

IN BETWEEN LANDSCAPES

Studio Truwant + Rodet +

FS24 + SS25, Atelier for Continuous Research

Today a big amount of our outdoor surfaces is mineralized and sealed in such a way that the water naturally contained in the soil cannot longer evaporate. This leaves only one escape route for the water: capillary action through older walls. And if the lower part of the facade is sealed with a water-repellent cement coating, the water will rise even higher in the wall, affecting both the exterior and interior façades.

Inside, water condenses on the windowpane. When the pane is replaced with a heavier, thicker and high-efficiency triple-glazed unit condensation shifts to the wall. Since the adjacent wall has not yet been encased in a thick layer of high-performance polyurethane and the window is too airtight, condensation moves onto the wall. Without any more leakage at the window, mold starts to grow, and the house can no longer breathe. Meanwhile, other species have already taken up residence in this space. The gray mouse, the rat, the dormouse, the ferret, the weasel, they all live in the thickness of our walls. They build nests and tunnels and, feed on the building materials that make up their habitat.

IN BETWEEN LANDSCAPES

We constantly try to keep out anything unfamiliar, uncomfortable, strange or different. However, the more we fight against it, the more fragile our boundaries become. Architecture often creates a sealed environment that separates: the garden from the living room, the garage from the bedroom, the playground from the kitchen, the hill from the bathroom or, the valley from the office. Yet, today, the porosity of our environment is essential for ecological restoration. Can we learn to embrace this permeability instead of resisting it?

In the coming academic year, we will explore the potential of the in-between as a transversal space between landscape and architecture. A space that can be all at once organic, tectonic, digital, or nothing at all. A space of transmission, a space for living. A space that could be open for the human, the natural and the synthetic.

Imagine a space with 9 billion pores, each 20,000 times smaller than a drop of water. It would not let in rain or wind. Yet these pores would be 700 times larger than water vapor molecule and would allow the house to breathe. Now imagine each threshold of this space can move, change, and adapt to surrounding conditions, monitored by millions of digital weather sensors that respond intuitively to the climatic. Imagine a doorway where people meet and interact, like in the art installation by Abramović and Ulay. They stood naked, facing each other in the museum entrance, forcing visitors to squeeze between them. This narrow space, defined by the presence of two "human pillars", became more perceptible and significant. The threshold transformed into a crucial space, more important than the spaces that precede or follow it.

Together with the students, we will work on the articulation of site-specific spaces in Geneva, exploring this unlikely territory. Our projects will integrate existing structures with the typology of researched case studies through strange encounters, where fiction and reality contaminate each other. The projects will balance between inside and outside, the tectonic and the organic, and the analogue and the digital.



Lina Bo Bardi & Edson Elito, Teatro Oficina, São Paulo, Brazil, 1984

On the outskirts of the city,
in a relatively flat landscape, at the bottom of a valley,
rests on small hill, a shelf of concrete slabs.

The metal frame of the shelf consists of beams and diagonal tension cables, painted blue.
In one corner, the cables have been replaced by some tree trunks that support the weight of the slab.

The soil,
composed of excavation material from nearby construction sites,
is somewhat contaminated and left bare.

Various species of plants grow on the south side.

To the north, the soil appears to have remained dry and crumbly.

Steps have been carved out
and some benches made of recovered expanded polystyrene plates are scattered across the field.

Few enclosed rooms are distributed on a grid pattern across the slabs.

A bathtub stands freely among them, not far from a covered garden.

The shelf is perforated with the electrical wires and pipes to supply and evacuate fluids and waste.

Somewhere on the edge is a membrane,
a railing,
a window,
and a canopy.

The hill rises to the second level of the construction
and provides access with a relatively steep ramp.

Through a curved staircase the valley can be reached.

A cyborg child sits on the swing in their room. A pigeon lies under the table.

On the hill stands a sofa and a television is broadcasting a documentary.

The threshold

The threshold is a space that can expand and contract,
where the climate can gradually change.

It's a space of contamination.

It's a place of inclusion that can welcome different species, sounds, fluctuations of water, plants, insects, wind,
humidity, the digital, a nest, a table, and a few chairs.

It's a place that requires no rules, no categorizations.

It can accept a form of uncertainty, be indefinite.

An unbalanced equilibrium or retro-actions in opposite directions can occur in an attempt to maintain a more
or less constant state.

A place that departs from traditional expectations.

TRANS-itory,
TRANS-formable,
TRANS-parant.

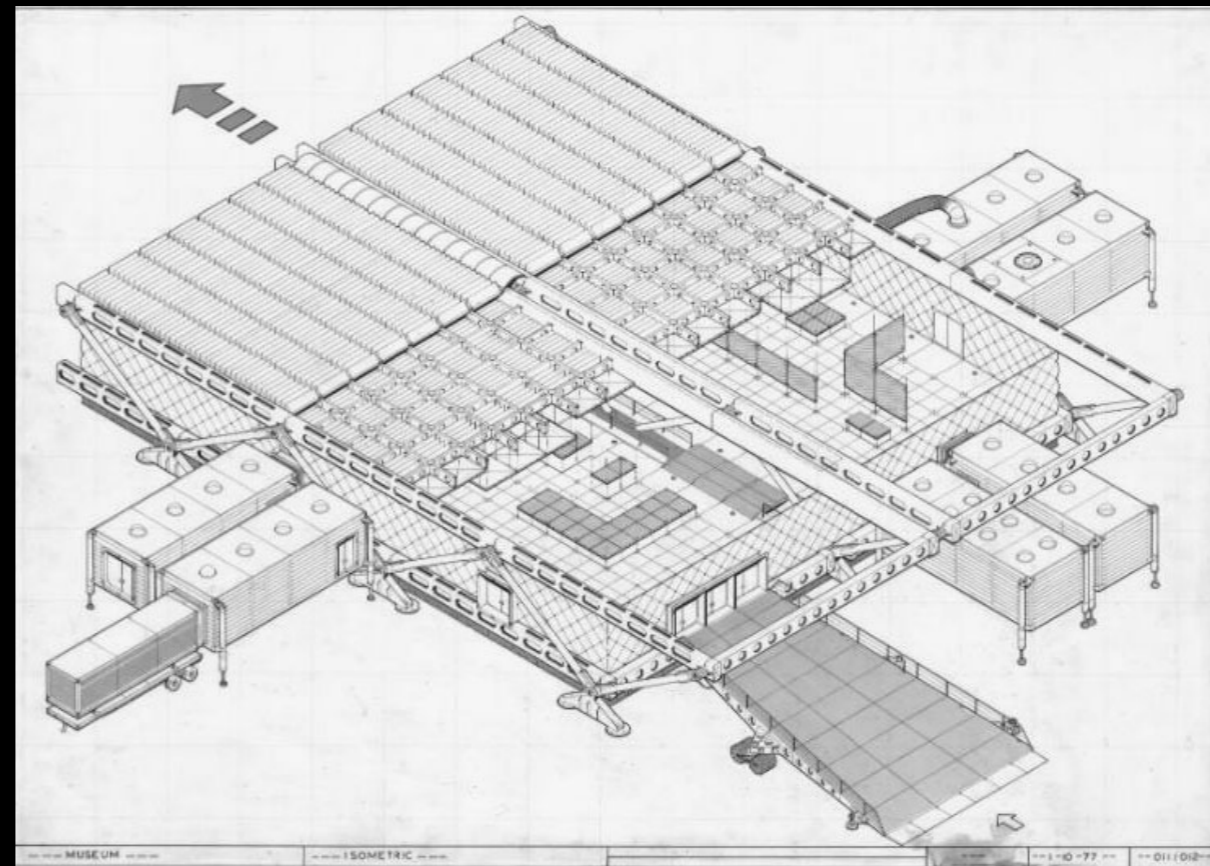


Gabriel Poole, Gloster House, Noosa Heads Queensland, Australia, 1984



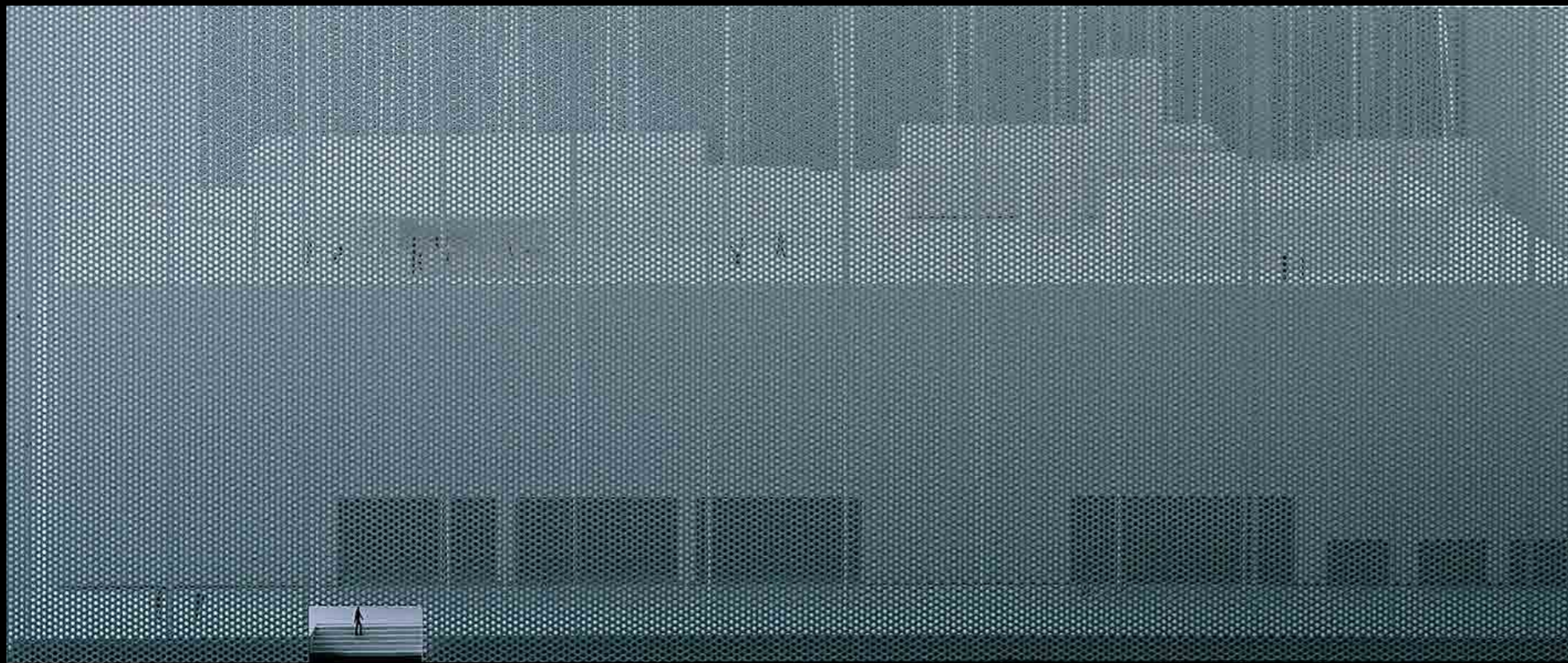
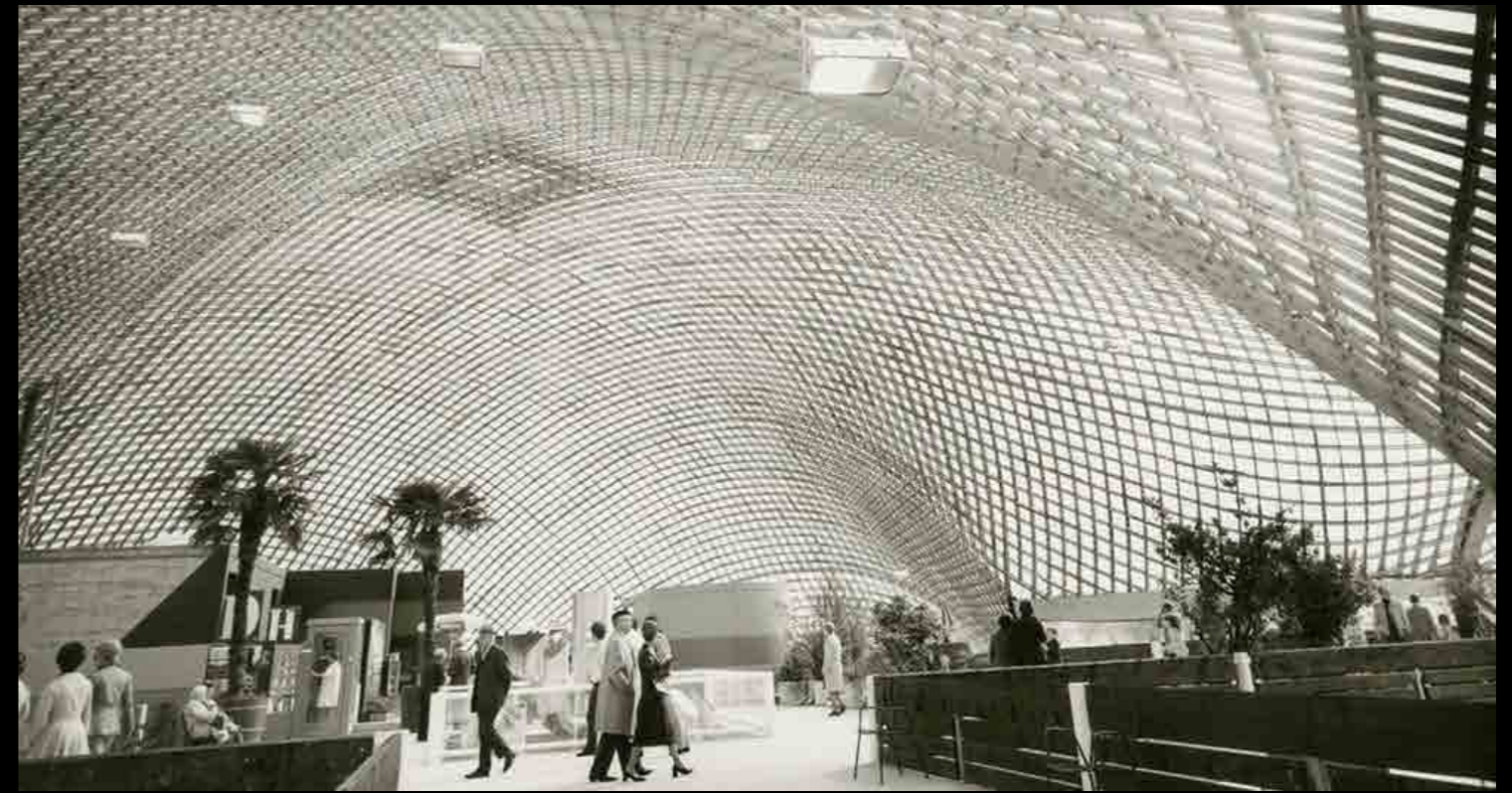
Raul Carapinha, Estufa Fria, Lisbon, Portugal, 1933
String Like Mycelium aka Rhizomorphic, zamnesia.fr

Douglas aircraft factory, Santa Monica, 1942. Courtesy of the Santa Monica Public Library
Hans Hollein, Media Line Olympic Village, Munich, Germany, 1971



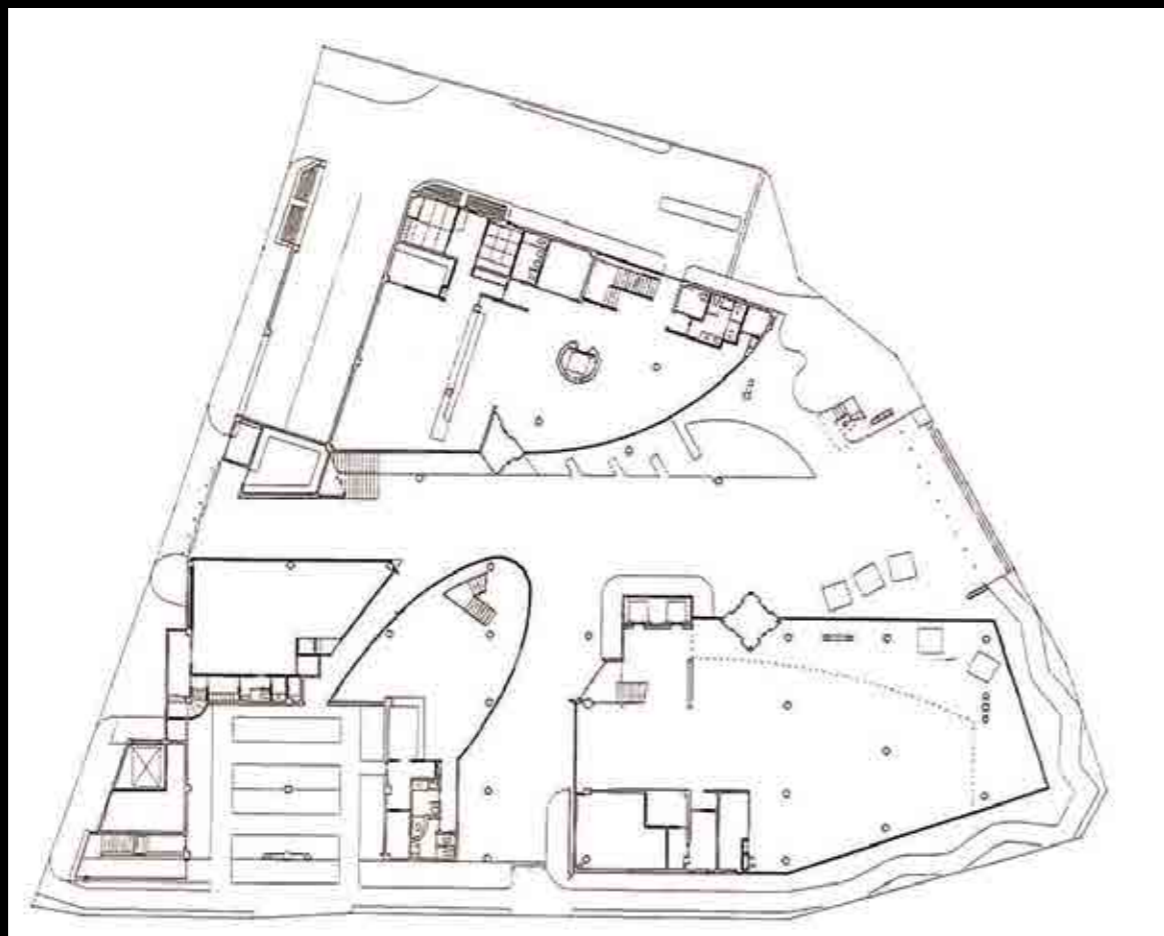
Etienne Oehmichen, Flying Balloon, 1920
Richard Long, Walking a circle in mist, Scotland, 1986

Diller Scofidio, Blur Building, CH-Yverdon Les Bains, 1998-2002
Future Systems, Museum



Big Air Package, Christo & Jeanne-Claude, Gasometer Oberhausen, Germany, 2013
 SANAA, IVAM extension section, Valencia, Spain, 2002

Frei Otto & Carlfried Mutschler, Multihalle, Mannheim, Germany, 1975
 Aircurtain, Panasonic



l'âge des pieuvres, geo.fr, photo by Diane Picchiottino / Geo
Itsuko Hasegawa, Sumida Culture Factory, Tokyo, Japan, 1994

Dorte Mandrup + Brandhuber+Emde, sport and cultural center, Areal, Copenhagen, 2006
Nathalie du Pasquier, 135, 2006

FALL SEMESTER 24

STRANGE ENCOUNTERS

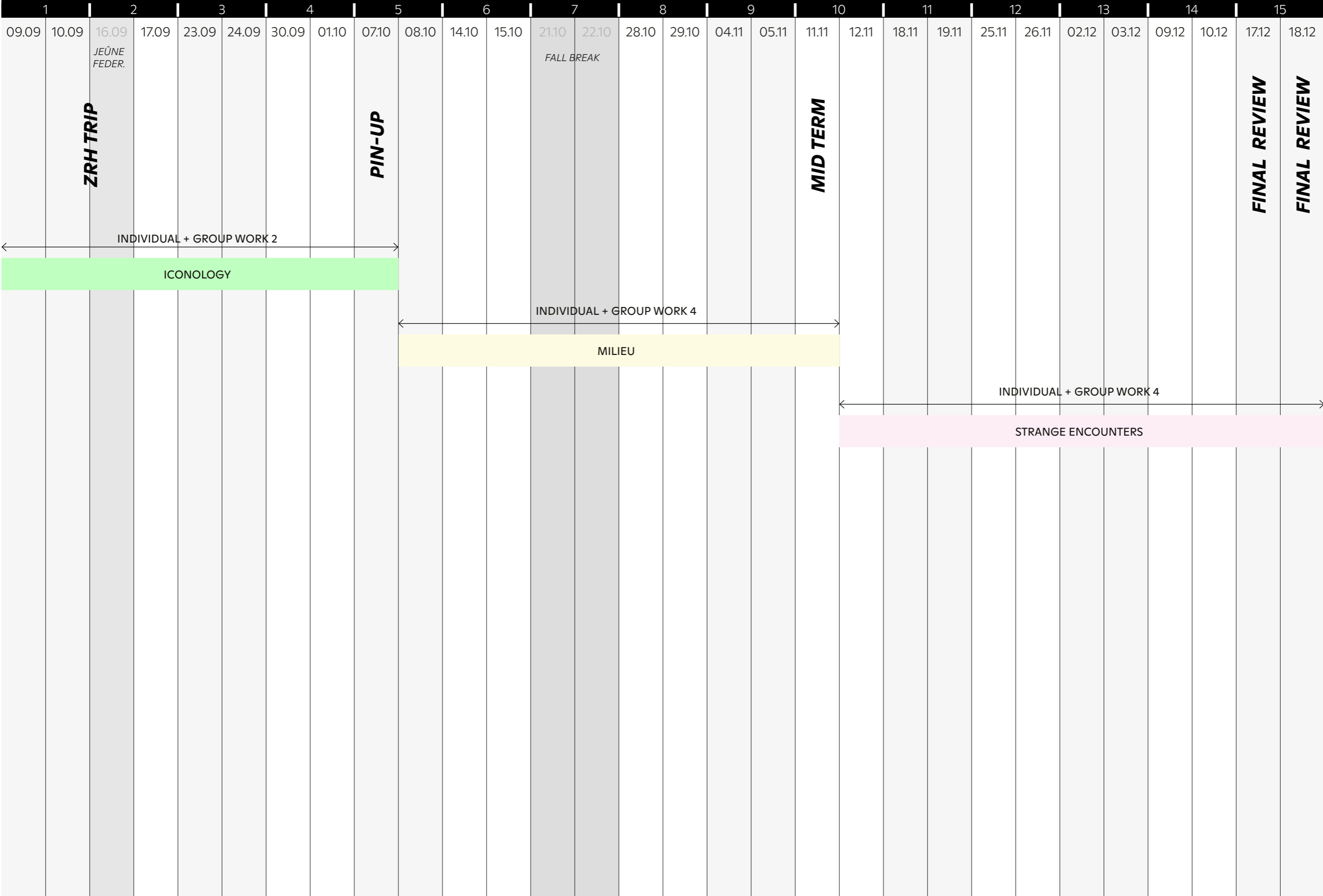
The transformation project emphasizes not just the volumetric aspects of the buildings but delves deeply into the relationships and connections between the existing structures and the newly built elements. Rather than focusing solely on the mass or size of the buildings, the project explores how different components can be articulated and integrated. In this process, we have the freedom to make decisions about whether to preserve, transform, deconstruct, reuse, or even dissolve certain building components entirely. Each choice leads to a unique outcome, creating a series of both intentional and accidental connections between different elements, whether viewed in plan or section, at the scale of the landscape, or within a small detail.

These deliberate juxtapositions of seemingly unrelated archetypes foster a new dialogue between the various parts of the project. The interaction between the old and the new, the preserved and the transformed, challenges traditional architectural boundaries and encourages innovative thinking. For example, an obsession with a joint that appears to float in the office, a bolt carefully placed on a shelf, or the desire to reinvent something as mundane as a heater, all these ideas and inputs are considered equally valid and important. They are developed simultaneously, each following its own trajectory, which might lead to different forms and solutions.

As these ideas evolve, they begin to aggregate, coming together in ways that are sometimes bold and brutal, and at other times, subtle and nuanced. The result is a series of spatial fragments that are rich in complexity and ready to be adapted, reinterpreted, or further developed in any future transformations. These fragments not only enhance the architectural narrative but also offer endless possibilities for reimagining the space, ensuring that the transformation project remains dynamic and ever-evolving, with each phase building upon the last to create a cohesive yet adaptable whole.



SS24, Common Fountains, Juliette Lafrasse & Léo Perrin



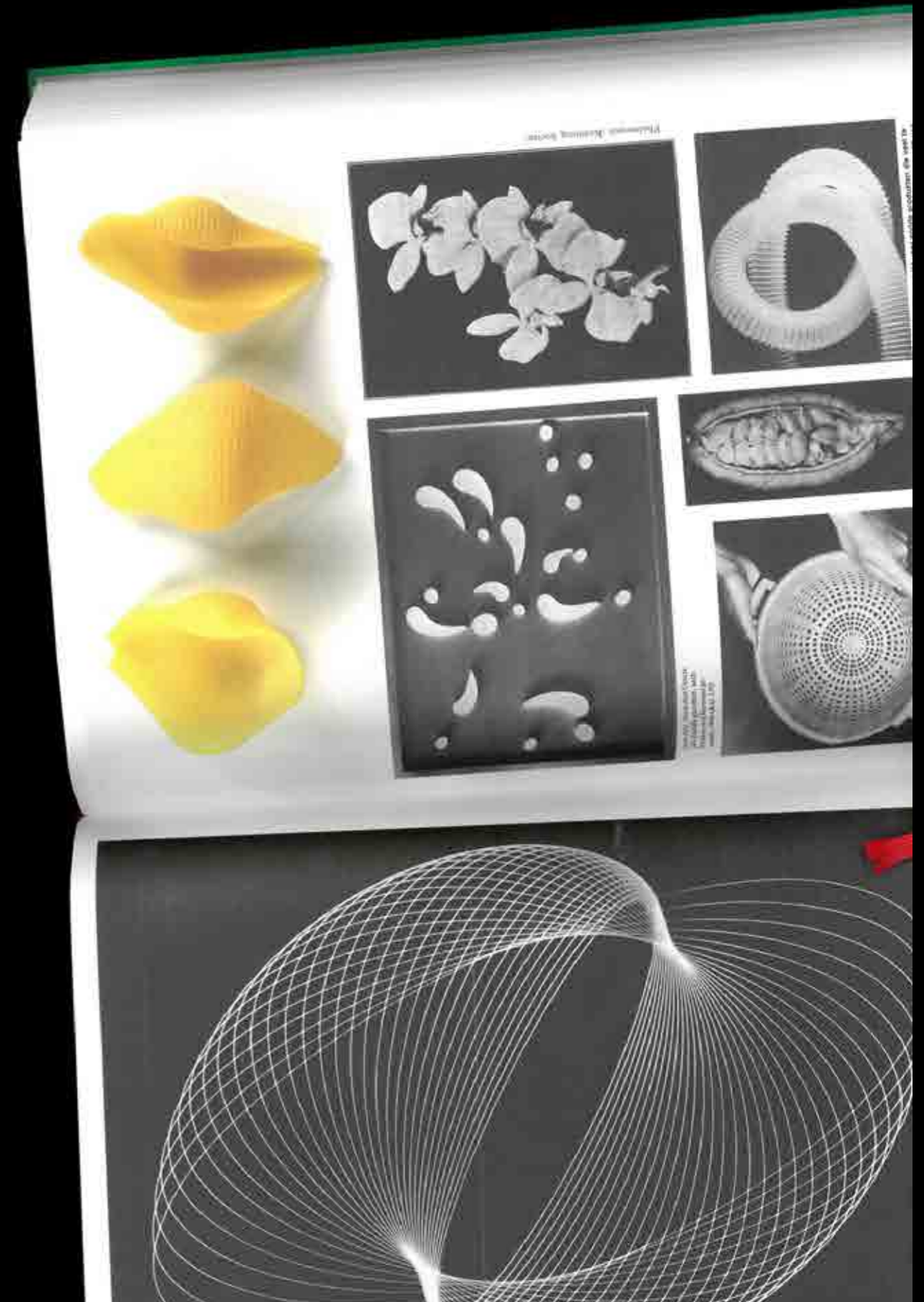
Iconology (n.) ethym. derived from the Greek word for image and with the word for reason and thought. Def. Iconology is the science of links and relationships. It is a method of interpretation in cultural history and the history of the visual arts used by Aby Warburg, Erwin Panofsky and their followers that uncovers the cultural, social, and historical background of themes and subjects in the visual arts (Wikipedia)

1. ICONOLOGY

In an interview the Swiss artist Batia Suter, refers to her work as an iconology, borrowed form Aby Warbug. Since the end of the 1990s, Batia Suter has been collecting books—second hand for the most part—that she acquires for their iconography, in such a way as to build up an image database, sitting on the shelves of her personal library. All of this has become the basic material for an artwork that consists of presenting the images, according to a logic of visual editing, providing them with new modalities of appearance and thus new possibilities of interpretation.

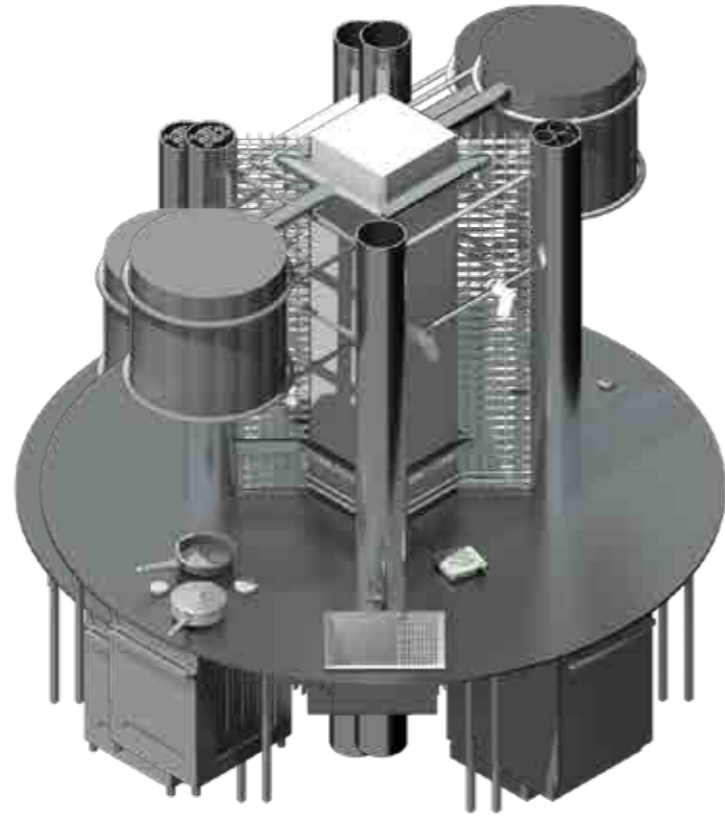
In the studio, we propose to create a narrative that encompasses the images, texts, fictions and drawings the students have brought together on a table and later composed on single spreads. The method involves associating words, images, objects or texts with each other, until the initial objectives are forgotten, only to gradually return to them to formulate a proposition. The associative mechanism can be based on logical, visual, formal, social, political theoretical or historical patterns. Each document will be contextualized and tie a set of patterns and notions that will later be mapped into a tale.

We deliberately leave room for links that might occur subconsciously, or arise by accident, when two documents are placed in proximity, but those should stay exceptions. The aim, however, is not to create a mood-board, but to identify motifs that articulate themselves together. The aim is to build a not necessarily linear narrative; it may be anachronistic, contradictory, or absurd, while remaining an inherent conceptual coherence.

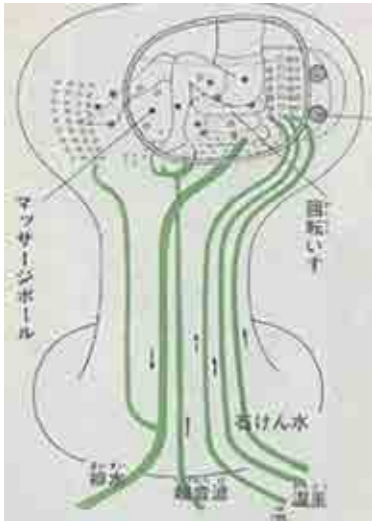




STU_SS24_BESSON-FETTE-HONTSCH-MIKKELSEN_FOUNTAIN



STU_FS23_LINDENBERG-EL KIMA_HYPER COLUMN+KITCHEN



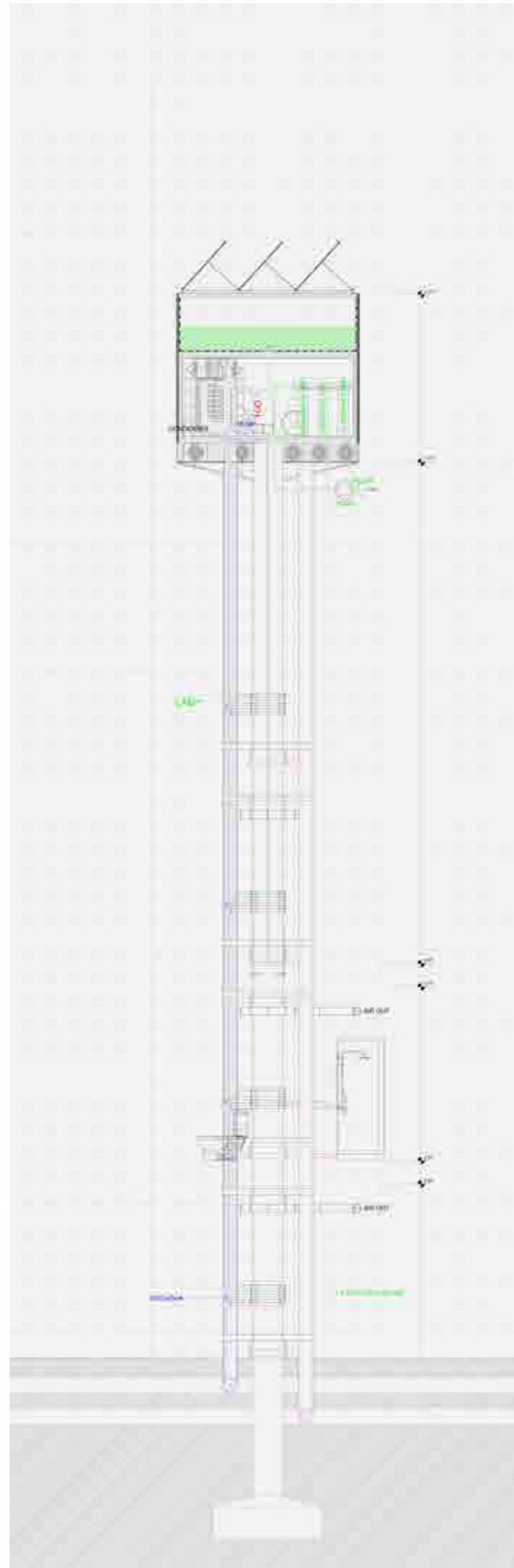
AREASVELLAS ULTRASONIC BATH_AUTOMATIC WASHING MACHINE FOR HUMAN_1970



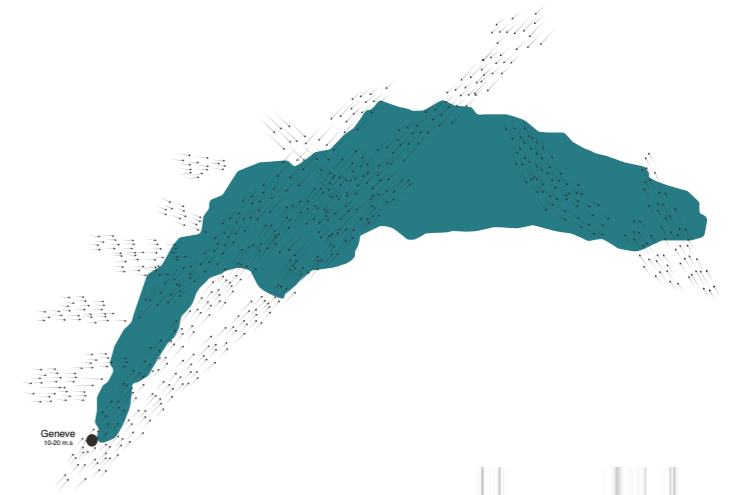
KICHITARO NEGISHI_DISTANT THUNDER_1981



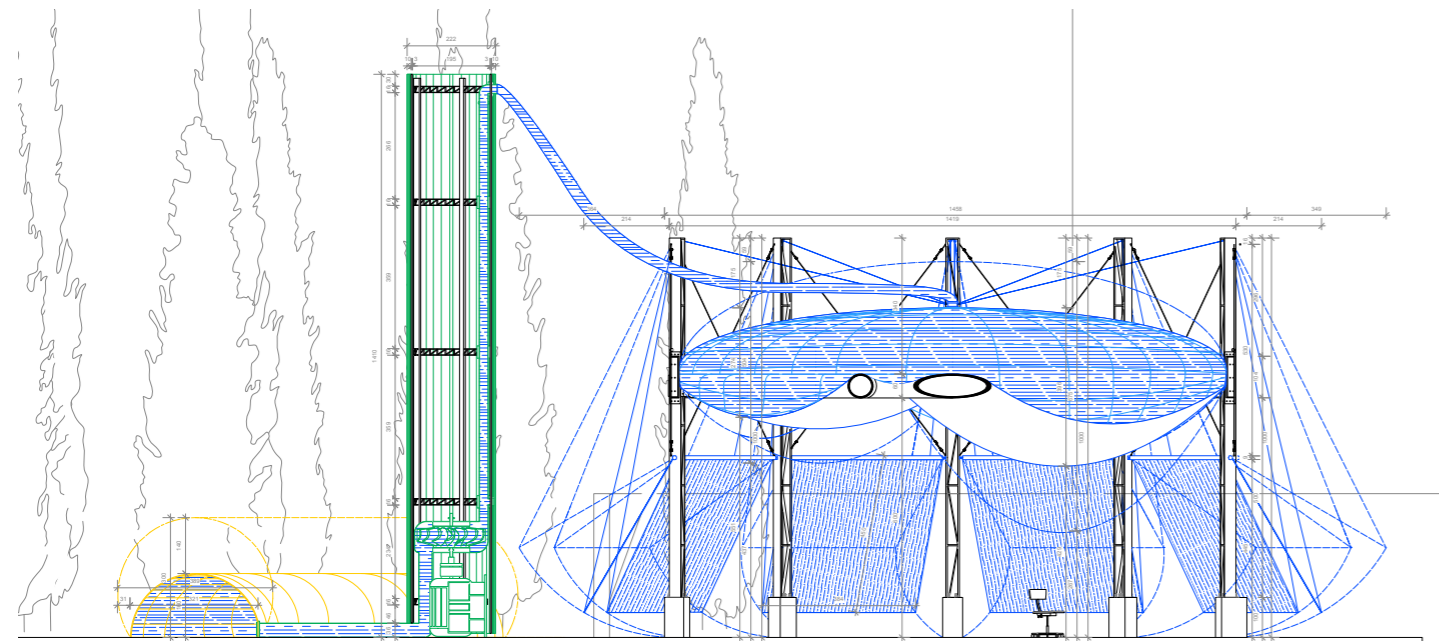
Something Fantastic



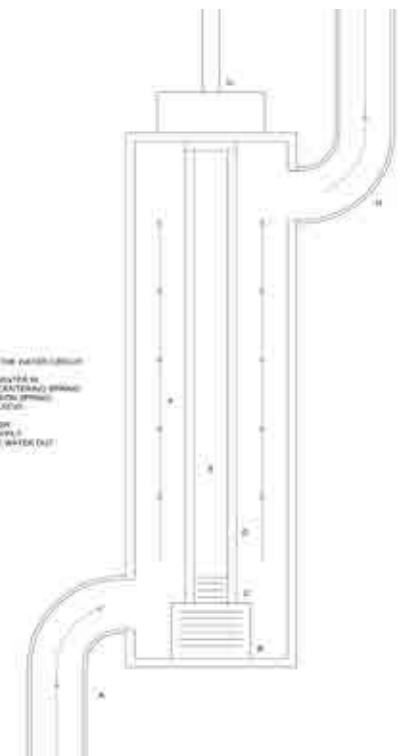
STU_FS23_LINDENBERG-EL KIMA_SYSTEM



STU_FS23_ARUMI-COLL



STU_SS24_ALBRECHT-IMMER_SECTION_SYSTEM



- Summary of the path/circuit
- A. INITIAL POINT
 - B. JERKING CENTERLINE BRIDGE
 - C. COMPRESSION SPRING
 - D. QUARTZ BLOCK
 - E. JVC AMP
 - F. WATER FLOW
 - G. POWER SUPPLY
 - H. RENEWABLE WATER ENT

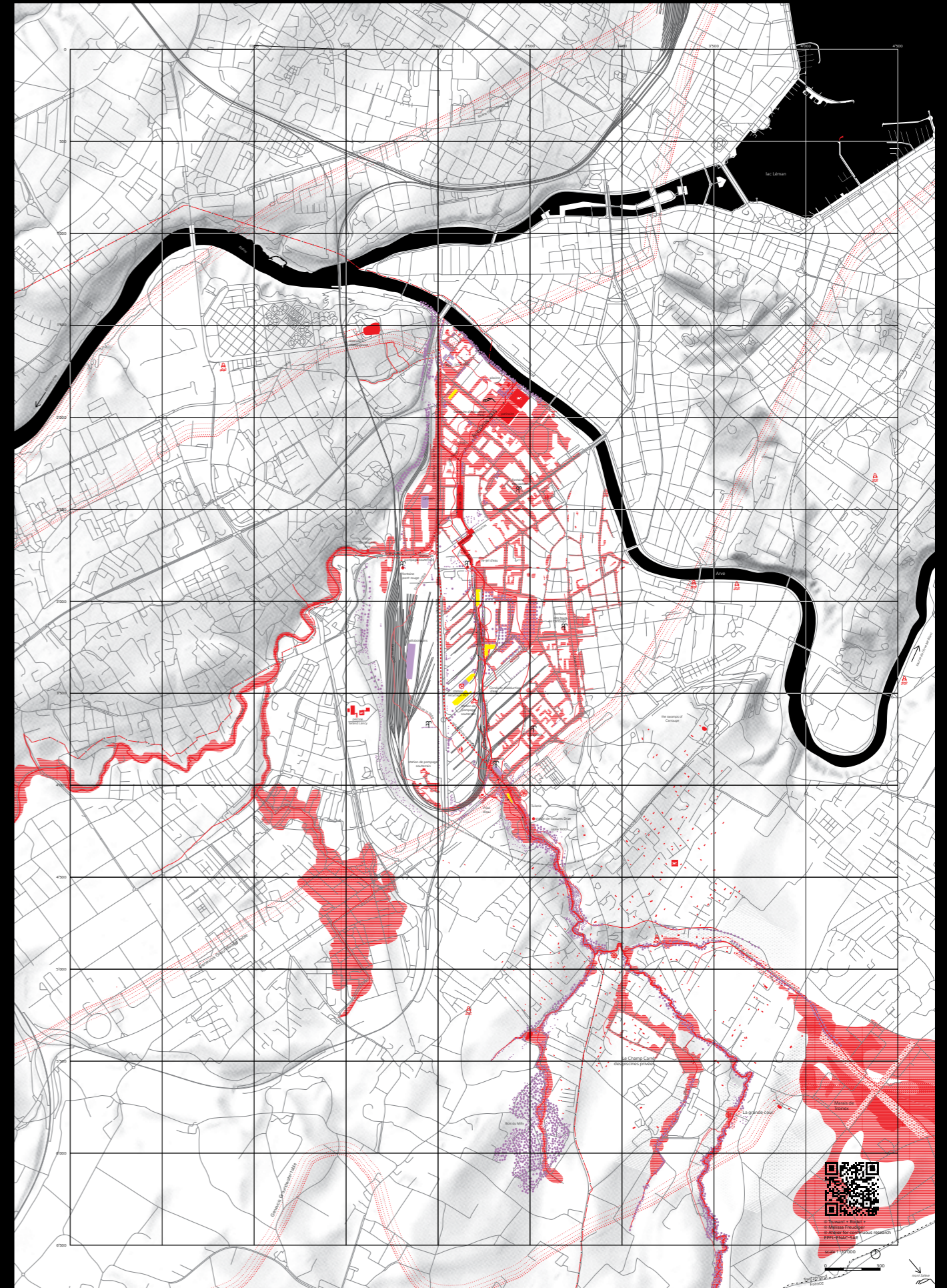
STU_FS23_BRACEWELL-GUILLOTIN_SYSTEM

2. MILIEU

When we no longer consider architecture and landscape as 2 disconnected disciplines and instead perceive them as integral part of the same continuous milieu, the clear limits between buildings and their environment become porous. The concept of "milieu," rooted in the concept of interconnectedness or middle place, underscores the perspective of the threshold as a transitory, transformable and transparent space. A new ambiguity emerges in which we can be "in between" and belong to both sides simultaneously. Within this framework, the space between spaces gains newfound importance and offers opportunities for exploration and interaction.

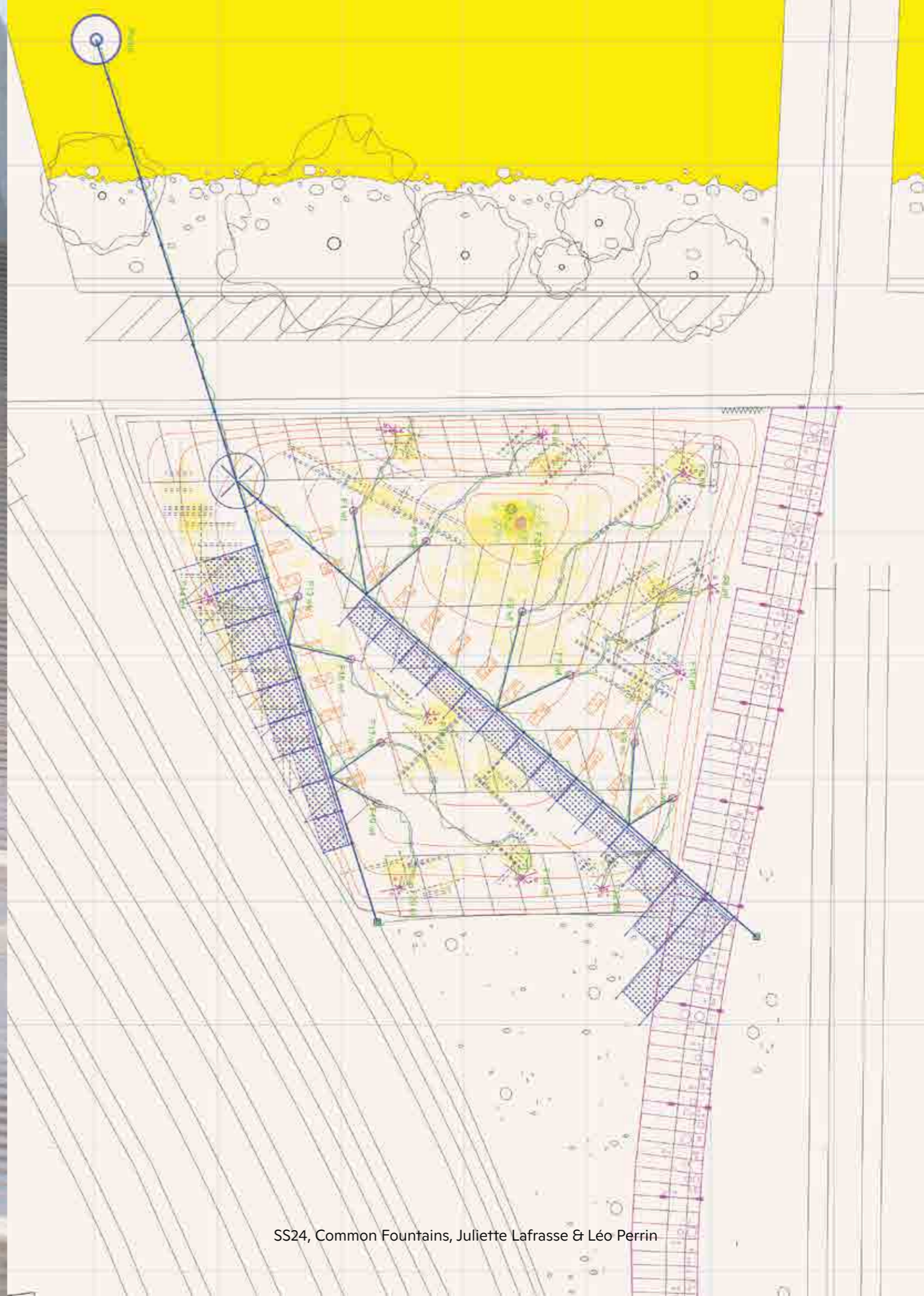
Every project is a project of transformation, inevitably involving the existing context, whether it's a build structure of a landscape. This requires a precise reading of each environment and its constituent layers. We build upon this palimpsest, approaching every project from a multitude of perspectives, adding, subtracting, displacing, replacing, ...

The students' projects will be located in the rich and complex urban territory of Geneva. We'll be taking a closer look at the fauna, flora and vegetation, finding out about existing uses and the needs of residents. Every concrete core, every stone block, every steel column, every sheet of glass, every plasterboard partition has been placed in a space according to the rules and needs of its time. We'll be making a precise survey of these materials, with a view to potentially reusing them, freeing up new spaces in the existing fabric and expanding the city to include new functions.





SS24, Common Fountains, Heimrich Gba & Karma Matadin



SS24, Common Fountains, Juliette Lafrasse & Léo Perrin

3. STRANGE ENCOUNTERS

In the studio, we will analyze a selection of key projects for their potential to illustrate and spatially explore the question of the "in-between". Beyond the architectural object, we'll be looking to understand and analyze the context in which these projects developed. And what reciprocal influence they may have had on each other.

Through case studies of Atelier Bow-Wow, R&Sie(n), Alison and Peter Smithson, Kazuyo Sejima, Lacaton & Vassal, Dorte Mandrup and Arno Brandhuber, Jean Nouvel, Itsuko Hasegawa... Students will be able to use models, plans & sections to analyze, understand and interpret these examples. Like a surrealist cadavre exquis, the students will assemble these different specimens to create new hybrid typologies.

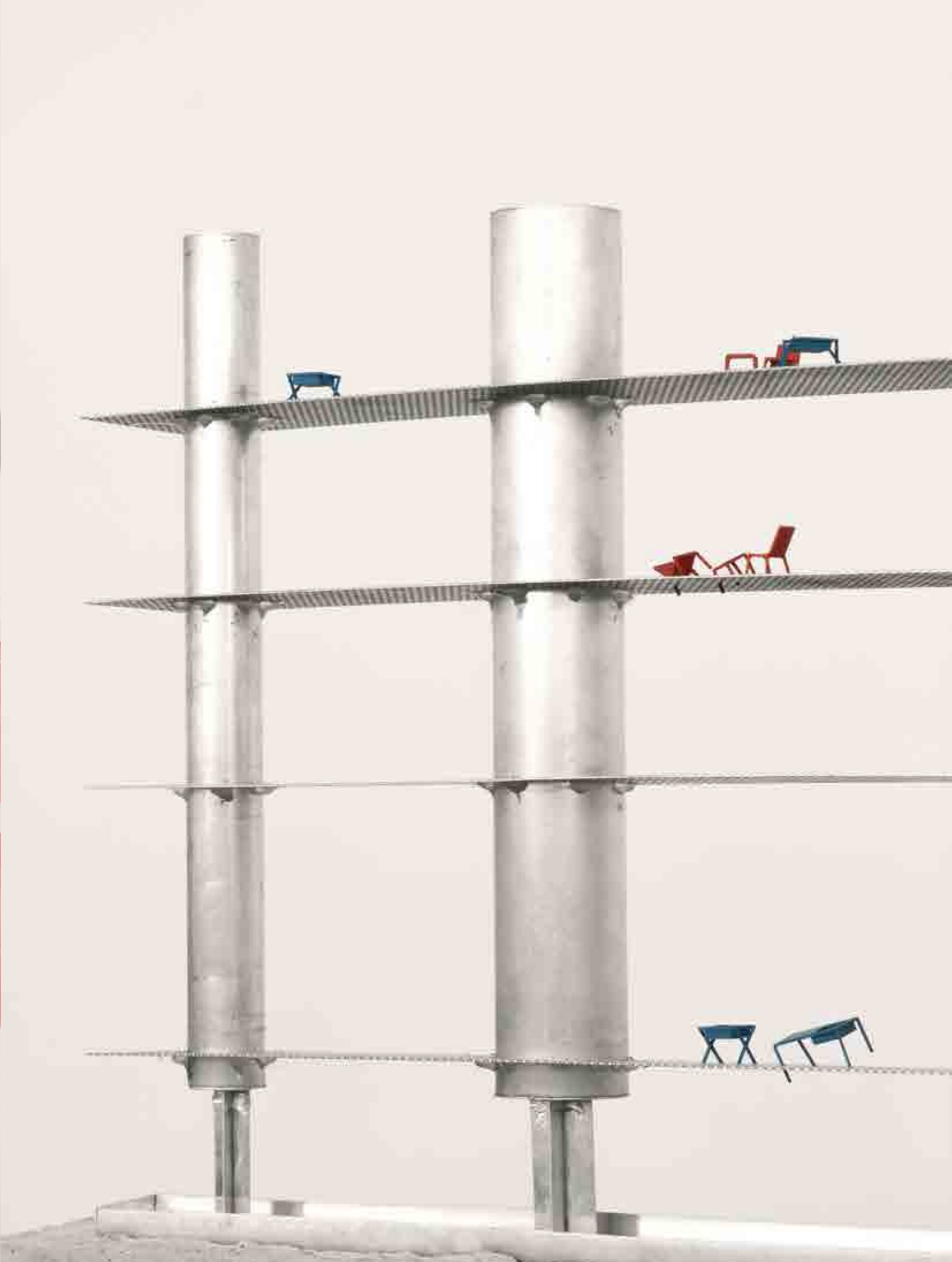
In a second phase this newly developed hybrids will encounter the existing buildings and landscapes of specific sites and programs in Geneva. Here the salvaged fragments of the case studies will propose new ways of living "in between landscapes".



Jean Nouvel, Le Granit Theatre, Belfort, 1984



SS24, Common Fountains, Aroa López López & Louis Meier



FS23, Increasing the Leak, Gareth Bracewell & Léa Guillotin

SPRING SEMESTER 25 POSSIBLE FUTURES

In the 2nd semester, we'll be renovating each other's projects. Imagine it's 20-30 years in the future, and our short-term renovations we projected in the 1st semester, have cleared the way for new programs and typologies. We'll swap sites and projects, deciding whether to continue, reuse, adapt, or even demolish the interventions from the 1st semester. We'll explore a range of possible futures!



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15															
17.02	18.02	24.02	25.02	03.03	04.03	10.03	11.03	17.03	18.03	24.03	25.03	31.03	01.04	07.04	08.04	14.04	15.04	21.04	22.04	28.04	29.04	05.05	06.05	12.05	13.05	19.05	20.05	27.05	28.05
BCN TRIP		BCN TRIP		PIN-UP						MID TERM								<i>EASTER BREAK</i>										FINAL REVIEW	FINAL REVIEW
← SPACES OF LEARNING →				← TIME AS MATERIAL →								← POSSIBLE FUTURES →																	

4. SPACES FOR LEARNING

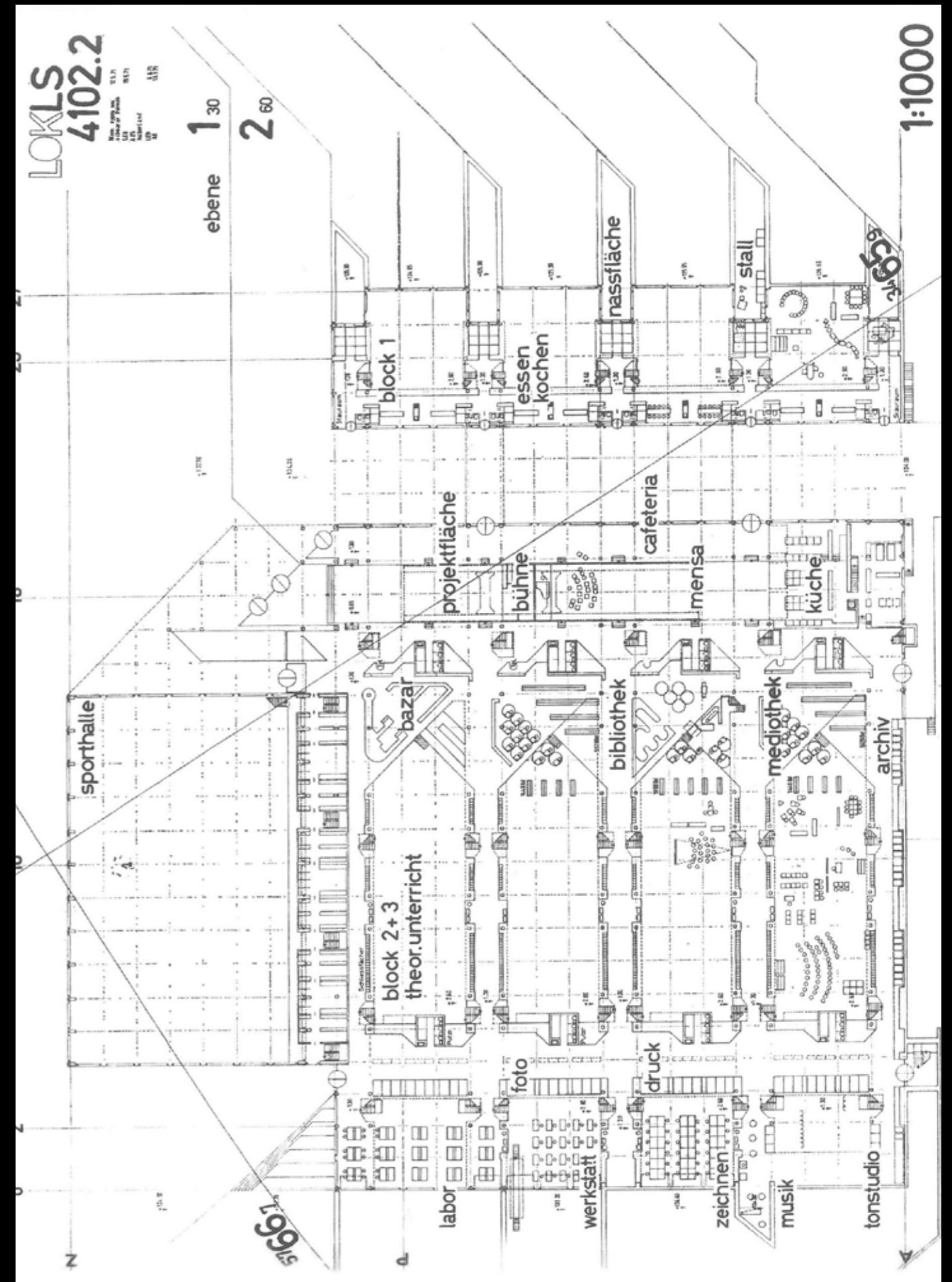
Today, many disciplines, including architecture, are questioning the role of standards. These standards, whether criticized for their negative economic impact or for homogenizing cultures and practices, are intended to reassure us and offer guarantees. But what guarantees are we truly seeking?

Imagine a classroom with 12 tables, 24 chairs lined up, a blackboard, and a window. A wide staircase leads to a central shared space where coat racks are located. Surrounding this space are four classrooms, each measuring 80 square meters, providing 4 square meters per pupil. Ideally, these rooms would have windows glazed to a height of 80 cm and face different directions. However, the traditional layout is not conducive to pedagogical interaction. The teacher typically occupies the floor space at the front of the class.

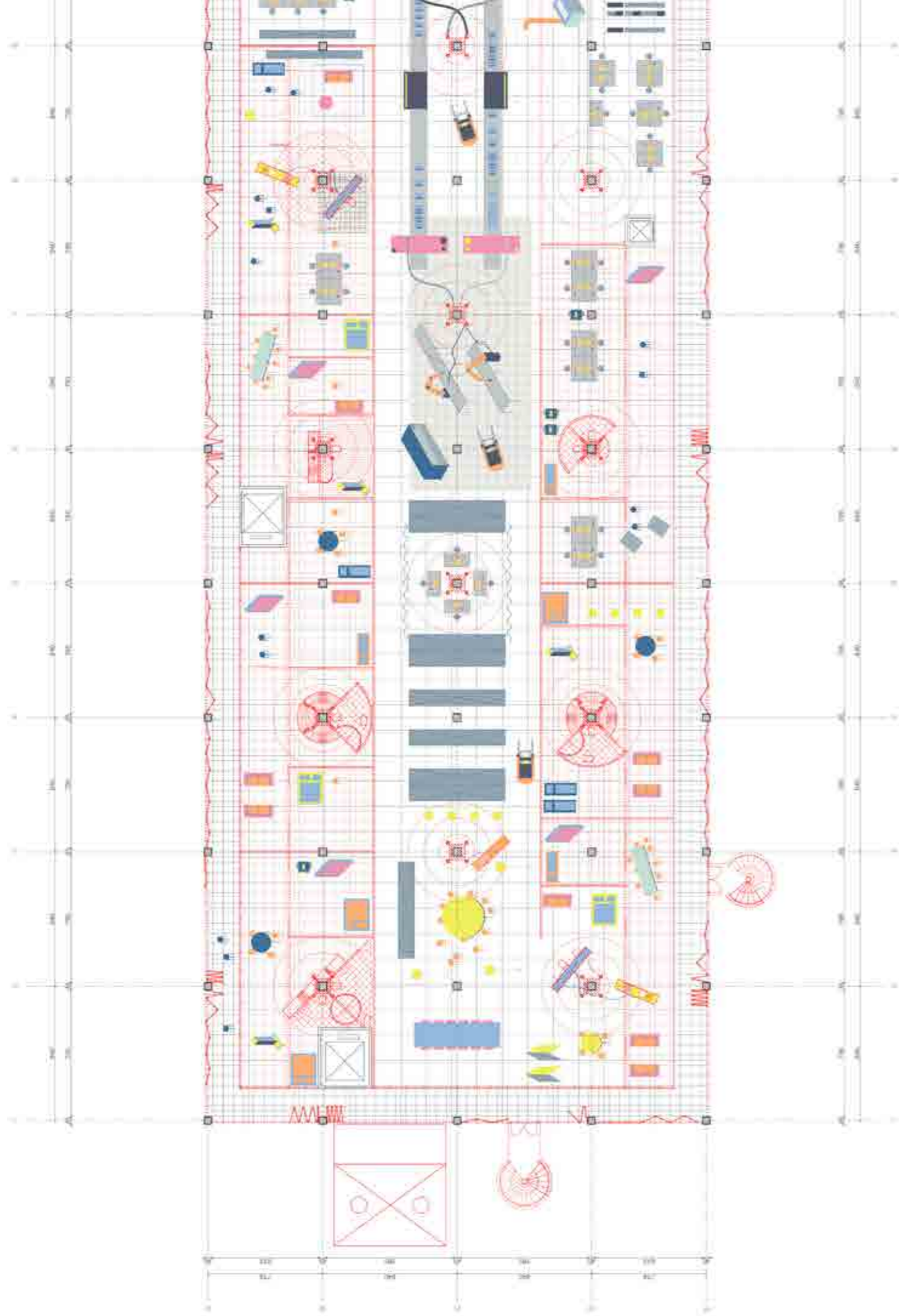
What if we reimagined these spaces? Public buildings could be designed to serve multiple purposes, and be reversible, allowing their functions to change without disrupting the entire building. Flexible, modular spaces with good lighting and acoustics could be created to support a wide range of activities.

We might envision learning under a tree, or holding classes on the sports hall's stands, which could also serve as a theater. Students could learn to count in workshops dedicated to ceramics, wood, and metal.

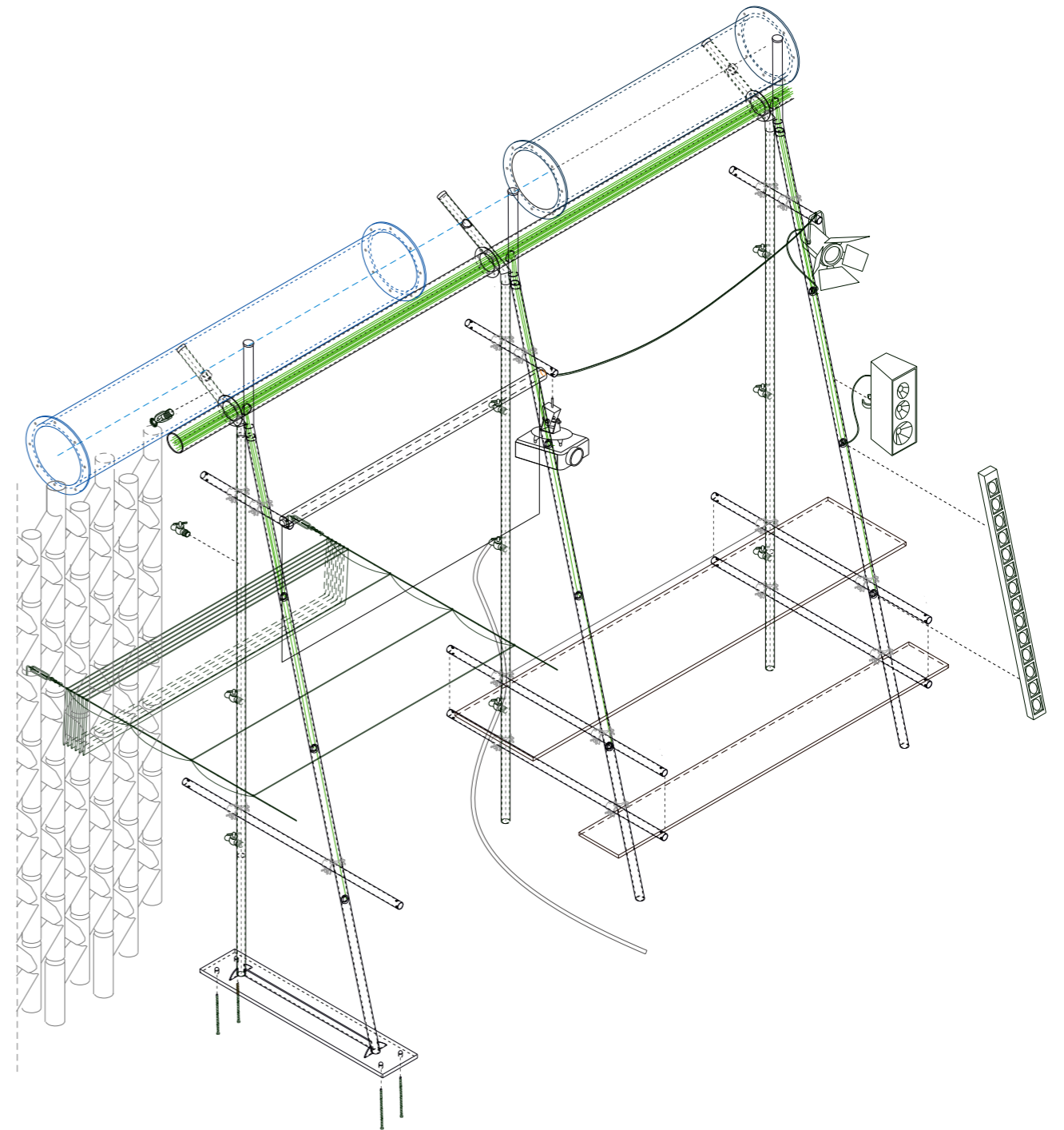
It all starts with education.



Ludwig Leo, Laborschule, Bielefeld, 1971



FS23, Increasing the Leak, Elias El Kima & Hanna Lindenberg



FS23, Increasing the Leak, Laia Arumí Casals & Lucía Collado Pérez

5. TIME AS MATERIAL

Architecture has always to address the most contradictory of extremes. It has to articulate invention and tradition, navigating between the allure of the new and the nostalgic fear of losing what we had. It must remain flexible, accept the unforeseeable and provide opportunities for growth, contraction, and shifts in use and perspective. While flexibility in design and use addresses this dichotomy, how can materials and construction systems embody the notions of physical transformation in our built environment?

Time as material considers the architecture's adaptive capacity, through investigations into systems that form and degrade, inertia and structure, perpetual motion, decay, growth. Can architecture be conducive to evolution and transformation over time? Can architecture adapt like landscapes through time?





SS24, Common Fountains, Emilie Hamel & Lalie Porteret



SS24, Common Fountains, Jean Richter & Nathan Pasche

**STUDIO TRIP FS24
CH-ZÜRICH**



Weyell Zipse, School Guggach, Zurich, photo: Daisuke Hirabayashi

**STUDIO TRIP SS25
ES-BARCELONA**



Harquitectes, Civic Centre Cristalleries Planell 1015, Barcelona, photo: Adrià Goula



IN BETWEEN LANDSCAPES

Studio Truwant + Rodet +

INFO

EPFL ENAC SAR
Studio BA3/BA4

In Between Landscapes
Fall Semester 2024 - Spring Semester 2025

ATELIER FOR CONTINUOUS RESEARCH

Charlotte Truwant
Dries Rodet
Lieselotte Düsterhus
Artai Sánchez

©2024, Truwant+Rodet+

FS24 + SS25, Atelier for Continuous Research