THE BEAUTY OF EVERYDAY OBJECTS
THE BEAUTY OF EVERYDAY OBJECTS
This book contains work that has been developed by architecture students at the EPFL of Lausanne during the spring semester of 2015. The course took place under the direction of Philipp Schaerer, Zurich based architect and visual artist.

The first part is a text by Nicola Braghieri, director of the LAPIS lab, a lab interested in the visual communication and the power of symbols and imagery.

"The course focused on experimenting with artistic techniques for interpreting reality and transmitting ideas. Perception is the first and also primary step for each design project. Creativity does not appear out of nowhere: "The key is: to watch, observe, see, imagine, invent, create" according to Le Corbusier, or, as Leonardo da Vinci already noted a lot earlier: "I have already seen shapes in the clouds and on walls that stimulated me to beautiful inventions of the most various things".

The first part of the module dealt with the formal beauty of everyday objects and things we come across in our natural and cultural environment. The students were encouraged to gather a collection of formally interesting objects and to register and capture them using representation technology based on architecture. Having been introduced to important digital image processing technologies, visual strategies and conceptual pictorial approaches, the students were then asked to transfer the formal regularities of individual chosen objects to architecture. The aim was to develop, elaborate and finally map coherently a utopian architecture with a retroactively inscribed program.

I thank the students for their efforts."

Philipp Schaerer
"OBJETS TROUVÉS"
A SMALL, PORTABLE LEXICON

A TEXT BY NICOLA BRAGHIERI
LAUSANNE, AUGUST 2015
To approach a vast and pitfall-fraught theme like that of *objets trouvés* calls for realism and detachment, implying a sizeable dose of cynicism. In the art world the main rule of engagement of criticism is that of “applying labels” to the objects produced by artists. Labels that do not explicitly indicate the price or value of a work, yet indirectly manage to orient the audience – and above all buyers – towards specific “currents” or “trends” in art, most of which have been “artfully” constructed by the critics themselves. The labels – extensively elucidated in sector periodicals and gallery brochures – generally expound on grand rhetorical word games to address essentially pleonastic questions. A genre is deduced from a technique, a genealogy from an artist’s background, a current from his acquaintanceships, and so on… This is why we might say that in a historical, detached dimension art criticism is useless. At best it can affix labels, often in a foreign language to make its useless operation more exotic and credible. Marcel Duchamp’s famous urinal is known in France as a “ready-made” and in England as an “objet trouvé.” In Italy, luckily, there were the Futurists, who produced great smokescreens using fantastic, surreal neologisms and brashly onomatopoeic sounds. At the same time, Italian
The Germans use for things, since they are rarely willing to run the risk of error and take great care not to present the world with a new coinage. Hans Blumenberg is aware of this when he writes, "The German tries to delve into the etymology. The German tries to directly translate the Medieval Latin objectum, which is a word composed of ob and the participle of iăcĕre, literally meaning “thrown forward” or “set in front of,” with all the ambiguity and homophony between the verbs iăcĕre and ācĕre. Along these lines, it is interesting to point out that “subject” is literally the translation of “what lies below.” So the “object” is the formal reality opposed to the “subject,” which is thought that knows that reality. In translation we betray ourselves and betray meaning. History is constructed to suit the interests of the victors, art criticism to suit the interests of its writers. The French excel at this: everything is “the greatest, the first, the best...” To heed the histories of modern art written by the French, before Marcel Duchamp came only the deluge. Art, with all its variations and shadings, was figurative or abstract, plastic or pictorial, romantic or objective, symbolic or allegorical... performances and installations were not considered, since they were more a part of theater than of conventional art, i.e. of the art worthy of being displayed in museums or galleries. But if we look closely, we see that the objet trouvé is not a simple word (in which case Ding would have sufficed used, meaning “thing”). It is a compound of gegen and stand, where the former means “against” and the latter is the participle of the verb “to stand.” So the meaning is closer to “argument” than to “object.” Which is far from a trifling matter. But as we know, things get lost in translation. We’d better delve into the etymology. The German tries to circumscribe and to determine an objet trouvé as an artifact or manufact as such, without consideration of the added symbolic value, which in this case can be defined as “meaning.” The practice of the objet trouvé has revealed, since its advent, the great difference between price and value in contemporary art. The success of an artist, except in rare cases, is not measured in terms of his technical expertise in the composition and making of an art object in keeping with various degrees of classical imitation, but by the capacity – of the artist and his intermediaries – to assert himself on the great market of the auction houses and international fairs. It is obvious that abstract, conceptual, informal, analytical, kinetic, diabolic, vegan, pagan (and so on) art cannot define its objective value through traditional conventions, but only through the price set by the market. Artistic technique in the sense of figurative skill is canceled out, in practice, by the act of the artist, her “creative gesture” of assigning it a new value, which is naturally higher than the value determined by its use and its usefulness. The artist baptizes the object with a name, and with its display to the audience it is rendered “useless and unusable,” demanding veneration. What is this, then, if not an act of perverse fetishism? A fetishism that well prior to André Breton or the Cabaret Voltaire had taken over poetry and was simply waiting to find its material expression in figurative art. Marcel Duchamp, Pablo Picasso and company finally came along to grant critical dignity and market value to the ancient magical practice of “Fetishism.” Etymologies narrate much more than encyclopedias and their chainings generate surprising bedfellows. “Fetishism” was borrowed, in the language of clinical psychiatry, from the Portuguese feitiço, which in turn comes from the Latin facticius, which meant “artificial,” i.e. done with the artus, namely “by hand.” The term was used by 16th-century navigators to indicate the objects worshipped by African peoples encountered during the long voyages in search of the Indies. Its accent comes from the contrast between the supposed supernatural power of the objects and their apparent lack of commercial or artistic value. The term “art” is the root of “artificial” and “artistic” at the same time. To get back to the Germans, their translation Kunst is also part of the compound word Kunststoff which means “plastic,” a term that in the Romance languages implies malleability and form of material, more than its composition. But as we know the Germans build words using mechanical and
material factors, while the Latins apply references of form or perception. From the fetish, through art and craft, we have reached plastic. And without too many mishievous games we have also come full circle. The history of art is full of fetishes. It is full, that is, of objects with which we associate a symbolic value that is objectively outlandish with respect to their everyday use. Just consider the English American Pop Art of the 1950s and 1960s. Andy Warhol’s 32 Campbell’s Soup Cans is considered the icon of the ambiguous conception and perception of the art object in contemporary culture. In an ironic, sarcastic way the work sums up all the questions of the debate on art theory that is still in progress today: variation and series, industrial technique and the role of the artist, abstract expression and realistic figuration, ethics and business...

But another work by Warhol, just a couple of years after the show of the silkscreens of the cans in Los Angeles, is significant for a deeper understanding of the relationship between the everyday useful object on the part of the artist. The extent to which the Campbell’s cans became fetishes thanks to their artistic overexposure is demonstrated by the fact that they are probably the only mass food product that has been immune to radical graphic restyling for at least fifty years. The force of the “everyday useful fetish” is shared in an amazing way by the English so-called Pop Art of the 1950s, to which Warhol’s soup cans owed a great deal, and certain masterpieces of the 1400s. In the Arnolfini Portrait by Jan van Eyck, or the contemporary St. Jerome in His Study by Antonello da Messina, the allegorical force of the composition and the eloquent mastery of the pictorial technique are accompanied by a more or less mysterious presence of both everyday and extraordinary objects, to which art critics have assigned cumbersome meaning, to the point of transforming these symbols into true fetishes. From this viewpoint, it is not so daring to compare these works to Just what is it that makes today’s homes so different, so appealing? by Richard Hamilton, the collage from 1956 in which the term Pop perhaps appears for the first time, glued to the tennis racket of the nude bodybuilder on the left side of the work, or to the many Londonian compositions of Eduardo Paolozzi towards the end of the 1940s. Not only everyday useful objects, naked humans or ferocious beasts, but also dreadful monstrous things, veritable living fetishes, inhabit the famous panels by Hieronymus Bosch, especially the first works like The Garden of Earthly Delights, The Last Judgment and the Triptych of the Temptation of St. Anthony. Common useful objects seem to have been forgotten in the garden and are used in an improper way. The compositional orgy produces an effect of disorientation in the linear interpretation of the work. This effect goes against the compositional tradition of triptychs and introduces an unprecedented free interpretation in which the viewer constructs his own story, as if faced with a natural panorama. The surreal atmosphere is accentuated in a clear, obsessive, unnatural way by the leap of scale of the found objects. “Alienation” is a fundamental characteristic of the compositional procedure of the objet trouvé: it produces an effect of surprise, inserting an object “out of context” and at times, as Bosch’s triptychs prove, “out of scale.” Alienation is a well known technique of literary composition that attempts to construct in the reader a feeling of extraneousness, of “defamiliarization” or ostanrenie as Viktor Shklovsky aptly defined it.

The purpose of this estrangement was not to surprise, but to free perception from automatism and to increase its duration, thanks to the difficulty in recognizing familiar forms. Verfremdungseffekt is a theatrical technique, which in a way utterly opposite to the famous “Stanislavsky Method” that enables the actor to “incarnate” the character to be played, calls for a sort of complete detachment of the players from their roles, with the goal of creating an effect of “distancing” in the viewer, no longer dominated by emotions with respect to the situation portrayed on the stage. This method attempts to limit the character’s ability to express feelings and takes a totally extraneous viewpoint with respect to the object. The narrative necessity of an external vantage point, its supposed “objectivity of representation” is a “militant” technique introduced in the 1920s by the Russian Formalists, which became one of the foundations of the theater of Bertolt Brecht. The civil and social function of art cannot be mediated by individual passion and represented by a specific character, but has to become a “mass sentiment” portrayed in an


3. Andy Warhol, Campbell's Tomato Juice Box, 1964

The scattered objects in the Renaissance panels of Hieronymus Bosch, on the other hand, seem to be artfully ordered and arranged to be rediscovered by viewers, who outside their traditional role as passive observers of a fixed scene are stimulated to construct their own personal stories through a free and individual visit to the micro-episodes that unfold in the mobile setting of the triptychs. The disorientation prompted by the visitor’s continuous surprise at finding unusual objects strewn in what is in the end a conventional landscape triggers individual invention, which is simply the work of analytical thought on the critical spirit. This “invention” is the founding, basic and essential element of the artistic practice of the objet trouvé. Again, it is worth dusting off our etymological dictionary, Invention is the Latin invenire, which means “to find lost or hidden things,” in the wider sense: “to give new meanings to already existing things.” To invent is not to “create” something new, which would be a blasphemous activity for mortals, including artists, a job set aside for divinities. The creative act is not the structuring element of invention, and the same is true of the desire for originality, the aspiration of individuality, the urge to show off. To invent is to “find something that already existed” and objects trouvés are thus “elements of the real,” which in the project are “linked to a new meaning.” The elements of the real are the Aristotelian condition of “past and present reality,” its interpretation in “things as they are described or as they seem to be,” but also “things as they should be,” suggestions of reality imagined by cinema, literature, postcards, science fiction, in other worlds. Art and all its related disciplines, including architecture of course, are therefore “inventive” activity and not “creative” activity. The artist has to find the force of invention in everyday life, where invention is the ability to look into the depths of material culture to rediscover the objects lost in the incessant stratifications caused by the natural passage of time. The artist’s mastery lies in the invenire, i.e. in finding and distributing the figures in the work with coherence and cunning so as to express an idea or a purpose through them. Inventio, together with dispositio and elocutio, is one of the three parts that go into the ancient invention, which the English term “still life” expresses assemblages through elements of no value. The painterly tradition of the nature morte, the juxtaposition of objects and materials. The artist’s job is not finished with the act of rediscovery, but also covers the manual action of composition inside a circumscribed work. Pablo Picasso and Georges Braque, who are indicated as the “inventors” of collage, were the first to transmit artistic value to compositions assembled through elements of no value. Collages and assemblages transmit their message through the juxtaposition of objects and materials. The painterly tradition of the nature morte, which the English term “still life” expresses in a much less dramatic and immutable way, calls for careful study of relationships of form and scale between the objects represented in the composition. There are clear similarities to architectural drawing and, of course, the
The practice of architectural design. It should come as no surprise that many drawings and paintings by Le Corbusier and Aldo Rossi, to name just two of the greatest 20th-century architects, are equally architectural compositions and natures mortes. The two “architects lent to painting” made many still-lifes and collages, in an ongoing exchange between figurative art and the art of construction. The peinture architecturale of Le Corbusier was an incessant search for “balance between the elements and harmonious relationships between parts,” just as the drawings of Aldo Rossi represent a “poetic composition of autobiographical elements of the real and of the personal imaginary.” The figurative technique of the two architects owes a much larger debt to their respective “sentimental educations” or “elective affinities” in the figurative art world. The purity and serial industrial character of “elective affinities” in the figurative art world.

The specific practice of the ready-made – and in this regard the English is much more appropriate than the French tout fait – limits itself to transmitting meaning through the simple “display” of an object as a “work of art.” André Breton aptly emphasized: “objet usuél promu à la dignité d’objet d’art par le simple choix de l’artiste.” The role of the artist lies in attribution of meaning to an object deprived of it by its distancing from its original role. The Nature morte à la chaise cannée of Pablo Picasso and the Compotier et verre by Georges Braque are instead representations on a panel, in the nature morte tradition, effectively still lifes in the most classic sense of the term. The revolutionary force of the two works lies not in their compositional character, which is not at all innovative per se, but in the undermining of traditional techniques of making. In the spring of 1913, and thus a few months after these works were done, Marcel Duchamp assembled – or, more precisely, found – the Roue de bicyclette, which is considered the first ready-made, subverting the traditional parameters of genre, composition and technique. Actually, closer analysis shows that the work is still an assemblage of objets trouvés. It is not until the famous Fountain of 1917, an industrial urinal signed and displayed upside-down, that we can truly speak of a ready-made, to all effects. This “object” was rejected for its “immorality and vulgarity” and for being “a counterfeit of a commercial bath fixture” at the first exhibition of the Society of Independent Artists in New York, though its statute promised total “aesthetic” independence, and in spite of payment of the membership fee. The stated reason, the second part, does honor and immortal justice to the urinal of Marcel Duchamp. The original work, probably mistaken for a real urinal marred by the signature of some compulsive scribbler, was “again” lost. In the wait for it to be found once more some copies remain, made by Duchamp himself in the 1960s, as well as a photograph Alfred Steiglitz took for a satirical magazine and showed in his art gallery. Actually the deluge did not come before Marcel Duchamp, but after him. The “Fountain” is a unique, irrepeatable work. The other famous ready-made, the Cadeau de Man Ray, is an assemblage of objets trouvés in which the meaning is determined by a subtle allegorical game and the role of the artist as “artificer” is nevertheless still evident. Man Ray ironically toys with the lost function of the objet trouvé, an iron, by attaching 14 nails to its lower surface. Like Fountain, the original Cadeau has also been lost. The two artists, transformed into wily businessmen, didn’t hesitate to produce copies upon copies, in practice betraying the original condition of uniqueness connected to the experience of rediscovery and not to the meditation of the making. Marcel Duchamp later did many other ready-mades with objets trouvés. Among them, Bicycle Wheel in 1913 is emblematic to understand the role of art, capable of erasing the direct relationship between the form of objects and their function. The assembly into an artwork makes the new article lose any residual function: the stool is no longer a seat, the wheel can no longer support anything. Bicycle Wheel does not even achieve the appearance of an “other form” as in Picasso’s famous Bull’s Head just a few
1. Aldo Rossi, senza titolo, 1984, Galleria Antonia Jannone Milano
2. Sophie Didisheim, Unknown
3. Paul Cézanne, Nature morte avec cruche de lait et fruits, 1886-1890, Nasjonalgalleriet Oslo
3. Giorgio Morandi, Matura morta, 1953, Parma Fondazione Magnani Rocca
1. Marcel Duchamp, Roue de bicyclette, 1913, photo Galeria Schwarz, Milano
2. Marcel Duchamp, Fountain, 1917, photo by Alfred Stieglitz
3. Man Ray, Cadeau, 1921
1. Pablo Picasso, Tête de taureau, 1942, musee Picasso Paris
2. Sophie Diddisheim, Unknown
3. Hans Hollein, Aircraft Carrier City in Landscape, 1964
years earlier, made by assembling the seat and handlebars of a bicycle. Objets trouvés and ready-mades take the stage in the world of architecture following the acquired familiarity in the figurative arts and the world of construction with the “industrial spirit,” the “culture of mechanization” and “serial production.” New photographic techniques permit true “realistic” photomontages, while large production facilities become an integral part of the urban and rural landscape. The boundaries between imaginary and reality are blurred thanks to the sudden acceleration of industrialization and the resulting “technological repercussions” in the figurative arts and architecture. The experience of rediscovery of everyday objects makes the artist an explorer, a curious intellectual with an intrepid character. The courage to provoke through the technique of alienation, inserting off-scale elements in déjà-vu landscapes, becomes a radical, extreme, revolutionary act in architectural drawing. It is not a revolt against figurative conventions, which if anything seem to be reinforced in their “realist” approach by new photographic techniques, but against the habitual norm of the architectural project, which for the first time takes on a “surreal” aura. Industrial products or everyday utensils are inserted in familiar landscapes, using real postcards in many cases. Though the items have been rendered obsolete, they become true works of architecture, disrupting the bourgeois norm that forced objects to take on the forms of architecture. Now architecture can take on the forms of objects, domestic or industrial. The collection of MoMA New York includes the work Transplantation, a collage by Raimund Abraham from 1964, where machinery is glued onto a landscape fragment, like the Big Duck on Route 24 on Long Island. Robert Venturi’s reference to the “duck” is not at all farfetched. In fact, it might just be the most famous, largest objet trouvé of architecture. Raimund Abraham’s machinery, a sort of motor or assembly line, thanks to the matching of perspective and the force of the montage of two “coherent” images, is perceived as a large building whose function is unabashedly mysterious. The effect of “alienation” ensures, as in a true theater piece, the right degree of personal freedom of the viewer to associate forms with characters, landscapes with atmospheres. In that same year, the famous photomontages of Hans Hollein – Highrise Building: Sparkplug Project, Aircraft Carrier: City in Landscape Project and Urban Renewal in New York Project – use the same approaches to lay the groundwork of a true nihilist revolt against the conventional form of architecture. In these works it becomes clear how the critique of the relationship between form and function, whose consequential order is overturned, takes on cynical, definitive tones. Tones that in the later works of Superstudio, Z zigurrat and Archizoom would lead to the extreme choice of breaking free of conventional architectural forms to reach a finally “celestial” geometry, thus lacking in any apparent reference to current movements and schools.

In the “radical postcards” the objets trouvés become, in turn, a collection of remnants of absurd landscapes and miniatures of enlarged fragments with which to construct a mute history narrated not through the individual images but through the relationships that are established, case by case, between them. The single postcards lose their value as precise records of a geographical place. They are images of a point with imprecise, vague coordinates, fluctuating with the mood of the observer. Adventure and experience are the complementary elements to “invent,” namely to “find,” those fantastic lost objects that lurk by the wayside, ready to be rediscovered and called back into circulation. Every work of art, like every architectural project, is the rediscovery of something that already lived in the nature of things and in the immensity of the unconscious, personal or collective repertoire. The originality of the composition, then, is simply the concrete effect of a process inherent to an already existing reality, already “created,” already devised. So it would be worthwhile for the architect, to some extent, to be an adventurous explorer, a painstaking assembler, and an inveterate fetishist.
What, Where, Who

1. Porte-bobine, interpêche lausanne
   Patrick Britt
2. Screw, Somewhere
   Fiorenza Bianchi
3. Oak tree’s part, Somewhere
   Fiorenza Bianchi
4. Brass plug, OBI Renens
   Patrick Britt
5. Electric circuit, Gloryland
   Anne-Charlotte Astrup
6. Hills puncher, Home
   Manola Bürgi
7. Knife fuse, obi renens
   Patrick Britt
8. Hole puncher, Home
   Manola Bürgi
9. Magnet clip, Home
   Laurent Bielser
10. Shampoo pump, Coimbra
    Nuno Reis Perreira
11. Anchor sleeve, Coop Brico
    Quentin Rosset
12. Harmonica, Gift
    Quentin Rosset
13. Metal cavity being
    Christoph Ahanko
14. Pendant of necklace, Bologna
    Shiyi Zhang
15. Drawerknob, Lausanne
    Nuno Reis Perreira
16. Electric circuit, Gloryland
    Anne-Charlotte Astrup
17. Chip, EPFL CRI
    Nora Spieth
18. Broken part, IKEA
    Nuno Reis Perreira
1. Staple pin, Lausanne
   Shiyi Zhang

2. PCE-I, EPFL CRI
   Nora Spieth

3. Honey Stick, Lausanne
   Barbara Michaud

4. Iphone Sim device, Lausanne
   Cecilia Simonetta

5. Fuse, Home
   Pierre Nebel

6. Latch, Lausanne
   Barbara Michaud

7. Random cap, Chablais
   Nuno Reis Pereira

8. Seagate HDD, EPFL CRI
   Simon Nilsson

9. Eraser Wheel, EPFL Studio
   Marco Jevoli

10. Wheel bearing, OBI Renens
    Christopher Ball

11. Drill, Lausanne
    Barbara Michaud

12. Screwdriver, Lausanne
    Shiyi Zhang

13. Candlestick, Point Bleu
    Yves Franchetti

14. Part of Lavabo, bathroom
    Nicolas Marx

15. Ring of a fishing rod, home
    Yves Franchetti

16. Razor Head, Bathroom
    Nicolas Marx

17. Ni-Cd Battery pack, EPFL CRI
    Simon Nilsson

18. South Bridge Heatsink, EPFL CRI
    Simon Nilsson
What, Where, Who

1. Light bulb, Pedestrian subway
   Nora Spieth
2. Plug part, Somewhere
   Cecilia Simonetta
3. Concrete stick, Chambéry
   Nuno Reis Remeira
4. Pliers, OBI Renens
   Sophie Didisheim
5. Unknown object, in the street
   Pierre Nebel
6. Hard disk equipment, EPFL CRI
   Simon Nilsson
7. Plastic thing, EPFL undergrounds
   Marco Ievoli
8. Electrical box, OBI Renens
   Christopher Ball
9. Graphic card heatsink, EPFL CRI
   Simon Nilsson
10. Lighter piece, EPFL Studio
    Marco Ievoli
11. Metal spring, EPFL Campus
    Marco Ievoli
12. Transistor, Dupertuis Lausanne
    Patrick Britt
13. Adapter, Somewhere
    Niklas Nordström
14. Cable clamp, OBI Renens
    Patrick Britt
15. Filter UL02746, EPFL CRI
    Nora Spieth
16. Telephone plug, Gloryland
    Yves Franchetti
17. Pin, Workshop
    Sophie Didisheim
18. Shelving connector, OBI Renens
    Christopher Ball
1. Nora Spieth, Plug, Unknown author
2. Sophie Didisheim, Unknown
3. Barbara Michaud, Earing, Thomas Marek
4. Zhang Shiyl, Pendant of necklace, Lynn Geesaman
1. Cecilia Simonetta, Mechanical device
2. Pierre Nebel, Earplug, View liner Ltd.
3. Simon Nilsson, South bridge heatsink, Unknown author
4. Barbara Michaud, Drill, Mark Schmidt
1. Zhang Shiyi, Pendulum, Wang Wusheng
2. Pierre Nebel, Tripod sucker, Andreas Feininger
3. Patrick Britt, Cable clamp, Superstudio
1. Nuno Reis Pereira, Random cap, José Tainha
2. Nicolas Marx, Frozen brick, Milano
3. Nicolas Marx, Part of lavabo, Waterloo
4. Laurent Bielser, City of Portland archives
1. Zhang Shiyi, Oval stone, Li Yuan

2. Christophe Alhanko, Chinese head, Unknown author

3. Simon Nilsson, Graphic card heatsink, Unknown author
1. Niklas Nordstrom, Cooling fin, Unknown author
2. Laurent Beller, Magnet clip, Questa administration
3. Nuno Reis Pereira, Skiing pole rubber bottom, Mark Frensz
4. Nora Spieth, Lid Ariel, Unknown author
1. Christophe Alhanko, Staple pin, Unknown author
2. Marco Ievoli, Broken wooden stuff, Unknown author
3. Sophie Didisheim, Glue cap, Denise Scott Brown
4. Magdalena Pikali, Chinese head, Unknown author
1. Quentin Rosset, Anchor sleeve for injection system FIS, Flickr Crayolamom
2. Quentin Rosset, Harmonica, One Tripatta Time
3. Manola Bürgi, Ensemble, Unknown author
4. Patrick Britt, Resistor, Fairmont
5. Nicolas Marx, Razor head, Rimini
6. Franchetti Yves, Harmonica, Unknown author
PROJECTS
Meditation Center

Floor plan
Meditation Center - Christophe Alhankko

Section
Meditation Center - Christophe Alhankko
1.2
MUSEUM OF THE FUTURE
CHRISTOPHE ALHANKO
2.1
ECLECTIC SKYSCRAPER
ANNE-CHARLOTTE ASTRUP
Aerial view (based on Google Earth)
Eclectic Skyscraper - Anne Charlotte Astrup

Image montage (based on an old postcard of Chicago)
Eclectic Skyscraper - Anne Charlotte Astrup
3.2
MULTINATIONAL CORPORATION HEADQUARTERS
CHRISTOPHER BALL
Aerial view (based on Google Earth)
Multinational Corporation Headquarters - Christopher Ball

Image montage (based on an old postcard, exploreuk.uky.edu)
Multinational Corporation Headquarters - Christopher Ball
4.1
PIVOT IRRIGATION SYSTEM
FIORENZA BIANCHI
4.2
CINEMA / CONCERT HALL
FIORENZA BIANCHI
Aerial view (based on Google Earth)
Cinema / Concert Hall - Fiorenza Bianchi

Image montage (based on an image of Park Row, Manhattan, 1916)
Cinema / Concert Hall - Fiorenza Bianchi
5.1
VERNACULAR MECANIC TOBACCO FARM
LAURENT BIELSER
6.1
SEASIDE LIBRARY
PATRICK BRITT
6.2
KIMBASHA GAMING CENTER
PATRICK BRITT
7.1
DELIRIOUS INDUSTRY
SOPHIE DIDISHEIM
Aerial view (based on Google Earth)
Delirious Industry - Sophie Didisheim

Image montage (based on an image by Ulise Holden)
Delirious Industry - Sophie Didisheim
7.2

GAS STATION 66

SOPHIE DIDISHEIM
Aerial view (based on Google Earth)
Gas Station - Sophie Didisheim

Image montage (based on an image by Atriptakeus Wordpress)
Gas Station - Sophie Didisheim
8.1
TEMPLE OF EARTH AND LIGHT
YVES FRANCHETTI
Aerial view (based on Google Earth)
Temple of Earth and Light - Yves Franchetti

Image montage (based on an image by Lemondjinn)
Temple of Earth and Light - Yves Franchetti
8.2
BRIDGE HOUSING
YVES FRANCHETTI
9.1
BLUE CHURCH
MARCO IEVOLI
Aerial view (based on Google Earth)
Blue Church - Marco Ievoli

Image montage
Blue Church - Marco Ievoli
10.1
WATERTANK
NICOLAS MARX
10.2
HOTEL RIMINI
NICOLAS MARX
Aerial view (based on Google Earth)
Hotel Rimini - Nicolas Marx

Image montage (based on an old postcard, Google Images)
Hotel Rimini - Nicolas Marx
11.1
INHABITED WATER TOWER
BARBARA MICHAUD
Aerial view (based on Google Earth)
Inhabited Water Tower - Barbara Michaud

Image montage (based on an image by LuxTonnere, Flickr)
Inhabited Water Tower - Barbara Michaud
11.2
BOAT REPARATION SHED
BARBARA MICHAUD
Aerial view (based on Google Earth)
Boat Reparation Shed - Barbara Michaud

Image montage (based on an image by Hiroshi Sugimoto and World Imaging)
Boat Reparation Shed - Barbara Michaud
12.1
WIND MUSIC CHAPEL ON THE SEA
PIERRE NEBEL
Aerial view (based on Google Earth)
Wind Music Chapel on the Sea - Pierre Nebel

Image montage (based on personal image)
Wind Music Chapel on the Sea - Pierre Nebel
12.2
GIGANTIC WIND TUNNEL FOR THE NASA
PIERRE NEBEL
Aerial view (based on Ikonos Satellite image)
Gigantic Wind Tunnel for the NASA - Pierre Nebel

Image montage (based on an image of Las Vegas by Venturi and Scott Brown)
Gigantic Wind Tunnel for the NASA - Pierre Nebel
13.2
MOTHER TEMPLE OF THE WORLWIDE SUN CULT
SIMON NILSSON
13.3
CITY HALL CASINO HOTEL
SIMON NILSSON
14.1
EXPENDABLE HOUSING, NEW YORK, USA
NIKLAS NORDSTRÖM
Aerial view (based on Google Earth)
School - Nuno Reis Pereira

Image montage (based on an image by José Taínha)
School - Nuno Reis Pereira
Floor plans
Monastery - Quentin Rosset

Section
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SWIMMING UNDERWATER HOTEL
NORA SPIETH
Aerial view
Swimming Underwater Hotel - Nora Spieth

Image montage (based on an image by William R. Curtisger)
Swimming Underwater Hotel - Nora Spieth
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MEDITATION SPACE IN THE WOODS
SHIYI ZHANG
Aerial view (based on Google Earth)
Meditation Space in the Woods - Shiyi Zhang

Image montage (based on an image by Lynn Geesaman)
Meditation Space in the Woods - Shiyi Zhang
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