



dokumentation easa005.ch

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EASA history

2007	ELEFSINA, Greece	city_index
2006	BUDAPEST, Hungary	common:place
2005	BERGÜN, Switzerland	trans - transit- transition
2004	ROUBAIX, France	métropolitain - micropolitain
2003	FRILAND, Denmark	sustainability
2002	ISLAND OF VIS, Croatia	senses
2001	DEREKÖY, Turkey	-
2000	ANTWERP/ROTTERDAM, BE/NL	DisSimiliarities
1999	KAVALA, Greece	-
1998	VALLETTA, Malta	Living on the edge
1997	THE TRAIN, Scandinavia	Advancing Architecture
1996	MONTPELLIER, France	DreamBuilders
1995	ZAMOSC, Poland	Beyond the borders
1994	LIEGE, Belgium	Consommer l/inconsumable
1993	SANDWICK, Scotland	The Isle
1992	ÜRGÜP, Turkiye	Vision 2000 Environment
1991	KOLOMNA, USSR	Regeneration
1990	KARLSKRONA, Sweden	Exploration
1989	MARSEILLE, France	Heritage et créativé
1988	BERLIN, Germany	The dimension between
1987	HELSINKI, Finland	Architecture and nature
1986	TORINO, Italy	Architecturi latenti
1985	ATHENS, Greece	Interpretation and action in the city
1984	AARHUS, Denmark	Turning point in architecture
1983	LISBOA, Portugal	Social Spaces
1982	DELFT, Netherlands	Architecture of an uncertain future
1981	LIVERPOOL, England	Starting up the EASA experience

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This booklet illustrates the works of postproduction in the course of *easa005.ch*, a summer school hosting 400 students of architecture in the small Swiss mountain village of Bergün, held in August 2005, organised by students and freshly graduated students from ETH Zurich, during the assembly in collaboration with students from EPF Lausanne.

EASA is an enthusiastic network for European students of architecture, which unites about 400 people every year since 1981. During lectures and workshops, people from all over the Continent meet and work together towards an unforgettable experience.

In autumn 2003, when it became obvious during the INCM (Intermediate National Contact Meeting) in Ljubljana that we were going to organise EASA in Switzerland in the Summer of 2005, we were already aware that one of the main concerns of the EASA community concerning past events was documentation as an enormous lack was present. Therefore, we wanted to exaggerate the production of documentation items to a certain extent in order to show its value in an extreme way and trigger a reaction for future events.

From the very beginning, we were collaborating with the magazine *trans* which is annually issued by postgraduate students of ETH Zurich – a fact that obviously influenced the choice of our theme “*trans – transit – transition*”, which led to the collaboration for the current issue which is about to be published while this text is being written. Besides that, we stated our aim to compile a full final report within an acceptable time span after the event – as well as a travelling exhibition that would be supposed to visit as many of the involved architecture faculties all over Europe.

Later, we realised that in this form of processing, a lot of digital content would easily get lost, so another initiative was being held up for the creation of a multimedia DVD.

Besides the positive internal influence on the community, another goal of the documentation was to spread the word about this fantastic organisation which is being kept alive by pure enthusiasm for such a long time despite the absence of any structure or level of institutionalisation and to prove that EASA is able to leave behind respectable traces of a various kind.

Mainly as a reward for a lot of very good work by more than 30 people covering a long time span, we applied with our documentation work for a “*Diplomwahlfach*” (elective course) at the chair of Prof. Kees Christiaanse. The fact that it has been accepted is the reason for this booklet to exist.

In the following chapters, the different means of documentation will be introduced and displayed as far as possible, each of them starting with the respective definition stated in the final report. First of all, the next chapter (“*documentational provisions*”) containing a text taken directly from the final report (and therefore with a lot of advice for future organisers) is supposed to create an impression of the partially complex, partially very plain issues we were dealing with in terms of data processing and collection during the event.

_____ d o c u m e n t a t i o n a l p r o v i s i o n s

Lectures

The lecture marathon was filmed completely, and so were the project presentations. The material is not very appealing due to the fact that the camera stayed at the same position during the whole lecture, and the sound quality was rather bad as this position was on top of the beamer tower with the noise of the ventilation.

I can only recommend preparing the documentation of the lectures very well and trying out everything early in advance if you manage to find the time. It's definitely worth it, as they constitute a precious part of the whole event. Depending on the lecture hall, acoustics are varying strongly from person to person, and you should be ready to react on these changes with technical means.

Consider the fact that you need to be ready with a great amount of storage space for film (at least 1 video tape per lecture), computer, microphone (and speakers) for recording proper sound (proper software inclusive!), and of course beamer and music equipment. Luckily, the Kurhaus was very well equipped in this domain too, so we didn't have to many difficulties. Sound recording was mostly a problem, as the free recording software we were trying to use did not work out properly for long recordings, so the sound from the camera is everything we have.

As we had organised the common discussion with the lecturers at the end of the day, Ben who was leading the discussions was keeping notes of all the lectures and wrote short summaries to be able to keep the discussion going. This was rather valuable too as it helped a lot to keep the overview. The texts could be integrated in exhibition posters and the DVD with very little effort.

Workshop Data

We tried to provide the tutors from the beginning on with a clear structure for their data. Unfortunately, this didn't work. It became clear that most of the tutors were not very interested in using a prepared data structure, and so the reserved server space was mostly not used. Some of the tutors anyway provided the data for the documentation, mostly at the last day on CD. These CDs together with the files on the server were in the majority of cases enough for the documentation in the final report. We also asked the tutors to provide layouts for a small exhibition in Bergün on the last days. The composing and plotting of these layouts had to be scheduled exactly; especially some tutors didn't have much experience with the necessary computer tools.

So judged from that point of view, the whole issue was not very problematic. But the fact that nothing was sorted during the event created a large amount of work afterwards. Johannes spent three days copying all the data from the various computers of the computer lab. We had a total amount of around 130 Gigabytes of totally unsorted data that needed to be taken care of. So after the event, a lot of jobs that could have been done quickly for the documentation were delayed for this reason. Finally, Boris spent a couple of days on sorting out the files only, working on it for 100% of his time.

In an incredible amount of folders and subfolders, we had to decide whether it is worth to keep the single files or not. Workshop data was mixed with photos, mp3-files of participants, and even some files produced by the organisers. If only half of the data had been sorted before, we could have been

much more certain about what needed to be kept and what could be thrown away.

Another problem was the amounts of data from Apple and PCs, as hard drives can be formatted specifically. If you want to make your data accessible for both kinds of computers, you need to format the drive in FAT32. This format doesn't allow files larger than 10GB, which meant again that either, films had to be on an extra drive, accessible for Apple or PC only, or all the data would need to be stored twice. Otherwise – and that's what we kept doing –, you keep running around for drives constantly, and all these details retard further action, which finally ends up in a chain reaction, especially at the time when studies start again after EASA and things need to be done.

Back to the event: although we asked each tutor some days in advance what kind of and what amount of data his group was going to present, most of the groups presented a lot less than they predicted. Obviously, most of them underestimated the time it would take to finish their workshops. Finally, the posters were not saved in the respective folders, but around half of them could be found by chance somewhere on the computers.

Communication with the tutors was not easy, because the tutor meetings were rarely visited by the tutors in plenary. It didn't help to make announcements during NC meetings either, horizontal communication was often rather unpredictable. Probably it's possible that too smooth provision of material and tools makes it too unnecessary to visit tutor meetings. It needs to be communicated in the first meeting that tutor meetings are not only there for the tutors to ask for stuff they need, but also for

us to pass information that will help us a lot when everybody (or just a part of the people) respects it.

In general, I can say that it was not enough to (1) tell it to the tutors at least twice in separate tutor meetings, (2) handing and (3) hanging out the advice how to sort and store the data on paper, and (4) checking on it from times to times. Even though we had communicated it clearly before and during the event, the thing didn't happen. So actually I have to say I'm a bit helpless in this issue and hope for further EASA events that tutors will be more motivated to leave their work behind in an appropriate form. Certainly, I also have to mention that from a small number of workshops, we got the data perfectly delivered on a CD, with structured pictures, proposal, intro poster, process data and final presentation including posters for the exhibition. Maybe, one possibility to make the tutors aware what is expected is to send them a zip file with a folder structure of expected output prior to the event.

Exhibition in Bergün

Partially, the bad weather conditions are guilty for the fact that so little data was delivered. All the bigger-scale building workshops were so much delayed that they could almost not finish their job. So at the end, there was no time to produce any poster, or at least it would have been very difficult. As the amount of posters was so little, the exhibition setup was far too huge, and all the stuff was totally spread all over the Zeughaus. As there were a lot of things to get done during the last weekend, we could not really handle this problem, which finally resulted in the fact that the exhibition never became a real one, and the opening never really happened. So this moment that was

supposed to mark the very end of easa005.ch was lost, and the two weeks were fading out in a very unsatisfying way. This was the main reason that for us and also for a part of the participants, the end of the event didn't stay in our mind very positively.

So you see, for the good impression of EASA, the final exhibition is very important, and we hope for all future organisers that their endings will be more successful, happening under easier conditions than with the floods of the century we had in Switzerland in 2005.

Photographic Documentation

Lukas who was responsible for PR before and during the event was also our resident photographer. He was going around with his nice camera, always ready to shoot again. This proved to be very helpful in the sense that these pictures were certainly of good quality, were sorted, and treated afterwards by the same person who took them, so a certain degree of overview could be assumed.

As he sorted the pictures and made a more narrow selection after the event, we luckily had the material to make up for the lack of data left by the tutors. It might not be too difficult to find someone to take care of this job, as it is quite nice – and finally it proves to be extremely valuable.

Documentation Items

When the first difficulties were smoothed out, we started to make up for the partial failure of the documentation in Bergün. During the end of the semester, we started to set up the works that needed to be done during the holidays for the finishing of a proper documentation process.

The chair of professor Kees Christiaanse promised credits for all the people involved in the documentation process. This was the initial move to get people back to work, and shortly after the end of the semester, a good process started. As stated prior to the event, we were going to produce a very complete documentation, consisting of:

- a complete final report, containing all the produced data as far as possible (printed and digitally available)

- an exhibition that would be put up on ETH Zurich and was supposed to be spread all over the European countries and their architecture faculties

- a multimedia DVD for the collection of the most enjoyable parts of easa005.ch
- half an issue of the trans magazine under the title transit

- 2 projects for the municipality of Bergün

A motivated team of still up to 13 people got involved, giving a big part of their well-deserved spring holidays, and it was a pleasure to work together. The joy of being able to close an unfinished story was rather noticeable, and works proceeded smoothly. So finally, everybody who still wanted to get involved did a great job.

As an introduction to this chapter, I want to state that in general, producing the means of documentation causes a lot of work, but it is making life in many ways easier as you define what happens when and what content should be considered. As soon as an external party is involved in the whole process, it shouldn't be the only one as it is partially a rather personal process and very valuable to estimate what has been achieved.

Nevertheless, an established media partner is very interesting for any kind of collaboration, be it for the experience on the one hand and for the attractiveness as an offer to sponsors. In our case, we managed to contribute about half an issue to the magazine which usually covers more than a hundred pages, mainly in text, by authors of a very different background. As the final result is not very much under our control anymore, we are more or less waiting for the final result.

As a little foretaste of what it might be like, I have added the article from our main organisers that is definitely going to be published.

“Introduction

In the following issue of *trans* we will present articles concerning the European Architecture Students Assembly (EASA), we want to create a framework for the reader to understand what EASA is, how both the organisation and the event work, and what the goals of the annual meeting are – especially concerning the assembly organised by Swiss students of Architecture in the summer of 2005 in Bergün.

EASA as an Organisation

EASA is a summer school for architecture students from all over Europe. It takes place every year since its foundation in Liverpool

1981. It is an enthusiastic gathering of about 400 students from various countries, coming from up to 40 countries, altering according to political changes, open borders, new definitions of Europe or simply the foundation of new countries or universities (latest example 2003: a new Faculty of Architecture in Reykjavik, Iceland) and the participation of guests of Non-European background.

Organisers

Main Organisers: Tobias Baitsch, Florian Schrott

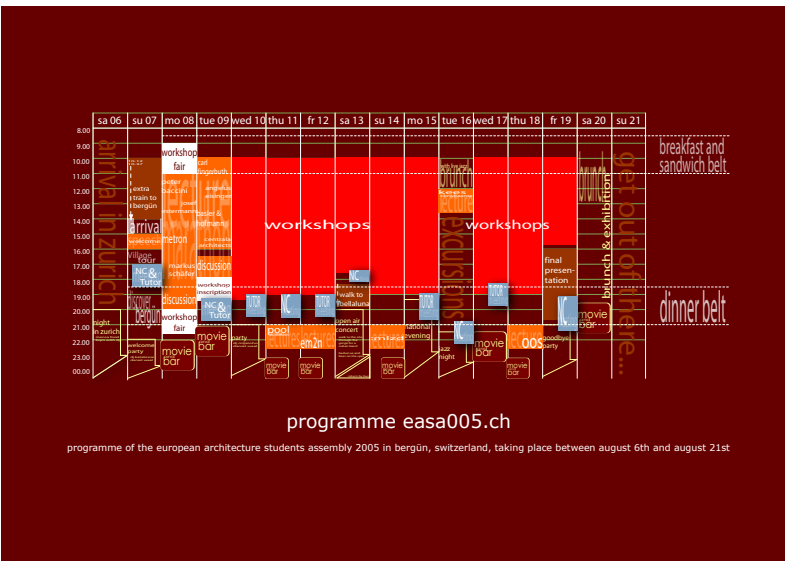
Location: Marcella Ressegatti, Saskia Plaas
 Workshops: Patrick Schneider, Marchet Saratz, Joy Indermuhle, Lilian Demuth, Boris Buzek, Leonard Gurtner
 Theme: Ben Boucsein, Cordula Puestow
 Visa, Application, Duties: Eliza Boganski, Burcak Onur
 Kitchen: Tillie, Rafaelle, Steffi Senkel, Eva Helg
 Competition and Pavilion: Simon Nägeli, Bettine Volk, Marceline Ruckstuhl, Flavian Lekkas
 Exhibition and Documentation: Silvia Bühner, David Bossert, Niklaus Schädelin, Gabriel Walti, Melanie Bouteloup, Caryl Dietrich
 Excursions: Silvia Bühner, Gabriel Walti
 Events and Bar: Johann Reble, Simon de Jong, Daniel Wahl
 PR: Lukas Sonderegger
 Computer Lab: Johannes Brauckmann
 Night in Zurich: David Bossert
 Support during EASA: Julien Ecoffey, Hauke Jungjohannes, Michael Knutti, Rudi Kuntz, Amélie Poncety, Maro Spanou, Charlotte Truwant, Arnaud Zein el Din

That's how an official presentation of EASA would sound; however, it is very difficult to explain the passion evident every year when over 400 students convene. Despite the absence of any fixed organisational structure, or of continuous duty, but therefore without any possible abuse of power, this loose network has been beating the odds since 1981. At that time, the emerging enthusiasm was sufficient enough for Dutch students to take over and organise a follow-up model one year later, and a small crowd agreed on spreading the news amongst fellow students in their countries. Besides the fact that these contacts meet nowadays once a year to draw the balances concerning the past summer and prepare the basic ideas for the following one, nothing has changed ever since. The contacts are called NCs (National Contact), their meeting is the INCM (Intermediate

National Contact Meeting), organised by students of a new country every year just as EASA.

This means that the organisation continues to depend on thrilled new organisers on the one hand, and on contacts spread all over Europe on the other – this and nothing more. One might raise questions about the linking element that keeps this thing together, as an event of this kind implies a considerable turnover of people involved. The lute applied to the seams has got a name: it's the "EASA-Spirit," as fashionable as this labelling may appear – nobody has ever managed to describe it properly. Nevertheless, the transfer of responsibility may herewith be accredited to it!

of the summer school itself. Thus year after year, EASA has a considerable share in the creation of opportunities for a large number of architecture students to broaden their horizon concerning their perception of Europe and its cultural peculiarities. Such insights, resulting from discussions, but above all journeys during which one does not only perceive the respective destinations as a tourist venue, but from the point of view of their local friends, must not be underestimated. Interpersonal relationships across geographic, but also cultural borders, a new experience and understanding of mobility, the discovery of places one would never go or find on one's own, new approaches to architecture and its ways of education – the list could easily be continued, and it definitely makes good reading.



For each participant, the result of an equation of his own, this important variable is a key element for the atmosphere during the event. Not only are parts of the event factors in this equation, but also to a large extent, so are any incidents that go beyond the borders

EASA – the Summer School

The EASA meetings usually follow a similar structure, altered freely when the organisers feel the need for change. As the main element, various workshops take place, brought-in by the different countries. This goes back to 1981 when the EASA ancestors had sent their call for help to all the architecture faculties of Europe, clamouring for action in their problematic hometown, trying to apply changes directly and to comment on the situation in a manner that would be listened to. Since then, the practical element, the importance of actual building work in a 1:1 scale has been central to the assemblies.

To guide the workshops into a certain direction and towards a common statement, a general theme is chosen by the organisers, pursuant to the further development of the entire organisation. Greater depth and anchoring, in the event, as well as in the minds

of the participants, is achieved by lectures and presentations held by invited professionals and students, who contribute their own perception concerning relevant aspects of the theme.

As a third column in the row of the core elements, the development of spontaneous action must be mentioned. On the one hand, the main activities are of course framed by a cultural programme containing concerts, movie shows and theatres planned by the organisers, but on the other hand, planning in terms of space and time need to provide space for the development of what emerges from the bare presence of 400 creative people, from their planned and unplanned activities, and above all from the variety of cultural backgrounds.

The way to Switzerland

To explain how EASA finally got to Switzerland is much easier from a more personal perspective. In addition, the chain of events described below shows another important part of the unwritten concept behind EASA: chance, a quintessential factor within the fast development and constant renewal of the organisation and its assembly.

The big share of the responsibility bears on the shoulders of the summer school 2002 in Vis, a Mediterranean Island in Croatia. Many among the 13 participants of the Swiss team had never been to an EASA before. The boiling atmosphere fuelled by daily 35 degrees bridged the gap to euphoria if the general circumstances hadn't provided that already. The then-NCs took the chance, alluring us by offering a chill-out in Denmark at the INCM in November, and we decided to go there to "get a picture of such an NC-Meeting" – which actually meant that we

were the new NCs of Switzerland.

Theme
Extract from the tutor information package

1. Europe is growing together. This does not happen automatically, it has to be actively achieved. Borders have to be crossed not only politically, but in many other senses, too. The fall of the iron curtain is 15 years gone, but its wounds and chances are still there. If we want to learn from each other in clever and constructive ways, if we want to evolve, then we have to communicate.

Switzerland has often been called a miniature paradigm for Europe, because it has achieved the unification of many different languages and views into a well-functioning democratic country. In fact, there are four different languages spoken, and the Italian, French and German speaking parts are each quite strongly related to their big lingual neighbours. Nevertheless, there is a strong Swiss identity. We hope that EASA 2005 can profit from this Swiss spirit.

2. We live in an age of communication, and not only information is communicated, but also goods, persons, and ideas. Architecture is the place where all this starts and ends up, and urbanism deals with managing contribution and distribution. The multitude of things transported can almost not be grasped. As architects, we have to know about those processes and be able to deal with them.

The Alps, and especially Switzerland, have always been strongly influenced by the transit of goods between North and South. Many of the effects of transitional processes can be observed when traversing the alp valleys. Roads, highways and railways are often stuffed into a narrow valley, joined by factories and power stations on the way. The efforts being made to tunnel the mountains are still enormous, most current example being the new Gotthard pass.

3. Our cities change constantly, more than ever before building and rebuilding themselves. This permanent evolution has its effects on both very large and very low scales. As architects, we have to deal with the complexity of these processes, without getting overwhelmed or megalomaniac. Solutions have to be found to make transitional streets, houses and cities to be worth living, without neglecting contemporary demands.

As we found out there, this unsealed passing by in Bornholm was going to contain the proposal to organise EASA in Switzerland, in 2004 to be precise. Still riding on the waves of aestival euphoria, we were immediately hooked. Only a few weeks after the event on Bornholm, we started realising that voting for the French proposal for 2004 and the subsequent postponement of EASA Switzerland to 2005 would place the whole responsibility on us.

Though first preparations were in process and a rough concept for `esa005.ch` was presented in the NC-Meeting 2003 in Ljubljana, the event itself seemed to be far

away from us – and with it the consciousness for the responsibility and the loads of work it would implicate. Only the definite decision for EASA in Switzerland brought this realisation upon us, as Hungary had also presented a proposal for 2005. The final decision on the last day of the INCM was a shock. But as big as it was, soon after we decided that we would do our best to prepare the greatest EASA ever – as everybody before and after us has done and will continue to do.

Thanks to our integration into this backstage layer that bears responsibility for the

Lecture Marathon

Monday

Peter Baccini, leader of EAWAG and chairman of the Swiss Academy for Natural Sciences: The emergence of new urban systems and the evolution of resource management strategies.

Josef Estermann, the former president of the city of Zurich had a look at urban planning projects from the perspective of a politician with us.

Ruedi Stauffer, Metron AG, presented their project for exchange of knowledge with the centre for environment and energy of Tuzla, Bosnia and Herzegovina.

Markus Schaefer, architect from studio hosoyaschaefer is the former leader of both AMD and the Prada projects of OMA, Rotterdam.

Tuesday

Angelus Eisinger, historian of urban planning: How the city and the society enter into urban design and planning / some remarks on current research in architecture.

Jakub Szczesny, Centrala Architects (PL), Warsaw

Carl Fingerhuth, Urban Planner, Learning from China

Ulrike Huwer, Basler und Hofmann engineers, Zurich. This engineering office from Zurich has worked on a lot of interesting infrastructural/urban planning projects and will be represented by Ulrike Huwer.

Extra

Kees Christiaanse, KCAP Rotterdam/Zurich

further existence of the EASA network, we saw many things from a different perspective than participants do. During the NC-meetings, the difficult topics that are a part of such a student event are discussed in a very conscious way. Everybody knows that the less serious parts of the summer school

can become more important than the rest if some basic points don't work out, and this is not what the INCM's intentions are. So after all this, we had a great variety of experience, and we knew that to bring all these different kinds of EASA-Spirit to Berguen would probably be the greatest thing we had ever done in our life.

Before EASA 2005

Our own thoughts, but above all the discussion with the whole organising team soon proved that we would be forced to find our theme first. Neither the search for a location, nor for tutors and lecturers, nor any contact to a sponsor would be possible without defining our own guidelines first. In 2003, we were convinced that the best thing we could do was to join in the vivid discussion about urban planning in Switzerland at that time and benefit from the new research results right away – especially as one of its central focuses was on the development of the area of the Alps, where we were tending with our search for a suitable location. The goal was to pass valuable experience to all participants, and we formulated the very general title “trans – transit – transition”, trying to offer a variety of possible approaches by defining various pieces of a whole leading towards a greater general picture.

From a distant view, this proved to be successful. But for Workshop proposals, especially as the event tends to practical work and hands-on experience, the title was the main reference, and not as expected the further explanations of the theme. Many workshops were really good, but a large number of them resulted far away from the core of the topic. This is of course not the aim – though we can look at the very free way of dealing with the theme in a positive

way compared to the everyday experience of life at the universities.

For the location quest, the thematic indications proved to be very valuable. Looking for an old art deco mountain resort, we met the Kurhaus in Berguen on the way. We immediately fell in love with the building and its incredibly complaisant ownership, and the Kurhaus with its moved past as well as the village of Berguen situated on the formerly important “Albula” alp transit route, fit the theme perfectly as both were in the middle of a process of transition and redefinition.

easa005.ch – the Event

A powerful start with the arrival of all the participants at the location and in the spirit of the theme seemed to be a must. As it is neither totally uncomplicated nor very cheap to reach Berguen, and as we wanted as many of the participants as possible to travel by train, enjoying the impressive Albula railway, we decided to organise a common arrival with a first night on ETH in Zurich and an extra train going to Berguen. At the arrival, the population of Berguen was doubled at once. That this fact might cause trouble seems to be obvious. But the direct collaboration with an open and very flexible municipal council, the tourism office, and last but not least again the owners of the

Kurhaus eliminated possible inconveniences in advance.

The abovementioned difficulties of the cho-

Project Presentations
 Matthias Mueller/Daniel Niggli, EM2N, Zurich
 Andreas Sonderegger, Pool Architects, Zurich
 Lars Mischkulnig, :mlzd, Biel/Bienne
 Christoph Kellenberger, OOS open operating system, Zurich

sen theme should be alleviated by a two-day lecture marathon, introducing the participants as far as possible into the topic at the beginning of the assembly and to create a buffer time for both the hosts and guests to accommodate to the new surroundings. The lecturers were – as far as their time management allowed it – mostly ready to stay for the whole day. Thanks to that, we could enjoy four lectures and a final moderated discussion on the first two days in Berguen. The distinguished guests and topics as well as the fact that we actually had to chase the lecturers out of the house on both days in order for them to catch the train back to Zurich prove that this was a successful start.

As a further very important ingredient of the recipe, the competition must be mentioned. In an international students’ competition, started in the middle of April 2005, a garden pavilion for the Kurhaus Park was to be designed. The project would be placed on top of the old, restored foundation walls of a former pavilion. In this respect, with another successful integration into the theme, but not only in a virtual way: following the example of EASA 2003 in Denmark, the pavilion would be built during the two weeks as one of the workshops, to stay in place and endorse the park by the addition of this new element. For the more than 70 groups and individuals that submitted a proposal, this

Municipality of Bergün/Bravuogn
www.berguen.ch

Bergün is situated at the foot of the Albula pass, 1376m a.s.l.
 13. Century: first written tradition of the municipality of Bergün
 1696 the street at the Bergünstein is constructed
 1868 opening of the stagecoach connection over the Albula pass
 1903 opening of the Albula train line of the Rhätischen Bahn from Thusis to Celerina
 1952 the first Heidi movie is shot in Bergün
 2005 easa005.ch takes place

would be the greatest possible price to be offered.

Besides the Kurhaus that was the heart of many of the activities, the rougher part of the assembly – be it concerning accommodation, workshops, or parties – took place in the old arsenal, beautifully massive in its appearance, but with large spaces inside, separated only by a delicate wooden structure. It is situated between the station and the Kurhaus and was completely empty at the time we passed by. In the summer of 2007, it is supposed to be adapted to a museum for the legendary Albula railway.

For a long event, this is a rather short description, but that's how it felt for us organisers: as soon as the event had started, it was already over again. After all, we are looking back onto a successful EASA, with an amazing change of atmosphere from the industrial site of Lille 2004 to the alp spa one year later – probably an exception in the history of EASA, luxury that might be allowed on a 25th anniversary only.

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www.kurhausberguen.ch

1906 constructed in its full glory
1907/08 early end of winter operation
1949 devastating fire in the truss, reconstruction only thanks to the fact that the former builders were part of the communal council at that time
sold to the Swiss Association for Family Hostels
improvised separations in the halls and saloons
ceilings lowered, lead glass doors covered
2004 sold to the Kurhaus Berguen AG
2005 easa005.ch takes place in the Kurhaus
2005 a new garden pavilion is built on the old foundation walls

The only real problem was the weather. The week after EASA will stay in the memory of the whole country as floods and landslides

Zeughaus
www.bahnmuseum-albula.ch

Constructed as an arsenal of the Swiss army
Being abandoned in connection to the transition of the Albula train line
Taken over by the Bahnmuseum Albula
from 2007: Conversion into a museum for the world-renowned Albula railway

managed to wash away complete railway bridges. That the weeks previous to these disasters must have been rather rainy doesn't need to be mentioned, and if one doesn't believe it, the 1000 Euro Neocitran bill we had after the assembly should be convincing enough. Berguen's doctor and pharmacist will definitely not complain about that summer though!

Despite the nasty conditions, the positive mood was maintained. Of course there were a couple of moments when a certain melancholy seized the whole Kurhaus – usually when the sun disappeared behind rain clouds again. Thanks to the participants and the great efforts of our tutors, this does not show in the results of most of the workshops. For us, the last night before the final presentation when the sound of saws and hammers, coming from the well-lit space in front of the Zeughaus, kept Berguen awake until after midnight, is one of the unforgettable moments. Besides the following short conclusion, we don't want to go too far in our descriptions and rather let the following articles and further sources of information speak.

Conclusion

All in all, a very responsible micro-society has developed within the context of a Swiss mountain village – surroundings that might not seem to be the easiest to deal with if one is observing from outside. Thanks to the

good relationship with the village before and during the event, a discussion on whether some of the workshop results could be kept was started. Once more, the weather destroyed these plans, and being forced to make a reasonable decision, we finally had to remove most of the traces. The municipal council was not able to take care of the EASA heritage issue – storm and flood damage had to be taken care of urgently. For us, this was one of the most disappointing moments during the whole organisation as we had strongly hoped to be able to contribute to the context of the village with our spontaneous actions. Nevertheless, the Kurhaus pavilion is still there!

One main aspect of our preparation work had always been documentation and post-processing of what had happened during the event. We even used it as one of the main arguments to convince the NCs in Ljubljana as it had been neglected to extremes in the previous years. Therefore, we have exaggerated clearly to show to everybody that it is not only a lot of work and a valuable memory for the whole community, but also a very beautiful moment to hold a finished book about the work of 400 people in ones hand. Another wave of euphoria caught us and made us neglect many other things, and it will only be at the moment when this magazine is published that we are able to close the whole issue. In total, there will be trans covering the theoretical aspect, a travelling exhibition as a community event (presented in Zurich and Sofia already and at the moment on the way to Bucharest, Berlin, Stockholm and Moscow), thanks to a single initiative one great DVD for the sensual and visual re-experience of a beautiful summer school, and as the centrepiece a book with almost 600 pages, aiming at the greatest possible com-

pleteness, above all for the support of future organisers and to our very own exaltation.

Workshops01

The Pavilion // Heini Dalcher, Mauro Dalamini, Simon Nägeli // The winning project of the competition is going to be built in the park of the Kurhaus Bergün.

Umbrella/para-lövgia // Kotryna Sokolovaite, Natalia Makarenko (Lt) // The EASA newspaper, information source and gossip platform during EASA and afterwards.

Bridge // Christoph Schindler, Margarita Salmeron and Russell Lovridge // More or less from Ludger Hovestads chair for computer aided architectural design (CAAD) will build bridges, experimental projects and a real one in collaboration with locals.

Industrial Roughness // Philipp Hauzinger, Anna-Lena Heldt (CH), Wiel Arets (NL) // Industry-compatible housing in an industrial site in the heart of Zurich, tutored by the office h2c and introduced by Wiel Arets.

Folie // Benedikt Boucsein // What is place? What will we place? Answer these questions by leaving a folie architecturale to the village of Bergün.

The architecture of shrinkage // Anja Meyer, Judith Gessler, David Ganzoni // Find a clear position towards the phenomenon of shrinking areas and work out a project, a strategy for the Safien valley, one of the exemplary regions in Switzerland that is shrinking constantly.

Sitting in the mountains // Daniela Villiger, Annette Haas // A practical design in 1:1 scale for seating opportunities in relation to the surrounding mountains through spacial sketches.

Map of European architecture // Cyril Riha, Ondrej Busta, Jan Magasanik (CZR) // A sociologic study of the architectural students travelling paths between our very own monuments in Europe.

Concerning EASA as a whole, a great drive has captured the community. During the intense NC meeting in Brighton in November 2005, there have been 3 EASA proposals for 2007, 3 applications for an INCM, perspectives beyond 2008, and to our pleasure even the announcement of two smaller, extraordinary workshops during spring 2006 in Macedonia and Belarus. As this hadn't been the case in the past few years, we dearly hope that this is partially the result of our efforts. As proved during feature-length discussions in Brighton, the variety of concrete events makes it possible to discuss trend-setting tendencies very clearly and therefore contributes a lot to the consciousness and the further development of EASA as a community.

Workshops02

Onion cube // Panos Sakkas, Giannis Spanakis (GR) // A multifunctional, unfoldable cube that can adjust its onion skin structure to many different needs.

Trans.id# // Alexander Bauer, Sebastian Kreuzsch, Anne-Céline Grosch, Frederik de Smedt (BE) // The questions whether architectural quality can be imported/exported will be explored at the example of a mobile parasite that carries quality from Bergün to Eastern Belgium - and further?

the curious suitcase incident // Mikkel Sørensen, Adam Pedersen (DK) // 3 small installation will be the final product of an expedition to your personal reality that is going to be a tool for your orientation in a world of parallel and overlapping realities in a state of constant flux. They will be beautiful!

Transcape // Martin Laursen, Martin Krogh Hansen (DK) // On the base of a simple construction system, we will create a growing structure that shapes a picture of a rhizomatic, growing landscape.

Mental map // Judit Rab, Balazs Steiner (HU) // We want to create a system of symbols that can help the orientation in physical and mental space, in the camp and in its surroundings, by projecting the participants exploitation and perception of space.

Borders in transition // Yehuda Greenfield, Karen-Lee Brachah (ISR) // The workshop aims to demonstrate how borders, spatial occupation and dialogue within space are evident in everyday human practices.

Crossing Europe // Yana Golubeva, Mikhail Stepura (BLR) // How did we all arrive in Bergün? What are the students main transit routes through Europe? We will present you the answer in a guide!

Living mobile // Joakim Haglund (SWE) // Through practical work, we will transform an old VW camping bus into a decent living space for one to two persons.

Workshops03

Stop motion - 4d sculpture // Günes Direk (TUR) // Experience sculpture in 4d - create a collection of animated shorts, but learn it first!!!

Emancipated bastards // Kalle Jörgensen, Lewis Kinneir, Max Schneider (DK, UK, USA) // Use your fresh look at unknown Bergün to discover sites with a potential to place a symbiotic intervention that leads to an addition of a specific programme.

Video mass // C. Alper Derinbogaz (TUR) // Belonged object, leader, touching, eating, flirting, fetish: day topics for movies, produced as a research on mass communication.

PL461N PL4Y // Mladen Hrvanovic Parazit, Milan Srdic, Janko Radojevic (SIM) // A reflection of the local and Swiss context in media modules called teleport modulators that keep moving through the EASA site and further.

Transsubstance // Zuzanna Ufnalska (PL) // Choose a space. Define its surfaces. Record reactions to it. Translate the reactions into a volume and put the volume into a process of transition that influences the way of reaction to the chosen surface. Transsubstance.

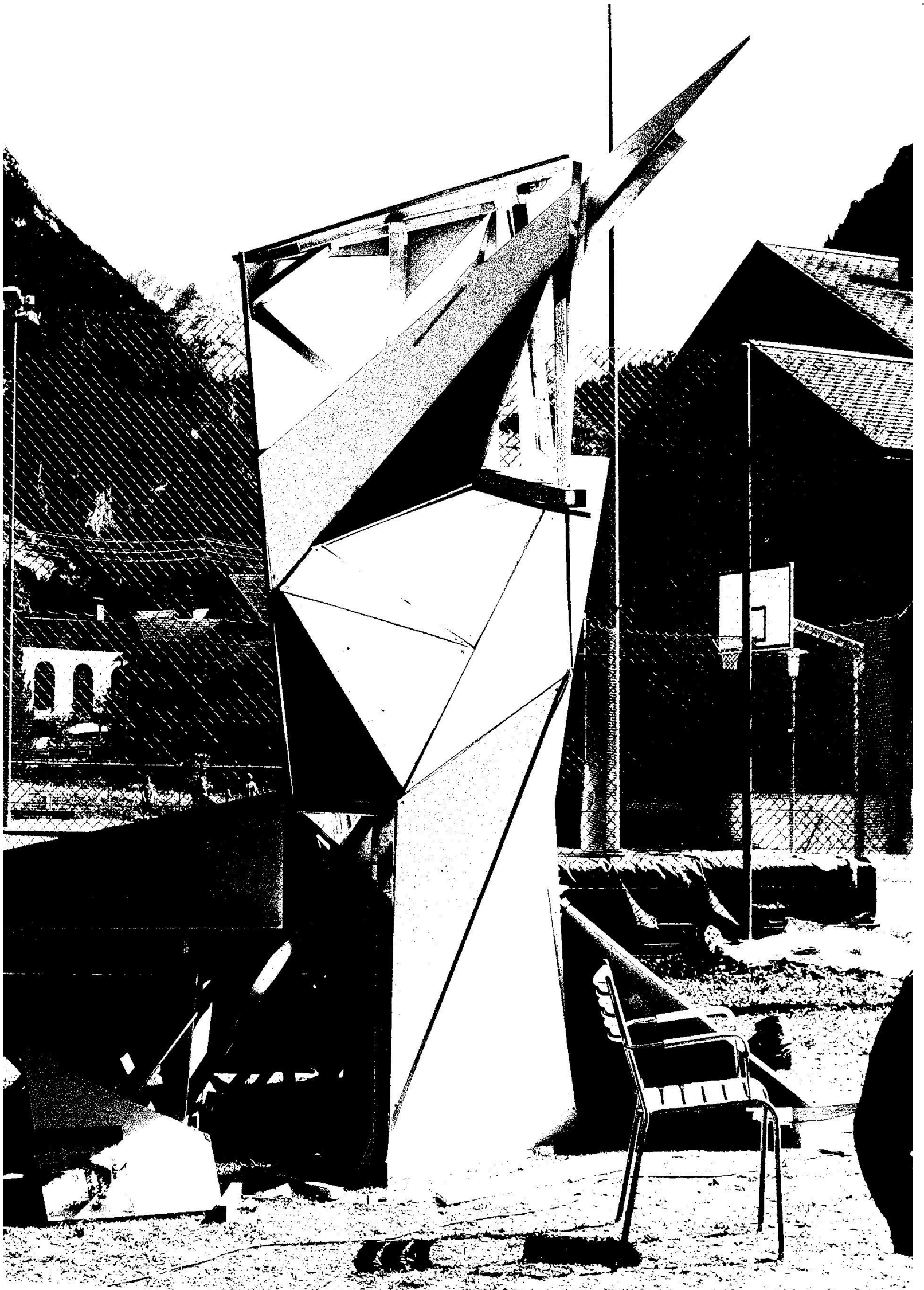
Realtime audio-video experiment // Ivan Lusicic, Josip Jerkovic (CRO) // Become a VJ - but with a background.

Whats in a frame? // Jelk Kruk, Gerald Russelman (NL) // An experimental approach to the range of themes expression - texture - material.

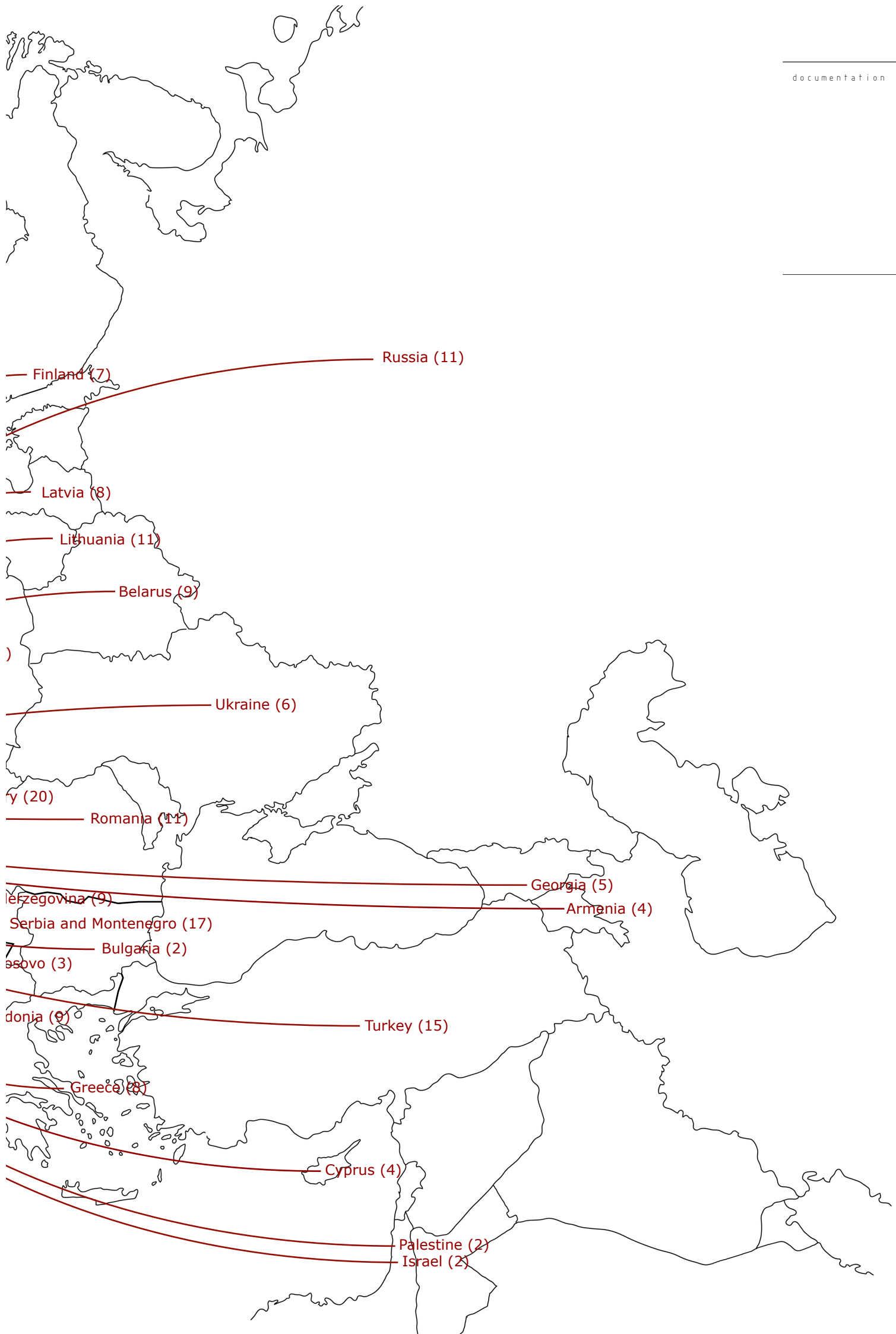
September 28th - a research on international energy infrastructure // Michael Prytula (GER) // did not take place... instead, Michael Prytula was wandering between the different workshops, giving valuable information to enrich these.

Finally, all our fellow co-organisers and we as main organisers have learned a lot in all respects. It was a great pleasure to work with such a great bunch of dedicated people taking care of main issues through personal responsibility. In our meetings, an enjoyable culture of discussion has developed. Concerning communication in the group, but also with participants, sponsors, tutors, lecturers and NCs, we found out how much the effort - to keep a certain standard of communication - pays off. Besides that, we were somewhat surprised by the level of support we enjoyed from our faculty and various institutions within ETH Zurich. As we have learned this summer in Budapest, this is not always a matter of course, so we hope that this policy concerning student initiatives is kept in future at our school.

To come to an end, we want to thank all those directly involved, who, with their pure presence, their energy and commitment, their joy and their personalities, laid the foundations for a resoundingly successful EASA 2005 in Switzerland.”







e x h i b i t i o n

e x h i b i t i o n

First Steps

The first steps towards the exhibition were made 2003 in Ljubljana at the presentation for the final decision about EASA 2005. They were to stress that it would be an important part of the whole event to document everything in an exhibition, above all connected to the vision of organising a travelling exhibition going through Europe after the event.

This idea originally met a lot of enthusiasm, and ideas about having a container that is being sent through the Continent. But when we finally managed to address our energy to the organisation of the exhibition after EASA, we had to become realistic again and a down-to-earth proposal was elaborated. The reason for this were of a financial kind on the one hand, on the other it would have been once again the work of organising a whole summer school to get something like that done.

So the final chance for the exhibition to travel was reduced to a digital way – or printed on paper.

Data and Concept

As described in the documentation part, the best way to deal with the huge amounts of data was to work out the final report, the DVD, and the exhibition simultaneously, so specialists for each of the theme would be able to inform others about useful data. After all, this requires good communication between different parts, and this was not always given, even though we were working in the same space. At least it seems to be the right approach.

The workshops would represent the biggest part of the data collected and displayed,

that's why two people were taking care of this part. The other part that contained the rest of the information would be worked on by the other half of the team. This made sense as the concept of the exhibition team was to show the separated parts in different ways. The workshops were shown on prints with the character of stickers on volumes of different sizes that would find their place within different areas of the exhibition space



structured by display walls carrying the more informative part on A0 posters.

Preparation and Setup

The team worked together towards the concept, and after the two divisions were clear, they split up due to the different kinds



of work. In meetings, they made sure to keep track and discussed the progress. Besides representing the data on plots and stickers designed by the exhibition team, a few of the final layouts of the respective workshops could be integrated very well into the whole.

Further layers within the whole were printed booklets of various publications by the workshops, all the para-plövgias, all the bulletins from before easa005.ch, and the tutorpack, and the representation of movies created by the various film workshops and during other occasions at the event. This happened on 6 screens that needed to be organised. Like for many other things, we found help in the computer department of the faculty and on a

chair that is used to public presentations. The moving images and the sounds as the lively element within the static exhibition was very important and justified the effort made to find the screens easily.

Objects – like the folie

It seemed to be crucial for the exhibition to contain real witness for the workshops that had taken place in Bergün by showing objects as a final layer of the concept. Due to the difficulties at the end of EASA described earlier, there were not too many of these left, and the choice was restricted. As eye-catcher no.1, the folie was supposed to work at the entrance of the exhibition space. This worked very well, and half of the university seemed to climb around on the stairs. Otherwise, there was just the final stage of one of the “curious suitcases” (The Curious Suitcase workshop). The failure to transport the other leftover sculpture from Bergün to Zurich was the result of a simple lack of time.

As the objects fire the imagination and allow direct interaction with the exhibition, they are at least as important as the presentation of movies or even more.

Opening

For the opening of the exhibition that took place in the foyer of the Architecture Faculty of ETH in Zurich, we could convince Prof. Kees Christiaanse to address himself towards the students with a few live reports from the seventies when he had been involved in living and organising events for students of architecture, similar to EASA, but one step more crazy.

This was a short, but great event that took place in the first week of the semester – a fact that maybe helped increasing the atten-

tion it found as it was the perfect connection between finishing at the university and going to the semester opening party. The opening had been announced with flyers, on posters, and on the event beamer of the faculty in advance, so about one hundred people could be welcomed for a glass of wine in the evening of Wednesday, April 5th. Sponsors and other involved that had been notified via e-mail showed very little interest, so the exhibition should probably not be used as a heavy weight criterion in convincing sponsors in the future.

International

As mentioned in the introduction, the exhibition once had been supposed to be international, an idea supported a lot by the NCs. Therefore, all the posters were put online for people to download them and spread the exhibition around in as many universities as possible, just in time when new EASA participants should be found for the application. We were hoping that this occasion would boost again the connections, especially the Armenian NC started soon after the assembly preparing a map to spread out the posters internationally by printing a few sets and exchanging them among countries.

Unfortunately, this was just a flash in the pan, and nothing seemed to happen at all. After some time, the exhibition could at least be printed on our cost and be sent to Bulgaria. We are very grateful for the efforts of Boyan Stoilov, the Bulgarian NC, who managed to set up the exhibition at the faculty in Sofia. He also met a Romanian delegation to organise the exhibition there, but at the moment of finishing the final report, we have no news if anything further happened. What is certain: This amount of paper is not very easily sent across Europe!

In general, there were a lot of positive replies on the question whether the posters should be published online, but afterwards, not too much action was taken in general. It was one of the points in EASA in Budapest to find out why, and to clearly state whether it makes sense at all to continue in this direction. Due to a lot of more basic discussions during the event, it was actually put off to the INCM in Moscow (November 2006). Luckily, the organisers did a great effort there and managed to print the whole exhibition on vinyl. And once again, it was proved that people always first need to get a live taste of how impressive an event could be: after a big opening event on the factory area in Moscow, there was suddenly a lot



of activity going on about the exhibition. Soon after, it was presented in Berlin, and at the end of this chapter, you'll find Hungary, Croatia, Serbia, Slovenia, Lithuania, Sweden, Denmark, the Netherlands, England, and Ireland discussing online where what should go at what time...

Conclusion

The amount of work it takes to organise such a large exhibition as we did for our final exhibition in Zurich was in the beginning clearly underestimated. First, we planned it as a job for two persons, starting from the idea that the whole planning work could be organised during the assembly itself. After that, we thought two weeks of work shortly before the opening (half a year later) would be about enough for the finishing. In the end it proved to be a fair work for four to five people, everyone working for six weeks during our spring break.



So the exhibition is a big effort where the necessary amount of work can easily be underestimated. Therefore, time and number of people working it out has to be calculated generously in order to get it done in a reasonable way. It is good to have one person who is responsible for decisions, but not for too many other things as the exhibition needs both a lot of production work, but also

a general idea that should be followed and an innovative creative approach. It's difficult to step back and make sure that the general picture is kept alive and followed during the production under high pressure.

We knew from the beginning that we would be forced to make quick decisions, as the time was restricted. This was sometimes great, but as various solutions could not be discussed until a really good solution was achieved, there was quite some potential left lying idle for some of the tasks. The production of the exhibition was finally the only realm in the whole organisation where the stress was big enough to create smaller conflicts. But after all, I have to say that we had a good exhibition, very informative and also quite impressive in its appearance. It made a great contribution in clearing the backlog of our documentation and was therefore a valuable tool not only to the outside, but also to us.

[For a collection of the exhibition posters see chapter "appendix", p. 44]

KNAUF

КНАУФ - ЛУЧШИЙ ИНВЕТОР В СТРОИТЕЛЬНУЮ ИНДУСТРИЮ РОССИИ

OF ARCHITECTURE

This poster features a central diagram of a building's structural layout with circular nodes. It is surrounded by several photographs of various architectural structures, including classical buildings and modern designs.

OF ARCHITECTURE

This poster contains a grid of small images, possibly architectural models or details. It includes a small photograph of a building facade and some text, though the text is too small to read clearly.

OF ARCHITECTURE

This poster is a collage of various architectural images, including interior spaces, exterior facades, and possibly technical drawings or site plans.

<http://easa.antville.org/stories/1512821>

exhibition

posted by saravall on Thursday, 16. November 2006, 20:14

Oh, party people, I forgot to ask one very important thing at the INCM. Where is the exhibition going? I heard both Croatia and France...Is there any possibility that it could come to Sweden this spring? We have money to sponsor it so that is not a problem! We're planning to make an effort to do some real EASA pr this time! So can please anyone who knows about where the posters are going contact me.... sara.vall@assemblage.se

kisses to you all

-Capa



kotryna_lt, Thursday, 16. November 2006, 20:36

so it goes...

so far the bookings are:

now - croatia and/or serbia

later - slovenia (spring)

from slovenia - lithuania (april the latest, i hope)

may - ireland (right, conor&co??)

then - up to you ;-)

[reply to this comment...](#)

ivonne_w, Thursday, 16. November 2006, 21:47

exhibition in berlin...

you forgot germany!
the easa exhibition will be shown in berlin from the 27. 11 till 15. 12.06 at the tu berlin.

but more information these days....

ivonne

[reply to this comment...](#)



kotryna_lt, Thursday, 16. November 2006, 21:48

ah, so it gets more and more complicated... ;-)



ivaan, Thursday, 16. November 2006, 22:26

wrong!

o n l i n e c o l l a b o r a t i o n

well hopefully, as it was decided with miss inara THEorganizer the exhibition of schools + easa005 is now in budapest, cause they were leaving 2days after, so it was much easier for them to take it after st.petersburg. if it is there now, after they do it it's coming to croatia and all the neighbourly countries (so far serbia than slovenia showed interests). so i guess boris+sasa &co will be last on balkan to have it on its way to western europe or/and further. contact them you northern/western countries :). i hope on balkans it could be all over in february /march.
+ Zivonne: i guess you ment the one you will be printing for berlins exhibition, that's how i understood daniel.



[schrott](#), Thursday, 16. November 2006, 22:48

yes

ivonne is printing on her own.

@ivonne: mail now!

cheers
flo_ch



[anabanana](#), Thursday, 16. November 2006, 23:53

Is it in Budapest???

I've missed that part... anyhow, the agreed route (Serbia-Croatia-Slovenia-Lithuania) still seems logical...

@ hungarians: let me know your plans for the exhibition, and how to transport it to Serbia.tnx.

Kisses to ya all!

Ana

[reply to this comment...](#)



[jurnalism](#), Friday, 17. November 2006, 01:04

Who is the exhibition hubbit?

Jurrien and Wouter say: we want the exhibition to be in Delft too. Preferably in spring. We heard in the beginning of INCM that its gonna go to France this year too, so maybe that would be a occasion for us to take over from them.

As it looks on Kotryna's list there is not much space anymore for us and there is no France mentioned either. Can we have before slovenia for example? Who is gonna keep track of the logistics? We havent assigned a Exhibition-Hubbit yet did we? (Oops!)

Cheers J+W

[reply to this comment...](#)



[jurnalism](#), Friday, 17. November 2006, 01:06

PS

Maybe it would be logical if Ivonne would send her prints to Delft huh? What do you think Ivonne?



[kotryna_it](#), Friday, 17. November 2006, 06:56

jurrriien dear,
when do you want it? late spring or early spring?

the Irish still haven't replied with the date they wanna have it!
Conor, Sean, boys?



[julie_b](#), Monday, 20. November 2006, 16:06

humm

there were no french nc in moscow but it seems that a "ghost" or a francophile asked for the exhibition as well glad to know!
don't know it's possible to receive it maybe before or after delft.
anyway can we receive the files? , maybe we can ask our school to pay for it...fingers crossed
do u know how can i get more info about the incm and especially about greece?
i've seen paul this weekend but he couldn't help me, too much vodka:~)!
cheeers
x



[ivaan](#), Monday, 20. November 2006, 16:56

coming

minutes are coming soon, i just sent anni the part i was in charge of, so she should be finished with all soon. and greece will be soon on the internet i guess + there are some clips from location and exhibition already somewhere, check the old blogging



[jurnalism](#), Monday, 20. November 2006, 23:21

kotryna dear

On the early spring /late spring thing: it would be nice to have it some weeks before applying deadline for Greece of course. Would that be middle spring then? When is the real application deadline anyway? Note to self: RTFM RTFM RTFM



[rimbaud](#), Friday, 17. November 2006, 01:20

all those nighty arks ;)

who are the hubbits anyway?
"hubbits" .. i like that name :D

aLx

[reply to this comment...](#)



[danchoice](#), Friday, 17. November 2006, 03:51

hmm

i think here people are talking of two different exhibitions... first we have the one from moscow, printed nicely on tarp material, and the other one (that will also be shown in berlin) is the printed version of the pdfs available on the easa005.ch website.

but nonetheless, we think everyone should come to berlin to see it.
stay close to be updated within the next days .

[reply to this comment...](#)

[reply to this comment...](#)

saravall, Friday, 17. November 2006, 09:15

so many countries and so little time

ok, this seems confused. How can we make sure that this is gonna happen as early as possible, so that the exhibition doesn't get stuck somewhere. It seems that we're talking to people who want the exhibition. I was thinking that it might come to south of Sweden or Lithuania since that wouldn't be sending it very far....Also I live in Sweden but visit Copenhagen so I can pass it on to them if they want it, and then it could go to Lithuania. Does that sound?

-Capa

[reply to this comment...](#)



conor, Friday, 17. November 2006, 10:13

exhibition time

Hi kotryna, as I said it would be great for us to have the exhibition for final exhibition at college. It's a day where the college is open to the public and all the students will be there. Afterwards, a really big party! This is in early June. But post-easter Greece next year to have if early June is not possible for some reason or another, backlog I would be happy to have it in early June.

[reply to this comment...](#)



kotryna_it, Friday, 17. November 2006, 11:15

i think it sounds good, i thought early may. i need max 3 weeks for the exhibit in Slovenia. This means i can take it from Slovenia early May...



bori.si, Friday, 17. November 2006, 11:36

Slovenia...

The timetable as far as I know is that we get it after Hungary, Croatia and Serbia comes to pick it up in spring.

This works really well for us, because all the deliveries across the Balkans can be made by train, which saves loads on transport - because if it goes to the Netherlands before us it's a lot of costs. Best for Kotryna to take it north on a plane... or maybe we can deliver it to Amsterdam, if she agrees.

What the exact timing is, I don't know exactly... We need at least until end of January or February to raise sponsorships (so the hu-ser-cro thing does us good), more if possible, and a month max. for display.

We were talking with Ana (Cro) about also printing material from Hungary, Denmark, France and using the Croatian stuff to make an European Schools of Architecture: 5 years of EASA thing. Of course, we were a bit (ok, quite a bit) drunk at the time, but still... maybe, with enough money, it could be a permanently traveling exhibition if prints are vinyl...

Because we really would like to have a proper large exhibition in a gallery n' stuff here, and use it to drag some money from sponsors.

Have to do some research... but first, maybe I should actually finish unpacking...

cheers,
boris

[reply to this comment...](#)



anni sf, Friday, 17. November 2006, 12:12

Finland

Hey babes,

To ensure that Finland doesn't become a lost country, I will have to start promoting EASA much more fiercely than before, and in every way possible..will try to organise an exhibition at the Museum of Architecture in Helsinki, would it be logical to pass the stuff from Sweden to Finland? We could have a extradition ceremony on the Finland-Sweden boat ;)

I guess it would be sometime next spring then, right?

Kisses to all! I'm at work (first day since getting back..ugh huh) and I believe Dade is getting over his hang-over, some of my friends took him out last night after our grand Beaujolais-party ;) Tonight we'll party even harder, to make sure he gets more than enough of the Finnish Experience ;D

[reply to this comment...](#)



inara, Friday, 17. November 2006, 12:42

WOW

I am so impressed with the energy I see here! All the above plans look amazing! For sure I will personally catch it for a few times somewhere in Europe ;D

For now I know that the exhibition is already in Budapest! I want to thank Hungarian guys, as they were very brave to have an extra luggage and to make the transportation of an exhibition so fast!

And I want to thank you all one more time, for being here, having fun and at the same time being so serious in all the discussions and work! I love you all! You are the BEST!

Inara

[reply to this comment...](#)



jim hayton, Friday, 17. November 2006, 14:44

just like the Olympic torch

It would be good to host an exhibition in the UK - has this already been discussed? Perhaps en-route /on the return from Ireland, presuming it survives the trip!

[reply to this comment...](#)



jurnalism, Monday, 20. November 2006, 23:15

Question for the Jimbo

Are u gonna be in London first week of january? I might be passing by on way to Oxford. Would be good to see ya in your natural habitat:)
Greetings
Jurrien

saravall, Friday, 17. November 2006, 16:33

a plan?

Good initiative Boris, one month sounds good! I know it might sound a bit ambitious and maybe naive to think that it would actually work, timewise, but it'd be so fantastic if as many as possible get the chance to show the exhibition. I'm really afraid that we're loosing two out of three schools in Sweden and the exhibition would really help.

Could the plan be Balkan (hungary/serbia?/Croatia/slovenia) until february/march, then Lithuania march/april and there after Scandinavia in april/may and then we'll pass it on to Netherlands or Irland?

how does that sound?

-Sara_swe aka Capa
[reply to this comment...](#)



andri_h, Sunday, 19. November 2006, 15:01

Iceland

I **might** be able to put up something at the school in Reykjavik early next year as I will probably be over there - not a full exhibition perhaps, but maybe some posters. Does anyone have any suggestions/knowledge of such posters? Perhaps something for Greece?

I am out of the loop :)

o.s. sara/capa - what is assemblage? I am studying at Chalmers in the Spring semester - woo!
[reply to this comment...](#)

comment this story:

[Login to add your comment!](#)

d v d

d v d



The DVD, accompanied by a booklet, is mainly a distillation of the pleasurable parts of the Final Report, but also able to transport films, sounds, and image collections as an addition and a tribute to the media workshops.

We managed to produce 500 pieces of which we wanted to send 300 to Budapest to spread them among the participants. Unfortunately, a formal mistake by the DVD production company (Hollenweger Video GmbH, Zurich) caused them to stay inside the Hungarian customs for about seven weeks, so they actually never reached the participants there.

Our attempt to send them to Moscow via the Swiss embassies was fruitless as the matter got lost inside the work overload of the embassy at that time, so the DVDs actually arrived just in time for Christmas back in Zurich. This means that right now we have to figure out a way to send them to the NCs all over Europe for them to achieve their final destinations and fulfil their purpose.

Nevertheless, the content is very satisfying, but actually I can just recommend everyone to try and find out about it on his own...

The final report reflects the event to an applicable extent. This final report is an attempt to note down the efforts that have been made during easa005.ch. Its aim is to compile and to evolve the motives why a crowd of students from all over Europe gathers in a small mountain village in the Alps.

Purpose

During the past years, high expectations have been formulated during the annual meetings of the National Contacts of EASA. The summer school managed to respond to them partially, but the wish to leave traces and to be perceived beyond the self-imposed borders of architectural discussion has been oppressed again and again. One main reason for this is the fact that the richness and generosity of this event have not been put into a shape that makes it possible for the outsider to learn about it or even perceive it consciously.

This is not a reproach. EASA is not professional and has never been. Ephemerality and alteration have always been constitutive factors for this community, keeping it fresh and able to react to new circumstances. But as fleeting as the obtained achievements and statements may be, it is important to introduce a milestone from time to time, a base where the organisation can relate to and reflect on.

For this reason, we have decided to create an object of reference. This compilation is meant to be a reference, and not an instruction. As opposed to the EASA guide or the conclusions of the INCM (Intermediate National contacts Meeting), we do not claim validity or applicability of laws that give a recipe how to organise a summer school in the name of EASA in the perfect

way. We consider the importance of the fact that every EASA has to change, reacting to the circumstances of a new country, a new place, a new organisation with new ideas. Therefore, statements of this document must not be carved into stone, but the process of conclusions shall be simplified or even lead into a new direction.



Besides this approach, I believe that EASA can benefit from an organiser team that is able to concentrate on the heart of the organisation. Therefore, this report establishes a pool of practical information that can be repeating every year again, starting from the most banal questions and ending at the principles of the whole organisation. We hope to support future organisers in their aims to make the EASA of their most venturous imaginations, and of course we wish to create a possibility for all the involved into indulge themselves in memories of easa005.ch.

About the Compilation

The authors express their subjective opinion about the part of the organisation they have taken care of. This is the source of explicitly distinguishable differences in expression and opinion. Most of the texts are altered in a way to express not only the perspective of the respective organiser. I have tried to bring the various texts together by linking them to each other and – mostly in conclusions – put them into a larger context of understanding, arguing the meaning of the individual parts for the whole event and process of organisation.

Some of the texts managed to cover almost the whole field of perception; others served as a structure for a final statement to be developed. In all the parts, their original character and especially their message should be preserved, endorsed and extended to obtain a comparable degree of completeness. Within the context of the reality of the summer school, we have consciously renounced proofreading and revision by native English experts, keeping the whole document in pure EASA English.

esad005

a complete documentation of the organization and realization
of the esad005 nursery school in Bergen, Ditzlerland





This conclusion is very short and can't even really be called like that. I is rather a call for documentation: Documentation is valuable in many ways. The production is tough. One seems to be confronted with the Eiger north face, and the only way to deal with it is to leave it away completely or start climbing. As I imagine, not doing anything about it is a very unsatisfying way of dealing with it. Once you get started though, it is also great fun, and you learn a lot.

But the most important point to me seems to be the one of being responsible for the EASA network. And having experienced the tough organising job where one needs to think about so many things in processes we all haven't even dreamt about being involved in a year before, I think the only consequence can be the will to make things easier for the next organisers for the sake of them being able to concentrate on the core of another, even greater EASA.

Concerning the collection of the exhibition material, I have to state a few details in order to clarify the following pages and the total amount of material.

First of all, the exhibition was organised in two display systems: posters of a defined layout on aluminium boxes displayed information and overviews. Inbetween the thematic compartments, marked off by the aluminium elements, white wooden boxes showing the workshop results in a more dissolved way were placed irregularly.

The workshop material was completed with booklets and a few objects, above all the folie as the eyecatcher.

Digital material was presented on three tv screens and on three iMacs.
This collection will only represent the printed material (except booklets). All digital material showed in the exhibition and further data is represented on the DVD only.

exhibition poster groups

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g e n e r a l a n d t h e m e

easa in general

what's easa?



History

EASA was established in 1981, when students of architecture from Liverpool invited their fellow students from Europe to come and help them solve problems in their city. About 300 students gathered to work on the theme 'starting up the EASA experience'. Since then there have been assemblies in different countries with 400 to 500 participants each year, holding alive a net of contacts over the whole Continent.

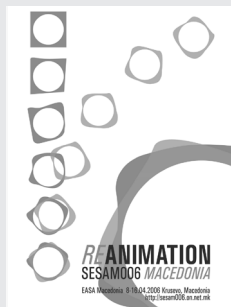
SESAM and INCM

Every country has two official NC's (National Contacts), who are responsible for everything happening between the international network and the schools in their countries, like passing on informations, having contact with the organisers about workshops, participation interest, exhibitions, finding tutors for the next assembly and helping them to prepare etc.

The NC's are the generator of the EASA spirit on the national level.

At the yearly Intermediate National Contact Meetings (INCM) the NC's of all countries meet to exchange information and discuss the previous assemblies and the preparations of the assemblies to come. Decisions about future sites and topics are made there.

The Small European Students of Architecture Meeting (SESAM) is a smaller version of EASA. The idea is to learn in an informal atmosphere about other learning and teaching methods. The interdisciplinary approach encourages the exchange of different points of view.



poster of the coming SESAM in Macedonia



EASA (European Architecture Students Assembly) is a melting pot of architecture students of all European countries.

EASA is not an established organisation but a non-political and non-profit network aimed at bringing people together and building a platform for exchange of ideas and knowledge. The annual EASA summer school always takes place for 2 weeks around the beginning of August, each year organised by different groups of students in a different country to a different theme.

The success of EASA bases on the fact that every year students make it possible for other students to have an extraordinary experience: 400 to 500 students of all European countries meet to discuss their ideas, work together and exchange

their experiences concerning architecture, education or life in general.

By holding assemblies in different countries, students have the chance to discover different cultural, historical, and environmental backgrounds. By exploring new dimensions of communication, reflection and presentation a new perspective of dealing with the architectural profession can be achieved.

The essence of the EASA, since it's beginning in Liverpool in 1981, is maintained by the 'EASA spirit' - easy to feel but difficult to describe.



EASA002 VIS, Croatia; Topic: Senses

Previous EASA summer assembly locations:

- 1981 LIVERPOOL, England
Starting up the EASA Experience
- 1982 DELFT, Netherlands
Architecture of an Uncertain Future
- 1983 LISBOA, Portugal
Social Spaces
- 1984 AARHUS, Denmark
Turning Point in Architecture
- 1985 ATHENS, Greece
Interpretation and Action in the City
- 1986 TORINO, Italy
Architetturi Latenti
- 1987 HELSINKI, Finland
Architecture and Nature
- 1988 BERLIN, Germany
The Dimension Between
- 1989 MARSEILLE, France
Heritage et Creativité
- 1990 KARLSKRONA, Sweden
Exploration
- 1991 KOLOMNA, USSR
Regeneration
- 1992 ÜRGÜP, Türkiye
Vision 2000 Environment
- 1993 SANDWICK, Scotland
The Isle
- 1994 LIÈGE, Belgium
Consommer l'Inconsumable
- 1995 ZAMOSC, Poland
Beyond the Borders
- 1996 CLERMONT L'HERAULT, France
Dream Builders!
- 1997 THE TRAIN, Scandinavia
Advancing Architecture
- 1998 VALLETTA, Malta
Living on the Edge
- 1999 KAVALA, Greece
Osmosis
- 2000 ANTWERP/ROTTERDAM, Belgium/Netherlands
Dis-Similarities
- 2001 GÖKGEADA, Türkiye
No Theme
- 2002 VIS, Croatia
Senses
- 2003 FRILAND, Denmark
Sustainable Living
- 2004 ROUBAIX, France
Métropolitain-Micropolitain
- 2005 BERGUEN, Switzerland
Trans-Transit-Transition

- Coming up:
- 2006 BUDAPEST, Hungary
Common Place
- 2007 ELEFSINA, Greece



EASA003 Friland, Denmark; Topic: Sustainable Living



EASA003 Friland, Denmark; Topic: Sustainable Living
built winning project of a student competition



EASA004 Lille, France; Topic: Métropolitain-Micropolitain

easa in general

what's easa?

EASA: a short overview

Theme

Each EASA-Summer Assembly has a theme. It is the starting point for the common adventure, an adventure that gathers different cultures and ideas of architecture. It has to be strong, powerful and generating the project.

Schedule

The EASA-Summer Assembly takes place around the beginning of August for two weeks. At the beginning there is an introduction. After this, the work-shop fair introduces the individual workshops to the participants. Workshops results are presented at the end of the assembly.

Site

The design of the site intends to provide all facilities as close as possible and has to give enough space for workshops, exhibitions, lectures. Event areas are carefully allocated so as not to interfere with the sleeping areas.

The organisers try to create a framework for the participants to be able to help themselves. Social life is enhanced by a cafe-bar, which is an important vital meeting point during the whole event.

A workshop centre, which provides materials and space for tutor meetings and workshop exhibitions, has to be chosen.

In the setting up of the site, attention has to be given to sustainability and conservation of the environment.



EASA003 Friland, Denmark, camp site

Themes, Workshop and Tutors

The theme becomes reality through the workshops and lectures. It is the physical projection of the aims. In the workshops, groups of students work together, with the assistance of tutors. They are brought by the different countries and are often architects or artists but sometimes also people from different professions.

Lectures, Debates

Lectures are related to the theme of the Assembly and held by people of different backgrounds and professions. A limited number of formal lectures is scheduled to allow other events such as informal discussions, debates, or slide-shows to take place.



Excursions and cultural Events

Besides the lectures and workshops, there are excursions and cultural events like concerts, film evenings or parties enhancing social life and intercultural exchange.



EASA004 Lille, France: dancing workshop

Whoever has been to EASA once is infected with the EASA virus and will want to go again! Too interesting is it to meet fellow students from so different countries, to learn about architecture ideas of Romania or the problems of studying architecture in Belarus for example. How else can you make friends in all European cities from Lisboa to Moscow, where you could go and stay for a while?

Another reason for getting addicted to the EASA spirit is the way of life during the event. It is very much down to earth and simple: Sleeping in tents or in an old army base, on scaffolding elements or in an old factory, working with your hands and let your imagination float freely. Nothing is impossible, everything is allowed.

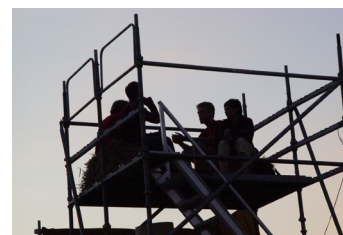
Working ways and experiences of different backgrounds are very diverse and everybody can learn from each other. Discussions, sometimes very formal, sometimes very informal, bring often surprising views on certain topics that occupy the architecture world.

With the exchanges of ideas and knowledge, EASA contributes its part to international discussions and encourages understanding not only of architecture, but of life in general.

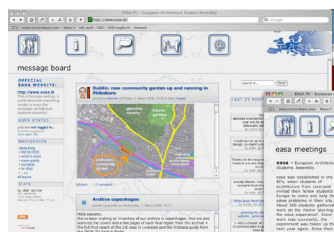
To keep the network alive during the whole year, there is an internet forum: <http://easa.antville.org/>.



EASA004 Lille, France; Topic: Metropolitan-Micropolitain



EASA003 Friland, Denmark; Topic: Sustainable Living



EASA weblog: platform for exchange and communication



EASA003 Friland, Denmark; Topic: Sustainable Living

easa005

topic: trans - transit - transition



Today, for every inhabitant of Switzerland, there are 130m2 of public traffic space! One third of the whole settlement area of Switzerland is used as traffic space!

(Herczog, "Von der Raumplanung zur Raum-Entwicklungsplanung")



alpine infrastructure



The aim

The topic of easa005 was "trans - transit - transition". Lectures at the beginning showed practised methods and abstract, general and individual possibilities to work with and think about this topic. The workshops produced a concrete reaction on it in relation to the location. This was the chance to reflect about the different forms of alteration in Europe and Switzerland and of implementing the ideas into concrete solutions. EASA does not comprehend itself as a competitor or counter movement to established institutions and offices. The goal is much more an approach of the topic from "bottom up", from a collective perspective of European Architecture students, who contribute their part to contemporary discussions.

Transit being constitutional for Switzerland

The history of Switzerland has always been strongly influenced by transit. The famous crossing of the Alps by Hannibal 218 BC was one of the first of many crossings of a very dark, dangerous area, loosely inhibited by a strong and stubborn mountain people. Hannibal lost 20.000 men and a great deal of his baggage on his march to Rome. For centuries, the Alps were regarded solely as a nuisance, hindering travel and trade especially for Italy.

This eventually changed in the 18th century, when the Alps became an object of romanticism and not an object of fear.

Switzerland is situated in the heart of Europe and borders to three of Europe's four biggest nations. Trade relations are intensive and the fact that trade, and not production, is a main issue in the Swiss economy, may also be a major reason for its neutrality.

And of course, there is more and more invisible transit going on in Switzerland. The Swiss banks, for example, are important hubs for international wealth.

Many of the Swiss myths are based on mountain passages. Transit is not only constitutional to the Swiss economy, but also to its mentality: Travelling between the isolated valleys was a laborious, dangerous thing to do, so the Swiss soon developed into specialists for bridges and tunnels.

Trans - Transit - Transition as EASA-Topic

1 - Europe is growing together. This does not happen automatically, it has to be actively achieved. Borders have to be crossed not only politically, but in many other senses, too. If we want to learn from each other in clever and constructive ways, we have to communicate.

Switzerland has often been called a miniature paradigm for Europe, because it has achieved the unification of many different languages and views into a well-functioning democratic country with a strong identity.

2 - We live in an age of communication, and not only information is communicated, but also goods, persons, and ideas. Architecture is the place where all this starts and ends up, and urbanism deals with managing contribution and distribution. The multitude of things transported can almost not be grasped. As architects, we have to know about those processes and need to be able to deal with them.

The Alps have always been strongly influenced by the transit of goods between North and South. Many of the effects of transitional processes can be observed when traversing the alp valleys. Roads, highways and railways are often stuffed into a narrow valley, joined by factories and power stations on the way. The efforts being made to tunnel the mountains are still enormous, most current example being the new Gotthard pass.

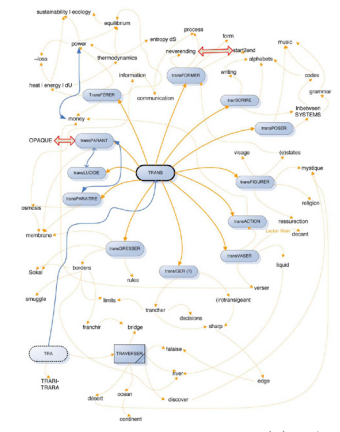
3 - Our cities change constantly, more than ever before building and rebuilding themselves. This permanent evolution has its effects on both very large and very low scales. As architects, we have to deal with the complexity of these processes, without getting overwhelmed or megalomaniac. Solutions have to be found to make transitional streets, houses and cities to be worth living, without neglecting contemporary demands.



transit



W. Turner: Gotthard - Hannibal



mind map trans

Definitions: transit - transition (Encyclopedia Britannica):

transit (noun)

1 trans-sit / Function: noun / Etymology: Middle English trans-sit, from Latin transire, from transire to go across, pass / 1a : an act, process, or instance of passing through or over; passage, 1b : change, transition, 1c : conveyance of persons or things from one place to another, 2 : usually local transportation especially of people by public conveyance; also : vehicles or a system engaged in such transportation, 2a : passage of a celestial body over the meridian of a place or through the field of a telescope : passage of a smaller body (as Venus) across the disk of a larger (as the sun) 3 : theodolite with the telescope mounted so that it can be transited

transit (verb)

intransitive senses : to make a transit
transitive senses
1 a : to pass over or through : traverse : to cause to pass over or through, 2 : to pass across (a meridian, a celestial body, or the field of view of a telescope), 3 : to turn (a telescope) over about the horizontal transverse axis in surveying

transition (noun)

tran-si-tion / Etymology: Latin transition-, transitio, from transire
1 a : passage from one state, stage, subject, or place to another : change : a movement, development, or evolution from one form, stage, or style to another, 2 a : a musical modulation : a musical passage leading from one section of a piece to another, 3 : an abrupt change in energy state or level (as of an atomic nucleus or a molecule) usually accompanied by loss or gain of a single quantum of energy

o r g a n i s a t i o n a n d e v e n t

organisation

starting it all up

The organiser team:



main organisers
 tobias baitsch
 _sponsoring, finances,
 internal communication
 florian schrott
 _sponsoring, lectures,
 external communication

location
 saskia plaus and marcella ressegatti
 _location planning and setup

workshops
 joy indermühle
 _allreal-contact, theoretical workshops
 marchet saratz
 _location-related and media workshops
 patrick schneider
 _material scout, practical workshops

theme & tutorpack, lecture research, contributions
 ben boucsein and cordula püstow
 _tutorpack, bulletins and contributions

application and visa
 eliza boganski

kitchen
 stefanie senkel
 _planning, sponsoring, and shopping
 tillie
 _le chef
 eva helg and burcak onur
 _support

competition and pavilion
 simon nägeli, marceline ruckstuhl,
 bettine volk, flavian lekka
 _competition and execution

exhibition
 niklaus schädelin, silvia bühner,
 gabriel walti, david bossert

excursion
 silvia bühner, gabriel walti

events & bar
 simon de jong and johann reble
 _planning
 daniel wahl
 _resident dj

public relations
 lukas sonderregger

computer lab
 johannes brauckmann

night in zurich
 david bossert

final report
 florian schrott, eliza boganski,
 patrick schneider

helpers (before or during easa)
 lillian demuth, mélanie bouteloup, sylvie
 chervaz, léonard gurtner, michael knutti,
 boris buzek, maro spanou, cyril dietrich,
 rudi kuntz, michèle erat, charlotte truwant,
 juline ecoffey, amélie poncety, arnaud zein
 el din, hauke jungjohannes



EASA in Switzerland - the decision

Every year students of a different European country organise EASA. At the EASA summer school in Denmark in the summer 2003, a group of 10 swiss participants decided that they wanted to go for it and started to make a proposal. Every year several proposals of future EASA events are discussed at the INCM, and the decision was made that easa005 would take place in Switzerland. With this decision taken in November 2003, a great deal of work started; work which should go on for 2.5 years.

The association and the departments

Due to tax- and insurance reasons, an association had been founded as a legal body for the organisation of the summer school 2005 in the name of EASA (European Architecture Students Assembly). The big organisation work was divided into two parts: The preparations and the event itself. Every member of the team got a department for which he/she was responsible.

The location search

The topic was defined, now the first thing after making a rough budget was to find the location. A tour through Switzerland started, visiting many different places (i.e. a former chocolate factory in the Blenio valley, abandoned factories in Baar/Kollbrunn and in Arbon on the shore of Lake Constance, an old spinning mill in Murg, Monte Verita in Ascona...). Criteria like price, working space area, an interesting surrounding, etc. led to the final decision for Bergün.

From the beginning, there was a fascination for the old Kurhaus and the village.

Organising everything and finding sponsors

Switzerland being more expensive than most other countries, financing and fees would be quite an issue. But thanks to a lot of sponsors and uncomplicated help from ETH and others, the event could take place.

To organise everything from toilet carriage to food for 400 people was more work than ever imagined. Special thanks go to the town of Bergün for the very open and easy cooperation.

The event

After long-lasting and careful preparations, the time had finally come: easa005.ch was going to happen from August 6th till 21st of 2005. The intense lead time with an increasing number of organising team members towards the event had lasted since December 2004, and even before, several issues had been initialised during the period of almost one year.

At the peak period during the event, up to 35 people were running 24/7 to try and get the very best out of easa005 and offer a great experience to all the ones participating and involved. As an unprofessional team, we were trying from the beginning to benefit from all the qualities of our group.

All decisions would be taken only after considering everyone's opinion, offering everyone the possibility to play his specific part with his knowledge and qualities. That way, we hoped to sail around the cliffs of our lack of experience.

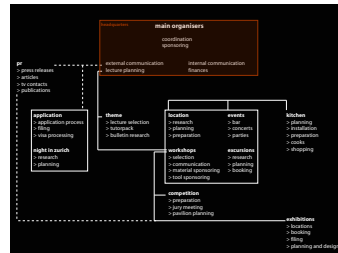
The afterglow

The great success of easa005.ch became clear in the end when the organisers were thanked so many times. Despite the not always good weather, which led to colds and worse, everybody had had a wonderful time. And these thanks for sure moved all the organisers and were the reward for a lot of work which would still go on for a while before easa005.ch will be totally over.



preparing easa005

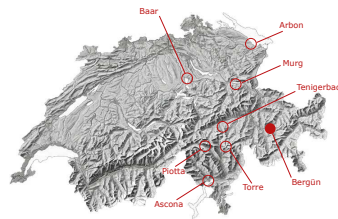
schedule easa005



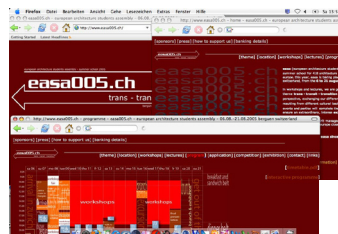
organigram easa005



alternative location: chocolate factory cimorna, Torre, Blenio



location search: possible alternative locations



website easa005.ch

easa005

events



the program

Events during easa005

Integral component of EASA are the events taking place besides lectures and workshops, contributing to the actual attitude of life during these two weeks. In this case, it was again our intention to create a connection to the environment for the participants to take home positive influence of a kind they can usually not feel.

In this respect, all the events were communicated via mail to the inhabitants of Bergün, and especially the younger people happily joined the parties in the Zeughaus basement.

Another very direct connection to the locals was the invitation to visit the biggest bar of the village, so the exchange was not only one-directional and on the other hand also an issue to the village.



As a surprise to the participants, one evening an alpenhorn player made for an entertaining time in the blue hall.



National Evening: impressions from all over Europe

Bellaluna: hike and open-air-concert evening

National Evening

The biggest event was definitely the National Evening where all the different countries found a platform to present their peculiarities. This is quite usual to EASA, and it has always been a very enjoyable happening with an enormous variety of national dishes and drinks. There is probably no way to get to know so much about the culinary diversity of our continent. Again – to our pleasure – we discovered locals visiting the gym where the whole thing took place, willing to get a taste of Europe.

Bellaluna

A short walk down the deep gorges of the valley lead us to the place called "Bellaluna", a former iron smelting facility, venue of open air concerts and biker meetings. This time, a Cuban band was on the spot, and the community overwhelmed the place, transforming the small open-air concert into a real celebration. Late at night, the way back was made possible thanks to a special service with the good old Swiss post buses. The ride along the winding mountain road between dark trees and rocks was very impressive.



jazz concert



football tournament

Jazz Concert

One night, a jazz concert with three different bands was organised, impressively supported by the VJing-workshop. This was a very straight proof of a workshop being able to enrich the event already while it was still going on, so the representation of workshop results was not only depending on final products and the exhibition at the end.

Soccer

The Workshop „Borders in Transition“, significantly organised by two Israeli tutors, analysed border situations among the communities and in the EASA-daily-life situations. In this spirit, they organised a football game of a Bergün selection against the top cracks of the EASA camp. After a hard fight, multinationality decided the game for EASA, but the chorals of the fan groups are still echoing between the slopes and cliffs in the surroundings of Bergün.



parties in the evenings

easa005

excursions

Excursion day



itineraries of the planned excursions



the Sportzentrum in Davos by Gigon Guyer



the Kirchner Museum in Davos by Gigon Guyer

The idea of the excursion day was to let the participants experience hiking trips in the beautiful mountain sceneries around Bergün or visit Davos (with a guided tour to the Kirchner Museum by Gigon-Guyer architects).

Unfortunately, it was impossible to carry out the planned excursion day with various trips as it was raining cats and dogs. Only the trip to Davos with a visit to the Kirchner Museum took place, and one hiking trip was postponed.

However, many participants were aware of the fact that this was maybe one of their few chances to go trekking in the mountains and get the real taste of the Alps. So, a lot of small groups chose better days for their own expeditions. The pictures they have returned are once again very impressive – if it is in the people's minds or on the different media.



"on the top of the world"



Black-board on excursion day: Because of bad weather, four of the six planned excursions had to be cancelled and one was postponed.



above Bergün



hike up from the top of the Albula-Pass



Piz Compass, 3016m above sea level



on the way back down



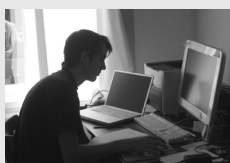
easa005 organisers daily life



the program



from cooking to technics - all within the organisers' responsibility



organisers "in action"



The morning

The days of the organisers started a lot earlier than the days of the participants! The kitchen team had to start preparing breakfast and lunch at 6 a.m., so everything would be ready when the first crowds came down to the gym hall to get their breakfast.

The info-point (the information and help desk in the entrance hall of the Kurhaus) was open everyday from 8 a.m. The participants on cleaning duty were to show up here and were told what they had to do. This was everything from collecting trash around the buildings, cleaning floors, bathrooms and party areas.

At nights, there was always an emergency number, which participants could call and one organiser would always sleep in the office closeby. This way, the info-point was actually busy 24 hours a day.

At 10 a.m. the coffee bar opened and served soft drinks and snacks all day long. At the same time workshops started and the material room had to be occupied, so tutors and hard working participants could come to borrow tools and get equipment.

At 11 a.m. there was usually an organisers meeting, where problems were discussed and the following days were planned. Issues addressed here were i.e. materials needed, food supply, duty lists, broken chairs, complaints or other problems.

The afternoon

The duties for the organisers went on all day long with breaks in between. While some went to buy new wood or nails or organised food, others would work around the workshops, at bars, the info-point or prepared events and lectures of the evenings.

Dinner

The kitchen team with help from participants prepared dinner. The French chef, Tillie, was adored greatly for his internationally inspired and surprising creations every night, ranging from Spanish Paella to the typical Swiss Cheese Fondue, from Moroccan Couscous to Italian Panna Cotta. Dinner always was a big event for everybody!

The evenings

The lecturers had to be looked after, NC-meetings held, concerts and parties prepared. The bar was open until late into the night with - of course - again organisers working behind it.

The nights were short, the working days hard, but everybody was really happy and this made all the work well worth it!



Tillie, the chef, in his kitchen



lunch meeting



organisers meeting in the Zeughaus



organisers enjoying their free time



behind the turntables

DUTIES ORGANISERS THURSDAY

KITCHEN DUTY

06.00 STEFFI, EVA

WAKE UP DUTY

10.30 ELIZA

ORGANISER MEETING IN ZEUGHAUS

11.00 ALLE

INFOPOINT (+ CLEANING)

SLEEPING IN OFFICE BORIS
08.00-11.00 SILVIA, GABRIEL
11.00-14.00 MARCELLA
14.00-17.00 FLOBI, SIMON N.
17.00-20.00 DAVID
20.00-23.00 SASKIA
23.00-01.00 AMELIE

MATERIAL (+ CLEANING)

(MARCHET STAY CLOSE PLEASE)

09.00-12.00 BORIS, LEO
14.00-17.00 MICHAEL, PATRICK
17.00-20.00 MELANIE, CYRIL

LECTURE PREPARATION

17.00 FLOBI UND DANIEL

BAR

10.00-14.00 CHARLOTTE, FLOBI
14.00-17.00 ELIZA, BURCAK
17.00-21.00 MARO, PIERRE
21.00-02.00 LEO, JOHANN

example of organiser duty plan

easa005

participants



participants

easa005.ch
trans - transit - transition



participants from all over Europe travelled to Bergün

The Participants

416 people from 40 different countries travelled big distances to come to Bergün. Each participating country enriches EASA by its different cultural and historical backgrounds. And it is interesting to learn about the differences also in terms of architectural education. Many of the participants, especially from eastern countries, face major problems to raise the money for the trip to EASA. This issue was often generously moderated by foundations, thus supporting the most important issue of the event: the diversity!

Quota list / Application process

The quota list shows the number of places for the summer meeting for each country. The quota list is calculated yearly by the organisers according to a system in which the factors Community, Activity and number of students are taken into account. The application of each country's participants is organised by the National Contacts (NC's).

Payment

The organisers try to keep fees low. In addition, the countries are categorised by their financial possibilities and the fees differ according to them.

Countries and participants:

Armenia (4) / Austria (8) / Belarus (9) / Belgium (9) / Bosnia and Herzegovina (9) / Bulgaria (2) / Czech Republic (8) / Croatia (13) / Cyprus (4) / Denmark (16) / Finland (7) / France (23) / Georgia (5) / Germany (13) / Greece (8) / Hungary (20) / Ireland (7) / Italy (12) / Kosovo (3) / Latvia (8) / Lithuania (11) / Macedonia (9) / Netherlands (12) / Norway (11) / Poland (10) / Portugal (5) / Romania (11) / Russia (11) / Serbia and Montenegro (17) / Slovenia (11) / Spain (10) / Sweden (17) / Switzerland (incl. organisers and tutors) (50) / Turkey (15) / UK (14) / Ukraine (6) / Guests: Israel (2) / Palestine (2) / USA (2) / Venezuela (2)

Total (416)

Missing Countries

There are a few countries missing at every EASA, changing from year to year. The organisation always tries to get them to join, but sometimes it doesn't work out.

At EASA005 the missing countries were:

Albania / Azerbaijan / Estonia / Iceland / Malta

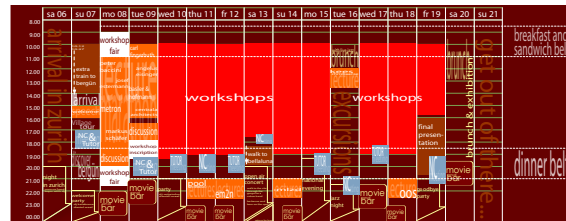


participants listening, working, having a break, eating, enjoying the sun, thinking, preparing, discussing...

easa005 participants daily life



sign made by a workshop



the program of the week

The morning

Getting up after a night of partying was sometimes hard but every morning the crowds wandered down to the nearby gym to have breakfast. Everybody brought their own dishes and cutlery as EASA is trying to use as little resources as possible. Breakfast was served always during two hours, so there wouldn't be too much of a queue getting the food. After breakfast everybody cleaned their own dishes, in order not to make more work for the kitchen team. Before joining the workshop groups, the participants usually went back to their rooms to leave their dishes and get their equipment for the day.

The workshops

The working on the different projects was going on all around the three buildings and in the small park that belongs to the Kurhaus. Everywhere there was noise of machines from saws, hammering, sewing etc. Besides there was a lot of laughter and music and calling out to fellow workers to bring this or the other tool.

Some of the workshops had their working sites further away and their participants would usually be gone for the whole day.

Lunchtime

At breakfast, sandwiches for lunch were handed out, so workshops could take their lunch break whenever they wanted and were not dependent on the kitchen.

Afternoons

In the afternoons the workshops continued. But every once in a while, participants would take some time off and visit the local pool (which is, by the way, the highest located outdoor pool of Europe) to cool down.

Dinner

The kitchen team, every day with the help from different groups of participants, had started long before, in the middle of the afternoon, preparing the food for everyone. Dinner was served in the gym and everybody was eager to get food after hard working days.

Lectures

In the evening, there were lectures held by upcoming young architects of Switzerland. They were attended well and interesting discussions usually followed.

The evenings

On some evenings, events had been organised: parties, concerts, films etc. On other evenings, crowds gathered in the old kitchen in the basement of the Kurhaus or, if it was not too cold outside, behind it to have drinks and chats. Playing table soccer or billiard were also favourite leisure activities.

Duties

At EASA the "Student for student" principle operates. There should be as little paid help as possible. The participants are responsible for a successful Assembly - no one else. Participants were expected to perform certain duties during the assembly. It was the NC's task to see that all duties were fulfilled.



breakfast in the gym hall



working hard, for once not with computer



leisure time at lunch



participant duty: sometimes becoming a spontaneous party



GROUP	CONVENTION	PROBLEMS	CONVENTION	PROBLEMS	CONVENTION	PROBLEMS	CONVENTION	PROBLEMS	CONVENTION	PROBLEMS
...

participant duties



lectures and parties in the evenings

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l o c a t i o n

easa005

location: bergün

Bergün: the village



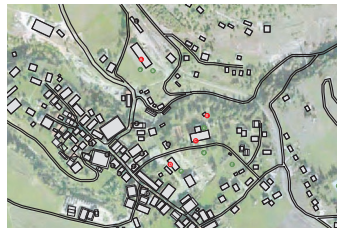
Bergün is a beautiful small village in the canton of Graubünden. It has been spared from mass tourism, keeping the village life intact. There is a certain stagnation, though, and plans are made to introduce gentle tourism to the village.

Mountains permanently tempting to be conquered surround the village. Everywhere there are yellow signs indicating possible walks (and the according walking times) to passes, mountains and train stations. It is almost impossible to get lost.

With respect to the easa005 topic of "trans-transit-transition", Bergün was an ideal site due to its location on the famous Albula Railway route as well as for the specific "mountain-village" problems Bergün has to deal with.



Bergün-village



map of Bergün



Bergün village center

- | | |
|----------------------|----------------------|
| 1 railway station | A zmgghaus/arsenal |
| 2 bakery | B pavillion |
| 3 grocery store Volg | C Kurhaus/Alpa hotel |
| 4 bakery | D gym |
| 5 tourist office | EASA saacco |
| 6 news paper shop | a bath/pub/toilets |
| 7 post office/bank | b showers |
| 8 grocery store EWA | c bar |
| 9 doctor/pharmacy | d sports field |
| 10 bank | e dining corner |
| | F former ice field |
| | g swimming bath |
| | h parking |

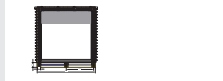
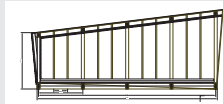


on the road to Bergün

The collaboration with the community of Bergün

The community of Bergün was very helpful and welcoming to EASA. The visitor's tax for everybody was waived and the organisers were glad to have found such helpful people.

It was agreed that in reward some small buildings for the village would be designed. This is being done at the time...



plans for small buildings in Bergün

Early Tourism in Bergün

During the 19th century tourists from all over Europe started visiting the impressive Alps. They were mostly coming by train. Swiss railway network was very much shaped by tourism needs.

Bergün profits from the famous sites St. Moritz and Pontresina nearby. The Albula-Railway tracks (built in 1906) are passing by Bergün and some tourists stayed here – in the much poorer and proletarian parts of the Albula-area – rather than in the cosmopolitan and decadent hotspots of bourgeois society. But Bergün never became prosperous through tourism.



the Kurhaus and Bergün



the Kurhaus Bergün



easa005

easa005 in bergün

The EASA-buildings:
Kurhaus and Zeughaus



EASA lodged in two buildings: The Kurhaus and Zeughaus. They are within walking distance from each other and are an integrated part of the village.



The front area of the Kurhaus was a favourite and vivid meeting point during easa005, where participants and organizers were working, taking breaks, talking and having coffee at the mobile bar.



The nearby community center / gym was used during the time of EASA as a dining hall as well as for several events.



the Kurhaus



Kurhaus interiors: the blue hall and the entrance hall

The Kurhaus Bergün is located at the edge of the village viewing over the valley. The spa hotel was built in 1906, and its big ballrooms still wear the dress of Art Nouveau decoration. But after a fire in 1949 only slow and small renovations made usage possible. For a long time now, the hotel has been a low-budget family holiday residence. To stop the building's decay, a group of regular guests decided to renovate their holiday domicile. They formed a corporation and restored the interiors as they had been a hundred years ago.

During EASA, the rooms in the upper floors of the Kurhaus were used for lodging and holding workshops. The half-public areas of the corridors in the upper floors also served as workshop and/or meeting spaces. Finally, on the ground floor, the beautiful entrance area with the Info-desk served as an important communication and meeting space, whereas the magnificent Blue Hall was used for lectures and special events.



plans of the Kurhaus



the Zeughaus



participants' dormitories in the Zeughaus

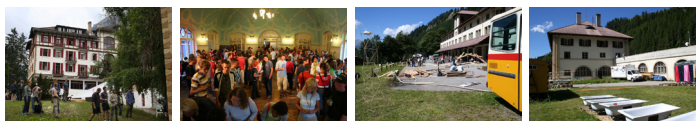
The Zeughaus is situated directly at the train station. The building from 1917 is presently unused. Plans exist to open a cultural centre and a museum at this spot to rescue it from demolition.

The large open spaces of the Zeughaus, only structured by the wooden beams, offered an ideal setting for different uses. The building and some surrounding spaces were used to hold workshops. Additionally, the Zeughaus was used for lodging. The open space pointing to the station is a parking lot that was used during easa as outdoor working space.

The lower court faces towards the village, providing nice views. From here you also enter its cellar, where parties took place during EASA.



plans of the Zeughaus



spaces in and around the Kurhaus and the Zeughaus "occupied" by EASA

organisation

preparations / cleaning up in bergün

Preparations



participants upon arrival in Bergün

Preparing the site for easa005

Two weeks before the actual start of EASA, the whole group of organisers travelled to Bergün to start all the preparations. The Zeughaus had to be cleaned first and then the pallets arrived on a big truck. With cardboard on top, they were used as underground for sleeping areas and also for the bar in the cellar of the Zeughaus, for the outdoor showers, for the dish-washing area etc. A lot of work had to be done. Curtains were hung to separate sleeping areas, sanitary installations had to be connected, electronic cables had to be laid out and tested, fire protection stairs had to be built, the bar had to be constructed, signs were designed, keys collected and numbered...

The days were filled with hard physical work and organising and collecting material in the whole area as well as transporting other things up to Bergün from Zurich.

At nights the organisers would fall into their sleepingbag beds and dream about the coming event, before they woke up in the mornings with muscle pain and other hard working days to come...



hard working organisers



installation of the showers



hungry crowd at lunch

Cleaning up



the torrent river after the big rain



Participants waiting at the station in Bergün for the train back to Zurich. Many of them stayed a couple of days in Zurich or did some travelling around Europe before finally returning back to their home countries.

After all: the cleaning up

The cleaning up of the area after the event was even harder than the preparations had been. First of all, it was raining cats and dogs (during that time, many areas of Switzerland and neighbouring countries were flooded). The bridge between the Zeughaus and the Kurhaus had to be closed, as the swollen river washed away parts of the bank. This meant a longer way through the village for every of the endless transports of material between the buildings.

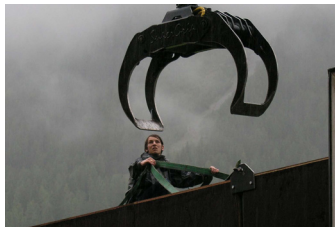
The mood of the organisers and the few participants staying behind to help was a bit similar to the weather: grey, tired and sad that everything was over already.

Trucks were coming again to get everything from tools to pallets. A special and very tricky event was the picking up of the huge trans.ID container that was to go back to Belgium. It was millimeters work to get it up onto the lorry and drive it downwards on the Albula Pass road through all the small villages.

Everything that couldn't be given back, was sold at a small auction to locals. Bathtubs, tools, dishes and wood were carried away and remain in Bergün as a leftover of EASA...



trans.ID container is loaded for its trip back to Belgium



"loading in the rain"



local farmers loading their auctioned bathtubs



a r r i v a l s

easa005 welcome to zurich

Arrival day and first night in Zurich, Saturday, August 6th, 2005



Upon arrival in Zurich, all participants received a little booklet with important information about easa005, such as the topic, lectures, location, event-schedule etc...

Arrival day
Saturday, 6th of August 2005 was the arrival day. In the course of the day, participants arrived from all over Europe to Zurich.

After due consideration, it had been decided that it was easier to gather all participants in Zurich than to let them find their way to Bergün by themselves and pay a lot of money for individual travelling. The train trip in an extra train to Bergün would be a very good starting experience for this year's EASA!

The main building of ETH in the centre of the city stands in direct relation to the Zurich's central railway station and was therefore both easy to find and constituted a pretty scenery to welcome our guests.

The "Polyterrasse" on top of the gym became the first meeting point. It was the place where friends of former EASAs met each other again with lots of hugs and issues to talk about.

After opening the doors, it was time for the check-in and registration. All participants received their personal badges, the train tickets and a booklet with information about easa005. After that first registration, many went sightseeing around Zurich during the afternoon and came back just in time for dinner and the welcome party.

At seven o'clock, dinner was served in the students bar bQm. After dinner, a welcome drink with Sangria was prepared and a DJ was responsible for good sound.

The next morning, people were woken up by loudspeakers - not very comfortable, but effective!

Every participant got a breakfast and info-material of the Swiss tourist office and then, the real adventure started: everybody was anxious to catch the extra-train to Bergün. The EASA-experience had begun!



arrival day at the "Polyterrasse" Zurich



first night in the gym

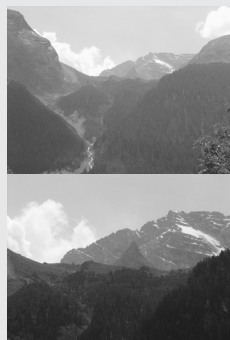


breakfast on the terrace above Zurich



lunch on the train

Extra train to Bergün



mountain views



extra-train to Bergün, filled with EASA-participants

easa005 welcome to bergün

Arrival in Bergün,
Sunday, August 7th, 2005

Finally: Bergün

Coming closer to Bergün by train, the nervousness and excitement got bigger and bigger. And finally, the valley opened up and there it was: Bergün, the village where the 25th EASA was going to take place!

After the arrival, all participants were led over the small bridge up to the stunning Kurhaus and into the beautiful old Blue Hall with its curved ceiling and paintings.

After everybody squeezed in and when it got quiet, the organisers welcomed all participants. Warm applause broke out to thank them for all the work they had done to make the event possible.

Then, Reto Barblan of Bergün Tourism and Professor Dietmar Eberle (at that time head of the architecture department of the ETH Zürich) both welcomed the people from all over Europe on their behalf in a short speech.

Following the official welcoming, the participants were divided into smaller groups and led on a short tour through the village of Bergün and the EASA-area. This was to give everyone a first impression of the village and get a short overview of the important buildings and some historical background information.

After the tours, the participants had some time to install themselves in their new temporary accommodations. Half of the participants lodged in the beautiful Kurhaus, whereas the other half lodged in the Zeughaus, right next to the station. Strikingly different in building standard and atmosphere, the diverse spaces of the two buildings were used accordingly: lectures and bar in the Kurhaus, workshops and parties in the Zeughaus.



finally Bergün!



400 students arrive in Bergün by extra-train



main organisers welcome participants



introduction of all organizers



introduction tour of Bergün



arriving participants cross the bridge to the Kurhaus



stunning first impression of the Kurhotel



welcoming speech of professor Eberle, head of the architecture department of ETH Zurich, in the blue hall





c o m p e t i t i o n

competition

task and proposals

Competition as a catalyst

In order to set free certain energies around Europe's architecture students well before the event actually started, an important element in the organisation of the easa005 was to set up a sort of a catalyst before the event. This happened in form of an architectural-design-competition (as done before 2003 in Denmark). The winning design was to be realized during easa005 summer school in Bergün.



exhibition of all competition entries in Bergün

Competition task: designing a garden pavilion

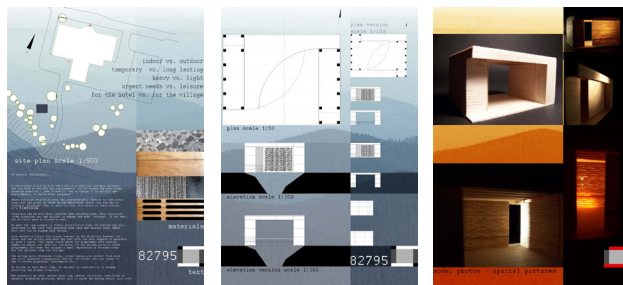
The task was to design a pavilion on the foundation walls of the former garden pavilion of the Kurhaus. Of the 68 projects that were submitted, a professional jury selected the three winning proposals on April 18, 2005.

Competition entries

1st prize project:
Berenyi Zsófia & Agnes Deigner
Hungary

Jury comment

This proposal is a contemporary implementation of a traditional pavilion-typology in the context of a spa-hotel. The jury likes the strong volume of the proposal. The project is an adequate response to the existing basement and grows out of it. The proposal is powerful and achieves a lot. Because of the two flexible sides, the project offers different situations. The project opens itself to the park and it is an adequate answer to the public aspect of the park. It adds an additional program to this place. There are enough interiors at the kurhaus, stage-like outdoor spaces haven't been there up to now.



1st prize project

2nd prize projects:

(A)
Lovisia Ohlsson, Anna Klara Lundberg
Sweden

Jury comment

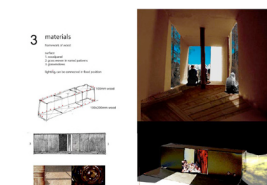
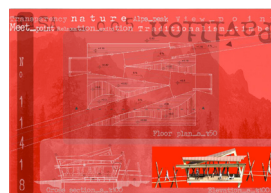
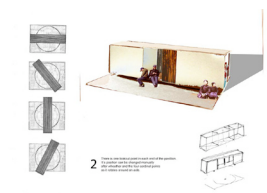
The Jury likes the flexibility of this project. The proposal is light, but still compact. The ability to change reminds of a compass card or compass needle. It's hard to regulate when the project can be set in motion and who is allowed to do it. Therefore, the everyday use in a public park could be a problem. This project is seen rather as a temporary solution than as a long lasting installation.



(B)
Marijela Pajic, Gorana Stjepanovic, Sinisa Marjanovic
Bosnia & Herzegovina

Jury comment

The project breaks itself clearly stronger than any other proposal. The idea of the path system through the park is great. The shape of the building has to be modified. It could be developed as a «work in progress» project during the summer school. The project works well with the topographic area of the park.



2nd prize project (A)

2nd prize project (B)



competition

winning proposal

The winning proposal:
a cube from Hungary

Building the winning project



images of the pavilion in winter



The project which was finally chosen for realisation by the jury was a clear-cut cube, designed by Agnes Deigner and Zsófia Berenyi from Hungary.

In close cooperation with Heini Dalcher, representative architect of the Kurhaus Bergün AG, and Mauro Dalamini, local craftsman who worked in the former renovation of the Kurhaus, the pavilion was further developed and the plans made ready for building. Finally, it was built in pure handicraft as a «Strickbau». It stands now and for the future on the renovated foundation walls of the old pavilion and is a great complement for the Kurhaus. In this sense, the construction of the pavilion has been a valuable contribution to the intentions of easa005. For the Kurhaus, it means a further enrichment in its interesting history and hence strengthens the intended process of transformation.

Construction Report (by Simon Nägeli, workshop tutor):

«Organisation with the responsible
The building and planning process for the new pavilion in the garden of the Kurhaus Bergün was done in a team. On the side of EASA.005, we were three people who were responsible for the competition and the following planning process. We also were the same to co-tutor the workshop during the event. The professionals we worked with were an architect and two craftsmen. During the first part of the planning period, we just worked with the architect Heini Dalcher. He is the one who is responsible for the renovation process of the Kurhaus Bergün, and toward us, he was in a double role. On one side, he was some kind of a building owner, and on the other side he was our supervisor. Originally, he came up with the idea to build a new pavilion in the garden of the Kurhaus. In close cooperatin with him, we prepared the competition and the final plans. But on a business level, he was the one who gave the orders to the other craftsmen and was looking for the building permit. Mauro and Jakob are the names of the two craftsmen who helped us to get the winning proposal built. They figured out how to construct it, they prepared all the samples for the corner constructions and so on. We met them twice prior to the workshop to discuss all the details concerning the building process. We had an agreement with them that we would guide the workshop and that they were there to instruct and help us. During the whole process, we were responsible for the communication and we also had to order the wood and the materials for the roof.

Building process
From the beginning, we knew that we would be short on time during the meeting to get it all done. Therefore, we had a meeting with the craftsmen prior to the beginning of the workshop to plan in detail the scheme for the workshop. They instructed us in the building techniques. With this knowledge, we were able to organise together with them the setting for the site. We divided the building process into different stations. On the first day of the workshop, we instructed the participants how the whole process would look like. We communicated that time would be short and that patience was needed in the beginning, because for a certain time period, the same things had to be repeated several times.

In the beginning, we showed the participants how to cut the corners out of the wooden beams. Then we started to instruct person by person on the following work steps, so in the end everybody was working on a different step. We had one drawing on which we indicated the numbering system, and it was absolutely essential that everybody was doing it in the same way. This was the only thing we had to check quite often because otherwise it would have been impossible to assemble the pieces in the end.
After a certain time, Mauro and Jakob went down to the building site and started assembling the first pieces and we stayed close to the participants to help them. 2-4 participants would help Mauro and Jakob with the construction.

It was a great, but challenging time for us. What made it difficult at times was that we never knew how many people would come to help, because that depended a lot on the evening program of the day prior to the work. However, it was possible to finish nearly the whole pavilion. Just the roof needed to be completed after the workshop. The doors are still missing, and we have to figure out how to make them.
The new building is now part of the Kurhaus garden, and we hope it will be used in the following spring and summer. Up to now, it is not planned that we will do anything else for the pavilion or the Kurhaus, but it won't take long until we go back to have a look at our results.»



building process of the pavilion



lecture marathon

trans - transit - transition

Introducing the topic:

The lecture marathon Monday and Tuesday of the first week were reserved for an in-depth-introduction to the topic of easa005: trans - transit - transition.

In a lecture marathon, a range of invited lecturers, with different backgrounds and professions, presented their views, information and research related to the topic.

Lectures held on Monday, August 8th, 2005



Peter Baccini

Peter Baccini is full Professor of Resource and Waste Management at the Department of Civil and Environmental Engineering at the ETH Zurich. He leads the Swiss Federal Institute for Water Resources and Water Pollution Control (EAWAG) research group based near Zurich. EAWAG is an interdisciplinary research team of engineers, environmental scientists, economists and architects that examines resource management of heavily populated regions and the long-term behavior of anthropogenic sediments.

In his speech on the topic of sustainable energy concept, Peter Baccini addressed a clear message to the young architects. Showing a global overview on energy consumption and production as well as on the existing resources (renewable or not), Baccini drew important conclusions for a new generation of architects and urban planners. They have to play a key role today in order to reduce our energy consumption, use renewable energy and secondary resources that are to be found in the new mines (or stocks) constituted by the urban systems themselves.



Josef Estermann
Former mayor of Zurich

As the former mayor of Zurich, Josef Estermann was invited to EASA to talk about his experience with the city's urban planning.

First of all, he described the warm economic growth of the eighties, followed by the economic recession which divided the politics in the nineties.

In the eighties, Zurich was the very important center for industries, but today, not much of the industrial sector is left and Zurich has become a service city.

To explain this situation, he described the two main models of urban planning: the «core city» and the «urban sprawl». The core city is the classical structural model based on the historical processes of concentration and decentralisation within urban areas and between urban and rural areas. According to the classical model, the most favourite locations and the best traffic conditions are in the core city.

The «urban sprawl» is the complementary and counter example of the structural model. The «urban sprawl» model takes as a starting point that cities have lost their former advantages of being conveniently situated for public and private transport and therefore preferred for trade and production. Cities are no more the spider in the web but they are closely connected by an equal communication network.

In Zurich, 40 years ago, 70% of the population lived in the core city; today they are less than 40%. The course of history shows that the city government failed in the attempt to keep the manufacturing industry in town. The city planning was unrealistic and therefore unfeasible. He argued that the strongest reason for this failure is neither the number of legal actions nor the government of the canton of Zurich who cancelled the city zoning, it was, in the first place, the economic development being unrelenting and irresistible — the so called globalisation.



Ruedi Stauffer
Metron architects, Brugg

Metron can look back on a long and successful history. Since 1965, the company has made a name for itself with its progressive traffic plans, housing developments, area development and public buildings. In 1974, ownership of Metron was taken over by the employees who have run the company themselves since then. Metron's main goal is the design of sustainable human spaces and the continuous safeguard of life's foundations.

Active advancement of social equality and a serious cultural commitment are major parts of the company's culture. Metron has led the way in the architecture scene with regard to interdisciplinary and company organisation.

In his lecture, Ruedi Stauffer mainly talked about the Metron activities in Tuzla, Bosnia. He explained the Bosnian-Swiss collaboration in regard to the Tuzla Center for Ecology and Energy project.



Markus Schaefer
HosoyaSchaefer architects
Zurich/Rotterdam

Hosoya Schaefer is a Zurich and Rotterdam based architectural design studio. Together with an international list of partner companies, the office is involved in a broad range of projects, from research and consulting to building design and realisation, and is active on various scales, from master planning to architecture and from brand concepts to media installations.

During his EASA lecture, Schaefer presented the wide range of research activities of the HosoyaSchaefer agency. He drew an interesting picture of the global economics and the relationships of big companies with their corporate identity, design, and finally, architecture. His original position is to try out a critical intervention (through architecture) within the client-companies, cracking their strong corporate identity in order to make innovation possible again.



lecture marathon

easa005.ch

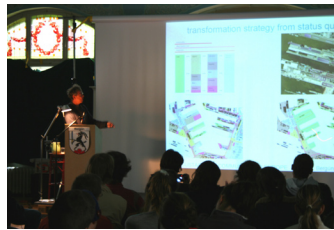
trans - transit - transition

lecture marathon

trans - transit - transition

Lectures and discussions

After the presentations, participants usually took the chance to pose questions to the lecturers. Often, lively discussions followed.



lecture marathon in the blue hall: presentation



lecture marathon in the blue hall: discussion

Lectures held on Tuesday, August 9th, 2005

Angelus Eisinger
Urban planner



Angelus Eisinger, born in 1964, is an interdisciplinary city planner and urban historian. He is teaching at the GESS and ARCH department of ETH Zurich as well as at the University of Vaduz, Liechtenstein.

Comparing three different approaches of architectural and urban planning (CIAM, TEAM X, Frank O. Gehry), Eisinger tried to reveal how different planned realities, their potential strength and final weakness, result from the fantasma (modern, post-modern, post-rationalistic or postromantic) of their author.

He reminded us of the importance to really know and analyse the social and economic context of where the planning takes place (especially the reality of the Urban Sprawl) and drew very similar conclusions to those of Peter Baccini in his prior lecture: the importance to invent methodological tools, to understand the dynamics of urban change and to have a cross disciplinary approach of architecture. Eisinger focused on the next reality of the Urban Sprawl as one of the most important and problematic topics in our developed countries today. As Baccini also said: « from a cultural point of view, the difference between rural and urban lifestyle does not exist anymore. »

Jakub Szczesny
Centrala, Warsaw



Centrala does not have a constant number of members, neither any order of operation to be routinely followed - it is not a company. More appropriately it should be called a platform where individual quests converge around common goals. Centrala undertakes actions in many scales ranging from graphics, every-day-use objects to furniture, urban objects, interiors, houses, office buildings as well as districts or agglomerations. Jakub Szczesny, born in 1973, graduated from WAPW in 2000. He studied at the Paris La Défense and at the Architectural Department in Barcelona. Until 2002, he was an art director and illustrator at many of Warsaw's advertising agencies.

Apart from participating in contests and workshops, Centrala also takes liberty of commenting upon the current state of affairs in Warsaw by means of a series of „decoy projects“ published in press.

In his lecture, entitled «Considerations on Warsaw architecture», Jakub Szczesny talked about general tendencies and his personal experience of architectural and urban development in Warsaw during the last 50 years, during and after socialism. In this context, he presented some of Centrala's work.

Carl Fingerhuth
Architect and urban planner



The Swiss architect and urban designer Carl Fingerhuth held a speech on careful and responsible city planning, following the Chinese principles of the TAO (continuity). He described how today our cities are no longer 3D, but rather 4D beings, including the new crucial component of time.

He encouraged the young architects to communicate and listen carefully to all implicated positions while planning. He also emphasized on the importance of a transdisciplinary and culturally sensible approach.

Ulrike Huwer
Basler & Hofmann engineers
and planners, Zurich



Ulrike Huwer talked about the tasks of engineers to define and design places of transit and places in transition. The teamwork of different disciplines within Basler & Hofmann for this purpose was shown. The focus of the lecture was put on the transportation view of the topic: How to react to the acceleration and dynamisation of the environment?

What does transit mean? How can we ensure mobility? What's the interrelation of transit and mobility and which requirements do they have on space? Two examples from Zurich and London illustrated transport problems of places in transition and approaches for their solution.



lecture marathon



lectures

project presentations

Young Swiss architects
On several evenings throughout the event, a range of young Swiss architects presented their work to the students in lectures held in the blue hall.



program



lectures

Kees Christiaanse's lecture
Tuesday, August 16th, 2005



POOL architects, Zurich



Presented work:
- housing, Leimbacherstrasse, Zurich
- Lochergut, shopping centre, Zurich
- info-pavilion, main railway station, Zurich
- housing project Aspholz, Zurich

EM2N architects, Zurich



Presented work:
- mountain chalet, Flumserberge
- school Hardau, Zurich
- neighbourhood center, Zurich
- house Gross, Greifensee

:MLZD architects, Biel



Presented work:
- extension of the historical museum, Bern
- gift of Switzerland to the UNO, New York
- pavilion artplace, Magglingen
- study-project Buerkliplatz, Zurich

OOS architects, Zurich



Presented work:
- sound towers, expo.02, Biel
- Maag recycling park, Winterthur
- bar Rossi, Zurich
- casa Brasil, Rio de Janeiro



Kees Christiaanse, KCAP
Architect and urban planner

KCAP is an internationally operated Dutch design firm specialised in architecture and urbanism. The firm is lead by its four partners: Han van den Born, Kees Christiaanse, Ruud Gietema and Irma van Oort.

KCAP, based in Rotterdam, was founded in 1989 by Kees Christiaanse. The office has been working with an international staff of 55 employees, which are committed to all phases of the architectural and urbanistic design processes. Despite the large number of employees, the office managed to retain its horizontal hierarchy. Through the presence of cross-cultural disciplines new perspectives emerge, which in turn affect local practices. This is the result of a multi-disciplinary commitment and continuous involvement from preliminary sketch-design to the projects' completion.

KCAP's oeuvre is wide in scope and ranges from complex urban transformations and landscape design to architecture and interiors. More than 140 projects have been designed since its founding, of which more than 60 are realised in the Netherlands and Germany. Furthermore, KCAP participates in European and Asian based projects

In his lecture at EASA, Kees Christiaanse talked about new sustainable communities in Europe. He used the so-called 0-energy twin towers in Utrecht to introduce his explanation of sustainable technology. Furthermore, Christiaanse explained the core points of the transformation strategy (efficient land use, mixed use, mobility concept, social cohesion, public/private, proactive landscape, traces and identity, climate orientation, water and surface management). He also introduced the Hannover principles (set up by William McDonough and Michael Braungart in 1992) and went on with an example of a good practice building, the GWL-terrein, Amsterdam/The Netherlands.

w o r k s h o p s

workshops

an overview

Workshops and countries:

- 001 Pavillon
Simon Nägeli, Marceline Ruckstuhl
(Switzerland)
- 002 Paraplovnia
Kotryna Sokolovaite (Lithuania)
- 003 Industrial Roughness
Wiel Arets, Anna-Lena Heldt, Philip
Hauzinger, Joy Indermühle
(Switzerland)
- 005 Map of European Architecture
Cyril Riha, Ondrej Busta, Jan
Magasanik (Czech Republic)
- 007 Onioncube
Panos Sakkas, Giannis Spanakis
(Greece)
- 008 Building Bridges
Margarita Salmeron Espinosa, Chris-
toph Schindler, Russel Loveridge
(Switzerland)
- 009 Folie Suisse
Benedikt Boucsein (Switzerland)
- 010 trans.ID#
Alexandre M. Bauer, Sebastian Kreuzsch,
Frederik De Smedt (Belgium)
- 011 The Curious Suitcase Incident
Mikkel Sorensen, Adam C. Pedersen
(Denmark)
- 012 Transcape
Martin Laursen, Martin Krogh Hansen
(Denmark)
- 013 Signs & Space
Judith Rab, Balazs Miklos Steiner
(Hungary)
- 014 Borders in Transition
Yehuda Greenfield, Karen-Lee
Brachah (Israel)
- 016 Living Mobile
Joakim Haglund, Henrik Axelsson
(Sweden)
- 017 Stop Motion / 4D Sculpture
Günes Dırek (Turkey)
- 018 Shrinkage
David Ganzoni, Anja Meyer, Judith
Gessler (Switzerland)
- 021 Emancipated Bastards
Kalle Jørgensen, Lewis Kinneir, Max
Schneider (Denmark, UK, USA)
- 022 Real-Time Audio-Video Experiment
Ivan Lusicic, Josip Jerkovic (Croatia)
- 024 Tran-sit in the Mountains
Daniela Villiger, Annette Haas
(Switzerland)
- 026 Video Mass
C. Alper Derinbogaz (Turkey)
- 027 PL461N PLAY
Mladen Hrvanovic Parazit, Mila Srdic,
Janko Radojevic
(Serbia-Montenegro)
- 029 Transubstance
Zuzanna Ufnalska (Poland)
- 030 What's in a frame?
Jelk Kruk, Gerald Russelman
(Netherlands)



workshop fair and final presentation



029 Transubstance

The Theme and the Workshops

Through the workshops and the lectures, the theme of the assembly becomes reality. It is the physical projection of the aims. In the workshops, groups of students work together, with the assistance of tutors who come from different backgrounds and countries.

It is the responsibility of the organizers and the NC's to find tutors who are willing to hold a workshop dealing with the theme in relation to the site.

Workshops can be organized in very different forms: from very theoretical and directly related to architecture to more poetic and art-related. Physically building something in 1:1-scale with wood, cloth, brick, wire, steel, stone, plastic, cardboard etc. is a good change for the students, considering their normal, rather academic course of life. It helps the understanding of the building process and its problems. Using and exploring different media like film, photographs, projections is a lot of fun and can help a lot for the studies later. All creativity is allowed, and learning from each others knowledge and ideas is the primary goal!

Workshop Presentation and Inscription

Before the first lecture of the Lecture Marathon on Monday morning, all the workshops were presented roughly, and during the lecture days, it was possible to contact the tutors again and find out more about the workshop offers.

At the workshop fair, all workshops were shown more in detail again and the participants had time to look around. The workshop inscription took place on Tuesday evening. Everybody was really eager to start acting after the first two days, so there was quite some tension in the air while the participants were waiting for the doors of the blue hall to open.

Whether workshops take place always depends on the fact if they manage to wake the interest of the participants. It happens every year that some of the workshops fall through, so their tutors just become participants.

The work

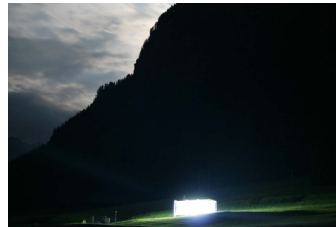
The workshops take place every day between breakfast and dinner, except on days of excursion or - like in Bergün - on the days of lectures. Most workshops are located on the EASA-area, some a bit further away.

The flagship workshop was building the winning project of the international students competition during the two weeks of EASA (see competition posters).

The air was filled with sounds of building machines, music and laughter. People kept going back and forth to get tools from the tool storage. Everybody bustled about and the whole area felt like a busy ant-hill. This is EASA-spirit!

Workshop Presentation

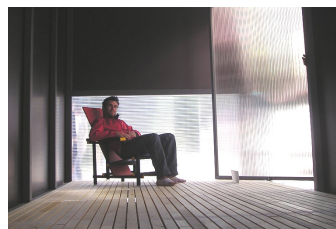
Workshop results are always presented at the end of the assembly. The day before, the machines were working long into the night - almost like in university - to get it all finished. The results of the workshops were of a broad variety and many of them are now presented in this exhibition.



027 PL461N PL4Y



008 Building Bridges



010 trans.ID#



Fully-skins

Looking for orientation at the station, the tourist sees the Fully in the distance and suddenly perceives himself to be in the middle of a forest. The Fully first appears as a basis for the house, then the house appears as a small addition to the Fully, when that the tower will disappear completely. The meaning of the Fully (Full) at this moment, theory at the top, theory at the bottom.

While ascending up the station, he notices that the Fully is being and get harder to climb, he will automatically bend forward. Suddenly, he will look behind for the disappearance of the Fully and enter through the low opening.

Inside, completely opposite, he will be surrounded by trees that direct on a small path. The Fully now forms a frame around him, looking out the village street towards Bergün, the mountain. Now, he will probably notice the strange landscape, the trees and the view on the mountains, or toward another village.

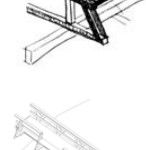
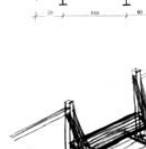
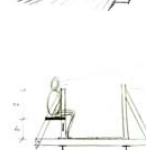
Walking out of the Fully, he sees more difficult than getting in, but the view get easier and easier to walk on while coming down. This gives a relief to the visitor and makes him end the alpine hikes, but a little surprised.

workshop-proposal

Bridges are built and sometimes broken for the reasons that are not obvious to the visitor. The workshop would focus on the reasons that have led to the disappearance of bridges and would explore for their reason to be listed as UNESCO World Heritage.

The first week of the workshop, we will test our knowledge on the construction of a permanent wooden bridge with a span of 100 meters, an old existing bridge on the valley path next to the river with a span construction similar to the one we are building. We will work together with Toni Cavalli from the Bergün community and learn how to build the bridge structure from the ground up.

The second week of the workshop, we will test our knowledge on the construction of a permanent wooden bridge with a span of 100 meters, an old existing bridge on the valley path next to the river with a span construction similar to the one we are building. We will work together with Toni Cavalli from the Bergün community and learn how to build the bridge structure from the ground up.



how a chair becomes a bench - hole
A bench - hole, made of logs, leads to a shelter of cottages.



path - sticks
drawing in the mountain and the surrounding of the mountain, that make it possible to see the mountain in specific directions and views.

tran-sit in the mountains
sitting - lying - relaxing - viewing - enjoying - walking
How can one relax and enjoy in the mountains? paths, benches, looking their viewpoint, terraces, stone walls, waterfalls, looking their log house, waterfalls...
... a photo during trip etc...



workshop-proposal

Participants will be confronted with several hypotheses concerning place and its historical, philosophical and urbanistic implications. The question of place will be revealed as one of central contemporary importance. Developments of technology and society have resulted in fundamental changes in production and perception of place. In an age of transition, places are ripped apart, new ones are created, and others are reassembled.

Bergün is the ideal laboratory to discover place and gain a deeper insight into its meaning. Far away from the complexity of the big cities, the workshop will explore the basic reasons that constitute our feeling and understanding of place. These relations, unambiguously confused in the urban surroundings, exist in the village as primitive and basic facts. Our exploration will include the mountains as well as the houses, the streets as well as the stables, our minds as well as our own bodies.

The participants will be briefed with several philosophical texts important for the issue. Also, several aspects of the village of Bergün will be presented, to gain a deeper insight quickly. Discussions on these informations will be held while walking through the village, the mountains or while sitting in the kitchen. Because one could suddenly discover the place, the discussion will always be based on phenomena as encountered in the village of Bergün and its surroundings. We will first establish a catalogue of place-mechanisms, some banal, some complicated, some idiotic. This catalogue constitutes the first part of the workshop.

After three days discussing and collecting, the second question will be posed:
What will we place?
For it is the physical aim of the workshop to place a hole in the village of Bergün. Something that will address the inhabitants, amuse, teach, or provoke them - something made of the essence of architectural intervention, with function, economy, tradition and construction almost entirely erased.

There will be a second brief with possible places for interventions and the history, surrounding and implications of these places. Examples from the recent history of architecture, but also from previous cultures will be presented and discussed. By the help of the catalogue of place-mechanisms, the participants will work out the idea of the hole and its construction. They will be using materials provided by the tutor, plus objects they gathered in the village or its surroundings.

trails

Trail One (Path) - The path is the first in the series of elements that eventually led to the beginning of architecture. It is a central element in the history of Bergün. Since one could suddenly discover the place, the discussion will always be based on phenomena as encountered in the village of Bergün and its surroundings. We will first establish a catalogue of place-mechanisms, some banal, some complicated, some idiotic. This catalogue constitutes the first part of the workshop.

Trail Two (Story) - First through information, then through imagination. Bergün suffered a fundamental loss of legends and tales. But the notion of a permanent story is central for mountain architecture. For explaining and placing the Fully, we created a new legend composed of parts from Bergün's history as well as from a modern tale, Franz Kafka's The Castle.

Trail Three (Place) - After having determined the spatial aspects and the story the Fully should be based on, it was possible to think about the precise setting and the object itself. Certain volumetric and placement factors could now be evaluated according to observations of the previous exercises.

Trail Four (Symbol) - In the fourth exercise the Fully was integrated into the village on a symbolic and poetic level. The Fully was made to blend the valley in a direct non-functional, traditional way expressing a depth of perception he would not automatically perceive when coming from the mountains.

Trail Five (Discussion) - The Fully constitutes the traditional way of object intervention in Switzerland. Since, however, it fulfills nearly functions as a directly expressed symbolic or poetic level. The fifth exercise should have worked on solutions how to equalize the intervention in such a way that the village will accept it as a permanent component - but this never happened. Time pressure became too big.

UGLY DISGRACE?

general idea

We read Transit as MOVE, as CHANGE
The TRANSIT condition has become universal and people get used to it as we are living in a world facing a perpetual transition. New shapes, new programs, new kinds of form a.s.o.

Although the image of our surroundings is changing constantly, our perspective of the world has also changed! In a condition of continuous movement, it's hard sometimes to remember where you started from and even harder where you are going.

For this year's EASA we want to propose a workshop based on the interpretation of an archetypical form and the exploring of the basic transitions it can produce

This form is the CUBE. We believe in the multifunctionality, the multiperspective and the multiperspective that the transition of a cube can provide.

THEREFORE WE PROPOSE THE CONSTRUCTION OF A MULTI-LAYERED CUBE.



workshop description

The idea of this workshop is to construct a three layered cube (2m x 2m x 2m) which is going to open-unfold and in that way increase its void and its abilities. In fact it's like 3 cubes made of different materials (solid, semi-transparent, transparent) that are connected with each other and when unfolded that use their elements either as floor surface, either as vertical elements or as roof elements. The number of combinations and different qualities enable this structure to transform itself and becoming artspace, a small chillout area, maybe bar, exhibition space, 3d surface for projecting or whatever else!

The size of 2,2,2 has been chosen because of the adjustability it can provide to the scaffoldings used during the last EASAs but when unfolded it can cover a surface of 6,6,6.

The structure is consisted of 5-6 2x2 wooden elements that apart the base and floor (and of course the cover when closed), 4-6 2x2 wooden frames of a transparent material (plastic or any netting surface) and 4-5 2x2 wooden frames of fabric.

A selection made of scaffolding, wooden elements, or thick plastic tubes is also necessary (or maybe not). The connecting of the elements can be done with nails, metal door connections, rope, metal rope or any other providable solution.

activities

The number of layers and the degree of complexity of the construction is applicable to the materiality that are going to be provided and of course to the hours of the workshop. In the 8 days available for workshop working, we believe that the constructing part will be completed in 5 days and then spend the rest 3 days in investigating the transformation of the cube by putting it in use (experimenting the different specialities during the day, creating a space for chillout with the appropriate lightening, or bar, or even project films or visuals during the night).



0001 : 1

1 : 10000

industrial roughness

industry-compatible housing in an industrial site in the heart of zürich, favored by the office hbc and introduced by wael arets and thomas serock.

the big banks construction and real estate company always chose an industrial plot in the city center in the east of zürich, whereas all around the last working factory of industrial site (the manufacturing) former elements of industrial development are abandoned and replaced by the next right-time owner of zürich into environment class. here the industrial are working again.

favored by wael arets, hbc and thomas serock, this in cooperation with the zürich architect and area, the company is looking for high class housing could be introduced into the heart of the area - a kind of housing that does explicitly not destroy the industrial heritage and environment, but profits from the industrial roughness.

what kind of people are living in such an area? what are they like? how do they work? how do they work between housing and industry? are avoided or turned into an area of increased parties?

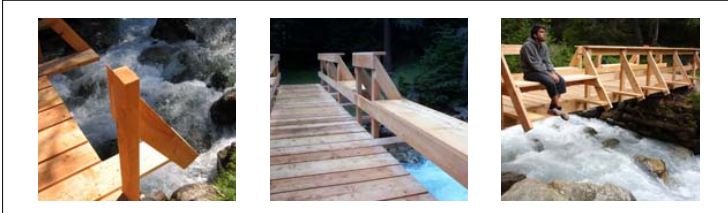
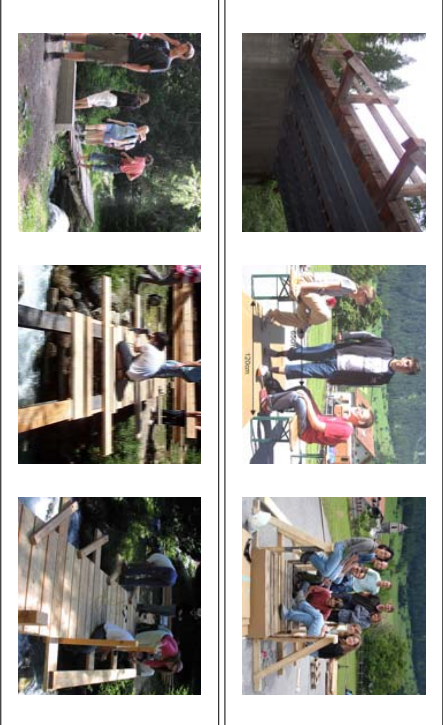
the workshop will be held back to zürich after the festival, organized for a 3-day research phase, based in the heart of the city and the industrial site. the goal is to work that a set of proposals and ideas in great numbers, bring them into a very intense workshop, which is partially going to be funded by wael arets.

we are very happy about this workshop as it leads our future projects, how does industry - linked as a kind of infrastructure - influence the housing? how does that have development in the heart of the city? how can infrastructure be used in the heart of the city? a lot of questions and a lot of possible answers are opening to us.

allreal
hbc

1 : 100

1 : 1



industrial roughness industrial roughness industrial roughness industrial roughness industrial roughness

1_1_material

1_1_material

Anna Kollonitska, PL
WU, Warsaw, Year 5

Jenny Palm, SWE
LTH Lund, Year 4

Maria Edlin, SWE
MARCH, Copenhagen, Year 5

Naomi Whitlatch, UK
The MMC, Year 3

Neil Evenden, UK
London Metropolitan, Year 4

Caro Pender, J
ETH Zurich, 8 semester

INPUT:
Physical, Mapping, Maps of Zurich, MAN-Hall

RESEARCH:
Find different examples between industrial roughness and living - focused on the MAN Building and his condition.

How could the visibility of industry influence the modern living?

How can the interferences between high-tech industry and living come to a positive exchange?

Find and analyse the materials and samples at the place on a scale of 1:1 with given tools.

EASA_005
Zurich, Bergrain

Tobias,
Alexandra Heide, DZC_zurich
Philipp Hausinger, DZC_zurich

Living Industry / The Industry of Living

Polaroids showing the different materials and surfaces of the ceiling, walls and floor. Together with the found material samples they formed different categories and sub-categories as seen to the left.

industrial roughness industrial roughness industrial roughness industrial roughness industrial roughness

1_1_material

The Infrastructure of Living in Industry

Our aim was to find a synergy between domesticity and industry to combine a residential programme to an industrial area while maintaining the qualities of the industrial infrastructure: flexibility, dynamism, affordability, efficiency and economy.

Strategy + Foundation

We can use plain industrial roughness. It is something that last evolves over time due to changing demands. Our framework for implementing living in industry will be based on the existing flexibility of industry. In this flexible strategy is formed comfort here is not based on a conventional definition of luxury. Comfort is defined by flexibility being able to control your dynamic, setting up a gradual reduction of activities which allow industrial roughness to continue.

Proposition

Our proposition begins with the question: what if the space remained? The existing warehouse offers a large dry, warm and noise immune with significant potential. We propose to allow activities to take place rather than exclude them. A programme of events is able to grow into the building as required. The warehouse is divided into three planes: ground, ceiling, and roof.

The ground plane offers a open and flexible space of over 1000m² capable of accommodating a large working environment of studio spaces etc. The level is served by four existing cranes which factor a large degree of flexibility in this space. Residents could open the space to the public, staging, exhibitions, concert and markets building a sense of control and ownership over what could otherwise be a large and empty public space.

A framework for 41 ground plots is situated into the ceiling plane and could be used as either living or working units. The plots are accessed via the existing gantries and to an existing and expanded roof plane. Units could be provided with the plots or custom built by the residents, who could extend and expand in the space or connect to other units allowing a resident's space to expand or contract according to their needs.

A further framework for up to 55 units is proposed for the roof. There is the opportunity for small areas of public space public open to exist on the roof which can be used by residents, workers or just be pass-by who move about their own problems in the city. The roof has the ability to change from a bare steel skin to a series of elements and further to a vibrant residential interscape.


Pedestrian flow on the two streets passing the south and west elevations of the warehouse is encouraged to improve connections and bring life and continuity to the warehouse. Flexible sections of the existing concrete facade are replaced by polycarbonate sections to give glimpses of the activities inside. The development covers an original vision to attract people to the area.

Living for the future


The combination of industry and living creates a potential for a new type of living in Zurich: a lifestyle that is dynamic and not held back by subjective choices. No longer should we be held by our homes but instead we should extend ourselves. Our home can constantly adapt like an organism shifting to our ever changing needs, whether it is to accommodate an office or an extended family. The possibilities are endless.

industrial roughness


1_100_organism




Rikro Nathanael Doudo
Dodo school of Architecture
4. Semester




Theo De Smet
University of Gent, Belgium
5. Semester



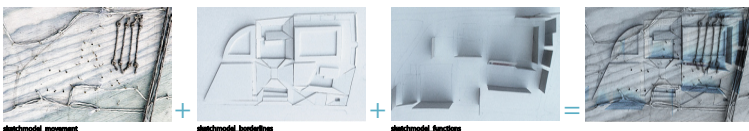
Nikolaj Fridt
Copenhagen, School of Architecture
7. semester



Evellier Hanssens
University of Gent, Belgium
6. Semester



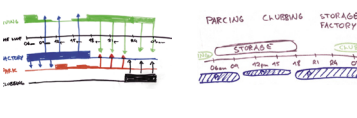
Anna Semerák
Vienna University of Technology
4. Semester



stochastic_governance
people, cars, machines, trees


stochastic_borders
access for people

stochastic_functions
horizontal, vertical



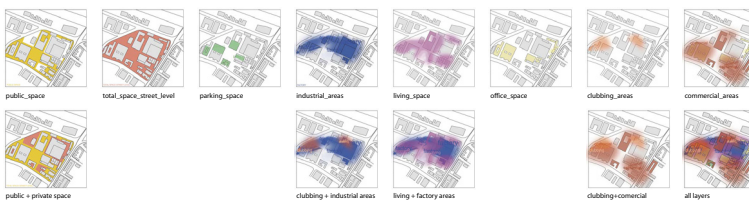
diagramm_overlapping program during the day

diagramm_overlapping with parking



schema_development of the area

schema_strategy of borders



public space total space_street_level parking_space industrial_areas living_space office_space clubbing_areas commercial_areas

public + private space clubbing + industrial areas living + factory areas clubbing-commercial all layers

NOTE:
Webcam Hardbrücke and Schiffbau D.V. Camcoeder, Maps of Zürich, Perimeter Atrial

RESEARCH:
Find different synergies between industrial roughness and living – focused on the Perimeter Atrial and its condition.

How could the visibility of industry influence the modern living?

How can the interference between high-tech industry and living come to a positive exchange?

Find and analyze borderlines of the primary and design new context with the neighborhood on a scale of 1:100 with given tools.

EASA_005
Zürich_Berglen

Tutors:
Anna Lena Heide_32C_zürich
Philipp Hausinger_32C_zürich

THE INDUSTRIAL AREA has a lot of **QUALITIES**. The area not only contains rough interventions but is also very genuine. There are opportunities to make new programmatic combinations that contains more warming elements that already has. Social cultural life and housing can coexist in harmony with the industrial noise. Although the place is very connected with the city center, residents haven't discovered the area yet. Maybe the reason for this is that the area is not specific Swiss. You can find this industrial area in every big city in Europe.


Of course the area has also some **DISADVANTAGES**. The new programmatic combinations that we already made are fake in a sense that they are lacking authenticity. They are simply not adapted to the area. The borders in the area separates different people and obligates them to stay on certain places. In our research we discovered different kind of borders. You have not only visual borders like different kind of fences, tall buildings, railway tracks, big storage areas used by the industry and the enclosing highways. When we speak of borders we also mean that different smells, noises, use of materials appear in the area. Also some buildings like international companies e.g. Ibis hotel and biuwin have no relation to the area. The spaces in front of the hotel is not in proportion.

THE PEOPLE THAT WANT TO LIVE there should be confronted with the industrial surroundings. The new housing and programmatic functions should be adapted to the industry and not the other way around. **THE INDUSTRY SHOULD BE EXPOSED** but you must NOT REVEAL EVERYTHING. Workers should be treated equal and not be seen as a museum object.


OUR INTERFERENCE should remove the secrecy and some borders of the factory. As we don't want to affect the uniqueness of the area, we can't remove all borders but make the static borders interact with the surrounding area, by adding more transparency or the opposite make the borders more visible than they already are.

We will **BRING OUT THE NOISE!** The factory should not only be revealed in a visual way but also in an auditive way. Some industrial processes should be visible in the living area and vice versa. It would serve the area if there was **MORE COMMON SPACE** for the different kind of people e.g. the cafeteria entrance places for the workers outside... it would be interesting if we could create spaces where new functions change during the day and serve different kind of people at different times of the day.


We developed some **GLOBAL SCENARIOS** that details our strategy.



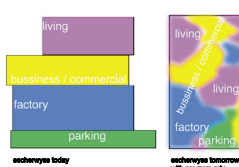
vision_what to move




vision_truck and storage




vision_picking up people



scenarioyes today



scenarioyes tomorrow with programmatic



vision 24h. program mix

industrial roughness

1_100_organism

industrial roughness

1_10000_identity

Industrial roughness

strength
The industrial roughness
interpenetrability
of the city

weakness
The industrial roughness
interpenetrability
of the city

opportunities
The industrial roughness
interpenetrability
of the city

threats
The industrial roughness
interpenetrability
of the city

SWOT

Identifying roughness

- social: crash, noise, security, crime, health, poverty
- urban: fragmentation, loss of identity, loss of urban fabric
- industrial: loss of identity, loss of urban fabric

CONCEPT: exploit the layered city

STRATEGY: introducing existing forms for the introduction of new functions

IMPLEMENTATION: cut out, contrasting borders, using the rough industrial language

ESCHERWYSS PREMIUM = Swiss precision manufacturing at work. Scale = ROUGH (compare with watch-industry)

ESCHERWYSS > transition_proposal S.2_beta

ROUGH PREMIUM = A layered city with metropolitan atmosphere

ESCHERWYSS PREMIUM = Swiss precision manufacturing at work. Scale = ROUGH (compare with watch-industry)

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ESCHERWYSS PREMIUM = Swiss precision manufacturing at work. Scale = ROUGH (compare with watch-industry)

1_10000_identity

Industrial roughness

strength
The industrial roughness
interpenetrability
of the city

weakness
The industrial roughness
interpenetrability
of the city

opportunities
The industrial roughness
interpenetrability
of the city

threats
The industrial roughness
interpenetrability
of the city

SWOT

Identifying roughness

- social: crash, noise, security, crime, health, poverty
- urban: fragmentation, loss of identity, loss of urban fabric
- industrial: loss of identity, loss of urban fabric

CONCEPT: exploit the layered city

STRATEGY: introducing existing forms for the introduction of new functions

IMPLEMENTATION: cut out, contrasting borders, using the rough industrial language

ESCHERWYSS PREMIUM = Swiss precision manufacturing at work. Scale = ROUGH (compare with watch-industry)

ESCHERWYSS > transition_proposal S.2_beta

ROUGH PREMIUM = A layered city with metropolitan atmosphere

ESCHERWYSS PREMIUM = Swiss precision manufacturing at work. Scale = ROUGH (compare with watch-industry)

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ESCHERWYSS PREMIUM = Swiss precision manufacturing at work. Scale = ROUGH (compare with watch-industry)

general idea

We read Transit as MOVE, as CHANGE
 The TRANSIT condition has become universal and people get used to it as we are living in a world facing a perpetual transition. New shapes, new programs, new kinds of form a.s.o.
 Although the image of our surroundings is changing constantly, our perspective of the world has also changed! In a condition of continuous movement it's hard sometimes to remember where you started from and even harder where you are going.

For this year's EASA we want to propose a workshop based on the interpretation of an archetypal form and the exploring of the basic transitions it can produce

This form is the CUBE. We believe in the multifunctionality, the multiperspective and the multiperspective that the transition of a cube can provide.

THEREFORE WE PROPOSE THE CONSTRUCTION OF A MULTI-LAYERED CUBE.



workshop description

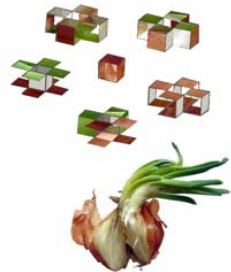
The idea of this workshop is to construct a three layered cube (2m x 2m x 2m) which is going to open-unfold and in that way increase its void and its abilities. In fact it's like 3 cubes made of different materials (solid, semi-transparent, transparent) that are connected with each other and when unfolded that use their elements either as floor surface, either as vertical elements or as roof elements. The number of combinations and different qualities enable this structure to transform itself and becoming artspace, a small chillout area, maybe bar, exhibition space, 3d surface for projecting or whatever else!

The size of 2,2,2 has been chosen because of the adjustability it can provide to the scaffolding used during the last EASAs but when unfolded it can cover a surface of 6,6,6.

The structure is consisted of 5-6 2x2 wooden elements that apart the base and floor (and of course the cover when closed), 4-6 2x2 wooden frames of a transparent material (plastic or any netting surface) and 4-5 2x2 wooden frames of fabric. A selection made of scaffolding, wooden elements, or thick plastic tubes is also necessary (or maybe not!). The connecting of the elements can be done with nails, metal door connections, rope, metal rope or any other provideable solution.

activities

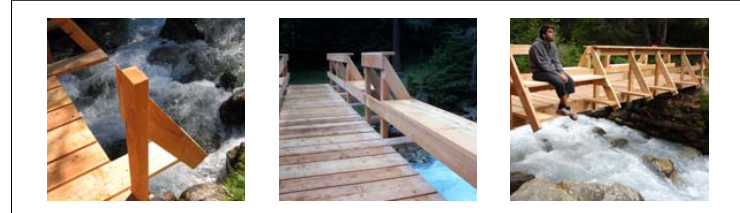
The number of layers and the degree of complexity of the construction is applicable to the materiality that are going to be provided and of course to the hours of the workshop. In the 8 days available for workshop working, we believe that the constructing part will be completed in 5 days and then spend the rest 3 days in investigating the transformation of the cube by putting it in use (experiencing the different specialities during the day, creating a space for chillout with the appropriate lightening, or bar, or even project films or visuals during the night).



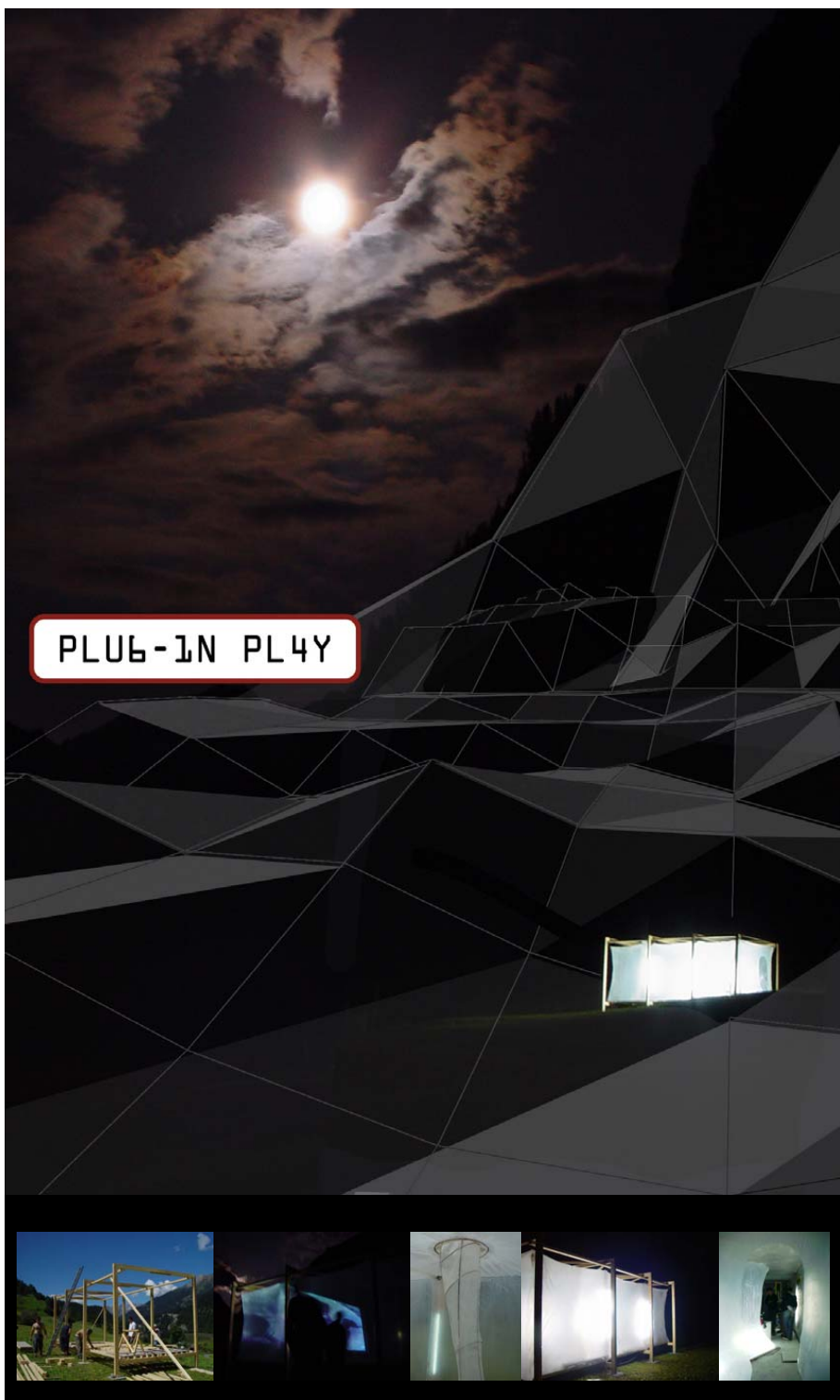
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1 : 1







workshop-proposal

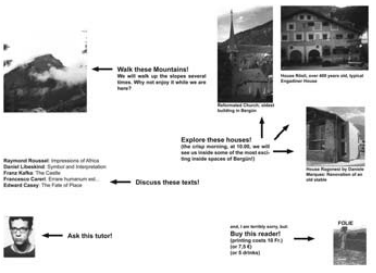
Participants will be confronted with several hypotheses concerning place and its historical, philosophical and urbanistic implications. The question of place will be revealed as one of central contemporary importance. Developments of technology and society have resulted in fundamental changes in production and perception of place. In an age of transition, places are ripped apart, new ones are created, and others are reassembled.

Bergün is the ideal laboratory to discover place and gain a deeper insight into its meaning. Far away from the cacophony of the big cities, the workshop will explore the basic relations that constitute our feeling and understanding of place. These relations, unrecognizably contained in the urban surrounding, exist in the village as primitive and basic facts. Our exploration will include the mountains as well as the houses, the streets as well as the stables, our minds as well as our own bodies.

The participants will be briefed with several philosophical texts important for the issue. Also, several aspects of the village of Bergün will be presented, to gain a deeper insight quickly. Discussions on these informations will be held while walking through the village, the mountains or while sitting in the Kurhaus. Because one could endlessly discuss issues of place, the discussion will always be based on phenomena we encounter in the village of Bergün and its surroundings. We will thus establish a catalogue of place-mechanisms, some banal, some complicated, some idiotic. This catalogue constitutes the first part of the workshop.

After these days discussing and collecting, the second question will be posed:
 What will we place?
 For it is the physical aim of the workshop to place a folly in the village of Bergün. Something that will address the inhabitants, amuse, touch, or provoke them - something made of the essence of architectural intervention, with function, economy, tradition and construction almost entirely erased.

There will be a second brief with possible places for interventions and the history, surrounding and implications of these places. Examples from the recent history of architecture, but also from primitive cultures will be presented and discussed. By the help of the catalogue of place-mechanisms, the participants will work out the idea of the folly and its construction. They will be using materials provided by the tutor, plus objects they gathered in the village or its surroundings.



swiss cross
 in cooperation with the natural elements (earth, stones, trees)
 mobility - multifunctional in a primitiv way
 simple forms

trails

Trial One (Path) - The path is the first in the series of elements that eventually led to the becoming of architecture(1). It is a central element in the history of Bergün itself, the peasants walking the paths up the mountains bringing goods over the Albulapass, as well as walking the meadows herding cattle. The first exercise was to walk the village and its surroundings, gaining an understanding for the way this living environment is perceived and structured. As a basis for the further work, a collective map of the village was drawn.

Trial Two (Story) - First through information, then through modernization, Bergün suffered a fundamental loss of legends and tales. But the notion of a primordial place is central for destination attractiveness. For explaining and placing the Folly, we created a new legend composed of parts from Bergün's history as well as from a modern tale, Franz Kafka's 'The Castle'.

Trial Three (Place) - After having determined the spatial sequence and the story the Folly should be based on, it was possible to think about the precise setting and volume of the object itself. Certain volumetric and placement factors could now be evaluated according to observations of the previous exercises.

Trial Four (Symbol) - In the fourth exercise the Folly was integrated into the village on a symbolic and poetic level. The Folly was made to touch the visitor in a deeper, non-functional, irrational way experiencing a depth of perception he would not automatically experience when coming from the city.

Trial Five (Discussion) - The Folly contradicts the traditional way of object intervention in Switzerland. Swiss vernacular architecture rarely functions on a directly expressed symbolic or poetic level. The fifth exercise should have worked on solutions how to explain our intervention in such a way that the village will accept it as a permanent component - but this never happened. Time pressure became too big.

the story

"A long time ago, men began to gather in the Albulavally to seek shelter from the harsh Alpine conditions. The village of Bergün was born, crowding under the protection of the surrounding mountain ranges. The villagers appreciated greatly their being guarded in the shadows of the Alps. As a sign of their thanks these people would walk into the hills during the summer months, taking their family and livestock along, to share and enjoy peace with the mountains. They lived in harmony with their environment but were strongly aware of its magnitude and power - they never forgot that one day the hills could come down. But then, many centuries later, modern man progressed through this area.

He brought with him the railroad and travelers from far and wide. Sensing an opportunity, the villagers created the Kurhaus to take advantage of these passing visitors. They hoped to attract the guests looking for acclimatization before traveling on to other destinations - but the guests were not staying and enjoying Bergün and its surroundings. This greatly disrupted the balanced relationship the towns had with the mountains. The villagers were looking to know beyond their home - insulting their surrounds.

The consequences were severe: one dark night the Kurhaus burnt to the ground. Looking at its ashes, the villagers realized their errors and re-built a new Kurhaus as a destination for people to come and enjoy this land, helping to restore trust and respect with the mountains.

Into this context a group of strangers wondered upon Bergün, walking through the valley, and around the hills. They uncovered the history and character of Bergün discovering the joy and depth of the area. They spoke of the story of this land, listen to the mountains and thought of their lasting impression as guests. And they left behind a gift to the mountains and town, a sign to future guests. A Folly to highlight the full extent of Bergün and a reminder that one day the hills can come down."



direction, vertical support
 originally intended to go on an iron pole, but this was supposed to show the idea of movement.



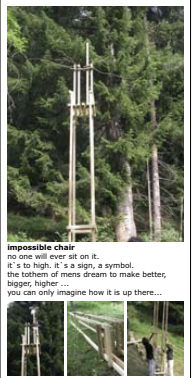
water - line
 playfully following the landscape
 brings balance and movement to an anonymous place
 a way to activate the place by human interaction



direct - chair
 direct - chair
 game - chair
 ... sitting back to back - sky - view



Review
 For a moment
 existing interaction
 makes it noticeable
 fits in every side



impossible chair
 no one will ever sit on it.
 it's too high, it's a sign, a symbol,
 the bottom of mens dream to make better,
 bigger, higher ...
 you can only imagine how it is up there...



Junction
 roundabout, pathfinder, crossroads, balance, centerpoint

general idea

Can architectural quality be exported or imported?

The region between Rhine and Meuse in general and the German-speaking Community of Belgium in particular is situated at some of the major crossroads of European cultures - just like Switzerland. Under the influence of various authorities along the centuries, its cultural identity has been altered and modified constantly (from Prussian, Austrian, Spanish, French, Dutch...) by politics and economy - but also by cultural and craftsmen's migrations. During the 18th century, architects worked "crossborder" as well in the Dutch Limburg, the city of Aachen, the bishops' reignty of Liège and the merchants' city of Eupen - the transition between the "Régence Liégeoise" and the "Aachener Rökerei" can still be seen today in the region between. But since baroque times and boarders have changed, Aachen evolves to a technological pole, Liège is coping with its industrial remains, Maastricht is becoming a congress centre and the German-speaking region is in quest of its identity as region in between. As such, it suffers the influence of German and Belgian building mentality and tradition (Belgian norms and architectural education, German products and craftsmen tradition...). Still, high times of architecture seem to be past. If Liège, Aachen and Maastricht have managed to keep architectural culture up to date, tradition seems to go lost in the region in between. Architecture is not talked about outside historic context - contemporary architecture is not present in public discussion. Architects are most of the time seen as an administrative burden and as those who mess up the building process and cost-controlling. For a public round table discussion (in the frame of the city development concept - eupen 2012+ - to improve the urban living quality of eupen) about living and dwelling in Eupen, there were two constructors, two estate agents, a banker and a social building promotor - no architect. We would like to see architecture to be talked about again, we would like to see architecture be thought of again as a mean to shape the cultural identity, as a mean to promote industry and craftsmanship of a region, as a common good for living quality. We would like to see the flow of architectural influences run again through this in-between region as it did some centuries ago.

This flow of architectural influences - import and export of (architectural) quality: How did that transfer work and how does it work today? Where did it or does it happen (e.g. Vorarlberg, Switzerland, Netherlands)? How did it contribute to shape regional identities (Trans-Identity)?

These questions have inspired us to propose a workshop - we want to build!

We want to have a "parasite" built, a "Lifefläsule", a mobile structure which could stand for what we would like to see imported (and thus import a little something) and which could illustrate what we would like to bring back home from Europe (via EASA) - (Trans-ID#). This "parasite" would then be used as a teaser for a (or several) events here in the region between Rhine and Meuse where discussion would be raised about architecture (other actions and approaches have been carried out in inner Belgium already). It then would become a project beyond east (and could e.g. also be used as teaser for the EASAExhibition).

essa005.ch would then be

- a) the place where we want to let students build this "parasit" with a "lego"-system (structure skins as e.g. wooden panels and fabric + bottom slab+ lighting)
- b) the "euro-hub" via which we want to inhale European architectural culture to get the feedback of students from all over Europe.

To feed the workshop with always new dynamics with fresh "brain-material" and in order to create the content for the "parasite" and for the discussion back home, we will design short and playful modules which would accompany building process as little satellites.



activities

///@essa005.ch///

_ main activity _:

The main-activity over the workshop period will clearly be the design and construction of the parasite. The design stage (with sketches and small scale models) is meant to be short and intensive to leave as much time as possible for the actual building stage. To give a maximum of freedom for creative architectural students, yet to be sure it can be carried out in that short period, the parasite will be constituted of a Lego-style constructional system: a given number of elements yet with easy to do and flexible connections. The parasite's structure will be clad in paper, textile fabric and/or wooden panels (multi-skins). Patchworking and sewing Europe together. Other packaging materials and tools are taken into consideration. We want to pack architecture and "trans it".

_ satellites _:

Whilst building the parasite will clearly be "working with our hands", we want to give fresh energy and dynamic to the working process by giving input by "working the brain/materia". Short and playful modules will surprise the participants every day: short actions either closely linked to the import/export theme (focusing on europe/mass-thing) or completely off-topic (and then again either architecture and design process-linked or completely out of architectural realms). These moments are meant to inspire the work on the parasite and to raise the exchange of architectural knowledge and discussion in a playful way.



///after.essa005.ch///

_ homerun-parasite _:

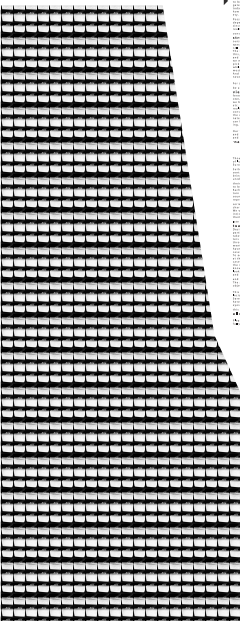
After the "homerun" of the parasite, one (or several) events focusing on architecture are planned here in the region between Rhine and Meuse. The parasite would then be its teaser and first contribution. Namely it could be used as "info-box" for the transformation-project of an old slaughterhouse into a cultural centre in Eupen. The derelict building is already used for concerts, exhibitions and events by the cultural association "Chutsonik Sunergia". The latter is interested to see the transformation of the building to be communicated to the population. First talks gave good feedback. Another event is planned in Liège. Assistant teachers of the University of Liège and their students are planning a temporary architectural intervention for the "Noces des Cobains de la Citadelle" in October 2005. The parasite would fit well into the concept of temporary intervention. First talks with the initiators allowed us to see that cross-joining our projects would strengthen them mutually. This makes the parasite go "Euregional". Ghent University (architect/engineers) organizes every February of each year a week (Dokerweek) in which the students of the first and second year explore a certain architectural theme, guided by different professors, artists and architects. Sim-Lucas Ghent/Brussels (architects) does a similar project for first, second and third year students in January/February of each year, called "Transformations", guided by fourth and fifth year students.



the CURIOUS SUITCASE INCIDENT

-REALITIES IN TRANSITION-

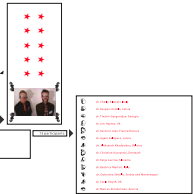
Workshop SASA 05
Belgion, Switzerland



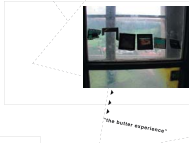
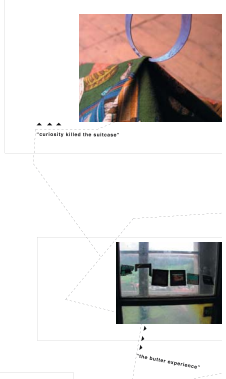
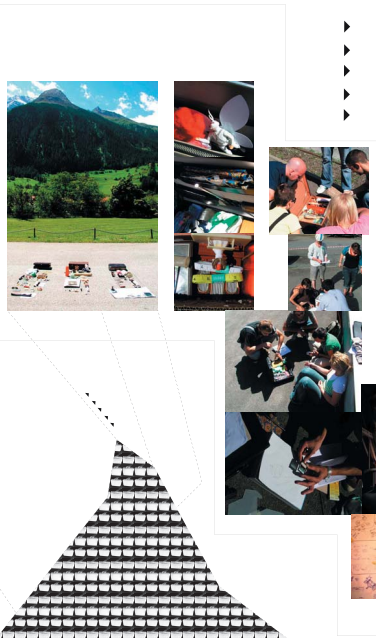
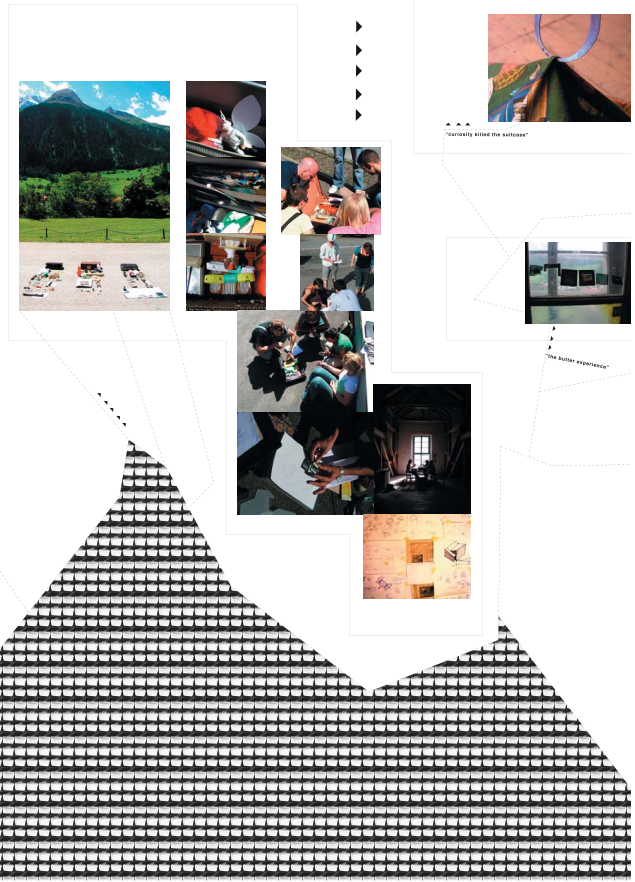
...the suitcase was found in the cabin of the SASA 05 flight... the suitcase was found in the cabin of the SASA 05 flight... the suitcase was found in the cabin of the SASA 05 flight...



curious suitcase incident 01



curious suitcase incident 02



emancipated bastards

The workshops subject was symbolic architectural interventions. Examining the theme of bastards as the nature of architectural interventions legacy's and the narrative they produce and receive over time. Participants were asked to concurrently with programme and find a site to live relating each other. The interventions had to be embracing recipient, building programme, be poetic or traditionally functional and often had as an attribute to the site. With form and facade in mind the agenda was set to whilst observing the site bring to the intervention characteristic elements of each participants own narrative and life.

Process investigation

Usually the workshop used specific methods of process investigation and practical work methods.

Reverse Engineering / a process of Emancipation: working over and over everyone's work at once on the same subject and repping the product draws out the nuances and attributes of the subject and produces a comprehensive diagram from which One can contextualise and integrate.

Collaborative drawing / a process of Emancipation: just as the children game, the workshop used these principles of sequential work. When a persons work is directly affected by that of the person before and Reverse their work to the next. This method was used to facilitate how for a successful process sequential work does not just as good results as concurrent work where mutual comparison / insight between parties and the consequences of interventions are examined together.

Practical work

The 22 participants were split between four groups. Participants within the groups were then periodically rotated to bring into each group new thoughts and opinion and again make clear the asset of new views and learn discussion. Yet another method of practice Emancipation.

Work

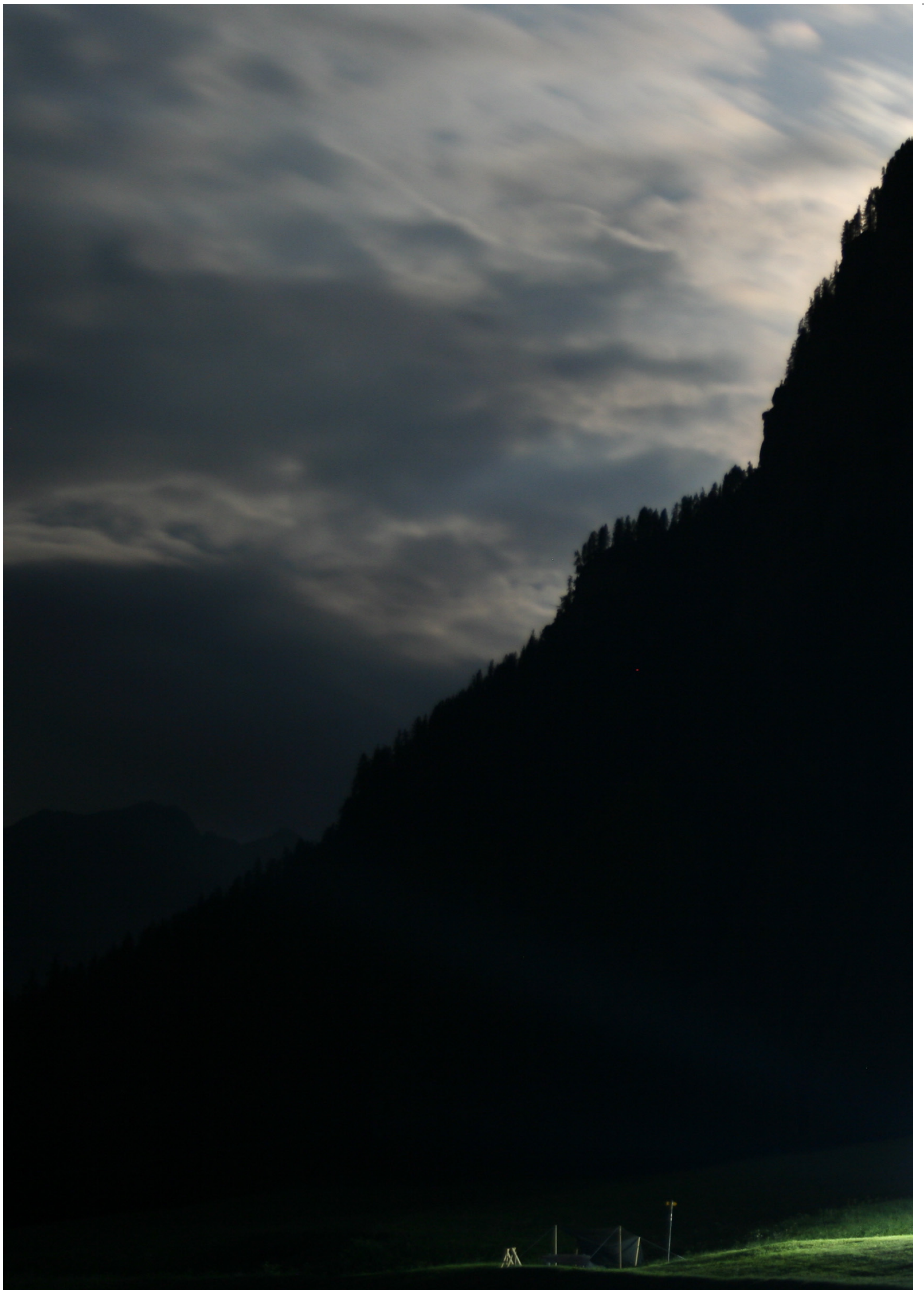
The participants received 4 sites. Three of which were prepared to physical realization. The workshop divided between these sites and began to emancipate the nuances and attributes also determining the most suitable programme. The process of emancipation was different for each of the 4 sites, all incorporating poems, discussion and arguments to facilitate their search.

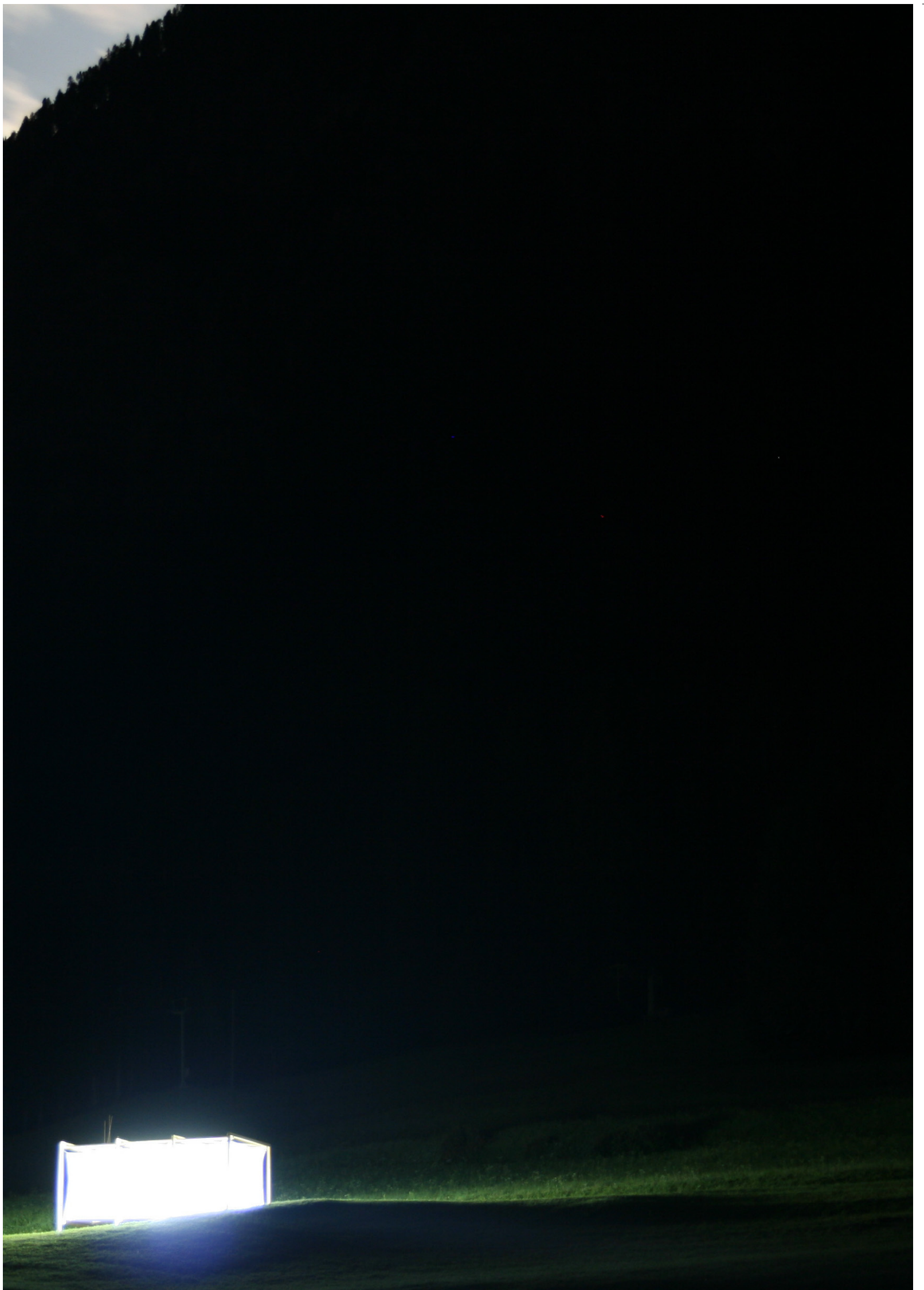
As the interventions were formed, the process of the workshop continually pushed the designs and interpretations. The forms came out of intuitive site responses. The facades were the product of several series of lattings where the surfaces were both solidated and diverged.

To incorporate the spirit of EASA in creating a workshop which combines the attributes of all it's participants in creative discourse and not simply product production. It was also desired to be emancipatory that ALL of the participants were involved to the greatest extent possible. The workshop sought to emancipate them from their educational institution's ways, by a process of continual Emancipation of each and everyone's ideas, which slowly began to work as a collective yet individually heterogeneous team.

The workshop agenda was using a simple base material, plywood, to follow the same Emancipation and Bastardisation process for the site and programme setting.







airsurface transubstance



what is the surface of the air like?



how can we make a surface out of the air
within the volume of the air ?

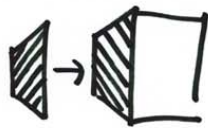
take 1000 of plastic bags.
fill them with the air.
connect them.
feel them.
wrap around people.
let it move with the wind.
let it fly.



projection surface transubstance



superficial how superficial is the surface? surface



how can we change the meaning of the thing
by changing the surface ?



take a **knife**.
cut the **skin**.
take a **picture** of the wound.
project it on the staircase.
let the stairs **bleed**.

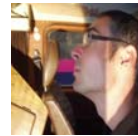


Living mobile



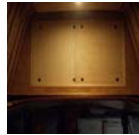
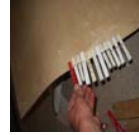
C o n c e p t

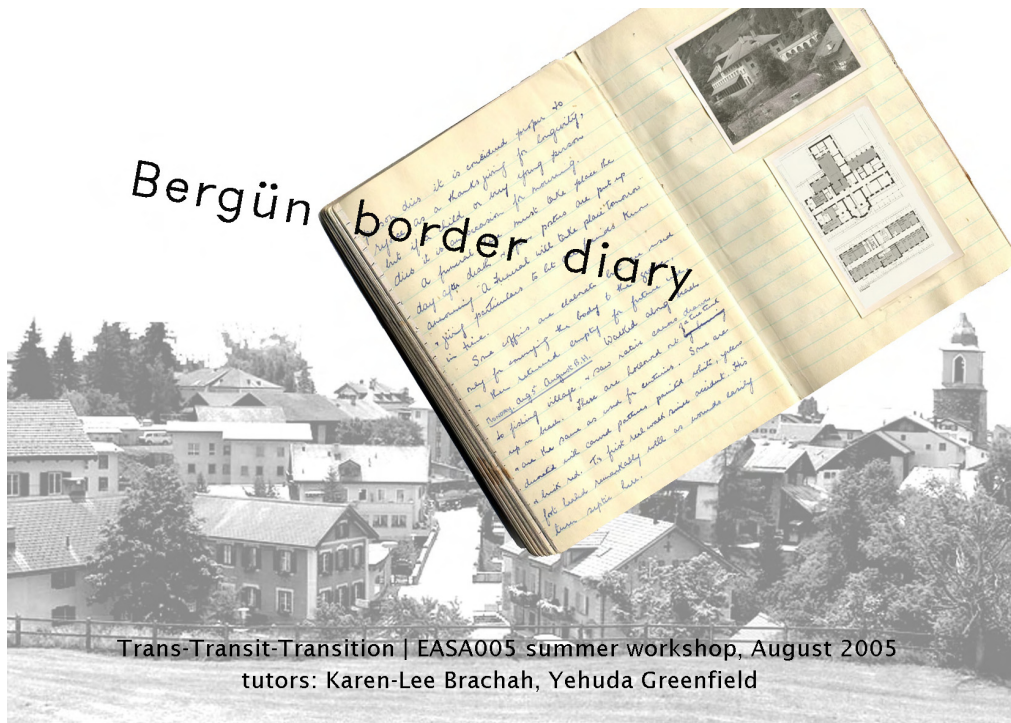
How do you live comfortably in the space provided of a VW van? Imagine parking your home outside your new office, working temporarily in another city. Find the right spot, plug in electricity and water, arrange access to toilets and showers. How would you modify the camping car design for everyday use?



T h e w o r k s h o p

After tearing all the old disintegrating materials out, we had plenty of work just replacing them. Nevertheless we managed to do some customised features and furniture. We also wanted to give the interior a more house like touch, motivating the neo baroque theme.





Trans-Transit-Transition | EASA005 summer workshop, August 2005
tutors: Karen-Lee Brachah, Yehuda Greenfield

Bergün border diary



The easa005 annual summer workshop took place in the village of Bergün, in the inner Alps and the central Canton of Graubünden in Switzerland. Arriving from all over Europe, the participants, tutors, and organizers temporarily occupied together two buildings in the village (the Kurhaus and the Zeughaus). For two weeks, they all lived, gathered, worked, and presented in the same spaces. While inhabiting the buildings and village, they doubled the local population and formed many new spaces and paths. Their dominant presence was bound to form, shift, and mark boundaries on site.

For the *Bergün border diary* group members the workshop became a laboratory of tools, patterns and interventions and a microcosm of border production and change.

Bergün border diary

The workshop assignments were divided into three phases:

[Assignment 1]

Landing in Bergün [definition]: discussed the initial definition of borders upon arrival.

[Assignment 2]

Observing Bergün [investigation]: examined the different workshops and participants and revealed borders in transition, in three given areas of study.

[Assignment 3]

Shifting boundaries [Transformation]: intervention in the identified phenomena from assignment 2, to bring about further transition.

lectures



As a framework for discussion, we held a series of lectures concerning the unique complex case study of Jerusalem, showing the historical chronology of Jerusalem by both Israeli and Palestinian sides.

Guest lecture: Sami Murrah, Shereen Al-Qadi









czech republic proposal MAP OF EUROPEAN ARCHITECTURE

Make a map, not a tracing. ... What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real. The map does not reproduce ... it constructs... The map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted to any kind of mounting, reworked by an individual, group, or social formation. It can be drawn on a wall, conceived of as a work of art, constructed as a political action or as a meditation. ... A map has multiple entryways, as opposed to the tracing, which always comes back "to the same."

(G. Deleuze, F. Guattari, Rhizome, in: A Thousand Plateaus)



TUTORS: Cyril Riha, Ondrej Busta, Jan Magasanik



czech republic proposal

MAP OF EUROPEAN ARCHITECTURE

/ layer A [Cyril Rihaj]

Students of architecture are a group of population sui generis; one very characteristic aspect of it is their very specific movement (transit). Its itinerary, velocity and ways of transfer make it particular among others. An EASA workshop constitutes very representative sample of this group, because of its concentration at one place and its structure that goes across the borders of European countries (trans). Therefore it seems to be appropriate to realize the potential of this reunion for the communication and mutual exchange of information about the movement of students.

Main output of this project should be a map in the broad sense of this word. The map that is not just a passive imitation of the outside world, but that constitutes its own world. Its form may be various (a sociological study, work of art – painting, sculpture, political action); but at least one of its layers should function as practical guide to European architecture. Simultaneously this map is a sort of trace of this year's EASA community, testimony about its participants in 2005 (about their proximity or distance). And therefore this map could in the future serve as a material for the research, focused on the problem how the EASA itself is evolving or changing (transition).

/ layer B [Ondrej Busta]

Explore the past – ways, styles and methods of people movement. The past is the present, but what about the future? Let's try to say, how people will travel and move in the future! What they will probably need? Will they need something like "The Hitchhiker's guide to the Galaxy" from Ford Prefect? What they will see during their way, or what will they expect on the end of the route? Hangover or delight? And does the past really hold many solutions to the present problem? Is there no alibi?

We put our pieces of knowledge into the map with the assistance of signs, creating ourselves. The signs, which in the present or in the near future nobody can read, but someday – who knows? We can create for example billboard, which welcome the visitors on the end of the route. The route, which take place support by molecular booster... What is for people so exciting, that they covet for these methods of transport? Is the route the target or the target is the route? The car versus molecular booster – beaster...

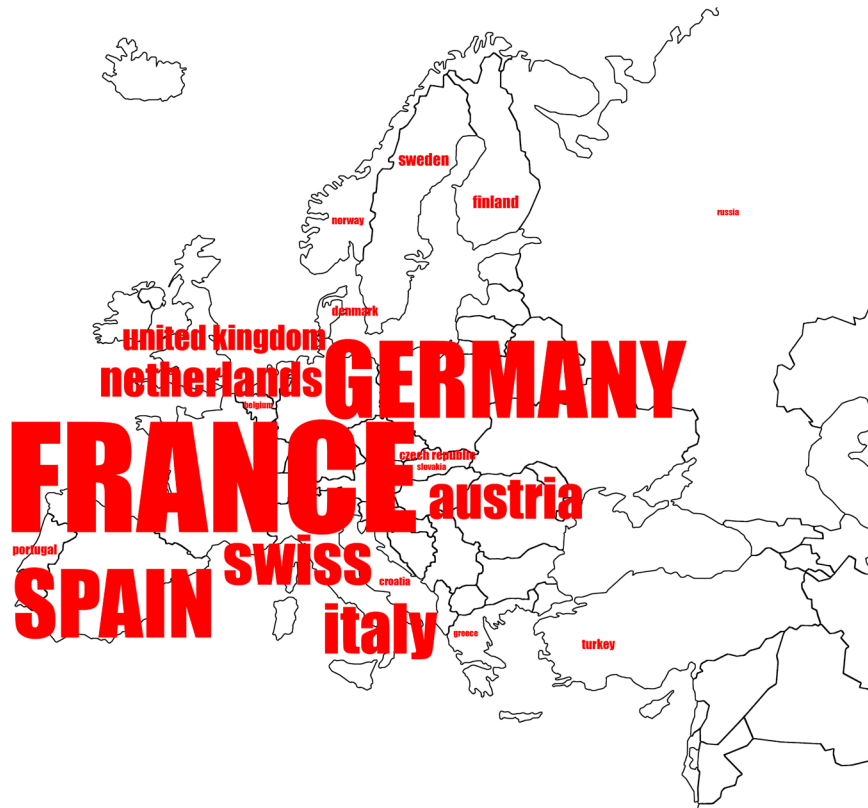
/ layer C [Jan Megasanik]

If we think about, that map is memory organized into relations and connections, every participant arrives into Bergün with his own map and new maps will here begin to create.

In Bergün we will look for process inspired by contemporary ways of life (e.g. progresses in current music, literature, philosophy, design, industry and art). By using cloning, mixing, smashing and again-stitching parts differently together, cracking, mutating we will attempt for result of simple solution. Our final output can be fictional map guide or real spatial object. Conclusion can be perverse mix or icopic status.

MAP OF EUROPEAN ARCHITECTURE

HOW ARCHITECTURALLY BIG IS YOUR COUNTRY?



LOCATION

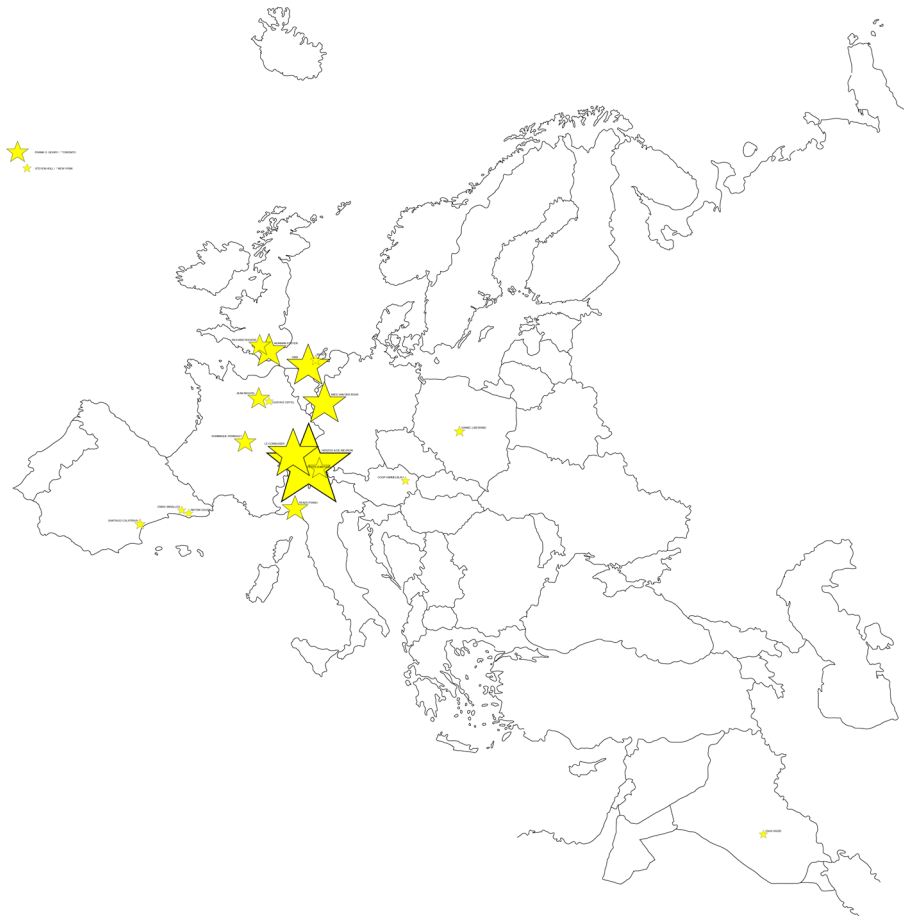
- Paris 41
- Berlin 27
- Barcelona 23
- London 19
- Amsterdam 9
- Munich 9
- Rome 9
- Bilbao 8
- Liverpool
- Viena 7
- Val 6
- Basel 5
- Evreux 5
- Florence 5
- Lille 5
- Pasey 5
- Rotterdam 5
- Bregenz 4
- Copenhagen 4
- Helsinki 4
- New York 3
- Bordeaux 3
- Chicago 3
- Granada 3
- Hiversum 3
- Hong Kong 3
- Indraok 3
- Istanbul 3
- Reggio 3
- Rochamp 3
- San Sebastian 3
- Valparaiso 3
- Venice 3
- Wiesbaden 3
- Zurich 3
- Dresden 2
- Humboldt 2
- Igualada 2
- Lisbon 2
- Los Angeles 2
- Luzern 2
- Maastricht 2
- Milau 2
- Oslo 2
- Porto 2
- Stockholm 2
- Stuttgart 2
- Tokyo 2
- Vienna 2
- Aachen 1
- Almaty 1
- Appenzel 1
- Athens 1
- Berlin 1
- Bern 1
- Bratislava 1
- Buenos Aires 1
- Capri 1
- Chandigar 1
- Charles 1
- Conwell 1
- Dessau 1
- Detail 1
- Düsseldorf 1
- Elzst Kappel 1
- Feldkirch 1
- Garat 1
- Graz 1
- Konkova 1
- Karlsruhe 1
- Las Vegas 1
- Laufen 1
- Mandi 1
- Minneapolis 1
- Moscow 1
- Nurem 1
- Pittsburgh 1
- Rab Island 1
- Rajshah 1
- Ravenna 1
- Salsburg 1
- San Francisco 1
- Santa 1
- Sapp 1
- St. Louis 1
- Sapp 1
- Treviso 1
- Vaals 1
- Wien 1

COUNTRY

- France 68
- Germany 46
- Spain 43
- The Netherlands 28
- Italy 23
- Switzerland 21
- UK 20
- Austria 17
- USA 15
- Denmark 6
- Finland 5
- Japan 5
- China 4
- India 4
- Portugal 4
- Czech Republic 3
- Turkey 3
- Croatia 2
- Norway 2
- Sweden 2
- Belgium 1
- Slovenia 1
- Greece 1
- Russia 1
- Slovakia 1

MAP OF EUROPEAN ARCHITECTURE

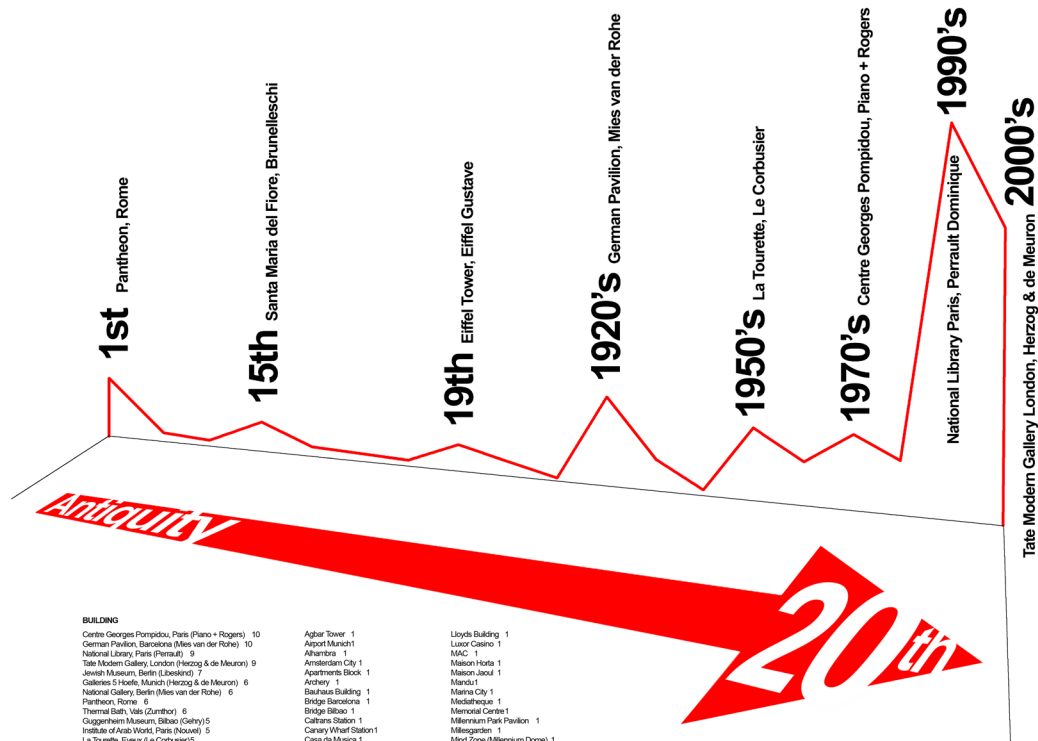
WHERE OUR STARS COME FROM?



1	Herzog & de Meuron	9.0322580 %
2	Le Corbusier	5.8064516 %
3	Mies van der Rohe	5.1612903 %
4	OMA	5.1612903 %
5	Foster Norman	4.1935483 %
6	Piano Renzo	3.8709677 %
7	Rogers Richard	3.5483870 %
8	Gehry Frank O.	3.2258064 %
9	Nouvel Jean	3.2258064 %
10	Perrault Dominique	3.2258064 %
11	Zumthor Peter	3.2258064 %
12	MVRDV	2.5806451 %
13	Calatrava Santiago	2.2580645 %
14	Libeskind Daniel	2.2580645 %
15	Hadid Zaha	1.9354838 %
16	Gaudi Antoni	1.9354838 %
17	Eiffel Gustave	1.6129032 %
18	Miralles Enric	1.6129032 %
19	COOP Himmelblau	1.2903225 %
20	Holl Steven	1.2903225 %
	Others	33.5483871 %
21	Wright Frank Lloyd	
22	Brunelleschi	
23	Chenou Pierre	
24	Michelangelo / Bramante	
25	Mouo Rafael	
26	Siza Álvaro Vieira	
27	Alberto Corri Bellotto	
28	Bizzi Alberto Carlo	
29	Bo Jonghyu, Welter Vahem	
30	Escherich Peter	
31	FOA	
32	Hendriksaas F.	
33	Lucien + Vassal	
34	Luc Kadi	
35	Mies Richard	
36	Postzangst Christian de	
37	Stirling James	
38	Tone + La Pera	
39	West B + several architects	
40	Aalto Alvar	
41	Aconzo Vito	
42	Arco Tazio, Zaha Hadid, Gehry Frank	
43	Avouacher Cit	
44	August Queret	
45	Bani Miki	
46	Baumhager + Eberle	
47	Bogner + Fankem	
48	Borini, Savi	
49	Borromini	
50	Burges John, Johnson Philip	
51	Carriada Gio A.	
52	Carl Moser	
53	Felix Sene	
54	Falace / Mirou	
55	Falace Massimo	
56	Gigon + Guyer	
57	Gottberg Bertrand	
58	Grimshaw + Partners	
59	Grossi Walter	
60	Harrison / Le Corbusier	
61	Hertzberger Herman	
62	Hogrefe Architects	
63	Hirtz Viktor	
64	Ita Toyo	
65	Jacobson Jane	
66	Jamund + Vignese	
67	Jansen & Stockin	
68	Kahn Louis I.	
69	Kohler Rainer	
70	Malaparte / Libera	
71	Martina Mier	
72	Mieser C. F.	
73	Morphos	
74	Neukirch + Reijck	
75	Nemeyer Oscar	
76	Obrich Josef Maria	
77	Omer and Omer	
78	Oslo Frie + Behroosh Queret	
79	Pallas etc.	
80	Piri B.	
81	Piacentini	
82	Pho Hoeg + Wolf Ulrich	
83	Quercetti	
84	Rambus Edward	
85	Ratvedt Carl	
86	Reinisch Eric	
87	SANAA	
88	Schwarz Eric	
89	Schwarz Eric	
90	Schwarz Eric	
91	Burges John, Johnson Philip	
92	Carriada Gio A.	
93	Carl Moser	
94	Felix Sene	
95	Falace / Mirou	
96	Falace Massimo	
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106	Jansen & Stockin	
107	Jamund + Vignese	
108	Jansen & Stockin	
109	Kahn Louis I.	
110	Kohler Rainer	
111	Malaparte / Libera	
112	Martina Mier	
113	Mieser C. F.	
114	Morphos	
115	Neukirch + Reijck	
116	Nemeyer Oscar	
117	Obrich Josef Maria	
118	Omer and Omer	
119	Oslo Frie + Behroosh Queret	
120	Pallas etc.	
121	Piri B.	
122	Piacentini	
123	Pho Hoeg + Wolf Ulrich	
124	Quercetti	
125	Rambus Edward	

MAP OF EUROPEAN ARCHITECTURE

THE GOLDEN YEARS OF ARCHITECTURE



BUILDING

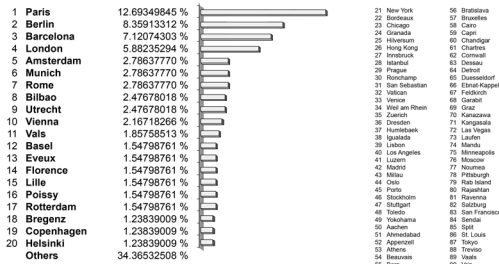
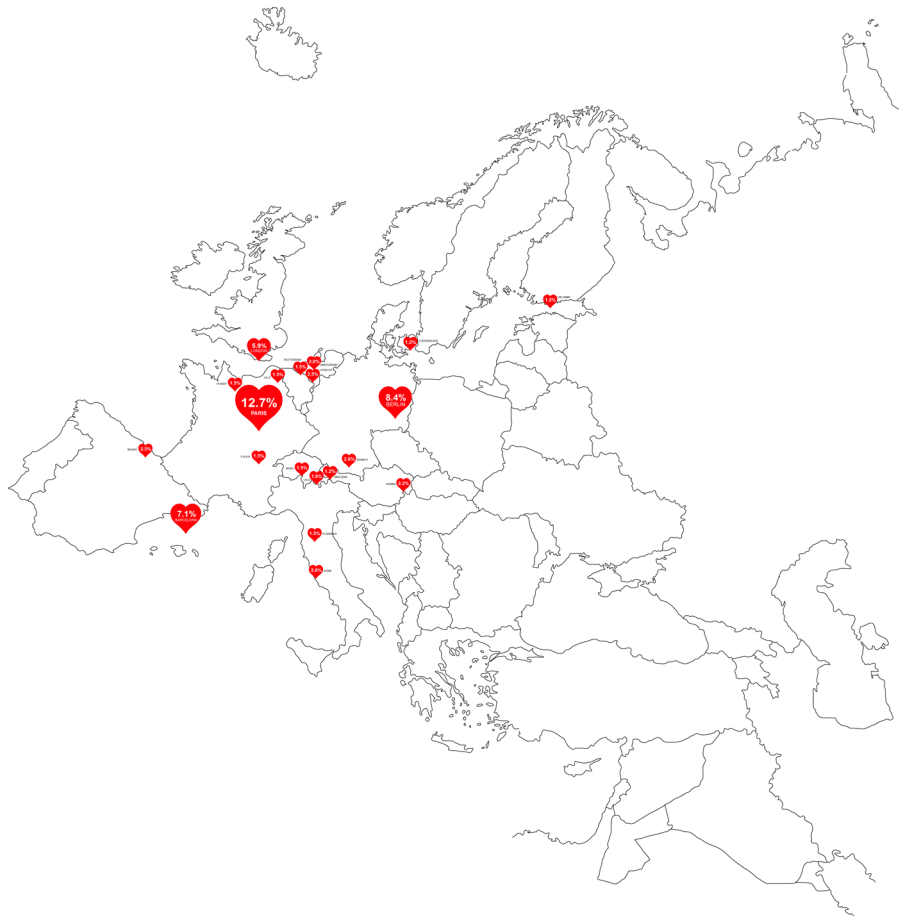
- Centre Georges Pompidou, Paris (Piano + Rogers) 10
- German Pavilion, Barcelona (Mies van der Rohe) 10
- National Library, Paris (Perrault) 9
- Tate Modern Gallery, London (Herzog & de Meuron) 9
- Jewish Museum, Berlin (Libeskind) 7
- Galerie 5 Hoesle, Munich (Herzog & de Meuron) 6
- National Gallery, Berlin (Mies van der Rohe) 6
- Pantheon, Rome 6
- Thermal Bath, Vals (Zurbrugg) 6
- Guggenheim Museum, Bilbao (Calatrà) 5
- Institute of Arab World, Paris (Nouvel) 5
- La Tourette, Evreux (Le Corbusier) 5
- Reichstag Reconstruction, Berlin (Foster) 5
- Villa Savoy, Poissy (Le Corbusier) 5
- Educatorium, Utrecht (OMA) 4
- Eiffel Tower, Paris (Eiffel) 4
- Kunsthaus, Bregenz (Zurbrugg) 4
- Bornes House 3
- Guggenheim Museum NYC
- Kaerner Museum 3
- Kunsthal 3
- Laban Dancing Centre 3
- Maison de Verne 3
- Maison Floriac 3
- Notre Dame du Haut 3
- Sagrada Família 3
- St. Peter Cathedral 3
- Stadthallen Train Station 3
- Villa VPRO 3
- Appart Bilbao 2
- Bergsieil 2
- Casa de Granada 2
- Casa Mila 2
- Congress Centre 2
- Credit Lyonnais 2
- Duressé 2
- Estimote 2
- Fire Station 2
- Haga Sofa 2
- Hörsaal Memorial 2
- Igualada Cemetery 2
- Kunsthaus Vienna 2
- Kursaal 2
- Louisiana Museum 2
- Muller House 2
- National Gallery Stuttgart 2
- Palais de Tokyo 2
- Santa Maria del Fiore 2
- Schauspieler 2
- Ses Terminal 2
- Signal Box 2
- UFA Cinema Centre 2
- Ulm-dhabitation 2
- Vaduct 2

- Agbar Tower 1
- Appart Munich 1
- Albanza 1
- Amsterdam City 1
- Apartment Block 1
- Archer 1
- Bauhaus Building 1
- Bridge Barcelona 1
- Caixas Station 1
- Canary Wharf Station 1
- Casa da Musica 1
- Casa Malaparte 1
- Cathedral Beauvais 1
- Cathedral Chartres 1
- Centre Paul Klee 1
- Chopce Pyramide 1
- China Bank 1
- Church Kangasala 1
- City Hall 1
- City Library 1
- City of Florence 1
- City of Venice 1
- City of Venice 1
- Communal Party Building 1
- Concert Hall 1
- CONGRESPO 1
- Cultural Centre 1
- De Jong Centre 1
- Duili Embassy 1
- Eden Project 1
- EUR 1
- Europark Spar 1
- Expo Pavilion of Portugal 1
- Falkenberg 1
- Fontana de Trevi 1
- Forum 1
- Foundation Center 1
- Gasometer Buildings 1
- General Motors Building 1
- Ginger & Fred / Dancing Building 1
- Greater London Authority 1
- High Court 1
- HK Bank of China 1
- House DRAI 1
- Housing Block 1
- ITC Campus Building 1
- Ilm 1
- John Tenniel 1
- John Soane Museum 1
- KBMW 1
- Kloster Benedikt 1
- Library Berlin 1
- Lloyds Building 1
- Luxor Casino 1
- M&C 1
- Maison Floriac 1
- Maison Louis 1
- Mansu 1
- Marina City 1
- Mediatheque 1
- Memorial Centre 1
- Millennium Park Pavilion 1
- Millesgardien 1
- Minzi Zone (Millennium Dome) 1
- Miner Building 1
- Montenon School 1
- Motelsend Church 1
- Museum of Modern Art 1
- Museum of 21st Century 1
- Museum of Modern Art 1
- Museum Quarter 1
- National Bank 1
- National Museum of Art 1
- Notre Dame 1
- Nony Mast Bridge 1
- Old City of Split 1
- Olympic Village 1
- Oso School of Architecture 1
- Outside Stars 1
- Parc de la Vilette 1
- Park Guell 1
- Parthenon 1
- Passaia 1
- Pavilion of Portugal 1
- Pavilion Gleeson 1
- Pfaffenholz Sports Factory 1
- Plegheim 1
- Port du Garat 1
- Prada Store 1
- Reifenberg 1
- Renaissance Palace 1
- Residential Building Duesseckdorf 1
- Great Wall 1
- Rocca Office 1
- Residential Building Vienna 1
- Rockchurn 1
- Royal Library Extension 1
- S. Caterina Market 1
- San Carlo alle Quattro Fontane 1
- San Lorenzo 1
- Sandstein Office Building 1
- Scandinavian Elements Pavilion 1
- Scandinavian Embassy 1
- Schroeder Huis 1

- Serravallo Museum 1
- Shanghai Bank 1
- Stodion 1
- Silo 1
- St. Nicholas Kirche 1
- St. Vitale 1
- Swimming Pool 1
- The Vitale 1
- Tschirnhaus Museum 1
- Tomb Brion Family 1
- Topkapi Palace 1
- Torneo 1
- Torshavn 1
- UK Building 1
- Uniklinik Headquarters 1
- Utrecht Townhall 1
- Villa La Roche 1
- Villa Centre 1
- Villa Maubert 1
- Walker Centre 1
- Wall Deney Opera 1
- Waldhof 1
- Y - Staircase / escalator 1

DATE	
1900's	103
2000's	78
1920's	23
1950's	19
1970's	19
1990's	14
Antiquity	13
1900's	12
16th century	8
1920's	8
19th century	7
1900's	4
18th century	3
1900's	3
13th century	2
17th century	2
18th century	2
6th century	2
1910's	1
1940's	1
Middle Age	1

MAP OF EUROPEAN ARCHITECTURE THE MOST LOVED CITIES



- | | |
|------------------|-------------------|
| 21 New York | 56 Bratislava |
| 22 Bordeaux | 57 Bruxelles |
| 23 Chicago | 58 Cairo |
| 24 Granada | 59 Capri |
| 25 Innsbruck | 60 Changde |
| 26 Hong Kong | 61 Charles |
| 27 Montreal | 62 Chongqing |
| 28 Manila | 63 Doha |
| 29 Prague | 64 Detroit |
| 30 Stockholm | 65 Düsseldorf |
| 31 San Sebastián | 66 ErnstKappel |
| 32 Salzburg | 67 Fribourg |
| 33 Venice | 68 Garmisch |
| 34 Weil am Rhein | 69 Graz |
| 35 Zurich | 70 Kazanusa |
| 36 Dresden | 71 Kopenhagen |
| 37 Rumbach | 72 Las Vegas |
| 38 Santiago | 73 Ljubljana |
| 39 Lisbon | 74 Manila |
| 40 Luxembourg | 75 Minneapolis |
| 41 Luzern | 76 Moscow |
| 42 Madrid | 77 Nourm |
| 43 Milan | 78 Pittsburgh |
| 44 Oslo | 79 Rio de Janeiro |
| 45 Paris | 80 Rotterdam |
| 46 Stockholm | 81 Ravenna |
| 47 Stuttgart | 82 Salzburg |
| 48 Toledo | 83 San Francisco |
| 49 Valparaiso | 84 Seattle |
| 50 Aachen | 85 Spiti |
| 51 Amsterdam | 86 St Louis |
| 52 Appenzell | 87 Tokyo |
| 53 Athens | 88 Toronto |
| 54 Bratislava | 89 Vals |
| 55 Bern | 90 Viena |

The aim is to generate several complex information about contemporary European architecture from simple questionnaire by using knowledge of all easa people. By asking members of 40 European countries their favourites architectures inside and outside of their countries we want to discover the real centers of architecture, but also some well hidden architectonic treasures.

The aim is to create on-line database of good architecture which could be easily updated all the time.

We have discovered some quite clear info, e.g. that the most popular architects between easa members are Herzog & de Meuron and Le Corbusier and Mies van der Rohe are still present. City with biggest amount of good architecture is Paris and golden years of architecture are 90's. But we have been also informed about great buildings such as Harbour baths in Copenhagen by PLOT or memorial on Adriatic Coast by Ravnikar.

P.S.: We have also discovered that it is extremely hard to receive some information from 418 people.

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