

UTOPIA

Student Competition Jury report | 2024

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FOREWORD

OCCASION | MOTIVATION

On the occasion of its 100th anniversary in 2022, IB launched a student ideas competition for the benefit of the next generation of architects – UTOPIA.

The goal of the competition is to provide students with a platform for future-related topics.

The competition will be held every two years.

Focus of the second run is on contemporary architectural discourse – the extensive subject area of sufficiency and specifically on the question of LESS.

TASK | LESS

"Imagine there's no heaven It's easy if you try No hell below us above us, only sky"

John Lennon's iconic song "Imagine" is basically a summary of absences. These absences however open up new opportunities, alternative orders, and systems; new utopias:

"Imagine all the people Livin´ life in peace ..."

A term that draws its strength from absences also appears regularly at turning points of architecture: LESS. LESS has been part of the architectural debate again and again – directly or indirectly – whenever interpretative sovereignty, relevance and attention were renegotiated and redistributed. LESS appears to be an important indicator for profound changes.

The climate crisis and its diverse, direct effects on our lives have brought architecture to a turning point. Something must be done. Urgent, solution-oriented discussions and actions leave little room for examination and negotiation of the basic terms of the change – their values and narratives. Yet this is just as important as finding pragmatic answers. The goal is not just to avert a disaster. LESS therefore does not (only) have to stand for renunciation and limitation. LESS can be a lot more.

Those who regard crises as a breeding ground for utopias, see new opportunities and perspectives behind the challenges of the present.

When old structures start to break up, cracks start to appear in trusted paradigms. New perspectives open up, the point of view widens. Utopia becomes the driving force behind a fundamental change in architectural practice – not the prevention of a decline, but the dawning of a better future. LESS becomes perspective, space, possibility, hope.

UTOPIA: LESS offers an opportunity to illuminate and discover these cracks and thereby cast open a possible gateway to a desirable future. We are asking you to think about fundamentals, and more specifically, about utopias of the LESS.

What is LESS in the architecture of tomorrow? Is it a liberation, a cleansing? Is it a threat, an intentional or unintentional renunciation? Is LESS a gift?

What's your story, what's your conviction regarding the subject LESS? What is the contribution of the discipline of architecture in a utopia of the LESS?

Show us a possible contribution of architecture to a utopia of the LESS by means of a prototype experiment. Present your utopia of the LESS in word, drawing and image on an A1 format.

Explain your motivation and the aim of the contribution in an additional simple video message of max. 90 seconds.

INFORMATION ABOUT THE PROCESS

PRIZE MONEY

A total sum of CHF 10,000 will be awarded. Distribution of the prize money is at the discretion of the jury.

DATES

Registration Questions until Submission Announcement February 29 until March 30, 2024 March 30, 2024 May 6, 2024 June 2024

REGISTRATION

Download of competition documents and mandatory registration for the competition is via the following link: www.ittenbrechbuehl.ch/utopia

Individuals or teams (interdisciplinary also welcome) can participate. All team members must be stated in the author's letter. Enclosure of a copy of a certificate of enrollment for each team member is required.

PROCEDURAL LANGUAGE

Competition documents are available in German, English, French and Italian. The procedural language will be English. Submissions are required in English.

SUBMISSION REQUIREMENTS

The following should be submitted: one A1 format document (portrait) with title (top right) and one video (max. 90 seconds playing time).

- Text
- Drawing
- Image
- Video

Deadline for submission (exclusively digital) is May 6, 2024.

DIGITAL SUBMISSION COMPONENTS

One compressed folder (max. 150 MB) uploaded to the following platform: www.ittenbrechbuehl.ch/utopia containing:

- Page in A1 format (portrait) with title (top right), as PDF file.

- Video in MOV format (QTime) or MP4 with title as file name. Separately:

- Text as Word file
- Drawing/s
- Image/s
- inage/s
- Author's letter and student ID (copy)
- Teams are required to enclose copies of student IDs of all members.

JURY

Vanessa Billy Sabine von Fischer Pascal Flammer Chrissie Muhr Andreas Ruby Henning Weiss Artist, Zurich Architect, Agentur für Architexte, Zurich Architect, Pascal Flammer Architekten, Zurich Architect, Researcher and Curator, Basel Director S AM, Basel (Young) Architect, Basel

Not entitled to vote: Karina Hüssner Daniel Blum Jürg Toffol

Architect, Business Development, IB Atelier Architect, IB Atelier Architect, IB Basel

AWARD CEREMONY

The award ceremony followed by a panel discussion will take place on 12th of September 2024 at the S AM, Swiss Architecture Museum in Basel.

PRELIMINARY REVIEW

FORMAL PRELIMINARY REVIEW

All 30 projects were submitted complete and within the specified deadline.

Projects are listed in the order of electronic submission:

- 01 STABEL
- 02 OASIS
- 03 STUDIOLOS DER PARTIZIPATION
- 04 THE PROMISE OF A DYSTOPIA
- 05 ARCHITECTURAL ECHOES
- 06 THE PAVEMENT AND ITS PERCULIARITY
- 07 TO CUT SOME SLACK
- 08 ETERNA SOLITUDO
- 09 FENSTERGONDEL
- 10 THE PEOPLE VS. THE CARELESS STATE
- 11 OUT OF THE BOX
- 12 HAUS TO GO
- 13 DIGITAL NEO BAROQUE
- 14 LESS PASSIVITY ERA OF DEMOTECTURE
- 15 ANOMÀLI
- 16 HEALING BY THE LESS IN BUILDING THE NEXT UTOPIA
- 17 IMAGINATION
- 18 BUILDING LANDSCAPE
- 19 SUFFISTÈRE
- 20 LIVING FOR TODAY
- 21 LY
- 22 ROOFTOPIA BERLIN
- 23 ON MAINTENANCE
- 24 SYLTER HÖFE
- 25 FRAGMENTS
- 26 LESS INDIVIDUALITY
- 27 UNDER CURRENTS
- 28 TOTAL RE-USE
- 29 TRANSFORMING SPACES
- 30 POOLS

JURY MEETING

ABSENCES AND SUBSTITUTES

The jury met to assess the submitted projects on May 30, 2024. The jury is complete and quorate.

Jürg Toffol is absent excused.

ADMISSION FOR ASSESSMENT

Daniel Blum provides information about violations identified during the preliminary review:

03 STUDIOLOS DER PARTIZIPATION: Non-compliance with language specification (German instead of English).

The jury does not consider this to be a serious breach of the rules. The project is admitted for assessment.

ASSESSMENT

FIRST ROUND

The jurors each present five projects and discuss immediately after every contribution whether the respective project is admitted to the second round or drops out of the jurying at this point.

At the end of this process, 13 projects are admitted to the second round. The following remain:

- 03 STUDIOLOS DER PARTIZIPATION
- 04 THE PROMISE OF A DYSTOPIA
- 07 TO CUT SOME SLACK
- 09 FENSTERGONDEL
- 10 THE PEOPLE VS. THE CARELESS STATE
- 11 OUT OF THE BOX
- 14 LESS PASSIVITY ERA OF DEMOTECTURE
- 15 ANOMÀLI
- 17 IMAGINATION
- 22 ROOFTOPIA BERLIN
- 25 FRAGMENTS
- 28 TOTAL RE-USE
- 30 POOLS

17 projects are not considered any further.

SECOND ROUND I COMPARISON

Before renewed discussion of the 13 remaining projects, the jury decides against further consideration of 14 LESS PASSIVITY ERA OF DEMOTECTURE. Although the idea of a positive change in the building sector by means of increased architectural education generally meets with approval, the jury finds that awareness of architecture and associated improvements, such as of an environmental nature, can only be achieved on the basis of "MORE" – more education – but not of "LESS". Therefore 12 projects remain to be discussed individually and comparatively.

04 THE PROMISE OF A DYSTOPIA

According to this radical proposal, the future merely consists of the most basic necessities of life such as food and shelter. Al is the architect of a society nourished by simplicity and peace. The contribution has similarities to the video game Fortnite and was created entirely using Al. This indicates a certain degree of coherence. The thought experiment is recognized as a valid contribution. The proposal contains a strong warning:

If we continue to remain so inactive, the idea of a dystopian world is not unlikely.

03 STUDIOLOS DER PARTIZIPATION /

11 OUT OF THE BOX

The two contributions are not worthy of discussion to the same extent as other projects.

No. 11 impresses the jury with a high-quality and well-thought-out video contribution. In contrast, poster and text fall short and therefore lack the overall relevance of content that is inherent in other contributions.

07 TO CUT SOME SLACK /

28 TOTAL RE-USE

No. 07 is about the development of software that analyzes the usefulness of building parts by photography. The video chosen by the participants was a work by the artist duo Fischli-Weiss with superimposed dialog. The message is: Not much is needed, but a catalog of re-use elements is indispensable. The project pursues a realistic approach to improve already practiced architectural re-use. All this can become a potential resource. The idea behind the well-elaborated proposal is not new, especially as re-use by means of AI is already moving in the direction of photo analysis. The project nevertheless stimulates debate.

No. 28 is also about re-use. The proposal is very elaborate and advocates a worldwide realization of interventions by means of a global re-use catalog (BIM for reuse). The video reflects current aesthetics, and a childlike voice refers to a production method using AI. As in No. 7, this is not a new appeal, but a software solution that does not affect current consumption. The extrapolation of sharing knowledge bears potential. Globalized re-use could be sensible particularly with regard to highly technical fragments. While the link to the governance level, consisting of five realistic-sounding measures, is very convincing, it refers more to a "pragmatopia" than a utopia. The urgent question that arises is whether reuse practiced worldwide would not be counter-productive from an energy perspective.

22 ROOFTOPIA BERLIN /

30 POOLS

No. 22 is an urban development project: roofs are not only made accessible but converted. Everything that can be realized on the ground floor is theoretically also possible at roof level. How can living space requirements be met without increasing the urban footprint, or in other words, how can the city's need for growth be realized with the existing volume? The topic is therefore: LESS expansion. This includes terraces as well as gable roof spaces. The diversity is impressive and shows that a roof is more than just a roof. The project opens a new level of urban intervention. If you however bring the "city" to the roof, you also get the "city" there. Like the city on the ground, the city at roof level also becomes difficult to control fully (example Kalkbreite housing development Zurich). Many of these spaces will be closed at night. This leads to a similar discussion as for other public spaces, such as parks.

No. 30 shows a model of how architecture could be envisioned and developed further: Pools are deeply social, direct, and non-hierarchical spaces, because people in pools are largely equal after taking off their various status symbols. Pools are moreover spaces in which people get together regularly. They could indeed be experimental grounds for the re-use of space. But how relevant is the pool metaphor when the pool is no longer used as such and therefore becomes irrelevant? Utopias are generally about opening up potential spaces. If a contribution creates interpretative spaces, as in No. 30, then this is indicative of a utopia. The utopian project however appears to be incomplete in this case – the degree of concretization too small. The metaphor of the project appears to be stronger than the contribution itself, which ultimately does not seem to have been thought through fully.

Neither No. 22 nor No. 30 are new as project ideas with regard to the aspect of re-using existing spaces.

No. 30 appears incomplete and exhibits an extremely high degree of abstraction. The contribution is eliminated from the competition for this reason and will therefore not be part of the exhibition.

09 FENSTERGONDEL /

17 IMAGINATION

No. 9 epitomizes a radical principle and rethinking. The project calls for a reinterpretation of activities that should no longer be carried out for reasons of sustainability, such as skiing. The contribution, which calls to mind the artist duo Fischli-Weiss, pleads for a retypification of architectural objects like the window used as an example in the submission. Despite the slapstick element, the project contains an earnest and serious message: "How can I restrict myself and yet enjoy myself?"

No. 17 creates an increased awareness with regard to our future building projects. The contribution is reserved, clear and provocative. The appeal is: "No more buildings on greens." The author wants to realize an – absurd – sculpture, proclaiming the message "LESS". This endows the project with a distinctive performative aspect. The idea of creating awareness with building profiles is not new, yet the approach to it is very individual, because the project is designed for realization in the participant's hometown (Scuol). The touching contribution is the only project that includes the social dimension of architecture, which clearly distinguishes it from the other entries.

15 ANOMÀLI

No. 15 is about LESS (reduction) and MORE (abundance) at the same time. The project group argues for the conservation of environmental and cultural resources, since we already have plentiful assets. These are correspondingly defined and catalogued according to new and other criteria, which leads to the development of the theory of an already existing surplus. A shift from utopia to "pragmatopia" (pragma = act) is discernible in several submissions. This project on the other hand is based on a classical utopia. It does not have to promise that the idea behind it can be realized. No. 15 is the only project that also includes the animal world in its considerations. The swarm intelligence of animals is for instance examined: every single bee or ant has a perception ("knows the formula") of the entire bee or ant world. This idea is to be transferred to the human world, so that each single individual is asked to make a contribution to the whole. This covers the universalistic aspiration of the subject of UTOPIA - LESS. The work is presented in a very engaging and skillful manner.

10 THE PEOPLE VS. THE CARELESS STATE

No. 10 advocates the redistribution of space and/or living space. Instead of building more, existing spaces should be used more efficiently. This call is more extensive than the one in project No. 22 (ROOFTOPIA BERLIN), in which extended use is limited to roof level space. The contribution focusses on the law for enforcement of the demand. Printed passages taken from the regulations of the Canton of Vaud (CH) – representative for the state – refer explicitly to the laws regulating such redistributions. The project group criticizes that these are not being enforced by the canton and that the latter could be sued on this account. The fragmentary impression of the accompanying poster makes it difficult for the beholder to fully understand it.

The following projects were voted out of the evaluation in the 2nd round.

03 STUDIOLOS DER PARTIZIPATION 11 OUT OF THE BOX 28 TOTAL RE-USE

The jury decides that the three submissions will be shown in the exhibition.

THIRD ROUND

The jury decides not to make use of a classical ranking system due to the broad thematic spectrum of the projects.

According to the jury, all the remaining selected contributions manage to stimulate the imagination successfully.

On examination of the submissions, the jury member Andreas Ruby (Director of S AM) notes again that young architects are moving away from the original term utopia, with a clear trend towards the term "pragmatopia" (pragmatism and utopia). This development reflects the credo: "We need the future – now!"

Henning Weiss, a young architect member of the jury team, confirms Ruby's statement and furthermore refers to the hope ingrained in the actions of the new generation – the hope that the world will become a better place. There is a consensus among the jury that this year's UTOPIA competition is characterized by a positive pragmatic utopia.

The jury then decides that while 04 THE PROMISE OF A DYSTOPIA is to be dropped out of the evaluation, it will be shown in the exhibition as a counterpoint.

PRIZES I AWARDS

To honor the diversity of the approaches evident in the projects submitted, the jury agrees unanimously in the third round to distribute equivalent prizes and awards among the seven remaining projects, ensuring that all prizes and awards are identical.

A sum of CHF 10,000 was available to the jury as prize money for the competition for students. This sum is split into three prizes of equal value and four awards of equal value.

Prize winners: 07 TO CUT COME SLACK - CHF 2'000 Sven Reber; Tim Schwander; Felix von Overbeck Technik & Architektur Hochschule, HSLU, Luzern

15 ANOMÀLI - CHF 2'000 Polina Blinova; Francesco Sbrighi; Lanhua Weng Technische Universität Berlin

25 FRAGMENTS - CHF 2'000 Carole Rossetti Hochschule für Architektur, Bau und Geomatik FHNW, Muttenz

Award winners: 09 FENSTERGONDEL - CHF 1'000 Santiago Madueño; Freddy Vetter Accademia di Architettura Mendrisio, Università Svizzera Italiana

10 THE PEOPLE VS THE CARELESS STATE - CHF 1'000 Adam-Joseph Ghadi-Delgado; Natalie Marj; Laure Melati École polytechnique fédérale de Lausanne EPFL

17 IMAGINATION - CHF 1'000Nicola RonerHochschule für Architektur, Bau und Geomatik FHNW, Muttenz

22 ROOFTOPIA BERLIN - CHF 1'000 Gabriel Banks; Sophie Blochwitz; Feia Nehl; Elena Wünschmann Technische Universität Berlin

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16

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WINNING PROJECTS

PRIZE | TO CUT SOME SLACK

In their vision of utopia, the authors reimagine architecture as a catalyst for ecological transformation, a necessity more urgent than ever amid the climate crisis. They challenge the disposable nature of our society and the construction industry's role in perpetuating it. The construction sector accounts for 84% of Switzerland's annual waste. The students envision a future where the greatest potential of architecture lies in the deferral of waste and promoting sustainable practices. In their utopia, reusing components of buildings is the standard practice.

The authors propose two critical changes to current reuse practices to realize this vision. First, they call for dismantling the knowledge silos that fragment various reuse platforms and stakeholders. Second, they introduce an innovative tool dubbed "to cut some slack". Rather than expanding BIM models to include detailed component information, they harness the rapid advancements in artificial intelligence to revolutionize the construction industry. This tool leverages AI to analyze building photos and plans, identifying and classifying elements based on their remaining lifetimes. These elements are then uploaded to a component market-place, facilitating their reuse.

The jury was particularly impressed by the project's insightful discourse analysis, problem identification, and the credible development of an analytical tool for reuse. Not only does this approach reduce waste, but it also simplifies the reuse process, avoiding the complexities of data- and labor-intensive BIM models. The proposed tool promises a streamlined, labor-efficient method for bulk reuse, marking a significant shift in architectural practices.

In embracing LESS, the authors highlight the necessity of reducing gray energy in building construction, envi-sioning a vibrant and innovative future for the architecture industry. Here, LESS becomes a source of creativi-ty, transforming reuse into a creative design element. This approach challenges us to reconsider the conventional perfection embedded in Swiss architectural culture. By discovering new aesthetics and beauty in the interplay between the old and new, and moving beyond the traditional Swiss white box, we can drive ecological transformation in architecture. This is where we must learn to cut some slack.

Authors: University: Sven Reber + Tim Schwander + Felix von Overbeck Technik & Architektur Hochschule, HSLU, Luzern



to cut some slack



Our contribution "to cut some Slack" to the "Utopia Less" competition is a creative reflection on the concept of LESS in architecture. Inspired by John Lennon's iconic song "Imagine," which describes a world without boundaries and divisions we view LESS not only as deprivation or limitation but as an opp rtunitu for a bette



In our visionary depiction, we already inhabit a utopia of LESS. Here, the reuse of building components has become the norm, and the architecture industry has undergone a fundamental transformation. Our project goes beyond mere practical implementation and calls for a holistic consideration of LESS in architecture. We see LESS as liberation from isolated modes of thinking and as a means to reduce emissions and utilize resources more efficiently. Our goal is to create a utopia where architecture not only shapes physical space but also drives social and ecological change.



Our prototypical future scenario illustrates how such a utopia might look: Instead of today's disposable mentality, people appreciate the value of building components and prioritize their reuse. The architecture industry has become a pioneer in sustainable practices, harnessing LESS as a catalyst for innovation and creativity. We firmly believe that less doesn't mean less; it creates more space for a flourishing future. Our vision of LESS in architecture is a step in this direction.

status que of building material reuse in switzerland Switzerland is facing the challenge of

Switzerand is lacing the clauting of a creating a more sustainable construction industry, with building material reuse playing a crucial role. Currently, there are various initiatives and companies advocating for reuse, although they are often considered individually rather than intercompanied. nterconnected.



Cirkla stands out as an association with broad support from industry associations and universities, leading the charge. The association facilitates the practical implementation of reuse in construction and also works on the political and regulatory context to promote large-scale adoption.

IB+ Student Competition | UTOPIA LESS



Other pion ers in this field include Barbara Ruser Buser with her company Zirkular and the construction office In Situ. These entities actively promote building material reuse and demonstrate practical implementation and de methods

Moreover, Switzerland already hosts several building material exchanges enabling the buying and selling of usec materials. Examples include Overall, Use Again, Materiuum, and Salza. Platforms Ilke Tuttich are also occasionally utilized for Switzerland alreadu hosts sionally utilized for aterial sales



academic communitu hoo also building ed its focus on Relevant works in aterial ica Ral

"Wiederverwendung in der Schweizerische Miederverwendung in der Schweizerischen Bauindustrie:Potentiale, Herausforderungen und Ansatzpunkte^{*} by Prof. Dr. Nadine Gurtner and M.Sc. Barbora Starovicova from BFH

"Die Wiederverwendung von Bauteiler Auslegeordnung aus öffentlich-rechtliche Sicht" by Meinrad Huser from ZHAW

Analyse der Wiederverwendung Bauteilen und Empfehlung für e zielführende Informationsbereitstellu by Joy Homberger as a Master's thesis UZH

"Die Wiederverwendung von Bauteilen: Überblick aus rechtlicher Perspektive" Andreas Abegg and Oliver Streiff by

Bautelle wiederverwenden: Ein Kompendium zum zirkulären Bauen in collaboration with Barbara Buser, ZHAW, and In Situ



Despite these efforts, challenges remain. There is still a lack of comprehensive There is still a lack of comprehensive networking and coordination among various stakeholders, and existing tools like QualiCasa and Madaster only address the issue in isolation, not holistically.

discussed at the political level, as evidenced by the postulate "Baumaterial wiederverwenden statt recyclen" by Kathrin Bertschyfromthe Grünliberalen Fraktionand the interpellation "Kreislaufwirtschaft und Bauwesen: Wie kann die Wiederverwendung

Overall, Switzerland boasts numerous

to cut some slack

1. motivation

Today's world is undergoing rapid change loday's world is undergoing rapid change, and the built environment significantly influences our daily lives. Architecture shapes living, working, and leisure, but also substantially contributes to the climate crisis. Despite the urgent need for a paradigm shift, architecture often lags behind this change. Utopia is given too little support, and the true shift in mindset is stifled

2. limitations 0000

Current solutions to address issues in the architecture industry are reaching thei limits. The common practice of demolition and new construction leads to resource their and new construction leads to resource wastage and exacerbates the climate crisis. The value of existing buildings and their components is not adequately appreciated, and the reuse of building materials is hindered by administrative barriers. These limitations call for new approaches to make the architecture industry more sustainable.



the idea Our approach, called "to Cut Some Slack," aims to normalize the reuse of building materials and expose demolition as the least economical option. By creating a tool that enables authorities, owners, and planners to assess the value of their inventory and identify building materials for future projects, we strive for a more sustainable architectural practice. This tool is based on data-driven image recognition and artificial intelligence, allowing for the capture and evaluation of existing building materials. By integrating these technologies, we can better appreciate the inventory, accurately balance building costs, and thoroughly analyze structures.

4. conclusion: impact & next steps

The introduction of our tool "to Cut Som The introduction of our tool to Cut Some Slack' could have a significant impact on the architecture industry by facilitating the reuse of building materials and shifting focus towards sustainability. By adequately valuing the inventory, we can extend the lifespan of buildings and conserve resources. Accurate cost balancing enables us to make informed financial decisions and improve the cost-effectiveness of construction projects. Through thorough structural analysis, we can maximize the potential for reuse and recycling. However open questions remain, and further steps must be taken to realize this vision. Collaboration among all stakeholders is crucial to creating a more resilient built viro ent and addressing the challenges of the 21st century.



steps to for the algorithm

Step Ø: Preparation for AI Implementation

This dataset comprises a carefullu curated collection of annotated data, including execution plans, floor plans, schematic diagrams, detailed architectural elements, and tender documents. It is crucial that the dataset documents. It is crucial that the dataset is both diverse and representative of real-world architectural scenarios to properly prepare the AI for accurate applications. In this technical framework, the algorithm utilizes framework, the algorithm utilizes advanced technologies such as Large Language Models (LLMs), Retrieval-Augmented Generation (RAG), and image segmentation techniques. These are integrated to effectively link the graphical elements of architectural graphical elements of architectural planswiththecorrespondingdatafound in tender documents. This integration allows for a more nuanced analysis and enhances the AT's capability to interpret complex architectural data compreted. accuratelu

During this preparatory step, each piece of data is meticulously gathered from various authentic sources and regorously checked for relevance and precision. Following collection, the data undergoes an extensive cleansing process to eliminate any duplicates and correct errors, ensuring it is transformed into a unified format. This level of detailed preparation is crucial, as the quality and comprehensiveness of the data directly influence the AT's performance and its ability to generate reliable outputs

e**p 1:** ta Upload and Initial Processing

Pata Opload and Initial Processing As a user, you begin by uploading your architectural execution plans and tender documents in either PDF or JPG format. Upon uploading, the system promptly takes over to clean and organize your data. It removes any duplicates and correctes errors to ensure that everything is formatted correctly and ready for detailed analysis. This initial step is crucial as it sets the foundation for accurate and efficient data processing, preparing the dataset for deeper analytical tasks.



data preparation, the system After data preparation, the system analyzes architectural components from the uploaded documents. It uses AI to pinpoint geographic locations, origins, and ages based on annotations and detail interpretations. This in-depth evaluation assesses the condition, longevity, and recyclability of the materials, vital for understanding their lifecycle. By effectively cataloging components suitable for reuse, this process not only upholds the project's integrity but also upholds the project's integrity but also bolsters environmental sustainability by minimizing resource consumption and maximizing material recycling

Step 3: Economic Evaluation and Data Sharing

After a thorough analysis, an economic Artier a trorougn analysis, an economic evaluation assesses the costs of restoring or recycling components against buying new ones, highlighting potential savings and environmental advantages. Subsequently, the analyzed data is shared with external construction component marketplace via an API key, promoting broader reuse and trade of building materials. This enhances resource efficiency and supports sustainable construction practices.



Furthermore, the topic has already been

im Bau gefördert werden?" by Adèle Thorens Goumaz from the Grünen Fraktion.

initiatives and activities in the realm of building material reuse. However, genuine progress requires enhanced networking and collaboration among all stakeholders.

PRIZE | ANOMÀLI

"Every ant knows the formula of its ant hill, every bee knows the formula of its bee hive. They know it in their own way, not in our way. Only humankind does not know its own formula"

- Fyodor Dostoevsky

With this well-chosen quote the collective behind Anomàli points to the fact that humanity needs to find less destructive ways to live on this earth and in this sense 'seek to learn their formula' just like bees and ants have done in order to survive.

Anomàli proposes a radical paradigm shift; Architects don't add external structures to the earth's crust, instead, they specialize in reducing and harmonizing existing environments. Re-using and re-purposing the existing is part of their 'Less is enough' design strategy.

The second axis of the proposal develops maintenance over permanence, embracing change and transformation. Communities actively engage in maintaining their bio-based living structures, capable of returning to earth. This dynamic relationship between inhabitants and their environment fosters societies based on participation and collective rituals.

The third axis sees less ownership and more cooperation, not just across humankind but across all species. Named the 'Realm of social permaculture' in the proposal, it is a realm in which the senses are awakened, and acts of creativity and care are nurtured.

The fourth axis of this model demands a profound reimagining of our relationships with resources. This approach relies on anchoring in time and place and turns away from escapism and mindless consumption.

Anomàli proposes no less than a radical and ambitious philosophy of life – a holistic model for a life attuned and grounded, sustainable and resilient. This is the opposite of the capitalistic era we live in, and in this sense, Anomàli is a majestic UTOPIA of the LESS.

Taking the cue of John Lennon's song, the group has imagined a place that isn't built on a higher plateau but into the earth, attuned to earth – 'Imagine there is no heaven... No hell below us... Imagine all the people livin' life in peace...' Indeed, a place where cooperation and collective stewardship thrive.

The jury was impressed by the minutiae of the drawings, demonstrating a world-building effort where hierarchies cease to exist, and other-than-humans are given as much agency as human beings. These shifts in perspective enact a deep re-evaluation of how to live and survive on this planet and manage to provide a vision for a desirable future with LESS. Authors: University: Polina Blinova + Fancesco Sbrighi + Lanhua Weng Technische Universität Berlin

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PRIZE | FRAGMENTS

The proposal of the project FRAGMENTS is a reading of LESS in conceptual terms. It asks us to let go of the idea of totality or linearity in architecture, in favor of a sense of care for what is already here. It wants us to look closely at the many small parts of the world, and to understand them as an interconnected web of meanings. This way of looking at the world also affects the makers of architecture, which no longer will be individuals, but larger networks, as the entry postulates: "every living being and every object adds a fragment to the entirety of our world."

FRAGMENTS takes an entirely holistic approach to media and methods and finds that the places of intervention will also change, as "buildings could no longer be demolished, they were reshaped, modified and extended." In the manner of a science fiction tale, looking back at various changes that already had taken place in the past [set in various typefaces, illustrated by various photographs, composed fragments of images, sentences, thoughts], the project suggests that a different world will be and is already possible, in a simultaneity of projected future, reflected past, and present.

The jury was captured by the thoroughness and consistency by which the proposal presents this change of worldviews not only as a pertinent idea, but in the presentation itself: The poster is a subtle, artfully composed entirety of many fragments, with cracks as an integral part of such a holistic new assembly of FRAGMENTS; the narration in the video changes from universal English to native French and back, and the text meanders through words and thoughts, demonstrating that such a new way of thinking of LESS is not a project of the future, but is in the here and now, and thus has already happened: "Step by step, rules were changed, lifestyles tested, ideas of beauty questioned and reinterpreted..."

FRAGMENTS fascinated by the charm of this invitation to think of a utopia as already present, and past; by the lightness of the imagination; and by the sincerity and precision of the translation of the idea into the media of graphic design, text, and a spoken video message. It speaks simultaneously of many things and by doing so it manages to persuade us of the practicality of a world of many interconnected fragments in a straightforward, convinced and convincing, courageous, and yet poetic tone.

Author: University: Carole Rossetti Hochschule für Architektur, Bau und Geomatik FHNW, Muttenz



enrich each other. Trees and plants were left at sho year. They were built around them. A set of the show were left at sho year. They were built around them. A set of the show the site of the inservention and no longer in an office in another city. Tay are contactly document and are the focal point of all homes, the show at the site of the inservention and no longer in an office in another city. Tay are contactly document and are the focal point of all homes, the show the show the start of the inservention and no longer in an office in another city. Tay are contactly document and are the focal point of all homes, the show the show the show the quarters or churches in credit runes. A city park with antive plants is declared a botancial garden. A bester path, once intended as a hortext, is supplemented with signopot. No away a group of trees, roads are routed around them. But that's not a problem either, because speed is no longer the is escologically important to have a group of trees, roads are routed around them. But that's not a problem either, because speed is no longer more all or all of the starts. Completions and beginnings are important in processes, they provide stability and orientation. But show the starts in the processes they provide stability and orientation. But show the starts in the starts are but the stability and orientation. But show the start and the starts are but the start and the start and the start and the start and the starts are but the start and the st

around them. But that's not a problem either, because speed is no to the goal of all eff Completions and beginnings are important in processes; they pro-stability and orientation. But absolute Course is an illusion. Comple imply for constinuation, because everything is in a constant state of the and permanence of materials. Spaces, buildings and asterthements an derotood as living entities. Releasings of public spaces are carried and permanence of materials. Spaces, buildings and asterthements an derotood as living entities. Releasings of public spaces are carried by changing and are adapted to people's needs. Materials have diff appearances. Wood is no longer differentiated only in types of woos processing techniques, but also in spaces of partin. The legibility passage of time gives objects and buildings a history and enables a time.



AWARD | FENSTERGONDEL

FENSTERGONDEL (window gondola) is a remarkable spatial thought experiment. It reminds us that utopia is not without a concrete place, but as the term suggests , primarily resides in our imagination. Before we can change the world, we must be able to envisage that change. But this act of imagining is already the first step in the realization of our idea. FENSTERGONDEL represents a disarmingly modest method for changing the world. It uses our imagination as a building plot and makes us aware of how we could save resources much more radically, how much less we would destroy our environment and how much less energy we would waste, if we only built the architecture in our heads first more often. FENSTERGONDEL is a humorous invitation to respect the resources.

For this purpose, the project makes use of the cultural method of virtual travel, made immortal by the French author Joris-Karl Huysmans in his famous 1884 novel "À Rebours" ("Against Nature" or "Against the Grain" in English). In it, Huysman relates the story of a young aristocrat living in Fontenay-aux-Roses (today a suburb of Paris, 12 km south of the city) who is bored to death in his large house. A rainy November day reminds him of a book by Charles Dickens he recently read and gave him the idea to travel to London. In the coach to the Parisian train station St. Lazare, he looks forward to the British metropolis so much that the Paris before his very eyes imperceptibly changes to the London of his desire. On his arrival to central Paris, he has two hours to kill before the departure of his train. He goes to a book shop, immerses himself in London travel guides, drinks English port in a bar and takes delight in English cuisine in a restaurant near the station. When the moment comes for him to go to the platform, he is plagued by great doubt. Huysmans narrates this as follows:

"What was the good of moving when a person could travel so wonderfully sitting in a chair? Wasn't he in London now, surrounded by London's smells, atmosphere, inhabitants, food, utensils? What therefore could he expect, other than fresh disappointments, as in Holland? He had just time to hurry to the station, and an immense distaste for the journey, a pressing need to remain quietly where he was, were making themselves felt with ever greater urgency, ever greater persistence. Lost in thought, he let the minutes to slip past, thus cutting off his retreat, telling himself: 'Now I'd have to dash to the barrier, deal with the luggage in a great rush; what a bore! What business that would be!' Then he told himself once again: 'In fact, I've experienced and I've seen what I wanted to experience and see. Ever since leaving home I've been steeped in English life; I would be insane to risk losing, by an ill-advised journey, these unforgettable impressions.' (...) He looked at his watch; 'It's time I went home,' he said, and this time he got to his feet, went outside, and ordered the cab driver to drive him back to the station at Sceaux, and he returned to Fontenay with his trunks, packages, suitcases, rugs, umbrellas, and walking sticks, feeling as physically exhausted and morally spent as a man who comes home after a long and hazardous journey."

Quite similarly, FENSTERGONDEL invites us to counter the never-ceasing enticement to travel by easyjet, booking etc. with the power of our imagination. We can use it as a magical method of transportation or as a natural curative for the chronic malaise giving us itchy feet at regular intervals, sorely aggravated by Instabook and Facegram. The German language describes this painful yearning to see distant places as "Fernweh" (in contrast to "Heimweh" or "homesickness"). And this yearning to see distant places can indeed be painful. I would love to ascend the FENSTERGONDEL one fine cold day like Huysmans' hero Des Esseintes with all the skiing gear - jacket, trousers, boots, glasses, helmet and poles - to discover with surprise that I do not have to stand in the ski lift queue with hundreds of other city dwellers similarly unaccustomed to nature. I would be spared the sight of snow canons that so effectively destroy any notion of mine that this activity in the mountains still has anything to do with intact nature. I would be relieved to realize that this time I am not even forced to endure the razzmatazz of the ski hut, with the shock-and-awe attack of militant folk music, which is bound to compel me to damage the health of my digestive system with overpriced and sub-quality solid and liquid nourishment, the consumption of which I will regret minutes after ingestion. I would therefore be happy to be able to avoid a whole armada of collateral damage that appears to be the non-negotiable price of our industrialized leisure world and its synthetic joys that present themselves apparently as unavoidable as the obligatory checkbox for any action on the internet nowadays. In the FENSTERGONDEL I can imagine for a timeless moment, how the world would be without all that. That is truly a utopia with a sensational cost-performance ratio.

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FENSTERGONDEL



How can we make an impactful change in the space we use, doing as minimally as possible?

The ski lift, as an expression of freedom and connection to nature, is usually associated with joyful and generally positive connotations. In this line, the main goal of our proposal is to translate this enthusiasm into the architectural realm, on a scale that everyone can take part of. Instead of providing a design, we propose an example of

a space modification, a prototype of an idea for use. In the absence of design, we find an opportunity to see what is already there in a new light and use it in a different way. We believe that a window is not only a functional element of a building, but also a metaphysical connection to the world, to the outside. Everybody has a window; therefore, we propose a way to inhabit it.

It's not about design, it's about space.

It's about a change in attitude and perspective.

The idea consists of a minimal intervention, adding just one object that enables the existing structure and space to be used in a different way.

In our proposal, the object is a telescopic prop that is placed in the window frame. An object that anyone can easily acquire in a hardware store.

The bar allows the window to serve as a balcony, providing safety when sitting on it.

This prototype project offers a new perspective on space and provides a starting point to aim for a utopia of the less.

Competition entry by: Santiago Madueño and Freddy Vetter Reference product: Teleskopstütze Silverline Artikelnummer 427667 uni-max.de 23€





AWARD | THE PEOPLE VS. THE CARELESS STATE

Based on a case study in Lausanne, the authors create a utopia in which crises such as housing shortages and segregation in cities are a thing of the past. Through an analysis on the sufficiency of residential and commercial spaces through the lens of income levels, their utopia is directed toward tangible urban areas beyond the city's current development zones. Here, they craft socially diverse futures through the philosophy of LESS.

This utopia is realized by applying rigorously the existing constitution of the Canton of Vaud, coupled with tiny interventions in current buildings. The canton is tasked with the rational and economical use of land, ensuring that suitable housing is accessible to all. However, the authors' study reveals a stark discrepancy: Lausanne's housing supply fails to meet demand, and the well-developed city center suffers from vacancy and underutilization. This misuse of land is emblematic of the state's failure to fulfill its legal duties, prompting the authors to propose to sue the state as a foundation for their utopian vision.

In response to these underutilized and vacant spaces, the authors propose a "Manual of Care" — a series of strategic interventions that redistribute these questionable spaces without altering ownership. Through "surgical architectural interventions", new living spaces and opportunities are created, challenging the notion that (new) constructions are necessary to accommodate more urban dwellers. Their approach therefore maximizes existing land use and repurposes underused areas to create denser, more responsive living spaces.

The entry convinced the jury with its revival of the "right to the city" debate and its critical examination of how current urban development perpetuates gentrification and urban sprawl. The utopia impresses with its harmony – or dualism – between a grand vision for the future and meticulously detailed architectural interven-tions. This is also partly the work's undoing, as the complexity and differentiation of the utopia exceed the scope of a poster, text, and short film.

Nevertheless, this utopia makes an important contribution to the discourse on LESS. It adeptly integrates pressing contemporary issues such as sufficiency and multicoding with the challenges of urban segregation and housing shortages, offering a nuanced and visionary approach to urban planning.

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AWARD | IMAGINATION

"Have you ever stood in front of a lush green field full of building profiles and tried to imagine what the building will look like?" With this question starts a simple as urgent proposal. The aluminum profile or in Switzerland known as "Baugespann" laying out for the visualization of forthcoming building or extension projects, turns into the messenger – an urgent call and sign to stop building. The building profiles are intended to show all those affected on-site whether and to what extent the new building project will affect the neighborhood – and here, even more, the planet!

It is a personal narrative, an agency of Nicola Roner grown up in Scoul that actively addresses the unsustainability of architecture in its ecological and social dimensions. By asking "What exactly do building profiles do with the people around them?" he literally plants a sculpture of aluminum profiles to engage, to initiate, to release the harmful processes just by the attributed meaning and legibility of the sign set in the Unterengadin village: "No more buildings on green fields!" This implicitly provokes questions about speculation and property, legal standards for building permits, social structures and affordable living, ecological resources and building materials, landscape, and – the people.

This proposal for a sculpture is as simple as striking. It is a provoking performance and instant activism at the same time. The exaggerated number of aluminum profiles on the green field turns into an absurd forest of imaginations and a gathering of claims for what a future of "stop building" can look like. The Jury acknowledges the project's personal and social agency, which aims to raise awareness and experiences to make us change. In its instant construction and legibility, the sculpture anchors in Scoul but can travel and trigger the call at any place. The project's paradoxical character turns itself from a building component to mark a building project to a trigger for a more sustainable future of green fields. We hope to see many more of these building profiles from now on.

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IMAGINATION

Provoke discussion with a sculpture made of building profiles.

"The few aluminium poles may seem pretty harmless, but they announce fundamental changes."

LESS BUILDING PROFILES

Have you ever stood in front of a lush green field full of building profiles and tried to imagine what the building will look like? If you think about it, you have also wondered whether this ovebuilding of nature is necessary. What exactly do building profiles do with the people around them?

My utopia begins with the idea that it is time to question everything. Climate change forces us to act, to find solutions. Because the destruction of our country always starts with them. They are the evil bans that mutilate the landscape. I think that if we really want to reduce all the CO2 emissions that come from the building industry, it should be forbidden to build on green fields in the future. More than that, it should be completely erased from people's minds. This is radical and necessary. We must put it on the statute book. RPG Art.2.1 No more building on green fields. This would be my utopia for less in the future. This fascinates me and I would like to make a large sculpture and place it on a green field in the village. So that there is a big outcry in the population and thus also a new discussion about the value of the green field and the ban. A place where imagination and debate begin.

Collection of thoughts by Nicola Roner

AWARD | ROOFTOPIA BERLIN

Like most large European cities, Berlin suffers from an increasing housing shortage, while the population of the city continues to grow. To try to meet the need for housing, the Senate of Berlin designates new building areas, which is questionable from an ecological aspect and does not make use of the potential of inner-city densification. Neither is this only restricted to underused or completely unused plots of land. The authors of ROOFTOPIA BERLIN calculate that the combined area of unused space on top and below the roofs of Wilhelmian residential buildings constructed between 1870 and 1920 (the "Gründerzeit") adds up to a total of 2,500,000 m². This corresponds to a potential of 35,250 new apartments, created using the existing framework of the city as the capital of the community. It is the exact opposite of Berlin's real estate policy dating back to the 2010s, during which the Senator of Finance at the time sold all available urban plots in order to decrease Berlin's mountain of debt. This allowed Berlin to reduce its debt from 63 billion to 60 billion. For this decrease of less than 5 percent, the city had unerringly flogged its entire family silver and lost any leverage in the urban development of Berlin.

ROOFTOPIA BERLIN is now trying to give the city back its urban agency, the sovereignty over its body. It wants to square the circle in urban development: to create more living space without sealing more surfaces. It would not be necessary to turn green meadows on the outskirts of the city into new city districts for the new living space created by ROOFTOPIA BERLIN, in contrast to the 1970s satellite cities, nevertheless recently recommended by the German Chancellor Olaf Scholz as a model for modern urban development. ROOFTOPIA BERLIN would not require sealing (or in other words destroying) precious areas of the landscape, reducing biodiversity, and building new roads and public transport infrastructure. No, the apartments of ROOFTOPIA BERLIN are all located in the heart of an already built city, no new land for building must be designated nor overpriced land prices paid. Its plots are situated in prime locations, excellently connected by Berlin's well-differentiated public transport network; mobility would not necessitate a car and the time and stress involved in looking for a parking space would also become obsolete. ROOFTOPIA BERLIN links individual roof spaces to each other whenever possible. This means that apart from gaining urgently required living space, additional communal and public space is created, which is rendered green according to the seasons and thereby also offers heat protection for the buildings below. Penthouses, profitable for individuals, but deficient badges of gentrification of the urbis neoliberalis, are transformed into an urban res publica - a public matter - by ROOFTOPIA BERLIN.

The project manages to demonstrate with an impressive clarity and spatial poetry the enormity of the potential of an ecological and sustainable supply of living space that lies as yet untapped. To describe the project as utopian is actually disparaging. It is so obviously sensible and right that one would like to start with the realization tomorrow.

ROOFTOPIA BERLIN is a cheerful incitement to civil disobedience, to make politics hit the roof and reinvent the ground floor level of the city – only a little nearer the sky.

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University:

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IB⁺

Our dream:

community oriented urban developement of roofs

Roof

rooftopia berlin – just a dream?

ant b of it" - amoi artments

aces in prime loo ting spaces the ad across all inner-city distric silv activated without further ion with the city below it.

Our prototype: does our dream work on a smaller scale?

efficiency

s sealing of surfaces are public and living sp isting space that does not have to be built on a d site. It creates quality space in dense parts of the re new developement is barely possible. On top of foundations, house community and social infrascity where new developeme that the foundations, house tructure are already in place

as well as cle

sufficiency n per person mmunity space s roon

ow much space does an individual really need? Let's sthink our needs: Cluster-living and Co-Housing are as ly integrated into the roof's space and can be thought onnection with the pre-existing community of the build is our prototype we developed a system of internal apare emit swaps that allow the older generations to stay in th d community by moving to oms in the roof. This frees instairs, allowing for the

consistency less waste and resource consu more sustainable resource ma

sustainable resolute management, our cities are not yet making sufficient ban mine itself. The roof offers ideal ming a sustainable construction site: uruction is mainly carried out with woo ng material. With careful planning, the ructure can be used in a variety of w can remain on site and be reinforced row nature as onseible.

On a large and small scale,

Dream on!

FURTHER EXHIBITED PROJECTS

04 THE PROMISE OF A DYSTOPIA

Author: University: Wróblewski Sebastian Hochschule für Architektur, Bau und Geomatik FHNW, Muttenz

03 STUDIOLOS DER PARTIZIPATION

Authors: University: Dario Malgiaritta + Yanosh Simenic Zürcher Hochschule für Angewandte Wissenschaften ZHAW

11 OUT OF THE BOX

Authors: University: Fazeleh Rasouli + Elena Rodriguez Vives Hochschule für Architektur, Bau und Geomatik FHNW, Muttenz

28 TOTAL RE-USE

Authors:

Reto Kluser + Yannick Angehrn + Fabian Hug + Loris Müller ETH Zürich

University:

FURTHER PROJECTS

08 LESS PASSIVITY ERA OF DEMOTECTURE

Author: University: Victoria Romatovskaya École Nationale Supérieure d'Architecture de Paris-Belleville ENSA-PB

09 STABEL

Author: University: Paul Konstantin Riecke Technische University Dresden

01 OASIS

Author:Fabian NütziUniversity:Hochschule für Architektur, Bau und Geomatik FHNW,
Muttenz

06 THE PAVEMENT AND ITS PECULIARITY

Authors: University: Johanna Charlotte Friedrich Technische Universität Berlin

The pavement and its peculiarity

I ask myself what makes this non-place so lively and lovable and am therefore on the lookout for the addition to Berlin's pavements.

April 20 at 12:25 pm - Hackesche Höfe, Berlin

"A cyclist here, a dirty grass verge there. Next to it, the noisy tram and a hip café that just had its rebran-ding the week before last, from orange to blue with the new slogan "LAP: Life Among People" I'm sitting outside the new hotspot on one of the blue stools with chrome feet.

Ny gaze wanders over the asphalt, grey and dirty. I see old chewing gum in the cracks, sometimes an ex-hausted plant trying to survive. Citizens jostle along the pavement, Juli my legs in to make room. I feel good and enjoy the atmosphere.

There are eight more blue stools with chrome leas There are eight more blue stools with chrome legs around me and a wooden board on two beer crates. A couple sits down next to me. They have chosen the wooden board. They take up the space here by the pavement with a casual air. This place is theirs now, at least for the next half hour.

I am researching about Berlin: a packed city with 3.87 million inhabitants, rapidly rising rents and a shortage of living space. The Tagesspiegel writes: " Die Haupt-städter gelten als rupgie, hektisch und individuell". Later in the article, it discusses the theory of urban theorist Martina Löw. " Die Eigenlogik der Städte" This describes the social process of a city and its in-fluence on our thoughts and actions. Conclusion: we become the character of the city in which we live and submit to its self-will. I ask myself whether I have al-ready become gruff and hectic.

I observe the LAP café, which, like any other ground floor business, takes advantages of the street space. My gaze identifies other man-made additions: a sign, a lantern, more seating, bar tables, raised flower beds and planters. The shop opposite has set up a clothes rail, next to it the obligatory posterad stand. The sun sail is extended, as it could rain later.

The later it gets, the busier it becomes. Open 24/7 for us. We walk on it, we want to walk from A to B on it, we linger on it. This restless place belongs to us, we jostle along it, share it as a large creative collective, we use it as a meeting place - our pavement!

I ask myself what makes this non-place so lively and

by Johanna Charlotte Friedrich

Bartable Popola

and the peace from other road users or its immanent existence, but above all the small, inconspicuous,

useful additions, that nestle against the shapes of streets and house walls and thus create new situations."

08 ETERNA SOLITUDO

Authors: University: Marco Ossola + Benedetta Agnello Accademia di Architettura Mendrisio Università della Svizzera italiana

Eterna Solitudo

Utopia - Less

Our utopia is a single, self-sufficient dwe in the world, responding to all the differen needs of the individual. The type of archit landscape and context in which it is devel type of circumstance. As we can see, the sed is related to the to be adapted to any ture prop

14 DIGITAL NEO-BAROQUE

Author: University: Martin Nicolas Hochschule für Architektur, Bau und Geomatik FHNW, Muttenz

05 ARCHITECTURAL ECHOS

Authors: University: Livia Aeschlimann + Marisa Waser Hochschule für Architektur, Bau und Geomatik FHNW, Muttenz

12 HAUS TO GO

Author: University: Sophia Louisa Elsässer Duale Hochschule Baden-Württemberg, DHBW, Lörrach

HEALING BY THE LESS IN BUILDING THE NEXT UTOPIA 16

Author: University: Ramzi Shadid Universität Luxemburg

In a world of excess, 'Less' offers a sustainable solution, challenging norms in architecture and urban development to combat climate change. Today, architecture and urban developments are directly connected to the questions of climate change, sustainability, and environmental challenges, as the construction industry is accountable for 21% of global greenhouse gas emissions. The association of 'more' with 'less' reflects our natural tendency to think in opposite directions, forming the basis for defining 'less' in both theory and practice for a better future

'Less' typically refers to a smaller amount, degree, or quantity of something compared to what is usual or expected. In mathematics, it represents a dynamic relationship or a midpoint between ex-tremes. An optimum flexible attractor point in a grid that interacts through multiple layers of cultur al, economical, political, legal, historical, environ-mental, and ecological nodes. Beyond mere reduc-

al, economical, pointeal, regal, insurical, environ-mental, and ecological nodes. Beyond mere reduc-tion, it embodies a shift towards optimisation and balance, challenging the culture of consumption and prompting a reassessment of priorities. Foucault views utopia as a perfected society, ex-isting in non-existent places, specifically 'sites with no real places'. In general terms, utopia is the next perfection-an evolving journey, a collective dream for a better future. Utopia, seen through the lens of 'Less', embodies a shared vision of people towards themselves, others, and their surroundings. The core node of any imaginary utopia is human as an actor through an infinite network of relations and spaces. It's a world where people embrace simplic-ity, efficiency, and mindfulness, rejecting consum-erism and exploitation. It challenges capitalism and hyper-individualism for a more harmonious world.

and hyper-individualism for a more harmonious world. The UN defines climate change as long-term shifts in temperatures and weather patterns. Over the past two centuries, the Earth's surface temperature has risen by 11°C. Human activities, particularly the burning of fossil fuels, drive this change. Climate change now threatens life global-by, with a high level of uncertainty, unprecedented ramifications, and irreversible changes. The cli-mate crisis and the future of uncertainties call on all of us to share thoughts, have discussions, and take action immediately.

and this to share intogrins, have discussions, and take action immediately. Architecture can lead the way to utopia through the 'Less' approach. All cities in the world today have their own challenges and problems. Each city can be studied and examined through different

UTOPIA AS THE SUBCONSCIOUS CANVAS THRO • Layer' back parameter include minimum and maximum values, as themes, levels, and angles. Architecture can di-agnose and freat specific spots in the city through what I'l call 'Healing Interventions'. These inter-ventions involve the repair and taking care of dam-aged spots, parts, and entities in a city as a whole, as well as the resumption of functioning sustain-ability in a utopian way. It goes beyond mechanical recovery, engaging emotionally and spiritually to sustainably restore urban functionality. Healing interventions operate at different scales, house, neighbourhood, and city. At each to the site's specifics and constraints. At the house level, it means creating spaces for relaxation or adopting green practices. In neighbourhoods, it in-volves enhancing community self-sufficiency and engagement with the surroundings, like using open spaces for multiple activities. At the city level, it means introducing novel, versatile spaces that act as multidisciplinary functional spaces and serve various societal needs simultaneously.

as initialisecipinary infectional spaces and serve various societal needs simultaneously. The outcomes of 'less' practices can be con-strued using the same language conjunction. 'Less interventions but more efficient outcomes' is the

ROUGH THE LESS PRACTICES 2 as well as polieve and negative angels to each specificity. embedded line of the utopia. Less intervention means less travel, traffic, hypermarkets, produces, indoor time, distance to open spaces, distance to work, energy use, pollution, reliance on technolo-gy, construction, and so on. In turn, this yields more free time, healthy food, quality over quantity, local business support, outdoor activities, family bond-ing, nature engagement, awareness, socialising, adaptation, mitigation, reparation, and sustainabili-ty. Achieving this balance requires precisely organ-ised urban planning and legislation. At each scale, less and more' practices over-lap, while the flexibility and specificity of each site make it unique. Adopting 'Healing Interventions' with site-specificity adds dynamism to prob-lem-solving. Utopia is the subconscious carwas for all 'less' practices. It's about building a complex, heterogeneous, and diverse system that is resil-ient, autonomous, self-organised, and sustainabile. Achieving this involves diagnosing and treating key issues while keeping the utopian vision in mind. In

issues while keeping the utopian vision in mind. In conclusion, 'Less' architecture prioritises simplic-ity, functionality, and sustainability with interventions that are socially inclusive, environmentally re-sponsible, and economically viable.

18 BUILDING LANDSCAPE

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19 SUFFISTÈRE

Authors:

University:

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20 LIVING FOR TODAY

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21 LY

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23 ON MAINTENANCE

Authors: University: Fiorella Vanessa Calderon Martinez + Eugenia Varbella Accademia di architettura, Mendrisio, Università della Svizzera Italiana

24 SYLTER HÖFE

Authors: University: Sebastian Reitemeyer + Maximilian Willems Technische Universität Berlin

26 LESS INDIVIDUALITY

Authors: University: Darius Michoud + Enzo Fontanella École polytechnique fèdèrale de Lausanne EPFL

27 UNDER CURRENTS

Authors: University: Dimitri Kuster + Alexander Bruderer ETH Zürich

29 TRANSFORMING SPACES

Authors: University: Arnold Jérôme + Lisske Yannic Technik & Architektur Hochschule HSLU, Luzern

29 POOLS

Authors: University: Lara Herkommer Technische Universität Berlin

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