little bit.

This is not an absolutely geo, this is not a geographical fix.

You don't get, in theory you should get due east and due west as it were, if you were observing an equinox er, an equinox sunset.

If you are doing it by a crossover moon method, you tend to vary a bit.

If, if it's, if it is the case, there has been argued that quite a lot of, stuff in Liberia and maybe some stuff in, in, Ireland as well, where you have the not quite an needs to be fixed tends to be a little bit south.

What's quite nice about this is it, it sort celebrates a union, it's a transitory union.

The, some of the moon come together at this Easter point and, and then, then they diverge again and the next year's different. It's not, Are you, sorry, are you talking about new grade or these East? no, I'm not, I'm not talking about new gran.

I I'm thinking the boy in valley was quite, there's quite a number of, of stuff facing roughly de east, but not quite is is this a crossover moon? anyway, so yes, I'd like to invite you to, instead of readjusting your, actual calendar to take crossover moon, they could not point, We could have all kinds of cosmic markings including yeah, obviously dark moons as a, as quite standard practice.

You have moonlight for, for one of the rituals, but, but there would be a kind of polarity of dark moon and Full moon.

Yeah, yeah. All of that adjusted and A quote which occurred to be when mean we talk about the stone bit in the past at rate women haven't needed huge, massive stones to make their point, their body into their dancing and their voices and stuff and of

course they vast maybe stone monuments like Stonehenge and I mean they were put there by men to introduce Archy.

Their whole point of Stonehenge was to manage the transition from a Luna solo.

Yeah. So that's kind of wondering why you need those huge stones, I suppose I'm saying past women, what possible to do with that big, Some interesting idea of the dismantling of patriarchy being a kind of walking back through backwards through the sequences that gave rise to patriarchy.

That's right. And going back through that to where we started, where we really came from.

Bring them, then take them back and walk, walk with men back through to see, well this is how things occurred, but we could do it better this way if there is more possibility with this.

I also been thinking the, the radar surveys of, I don't know what area you would call it, sort of upper Amazonian sort of That's right.

Beginning to reveal extraordinary large settlement areas In the court.

But of course there's no waste to measure it by, I mean, we will be seen by, yeah.

You know, The plastic, which data I throw out and out buckets of the plastic, but it's quite extraordinary.

But, but a vast sort of community which has disappeared virtually without space because it was so ecologically balanced because it hasn't left in vast amount of, Detroit, hasn't even left a bunch of stones.

Just very slight differences in earth height give you the shape, give you, give you grids, but no stuff, no junk.

Yeah.

We have, is there Anyone? Yes.

Sorry, I'm losing my voice.

Alistair asked, would you agree that part of the transition will involve reducing wasteful demolition and reconstruction? There must be effective, sustainable repurposing of existing buildings.

This will help break the existing mindset part of a transition to your proposed long-term Solution. Yeah, yeah. I, yeah, I agree with that.

It's a release not build, coming after issue that needs to be taken.

Is this project finished? I don't think I'll ever be finished, like a year and a half, but I think it's still going.

This is not the project. What Are the next steps? Someone else asked Someone else.

What are the next steps? I know to keep researching it.

I think I want to turn it into an article and try and get it published, which is gonna involve more research, more writing, more kind of refining on these, all of these wonderful points that have been brought up today.

Can I say something? Sorry. Yes, you can.

again, returning to criticize existing architecture world in a, now in architecture, they are trying to whitewash of lean wash or green wash, a lot.

So we have, I mean, we used to say green architecture, sustainable architecture, ecological architecture and very recently they just published here in London, a very good group.

I don't want to name them because they are very good people intentionally, but not, not what they're doing.

something that's called regenerative architecture and they're trying to copy paste what they see is in the genius people's way of living and ask people to do it.

But this originative architecture in their mind is think about ecology and think about this, think about that.

You know, think about seven year generation, but produce the same buildings, produce the same things.

This is, this is how architectural world is at the moment and visioning, dreaming and I think the biggest problems we have that is in the political atmosphere as well.

When the parties come and during the elections, when you listen to their dreams, their dreams are not a dream.

Their dreams is just, very tiny one person reform.

You know, there's one person difference between, for example, reform parties manifesto and labor parties.

Exactly. But they, they, they're the same thing. Yeah.

So, and when we look at what they call it, architecture and what they call it, commercial architecture in a industrial commercial's the same that's just one person different and in this atmosphere, I think something like this is quite important because suddenly it's, it's really, it's, it's bringing an argument that every single part of it is, is something new for the world of our archite and I think storms have been, they have the crucial role in this storytelling because stones are quite heavy and, carrying them from the original space to the location of the site is huge.

You know, labor intensive and also difficult what's that organization of everything and we were even, we were talking in the earlier stage that all the traffics must stop, ? Yeah. There needs, you remember a couple of months ago there was a bomb somewhere and they had to shut down all the city to move it from the city center so this is, this is something like that that stops everything because a huge service to be delivered and because of their dream, we don't want any machinery to be, so it needs to be loads of people included.

So maybe 1000 people will be there to carry a stone for one month from that place to that place and this, this is a parade, this is a protest.

This is, this is, this is what stops.

This is a very anarchist movement and I, this is, this is why, why I think this, this dreams kind of, it's a very ev ever.

What's the yeah. Idea that we really need.

We've got Neil On slightly less, makes us certainly need something.

I've been here a couple times, it needs something else.

You know, sort of psycho geographical and psycho assumption aspect of we did just, just a place to be people saying that the person who is building as his, as is psychogeography just a place to hang out, do things and people do different things together.

Whatever interest to have anywhere, whether it's political or it be spiritual, but just a place where it's not, you're not just there to find, you're not just there to shop, you're just there to go to work.

Just arranged process to yeah.

Yeah. A place to just be like you have agency over what you do there. Yeah.

That's the kind of idea. Have you considered Unlocking the Manchester ship home? Not at length, no.

The first, the first teaching job I ever got from was about 1979 here.

I was employed by the Phil Hillier in the Bar School of architecture to teach aboriginal Australian architecture.

And, aboriginal people don't have buildings at all.

That's Phil, absolute genius.

Until was, I think it died now. Yeah.

We were saying the whole point of building should be how do we find each other through these spaces? Not what, from an aerial perspective, but, so he was saying, we would argue, we would talk about your, images here to say, well, in what way do the people of Manchester find their children, their grandmother, their sex partner, their how do they find each other? How do they, how do they connect with, with each other more in a way which is more, sort of embracing and less Bill Hill's main hatred was gated communities and his, his, his image of perfection with East End of London, when in order to get from one part of the, the definitely, or somewhere to another, you couldn't help passing right through across somebody's front door and so everyone sort of bathed in a sort of stream of, of flowing currents of humanity.

I'm just saying, I, it's not in any way criticism.

Again, it's just that when I see that picture, I just want to see could you already criticize the way in which loving and so just isolated nuclear families, how do people follow for the different kind of relations to kinship marriage between generations through these spaces? cause there's a sort of slight danger that this looks like a, a sort of leisure path, something that people go to for a special experience as opposed to getting to the roots of social and sexual life through, through your marvelous building.

So, but Saying how you connect with your grandmother, there is a richness in balancing ritual construction.

because like what you're saying about it being prioritized, the neighborhood, yeah.

Construction right now is prioritize where you have to go through an extensive amount of training, qualify or some specialist doing no modern technology construction and I think that he was trying fifth started down the river outside ritual and that about that generation that, yeah, definitely Having this Having, sorry, just say come up to zoom, zoom.

No, it's not lagging.

But the idea was that rituals would be interconnecting generations example.

Not just community with grandmothers work, but also between the generations considering what a grandmother or grandparent had done in terms of bringing materials to the site and private and talking about the privatization of the current part, current building film, and how that would be kind of reversed.

No, I was just wondering. 'cause we, maybe we still response to the final as an image and it's kind of like the same was saying, okay, it's not a project, it's not a it's not a final image, it's a process.

Right. So there's a difficulty in presenting a project that's a process.

Yeah. Because actually what you, you end up with is something, it looks very Finalized. Yeah.

Imagining being there. Imagine and that's not the point is it, if you to imagine 200 years, you don't, that space doesn't exist ever.

Yeah. In a way it's kind of, yeah.

So it's, it's, it's a challenge because our typical representation in architecture is always that, that.

Yeah. It's very product. Yeah. Yeah.

It's just the final thing.

I was wondering if the mayor of Manchester came and said, okay, I really like all these.

We'll do it on the edge of, do it on the edge of town.

We'll do it on the edge of town. What would you say, how committed are you to this? My answer? Can I say something? You have, I just have, we just have one zoom person, then we'll come back.

See you can go, yeah, go, go. And then we'll go.

Just comment question.

But I actually currently live in Manchester, in center and at the moment I have, two Skycap flat built the, the side of my flat, which is really gonna also gonna put the sign, which, but one of the things I about it is the, the fact that actually Manchester doesn't really have that, which, but actually really not that frame.

It's not part, and it would be three if I think it some kind of law that said in a certain radius there needs to be X amount of space and what can do now to find, so yeah, get together into Manchester.

but yeah, it was a great ation Question.

Yeah. Alistair was asking, lemme just scroll up.

It was quite a while ago. It was about population densities.

yeah.

What would the population densities be like in these new cities or communities compared to now? Yeah, That, however they want to be, let people spread out whenever they want to.

They can stay there, they can go away. It is up to them.

No, No.

I want to say something. so there is very interesting thing, I came across couple of years ago, that is nuclear waste because nuclear waste leaves a lot.

So 2000 words, we were so all these nuclear agencies in the world, they have a problem that we need to inform people of 2000 years later that this is a nuclear waste and we shouldn't touch it and this is a big problem in the world because when they look back 2000 years ago, minimum 2000, we realize that there are loads of languages that are distinctive extincted, there are loads of signs that means different things now back to then and we, we don't know what happens 2000 years later.

What kind of culture is there, what, how they understand, so how we can transform this knowledge to those people.

So American, French, British, Russian, all of these nuclear agencies, they have a specific department working very hard, working with different scholars to find out how we can transfer this message to future generations and it's a very, very long story.

I mean for another time, but one very, very, I can say brave and amazing solution that French with nuclear agency developed its group of artists is the only way you can transfer this moment is storytelling.

So anything written, anything physical will disappear.

The only thing that can continue is if you coly create rituals of storytelling about things, then you can reach the future generation and they started with the kids some story writing about these mc and they, every year, every moment that they can come together, they come together and write new stories and tell these new stories to each other and they keep these verbal kind of dream sharing with each other about, about that and they, they, because when they look back, they see that the longest message came from our earlier ancestors are all those stories that they told for us.

Yeah. So in addition to all the places to this project, Sasha, I want to say Sasha, everybody also these values of me, she was always laughing in the classroom, always with communal sharing, very generous with her friends, supportive and, and helped her friends, not only herself but her friends also through the, the difficult of graduation, I think. Thank you Sasha. That that was stunning.

Actually it was stunning today and sharing that with us and everybody here and everybody on Zoom, I think we really, really absolutely appreciated it enormously and it's, it's what, Jerome's talked about with the, that they, when they were really suppressed and really in terrible trouble with Amazonian group, they were just saying, we need to share vision.

If we can share vision, yeah, we can bring ourselves out of whatever it is we are facing.

So yeah, absolutely.

This is what this same dream with you, we have done that absolutely imagine it is what to do.

It's to dream together. I mean that is really what language, the whole origin of language and need and humans is about sharing our dreams, right? So this is this with the language, with the pictures we got.

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Sasha Farnsworth (with Hossein Sadri)  
Architecture meets anthropology: Womb Temple–Lunar Rebirth (Seminar)  
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