

IB⁺

UTOPIA

LESS

Wettbewerb für Studierende
Jurybericht | 2024

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VORWORT

ANLASS | MOTIVATION

Zum 100-Jährigen Jubiläum im 2022 lancierte IB als Geschenk für die kommende Generation von Architekturschaffenden den studentischen Ideenwettbewerb UTOPIA.

Ziel des Wettbewerbs ist es, den Studierenden eine Plattform für Zukunftsthemen zu geben.

Den Wettbewerb schreiben wir fortan alle zwei Jahre weiter.

Das Thema der zweiten Edition richtet sich auf den zeitgenössischen Architekturdiskurs – auf das umfassende Themenfeld der Suffizienz und spezifisch auf die Frage des LESS.

AUFGABE | LESS

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

John Lennons ikonischer Song «Imagine», ist im Wesentlichen eine Aufzählung von Abwesenheiten. Diese Abwesenheiten eröffnen jedoch neue Möglichkeiten, alternative Ordnungen und Systeme: Neue Utopien:

«Imagine all the people
Livin' life in peace ...»

Auch an Wendepunkten der Architektur taucht regelmässig ein Begriff auf, der seine Kraft aus Abwesenheiten schöpft: LESS.

LESS war immer wieder – direkt, indirekt – Bestandteil der Architekturdebatte, sobald Deutungshoheiten, Relevanz und Aufmerksamkeit neu verhandelt und verteilt wurden.

LESS scheint ein wichtiger Indikator für tiefgreifende Veränderungen zu sein.

Die Klimakrise und deren vielfältigen, unmittelbaren Auswirkungen auf unser Leben haben die Architektur an einen Wendepunkt gebracht. Es muss gehandelt werden. Die dringenden, lösungsorientierten Diskussionen und Aktionen lassen dabei wenig Raum, die Grundbegriffe des Wandels – deren Werte und Narrative – zu untersuchen und zu verhandeln. Dies jedoch ist ebenso notwendig, wie pragmatische Antworten zu finden. Das Ziel ist mehr als das Abwenden einer Katastrophe. So muss auch LESS nicht (nur) für Verzicht und Beschränkung stehen. LESS kann viel mehr sein.

Wer Krisen als Nährboden von Utopien erkennt, sieht neue Möglichkeiten und Perspektiven hinter den Herausforderungen der Gegenwart.

Wenn alte Strukturen aufbrechen, entstehen Bruchstellen in sicher geglaubten Paradigmen. Es öffnen sich neue Perspektiven, der Blickwinkel erweitert sich. Die Utopie wird Antrieb eines grundlegenden Wandels der Architekturpraxis – nicht Verhinderung des Untergangs, sondern Aufbruch in eine bessere Zukunft. LESS wird Perspektive, Raum, Möglichkeit, Hoffnung.

UTOPIA: LESS bietet Anlass diese Bruchstellen zu beleuchten, zu entdecken und so ein mögliches Tor in eine wünschenswerte Zukunft aufzustossen. Wir fordern euch zu grundsätzlichen Überlegungen, mehr noch, zu Utopien zum Thema LESS auf.

Was ist LESS in der Architektur von morgen? Ist es eine Befreiung, eine Bereinigung? Ist es eine Bedrohung, ein ungewollter oder gewollter Verzicht? Ist LESS ein Geschenk?

Was ist deine Geschichte, was ist deine Überzeugung zum Thema LESS? Welchen Beitrag leistet die Disziplin der Architektur in einer Utopie des LESS?

Zeige uns einen möglichen Beitrag der Architektur zu einer Utopie des LESS anhand eines prototypischen Experiments: Stelle deine Utopie zum Thema LESS auf einem A1 in Wort, Zeichnung und Bild dar.

Erkläre zusätzlich in einer einfachen Videobotschaft von max. 90 Sekunden deine Motivation und das Ziel deines Beitrags.

INFORMATIONEN ZUM VERFAHREN

PREISGELD

Es steht eine Preissumme von 10'000 CHF zur Verfügung. Die Verteilung des Preisgeldes obliegt der Jury.

TERMINE

Anmeldung	29.02. bis 30.03.2024
Fragestellung bis	30.03.2024
Abgabe	06.05.2024
Bekanntgabe	Juni 2024

ANMELDUNG

Der Download der Wettbewerbsunterlagen und die zwingende Anmeldung zum Wettbewerb erfolgen unter folgendem Link: www.ittenbrechbuehl.ch/utopia

Es sind sowohl Einzel- als auch Teambewerbungen (gerne auch interdisziplinär) zulässig. Alle Teammitglieder müssen auf dem Verfasserbrief aufgeführt werden. Für jedes Teammitglied muss eine Kopie der Studienbescheinigung beigelegt sein.

VERFAHRENSSPRACHE

Die Unterlagen des Wettbewerbs sind auf Deutsch, Englisch, Französisch und Italienisch verfügbar.

Nachfolgend ist Englisch die Verfahrenssprache. Die Abgaben sind in Englisch zu verfassen.

ABGABELEISTUNG

Die Abgabe besteht aus einem Dokument im Format A1 (hoch) mit Titel (rechts oben) und einem Video (max. Abspielzeit von 90 Sekunden).

- Text
- Zeichnung
- Bild
- Video

Die Unterlagen sind bis zum 06.05.2024 ausschliesslich digital einzureichen.

ABZUGEBENDE UNTERLAGEN DIGITAL

Eine komprimierte Datei (max. 150 MB) auf folgende Plattform laden:

www.ittenbrechbuehl.ch/utopia mit:

- Blatt im Format A1 (hoch) mit Titel (rechts oben), als PDF-Datei.
- Video im Format MOV(QTime) oder MP4 mit Titel als Dateiname.

separat:

- Text als Word-Datei
- Zeichnung/en

- Bild/er
- Verfasserbrief und Studenausweis (z.B. Kopie Studierenden ID)
- Bei Teambewerbungen müssen alle Mitglieder eine Kopie des Studienausweises beilegen.

PREISGERICHT

Vanessa Billy	Künstlerin, Zürich
Sabine von Fischer	Architektin, Agentur für Architexte, Zürich
Pascal Flammer	Architekt, Pascal Flammer Architekten, Zürich
Chrissie Muhr	Architektin, Researcher und Kuratorin, Basel
Andreas Ruby	Direktor S AM, Basel
Henning Weiss	(Junger) Architekt, Basel

Nicht stimmberechtigt:

Karina Hüssner	Architektin, Business Development, IB Atelier
Daniel Blum	Architekt, IB Atelier
Jürg Toffol	Architekt, IB Basel

PREISVERLEIHUNG

Die Preisverleihung mit anschliessender Podiumsdiskussion findet am 12.09.2024 im S AM, Schweizerisches Architekturmuseum in Basel statt.

VORPRÜFUNG

FORMELLE VORPRÜFUNG

Alle 30 Projekte wurden fristgerecht und vollständig eingereicht.

Die Aufzählung der Projekte erfolgt in Reihenfolge der digitalen Einreichung:

- 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 ANOMÄLI
- 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

PREISGERICHTSSITZUNG

ABWESENHEITEN UND ERSATZ

Das Preisgericht traf sich am 30. Mai 2024 zur Beurteilung der eingereichten Projekte. Die Jury ist vollständig und beschlussfähig.

Jürg Toffol fehlt entschuldigt.

ZULASSUNG ZUR BEURTEILUNG

Daniel Blum informiert über Verstösse, die bei der Vorprüfung aufgefallen sind:

03 STUDIOLOS DER PARTIZIPATION: Nichteinhalten der Sprache (Deutsch anstelle von Englisch).

Die Jury befindet dies als keinen schwerwiegenden Regelverstoss. Das Projekt wird zur Beurteilung zugelassen.

BEURTEILUNG

ERSTER RUNDGANG

Die Juror:innen präsentieren je fünf Projekte und diskutieren im Nachgang jedes Beitrags direkt darüber, ob das jeweilige Projekt in die zweite Runde kommt oder an diesem Punkt aus der Jurierung fällt.

Am Ende dieses Prozesses werden 13 Projekte zum zweiten Rundgang zugelassen. Es verbleiben:

- 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 Projekte werden nicht weiter berücksichtigt.

ZWEITER RUNDGANG | GEGENÜBERSTELLUNG

Bevor die Jury die 13 verbleibenden Projekte erneut diskutiert, beschliesst sie, 14 LESS PASSIVITY ERA OF DEMOTECTURE nicht weiter zu berücksichtigen. Die Idee einer positiven Veränderung des Bausektors mittels mehr Architekturbildung stösst grundsätzlich auf Gefallen.

Doch, befindet die Jury, das Bewusstsein für Architektur und die damit einhergehenden Verbesserungen, beispielsweise umwelttechnischer Natur, sind nur aufgrund von «MORE» - mehr Ausbildung- jedoch nicht von «LESS» erzielbar.

Es verbleiben somit 12 zur Debatte stehende Projekte, die einzeln, bzw. vergleichend, besprochen werden.

04 THE PROMISE OF A DYSTOPIA

Laut diesem radikalen Vorschlag besteht die Zukunft lediglich aus den lebensnotwendigsten Dingen wie Obdach und Nahrung. AI ist der Architekt, der von Einfachheit und Frieden genährten Gesellschaft. Der Beitrag weist Ähnlichkeiten mit dem Videogame Fortnite auf und wurde gänzlich mittels AI erstellt. Dies verweist auf eine gewisse Stringenz. Das Gedankenexperiment wird als ein valabler Beitrag anerkannt. Der Vorschlag beinhaltet einen starken Warnruf: Bleiben wir weiterhin so inaktiv, ist die Vorstellung einer dystopischen Welt nicht unwahrscheinlich.

03 STUDIOLOS DER PARTIZIPATION /

11 OUT OF THE BOX

Die beiden Beiträge sind nicht im gleichen Masse diskussionswürdig wie andere Projekte.

Nr. 11 besticht die Jury mit einem qualitativ hochstehenden und durchdachten Videobeitrag. Im Gegensatz dazu fallen das Poster und der Text ab und so fehlt insgesamt die inhaltlich Relevanz, die anderen Beiträgen innewohnt.

07 TO CUT SOME SLACK /

28 TOTAL RE-USE

Nr. 07 handelt von der Entwicklung einer Software, die durch das Fotografieren von Bauteilen deren Nützlichkeit analysiert. Als Video wählten die Teilnehmenden eine Arbeit des Künstlerduos Fischli-Weiss mit überlagertem Dialog. Die Aussage lautet: Es bedarf im Grunde nicht Vielem, doch ein Katalog mit Re-use-Elementen ist unabkömmlich. Das Projekt verfolgt den realistischen Ansatz, den bereits bestehenden Architektur-Re-use zu verbessern: Alles kann zur potenziellen Ressource werden. Die Idee hinter dem gut ausgearbeiteten Vorschlag ist nicht neu, zumal sich der Re-use mittels AI bereits in Richtung Fotoanalyse bewegt. Trotz allem regt das Projekt zur Diskussion an.

Auch Nr. 28 handelt von Re-use. Der Vorschlag ist sehr elaboriert und plädiert dafür, dass sich Interventionen mittels eines globalen Re-use-Katalogs (BIM für Re-use) weltweit realisieren lassen. Das Video widerspiegelt die aktuelle Ästhetik und die kindliche Stimme verweist auf eine Produktionsweise mit AI. Wie bei Nr. 7 handelt es sich nicht um eine neue Forderung, sondern um eine Software-Lösung, die nicht am aktuellen Verbrauch rüttelt. Die Extrapolation der Wissensvernetzung birgt Potential. Insbesondere bei hochtechnisierten Fragmenten könnte der globalisierte Re-use Sinn ergeben. Der Link zur Governance-Ebene, aus fünf realistisch klingenden Massnahmen bestehend, ist sehr überzeugend, verweist jedoch eher auf eine «Pragmatopie» als eine Utopie. Es stellt sich die dringende Frage, ob ein weltweit praktizierter Re-use energietechnisch nicht kontraproduktiv wäre.

22 ROOFTOPIA BERLIN /

30 POOLS

Nr. 22 ist eine städtebauliche Arbeit: Dächer werden nicht nur zugänglich gemacht, sondern ausgebaut. Alles, was sich im Erdgeschoss realisieren liesse, ist theoretisch auch im Dach möglich. Wie kann der Bedarf an Wohnraum gedeckt werden, ohne den Fussabdruck der Stadt zu vergrössern, oder anders gefragt, wie lässt sich der Wachstumsbedarf der Stadt mit dem existierendem Volumen verwirklichen? Das Thema ist folglich: weniger (LESS) Expansion. Dabei werden nicht nur Terrassen, sondern auch Dachgiebelräume miteinbezogen. Die Vielfalt ist beeindruckend und zeigt auf, dass ein Dach eben mehr ist als ein Dach. Das

Projekt öffnet eine neue Ebene der städtischen Intervention. Bringt man jedoch «Stadt» auf das Dach, erhält man auch dort «Stadt». Ähnlich der Stadt auf dem Boden, lässt sich auch die Stadt auf dem Dach nicht mehr vollständig kontrollieren (Beispiel Kalkbreite Zürich). Viele dieser Räume werden nachts geschlossen. Daraus entsteht eine ähnliche Diskussion wie bei anderen öffentlichen Räumen, wie z.B. bei Parks.

Nr. 30 zeigt ein Modell auf, wie Architektur weitergedacht und -entwickelt werden könnte: Der Pool ist ein zutiefst gesellschaftlicher, direkter und unhierarchischer Raum, denn Schwimmbadgänger:innen sind weitestgehend gleich, sobald Statussymbole abgelegt sind. Pools sind ausserdem Räume, in welchen Menschen immer wieder zusammenkommen. Sie könnten in der Tat ein Experimentierfeld für räumliche Umnutzung sein. Doch, wie relevant ist die Poolmetapher, wenn der Pool nicht mehr als solcher genutzt und folglich irrelevant wird? Allgemein geht es bei Utopien um das Öffnen von Möglichkeitsräumen. Schafft ein Beitrag Interpretationsräume, so wie bei Nr. 30, deutet dies also auf eine Utopie hin. In diesem Fall scheint das utopische Projekt allerdings unfertig, der Konkretisierungsgrad zu gering. Die Metapher des Projekts scheint stärker zu sein als der Beitrag selbst, der letztlich nicht fertig durchdacht wirkt.

Weder Nr. 22 noch Nr. 30 sind als Projektideen neuartig, geht es doch um den Umnutzungsaspekt bestehender Räume.

Nr. 30 wirkt unvollständig und weist einen äusserst hohen Abstraktionsgrad auf. Aus diesem Grund scheidet dieser Beitrag aus und wird folglich auch nicht Teil der Ausstellung.

09 FENSTERGONDEL / 17 IMAGINATION

Nr. 09 versinnbildlicht ein radikales Prinzip und Umdenken. Das Projekt fordert dazu auf, Aktivitäten, die aus Gründen der Nachhaltigkeit nicht mehr durchgeführt werden sollten, wie beispielsweise Skifahren, neu zu interpretieren. Der Beitrag, der an das Künstlerduo Fischli-Weiss gemahnt, plädiert gleichsam für eine Retypologisierung architektonischer Gegenstände wie des in der Abgabe exemplarisch verwendeten Fensters. Trotz Slapstick enthält das Projekt eine ernsthafte und ernst zu nehmende Aussage: «Wie kann ich mich einschränken und trotzdem lustvoll sein?»

Nr. 17 schafft ein grösseres Bewusstsein gegenüber unseren zukünftigen Bauvorhaben. Der Beitrag ist zurückhaltend, klar und provokativ. Der Aufruf lautet: «No more buildings on greens». Der Verfasser möchte eine - absurde - Skulptur realisieren, in welcher «LESS» eingeschrieben ist. Somit beinhaltet das Projekt einen ausgeprägt performativen Aspekt. Das Thema, mit Bauprofilen Bewusstsein zu schaffen, ist nicht neu, doch der Zugang dazu ist sehr individuell, denn das Projekt ist darauf angelegt, im Heimatort (Scuol) des Teilnehmers realisiert

zu werden. Der berührende Beitrag ist das einzige Projekt, welches die gesellschaftliche Dimension der Architektur miteinbezieht und hebt sich dadurch klar von den anderen Arbeiten ab.

15 ANOMÀLI

In Nr. 15 geht es um LESS (Reduktion) und MORE (Überfluss) zugleich. Die Projektgruppe spricht sich für den Erhalt von Umwelt- und Kulturrressourcen aus, da der Bestand bereits so reichhaltig ist. Entsprechend wird dieser nach neuen und anderen Kriterien definiert und katalogisiert, woraus sich die Theorie des bereits vorhandenen Überflusses entwickelt. In einigen Arbeiten ist ein Shift von der Utopie hin zur «Pragmatopie» (Pragma = Handeln) erkennbar. Im Gegensatz dazu handelt es sich beim vorliegenden Beitrag um eine klassische Utopie. Sie muss nicht versprechen, dass sich die Idee dahinter umsetzen lässt. Nr. 15 ist das einzige Projekt, das auch die Tierwelt in die Überlegungen miteinbezieht. So geht es beispielsweise um die tierische Schwarmintelligenz: Jede einzelne Ameise oder Biene hat einen Begriff der gesamten Ameisen- oder Bienenwelt. Dieser Gedanke soll auf die Menschenwelt übertragen werden, damit jede und jeder aufgefordert ist, einen Beitrag zur Gesamtheit zu leisten. Damit ist der universalistische Anspruch des Themas von UTOPIA LESS abgedeckt. Die Arbeit ist äusserst lustvoll und gekonnt dargestellt.

10 THE PEOPLE VS. THE CARELESS STATE

Nr. 10 befürwortet die Umverteilung von Platz und/oder Wohnfläche. Anstatt mehr zu bauen sollten bestehende Räume besser genutzt werden. Diese Aufforderung ist umfassender als jene in Projekt Nr. 22 (ROOFTOPIA BERLIN), wo sich die erweiterte Nutzung auf den Dachraum beschränkt. Um diese Forderung durchzusetzen, fokussiert sich der Beitrag auf das Gesetz. Abgedruckte Passagen aus den Kantonsregelungen des Kantons Waadt (CH) - stellvertretend für den Staat - verweisen explizit auf die Gesetze, welche derartige Umverteilungen regeln. Die Projektgruppe kritisiert, dass diese vom Kanton nicht durchgesetzt würden und dieser deshalb verklagt werden könnte. Das begleitende Plakat wirkt sehr fragmentarisch, weshalb es sich für den Betrachtenden nicht gänzlich erschliesst.

Folgende Projekte fallen durch Abstimmungen im 2. Rundgang aus der Rangierung.

03 STUDIOLOS DER PARTIZIPATION

11 OUT OF THE BOX

28 TOTAL RE-USE

Die Jury beschliesst, dass die drei Arbeiten in der Ausstellung gezeigt werden.

DRITTER RUNDGANG

Die Jury beschliesst, aufgrund der grossen thematischen Bandbreite der Projekte auf eine klassische Rangierung zu verzichten. Laut Jury gelingt es allen in der

Auswahl verbleibenden Beiträgen, die Imagination anzukurbeln.
Das Jurymitglied Andreas Ruby (Direktor S AM) stellt in Anbetracht der Abgabe nochmals fest, dass sich junge Architekt:innen vom ursprünglichen Begriff der Utopie lösen und ein Trend in Richtung «Pragmatopie» (Pragmatismus und Utopie) entsteht. Diese Tendenz verweise auf das Credo:
«Wir brauchen die Zukunft - jetzt!»

Henning Weiss, der als junger Architekt in der Jury vertreten ist, bestätigt Rubys Aussage und verweist ausserdem auf die Hoffnung, die dem Handeln der jungen Generation innewohnt - die Hoffnung, dass sich die Welt zum Besseren wendet. In der Jury herrscht Konsens, dass die positiv pragmatische Utopie das Wesen des diesjährigen UTOPIA Wettbewerbs prägt.

Die Jury beschliesst daraufhin, dass 04 THE PROMISE OF A DYSTOPIA aus der Rangierung ausscheidet, in der Ausstellung jedoch als Kontrapunkt gezeigt wird.

PREISE | ANERKENNUNGEN

Um die Vielfalt der Herangehensweisen zu würdigen, beschliesst die Jury im dritten Rundgang einstimmig, gleichwertige Preise und Annerkennungen unter den sieben verbleibenden Projekten zu verteilen.

Im Rahmen des Wettbewerbs für Studierende stand dem Preisgericht eine Gesamtpreisumme von CHF 10'000 zur Verfügung. Die Preissumme wird auf drei gleichwertige Preise und vier gleichwertige Anerkennungen aufgeteilt:

Preise erhalten:

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

Anerkennungen erhalten:

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 1'000

Nicola Roner

Hochschule für Architektur, Bau und Geomatik FHNW, Muttenz

22 ROOFTOPIA BERLIN - CHF 1'000

Gabriel Banks; Sophie Blochwitz; Feia Nehl; Elena Wünschmann

Technische Universität Berlin

RANGIERTE PROJEKTE

PREIS | 07 TO CUT SOME SLACK

In ihrer Utopie stellen die Autoren die Architektur als Katalysator für eine ökologische Transformation vor. Diese ist angesichts der Klimakrise dringender denn je. Sie hinterfragen den Wegwerfcharakter unserer Gesellschaft und die Rolle des Baugewerbes, die diese negative Tendenz aufrechterhält. Der Bausektor ist für 84% des jährlichen Abfalls in der Schweiz verantwortlich. Die Studierenden stellen sich eine Zukunft vor, in der das grösste Potenzial der Architektur in der Vermeidung von Abfällen und der Förderung nachhaltiger Praktiken liegt. In ihrer Utopie ist die Wiederverwendung von Gebäudeteilen daher die gängige Praxis.

Um diese Vision zu verwirklichen, plädieren die Autoren für zwei entscheidende Änderungen der derzeitigen Re-use-Praktiken. Die erste Veränderung besteht darin, die Wissenssilos abzubauen, welche die verschiedenen Re-use-Plattformen und Interessengruppen fragmentieren. Die zweite Neuheit betrifft die Einführung eines innovativen Werkzeugs, das sie TO CUT SOME SLACK (etwas nachsichtig sein) nennen. Anstatt BIM-Modelle durch die Speisung detaillierter Bauteilinformationen zu erweitern, revolutionieren sie die Baubranche, indem sie sich die rasanten Fortschritte in der künstlichen Intelligenz zunutze machen. Dieses Werkzeug nutzt AI zur Analyse von Gebäudefotos und -plänen. Zudem identifiziert und klassifiziert es Elemente in Bezug auf deren verbleibende Lebensdauer. Im Anschluss daran werden die bewerteten Teile auf einen digitalen Komponentenmarkt hochgeladen, um deren Re-use zu erleichtern.

Die Jury war besonders beeindruckt von der aufschlussreichen Diskursanalyse, der Problemerkennung und der glaubwürdigen Entwicklung eines Analyseinstruments für den Re-use. Dieser Ansatz reduziert nicht nur den Abfall, sondern vereinfacht den Prozess rund um die Wiederverwendung von Gebäudeteilen. Zudem umgeht er die Komplexität von daten- und arbeitsintensiven BIM-Modellen. Das vorgeschlagene Werkzeug verspricht eine rationalisierte, arbeitseffiziente Methode für den Re-use von Massengütern und versinnbildlicht folglich einen bedeutenden Wandel in der Architekturpraxis.

Durch den Fokus auf das LESS unterstreichen die Autoren, wie sehr das Bauwesen darauf angewiesen ist, die graue Energie zu reduzieren, und beschwören damit eine lebendige und innovative Zukunft für die Architekturbranche herauf. LESS fungiert als eine Quelle der Kreativität und verwandelt den Re-Use in ein schöpferisches Gestaltungselement. Dieser herausfordernde Ansatz stösst uns an, die in der Schweizer Architekturskultur verankerte Perfektion zu überdenken. Das Entdecken einer neuen Ästhetik im Zusammenspiel von Alt und Neu und die gleichzeitige Überwindung der traditionellen Schweizer White Box helfen uns, den ökologischen Wandel in der Architektur vorantreiben.

Verfassende: Sven Reber + Tim Schwander + Felix von Overbeck
Universität | Hochschule: Technik & Architektur Hochschule, HSLU, Luzern



to cut some slack

to cut some slack

to not judge someone as severely as you usually would because they are having problems at the present time

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 opportunity for a better future.



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 quo of building material reuse in switzerland

Switzerland is facing the challenge of 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 interconnected.



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.



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

Moreover, Switzerland already hosts several building material exchanges enabling the buying and selling of used materials. Examples include Overall, Use Again, Materialum, and Salza. Platforms like Tutti.ch are also occasionally utilized for material sales.



The academic community has also increased its focus on building material reuse. Relevant works include:

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

"Die Wiederverwendung von Bauteilen: Auslegung von öffentlich-rechtlicher Sicht" by Meinrad Huser from ZHAW

"Analyse der Wiederverwendung von Bauteilen und Empfehlung für eine zielführende Informationsbereitstellung" by Joy Homberger as a Master's thesis at UZH

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

"Bauteile 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 networking and coordination among various stakeholders, and existing tools like QualiCasa and Madaster only address the issue in isolation, not holistically.

Furthermore, the topic has already been discussed at the political level, as evidenced by the postulate "Baumaterial wiederverwenden statt recyceln" by Kathrin Bertschy from the Grünliberalen Fraktion and the interpellation "Kreislaufwirtschaft und Bauwesen: Wie kann die Wiederverwendung im Bau gefördert werden?" by Adèle Thorens Goumaz from the Grünen Fraktion.

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

1. motivation sustainable dilemma

Today'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 current state impasse

Current solutions to address issues in the architecture industry are reaching their limits. The common practice of demolition 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.



3. approach 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 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 environment and addressing the challenges of the 21st century.



steps to for the algorithm

Step 0: Data Preparation for AI Implementation

This dataset comprises a carefully curated collection of annotated data, including execution plans, floor plans, schematic diagrams, detailed architectural elements, and tender 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 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 plans with the corresponding data found in tender documents. This integration allows for a more nuanced analysis and enhances the AI's capability to interpret complex architectural data accurately.

During this preparatory step, each piece of data is meticulously gathered from various authentic sources and rigorously 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 AI's performance and its ability to generate reliable outputs.

Step 1: Data Upload and Initial Processing

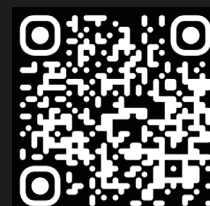
As a user, you begin by uploading your architectural execution plans and tender documents in either PDF or JPG format. Upon uploading, the system promptly takes over to clean and organize your data. It removes any duplicates and corrects errors to ensure that everything is formatted correctly and ready 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.

Step 2: Component Analysis and Sustainability Assessment

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 bolsters environmental sustainability by minimizing resource consumption and maximizing material recycling.

Step 3: Economic Evaluation and Data Sharing

After a thorough 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.



PREIS | 15 ANOMÀLI

«Jede Ameise weiss, wie ihr Ameisenhügel funktioniert so wie jede Biene weiss, wie ihr Bienenstock funktioniert. Sie wissen es auf ihre eigene Art und Weise, nicht auf unsere Weise. Nur die Menschheit kennt ihre eigene Formel nicht.»

Fjodor Dostojewski

Mit diesem gut gewählten Zitat weist das Kollektiv hinter ANOMÀLI darauf hin, dass die Menschheit weniger zerstörerische Wege finden muss, um auf der Erde zu leben. Daher müssen auch die Menschen danach streben, «ihre Formel zu erlernen», so wie es die Bienen und Ameisen taten, um ihr Überleben zu sichern.

ANOMÀLI schlägt einen radikalen Paradigmenwechsel vor: Architekten fügen der Erdkruste keine externen Strukturen hinzu, sondern spezialisieren sich auf die Reduktion und die Harmonisierung mit bestehenden Umgebungen. Die Wiederverwendung und Umnutzung des Bestehenden sind Teil ihrer Designstrategie «LESS ist genug».

Die zweite Achse des Vorschlags plädiert für Dauerhaftigkeit mittels Ressourcenschonung und Instandhaltung und begrüsst Veränderung und Wandel. Die Gemeinschaften engagieren sich aktiv für den Erhalt ihrer biobasierten Lebensstrukturen, die wieder zu Erde werden können. Diese dynamische Beziehung zwischen den Bewohnern und ihrer Umwelt fördert Gesellschaften, die auf Beteiligung und kollektiven Ritualen basieren.

Die dritte Achse dreht sich um ein Weniger an Besitz und ein Mehr an Zusammenarbeit, nicht nur zwischen den Menschen, sondern über alle Spezies hinweg. In diesem Bereich, der im Beitrag als «Bereich der sozialen Permakultur» bezeichnet wird, werden die Sinne geweckt und Akte der Kreativität und Fürsorge gefördert.

Die vierte Achse dieses Modells erfordert eine tiefgreifende Neukonzeption unserer Beziehungen zu den Ressourcen. Dieser Ansatz konzentriert sich auf die Verankerung in Raum und Zeit und wendet sich von Eskapismus und sinnlosem Konsum ab.

ANOMÀLI schlägt eine radikale und ambitionierte Lebensphilosophie vor – ein ganzheitliches Modell für ein abgestimmtes und verwurzelt, nachhaltiges und widerstandsfähiges Leben. Dieses Modell ist das Gegenteil vom kapitalistischen Zeitalter, in dem wir leben und in diesem Sinne symbolisiert ANOMÀLI eine geradezu majestätische UTOPIA des LESS.

In Anlehnung an John Lennons Song stellte sich die Gruppe einen Ort vor, der nicht auf einem höheren Plateau gebaut ist, sondern in die Erde eingebettet und in Einklang mit ihr ist – «Stell dir vor, es gibt keinen Himmel... Keine Hölle unter uns... Stell dir vor, alle Menschen leben in Frieden...». Ein Ort also, an dem Kooperation und kollektive Verantwortung gedeihen.

Die Jury war beeindruckt von der Detailgenauigkeit der Zeichnungen, die zeigen, wie eine Welt aufgebaut wird, in der Hierarchien nicht mehr existieren und Nicht-Menschen genauso viel Handlungsspielraum innehaben wie Menschen.

Diese Perspektivenwechsel bewirken eine tiefgreifende Neubewertung, wie wir auf diesem Planeten leben und überleben können, und kreieren eine Vision für eine wünschenswerte Zukunft mit LESS.

Verfassende: Polina Blinova + Fancesco Sbrighi + Lanhua Weng
Universität | Hochschule: Technische Universität Berlin

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

I. Less Addition, More Subtraction
In Anomali, the role of the architect has undergone a profound transformation. No longer tasked with merely augmenting the bulk of our cities, architects now specialize in reduction and harmonization with existing environments.

II. Less Permanent, More Maintenance
To ensure harmony with the natural world and prevent irreversible damage to our environment, our cities prioritize maintenance over permanence. We embrace change, with structures designed to return to the earth, reshaping the very concept of architectural vision.

III. Less Property, More Cooperation
Towards a degrowth society, sharing emerges as the cornerstone. Individually, we possess less, but through cooperation, we have access to more resources and opportunities. Balancing the available resources on planet Earth is not managed solely by humans but by all living beings.

IV. Less Necessity, More Contingency
We're reshaping our living styles to prioritize anticipation for the future, drawing inspiration from the strategic foresight of non-human beings. Rather than relentlessly extracting resources, we cultivate a mindset of preservation, ensuring abundance for future generations to come.

Anomali

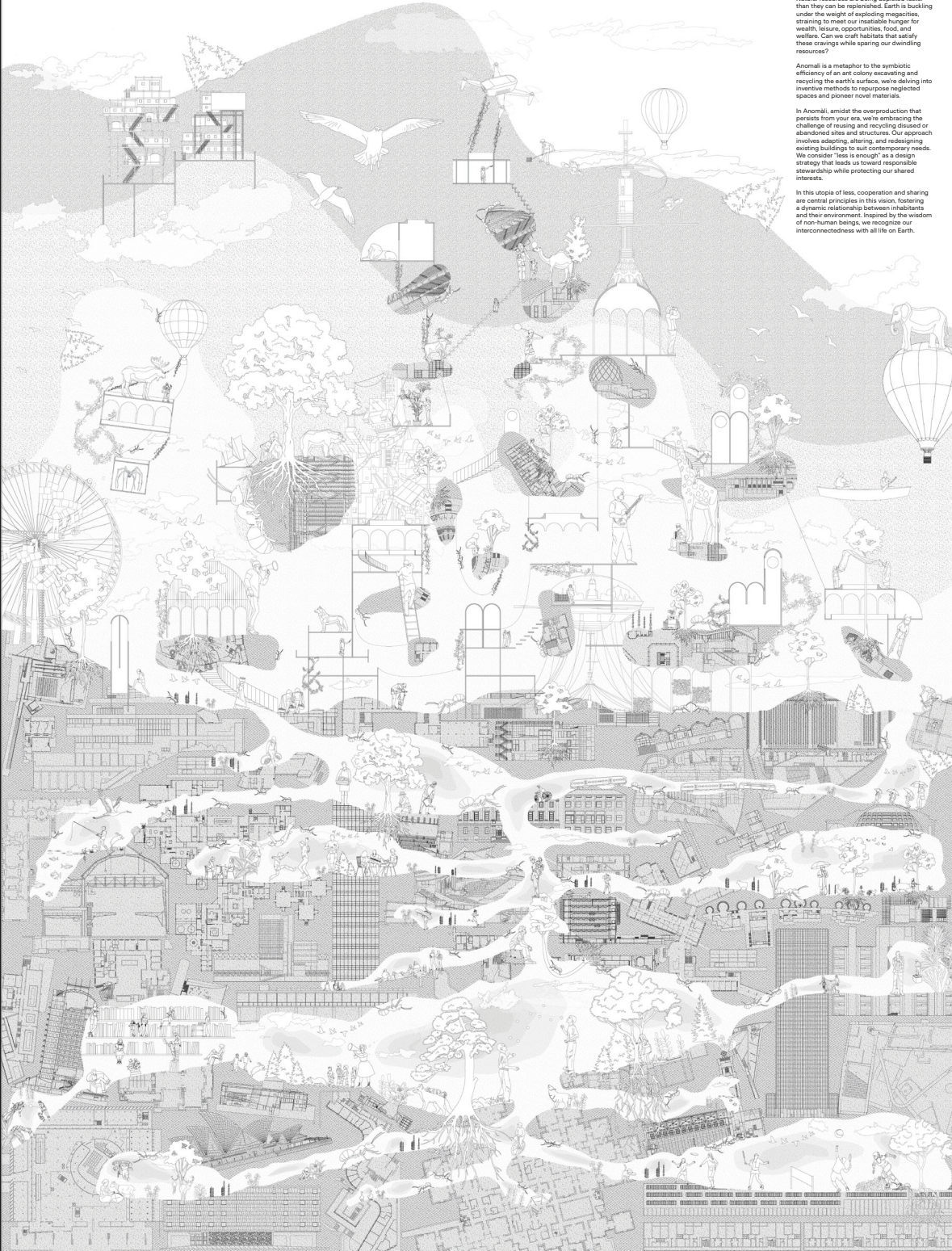
Our proposal for Utopia Less, Anomali, is two-fold: a point of absence and abundance. It is an instant and it is a whole. It is for one and many. It is growth and degrowth.

Natural resources are being depleted faster than they can be replenished. Earth is buckling under the weight of exploding megacities, straining to meet our insatiable hunger for wealth, leisure opportunities, food, and welfare. Can we craft habitats that satisfy these cravings while sparing our dwindling resources?

Anomali is a metaphor to the symbiotic efficiency of an ant colony excavating and recycling the earth's surface, we're delving into inventive methods to repurpose neglected spaces and pioneer novel materials.

In Anomali, amidst the overproduction that persists from your era, we're embracing the challenge of reusing and recycling disused or abandoned sites and structures. Our approach involves adapting, altering, and redesigning existing buildings to suit contemporary needs. We consider "less is enough" as a design strategy that leads us toward responsible stewardship while protecting our shared interests.

In this utopia of less, cooperation and sharing are central principles in this vision, fostering a dynamic relationship between inhabitants and their environment. Inspired by the wisdom of non-human beings, we recognize our interconnectedness with all life on Earth.



PREIS | 25 FRAGMENTS

Der Vorschlag des Projekts FRAGMENTS ist eine konzeptionelle Lesart von LESS. FRAGMENTS fordert uns auf, die Idee der Totalität oder Linearität, die der Architektur innewohnt, zugunsten der Pflege dessen, was bereits vorhanden ist, loszulassen. Der Vorschlag fordert uns auf, die Kleinteiligkeit der Welt wahrzunehmen und sie als ein eng verwobenes Bedeutungsnetz zu verstehen. Diese Weltanschauung wirkt sich auch auf Architekturschaffende aus, die, wie der Beitrag postuliert, nicht mehr individuell, sondern in grösseren Netzwerken fungieren werden: «Jedes Lebewesen und jedes Objekt fügt der Gesamtheit unserer Welt ein Fragment hinzu.»

FRAGMENTS verfolgt einen ganzheitlichen Ansatz in Bezug auf Medien und Methoden und stellt fest, dass sich auch die Orte der Intervention verändern werden, da «Gebäude nicht mehr abgerissen, sondern umgestaltet, verändert und erweitert werden konnten.» Im Stile eines Science-Fiction-Märchens, das auf verschiedene Veränderungen zurückblickt, die in der Vergangenheit bereits stattgefunden haben [durch verschiedene Schriftarten sichtbar gemacht, illustriert durch Fotografien, komponierte Fragmente von Bildern, Sätzen, Gedanken], suggeriert das Projekt, dass eine andere Welt möglich sein wird und bereits möglich ist, und zwar in einer Gleichzeitigkeit von projizierter Zukunft, reflektierter Vergangenheit und Gegenwart.

Die Jury war beeindruckt von der Gründlichkeit und Konsequenz, mit der der Vorschlag diesen Wandel von Weltanschauungen nicht nur als relevante Idee ausdrückt, sondern auch visuell darstellt: Das Plakat ist ein subtiles, kunstvoll komponiertes Ganzes bestehend aus vielen Fragmenten. Risse sind integraler Bestandteil einer solch ganzheitlichen neuen Zusammenstellung von FRAGMENTS (Fragmenten); die Erzählung im Video wechselt von universellem Englisch zu muttersprachlichem Französisch und wieder zurück, und der Text mäandert durch Worte und Gedanken, was zeigt, dass eine solch neue Denkweise rund um LESS kein Projekt der Zukunft ist, sondern im Hier und Jetzt stattfindet und somit bereits geschehen ist: «Schritt für Schritt wurden Regeln geändert, Lebensstile erprobt, Schönheitsvorstellungen hinterfragt und neu interpretiert...»

FRAGMENTS besticht durch die charmante Aufforderung, eine Utopie als bereits gegenwärtig und vergangen zu betrachten. Der Beitrag fasziniert, weil er die Leichtigkeit der Vorstellungskraft zelebriert und die Idee ernsthaft und präzise in Grafikdesign, Text und gesprochene Videobotschaft übersetzt. Das Projekt spricht von vielen Dingen gleichzeitig und schafft es dadurch, uns in einem geradlinigen, überzeugten und überzeugenden, mutigen und zugleich poetischen Ton von der Praktikabilität einer Welt zu überzeugen, die aus vielen miteinander verbundenen Fragmenten besteht.

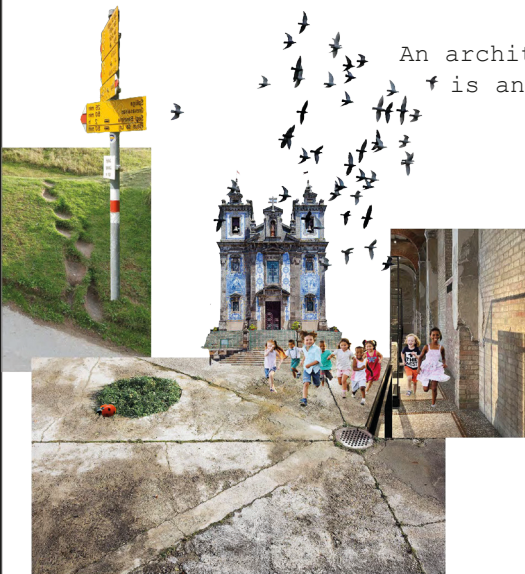
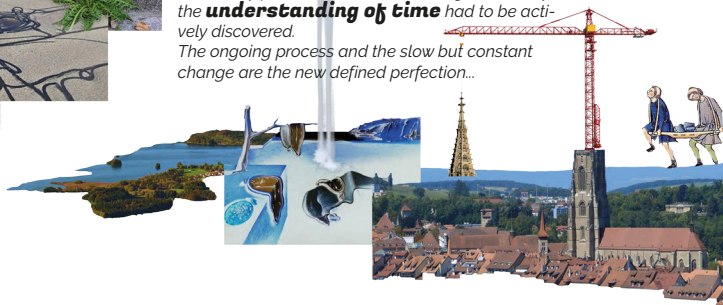
Verfassende: Carole Rossetti

Universität | Hochschule: Hochschule für Architektur, Bau und Geomatik
FHNW, Muttenz



... New architectural disciplines emerged. The reuse of building components and the use of renewable raw materials had already become the new main fields of architecture. The most important new discipline, however, was the **architecture of reinterpretation**.

... A patchwork is always complete and incomplete at the same time. This is why processes had to be changed and why the **understanding of time** had to be actively discovered. The ongoing process and the slow but constant change are the new defined perfection...



An architecture of **less** is an architecture of

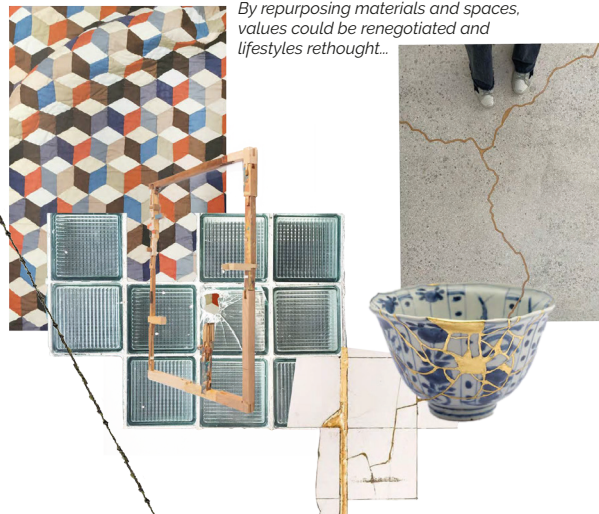
> fragments...

... The world consists of fragments that are connected and form structures, but never exist on their own. An architecture of fragments needs a culture of fragments and nourishes this in turn. Because our built and unbuilt environment shapes our thinking but also reflects it. This interaction can neither be planned nor shaped by an individual. However, every living being and every object adds a fragment to the entirety of our world. The path to the architecture of assembling was long and contradictory. Step by step, rules were changed, lifestyles tested, ideas of beauty questioned and reinterpreted...



... The limitation of available resources gave rise to unexpected creativity. The standard solution no longer existed and a multi-layered and fascinating **art of combining** developed.

By repurposing materials and spaces, values could be renegotiated and lifestyles rethought...



... When buildings could no longer be demolished, they were reshaped, modified and extended. Many things were shared and owned together. When resources had to be used sparingly, they were reused and revalued. Less actually became more. But not according to the idea of formal reduction, which was already propagated in the 20th century and guided the thinking of architects and society as a whole at the beginning of the 21st century. The crack was not linear. Neither in time nor in space. New practices of preserving buildings and things were tested everywhere. No one knew how the functioning of a society could be changed in a targeted way. However, this claim reflected the exact kind of thinking that strived to plan and implement a clean, complete, finished vision. An art of combining developed. Building styles were combined without fear of being accused of being tasteless. Floors were repaired where necessary. Cracks and fractures were emphasized by visibly filling them in. Functions were combined in a way that complemented and enriched each other. Schools were no longer extended, but missing classrooms were moved outside, to retirement homes, farms and carpenters. This allowed children to learn and at the same time make a meaningful contribution to society. Habitats were designed for all living creatures, as ideally, they enrich each other. Trees and plants were left as they were. They were built around them. Architecture no longer necessarily has to be material. After all, it takes place largely in our heads. The surroundings we perceive as beautiful and important depend on our values. Architecture mainly takes place at the site of the intervention and no longer in an office in another city. Taps are ornately decorated and are the focal point of all homes. Because water, as the basis of life, deserves this attention and appreciation. The buildings that serve the water supply are elaborately designed. Like company headquarters or churches in earlier times. A city park with native plants is declared a botanical garden. A beaten path, once intended as a shortcut, is supplemented with a signpost. No asphalt is needed. In fact, green spaces are now accorded even more importance than traffic infrastructure. Where it is ecologically important to have a group of trees, roads are routed around them. But that's not a problem either, because speed is no longer the goal of all efforts. Completions and beginnings are important in processes; they provide stability and orientation. But absolute closure is an illusion. Completions imply a continuation, because everything is in a constant state of change in different temporalities. Particular attention is paid to the transience and permanence of materials. Spaces, buildings and settlements are understood as living entities. Redesigns of public spaces are carried out in small, time-separated steps and with the involvement of the population and human representatives of other living beings. Spaces are constantly changing and are adapted to people's needs. Materials have different appearances. Wood is no longer differentiated only in types of wood and processing techniques, but also in stages of patina. The legibility of the passage of time gives objects and buildings a history and enables a relationship.



ANERKENNUNG | 09 FENSTERGONDEL

Die FENSTERGONDEL ist ein bemerkenswertes räumliches Gedankenexperiment. Sie erinnert uns daran, dass die Utopie keineswegs ortlos ist, wie ihr Name suggeriert, sondern sie ihr Zuhause zuallererst in unserer Vorstellung hat. Denn bevor wir die Welt verändern können, müssen wir uns diese Veränderung vorstellen können. Aber dieser Akt der Vorstellung ist bereits eine erste Verwirklichung unserer Idee. Die FENSTERGONDEL repräsentiert einen Modus des Weltveränderns von entwaffnender Demut. Sie nutzt unsere Fantasie als Baugrundstück und macht uns bewusst, wieviel radikaler wir Ressourcen sparen könnten, wieviel weniger Umwelt wir zerstören und wieviel weniger Energie wir verpusten würden, wenn wir Architektur öfter erst einmal in unseren Köpfen bauen würden. Die FENSTERGONDEL ist eine humorvolle Einladung zum Respekt vor Ressourcen.

Dazu bedient sich das Projekt der Kulturtechnik des virtuellen Reisens, die der französische Schriftsteller Joris-Karl Huysmans in seinem berühmten Roman «À Rebours» («Gegen den Strich» auf deutsch) 1884 unsterblich gemacht hat. Darin erzählt Huysmans die Geschichte eines jungen Aristokraten, der in Fontenay-aux-Roses lebt (heute ein Vorort von Paris, 12 km südlich der Stadt) und sich in seinem grossen Haus zu Tode langweilt. Ein verregneter Novembertag erinnert ihn an seine jüngste Lektüre von Charles Dickens und bringt ihn auf die Idee, eine Reise nach London zu unternehmen. In der Kutsche zum Pariser Bahnhof St. Lazare wird seine Vorfreude auf die britische Metropole so stark, dass sich das Paris vor seinen Augen unmerklich in das London seiner Wünsche verwandelt. Im Zentrum von Paris angekommen, muss er noch zwei Stunden Zeit bis zur Abfahrt des Zuges totschlagen. Er geht in einen Buchladen, schwelgt in Londoner Reiseführern, trinkt englischen Portwein in einer Bar und delectiert sich an englischer Küche in einem Restaurant am Bahnhof. Als der Moment gekommen ist, an dem er sich zum Bahnsteig begeben müsste, hämmern massive Zweifel in seinen Schläfen. Und das klingt bei Huysmans so:

«Wozu sich bewegen, wenn man so schön auf einem Stuhl reisen kann? War er nicht in London, dessen Gerüche, dessen Atmosphäre, dessen Bewohner, dessen Speisen, dessen Geräte ihn umgaben? Worauf sollte er hoffen? Höchstens auf neue Enttäuschungen, wie damals in Holland? Er hatte gerade noch so viel Zeit, um nach dem Bahnhof zu laufen, aber eine unendliche Abneigung gegen die Reise und ein gebieterischer Zwang, ruhig dazubleiben, erhoben sich immer eindringlicher und hartnäckiger. Nachdenklich liess er die Minuten verrinnen und schnitt sich so den Rückzug ab: Jetzt müsste ich mich an den Schaltern drängen, bei der Gepäckaufgabe anstehen; wie dumm, wie lästig das wäre! – Dann hielt er sich nochmals vor: Eigentlich habe ich doch alles empfunden und gesehen, was zu empfinden und zu sehen war. Seit meiner Abreise aus Fontenay bin ich mit englischem Leben übersättigt, ich wäre ja verrückt, wollte ich jetzt durch einen ungeschickten Ortswechsel diese kostbaren Eindrücke überschatten. (...) Und mit einem Blick auf seine Uhr schloss er, das es jetzt einfach Zeit wäre heimzukehren. Er stand auf, ging hinaus und befahl seinem Kutscher, ihn nach dem Bahnhof von

Sceaux zurückzufahren. Und so kam er schliesslich wieder in Fontenay an mit seinen Koffern, Paketen, Reisedecken, Regenschirmen und Spazierstöcken und empfand genau die körperliche Abgehetztheit, die moralische Ermüdung eines Menschen, der nach einer langen, gefährvollen Reise endlich wieder zu Hause anlangt.»

Ganz ähnlich lädt uns die FENSTERGONDEL ein, dem Dauerruf der Ferne von easyjet, booking und Co. die Kraft unserer Imagination entgegen zu setzen. Wir können sie als magisches Fortbewegungsmittel benutzen oder als Naturheilmittel für die von Instabook und Facegram aufgeblähte Stopfleber unseres Fernwehs verwenden können. Man muss das Wort ernst nehmen: Die Ferne tut weh. Gerne würde ich einmal an einem kalten Tag wie Huysmans' Held Des Esseintes die FENSTERGONDEL besteigen – in voller Montur mit Skijacke, -hose, -stiefeln, -brille, -helm, und -stöcken, versteht sich –, um überrascht zu registrieren, dass ich an meinem Fenster nicht mit Hundertschaften ähnlich naturentwöhnter Städter am Skilift Schlange anstehen muss. Es bleibt mir auch der Anblick von Schneekanonen erspart, die in den Bergen immer meine Illusion, dies hätte noch irgendwas mit ursprünglicher Natur zu tun, zuverlässig zerstäuben. Ich würde erleichtert feststellen, dass ich diesmal sogar um das Halleluja der Hütte drumherum komme, die mich mit ihrem shock-and-awe-Angriff aus militanter Volksmusik normalerweise dazu bringt, meine digestive Gesundheit mit überteuerter und unterirdischer Fest- und Flüssignahrung zu beschädigen, deren Einnahme ich schon Minuten nach dem verzweifelten Verzehr bereuen werde. Ich würde mich also freuen, einer ganzen Armada von Kollateralschäden aus dem Weg gehen zu können, die offenbar der nicht verhandelbare Preis unserer industrialisierten Freizeitwelt und ihrer synthetischen Freuden sind und die sich als ähnlich alternativlos präsentieren wie das Häkchen, ohne das ich im Internet nichts mehr machen kann. In der FENSTERGONDEL kann ich mir für einen zeitlosen Moment vorstellen, wie eine Welt wäre ohne all das. Das ist wirklich eine Utopie mit sensationellem Preis-Leistungs-Verhältnis.

Verfassende: Santiago Madueño + Freddy Vetter
Universität | Hochschule: Accademia di Architettura Mendrisio,
Università della Svizzera italiana

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.

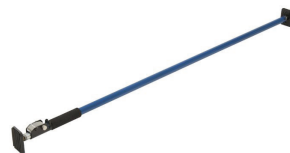
The idea consists of a minimal intervention, adding just one object that enables the existing structure and space to be used in a different way.

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.

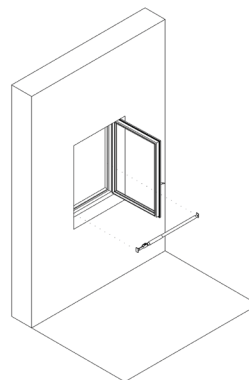
The bar allows the window to serve as a balcony, providing safety when sitting on it.

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

Reference product:
Teleskopstütze Silverline
Artikelnummer 427667
uni-max.de
23€



Axonometry:



Competition entry by:
Santiago Madueno and Freddy Vetter



ANERKENNUNG | 10 THE PEOPLE VS. THE CARELESS STATE

Ausgehend von einer Fallstudie in Lausanne entwerfen die Autoren eine Utopie, in der Krisen wie Wohnungsmangel und Segregation in den Städten der Vergangenheit angehören. Ihre Utopie richtet sich auf greifbare urbane Räume jenseits der aktuellen Entwicklungszonen der Stadt und basiert auf einer Analyse der Suffizienz von Wohn- und Gewerbeflächen in Abhängigkeit der Einkommensverhältnisse. Somit kreieren sie verschiedene soziale Zukunftsszenarien durch die Linse des LESS.

Die Utopie soll mittels der konsequenten Anwendung der bestehenden Verfassung des Kantons Waadt realisiert werden – in Verbindung mit Kleinsteingriffen an bestehenden Gebäuden. Der Kanton hat die Aufgabe, den Boden rational und ökonomisch zu nutzen und dafür zu sorgen, dass geeignete Wohnungen für alle zugänglich sind. Die Analyse der Autoren bringt jedoch eine grosse Diskrepanz zum Vorschein: Das Wohnungsangebot in Lausanne entspricht nicht der Nachfrage, und das gut erschlossene Stadtzentrum leidet unter Leerstand und Unterauslastung. Diese Zweckentfremdung von Grund und Boden ist sinnbildlich für das Versagen des Staates in Bezug auf die Erfüllung seiner gesetzlichen Pflichten. Daher schlagen die Verfassenden vor, den Staat auf der Grundlage ihrer utopischen Vision zu verklagen.

Als Antwort auf diese ungenutzten und leerstehenden Flächen präsentieren die Autoren ein sogenanntes Pflegehandbuch (Manual of Care). Dieses besteht aus einer Reihe strategischer Interventionen, welche solch fragwürdigen Flächen umverteilen, ohne deren Eigentumsverhältnisse zu verändern. Durch diese «chirurgischen architektonischen Eingriffe» werden neue Lebensräume und Möglichkeiten geschaffen, welche die Vorstellung in Frage stellen, dass (neue) Bauten notwendig sind, um mehr Stadtbewohner unterzubringen. Ihr Ansatz maximiert also die vorhandene Flächennutzung und nutzt ungenutzte Flächen zur Schaffung dichter, attraktiverer Lebensräume.

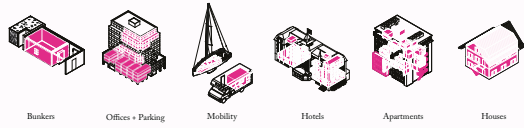
Der Beitrag überzeugte die Jury durch die Wiederbelebung der Debatte um das «Recht auf Stadt» und die kritische Auseinandersetzung mit der Frage, wie die derzeitige Stadtentwicklung die Gentrifizierung und Zersiedelung vorantreibt. Die Utopie besticht durch ihre Harmonie – oder ihren Dualismus – zwischen einer grossen Zukunftsvision und akribisch beschriebenen architektonischen Eingriffen. Dieser Kontrast wird zum Teil auch zum Verhängnis des Beitrags, denn die Komplexität und Differenziertheit der Utopie übersteigt den Rahmen eines Plakats, eines Texts und eines Kurzfilms.

Dennoch leistet diese Utopie einen wichtigen Beitrag zum Diskurs über LESS. Sie integriert geschickt drängende zeitgenössische Themen wie Suffizienz und Multicodierung mit den Herausforderungen der städtischen Segregation und Wohnungsknappheit und bietet einen nuancierten und visionären Ansatz für die Stadtplanung.

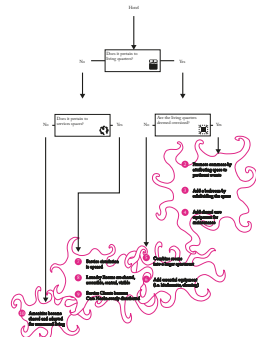
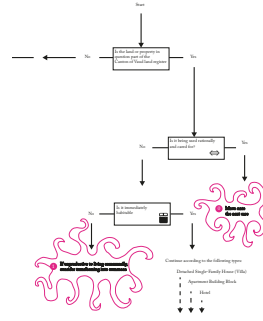
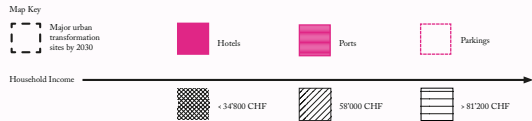
Verfassende: Adam-Joseph Ghadi-Delgado + Nathalie Marj + Laure Melati
Universität | Hochschule: École polytechnique fédérale de Lausanne EPFL

In the Constitution of the Canton of Vaud, persons inhabiting the territory are promised a rationally and economically used territory. Thus, the state has a responsibility of care in legislation. Despite it's responsibility towards housing provision, the state has overwhelmingly failed to provide universal housing. Lausanne poses an interesting case study for the distribution of housing. This becomes the fundamental demand of the Cooperative for the Absorption and Requisition of the Environment and its Rational use of Space. In this lawsuit, C.A.R.E.R.S. demand architectural interventions as remedies.

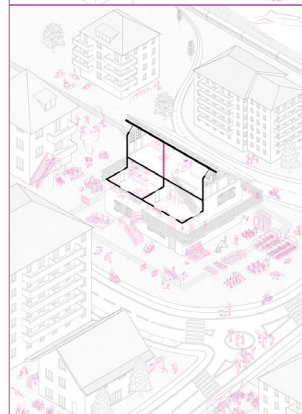
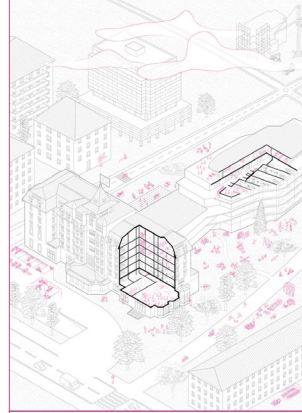
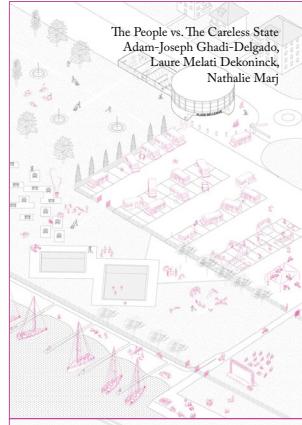
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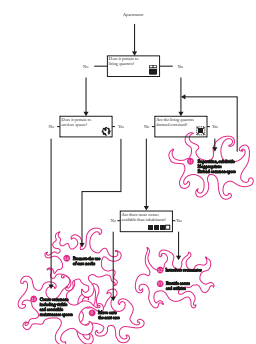
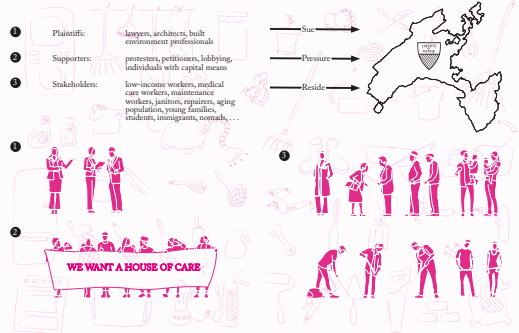
Feasibility and Priority of Care: Least → Most



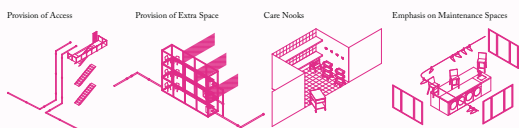
The People vs. The Careless State
 Adam-Joseph Ghadi-Delgado,
 Laure Melati Dekoninck,
 Nathalie Marj



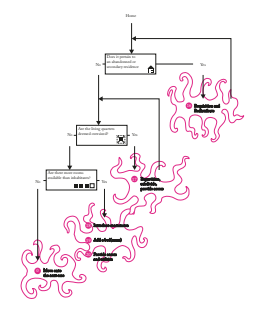
Objects of Care and the C.A.R.E.R.S.



Architectural Strategies



Glances of Daily Life



ANERKENNUNG | 17 IMAGINATION

«Seid ihr schon einmal vor einer saftig grünen Wiese voller Bauprofile gestanden und habt versucht, euch vorzustellen, wie das Gebäude aussehen wird?» Mit dieser Frage beginnt ein ebenso einfacher wie dringlicher Vorschlag. Das Aluminiumprofil, in der Schweiz auch «Baugespann» genannt, zur Visualisierung anstehender Bau- oder Ausbauprojekte ausgestreckt, wird gleichbedeutend mit dem dringenden Aufruf und schildähnlichen Zeichen, den Bau zu stoppen. Die Bauprofile sollen allen Betroffenen vor Ort zeigen, ob und inwieweit das neue Bauvorhaben die Nachbarschaft – und in dem Fall vor allem den Planeten – beeinträchtigt!

Das Narrativ ist persönlicher Natur und erzählt vom Handlungswillen des in Scoul aufgewachsenen Nicola Roner, der sich aktiv mit der Nicht-Nachhaltigkeit von Architektur in ihrer ökologischen und sozialen Dimension auseinandersetzt. Mit der Frage «Was genau machen Bauprofile mit den Menschen, die von ihnen umgeben sind?» pflanzt er buchstäblich eine Skulptur aus Aluminiumprofilen, um die schädlichen Prozesse allein durch die zugeschriebene Bedeutung und Lesbarkeit des aufgestellten Schildes im Unterengadiner Dorf in Gang zu setzen: «Keine Bauten mehr auf der grünen Wiese!» Dies provoziert implizit Fragen zu Spekulation und Eigentum, zu rechtlichen Normen für Baubewilligungen, zu sozialen Strukturen und bezahlbarem Wohnen, zu ökologischen Ressourcen und Baumaterialien, zur Landschaft und – zu den Menschen.

Der Vorschlag für eine Skulptur ist ebenso einfach wie plakativ. Er ist sowohl provokante Performance als auch unmittelbarer Aktivismus. Die übertriebene Anzahl an Aluminiumprofilen auf der grünen Wiese verwandelt sich in einen absurden Wald voller Vorstellungen und Forderungen, wie eine «Stop Building» Zukunft aussehen kann. Die Jury würdigt die persönlich und sozial motivierte Wirkung des Projekts, das darauf abzielt, das Bewusstsein zu schärfen und Erfahrungen zu sammeln, die uns dazu veranlassen, uns zu verändern. Durch ihre unmittelbare Konstruktion und Lesbarkeit ist die Skulptur in Scoul verankert, sie kann aber an jeden beliebigen Ort reisen, wo sie denselben Aufruf bewirkt. Der paradoxe Charakter des Projekts verwandelt sich von einem Bauelement zur Kennzeichnung eines Bauprojekts in einen Auslöser für eine nachhaltigere Zukunft der grünen Wiesen. Wir hoffen, von jetzt an noch viel mehr solcher Bauprofile zu sehen.

Verfassende: Nicola Roner

Universität | Hochschule: Hochschule für Architektur, Bau und Geomatik
FHNW, Muttenz

UTOPIA LESS
Competition for students

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 overbuilding 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



ANERKENNUNG | 22 ROOFTOPIA BERLIN

Wie die meisten europäischen Grossstädte leidet Berlin unter zunehmendem Wohnungsmangel. Gleichzeitig wächst die Bevölkerung der Stadt immer weiter. Um dem Bedarf nach Wohnungen nachzukommen, weist der Berliner Senat neue Baugebiete aus, was ökologisch fragwürdig ist und die Potentiale der Innenverdichtung nicht nutzt. Das betrifft nicht nur unternutzte oder ganz brachliegende Grundstücke. Die Autor:innen von ROOFTOPIA BERLIN rechnen vor, dass die kombinierte Fläche ungenutzter Dächer der zwischen 1870 und 1920 gebauten Wohnungsbauten – also der Gründerzeit – eine kombinierte Nutzfläche von 2'500'000 m² besitzen. Das entspricht einem Potential von 35'250 neuen Wohnungen. Diese Wohnraumproduktion nutzt den Körper der Stadt als Kapital der Gemeinschaft. Sie tut damit das genaue Gegenteil der Berliner Liegenschaftspolitik aus den 2010er Jahren, in der der damalige Finanzsenator alle städtischen Grundstücke, die nicht niet- und nagelfest waren, verkaufte, um den Berliner Schuldenberg abzubauen. Damit konnte Berlin seine Schulden von 63 Milliarden auf 60 Milliarden reduzieren. Für diesen Schuldenabbau von weniger als 5 Prozent hatte die Stadt also zielsicher ihr ganzes Grundstücks-Tafelsilber verscherbelt und sich selbst um jeden Hebel in der Stadtentwicklung gebracht.

ROOFTOPIA BERLIN versucht nun, der Stadt wieder ihre urban agency, ihre städtische Souveränität über ihren Körper zurückzugeben. Es will die Quadratur des Kreises in der Stadtentwicklung: Mehr Wohnraum schaffen ohne mehr Land zu versiegeln. Für den von ROOFTOPIA BERLIN geschaffenen neuen Wohnraum müsste man keine neuen Stadtviertel am Rand der Stadt aus der grünen Wiese stampfen, im Gegensatz zu den Satellitenstädten der 1970er Jahren, die der deutsche Bundeskanzler Olaf Scholz dennoch unlängst als Vorbild für heutige Stadtentwicklung empfohlen hatte. Für ROOFTOPIA BERLIN müsste man nicht kostbaren Landschaftsraum versiegeln (auf deutsch: zerstören), Artenvielfalt reduzieren, neue Strassen bauen und Verkehrsstrassen für den öffentlichen Nahverkehr. Nein, die Wohnungen von ROOFTOPIA BERLIN befinden sich alle im Herzen der bereits gebauten Stadt, für sie muss kein neues Bauland ausgewiesen und keine überzogenen Grundstückspreise bezahlt werden. Ihre Grundstücke liegen in besten Lagen, sind bestens erschlossen durch Berlins gut differenziertes ÖPNV-Netz, man braucht streng genommen kein Auto, um mobil zu sein und verschwendet damit weder Zeit noch Nerven bei der Parkplatzsuche. Wo möglich, verbindet ROOFTOPIA BERLIN einzelne Dachflächen miteinander. So entsteht nicht nur dringend benötigter Wohnraum, sondern auch ein Mehr an gemeinschaftlichem und öffentlichem Raum, der rhythmisch begrünt wird und damit auch einen Hitzeschutz für die überkronten Gebäude bietet. Das Penthouse, diese für den Einzelnen profitable, aber für die Gemeinschaft defizitäre Gentrifikationsbrosche der urbis neoliberalis wird von ROOFTOPIA BERLIN zu einer städtischen res publica transformiert – einer öffentlichen Sache.

Das Projekt zeigt mit schlagender Klarheit und räumlicher Poesie, welche enormen Potentiale für eine ökologisch und ökonomisch nachhaltige Wohnraumversorgung heute brach liegen. Das Projekt als Utopie zu bezeichnen, ist eigentlich

eine Abwertung. Ist es doch so offenkundig vernünftig und richtig, dass man am liebsten morgen mit der Umsetzung beginnen würde.

Es ist eine fröhliche Anstiftung zum zivilen Ungehorsam, der Politik aufs Dach zu steigen und das Erdgeschoss der Stadt noch einmal zu erfinden. Nur eben einfach im Himmel.

Verfassende: Gabriel Banks + Sophie Blochwitz + Feia Nehl + Elena Wünschmann
Universität | Hochschule: Technische Universität Berlin

Our dream: community oriented urban development of roofs

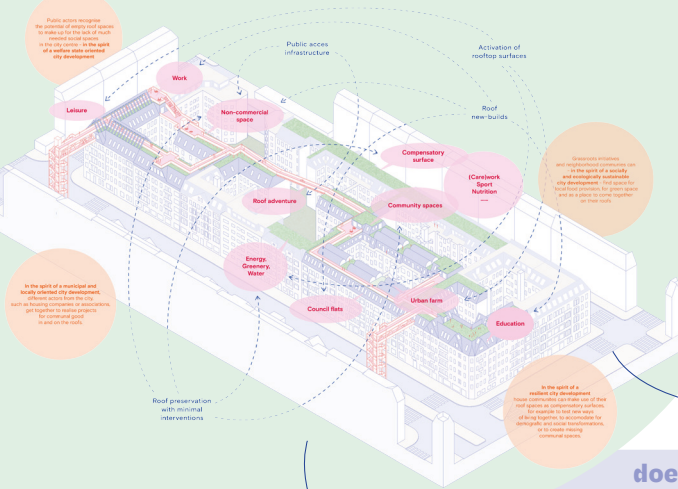


Imagine: City government recognises the enormous potential of inner-city roof areas. A public path winds its way across the entire block. It is intended as a free attraction to give everyone the opportunity to experience the roofs.

A striking open staircase-tower on the street marks the entrance to a new 'Rooftops', a public media and work centre. The project not only serves as a showcase for sustainability, but also creates urgently needed public space without the obligation to consume.

Time and time again the rooftop path opens up to small squares and viewpoints over the city. You can also reach the path by climbing up a firewall, a completely new perspective on our built environment!

Further along the path, you come across a special collaboration with local actors that has led to the construction of a community rooftop garden on top of innovative cluster-apartments in the roofs below.



efficiency

less sealing of surfaces
more public and living space, as well as clean energy

This is existing space that does not have to be built on a greenfield site. It creates quality space in dense parts of the city where new development is barely possible. On top of that the foundations, house community and social infrastructure are already in place.

sufficiency

less room per person
more community space

How much space does an individual really need? Let's rethink our needs. Cluster-living and Co-Housing are easily integrated into the roofs' space and can be thought in connection with the pre-existing community of the building. In our prototype we developed a system of internal apartment swaps that allow the older generations to stay in their building and community by moving to accessible apartments or rooms in the roof. This frees up the bigger apartments downstairs, allowing for new generations to join the buildings community.

consistency

less waste and resource consumption
more sustainable resource management

What our cities are not yet making sufficient use of, is the urban mine itself. The roof offers ideal conditions for becoming a sustainable construction site. Traditionally, construction is mainly carried out with wood, a renewable building material. With careful planning, the existing timber structure can be used in a variety of ways. Ideally, the wood can remain on site and be reinforced, extracting as little from nature as possible.

The next step is to put our ideas to the test and see if our dream can be realised on a specific site in Moabit, Berlin.

rooftopia berlin - just a dream?

Berlin lacks space: not just housing, but also accessible space for cultural and social exchange, education, and community building. Currently, the Berlin Senate is countering this lack of space with a new-build offensive: free surfaces and resources are being consumed, while existing vacant buildings remain unnoticed or get demolished. The spaces on top of and below Berlin's already existing roofs are a vacant space that has been little discussed in terms of community-oriented urban development. Yet the combined area of unused existing roofs in Berlin built between 1870 and 1920 - known as 'Gründerzeit' - amounts to at least 2.500.000 m² - equivalent to a potential of 35.250 new apartments.

These are spaces in prime locations, spread across all inner-city districts. They are existing spaces that could be easily activated without further surface sealing, tree cutting, or foundation pouring. These spaces could be developed in collaboration with the city below it.



There are 2220 blocks in Berlin consisting of Gründerzeit buildings.

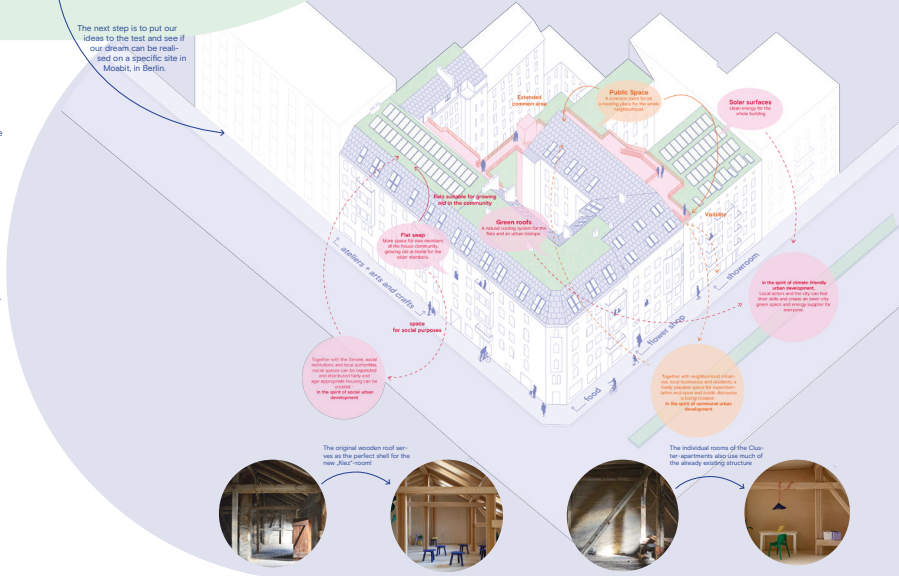
Currently these spaces often remain empty or are used as storage areas until being redeveloped - waiting to be bought up by investors and subsequently withdrawn from social urban development. We wonder why these spaces seem to be reserved exclusively for luxury housing. Urban rooftop landscapes are at present and will, in future, increasingly be the object of various, contesting interests. Aside from speculative interests, a city always has actors contributing to a solidary urban development, be they tenant communities, associations, unions, or owner communities. Our project aims to activate the roofs for the common good by collaborating with these actors and finding the right solution together to prevent these spaces from becoming private penthouses.

It must be possible to activate these spaces in a climate-friendly and community-oriented way. We're convinced that rooftop spaces should be accessible to everyone, not just the privileged. We see in them the potential for creating social housing in the city while also integrating social, freely accessible spaces for exchange, community, and education as complementary spaces to current deficits in the urban fabric.



Imagine what it would do to the city if every 10th block were developed like this one! There could be new centres and meeting spots, consumption-free spaces and affordable living in every Kiez!

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



The original wooden roof serves as the perfect shell for the new 'Rooftop' rooms.



The individual rooms of the Cluster-apartments also use most of the already existing structure.

On a large and small scale,



Roofs are connected.
This makes the roofs not only an experience but also useful: they become a network of spaces and allow efficient access to several sites at the same time.



Roofs are visible.
They attract attention and promote discussion. They are a significant element of urban life and a base for experimentation and an encouraging connection site.



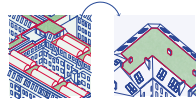
Roofs are used for social housing.
They offer plenty of space for the residence of living spaces with varying room sizes and use of space. They complement the existing housing supply, such as in the form of smaller or alternative housing.



Roofs are accessible to everyone.
Create clearly visible access structures provide accessibility for everyone and make a space for all generations to experience the roofs.



Roofs become recreational spaces for all.
Small public or public functions in and on roofs are possible where you can experience outdoor and other spaces together at all ages, including the very young and the elderly in the open air.



Roofs are green.
They form a new green city fabric and make for greater urban air quality. They also create additional green space.

Dream on!

Existing expertise, networks, motivated initiatives and resources of all kinds need to be pooled and deployed for the major task of creating sustainable cities. The spatial resource of Gründerzeit-roofs proves that this is not yet happening in a sufficiently radical and consistent manner.

Unlike greenfield sites, roofs cannot be developed without the existing social and constructive structures underneath. This characteristic gives roofs the potential, especially when considered together, to be a significant and continuous contribution to the further development of socially and ecologically sustainable city centres.

As planners, we can make a small contribution by mediating between legal restrictions and technical and spatial possibilities. We can act as an interface between vision and implementation. We can plan and re-plan flexible spaces, combining existing structures with elements that need to be added, all whilst considering existing social resources.



WEITERE AUSGESTELLTE PROJEKTE

04 THE PROMISE OF A DYSTOPIA

Verfassende: Sebastian Wróblewski

Universität | Hochschule: Hochschule für Architektur, Bau und Geomatik
FHNW, Muttenz



03 STUDIOLOS DER PARTIZIPATION

Verfassende: Dario Malgiaritta + Yanosh Simenic

Universität | Hochschule: Zürcher Hochschule für Angewandte Wissenschaften
ZHAW

Das Konzept basiert auf unserer Überzeugung, dass das „Less“ nur durch gesellschaftliche Partizipation erreicht werden kann. Als Architekten verstehen wir uns nicht als alleinige Schöpfer der (gebauten) Zukunft, sondern als Teil dieser Zusammenarbeit.

Die Fragestellung betrachten wir als Teil eines größeren, gesellschaftlichen Problems, welches zu erkunden und zu verstehen gilt. Mit unserer Arbeit präsentieren wir ein Modell mit dem Potenzial, die Frage des „Less“ zu beantworten. Wir verzichten bewusst darauf, großangelegte, utopische Bauprojekte für eine Zukunft des „Less“ zu präsentieren. Wir sind überzeugt, dass wahre Lebensqualität nicht allein durch monumentale Mediosäule und neue Technologien entsteht.

Unser Konzept schafft eine temporäre, messende Architektur der Vermittlung. Die Frage des „Less“ ist in einem globalen Massstab zu denken und ist auf die Partizipation aller Regionen dieser Welt angewiesen. Der durch die StudioLos geschaffene Raum, bietet einen Ort, welcher der Gesellschaft ermöglicht selbst Antworten auf die Fragestellung zu finden, diese zu platzieren und zu teilen. Die Diskussion, der Diskurs und das Denken der Menschen stehen dabei im Mittelpunkt.

Die einen StudioLos sind so eng bemessen, dass sie nur das aller nötigste zum Denken und Schreiben beherbergen. Sie sind frei von jeglicher materieller und immaterieller Ablenkung. Die Reduktion aller äußeren Einflüsse stärkt die Kreativität des Individuums.

Es soll bewusst gemacht werden, dass das Weniger kein negativer Verzicht sondern viel mehr eine intellektuelle Bereicherung für jeden einzelnen und schlussendlich für die Gesellschaft darstellt. Die StudioLos sind also ein Abbild des „Less“ und sollen den Mehrwert davon ganz klar und spürbar vermitteln.

Das geschriebene Gedankengut wird in einem der StudioLos gesammelt und auf die Weiterreise mitgenommen. Am nächsten Ort tragen die gesammelten Gedanken zum Diskurs bei und bilden die Grundlage zur Präzisierung des Lösungsansatzes. Am Ende der Reise ist die Verdichtung der Gedanken so gross, dass die gesellschaftlich fundierte und akzeptierte Lösung des „Less“ vollendet ist.

STUDIOLOS DER PARTIZIPATION

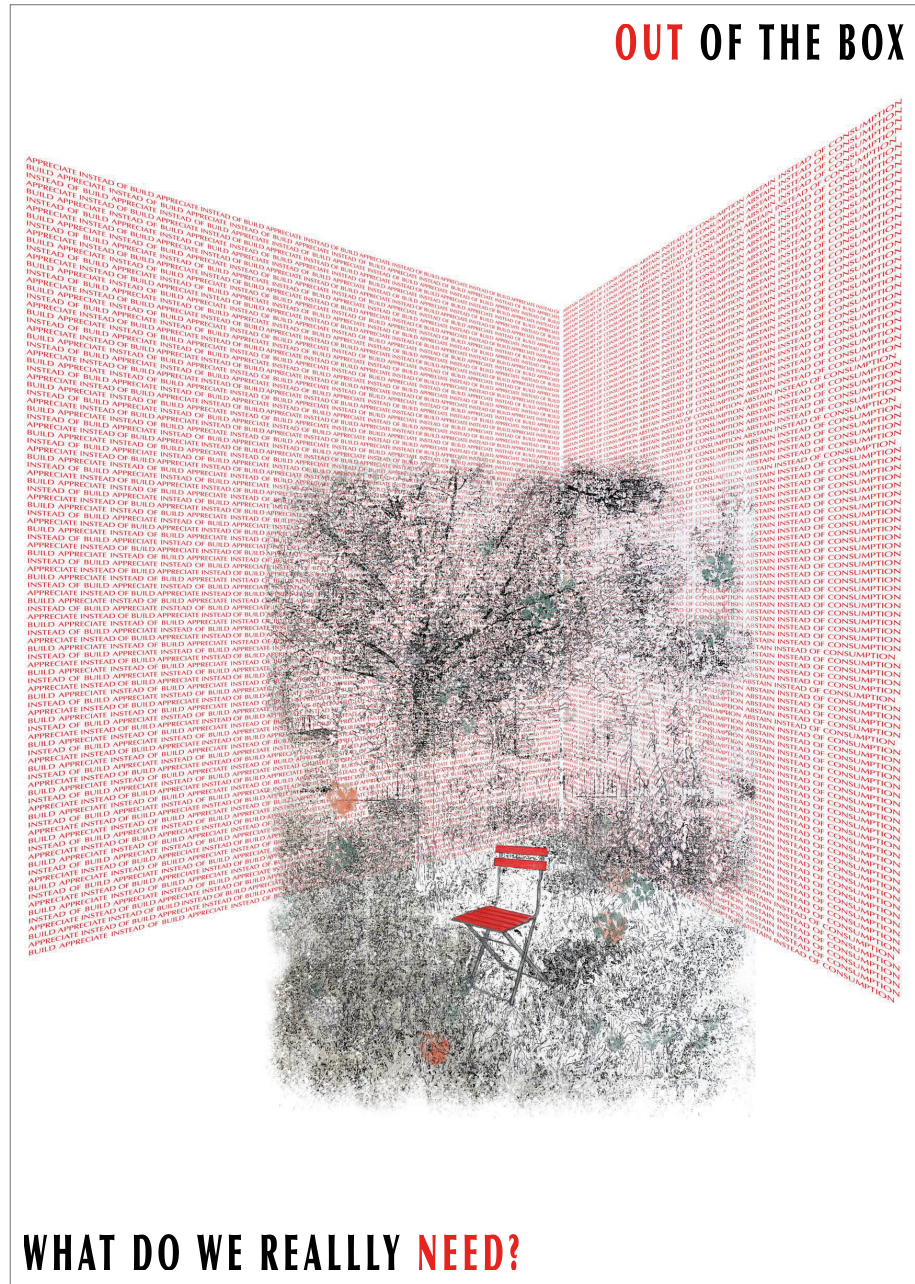
Dario Malgiaritta, Yanosh Simenic



11 OUT OF THE BOX

Verfassende: Fazeleh Rasouli + Elena Rodriguez Vives

Universität | Hochschule: Hochschule für Architektur, Bau und Geomatik
FHNW, Muttenz



28 TOTAL RE-USE

Verfassende: Reto Kluser + Yannick Angehrn + Fabian Hug + Loris Müller
 Universität | Hochschule: ETH Zürich

TOTAL-RE-USE

LESS DEMOLITION, MORE RE-USE

In today's fast-paced world, we tend to not stick to what we have and discard it in favor of the next new thing. Also in the building sector, the life span of buildings is way too short to be sustainable.

We plea for a more conscious handling of resources. This also applies to the building process. We imagine a world where the search for resources and new roles forces us to work with the existing. Demolition comes with a price, and the extracted material has to be brought back into the process. Through this measure, circularity in the building industry should be ensured.

This demands a worldwide network of available components, for the to be collected from demolition sites and distributed to construction sites. Through an intelligent system, demand matches with the available demolition material. The more participants in the system has, the bigger the selection of components becomes, what makes it easier to satisfy a wider range of demands.

The system we propose is called BISP (Building Information Sharing Platform). BISP connects the BIM Models of planned projects with a database of re-usable demolition material components. Through this in-line connection, planning of a project can be adjusted to the available materials. If some components can not be found, an AI-Tool proposes similar solutions, which could be fulfilled by components in the database.

website total-re-use uploading the project

website total-re-use searching through the database

website total-re-use selecting fitting components

Project Process

LESS... a song about re-use

In a world where waste abounds,
 Where old things are quickly thrown,
 Let's embrace a different sound,
 And find value in what's known.

Re-use, re-imagine,
 Give new life to what's been cast aside,
 Re-use, re-imagine,
 In every corner, let it be our guide.

From the junkyard to the street,
 There's treasure waiting to be found,
 Let's make old things feel complete,
 And turn lost into profound.

Re-use, re-imagine,
 Give new life to what's been cast aside,
 Re-use, re-imagine,
 In every corner, let it be our guide.

In every discarded thing,
 There's a story to be told,
 Let's give them a chance to thrive,
 And watch new ideas unfold.

Re-use, re-imagine,
 Give new life to what's been cast aside,
 Re-use, re-imagine,
 In every corner, let it be our guide.

To let's join hands and see,
 The beauty in the worn and spent,
 For in re-use, we find the key,
 To a world where waste is truly made.

Sustainability Score

The Sustainability Score is a labeling system to provide information about the environmental impact of the re-used material components. It shows the impact on a scale from A to E. It is intended to make the actual impact of an element transparent to the user, enable a comparison and serve as a guide when making a decision. It consists of the following criteria:

- Life cycle**
 Describes the previous and future life of the component. How long ago was it produced, what is its life expectancy?
- Sustainability**
 Describes the ecological impact of the specific material of the component. It's about the gaining process and reusability.
- Energy effort**
 How much energy was invested in construction, maintenance, demolition, transportation, reuse and transportation?

The total-re-use website searches the database with the BISP program and lists the projects and their required construction elements with the existing demolition elements. The sustainability score shows the values of the individual elements. The user can thus compare and decide which values are most important to him and which elements he wants to integrate into the building. For example, the origin or sustainability of the materials can be taken into account individually.

Regulation Proposal:

- Every project must be created using the BISP platform.
- Demolition rate can not be above 95%.
- Re-use rate must be at least at 85%.
- Re-used material components have to be brought in from as close as possible.
- Taxes are paid according to the sustainability score of the project.











WEITERE PROJEKTE

08 LESS PASSIVITY ERA OF DEMOTECTURE

Verfassende: Victoria Romatovskaya
 Universität | Hochschule: École Nationale Supérieure d'Architecture de
 Paris-Belleville ENSA-PB

**LESS Passivity
 Era of Demotecture**

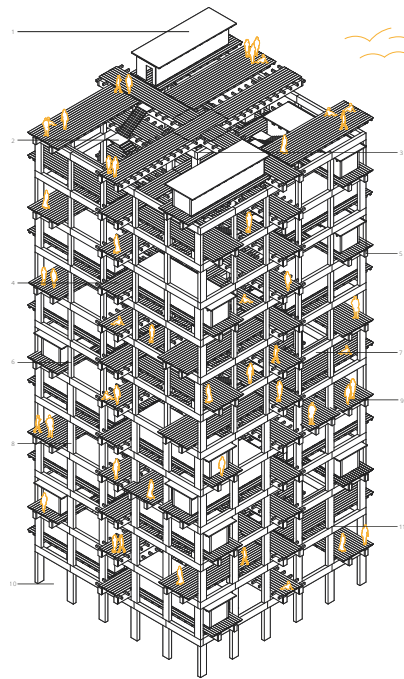
 <p style="font-size: 8px;">Students learn about the city they live in.</p>	<p style="font-size: 8px;">In the year 2045, a new chapter is being written in the history of architecture. For a generation that has realized within an educational revolution that began two decades earlier. The story of this transformation lies in terms in 2024 when a Swiss architect from Basel, Barchini, launched a visionary international competition for students to engage in order to respond to the question of "Less".</p> <p style="font-size: 8px;">Among the responses was a proposal that was revolutionary in its simplicity to make citizens feel "passive" in the necessary transformation of cities, by integrating Architecture into the school curriculum. This ingenious and agreed response consisted of a time when the construction sector is one of the biggest emitters of CO2. Despite the saturation of cities with buildings, architects and developers continue to demolish and rebuild, completely ignoring the urgent need to address climate change. Society was becoming increasingly consumeristic, blindly following the construction market with property purchases and speculation.</p>	 <p style="font-size: 8px;">Students learn about the mechanics of their built environment.</p>	 <p style="font-size: 8px;">Architects learn "Demotecture" in schools.</p>
<p style="font-size: 8px;">In parallel, although spending 30% of their time inside buildings, most people had little knowledge about how their built environment functions. Society was powerless in the face of the need to extend the life of our habitat and make territories more vibrant and inclusive in the urban ecosystem.</p> <p style="font-size: 8px;">It was time for citizens to become both decision-makers and direct players in the production of their environment. It was time for "Demotecture".</p>	 <p style="font-size: 8px;">Students explore buildings whose methods are tested for potential reuse.</p>	<p style="font-size: 8px;">"The concept of Demotecture originates from the ancient Greek <i>Demotē</i> / <i>demō</i>, meaning "people" and <i>tektōn</i>, meaning "craft". Similarly, "architectural" means their field, meaning "architect" and <i>tektōn</i>, meaning "building". The program aims to familiarize students with the principles of the construction art, with the goal of raising the people themselves the builders of their environment, thus granting them the power of the "staff" traditionally held by the architect.</p> <p style="font-size: 8px;">In order to transform people into "Demotects", competent and active in the design of the city, a new discipline of architecture has been integrated into the school curriculum. This age-appropriate programme has a number of objectives:</p>	 <p style="font-size: 8px;">Students engage in exercises focused on adaptive reuse of buildings.</p>
 <p style="font-size: 8px;">Students learn the fundamentals of gardening to sustain the local ecosystem.</p>	<ul style="list-style-type: none"> - Raising students' awareness about environmental challenges related to the building sector. - Teaching habitat maintenance to protect the lifespan of buildings. - Providing spatial design tools. - Teaching architectural history to raise awareness about the value of architectural heritage. - Promoting a culture of preserving existing buildings and stimulating interest in rehabilitators by expanding the workforce involved in their effort. - Shifting the perspective on aesthetics by valuing minimalism, reused materials, and objects. - Teaching urbanism and landscape systems to provide a fresh perspective on what a sustainable city should look like and on developing the human biodiversity. - Learning to design together and expanding the range of possibilities. 	 <p style="font-size: 8px;">Students learn the principles of urbanism.</p>	<p style="font-size: 8px;">Today, the urban landscape bears witness to the profound transformation of the last 20 years and the city is now fully appropriated by its residents. Thanks to people learning about construction at school, a wave of initiatives aimed at improving the environment through small-scale architecture is growing. These occasional interventions by residents are the best response to their needs.</p> <p style="font-size: 8px;">They defend their town's building against demolition and are actively involved in rehabilitation projects, as well as, in rare cases, new construction. The role of the architect has also evolved. Today, their work is consisting of making diagnoses, advising and supporting residents in their choices. At the same time, architects are actively involved in teaching in schools.</p> <p style="font-size: 8px;">It is interesting to note that this new generation of "demotects" perceives the world with a different perspective. Architecture, which combines art and science, teaches students to understand their environment from three non-orthogonal angles. At school, they learn that a beautiful building is not just a question of proportions or trends, but that it must also respect nature and allow for the infinite variety of our activities. In other words, it physically embodies the harmony between humans and their environment.</p> <p style="font-size: 8px;">This new generation considers itself an integral part of a vast urban ecosystem and feels responsible for its future.</p>



09 STABEL

Verfassende: Paul Konstantin Riecke
 Universität | Hochschule: Technische Universität Dresden

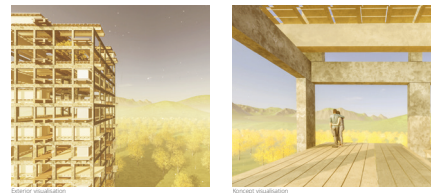
STABEL



[4] Then they said, "Come, let us build ourselves a city, with a tower that reaches to the heavens, so that we may make a name for ourselves; otherwise we will be scattered over the face of the whole earth." [...]
 [6] The Lord said, "If as one people speaking the same language they have begun to do this, then nothing they plan to do will be impossible for them."

At the Tower of Babel, people were united under one language, so they were also free to communicate with each other. Together they tried to create something great in order to come as close as possible to the heavens above. In my design, I try to transform this biblical utopia into a contemporary one. As with Babel, the people build the tower/house and I, as the architect, only provide the „language“, i.e. the framework. However, everyone has to deal with the task themselves and communicate with others in order to bring the house/tower to life. As an architect, I give LESS specifications and hope for a flourishing community.

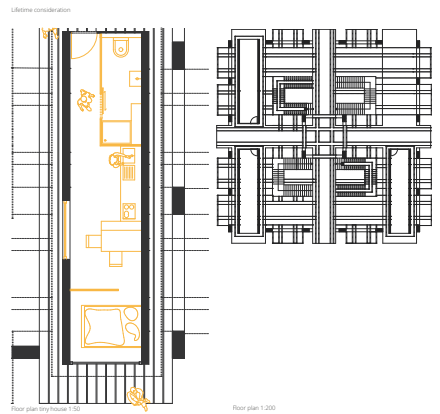
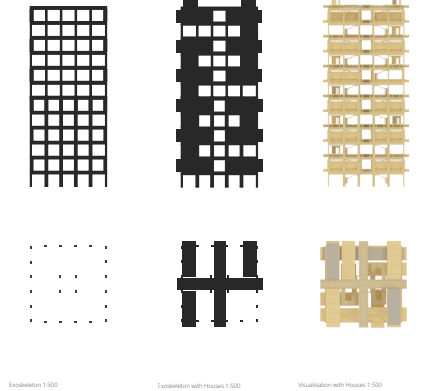
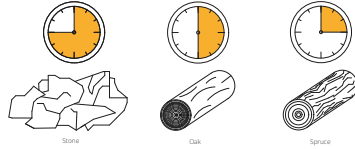
Utopia Reference, Der Turmbau zu Babel (Genesis 11, 4-9)



The task presents you with the challenge of developing a concept in which more qualities can be created from or with LESS. At first glance, my chosen concept seems to restrict personal freedom by providing individuals with significantly LESS living space. The idea of the modern tiny house is now many years old, but the houses are usually located on a wide open space. I try to maintain this freedom in a small cluster by deliberately leaving space empty.

The residents can freely organise and use this space. The free choice of location means that I have chosen the most neutral proportions and materials possible. A square shape was chosen for the floor plan, which allows access from all sides and can be adapted to the surroundings. Natural stone and wood are the two most important materials in the supporting structure. Natural stone stands for durability and is available in sufficient quantities almost anywhere in the world. When selecting the wood, I chose spruce and oak, the spruce is used for the alternating modules and the oak for the access in the building. The reason for this selection lies in the service life of the various materials. Oak is very expensive, but long-lasting. Spruce is a classic construction timber and is cheaper to obtain, but has a shorter service life.

1 The platforms are the foundation stone for each flat and at the same time the public space for the residents. They can be freely used by the residents and contribute to the overall atmosphere of the building. 2 The central shaft has been implemented vertically and consists of a concrete structure. It is supported here on each floor with its function changing every two floors. 3 The core of the building, like the exterior construction, is made of natural stone. It accommodates the stairs from the outside and offers the option of accommodating a lift to ensure accessibility. Alternatively, it can also be used to accommodate a vertical farm. 4 The hallway serves to access the apartments and common areas. It leads centrally from the core of the building and provides open space for movement. It consists of stone resting on oak beams. The beams span from the outer resolution to the core of the building, connecting with the other hallway without. 5 To protect against the weather, copper plates were attached to the ends of the wood to prevent water from penetrating. 6 The pillars in the upper sections have a cross-section of 20x20 cm and are pre-reinforced internally by two steel cables with a diameter of 20mm to be able to withstand horizontal loads. 7 The natural stone beams have a cross-section of 20x20 cm and a span length of approx. 4 m. In the supports, it is also pre-reinforced on the inside. It has a slight slope on the upper side to allow water to run off. At the support points of the columns, it is horizontal on the upper side. 8 The pillars in the lower section have a cross-section of 20x20 cm and are pre-reinforced internally by two steel cables with a diameter of 20mm to be able to withstand horizontal loads. 9 The platforms are the foundation stone for each flat and at the same time the public space for the residents. They can be freely used by the residents and contribute to the overall atmosphere of the building. 10 The ground floor provides access from all sides, as well as the transition between public and semi-private space. It has no fixed use and can be used as a market and meeting place, for example. 11 The support of the columns is designed to be able to separate the stone from breaking out at the right angle load. To increase the horizontal force, a metal sleeve is embedded in the support, as in the beam.

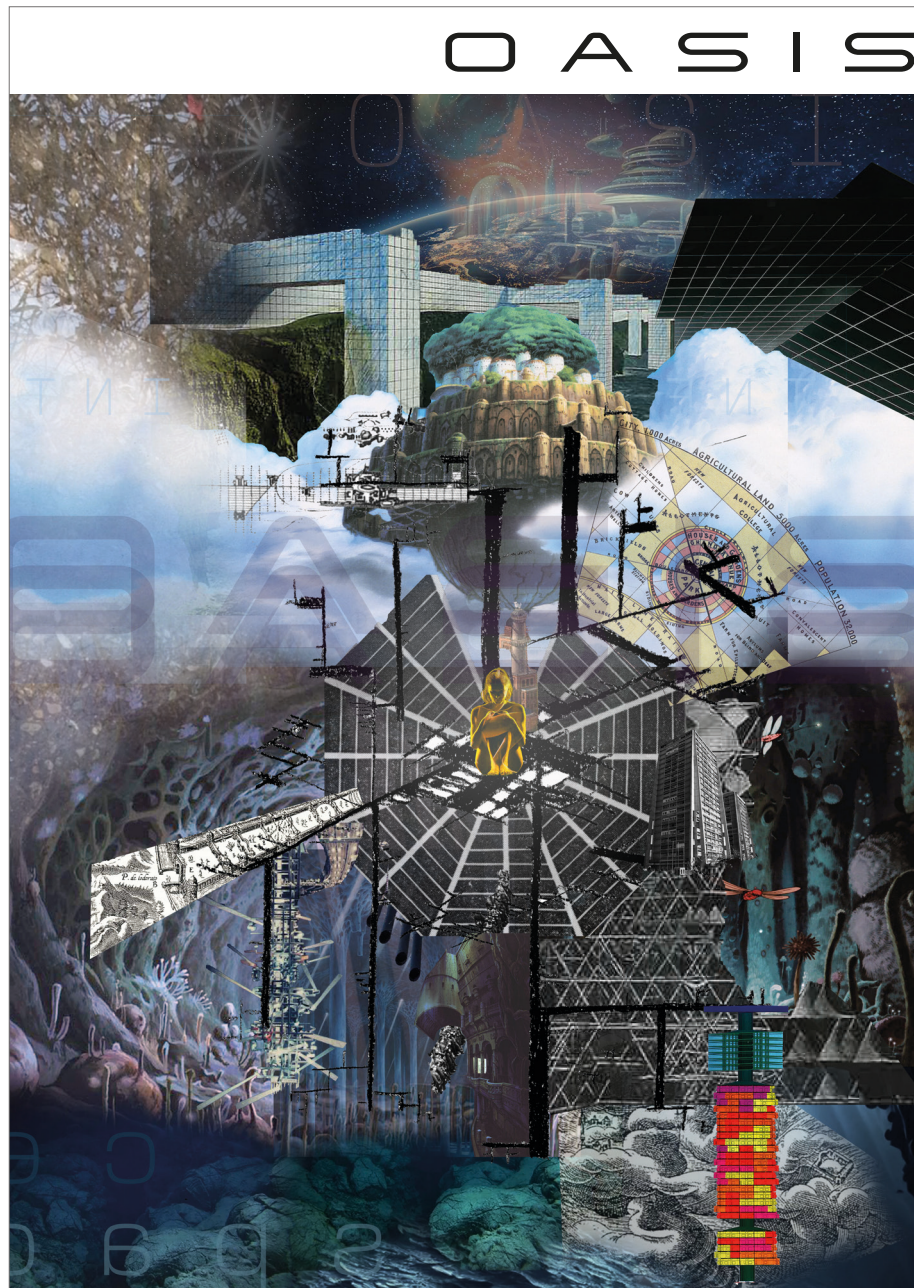


Evolution 1:500 Evolution with House 1:200 Visualization with House 1:500 Floor plan tiny house 1:20 Floor plan 1:200 UTOPIA, LESS

01 OASIS

Verfassende: Fabian Nützi

Universität | Hochschule: Hochschule für Architektur, Bau und Geomatik
FHNW, Muttenz



06 THE PAVEMENT AND ITS PECULIARITY

Verfassende: Johanna Charlotte Friedrich
 Universität | Hochschule: 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 rebranding 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.

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

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 Hauptstädter gelten als ruppig, 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 influence 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 already 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 postcard 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 loveable.“

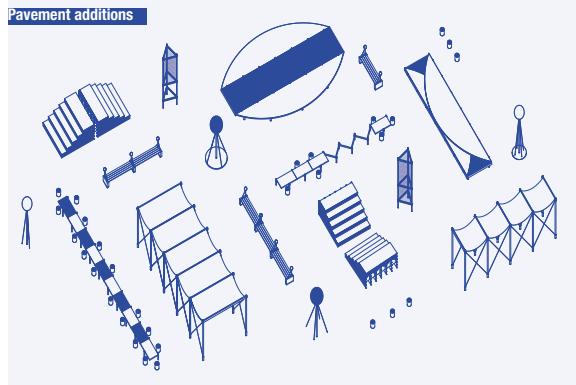
by Johanna Charlotte Friedrich



Bartable
Bench



Pavilion

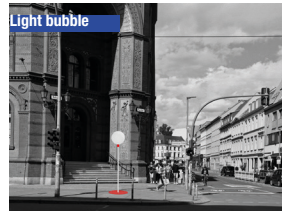


Pavement additions



Podium

„It's not just the grateful pedestrian zone 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.“



Light bubble



Sign

Long table

08 ETERNA SOLITUDO

Verfassende: Marco Ossola + Benedetta Agnello
 Universität | Hochschule: Accademia di Architettura Mendrisio,
 Università della Svizzera italiana

Utopia - Less


Our utopia is a single, self-sufficient dwelling that can be built anywhere in the world, responding to all the different environmental conditions and needs of the individual. The type of architecture proposed is related to the landscape and context in which it is developed and can be adapted to any type of circumstance. As we can see, the structure is designed to be energy independent as well, thanks, first and foremost, to solar panels placed on the roof. This element has, in addition, an impluvium, which allows the collection of rainwater.

The main reference comes from the diploma project of the architect Nikolai Sokolov, who develops a type of single housing unit to be reproduced either in series, to create even a real village, or for individual tenants. Our second reference, "La Voix du sang" by Magritte, was useful to us mainly because of the metaphor it represents. This artwork, where we catch a glimpse of a house with lights on, represents the lifeblood of the tree in which it is located, conveying quietness and positive solitude. Finally, the last reference we propose "House in Balsthal" by Pascal Flammer, which highlights the aspect of landscape in relation with the architecture, of how it is seen in different ways from a single structure.

As far as concerned our proposed project, on each individual floor we can see how a world of its own develops, each of which represents a part of traditional houses, with living area, sleeping area, and finally a mixed area for different activities. Each zone is designed to represent, precisely, the zones of traditional houses: the living area is more open, with fully glazed walls; the sleeping area is surrounded by walls with wooden façade to receive less light; and finally, the top floor meets different needs and is the mixed zone where each individual can concentrate and dedicate to hobbies and interests.

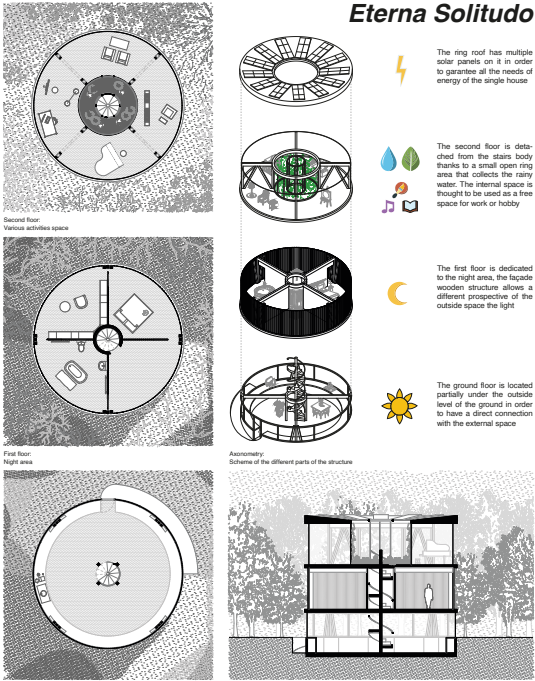
Our concept of utopia is also developed from the point of view of materiality. By using materials as wood and glass, the goal is to reduce CO2 emissions at every stage of the project. In fact, wood is a material that not only doesn't emit CO2 but, therefore, absorbs it. It is proven that one cubic meter of wood can absorb up to one ton of CO2.

In conclusion, the message we want to send through the conception of this utopia is how simplicity, organicity and the use of environmentally friendly materials can create an environment suitable not only for humans but also for the world.



References: Nikolai Sokolov diploma project in Vilnius - Proposal for a resort hotel in Matsuzaki (1928-29); La voix du sang, René Magritte (1946); House in Balsthal, Pascal Flammer (2013) credits to Isara Marinacci

Eterna Solitudo



Second floor: Various activities space


First floor: Night area

Ground floor plan: Entrance and living area

Section: The three levels of the house and the relation with the context

- The ring roof has multiple solar panels on it in order to guarantee all the needs of energy of the single house.
- The second floor is detached from the stairs body thanks to a small open ring area that collects the rainy water. The internal space is thought to be used as a free space for work or hobby.
- The first floor is dedicated to the night area; the facade wooden structure allows a different perspective of the outside space the light.
- The ground floor is located partially under the outside level of the ground in order to have a direct connection with the external space.

Assembly: Schema of the different parts of the structure



14 DIGITAL NEO-BAROQUE

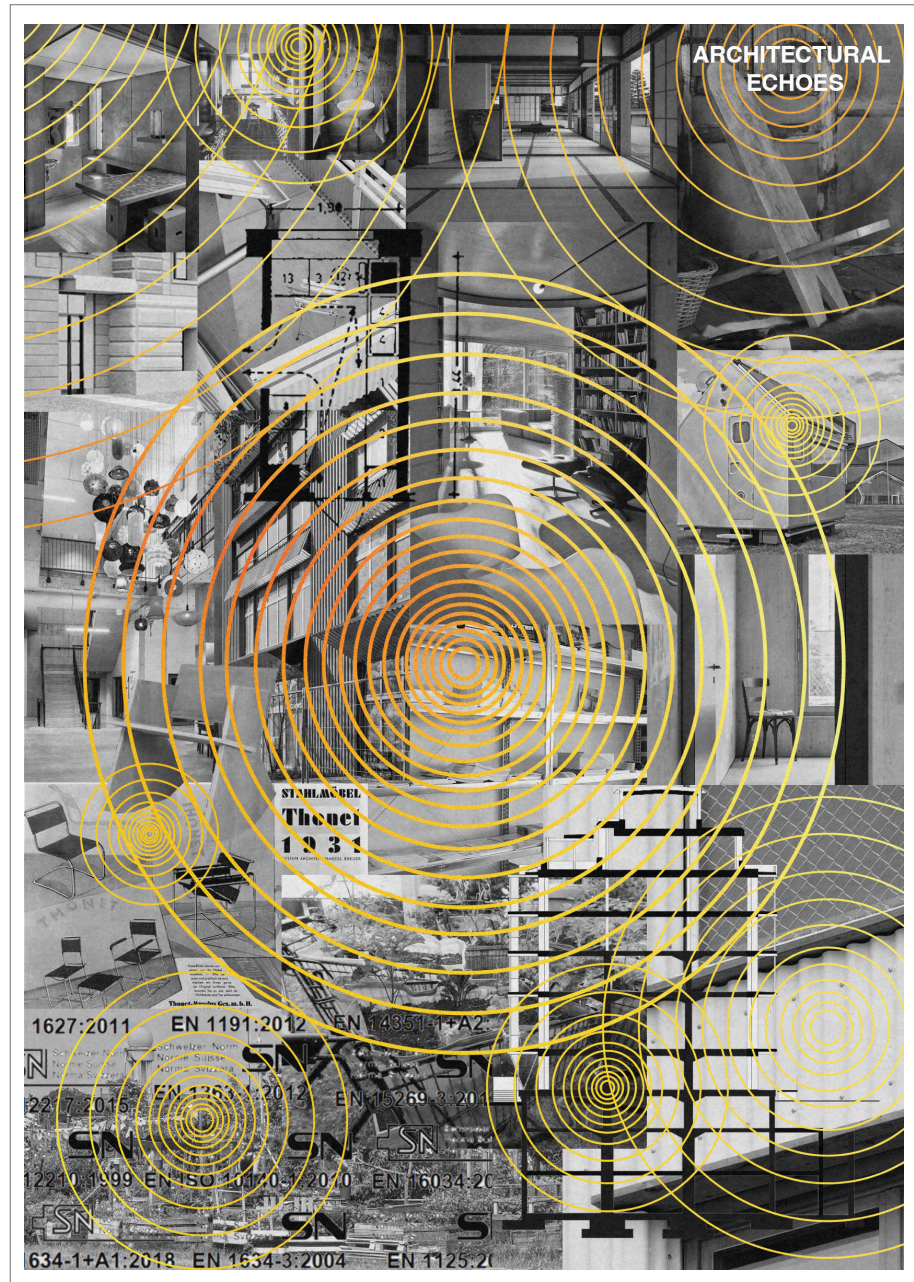
Verfassende: Martin Nicolas
Universität | Hochschule: Hochschule für Architektur, Bau und Geomatik
FHNW, Muttenz

UTOPIA LESS 2024	FELIX KOHLI, NICOLAS MARTIN	DIGITAL NEO-BAROQUE
		
		<h1 data-bbox="683 996 1372 1157">DIGITAL NEO-BAROQUE</h1> <p data-bbox="1127 1203 1386 1242">UTOPIA LESS In a society, architecture needs to be a part of the social construction. The world around us is a big system for a sustainable future. We need to think about it in a way that we can live with it. We need to think about it in a way that we can live with it. We need to think about it in a way that we can live with it.</p> <p data-bbox="1127 1244 1386 1373">TIME AND ARCHITECTURE The world is a big system for a sustainable future. We need to think about it in a way that we can live with it. We need to think about it in a way that we can live with it. We need to think about it in a way that we can live with it.</p>
<p data-bbox="506 1373 678 1471">THE BUILT ENVIRONMENT The built environment is a complex system of communication, including architecture, urban planning, and infrastructure. It is a system that is constantly evolving and changing. It is a system that is constantly evolving and changing.</p>	<p data-bbox="678 1373 860 1471">THE DEATH OF TRUTH The death of truth is a concept that has been around for a long time. It is a concept that has been around for a long time. It is a concept that has been around for a long time.</p>	
<p data-bbox="506 1471 678 1855">RESOLUTION Resolution is a concept that has been around for a long time. It is a concept that has been around for a long time. It is a concept that has been around for a long time.</p>	<p data-bbox="678 1471 860 1855">DIGITAL NEO-BAROQUE Digital Neo-Baroque is a concept that has been around for a long time. It is a concept that has been around for a long time. It is a concept that has been around for a long time.</p>	

05 ARCHITECTURAL ECHOS

Verfassende: Livia Aeschlimann + Marisa Waser

Universität | Hochschule: Hochschule für Architektur, Bau und Geomatik
FHNW, Muttenz



12 HAUS TO GO

Verfassende: Sophia Louisa Elsässer

Universität | Hochschule: Duale Hochschule Baden-Württemberg, DHBW, Lörrach

Haus to go

A building substance makes dreams come true

The dream of living wherever one desires is familiar to most people, reflecting the increasing emphasis on mobility in today's world. Global connectivity has fueled a desire to reside in different parts of the world, with some individuals feeling at home no matter where they are. However, for many, owning a second home in another location remains a distant dream, achievable only with significant financial resources. Drawing inspiration from nature, particularly the innovative ways in which animals like birds carry their homes with them, there is a call to orient architectural advancements towards sustainability and adaptability. Just as animals use materials and structure, there is a need for the construction industry to prioritize reusability and efficiency. Transferring the mobility of the animal to architecture offers boundless opportunities for innovation and problem-solving. This concept forms the basis of "Haus to go", an idea centered around universal building materials. The standardized Volume of the special Material is accessible to everyone regardless of financial means. "Haus to go" enables individuals to design and customize their homes freely, fostering a sense of self-fulfillment and empowerment. It redefines housing as a fundamental right rather than a luxury paving the way for a more inclusive society where everyone can realize their ideal living space.



Utopia 2024 - „Haus to go“

Building Your Dream House: A Step-By-Step Guide

- 1. Prerequisites**
You have to possess the building material and a plot of land or space. Similar to a computer game, the process begins with the installation of an app on a technical device.
- 2. Design Phase**
Utilize the app to create your desired vision of the building, specifying its shape and enhancing its form. Enjoy unlimited possibilities in adjusting materials, appearance, aesthetics and adding interior design elements.
- 3. Saving and Activating**
Save the design data and activate the building kit. Connect building material with the app and transfer the data to bring the design to life.
- 4. Construction Phase**
Watch as the house takes shape according to the specified data, with materials and forms represented in a spatial structure. The completed house becomes inhabitable, ready to fulfill your dream living space.
- 5. Real-Time Updates and Modifications**
Subsequent changes can be made through the app, with real-time updates ensuring accuracy and precision.
- 6. Relocation and Transport**
When needed, activate the house resolution feature to revert building dimensions to a small volume. Now, the house is ready for transport to any location worldwide or for space-saving interim storage.
- 7. Reactivation or New Configuration**
To relocate the house, apply stored data to the building dimensions or configure a new house design within the app.
- 8. Result**
The personalized house is relocated.



Function
The base is a universal substance that can be electronically manipulated. The exact appearance of the house can be configured using an app, which then transfers the data to the universal material. You also can dissolve and construct your house anytime and anywhere you want. This allows for the creation of any conceivable design, easily executable and it enables entirely new possibilities and architecture innovations.

Environmental Friendliness
By manipulating electrons, a variety of materials and forms can be represented without the need for actual materials. Thus, the design is merely a real illusion. This saves on material motives and resource consumption as the uniform mass can be endlessly reused. This significantly stops the devastating ecological footprint of the current construction industry.

Technical Integration
Development of innovative building substance that can be electronically adjusted, allowing for flexible adaptation to various needs. Integration of advanced technical features such as water pipes and electrical connections into the adjustable building dimensions to ensure comprehensive and efficient use.

Improving Quality of Life
Promotion of creative self-realization through unrestricted design freedom offered by adjustable building dimensions, creating individual living spaces. Enhancement of quality of life by the ability to design living spaces according to personal needs and preferences.

Promotion of Architectural Ideas
Elimination of architectural constraints through the application of adjustable building substance, resulting in easier implementation of innovative architectural ideas and the creation of unique structures. Creation of prestige projects and enrichment of an urban environment through the realization of sophisticated architectural projects that were previously not feasible due to technical or financial limits.

Sustainability and Resource Utilization
Establishment of a sustainable construction process by reducing waste and resource consumption, as structural mass allows for more efficient use and reuse of the material. Promotion of circular economy by creating buildings and infrastructure that can be flexibly adjusted and reused without generating waste.

Flexibility and Mobility
Increased mobility and flexibility of residents through the ability to dissolve, transport, and rebuild their living spaces at different locations without requiring complex transportation or dismantling processes. Creation of housing solutions for alternative locations such as water surfaces, which were previously avoided due to technical or logistical barriers.

Efficient Use of Space and Infrastructure
Efficient use of space and infrastructure by shrinking and adapting buildings to actual needs and usage requirements, resulting in optimal utilization of existing resources. Integration of existing buildings into the new construction system to maximize their lifespan and avoid unnecessary new construction or demolition work, contributing to resource conservation.

Urban Planning and Overpopulation
Flexible and sustainable urban planning through the application of the adjustable building material, allows flexible responses to dynamic changes such as population growth or urbanization while ensuring high quality of life. Reduction of housing shortages and overpopulation through efficient use of space and the creation of modular housing solutions that accommodate as many residents as possible in limited space.

Sustainable Use of Land and Infrastructure
Maximization of land resources through flexible adaptation of buildings and infrastructure to changing usage requirements and times of day, resulting in efficient utilization of existing resources and reduction of space wastage. Promotion of sustainable mobility concepts and shorter travel distances through optimal use of space and infrastructure, contributing to the reduction of traffic emissions and environmental impacts.



Conclusion
The invention of a universal building material enables greater flexibility and benefits both people and the environment. Building practices in the future will need to adapt to our mobile and flexible lifestyles while also protecting the environment to prevent further climate disasters and maintain long-term quality of life.



16 HEALING BY THE LESS IN BUILDING THE NEXT UTOPIA

Verfassende: Ramzi Shadid

Universität | Hochschule: Universität Luxemburg

≥ Healing by the 'Less' in building the next Utopia

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 extremes. An optimum flexible attractor point in a grid that interacts through multiple layers of cultural, economical, political, legal, historical, environmental, and ecological nodes. Beyond mere reduction, 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, existing 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 simplicity, efficiency, and mindfulness, rejecting consumerism and exploitation. It challenges capitalism 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 1.1°C. Human activities, particularly the burning of fossil fuels, drive this change. Climate change now threatens life globally, with a high level of uncertainty, unprecedented ramifications, and irreversible changes. The climate crisis and the future of uncertainties call on all of us to share thoughts, 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 THROUGH THE LESS PRACTICES ≥

↳ Layers' basic parameters include minimum and maximum values, as well as positive and negative ranges for each specificity.

themes, levels, and angles. Architecture can diagnose and treat specific spots in the city through what I'll call 'Healing Interventions'. These interventions involve the repair and taking care of damaged spots, parts, and entities in a city as a whole, as well as the resumption of functioning sustainability 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 scale, this concept can propose a healing space, structure, or intervention that operates according to the site's specifics and constraints. At the house level, it means creating spaces for relaxation or adopting green practices. In neighbourhoods, it involves 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.

The outcomes of 'less' practices can be construed using the same language conjunction. 'Less interventions but more efficient outcomes' is the embedded line of the utopia. Less intervention means less travel, traffic, hypermarkets, products, indoor time, distance to open spaces, distance to work, energy use, pollution, reliance on technology, construction, and so on. In turn, this yields more free time, healthy food, quality over quantity, local business support, outdoor activities, family bonding, nature engagement, awareness, socialising, adaptation, mitigation, repair, and sustainability. Achieving this balance requires precisely organised urban planning and legislation.

At each scale, 'less and more' practices overlap, while the flexibility and specificity of each site make it unique. Adopting 'Healing Interventions' with site-specificity adds dynamism to problem-solving. Utopia is the subconscious canvas for all 'less' practices. It's about building a complex, heterogeneous, and diverse system that is resilient, autonomous, self-organised, and sustainable. Achieving this involves diagnosing and treating key issues while keeping the utopian vision in mind. In conclusion, 'Less' architecture prioritises simplicity, functionality, and sustainability with interventions that are socially inclusive, environmentally responsible, and economically viable.

18 BUILDING LANDSCAPE

Verfassende: Dominik Häfliger

Universität | Hochschule: Technik & Architektur Hochschule, HSLU, Luzern

BUILDING LANDSCAPE

**What if the garden was shared with nature?
Do we really need asphalt driveways?
Where can trees serve as sun protection?
What can nature give us to build with in the
hardest form possible?
Is a location topographically suitable for
its purpose and use?**

**How long should a building last at least?
Which rooms need to be heated and at what temperature?
Do we need waterproofing?
Do we need ventilation systems?
Does a structure allow multiple uses?
Do we have to build according to the standards to prevent more strategies?
Does a component need to be replaced or can it be repaired?
Does a component have to be disposed of or can it be used a second time?
Does a building need to be replaced or can it be renovated?**

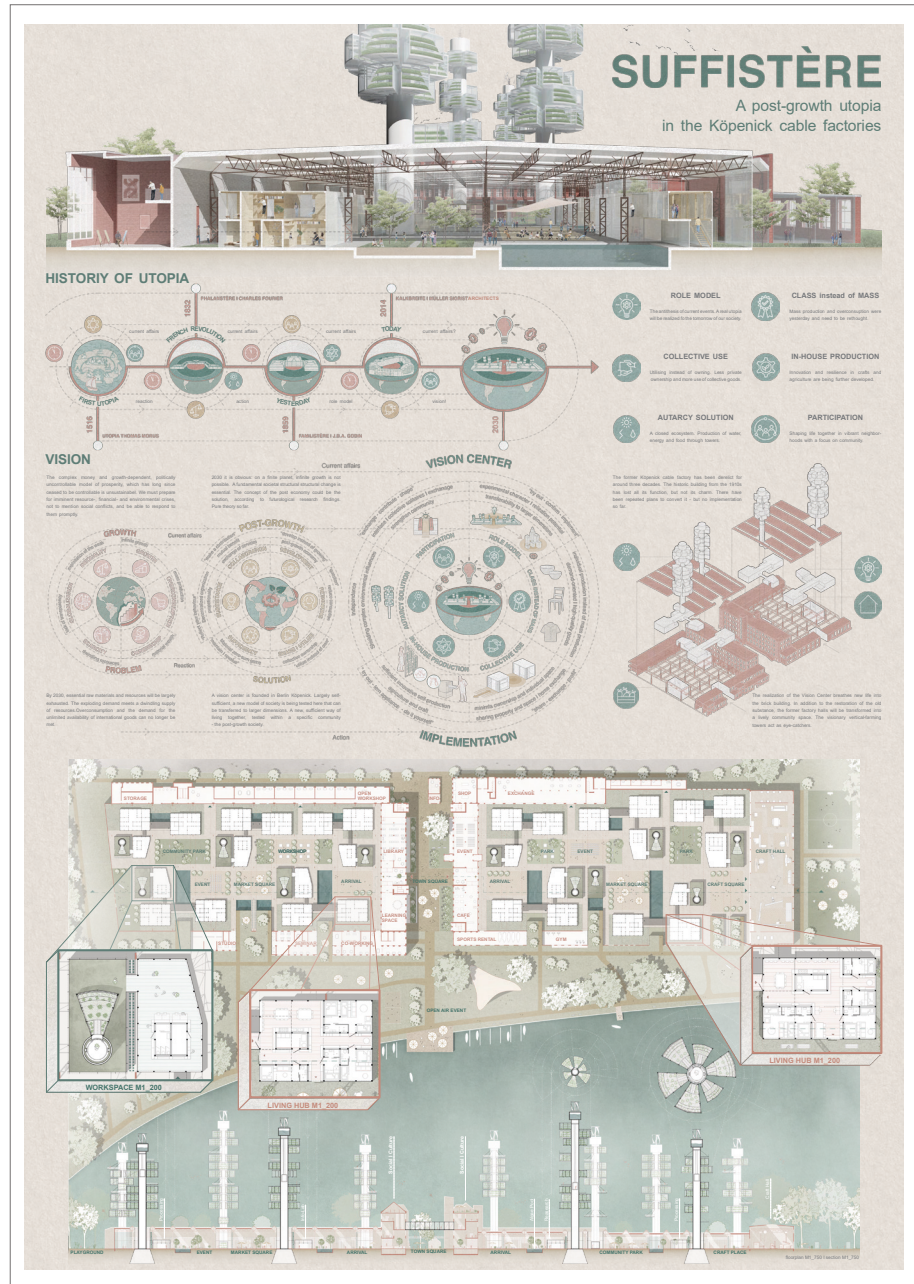
**Are we aware of our wealth and privileges?
To what extent should architecture be a look for society?
What functions did a house have in the past and what does
it have now?
Do the social ideas of a building match the ecological goals?
When taken responsibility for how things are built?
When should a house be built?
When should a house be built?
How can buildings support society?**

50 P. KTR-Waren eine Bohnenkaffee Nov. 1945
218
25 P. Bohnenkaffee KTR-Waren Nov. 1945
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25 P. Bohnenkaffee KTR-Waren Nov. 1945
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25 P. KTR-Waren eine Bohnenkaffee Nov. 1945
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25 P. KTR-Waren eine Bohnenkaffee Nov. 1945

International Student Competition Nov. 2009/10 - UTORIN LESS
NOV 2009

19 SUFFISTÈRE

Verfassende: Caroline Schwarz + Lena Rosenstiel + Ben Seyda + Sophia Reifenstuhl
 Universität | Hochschule: Hochschule Konstanz HTWG



20 LIVING FOR TODAY

Verfassende: Sophie Bächli + Samuel Husistein

Universität | Hochschule: Hochschule für Architektur, Bau und Geomatik
FHNW, Muttenz



Verfassende: Seraina Hanselmann
Universität | Hochschule: Bergen School of Architecture Hjem

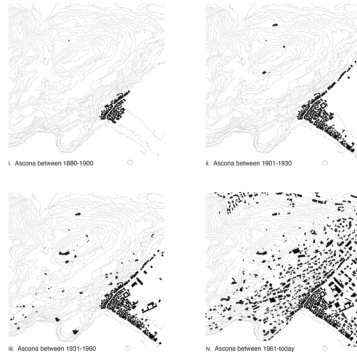


23 ON MAINTENANCE

Verfassende: Fiorella Vanessa Calderon Martinez + Eugenia Varbella
 Universität | Hochschule: Accademia di Architettura Mendrisio,
 Università Svizzera Italiana

ON MAINTENANCE

Monte Verità



Monte Verità is a mountain nestled near Ascona where, in the early 20th century, became an heaven for a group of individuals seeking refuge from social norms. Known as Mountain of the Truth, it attracted thinkers, avant-garde artists, dancers and anarchists fostering a vibrant community that challenged conventions and embraced experimentation. Since the early 1900s, the six founders and those who followed selected Monte Verità as their settlement site, inspired by its distinctive genius loci and by the wild atmosphere of the place. The mountain became the sanctuary of different lifestyles, where people disillusioned by the increasing materialism and consumerism came together to found an utopia based on the health of the body and reconversion to nature.

Regrettably, the present status of Monte Verità contrast starkly with the past: the urbanization, marked by the construction of large buildings devoid of any inspiration from the genius loci of Monte Verità, but rather driven by a pursuit of luxury, inevitably evokes the thoughts of Pier Paolo Pasolini, the Italian intellectual known for his critique of capitalism and its associated expressions. In *La forma della città* (1974) Pasolini employs the town of Orte in Latium as an example to critique the degradation of ancient village profiles due to the intrusion of foreign entities—specifically, new apartment blocks emerged since the post-war period.

With these considerations in mind, we asked ourselves how we could re-establish the old micro-paradise. Moved by nostalgia for something that no longer exists, we answered with a drastic intervention, capable of re-establishing the division between high and low which has now become imperceptible.

Initially, the radicality led us to the proposal of an utopia, as a reminder of what Monte Verità was and brings into focus the reality of its current state, characterized by a luxury hotel, a park with perfectly manicured lawns and a museum closed for the most part of the time.



LESS is more LESS is more LESS is more LESS is more LESS is more LESS is more LESS is more




During our visits to Monte Verità, we clearly felt the absence of the spirit that once permeated the place. Now, the mountain is overseen by numerous staff members dedicated to maintaining the entire complex, from the Babauas hotel to the garden and park. The enormous effort and investments aimed at preserving this site are undeniable. The sensation is almost that of a mountain trapped in the past, kept alive through obsessive, almost necrophobic attention. Our conversations with the staff revealed that more than 40 workers are actively involved in caring for Monte Verità. However, despite these efforts, the spirit that once attracted intellectuals and artists seems to have dissolved.

Conservation has become so extreme that it lends the place an almost surreal atmosphere, far removed from contemporary reality. Indeed, the current maintenance does not constitute a sensitive respect for the place, but rather an obsession with keeping Monte Verità immaculate and perfect. Our video aims to document this obsession through our critical eyes. The famous words of Mies van der Rohe, "less is more," lead us to speculate on what Monte Verità would be like without all these precautions. It wouldn't necessarily be condemned to decay, but could regain life through small "oversights", embracing its imperfections. We are convinced that conservation is an ambiguous boundary between life and death, as excessive preservation can stop the natural flow of things.

24 SYLTER HÖFE

Verfassende: Sebastian Reitemeyer + Maximilian Willems
 Universität | Hochschule: Technische Universität Berlin



Präzise: Der Gebäudestandard des Hotel Sylter Hof stammt aus den 1960er Jahren. Durch seine zentrale städtebauliche Lage am Rand des West-Berliner Stadtzentrums ist das Gebäude ein wichtiger Blick-Referenz-Nachkriegsbaustil und -Städtebau. Aufgrund des schlechten baulichen Zustands und dem fehlenden Leerstand für Kommerz bereits vom Abriss bedroht. Das Ensemble ist daher ein spannender Objekt für eine Transformations- und Fokussierung auf den Übergang zum öffentlichen Raum und der Neugestaltung der Fassade.

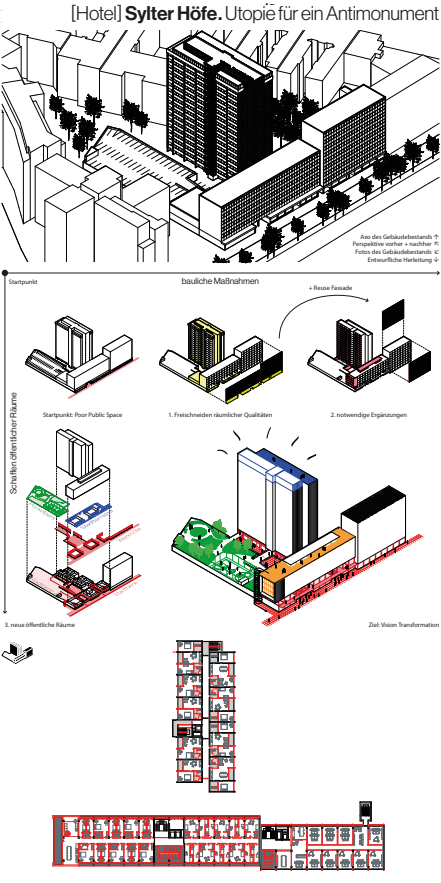
Abziele: Das Anzeilen zwischen Umland und Kurfurstendamm ist geprägt durch den Städtebau der Nachkriegszeit. In den letzten Jahren sind bereits die ersten Gebäude der Höhe und der Jahre verschwinden. Weiter Vorwärts, so auch das Hotel Sylter Hof, sind unumkehrbar vom Abriss bedroht.

01 Hotelgebäude: Das Hotelgebäude erhält eine neue Fassade mit durchlaufenden Balkonen, einem aufsteigenden Sonnenschutz. Nach Jahren der Vernachlässigung ist das Gebäude nun als Haus im Stadtkern identifizierbar und gewinnt eine Besucher*innen-private Qualität. Der neue, neuartige Gebäudecharakter bildet dabei das Aussehen der Sylter Höfe.

02 Baugebäude: Das Baugebäude ist dank seiner Struktur bereits im Bestand sehr flexibel und lässt sich problemlos an die Nutzer*innenwünsche anpassen. Die für das Baugebäude überlappenden Ebenenfassaden sind demontiert, energetisch versichert und nach der Aufwertung durch PV-Panele und Balkon-Sonnenschutz wieder angebracht. Dabei bleibt der ursprüngliche Charakter erhalten.

03 Wohnraum: Wertige, strukturelle Eingriffe ermöglichen die Grundrisse und ermöglichen so unterschiedliche Nutzungen. So erhalten alle Wohnungen einen zentralen Wohnraum mit angrenzender Loggia, die sich anhand der neu gegliederten Fassade ablesen lassen. So ist die Planung des ursprünglichen Entwurfs durch die ergänczte Struktur wieder hergestellt.

[Hotel] Sylter Höfe. Utopie für ein Antimonument



bauliche Maßnahmen

Startpunkt: Poor Public Space

1. Freischneiden städtebaulicher Qualitäten

2. mehrwertige Ergänzungen

3. neue öffentliche Räume


Ziel: Vision Transformation

Grundriss Regelpolch


01 Neuer Hotel Fassade mit Ausblick

02 Neuer Fassadenperspektive-Raum, energetisch versichert

03 Appartementfassade mit neuen Loggien



Modellfoto öffentlicher Sozial mit Parkdeck Park



Überarbeitete, öffentlicher Sozial mit 2. geschossigen Öffnungen und Stadtbänken

26 LESS INDIVIDUALITY

Verfassende: Darius Michoud + Enzo Fontanella

Universität | Hochschule: École polytechnique fédérale de Lausanne EPFL

**"Imagine no possessions
I wonder if you can
No need for greed or hunger
A brotherhood of man
Imagine all the people
Sharing all the world"**

Imagine, John Lennon

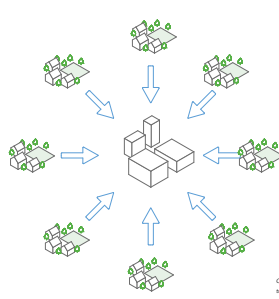
**But what if we did as John said and
shared a lot more of our world?**

Individuality is emphasized in
Sostera's social and architectural
context. In particular, it is expressed
through the desire to own a single
family house. The latter is a feature of
the urban landscape we encounter
every day, but it is all the more
evident in the suburban areas that
have sprung up all along the Lake
Geneva coast.


These suburban areas of detached
villas have developed, as their name
suggests, outside towns, thus

creating strong centralities for from
the residential areas. This has created
concentrated areas of activity, due
to the lack, relative to cities, of
infrastructure, shops, crafts, social
interaction spaces and much more
that humans need to live a fulfilled
life. Furthermore, all social
interactions that take place in the city
take place very little, if at all, in these
empty housing spaces. But what if
we did as John said and shared a bit
more of our world?


Social Bond
By removing the distance
barriers around each parcel,
houses become more
connected to one another. In
this case, these barriers can be
roads, fences or hedges.
Therefore creating multiple
links between neighbors, who
can share spaces, events even
collaborate on a professional
level, thus creating a
community.




Current situation - The suburbs
turned towards the city




Multi Family




Social place




Multi gen.




Community




artisanal




Livestock




Crops




Market



Soil



Bus



Playground

**After rain passes, sometimes the
children leave the house, and leave
the parents by themselves in an
overcrowded dwelling which needs to be
taken care of. A solution, in this
Utopia is that houses can be shared
on a multi-generational level,
sometimes within the same family.
On the one hand, this dynamic
relieves parents when busy. On the
other hand, it can make the elders
feel less alone.**

Car-free :
These typologies of suburban
neighborhoods are very car reliant.
Therefore, much infrastructure is in
place for that. When rethinking the
parcel arrangement, taking away the
apartment, we can imagine a place
where children could run around,
playing ball. A road place where
bikes would be the first means of
transport. This new type of
neighborhood would see its ground
be more porous, its space filled with
community oriented amenities, such
as small gathering place, communal
playgrounds. This would bring these
neighborhoods to a sustainable way
of living regarding mobility.

Circular economy :
By connecting parcels between them
we can enrich the community with
local and artisanal production. We
imagine that people could almost
operate from home to home. On the
borderline of the community, farmers
could grow crops and their
collaborate with artisans, to then sell
to the community and the cities. This
short loop encourages upon the local
economy, which is a far more
sustainable way of living as well as
richer social one. Economically wise,
the country would even-out, and the
now less regressed countryside
become new centers.

Centrality :
All these interactions help to
regenerate the city's unique centrality,
and to multiply it to break down the
barriers of individualism. The result is
a plurality of peri-urban centers that
are more social, intergenerational
and consensual. A shared production
circuit, promoting agricultural and
craft trades, creating a real link
between producers and local
residents. Thanks to these new local
centrality, former communes no
longer need to travel, and individual
transport infrastructures can be
upgraded and returned to residents
and nature.

Wouldn't that be better?



Multi-generational house
economics: 1:300



utopia : a radiant system including
country sides and cities.
situation economics: 1:500



situation economics: 1:500

Verfassende: Dimitri Kuster + Alexander Bruderer
 Universität | Hochschule: ETH Zürich

MAY 2024

UNDER_CURRENTS

NO LONGER

Fast, cheap, and good... pick two! If it's fast and cheap it won't be good. If it's cheap and good it won't be fast. If it's fast and good it won't be cheap. But there is more to it: Humans have switched the direction of that juxtaposition. Instead of applying it primarily to means of production, we questioned our currency. What does cheap actually say? ... Second thoughts? Let's have a coffee first.

There is a moment, sort of, when a dash of milk drops into the glass of hot coffee. At that very moment, as the dark spins on its axis at a speed of 600 rpm, a tiny white cloud forms a swirl of silk into the dark.

Books consist of it. It's a gift to be able to see that happening. It moreover speaks on many different scales. Whether its coming from beans, cereals or is milked from another living species, this specific bit of white fatty liquid has its history. In all of its stages, extremely sophisticated processes are supporting, forming and fine-tuning its constitution of structure with massive amounts of effort. It's all different. If we look at those, we can see anything from microscopes to satellites. So there will be data, a lot. More. Even more. But no meaning, right? Or any meaning?

Well, what happened is that we've realized the subtle but aggressive omnipresence of all sorts of information. Explanations about the world in specific models, ways of looking at them and instructions how to turn them. Like living in a simulation, steering onto four wheels. But that's not something an individual can do, can see through its solitude. How do you judge the things you imagine, even by yourself? Before anything takes form, going into a process of shaping it, there is always a moment of decision-making. How about fast and cheap? Speaking of means to an end, a reproduction. Cheap and good? Yes? We're gonna, but slow. So how about fast and good? It seems to be powerful. In any sense. This is why we can buy and sell cows and they don't. And there are a lot of cowboys out there.

Although we can depict some form of thought here, it gets a bit more complicated when we add levels of comparison. How about being faster and better. Surely it must be a great achievement to be cheaper. Yet, two—the cheapest option might leave your dreams?

Storage loop of dreams. We all understand again. Let's try this. A coin is a promise to pay something else of equivalent value to a coin, it is not really useful in itself. One only accepts it because one assumes other people will? So it's a question of trust.

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THEY ARE NOT MAKING ANY OF IT

To read, write, and speak, we must ultimately transcend the individual letters. Allowing them to blend into words and ideas. We forget the letters even though we don't ignore their sound, their structure or their uniqueness. This established condition allows us to talk about anything we find words for. It serves no specific purpose, yet it is a modular framework of vast complexity. Does it belong to someone, but to all? There's no dividing in it, it remains as such... So it's pretty straightforward what we did.

Contemplating a mess. Dimitri's sound like a tangled expression of collective intentions. It just didn't make any sense anymore. We were connecting the dots and just got rid of it.

Yes... You can't count that!

Well, how did we end up creating these charming illustrations that represent intelligence sorted by species, anyway? Humans do not sit above reality. It's fundamentally the only common ground that supports life as we know it. We rely on it, be it at the finest and a well-sorted soil in soil, or at a horse supporting the zig-zagging, frightened animal and the hunter's knee soaked in cold sweat. What a picture.

Maybe because part of the earth to support the next migration, the next spontaneous kiss, the next lightning bolt or storm is gone. But nobody is making more of it. Ground is that nobody's. At some point you realize that. And once you realize it, there's a subtle tension between it. It's not like a small group where you somehow always end up with the most, what if you're always taking things to take and so on. In a bigger collective it's way more abstract to think about what things are. So we're again trying to complex web of relations and again trying to think about their meaning. That's not straightforward at all, we know that.

As much as we have one incredibly rich common ground, we have a common underlying structure of all things in space. Individually. This is where things come together. And we all get good at thinking about that stuff. That paradigm shift. We forgot all property on land. These storage boundaries that look physical form at some point. The ground opened up and contained all the microscopical and plot boundaries. That means that many traded goods for cash and splurged it on random plots. A more secure investment, you know. Space was up for speculation, based on abstract imprints on the ground.

Next for this one!

PROPERTY
 COLLECTIVE
 SUFFICIENCY
 PROPORTION
 INDIVIDUAL
 INTEREST

schematic relational diagram

IB' UTOPIA

CONTINUOUS AHA FEELING

Emptiness is closely allied to the special character of place. It works like a container. Like a pan, ready to combine all the ingredients to whip up something special. Over and over again. No one wants to eat the same meal every day or even every week. Fortunately, different locations on the ground offer a variety of colors and flavors, interacting with the senses of various species that come to appreciate them. Space is what is able to incorporate that, humans are able to set free a never-ending source of creative energy. So let's just stop looking at ourselves. No one invented anything by himself or herself!

First things first. We have seen an explosion of ideas. What nearly everyone appreciates is, that we're no longer surrounded by these facade ground floor facades. It really changed. But you, that we achieved it, that we no longer talk about taste in the sense of right or wrong, better or worse. We don't seek any truth in the vast amount of different attitudes, blending just everything together. We're not imagining one or another way. But you, we must take notice of how you can see two totally different things in the same. Once you see it, the brain recognizes it and you're in the eye anymore. It really gets tricky. We really encouraged that. It's culture on steroids now. We sort of released a tension. It's like breathing again. Breathe, think, create. This is like at the forest out of the cave. Maybe everyone is enjoying putting milk into the coffee again.

Like always. When it came to developing the radical ideas further, it quickly branched out in many different directions.

Environmental stability requires a strange communion between things and being. There is no hierarchically closed way of being in this planet. Based on the conditions we adapt and combine, as in play. And since culture arises from and in play, we vary the framework, in which we play to find an optimum. These variables work like DNA, the alphabet or cycling. If architecture is described through the logic of imperatives, it is reduced to variables such as objects, properties and commands that need control, not the realties, nor the possible interactions. Why should anyone advocate that? We think eliminating a sort of cut nose that drives for separation of cheap, fast and good, has definitely helped. It's essential to recognize that beauty and functionality can coexist, providing not just structures, but also meaning and connection to the environments we inhabit. This recognition has led to a shift away from orientalism comparisons.

A little girl is playing next to the city market and starts chasing a cat. Jumping from asphalt to grass, the market area full of blossoming flowers and the baker's love - the girl, dressed with honey and pollen, starts running towards her mother followed by the bee and the baker, bumping into trees, bushes and sheepfolds. Paper and wood vibrate light and air of this scenario. The models and photographs bring a further touch onto the historical public station next by take the opportunity to meet fast, get into position and capture their course inside this beautiful scene. Without the space for play, there is no culture. Found your dream to the sound of the sun?

Spiritual behavior pushes us to get closer to the stars. What can help us, drugs, rockets, beer or buildings. Architecture manipulates what we occupy our heads with - when facing borders or security, the inhabitants will always wonder if they are really safe. Buildings that seek the life we live with for relative ghosts when we bury them, will pull our thoughts out of the basement and into our concepts and ambitions. The magnificence born out of genetic, completely open public ground floor - is based on a spatial language for continuous and dynamic regulation on the means of civilization, and understanding the difference between energy from the sun and history in the ground. We don't rely on closed systems of immaterial, but on the able to open and integrate ourselves as a crystalline in the chain of natural cycles. That showed their persistence to thrive with this logic.

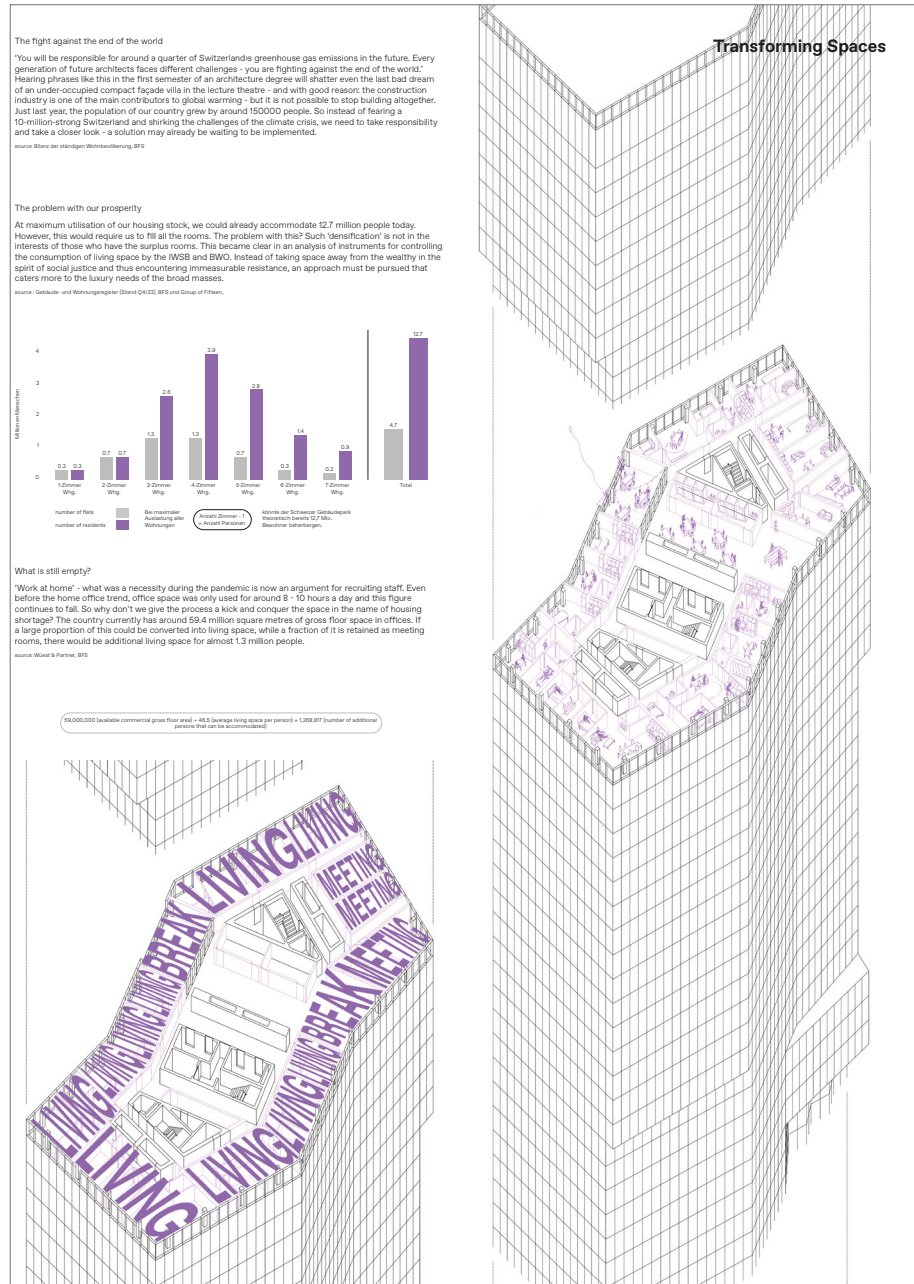
IB' UTOPIA

1 | 1

29 TRANSFORMING SPACES

Verfassende: Arnold Jérôme + Lisse Yannic

Universität | Hochschule: Technik & Architektur Hochschule, HSLU, Luzern



29 POOLS

Verfassende: Lara Herkommer
 Universität | Hochschule: Technische Universität Berlin

LESS architecture - more outdoor pools!

Meetingpoint
Cafe

Clearing to the street
Entrance
Meetingrooms for small scale events

Sport
Changing rooms
Sport facilities

Planning
Discussion and planning

Dancing

Swimming

Dining

UTOPA
My utopian space where people ask free equal and where everyone is welcome. Where we can move around almost naked, where we don't have to do or consume anything. Where we have the feeling that this is less constructed, a feeling that my generation has perfect taste. The utopia idea here is an already existing urban narrative: The public swimming pool.

LESS
Just as the utopia of the public pool already exists in the collective memory and in the architecture. Our environment is already built. My generation will no longer build by quality. We protect, maintain, repair and expand. That's what LESS architecture means to me. LESS needs a new planning period. One that is more transparent, socio-economic, and experimental.

PROJECT
My project offers an experimental field to planners and users in which they can build together a new planning period of LESS. Public pools are an experimental field, as they are often owned by the community and located in open urban areas, ports and areas meeting for all parts of society. Tradition they are a danger of being closed, dismantled or left to the mercy of temporary European contributions due to their dislocation. By sharing the complex of responsibilities, planners and users can develop with an imagination between. At the end of the process, the goal is to create an outdoor pool, but rather to use the outdoor pool as an ongoing experimental field in which socio-cultural aspects are tried out. -In the case of a new architecture of LESS, in which we no longer create the utopia, but rather react with an open eye.

TEMPORARY INTERIM SOLUTION TO CLOSEWOOD WORK IN URBAN STRUCTURES
The first experience of the better building 40 years and the first major innovation. After that, there were smaller projects and projects in different contexts in order to avoid the dilemma of whether any long-term solution is needed after 500 years or not. The interim solution is a temporary solution in order to gain local residents' continued access to the open space. The interim solution process is based on the assumption that the building should have a social function and that citizens have a right to be able to use the urban space. The user will be involved in the process of the interim solution, i.e. the structural opening of individual structures. In order to maintain established structures in the community and to preserve the pool as a place of community in the collective memory, in addition to participating in the strengthening and adaptable participative processes and to enable lateral free communication between citizens and the community.

FUNCTIONS
In the further use of the elements, the wishes already expressed by the clients should be taken into account. A clear separation of functions of the individual elements should be made. This should mean a distinction on the recently used level of the individual elements. The same function of the elements will be regulated primarily by a set, minimally innovative architecture.

Levels
Abundant
Free

Cafe

Dancing

GENEHMIGUNG

PREISGERICHT

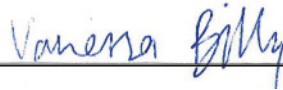
Vanessa Billy	Künstlerin, Zürich
Sabine von Fischer	Architektin, Agentur für Architexte, Zürich
Pascal Flammer	Architekt, Pascal Flammer Architekten, Zürich
Chrissie Muhr	Architektin, Researcher und Kuratorin, Basel
Andreas Ruby	Direktor S AM, Basel
Henning Weiss	(Junger) Architekt, Basel

Nicht stimmberechtigt:

Karina Hüssner	Architektin, Business Development, IB Atelier
Daniel Blum	Architekt, IB Atelier
Jürg Toffol	Architekt, IB Basel

GENEHMIGUNG

Vanessa Billy



Sabine von Fischer



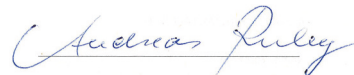
Pascal Flammer



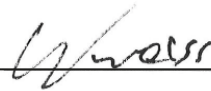
Chrissie Muhr



Andreas Ruby



Henning Weiss



Karina Hüssner



Daniel Blum



Jürg Toffol

entschuldigt

