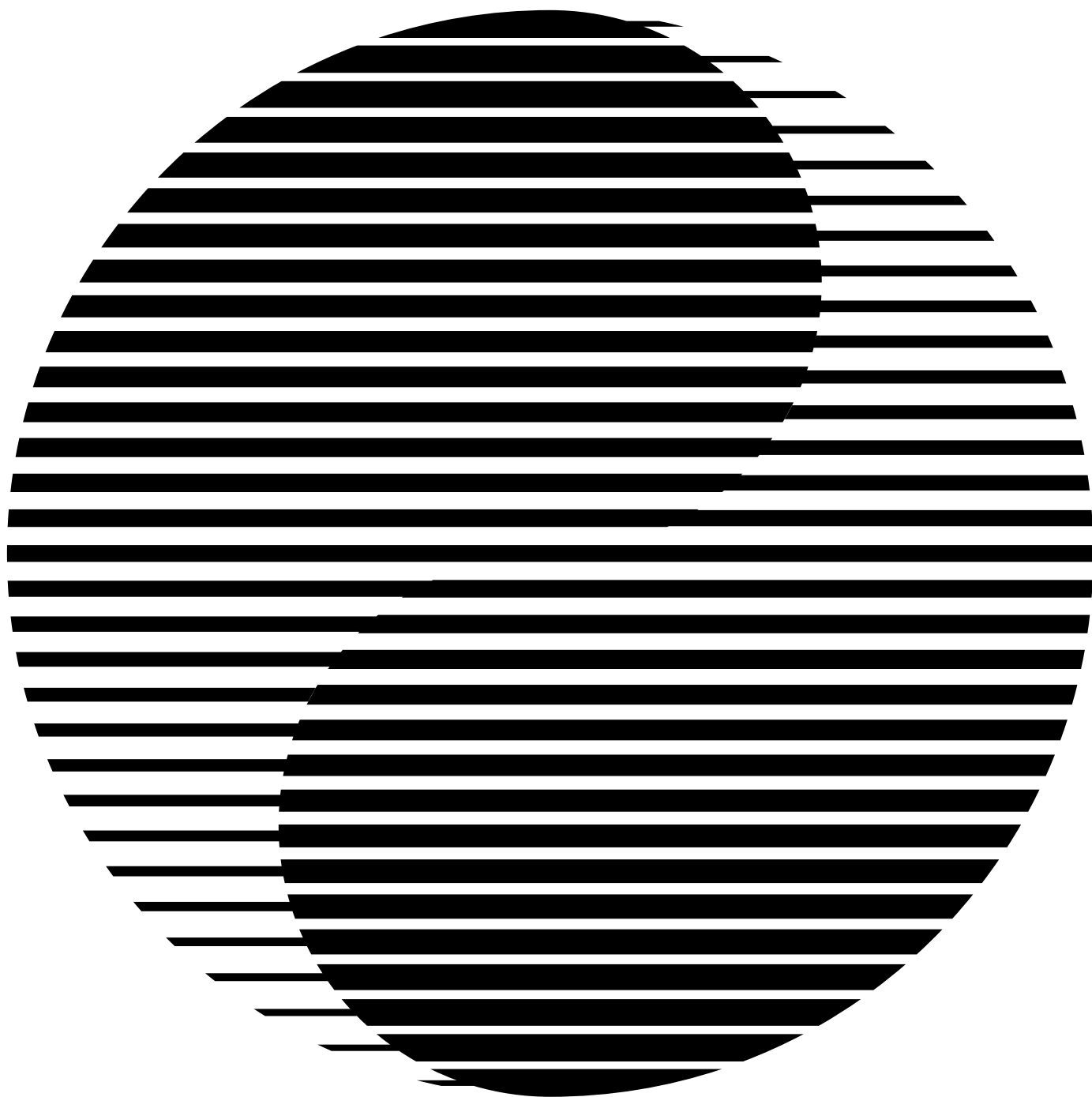


Selection *call for action*

biennale svizzera
del territorio

4/5.10.24



back to the future
call for action

istituto internazionale di architettura
villa saroli, lugano

i2a.ch

Total proposal: 124

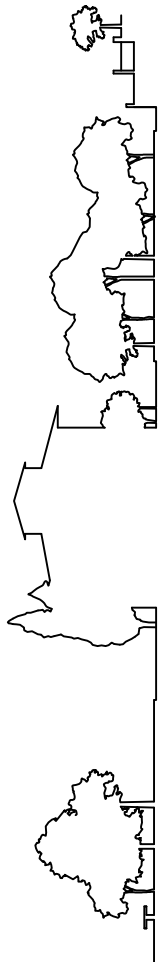
10 selection

- 28 Border-crossing
- 38 A call from another time
- 40 Looping Wreath
- 46 Upside-down
- 52 Transhumance
- 81 Bake to the future
- 87 Punto di rugiada
- 99 Gypsotechno
- 112 Recording utopias
- 121 Notti future

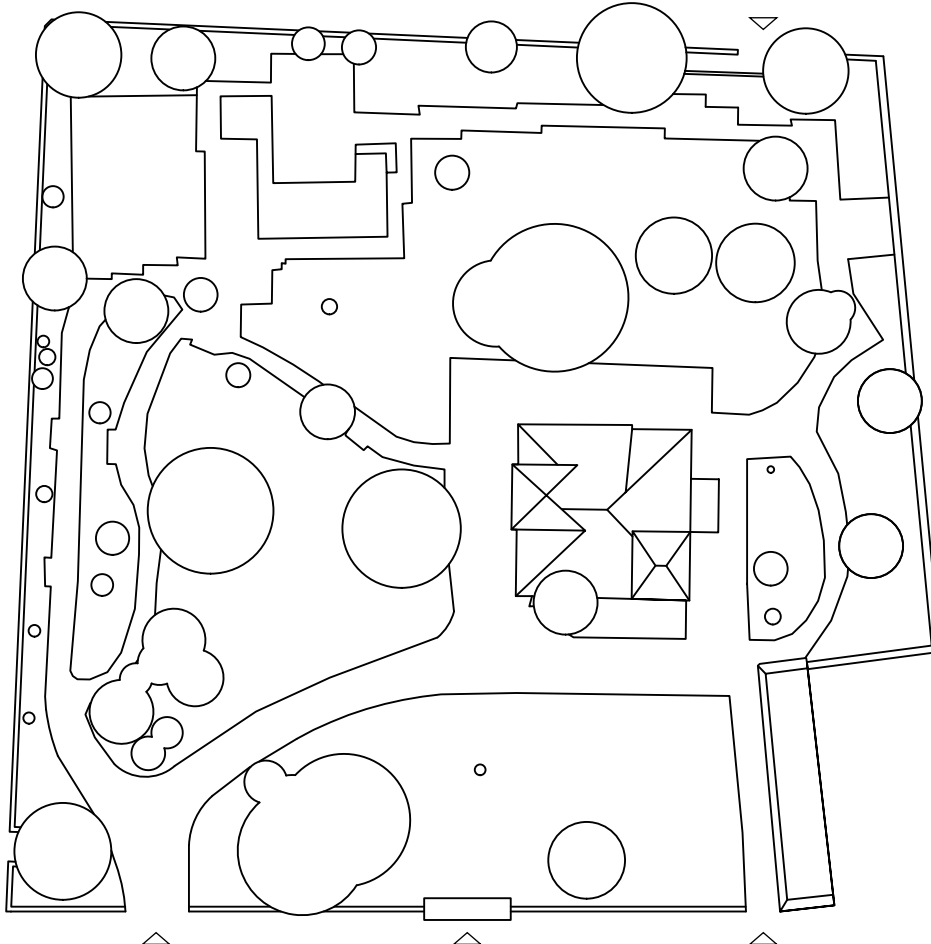
28 Border-crossing

Thiago de Almeida and Priscilla Bellas - agencia tpba (BR)
 Gabriel Biselli - c.l.u.b.e (BR)
 Guilherme Pianca - pianca arquitetura (BR)

2024



biennale svizzera del territorio call for action : back to the future AGENCIA TPBA + CLUBE + PIANCA ARQ



1. Title, Team
 (10) BORDER-CROSSING

(12) AGENCIA TPBA – Thiago de Almeida (1988) and Priscilla Bellas (1988) graduated in architecture and urbanism at FAU-UFRJ-Brazil and ENSA-Versailles-France with a postgraduate masters degree in theory of urban design at PROURB-UFRJ. Before found AGENCIA TPBA in 2018, they have worked with NP2F in Paris and OMA in Rotterdam, where they were involved in the conception and development of competitions and built projects such as the Lafayette Foundation in Paris.

61 Rua Fernando Ferrari, 22231-040
 Rio de Janeiro, Brasil
 www.agenciatpba.com

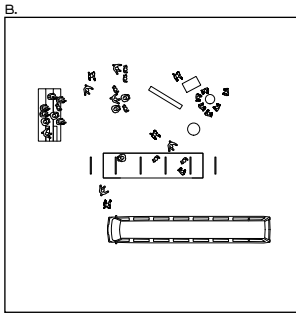
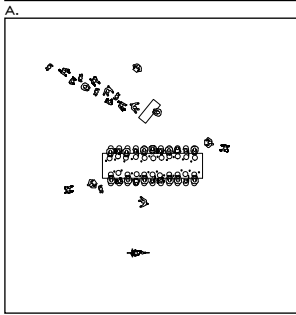
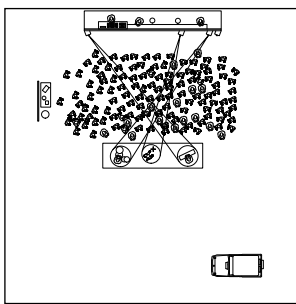
(13) CLUBE – Gabriel Biselli (1993) is an architect graduated by Escola da Cidade (2018) with the essay Just a few bodies – banal images of S. Paulo metropolis 1935-1945. Biselli collaborated as an intern with the offices Vapor 324 (2013-2014), Brasil Arquitetura (2014-2015), Jean-Benoit Vétillard Architectures (2017- 2018) and Metro Arquitetos (2018) and in architectural competitions with the offices MMBB (2015) and Pianca+Urano (2016). Biselli was assistant professor at Escola da Cidade between 2019 and 2021. He was assistant professor at FAU-USP in 2021 (PAE internship). Since 2021, he develops the master thesis The ideas and the wind: architectural culture in Belo Horizonte, Minas Gerais, 1979-1988 in History and Fundamentals of Architecture and Urbanism at FAU-USP and integrates the research group Visual Culture and Intellectual History.

1263 Al. Barão de Limeira, 01202-003
 São Paulo, Brasil
 www.clube.site

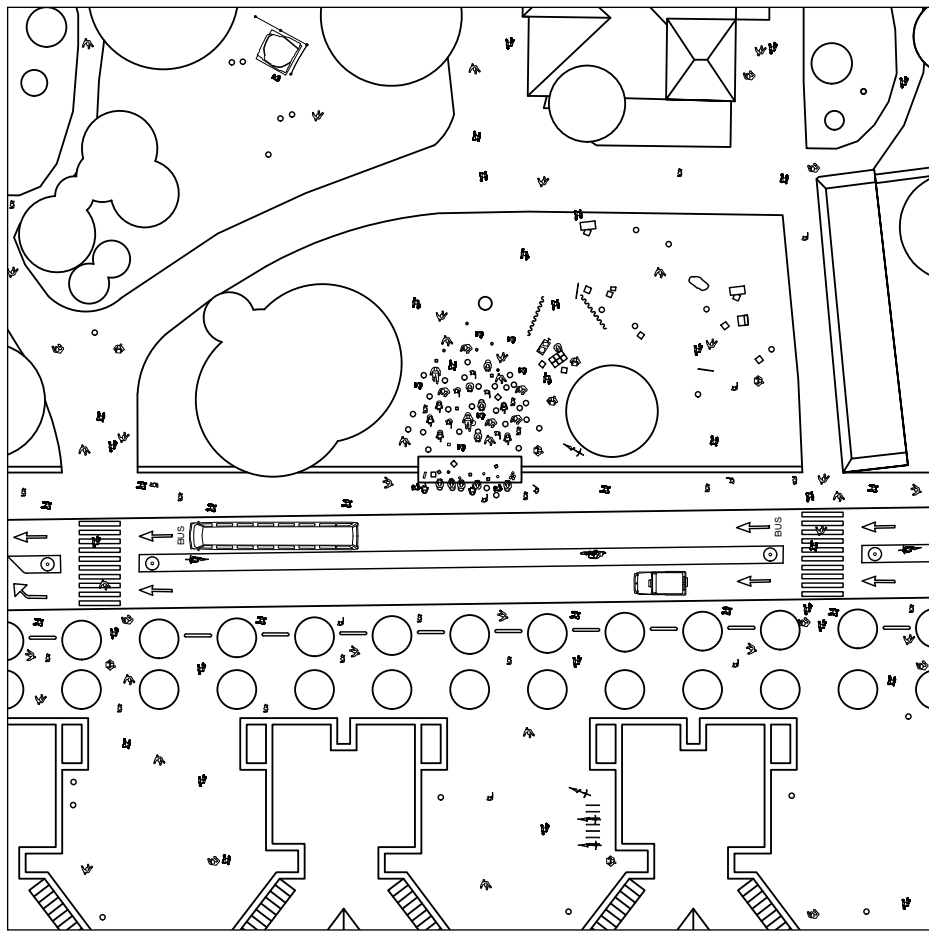
(14) PIANCA ARQ – Guilherme Pianca (1987) is an architect graduated from FAU-USP (2012) and has a master's degree from FAU-USP (2017) in architecture history. Professionally, he worked at MMBB Arquitetos from 2008 to 2015. From 2015 to 2018 he worked in partnership with Rafael Urano in the company Pianca+Urano. Since 2018 he has been director of Pianca arquitetura. In the editorial field, he collaborated between 2015 and 2017 in the magazine Arquitetura e Urbanismo (AU-Pini) with reports on contemporary architecture and research monographs for the document section and was a member of the Contravento group from 2007 to 2018. From 2017 to 2018 he was an assistant professor in the design group at Escola da Cidade. In 2016 he was a monitor in the Project department at FAU-USP.

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C.



D.

How can architecture be relevant in a future shaped by a multitude of crises that seem unintelligible? We like to think a vital course of action for architecture is to uphold its openness and inclusivity, thereby positioning itself as a mediator.

As a tangible manifestation of this approach, the project focuses on the ambiguous condition of the Villa Saroli park's border, particularly the low wall facing Viale Stefano Franscini. Half inside, half outside, we propose installing a 2m by 8m table made of pre-fabricated aluminum profiles atop the wall – based on an element of division, a space of conjunction.

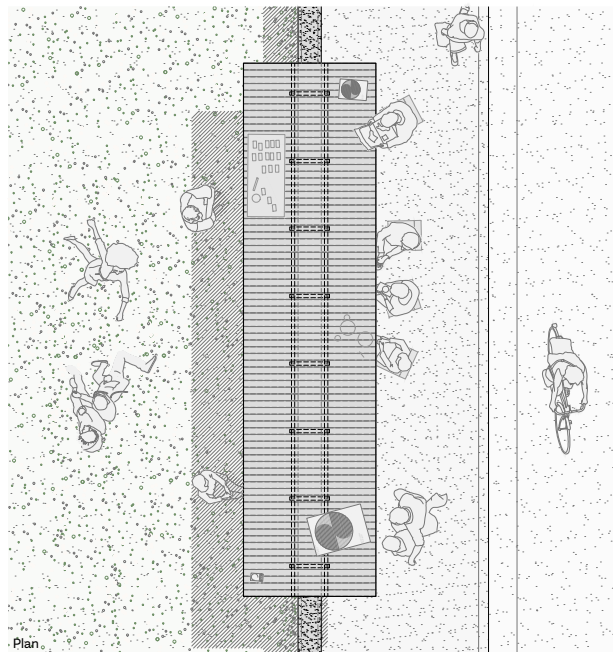
What was once only a border should now also serve as a meeting area: the table, an elemental object of domestic life and human sociability, with such dimensions, operates as a flexible platform open to various uses: discussions, readings, lectures, and more.

It's not clear where we got lost, yet we must imagine where we'll find ourselves: around a table envisioning together the world to come.

- A. Concert/Performance
- B. Banquet/Buffer
- C. Playground/Exhibition
- D. Lecture/Opening Ceremony



BORDER-CROSSING : Table as a support for various appropriations



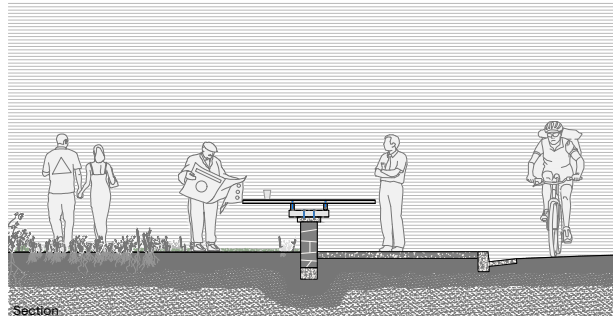
Plan



Table as a meeting place



Table as a focal point for debates and events



Section

38 A call from another time

Flavio Maria Gorgone
Victor Müller
Pierre Musy
curedted by Kat Leonelli

A



Flavio Maria Gorgone

They are a landscape architect, musician and researcher. They are specialized in engaged architecture, urban sociology, construction with recycled materials and scenographic projects through sound (like the ongoing Siestes résistantes project). They are a former member of the queer architecture collective DRAG lab and are currently working at ADR for the renaturation of the Aire river. Their researches focus on the occupation of spaces through sleep and rest and on the history of sounds and noises in the city.

CALL



Victor Müller

As an urban planner and architect at TRIBU Architecture, he develops sustainable strategies for communities and territories in the face of climate change. The approach integrates precise territorial knowledge, public consultation, and low-tech solutions. Furthermore, as a multidisciplinary artist, his artistic exploration delves into the continuity of traditional practices within modern contexts. He is currently crafting an album that fuses field recordings from rural Switzerland, both contemporary and historical, with electronic music.

FROM



Pierre Musy

He is an architect and videographer. He is fascinated by the impact and alteration of (ir)-real narratives in everyday life. His practice focuses on the conception of (un)built space through social exchanges or the practice of rituals. His thinking is based on the observation of an intertwined world. The vision of a world full of objects obeying human rules, a world where the subject is distant from its surrounding is not valid anymore. He is also co-curator of the independent art gallery BELLA (Zürich).

ANOTHER TIME

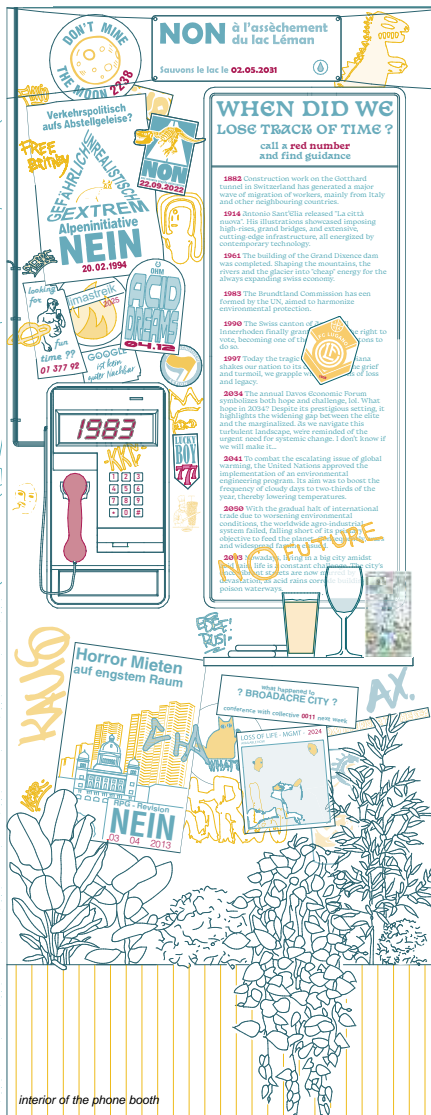
Remember the telephone booth ?
Some might say it has become useless nowadays.
But do you know its true power ?

Like the TARDIS in Doctor Who, the famous time machine, or the portals between virtual and reality in The Matrix, which are materialized by phone booths in the city, the cabin has become a symbol of transgression of time and space limits. Entering a phone booth can mean much more than simply making a call; it's embracing the possibility of opening doors to unsuspected dimensions. The phone booth operates between distant places. It has transformed our relationship with the land through the virtualization of human communication, transcending geographical barriers.

In this project, the emblematic telecommunication object from a not-so-distant past takes back its small place in the city of Lugano, becoming a vehicle for unexpected connections and travel. The resurgence of this device during the time of the Biennale will offer the experience of reaching a sonic network that links the past and future to our present : a random discussion with a stranger, an undefined noise, a prophecy, some music, a voice mail, prrrr, toot, toot, toot...

Suddenly, a phone booth reappears in the grounds of Villa Saroli. A special booth, a little modified, a little magical: enter, pick up the handset, press 4 keys (1881, 1956, 2043 or 2150, why not) and you're transported to another time, another reality.

call for action 2024
biennale svizzera del territorio



interior of the phone booth



axonometric view

call for action 2024
biennale svizzera del territorio

Anton Krebs
Alicja Prusinska
Bartosz Bukowski
Zuzanna Siedlecka

LOOPING WREATH

ANTON KREBS

Studying architecture in his master at ETH Zürich. While studying he has been working and collaborating for different offices such as 2050+, b+, TEN and others.

He is currently researching on the politics of the digital image, as a medium to represent and shape discourse around architecture.

ALICJA PRUSINSKA

Completed her master's degree at ETH Zurich with a Free Diploma Element of Repair, which aimed to tell the story of State Agricultural Farms - relics of the past - communist typologies still visible in the Polish rural fabric. The project was awarded by the SIA Masterpreis 2023.

Since then, she has been fascinated by rural fabrics, material dependencies, and aesthetic boundaries of the architectural field.

BARTOSZ BUKOWSKI

Bartosz Bukowski studied at the Warsaw University of Technology, University of Detroit Mercy and ETH Zurich.

After graduation worked by Herzog und de Meuron and Christian Kerez. Since 2022 he runs his own practice and is a scientific assistant at the Chair of Structural Design at the Department of Architecture ETH.

ZUZANNA SIEDLECKA

Graduated with a master's degree from Sint-Lucas School of Architecture in Ghent, where she engaged with the topics of craftsmanship and civic spaces.

Since 2021 she has been exploring the role of the architect as a craftsman at a Brussels-based office Bauclub, with a particular focus on building transformations and the accidents that occur in the process.



WEIRD WEIRDNESS

Ecological awareness is weird: it has a twisted, looping form. Since there is no limit to the scope of ecological beings (biosphere, solar system), we can infer that all things have a loop form.¹ It is from here that we, as humans, acknowledge our own entanglement within our surrounding. And while we never managed to create the perfect circle (what one could also call utopia), we are now looking not for the unique solution but the entangled and connected one.

¹ Timothy Morton, Dark Ecology

THE LAWN

The lawn is, first and foremost, the image, something that is rather seen than used.² The image created under enormous effort can be easily found on Lugano's shore, parks, and public spaces. The lawn represents a tamed environment, a manifestation of an unequal relation between humans and nature. Man's supremacy over nature leads us to see the future through lenses of scarcity.

² Blue Velvet, David Lynch

BRAIDING

Therefore we collect, gather, borrow and give back. In search for new stories to tell we seek our utopia in the multiplicity.

Traces of human dominance over nature, such as hay, rice grass, and green waste, will be collected and pushed through a Christmas tree-wrapping machine. Braided together, it will transform into temporary furniture for Biennale Svizzera del Territorio 2024 to gather visitors in the park.



Stefan Breit
Uxía Varela

Upside-down: A collective action to portray soils.

1/4

Stefan Breit (*1987) is a landscape designer working as a research associate and lecturer at the Chair of Living Design at ETH Zürich. After graduating from environmental sciences at ETH Zürich, he worked for several years at the GDI Gottlieb Duttweiler Institute, a think-tank in future and trend research. He's an expert for art-science collaborations at Pro Helvetia and belongs to the founding members of Cima Città, an interdisciplinary residency space in an old chocolate factory in Ticino.

Uxía Varela (*1995) is a spanish architect and student of Landscape Architecture at ETH Zürich. After finishing her Master in Architecture at the UPC Barcelona in 2020, she worked as research assistant at the Chair of Being Alive (Prof. Galf-Izard) at ETH Zürich until 2023. As a researcher and practitioner, Uxía explores ways of landscape design that are based on the detailed observation of the existing dynamics and their influence in larger landscape systems.

As coworkers between 2021 and 2023, we have shared experience in working with soils. We have worked together on several soil regeneration projects in Spain and Switzerland, where we both developed a special interest and excitement about the complexity of natural and human-made soils and their usually hidden role in our environments.

We have jointly organized several workshops on soil sampling and chromatography, where we could share and exchange our passion and knowledge about soils with people from different backgrounds. We believe in this collective knowledge-sharing and building as a key for the design of our present and future environments. For that reason, we would like to extend the invitation to participate in developing the proposal to other students and practitioners from Switzerland or abroad, as well as the public of the Biennale to be involved in our proposed Actions.*



Soil sampling and chromatography workshop organised at Cima Città, 2022. Image from Johanna Just

*See Schedule on page 4

Upside-down: A collective action to portray soils.

When we walk through the picturesque scenery in the park of the Villa Saroli, we walk on grass and gravel, under the canopy of centenary trees and next to shrubs, sometimes on poor and sometimes on fertile ground. We hardly ever realize the different types of soils we walk on because our gaze cannot go underground – unless we get our hands dirty.

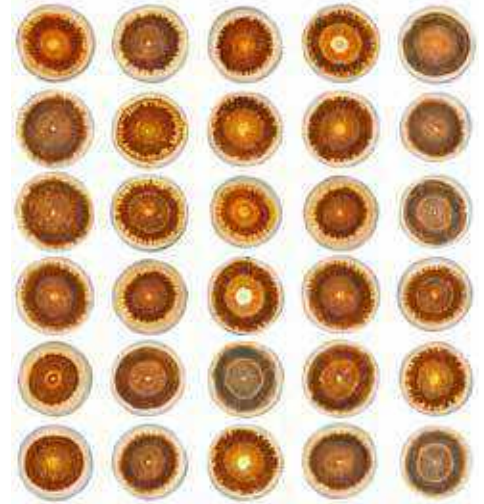
The proposed project aims at the collaborative production and exhibition of soil portraits from the Villa's park using the method of soil chromatography. By sampling 5 different soils on site and displaying the produced artworks directly above the sample sites, the project allows for an aboveground representation of the soils underneath. Unlike usual, the project intends not to develop the soil chromas on small and round filter paper, but on larger pieces of fabric (ca. 80 x 160 cm). Using this approach, the chromas will be exposed to the outside weather. This will make them change over the course of the full month of October, reacting to both sunlight and rain in the villa's park - the same as the soil underneath keeps constantly changing by the influence of both climate and what happens above ground.

The soil chromatography method is certainly not the most scientifically accurate method, but it is one of the most powerful ways of bringing people who celebrate soils together. That is why we invite diverse people to participate in our experiments and workshops, which are necessary for the production of the final outputs. It is the idea to do the final steps of the production during the two-days of the Biennale to ensure the most visibility of the invisible processes in the ground*.

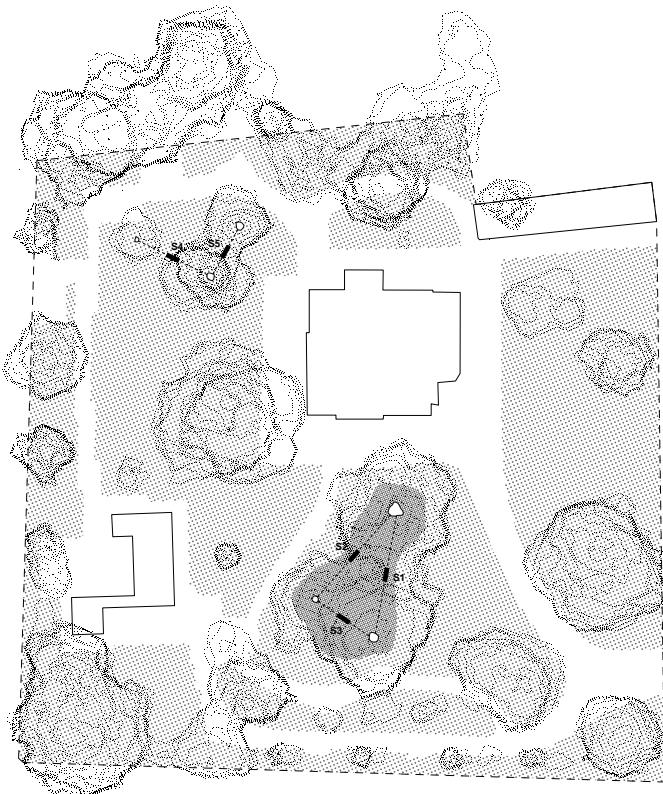
**The proposal's schedule and specific location of the chromatographies has flexibility and can be slightly adapted to the feedback from the Jury and the Biennale's organizers.*

The changing soil chromas before the eyes of the Biennale audience are an analogy to the soils in our territory, which are interconnected, constantly changing and are carriers of life. At its best, the installation stimulates the imagination and opens up fantasies, dreams and hopes of how the ground can be perceived as more than just a material to walk and build on.

Soil chromatographies for the project The garden of the XXI century. Chair of Being Alive, ETH Zürich, 2022-2023.



Upside-down: A collective action to portray soils.



- 1 The soil sampling (ca. 10cm deep) is taken in the middle point between the trees. The small hole stays during the whole exhibition as indicator of where the soil portrait belongs.
- 2 The soil chromatography on fabric is hanged right above the sample. Enzymes, compaction, biological activity, soil texture; each element of the soil will react differently and thus giving a unique and 'personal' portrait of that soil.
- 3 Due to its light weight, the fabric can be hanged with a simple rope. If considered necessary, the trunks may be protected.

52 Transhumance

Arianna Frascoli
Capucine Fouquin
Augustin Clément

biennale svizzera
del territorio

TRANSHUMANCE
back to a future co-habitat

Back to future

The team met at ALICE EPFL and from their work and personal interest, they share believes and imagination for a common future emerging from the territory, re-bounding humans and non-humans and re-defining new spatial relationship. The Biennale is an opportunity over 4 days to question the dichotomy urban / rural, and envision together a future co-habitat thanks to the transhumance.

Ariana Frascoli

Of Italian origin, she is interested in and weaves links between art, craft and architecture. During her university studies at the Accademia di Architettura di Mendrisio, she took part in various work experiences, workshops abroad and in Switzerland and ateliers, including Atelier Holtrop, where she developed a project around the material gesture of Transhumance and the material wool. These all experiences enriched her with different multidisciplinary visions. After a first period working in Zurich, she now lives in Lausanne, where she teaches at EPFL as studio director for the ALICE laboratory and manages the conferences and exposition at HEIA in Fribourg. She works as a freelance architect too, collaborating on a number of projects between Italy and Switzerland and being a member of the collective la-clique.

Capucine Fouquin

Is an architect and designer who graduated from Camondo, ENSA Paris Malaquais and Science Po Paris. Her final-year project led to the construction of a pavilion made of compressed mud brick, using construction methods that link the digital and analogue worlds. She is involved in both architectural practice, particularly in the field of collective and individual housing, and research (LIAT laboratory - Paris). In 2023, she joined the SPEAP programme created by Bruno Latour, for which she is helping a cross-border performing arts festival to transform its relationship with the territory in which it is based and develops. Her research focuses on overcoming the nature/culture paradigm in the field of architecture, and with this in mind she devoted her master's thesis, with a research specialism, to the controversies involved in the notion of ecological restoration. In 2020 she founded the FOMA agency, an architectural research laboratory. Since September 2023, she has been teaching design as a studio director in the 1st year at the ALICE laboratory in EPFL.

Augustin Clément

Is an independent architect and teacher who graduate from EPFL. His interest and work span from architecture to the territory as a social economical and ecological potential, with a special interest on the rural conditions. After working for Herzog and de Meuron from 2014 to 2017, he co-founded totem Architecture in Geneva, where he focused his work existing conditions. In Parallel he taught with Harry Guggler at LABA EPFL for 3 years, focusing on the future habitat of Portugal, Fez and the Manor system in the UK, then Augustin joined ALICE EPFL as a studio director and coordinator of the partners, co-organizing collective workshop and construction sites. Since 2022, he moved to Berlin, where has set a new practice, having project in Berlin, France and Switzerland. Augustin is teaching a cartography course at the Postdam Farhochschule imagining future of a typical village of Brandenburg in the perspective of a bio-region.

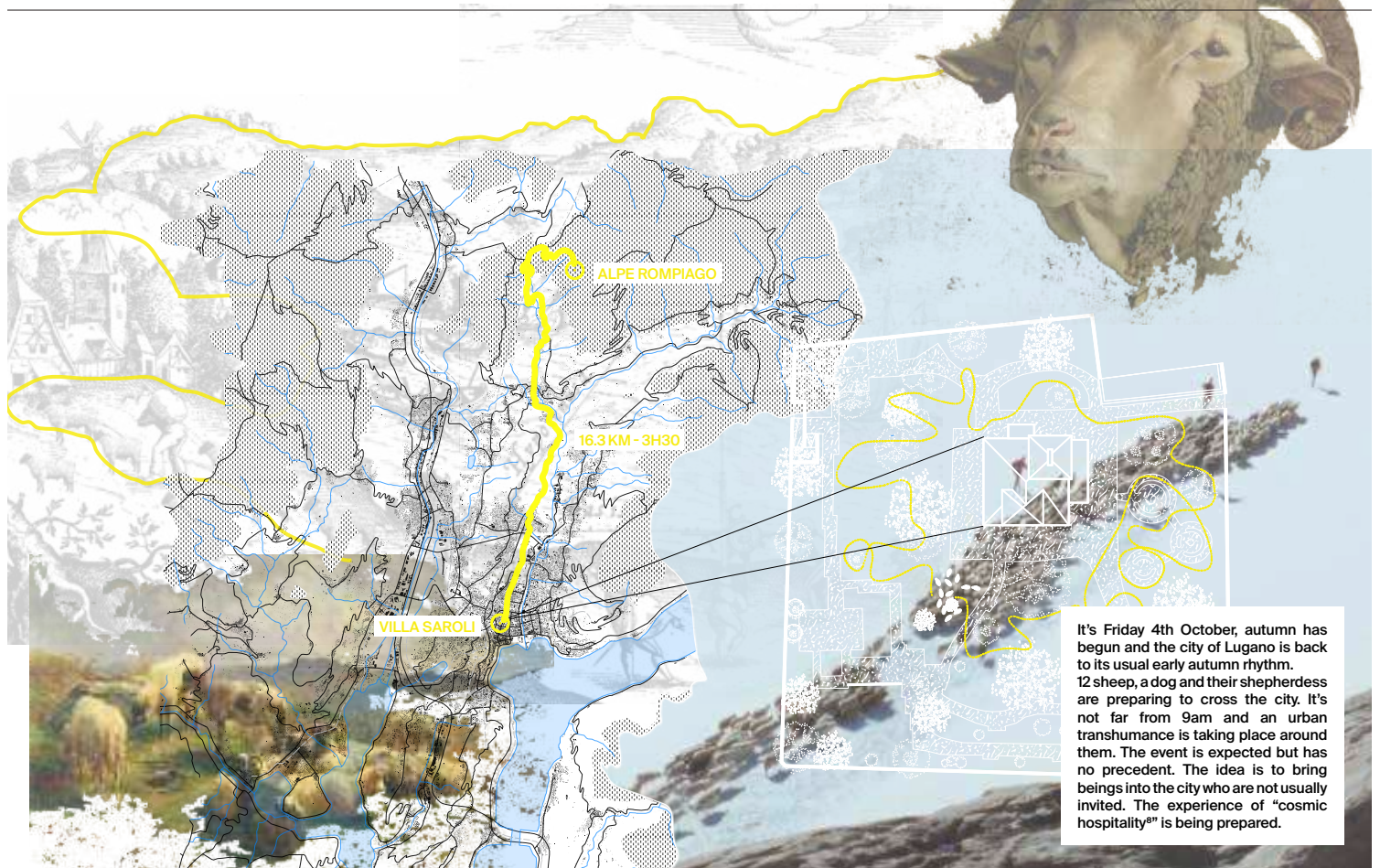
We want to disrupt the future as it comes to us, change its narrative and representations in order to twist it by adding to human viewpoints those of other beings.

We propose to organize a *transhumance* from the Alpe Rompiago valley to Villa Saroli, passing through the center of Lugano. In the form of a procession, we are re-enacting one of the major rituals of mountain farming. Our aim with this crossing is to provoke friction and disrupt the usual rhythms, movements and interactions in the city. The strangeness of the situation will help to raise questions among the participants. The likely obstacles and conflicts reflect the segmentation of habitats for human and non-human animals, revealing the new inhospitality of our cities towards the latter.

Going through also means linking together territories that are thought to be opposed, even though they belong to the same geographical area, sometimes referred to as a *bioregion*¹, and for which we want to encourage the identification and sharing of local resources. To do this, we propose to alter the practice of cartography. For modern people, cartography has been a means of projecting onto territories an anthropocentric point of view that participates in an asymmetrical relationship of domination over non-human beings and animals. We need to adopt alternative points of view, to trace and record from their *corps perspective*² the movements of those with whom we live but whom we fail to consider as full subjects of the environments we create.

Finally, to propose a new map, from the animal's point of view, revealing its interactions with the built environment. But also, and based on the stories of this crossing, to propose the story of a future as a *new regime of relationship to the old*³.

¹Agnès Sinaï, *Réhabiter le monde : pour une politique des biorégions*, 2023
²Esthelle Zhong Mengual, *Apprendre à voir : le point de vue du vivant*, 2021
³Jacques Rancière, *Le partage du sensible*, 2000



⁸⁹Andrea Branzi et Stephano Boeri, *Bringing animals at the centre of the urban project*, 2008

81 Bake to the future

Maximiliano Ciovizh - Itmet (Ar)
Inés Ariza
Gerhard Bliedung

bake to the future
biennale svizzera
del territorio

bake to the future

Team

itmet, AR, itmetestudio.com

Itmet Estudio is an architecture and design practice based in Buenos Aires, directed by Maximiliano Ciovizh, with a team currently composed of Mauricio Mosquera, Micaela Days, Patrick Grandjean, and Marina Sznajder. It operates with versatility in the field of architecture and design through an experimental approach. Focusing on material research and technical development, it aims to find innovative solutions at the intersection of industry, craft, and interdisciplinary thinking. Together with professionals from various disciplines, it consolidates a heterogeneous and transdisciplinary practice. Focusing on unveiling a construction logic, its work makes explicit the details and production processes through a formal order and a systematic methodology applicable to various scales, purposes, and programs.

Inés Ariza, CH, inesariza.com
Gerhard Bliedung, CH, gerhardbliedung.com

Inés Ariza is an architect and researcher with a background in digital fabrication and computational design. Her thinking is preoccupied with how disciplinary architectural methods are confronted by new technologies. She currently develops mixed reality applications as R&D project lead at MESH AG and Gramazio Kohler Research, ETH Zurich.



itmet, Anafe, 2020, Photography: Javier Agustín Rojas



itmet, Case Social, exhibition space and studio, Buenos Aires, 2021. Photography: Javier Agustín Rojas

Description

This installation revisits communal infrastructures that once brought people to make things together. We delve into the history of communal baking houses in Europe, vital until the 20th century, before bread became a widely available commodity. Examples include the *Backhaus* in Germany, the *four banal* in France, and the *forno a legna* in Italy. These architectural machines were not just resource-efficient solutions for bread-making but also central as social hubs.

Bake to the Future rekindles the spirit of these ancient communal traditions with a pop-up bread oven in the park of Villa Saroli. While an uncertain future makes us question the relevance of permanent structures, the design of the oven, reminiscent of a tent, is reversible and mobile, making it suitable for unforeseeable contexts.



Backhaus in Stetten, Remstal, Germany, date unknown



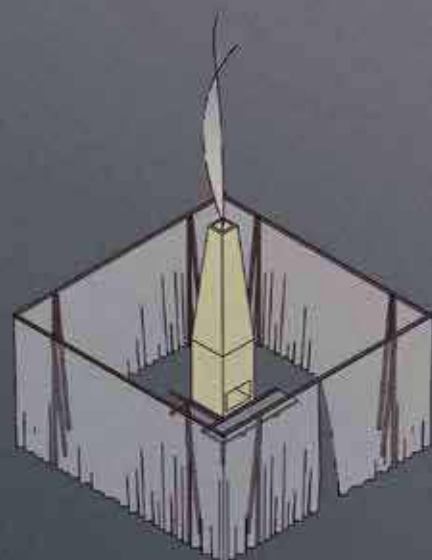
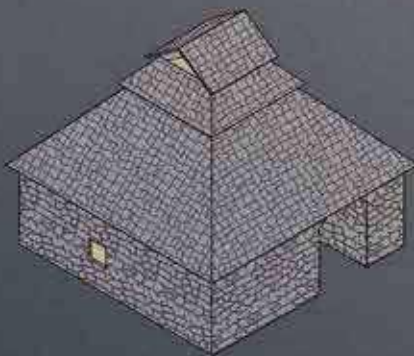
Backhaus in Gönnern, Gemeinde Angelburg, Germany, built 1712



Grà in Moghegno, Ticino, 2023

Over two days during the Biennale, this installation will bring bread-making and communal activities to life. In the weeks following the event, throughout October, the oven's silhouette will remain in the park. This period, the peak for the chestnut collection, aligns with the local festivity, the Festival della Castagna. The installation then transitions to echo the Ticinese grà, the communal drying chestnut stone structures found in canton Ticino. This lingering presence will serve as a contemplative piece on communal infrastructures.

future



87 Punto di rugiada

Joanna Lewanska
Walter Toccaceli

punto di rugiada

team

about us

we are two architects living and working in Zürich, with a long experience in the field of architecture, but also design, research and teaching.

BUILT PROJECTS AND COMPETITIONS

Viewing Platform in Lodz, Poland public comission	2023 - ongoing
Office Conversion in Salerno, Italy	2023 - ongoing
House Renovation in Lodz, Poland	2022 - ongoing
Wettbewerb Kita in Morschwil	2023
Wettbewerb Pavillion im Park	2022
Wettbewerb MZA Münchwilen	2021

Joanna Lewanska

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joannalewanska@gmail.com

EDUCATION

MAS GTA ETH Zürich, Switzerland	2022 - ongoing
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MSc Architecture University of Arts in Poznan, Poland	2018
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ACADEMIA

Shared Realm and No Man's Land Research on influence of privatization on public spaces in Poland	2023-ongoing
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EASA Student Workshops Tutor and Coordinator	2015- ongoing
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WORK EXPERIENCE

Pool Architekten (CH)	2023 - ongoing
Lippuner Sabbadini (CH)	2020 - 2023
Go Hasegawa Architects (JP)	2019 - 2020
EM2N Zürich (CH)	2017 - 2018
Atelier Starzak Strebicki (PL)	2015 - 2016

EXHIBITIONS

XVI Research trip to Eastern Carpathians, Ukraine Lodz University of Technology	2013
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PUBLICATIONS

50% of a house. A critical reflection on Alejandro Aravena housing projects, RZUT + 19, Warsaw	2019
--	------

Walter Toccaceli

born in Italy, based in Switzerland
+41 79 595 63 21
wtoccaceli@gmail.com

EDUCATION

MSc Architecture Università Iuav di Venezia, Italy	2016
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Semester Exchange Parsons University New York, USA	2015
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ACADEMIA

Teaching assistant ETH Zürich Prof. Andrea Deplazes	2023 - ongoing
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WORK EXPERIENCE

Founder and Designer at Salienti (CH)	2021 - ongoing
Vittorio Magnago Lampugnani (CH)	2023 - ongoing
Lippuner Sabbadini (CH)	2020 - 2022
EM2N Zürich (CH)	2016 - 2020
Bruno Fioretti Marquez (DE)	2015 - 2016

EXHIBITIONS

Roosevelt Avenue - Parsons School of Design, NYC A Stroll, a fun Palace - Swiss Pavillion XIV Biennale	2015 2014
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PUBLICATIONS

Istanbul Thatrum Mundi, G. Rakowitz, Aracne, Roma Isolario Domestico, E. Mantese, Canova, Treviso La casa, le forme dello stare, L. Semerani, Skira, Milano	2014 2012 2011
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punto di rugiada

punto di rugiada

Vanity of vanities, says the Preacher, vanity of vanities! All is vanity. What does man gain by all the toil at which he toils under the sun? A generation goes, and a generation comes, but the earth remains forever.

Ecclesiastes 1:2-8 New King James Version



Collection of dew water by alchemists, 1677 from Mutus Liber

The radically rapid technological advancements of the last century have brought the future into the present at a speed that we have never had the time to adapt to. Despite this, the benefits are enjoyed, and needs are largely satisfied. The fast pace of *techné* is in disharmony with both human and nature rhythms, resulting in a dystopia where the time to imagine the future has been taken away from us and the marvel of what lies ahead have faded. Everything is possible, everything is achievable. The system always has a solution for everything. Yet the proverbial "cure for cancer" remains out of reach.

For the 2024 edition of Biennale Svizzera del Territorio, we propose a dew catcher that explores an alternative approach to water collection. The installation dynamically shifts with the rhythm of each day, influenced by the weather conditions. In a world consumed by the relentless pursuit of progress and expansion, we choose to celebrate the slowness and a process not solely focused on productivity. Embracing techniques and analog methods from the past, our installation offers visitors to the Biennale a break from the rushing pace of the present. Reclaiming the right rhythm of life means reclaiming the right time to reflect, develop critical thinking, and imagine a future that has not already been written for us.



Dew Condenser in Corsica, 2020

According to the Food and Agriculture Organization of the United Nations, 3.2 billion people worldwide reside in regions experiencing high to very high water scarcity. Even European cities like Barcelona are grappling with water restrictions. Places like Lugano, with its picturesque blue lake, may seem immune to water scarcity issues. However, the canton of Ticino was among the hardest hit by last summer's drought, leading to critically low river levels.

call for action / biennale svizzera del territorio 2024

call for action / biennale svizzera del territorio 2024

punto di rugiada

illustration

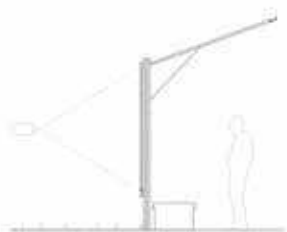


early morning/late evening
collection of the dew to the vessels

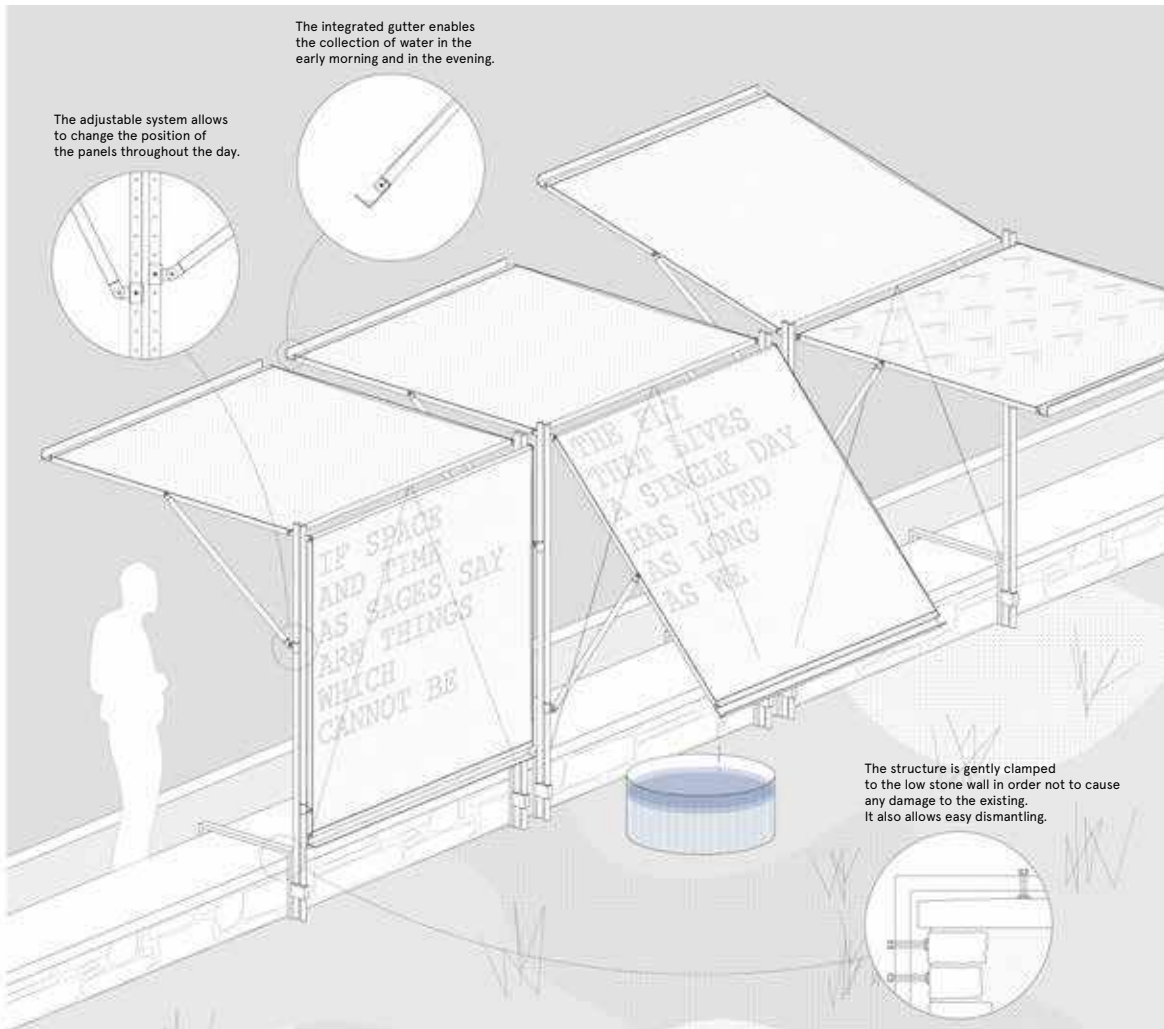
October: air temperature 7°C - 14°C
dew point: 3,5 °C - 10,2°C



during the day
the installation rises up to create a small canopy, the low perimeter wall acts as a bench inviting the passers-by to enjoy the new layout



evening
the installation serves both as a screen for projections and an invitation to the Biennale.



call for action / biennale svizzera del territorio 2024

3 / 4

HPO collective (Ferrara,IT)

Riccardo Simioni

Alessandro Argentesi

Luca Cei

Mara Femia

Filippo Ferraro

Gregorio Giannini

Gabriele Giau

Giulio Marchetti

Oreste Montinaro

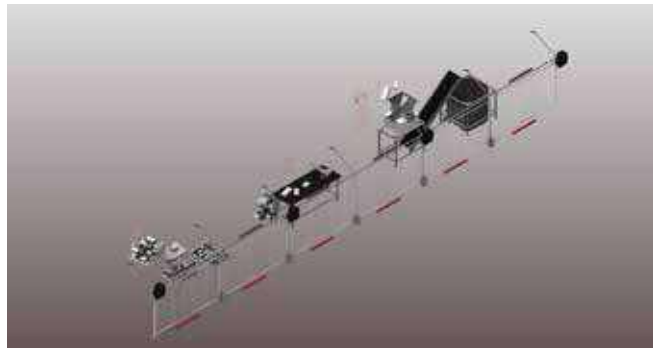
Dario Rizzi

Giorgio Scanelli

GYPSOTECHNO

HPO

HPO is a collective of eleven architects based in Ferrara, Italy. Formed in 2017 to escape the university routine and face the labour market, HPO has since then been working on temporary installations, exhibitions, events and performances, always maintaining a collaborative attitude, open to contamination. Each member is committed to a 'primary' parallel activity, whether in architecture or engineering practices, or academic settings. HPO HQ is the group's headquarters in Ferrara, from which it operates as part of a hyper-connected province, a rooting that has nonetheless led the group to exhibit its work at some of Europe's leading design centers and universities: Akademie der Künste, Berlin; HEAD, Genève; TU Graz, ENSAP Versailles; Dropcity, Milan and the Italian Pavilion at the 18th Venice Biennale. The collective is the curator of Provinciale, a series of cultural events sponsored by the municipality of Ferrara exploring ideas for an 'a-metro-politan living'. HPO is currently composed by Alessandro Argentesi, Luca Cei, Mara Femia, Filippo Ferraro, Gregorio Giannini, Gabriele Giau, Giulio Marchetti, Oreste Montinaro, Dario Rizzi, Giorgio Scanelli, Riccardo Simioni.



collecting



smashing

crunching

PROPOSAL DESCRIPTION

Disassembling, destroying, and fragmenting are parts of the metabolism of re-use which, in their non-constructiveness, can foreshadow actually optimistic future scenarios, in a non-extractive architecture. Re-use and sustainability have always been intrinsic values of architecture, but only recently have these terms been considered as an added value for narratives linked to marketing and often associated with falsely optimistic imaginaries.

We propose therefore to stage the destructive-constructive process in a collective performance within the moments of the biennial vernissage. The main actor is a shredder machine, a rather obtuse device, which clearly embodies the singular moment of destruction, but as part of a creative and re-use cycle. The noise produced by the grinding of the material will be captured by microphones and live-edited and reworked by a musician to create a soundscape as part of a festive ritual.

The material chosen for this collective performance is the gypsmodell, a plaster model provided in Switzerland to all participants in open architecture competitions, a body of 10+ kg of gypsum, that everyone except the winner, often will keep archived in the basement. A petrified, unfulfilled possible depiction of the future a.k.a. a competition entry. A call will be launched to gather the models of those who wish to participate in the ritual, where these will be re-transformed into gypsum powder which will then be packaged and redistributed to visitors as souvenirs throughout the month of the biennial, ready to be reused for plaster models at the architecture school or for their own hobbies.



Angelika Hinterbrander
Laura Margarete Bertelt

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recording utopias — fluid archive of futures

angelika hinterbrander &
laura margarete bertelt

angelika hinterbrander

is working in a variety of formats and collaborations within and beyond the field of architecture. Her current research focuses on the political and legislative framework of the financialization of housing and the implications of the climate crisis on the built environment. She worked with ARCH+ and Brandhuber+ / bplus.xyz, among others, on topics like land policy, Smart City, and the Neoliberal City. Since 2019, she has been a member of Kontextur @kntxtr. Since 2021 she is researching and teaching at the ETH Zurich, currently at the Chair of Architecture Heritage and Sustainability Prof. Mariam Issoufou. Since March 2023, she's also been an integral member of the core group Educational Development, which oversees the curriculum revision process for the Bachelor's program in Architecture at the Department of Architecture D-ARCH at ETH Zurich. In 2022, along with five other participants, she co-initiated spaceforfuture.org.

[download full CV \(DE\) here](#)

laura margarete bertelt

studied architecture in Duesseldorf and Milan. She is currently deepening her interest in democratic (planning) processes in the postgraduate Master's program in Urban Studies at Bauhaus University Weimar. Laura understands spatial planning as a political practise and implements this understanding by working on projects such as "Haus der Statistik" in Berlin and as part of the initiative "Deutsche Wohnen & Co. enteignen". She is currently researching sustainable neighborhood development in Berlin neighborhoods at TU Berlin. Together with Angelika Hinterbrander, Laura works in various collaborations on workshops and formats on the topics of housing crisis, Bauwende and feminist spatial practises. Since 2023 she also collaborates with spaceforfuture.org

Selected Projects

In the Field of Knowledge Transfer, Discourse & Mediation

2023–2024

Transversal Teaching Position TU Munich (in the studies of MSc Architecture, Urbanism, Landscape Design as well as MSc Technology & Politics)

A Spatial Approach to the Polycrisis: Applying an Intersectional Theory of Change. Fromat development, teaching [AH]

2022–

kntxtr Podcast

Concept, format and editorial development, project management, +3.000 subscribers;

[AH] in collaboration with Katharina Benjamin, kntxtr

02/2024

Wohnungskrise Nachhaltig Lösen

Political panel discussion in collaboration with Friedrich-Ebert-Stiftung; Content and format development, curation, moderation [AH] project management and operations [LB]

09/2023

Radio Industry: Common Discourse – Land, Raum, Transformation

Content and format development, curation, realization on site for a non-expert audience [AH] [LB]

08/2023

Floating University LearnScapes: Common Discourse 3-Day-Workshop for Actors of the Bauwende

Content and format development, curation [AH] [LB]

07/2023

Kiosk of Solidarity

TU Berlin (Moritz Ahlert, Laura Magarete Bertelt) Project Management, Festival Organisation [LB]



recording utopias — project description

recording utopias — A Mobile Radio Studio for Collaborative Future-Casting

In an era where the future often seems overshadowed by the polycrisis of the present, the need for collaborative approaches to envisioning and shaping tomorrow is more pressing than ever. We argue that the actors of change are already there. It is time to properly listen to be able to reclaim futures beyond crises, urging a collective reimagining of alternatives to our current trajectory. Responding to this clarion call, we introduce "recording utopias" — an initiative designed to transform our engagement with the future into a collaborative, creative exploration and most of all: action.

We seek to establish a fluid archive of futures, housed within a physical, mobile radio studio. This studio will serve as a dynamic platform for collaborative research, discussion, and dissemination of future-oriented ideas and solutions. By engaging with local actors, participants of the Biennale, and the broader community of Lugano, we aim to create an interactive space where disciplinary boundaries are transcended, and the act of imagining futures becomes a visible, accessible, and collective endeavor.

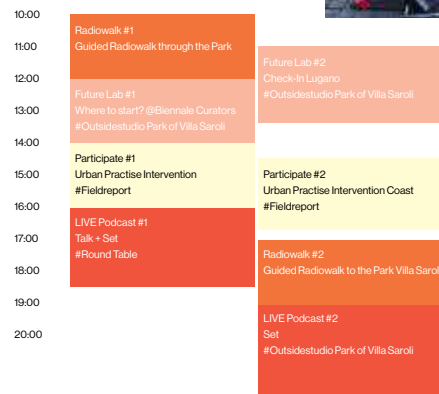
Leveraging the versatility of a mobile radio studio, "recording utopias" will integrate with the Biennale's program and the unique context of Lugano through a series of radiowalks, discussions, and participatory formats. This approach allows us to address emergent needs and questions directly influenced by the local environment and its inhabitants. Key inquiries will include:

- + How can we conceive climate-resilient and crisis-resistant futures for urban planners and communities?
- + What steps are necessary to transition from ideation to action?

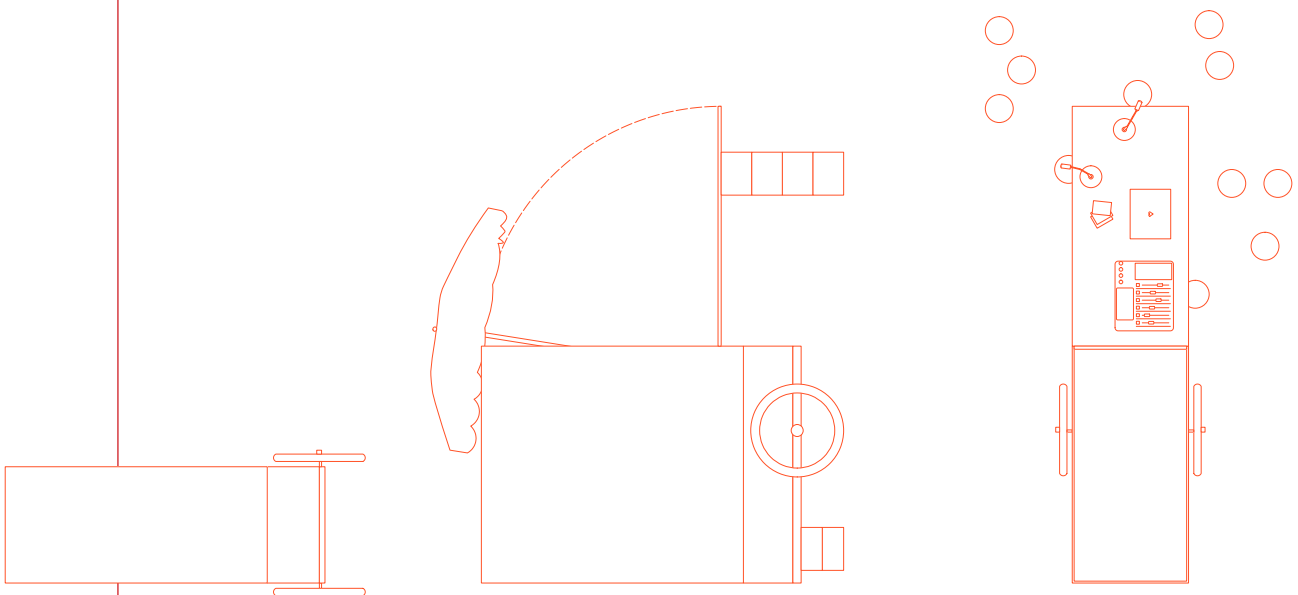
As an urban practice and space activator, "recording utopias" is committed to engaging with various local structures, and individuals. Our project not only claims futures as a domain of collective agency but positions us as architects of tomorrow.

By fostering a participatory culture around future-casting, "recording utopias" aims to empower individuals and communities to envision and work towards desirable futures. This project will contribute to a broader understanding of how we can navigate and mitigate the polycrisis of our times through collaborative action and innovative thinking. Ultimately, "recording utopias" will serve as a catalyst for reclaiming the future as a space of endless possibilities, challenging the current narrative of a "cancelled" future and igniting a collective imagination towards building sustainable, inclusive futures.

In the face of a horizon that seems increasingly closed off to imagination and long-term vision, "recording utopias" offers a beacon of hope and action. This mobile radio studio is not just a tool for broadcasting ideas but a means of weaving together the diverse threads of our community into a tapestry of future possibilities. We invite you to join us in this audacious endeavor to reclaim the future, one broadcast at a time.



recording utopias — technical drawings



Maria Clara Castioni
Roberto Zancan

back to the future - call for action

NOTTI FUTURE

« L'histoire est cet effet de songe laborieux par lequel nous nous soulevons de la nuit au jour, de la mort à la vie. [...] Chaque époque probablement rêve ainsi aux époques suivantes. Nos pères des premiers âges du monde nous ont rêvé et sans doute avec sympathie. Révons, amons d'avance ceux qui vont venir et puis ce vie qui vient, de le rendre plus heureuse nous consoler de la nôtre. »
Jules Michelet, 1842

Maria Clara Castioni /
Roberto Zancan /
HEAD - Genève





La notte prelude al domani e apre le porte a nuovi immaginari. La notte muta l'aspetto e il tempo della città, rivelandone potenziali inaspettati. Spopolati e silenziosi, alcuni luoghi urbani generano un intervallo temporale, da cui immaginare il futuro.

I parcheggi sono uno di questi.

Lugano ne conta un numero elevato. Si riempiono al mattino e si svuotano la sera: quando gli uffici chiudono, i parcheggi del centro si trasformano in spazi liberi e aperti, da cui sognare un futuro diverso per la città e i suoi abitanti.

Notti future si propone di animarli quando la loro funzione è sospesa, a sole calato. Tracciando una costellazione di parcheggi urbani, il progetto crea un percorso a soste, guidato da una o più persone. Ad ogni tappa, un/a performer attiva lo spazio, presentando letture, coreografie, brani musicali che evocano la sosta come luogo e tempo del sogno e del futuro.

La notte innesca riflessioni e rende visibile ciò che di giorno passa inosservato. Con una serie di brevi interventi performativi, il progetto si propone di rivelare l'esistenza dei parcheggi nell'ora in cui la loro funzione può essere ripensata.

Facendone, nel presente, un luogo di resilienza per il futuro.

fattibilità

Il percorso si svolgerà nell'arco di circa 1h30 e conterà al massimo 5 tappe (5 posteggi), in un raggio delimitato attorno al Parco di Villa Saroli, punto di partenza e di arrivo. Ad ogni tappa avrà luogo una breve performance (5'-15').

I posteggi scelti si distingueranno gli uni dagli altri per la loro tipologia (forma, dimensione, contesto architettonico e urbanistico). Gli interventi (dispositivi e performance) saranno minimi.

L'itinerario esatto sarà definito in base al dialogo con la città e/o i privati e alla loro disponibilità e approvazione.

La sera dell'evento, una o due persone accompagneranno il pubblico lungo l'itinerario, indicando i parcheggi in cui sostare. In ogni parcheggio sarà previamente installato un dispositivo performativo, costituito da un pallone luminoso, con relativo generatore elettrico. A seconda del tipo di performance e del luogo, potranno servire elementi complementari (ad es. microfono, tappeto di danza scotch argentato, amplificatori). Si tratta di dispositivi preesistenti noleggiabili e di facile installazione.

La preparazione dell'evento, che vedrà anche la partecipazione di più performer (professionisti e amatori), sarà coordinata dai curatori, in collaborazione con gli studenti di Architettura di interni della HEAD - Genève, nell'ambito del progetto Scènes de Nuit. Con tale progetto, il dipartimento di Architettura di interni della scuola indaga da diversi anni il ruolo della notte nella definizione delle città e delle società contemporanee (<https://scenesdenuit.ch/about>): la Biennale Svizzera del Territorio rappresenta un'occasione unica e preziosa per continuare a interrogare e sperimentare la scala degli interni urbani declinata alla notte.

