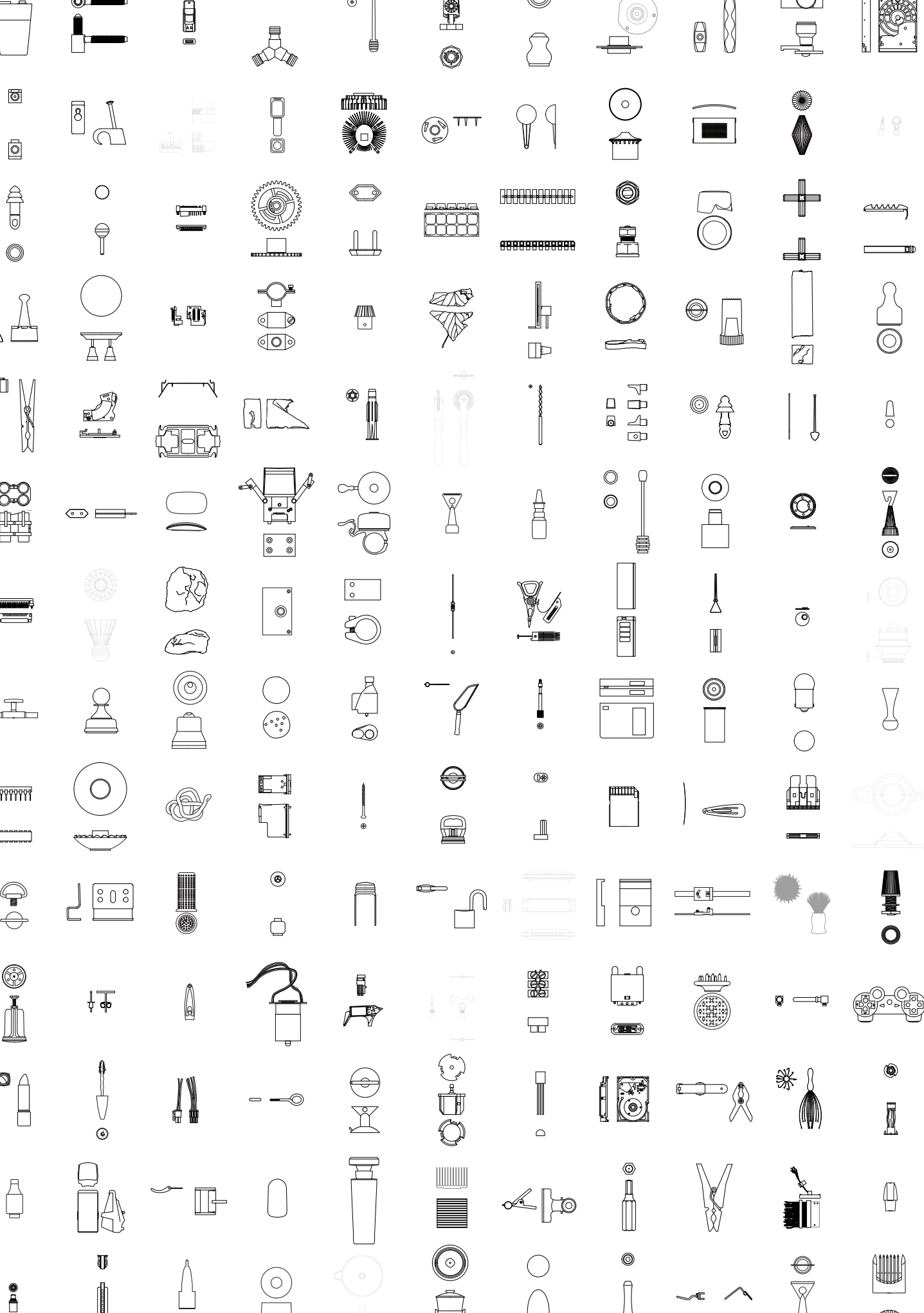


# OBJETS TROUVÉS

Student Work, Spring Semester 2015  
UE-N: Art et Architecture: Construire l'image II  
EPFL, ENAC, LAPIS  
Philipp Schaefer

THE BEAUTY OF EVERYDAY OBJECTS



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DIRECTED BY PHILIPP SCHAERER

EPFL - ENAC - LAPIS

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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. “

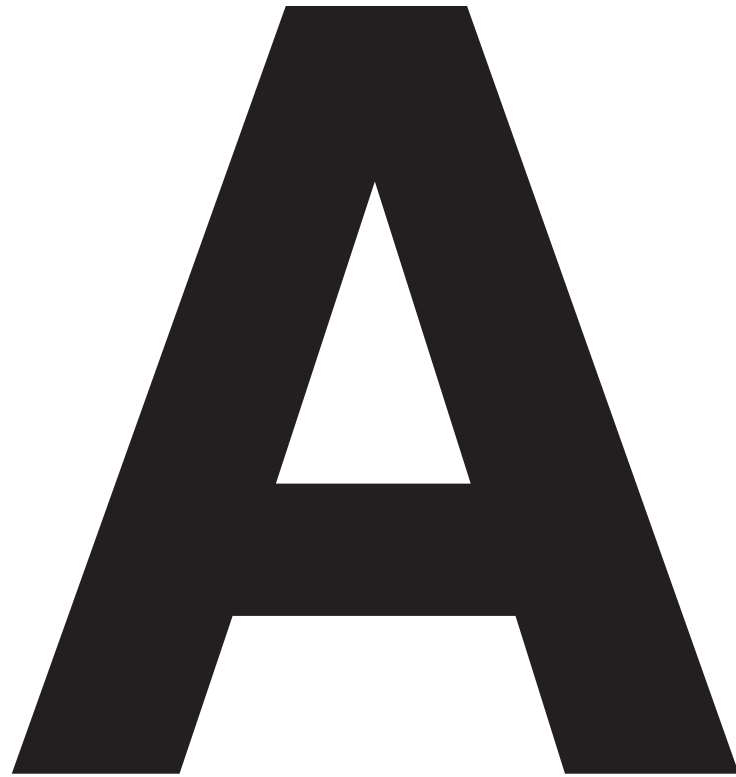
Philipp Schaerer



# **“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

artists – who have made widespread use of “*oggetti avanzati*” or “*avanzati*” – have never been particularly indulgent with homegrown art critics, seen as a mercenary caste of arse-lickers of the regime of the moment, and have generally been prompt about migrating to other countries. In any case, where semantic doubts arise it is always instructive to look at the terms 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 that does not make perfect sense. *Hinterland*, *Existenzminimum*, *Leitmotiv*, *Weltanschauung* already, on their own, cause nightmares for dinner-party intellectuals, faced with widening the circle to include *gefundenen Gegenstand*. The Germans, who never improvise when it comes to language, indeed use this latter term to describe Marcel Duchamp’s urinal. The literal translation is *objet trouvé*, but the subject *Gegenstand* 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

directly translate the Medieval Latin *objectum*, which is a word composed of *ob* and the participle of *iācere*, literally meaning “thrown forward” or “set in front of,” with all the ambiguity and homophony between the verbs *iācere* and *iācere*. 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 an artistic genre that eludes the usual categories, coming closer to a “practice” than to a “technique” that can be classified in a conventional way. It is very hard, in fact, to

circumscribe and to determine an *objet trouvé* as an artifact or manufacture 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, diaphanous, 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 lifting from everyday life a scrap of living reality and 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

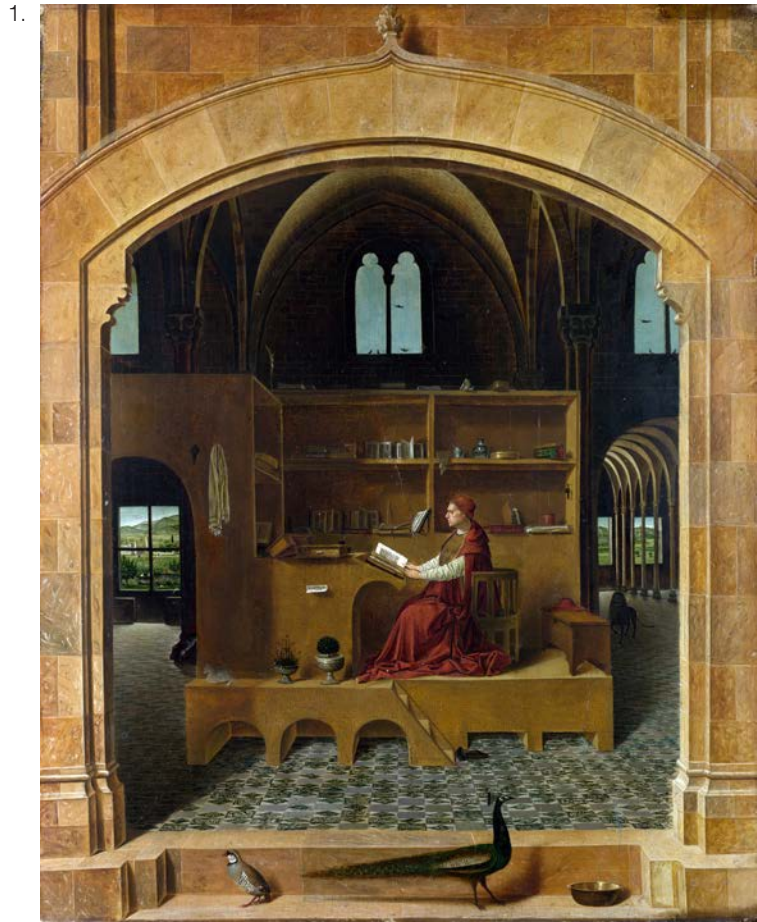
an act of perverse fetishism? A fetishism that well prior to André Breton or the Cabaret Voltaire had taken over poetry and was simply waiting to find its material expression in figurative art. Marcel Duchamp, Pablo Picasso and company finally came along to grant critical dignity and market value to 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 mischievous 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 and 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 cutting-edge art of the 1960s and the previous experiences with *objets trouvés*. It is the life-size reproduction of a *Campbell's Tomato Juice Box* exhibited at the gallery of Leo Castelli in New York. This is not a true *objet trouvé*, but a "real fake" of an object otherwise lacking in any

commercial or artistic value. The work is the perfect reproduction of a simple supermarket box. It is an emblematic operation because it straddles the artistic production and the attribution of meaning to 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 *ostranenie* 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



1. Antonello da Messina, San Girolamo nello studio, 1474-1475, London National Gallery

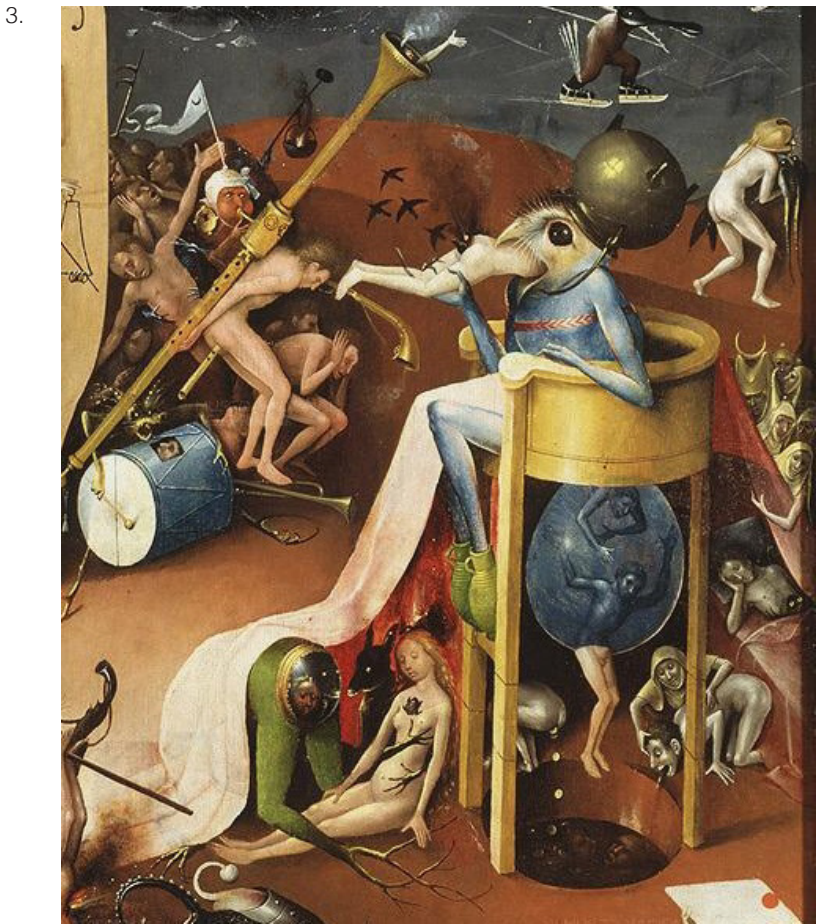
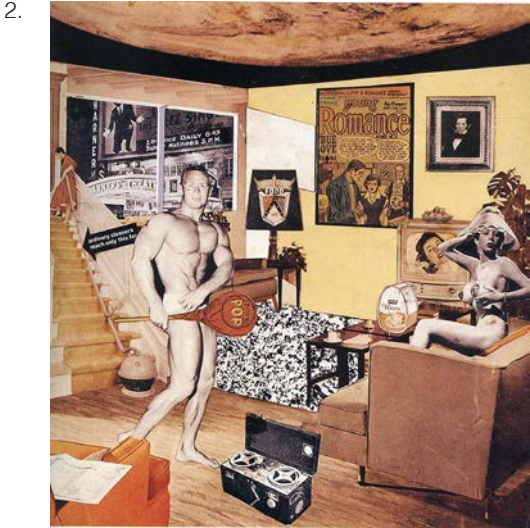
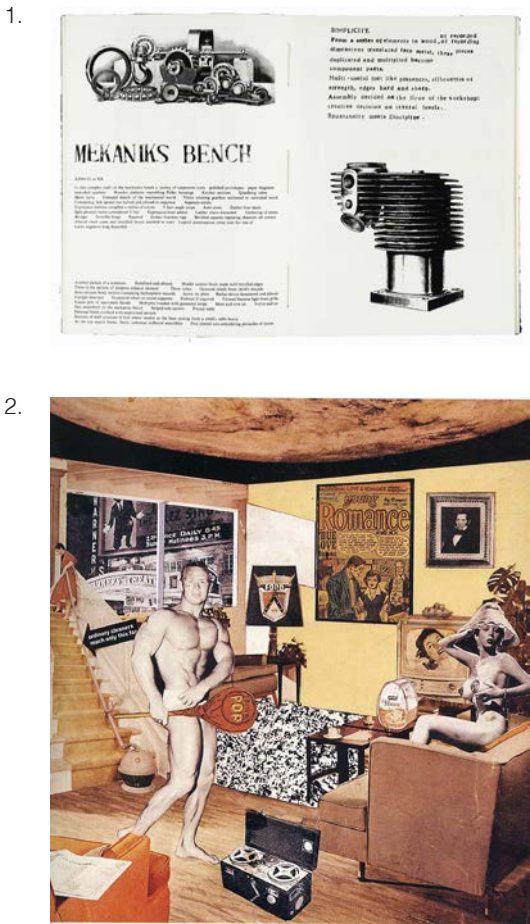


2. Andy Warhol, 32 Campbell's Soup Cans, 1962, New York Museum of Modern Art



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





1. Eduardo Paolozzi, Metafisikal Translations, Lelpira, London 1962  
2. Richard Hamilton, Just What Is It That Makes Today's Home So Different, So Appealing, 1956, Collage  
Kunsthalle Museum, Tübingen

3. Hieronymus Bosch, The Garden of Earthly Delights, (detail of the right panel, The prince of Hell) 1503 ca.,  
Museo del Prado Madrid

objective, realistic way. The *distancing* avoids any emotional involvement of the viewer and tries to bring about an analytical, critical attitude regarding the facts represented or the scene enacted and described. The sense of dismay and confusion that grips the spectator is capable of stimulating unfettered thinking and rational reflection. A few years ago there was quite a fuss over a work presented by the then-young British artist Tracey Emin. She showed her bed, unmade and in disorder as if following a wild night of excess, in a room at the Tate Modern in the exhibition for the prestigious Turner Prize. At the time critics hailed the work as a genuine ready-made, an “as found” *objet trouvé*, the latest bequest of the valorous English generation of the 1950s. Today, over fifteen years later, the jumble of bedding, menstrual fluid, used condoms, panties and other products of supposed everyday use and abuse looks like a sort of narcissistic monument to the egocentric and specious character of a professional artist who has understood how to capitalize on her personality. Her bed, the object of many other performances over time, more or less authorized by the artist, has reached an assessment of 2.5 million dollars by Christie’s New York. Including the scattered objects and secretions.

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 *objets trouvés* are thus “elements of the real,” which in

the project are “linked to a new meaning.” The elements of the real are the Aristotelic quotidian 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 art of rhetoric: “...to find the things to say, to put the found things in order, and at this point to adorn them with words, put to memory and finally expounded with gesture.” Thus it is the gathering of a repertoire, on which to build a discourse.

Therefore the magic word is to invent in its literal, ancient sense, that of “finding

objects.” The eye of the artist is a selective eye capable of finding lost objects and giving them new meaning, through the composition and construction of the image. Therefore – if we look at the question from a semantic standpoint – it is not that the object has been lost, but that its meaning has been found. A meaning that takes on sense in its relationship with the context, be it the background, the title, the relationship in the composition with other objects. This latter factor is at work in collage and assemblage, practices inseparable from the action of seeking and finding objects. 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

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-lives 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 architectural training and practice than to their respective “sentimental educations” or “elective affinities” in the figurative art world. The purity and serial industrial character of the *objets* with which the still lifes of the two architects are made are clearly legacies from or tributes to Paul Cézanne or Giorgio Morandi, but the extensive use of the frontal isometric and the force of the sharp shadows found in their pictures point to a clear attitude of looking at the nature of things with the gaze of the architectural activist. Likewise, it is possible to

look at the large panels *Habiter* of Le Corbusier for the Pavillon des Temps Nouveaux of Paris in 1937 or the “Città Analoga” of Aldo Rossi in 1976 as compositions in which different architectural objects found in various worlds establish a dialogue. The atelier of Le Corbusier photographed by Robert Doisneau, who also shot the studio of Paul Cézanne at Saint-Paul-de-Vence, and the studio of Aldo Rossi photographed by Luigi Ghirri, who also took images of that of Giorgio Morandi in Grizzana, are filled with objects seen in their paintings. Objects of affection, priceless things whose value is rediscovered in their depiction.

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 usuel 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, unrepeatable work. The other famous ready-made, the *Cadeau* of 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 1951 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.



2.



3.



1. Aldo Rossi, senza titolo, 1984, Galleria Antonia Jannone Milano2. Sophie Didisheim, Unknown

2. Paul Cézanne, Nature morte avec cruche de lait et fruits, 1886-1890, Nasjonalgalleriet Oslo  
3. Giorgio Morandi, Matura morta, 1953, Parma Fondazione Magnani Rocca

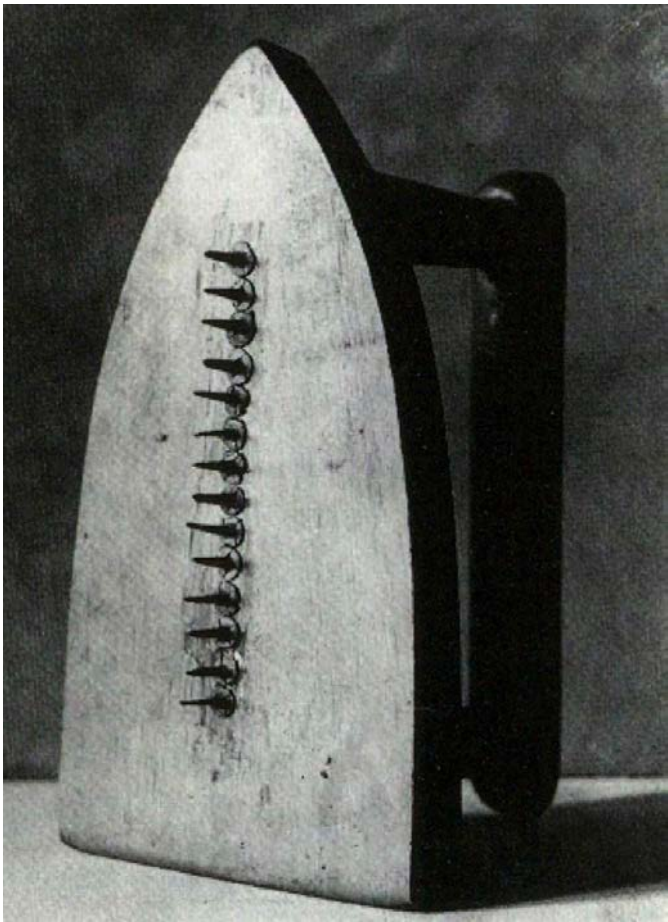
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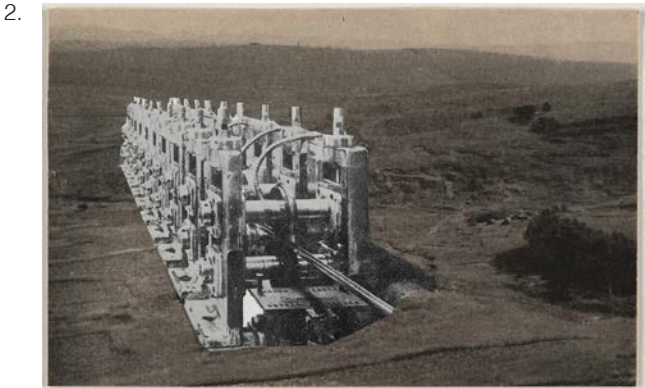
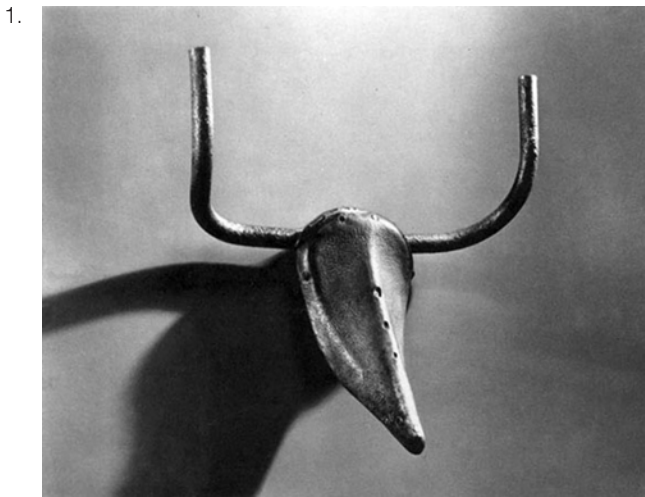


3.



1. Marcel Duchamp, Roue de bicyclette, 1913, photo Galerie Schwarz, Milano  
2. Marcel Duchamp, Fountain, 1917, photo by Alfred Stieglitz

3. Man Ray, Cadeau, 1921



1. Pablo Picasso, Tête de taureau, 1942, musée Picasso Paris  
2. Raimund Abraham, Transplantation I, 1964, MoMA New York, Philip Johnson Fund

3. Hans Hollein, Aircraft Carrier City in Landscape, 1964  
4. Hans Hollein, Highrise Building, Sparkplug, project, 1964. The Museum of Modern Art, New York  
5. Hans Hollein Highrise Building, Theodolite, 1964, The Museum of Modern Art, New York



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, Zzigurrat 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.

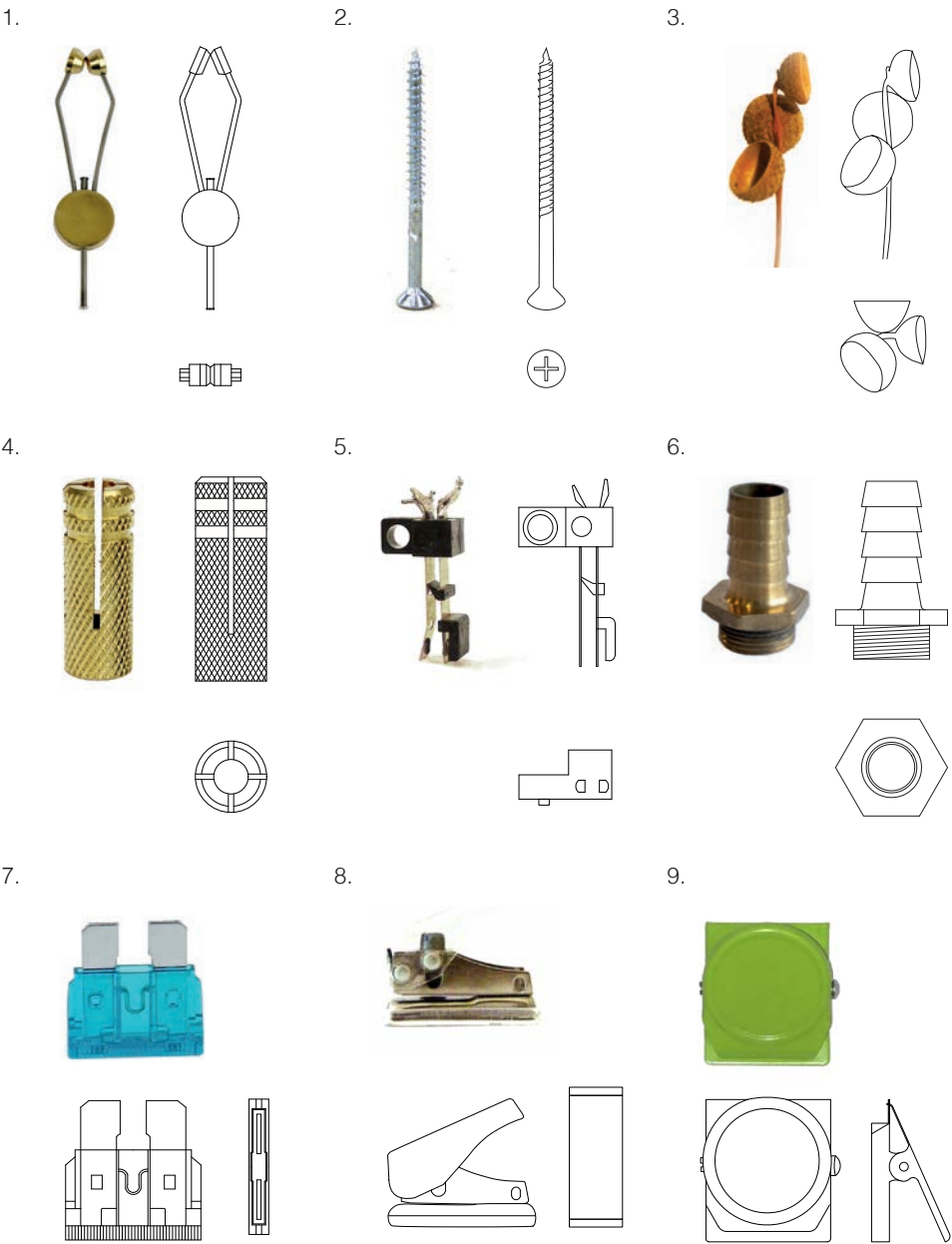
In the “radical postcards” the *objets trouvés* become, in turn, a collection of remnants of absurd landscapes and miniatures of enlarged fragments with which to construct a mute history narrated not through the individual images but through the relationships that are established, case by case, between 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.

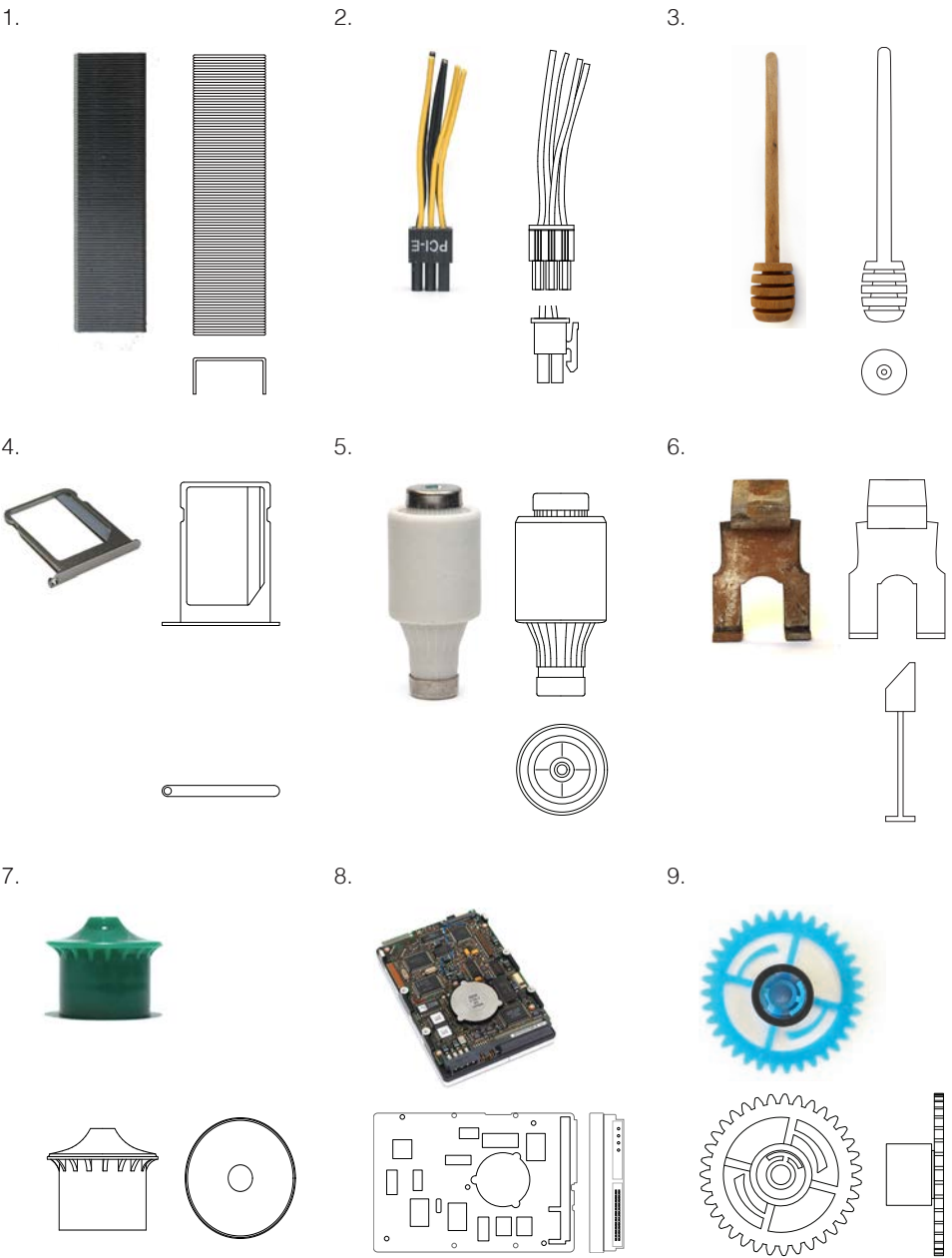
**OBJETS  
TROUVÉS**

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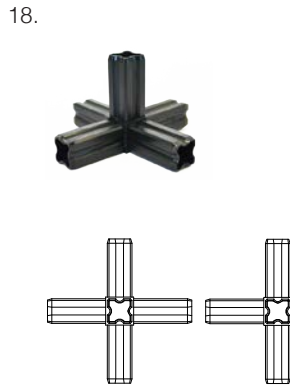
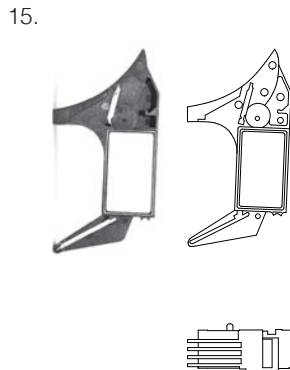
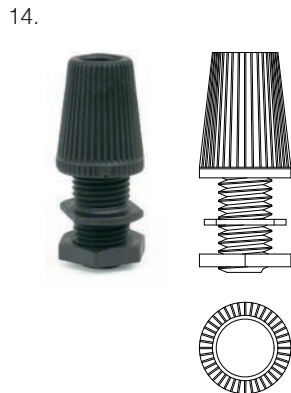
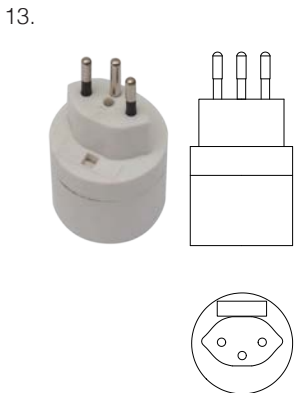
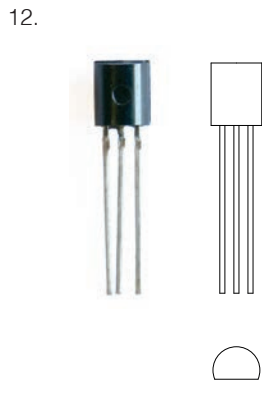
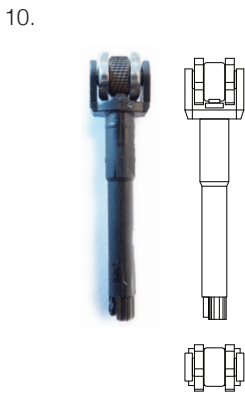
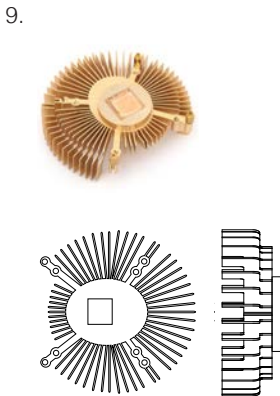
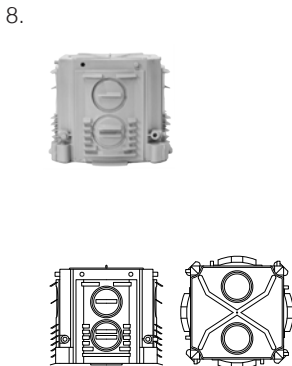
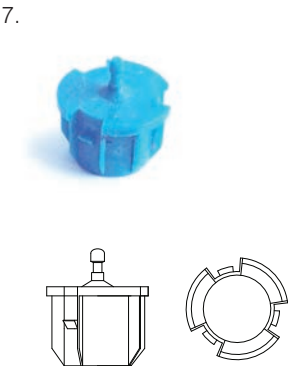
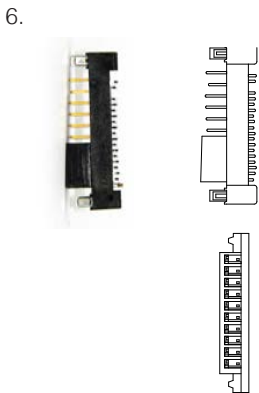
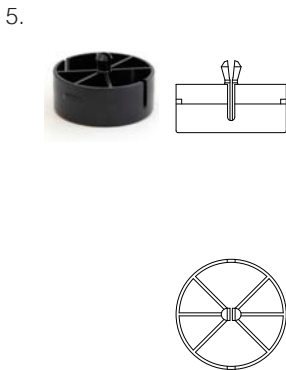
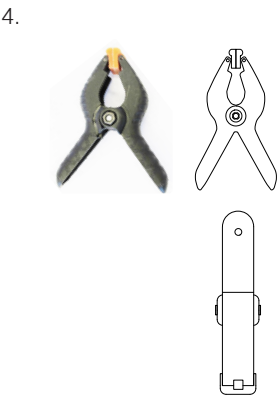
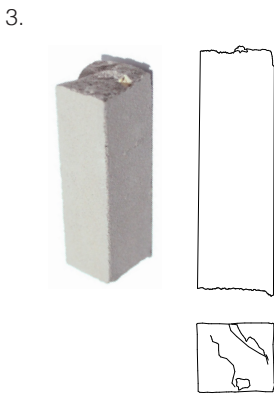
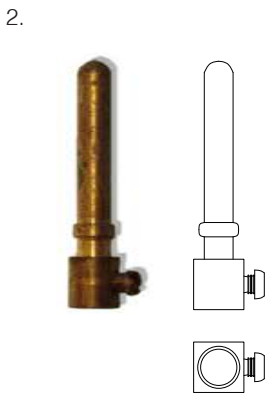
What, Where, Who

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



What, Where, Who

- |   |   |  |   |   |  |
|---|---|--|---|---|--|
| 1. Staple pin, Lausanne<br>Shiyi Zhang              | 2. PCE-I, EPFL CRI<br>Nora Spieth         | 3. Honey Stick, Lausanne<br>Barbara Michaud  | 10. Wheel bearing, OBI Renens<br>Christopher Ball | 11. Drill, Lausanne<br>Barbara Michaud            | 12. Screwdriver, Lausanne<br>Shiyi Zhang             |
| 4. Iphone Sim device, Lausanne<br>Cecilia Simonetta | 5. Fuse, Home<br>Pierre Nebel             | 6. Latch, Lausanne<br>Barbara Michaud        | 13. Candlestick, Point Bleu<br>Yves Franchetti    | 14. Part of Lavabo, bathroom<br>Nicolas Marx      | 15. Ring of a fishing rod, home<br>Yves Franchetti   |
| 7. Random cap, Chablais<br>Nuno Reis Perreira       | 8. Seagate HDD, EPFL CRI<br>Simon Nilsson | 9. Eraser Wheel, EPFL Studio<br>Marco Ievoli | 16. Razor Head, Bathroom<br>Nicolas Marx          | 17. Ni-Cd Battery pack, EPFL CRI<br>Simon Nilsson | 18. South Bridge Heatsink, EPFL CRI<br>Simon Nilsson |



What, Where, Who

1. Lightbulb, Pedestrian subway  
Nora Spieth
4. Pliers, OBI Renens  
Sophie Didisheim
7. Plastic thing, EPFL undergrounds  
Marco Ievoli

2. Plug part, Somewhere  
Cecilia Simonetta
5. Unknown object, in the street  
Pierre Nebel
8. Electrical box, OBI Renens  
Christopher Ball

3. Concrete stick, Chambéry  
Nuno Reis Perreira
6. Hard disk equipment, EPFL CRI  
Simon Nilsson
9. Graphic card heatsink, EPFL CRI  
Simon Nilsson

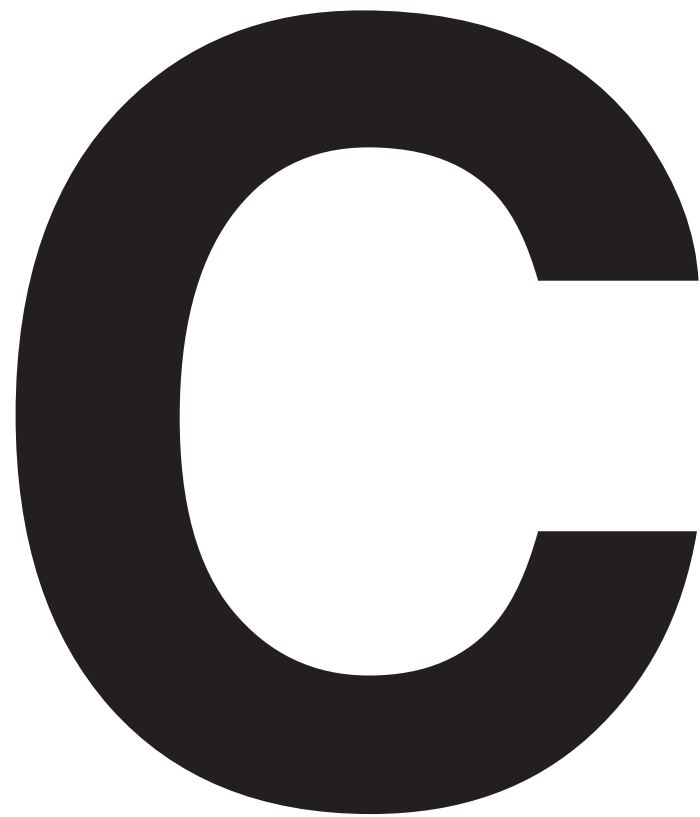
10. Lighter piece, EPFL Studio  
Marco Ievoli
13. Adaptor, Somewhere  
Niklas Nordström
16. Telephone plug, Gloryland  
Yves Franchetti

11. Metal spring, EPFL Campus  
Marco Ievoli
14. Cable clamp, OBI Renens  
Patrick Britt
17. Pin, Workshop  
Sophie Didisheim

12. Transistor, Dupertuis Lausanne  
Patrick Britt
15. Filter UL02746, EPFL CRI  
Nora Spieth
18. Shelving connector, OBI Renens  
Christopher Ball



# CONCEPTUAL MONTAGES





1. Nora Spieth, Plug, Unknown author  
2. Sophie Didisheim, Unknown  
3. Barbara Michaud, Earing, Thomas Marek

4. Zhang Shiyi, 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.



1. Zhang Shiyi, Pendulum, Wang Wusheng

2.



2. Pierre Nebel, Tripod sucker, Andreas Feininger

3.



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.



2.



3.



1.Zhang Shiyi, Oval stone, Li Yuan

2. Christophe Alhanko, Chinese head, Unknown author  
3. Simon Nilsson, Graphic card heatsink, Unknown author



1.



2.



3.



4.



1. Niklas Nordstrom, Cooling fin, Unknown author  
2. Laurent Bielser, Magnet clip, Questa administration  
3. Nuno Reis Pereira, Skying pole rubber bottom, Mark Ferrez

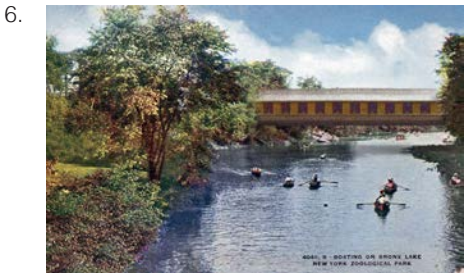
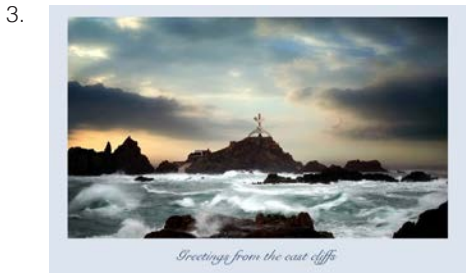
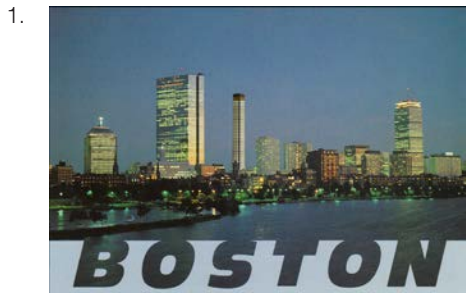
4. Nora Spieth, Lid Ariel, Unknown author



1. Christophe Alhanko, Staple pin, Unknown author  
2. Marco levoli, 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 Tripata 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**

**D**

**1.1**

**MEDITATION CENTER**  
**CHRISTOPHE ALHANKO**





Aerial view (based on Google Earth)  
Meditation Center - Christophe Alhankko

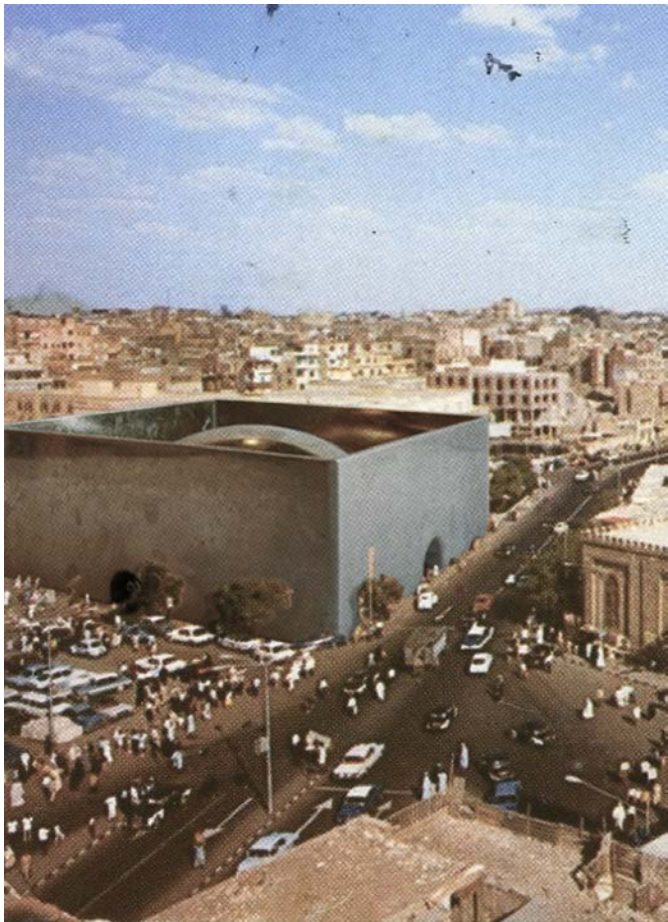
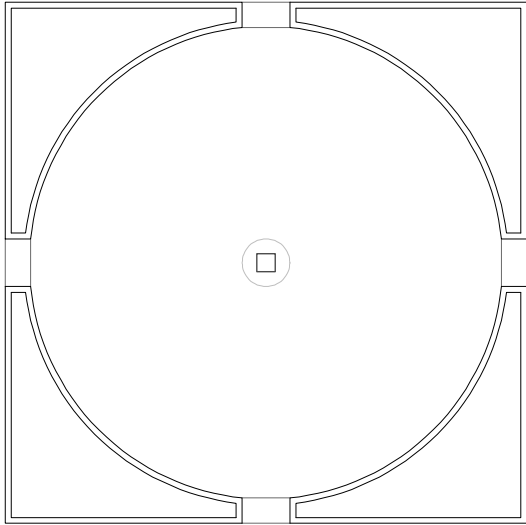
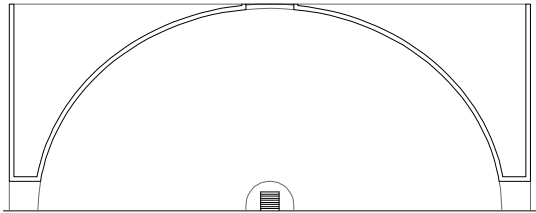


Image montage (based on an old postcard, Google)  
Meditation Center - Christophe Alhankko



Floor plan  
Meditation Center - Christophe Alhanko



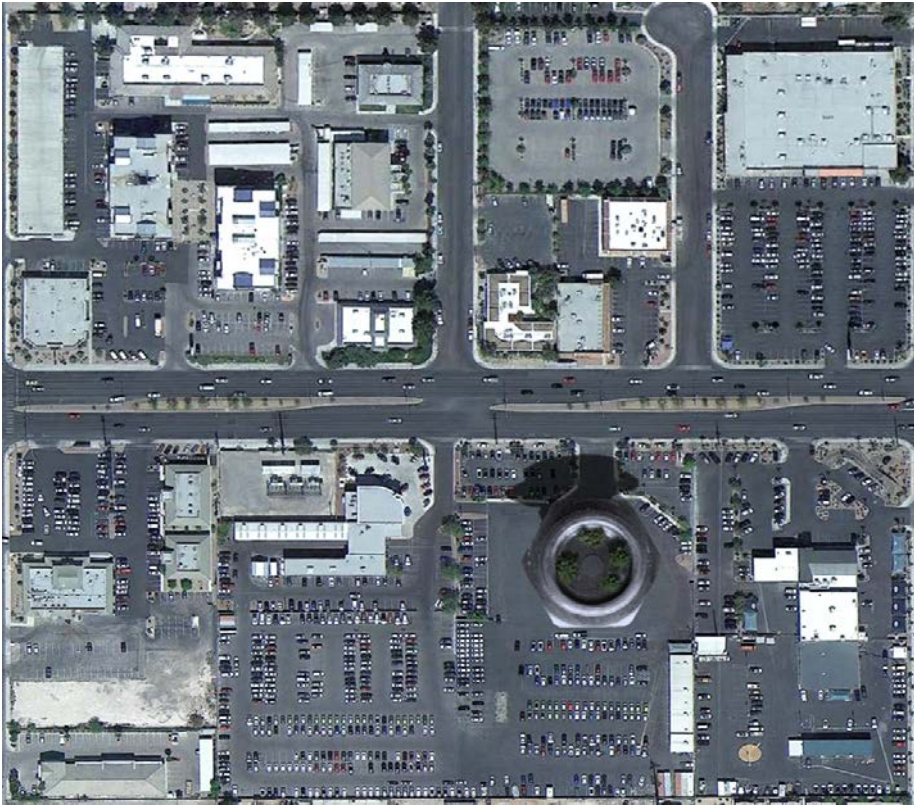
Section  
Meditation Center - Christophe Alhanko

1.2

**MUSEUM OF THE FUTURE**  
**CHRISTOPHE ALHANKO**



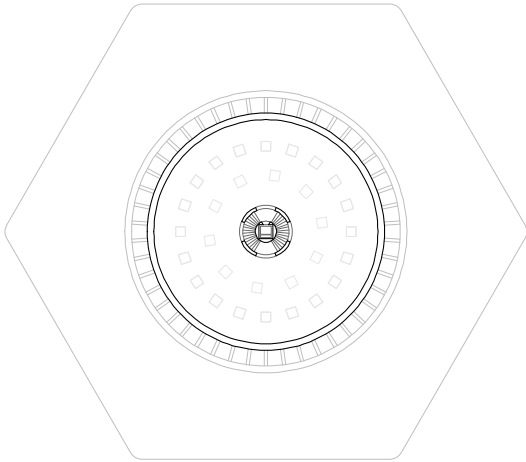




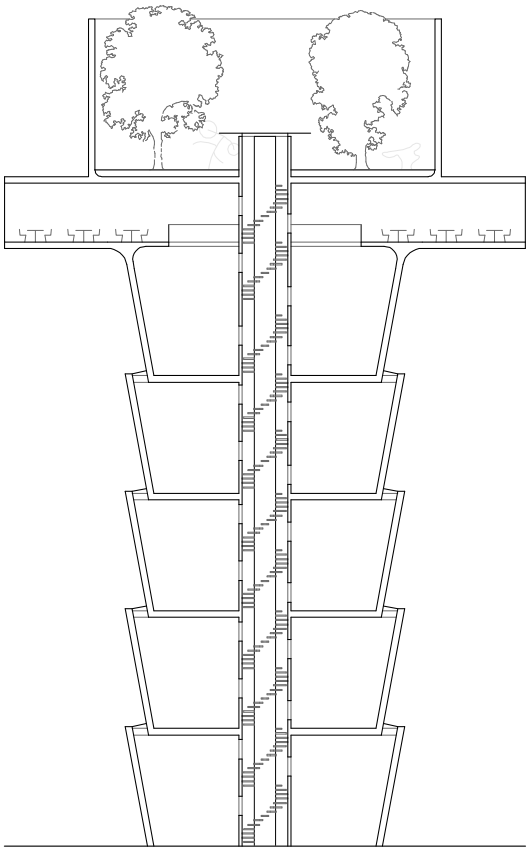
Aerial view (based on Google Earth)  
Museum of the Future - Christophe Alhankko



Image montage (based on an image of Las Vegas by Robert Venturi)  
Museum of the Future - Christophe Alhankko



Floor plan  
Museum of the Future - Christophe Alhankko



Section  
Museum of the Future - Christophe Alhankko



2.1

**ECLECTIC SKYSCRAPER**  
ANNE-CHARLOTTE ASTRUP

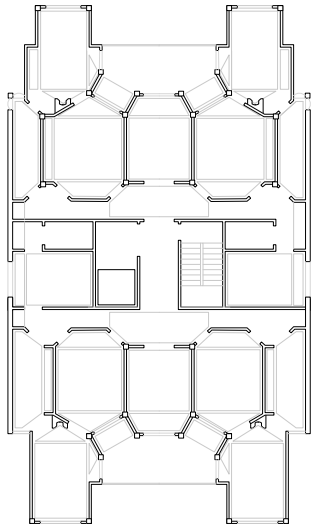




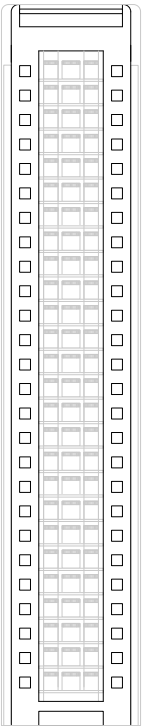
Aerial view (based on Google Earth)  
Eclectic Skyscraper - Anne-Charlotte Astrup



Image montage (based on an old postcard of Chicago)  
Eclectic Skyscraper - Anne-Charlotte Astrup



Floor plan  
Eclectic Skyscraper - Anne-Charlotte Astrup

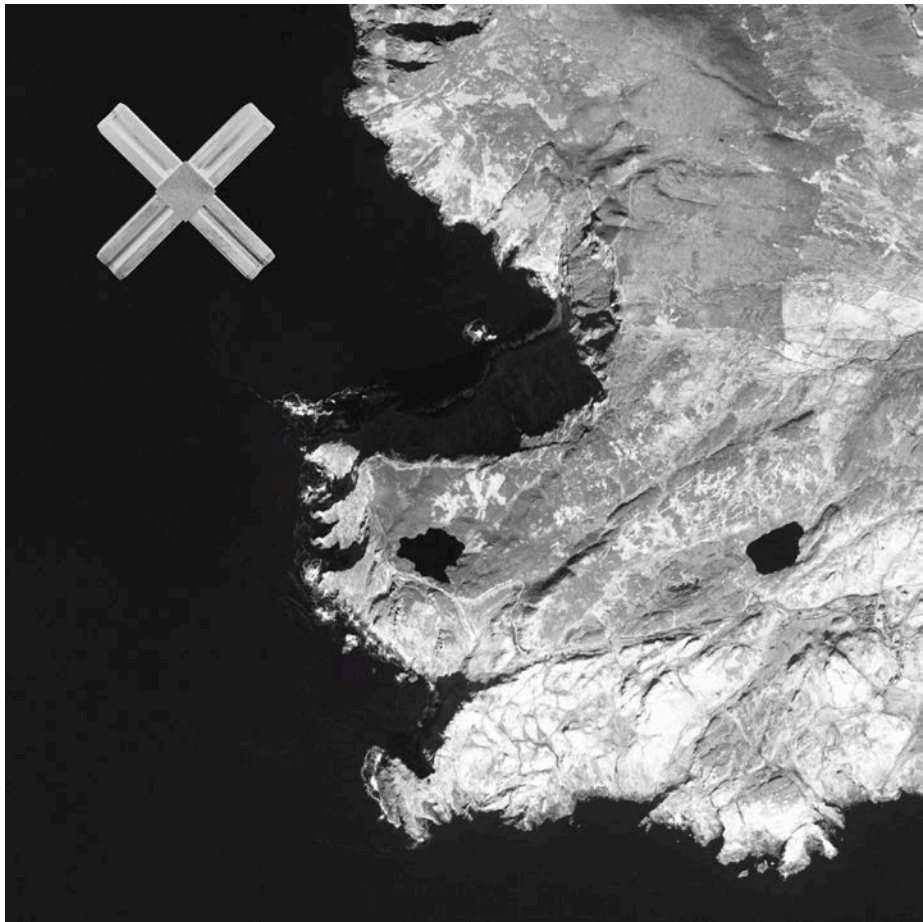


Elevation  
Eclectic Skyscraper - Anne-Charlotte Astrup

**3.1**

**REMOTE ISLAND RESORT**  
**CHRISTOPHER BALL**



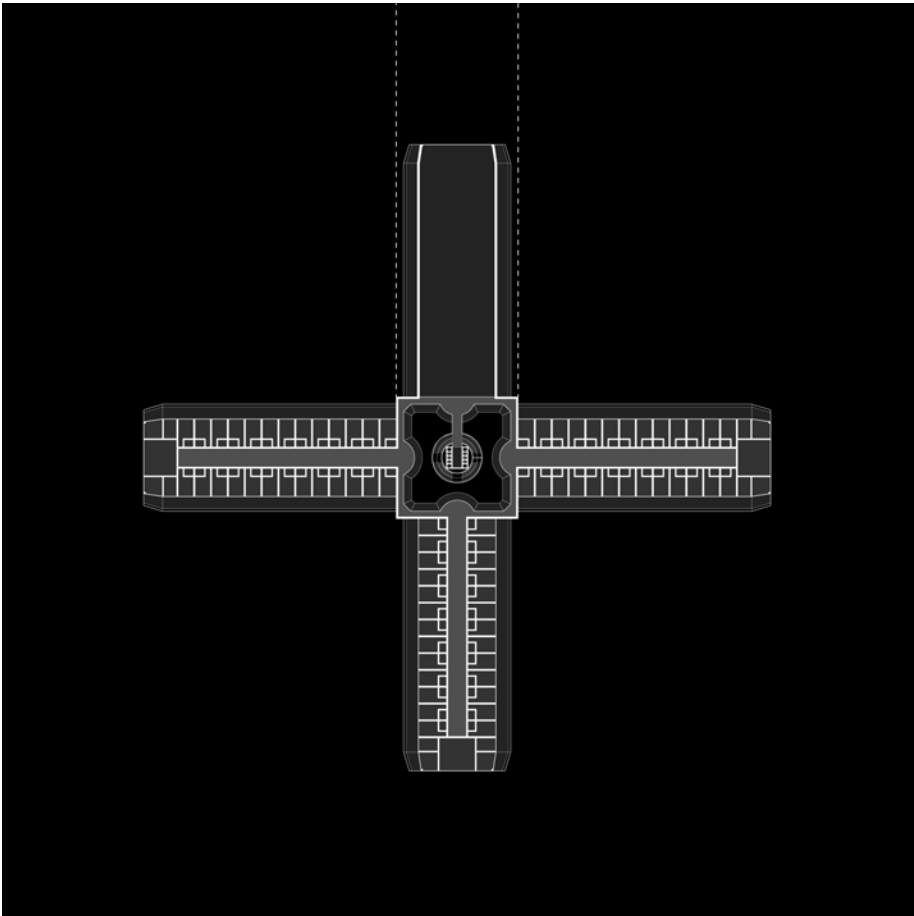


Aerial view (based on Google Earth)  
Remote Island Resort - Christopher Ball

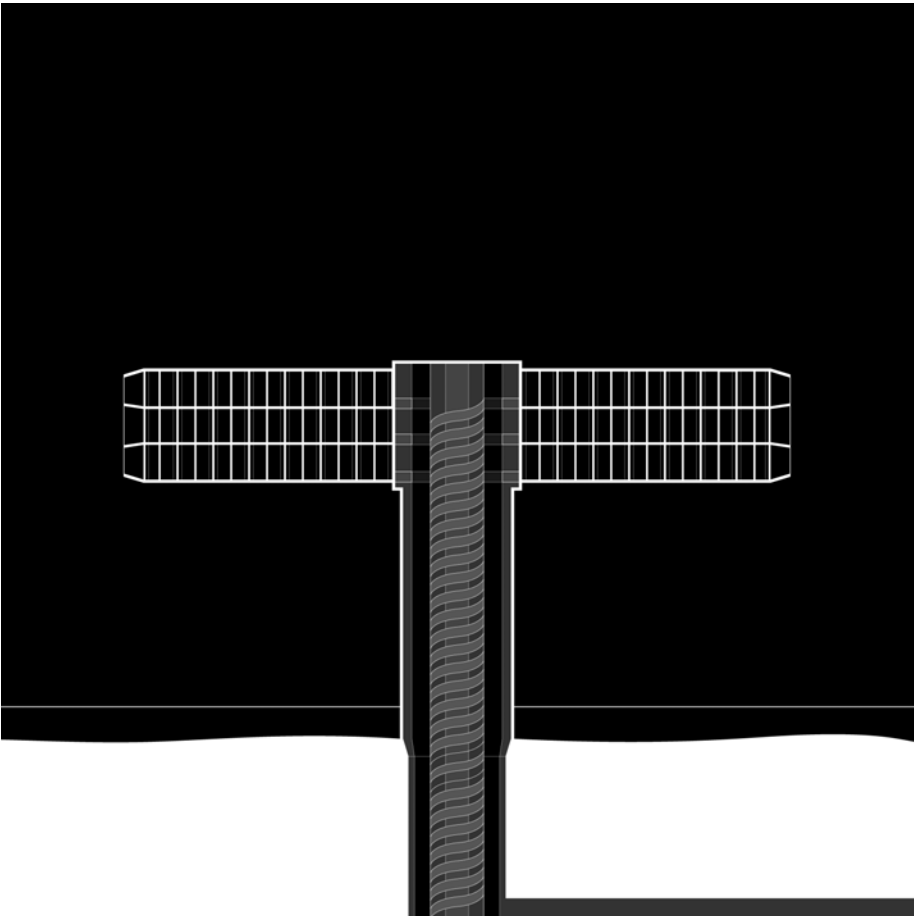


Image montage (based on an old postcard)  
Remote Island Resort - Christopher Ball





Floor plan  
Remote Island Resort - Christopher Ball



Section  
Remote Island Resort - Christopher Ball

**3.2**

**MULTINATIONAL CORPORATION HEADQUARTERS**  
**CHRISTOPHER BALL**

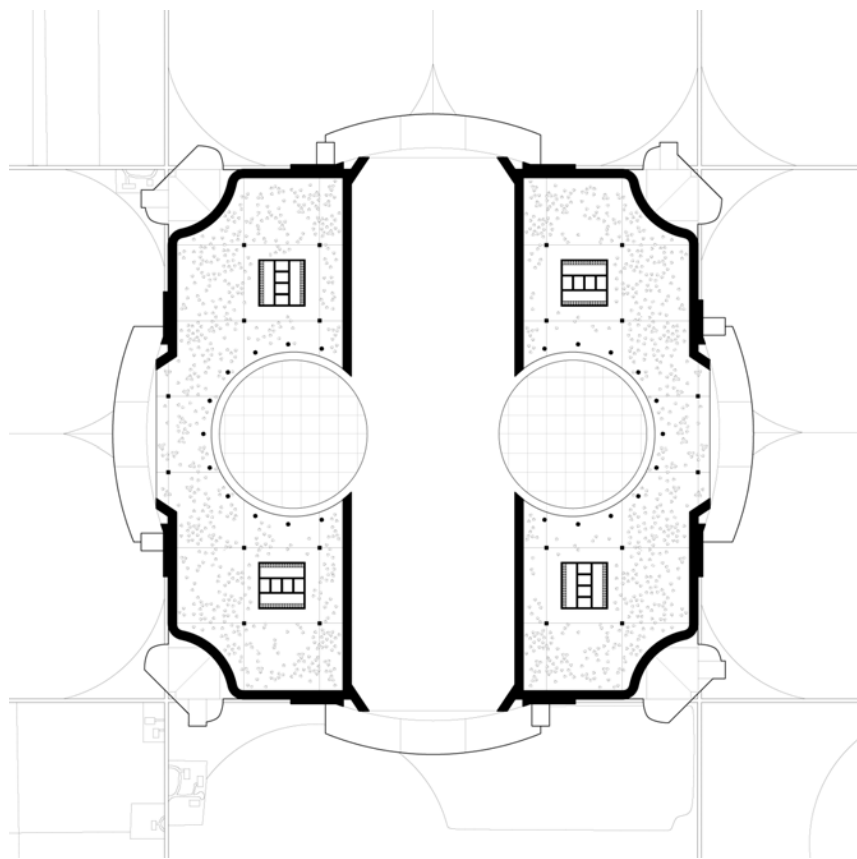




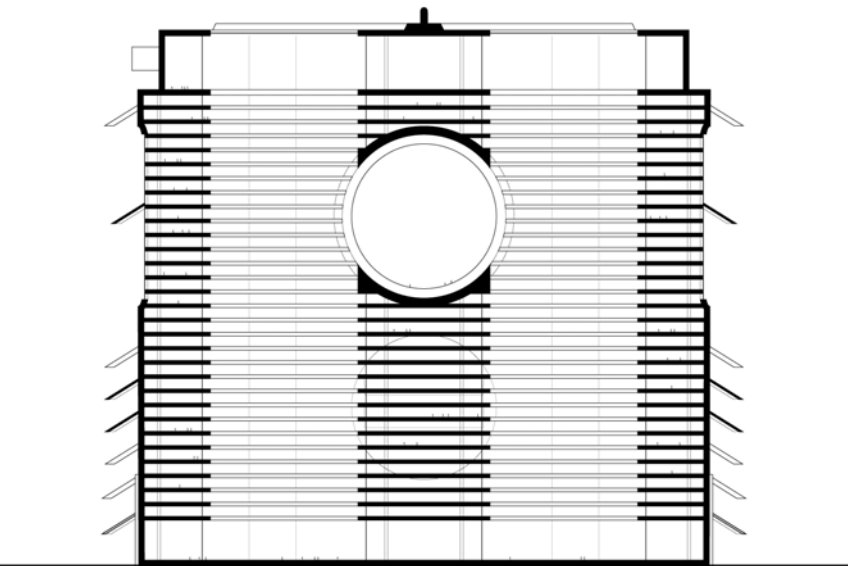
Aerial view (based on Google Earth)  
Multinational Corporation Headquarters - Christopher Ball



Image montage (based on an old postcard, exploreuk.uky.edu)  
Multinational Corporation Headquarters - Christopher Ball



Floor plan  
Multinational Corporation Headquarters - Christopher Ball



Section  
Multinational Corporation Headquarters - Christopher Ball

4.1

**PIVOT IRRIGATION SYSTEM**  
**FIORENZA BIANCHI**



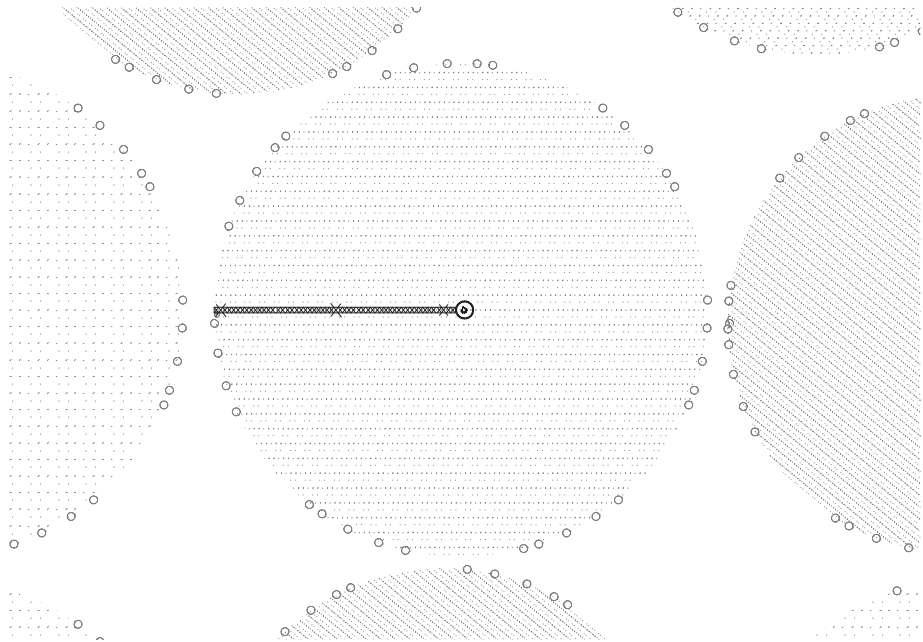




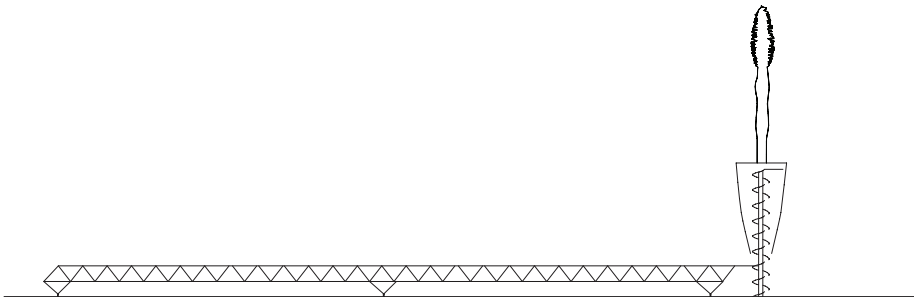
Aerial view (based on Google Earth)  
Pivot Irrigation System - Fiorenza Bianchi



Image montage (based on an image by B. Alvarius)  
Pivot Irrigation System - Fiorenza Bianchi



Aerial plan  
Pivot Irrigation System - Fiorenza Bianchi

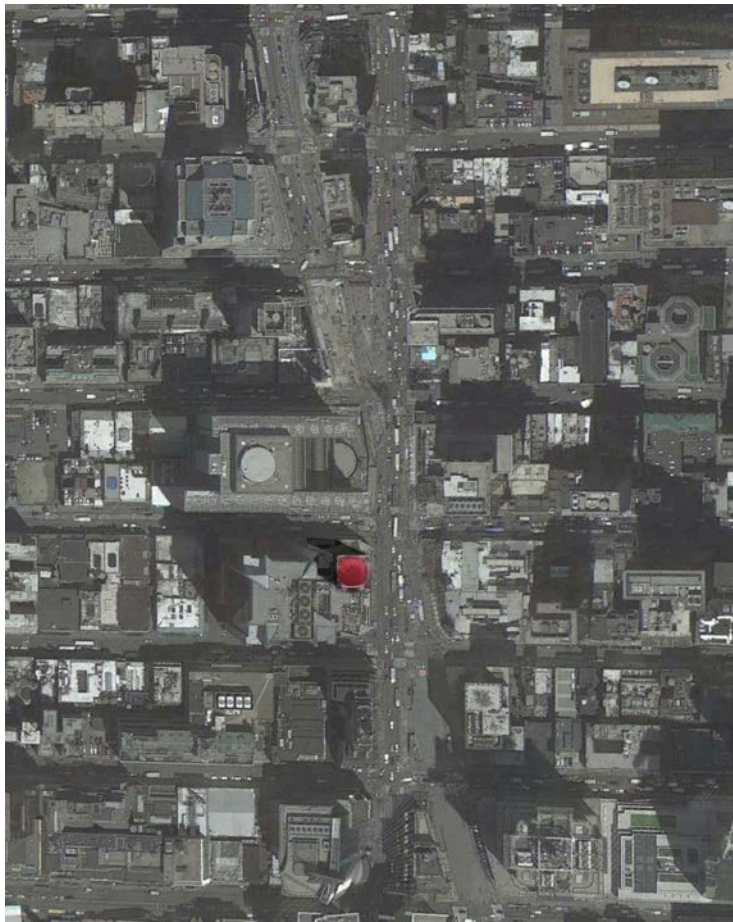


Section  
Pivot Irrigation System - Fiorenza Bianchi

4.2

**CINEMA / CONCERT HALL**  
FIORENZA BIANCHI

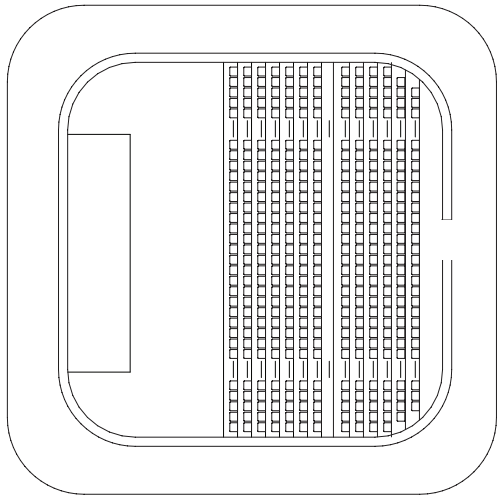




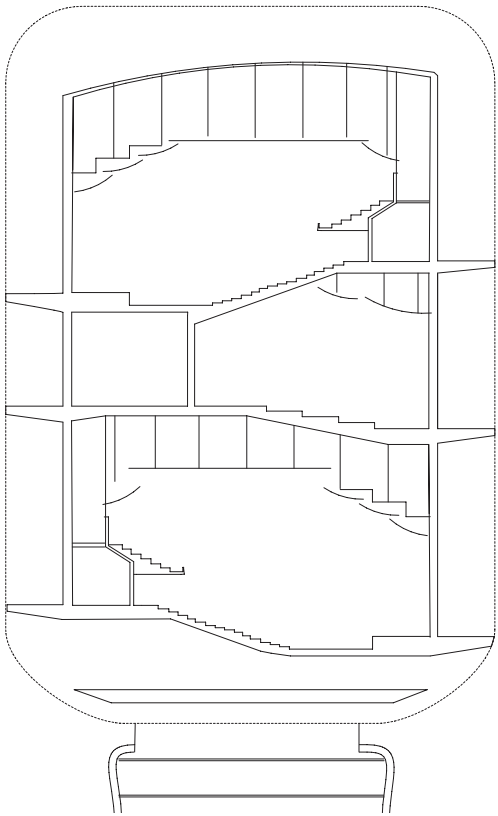
Aerial view (based on Google Earth)  
Cinema / Concert Hall - Fiorenza Bianchi



Image montage (based on an image of Park Row, Manhattan, 1916)  
Cinema / Concert Hall - Fiorenza Bianchi



Floor plan  
Cinema / Concert Hall - Fiorenza Bianchi



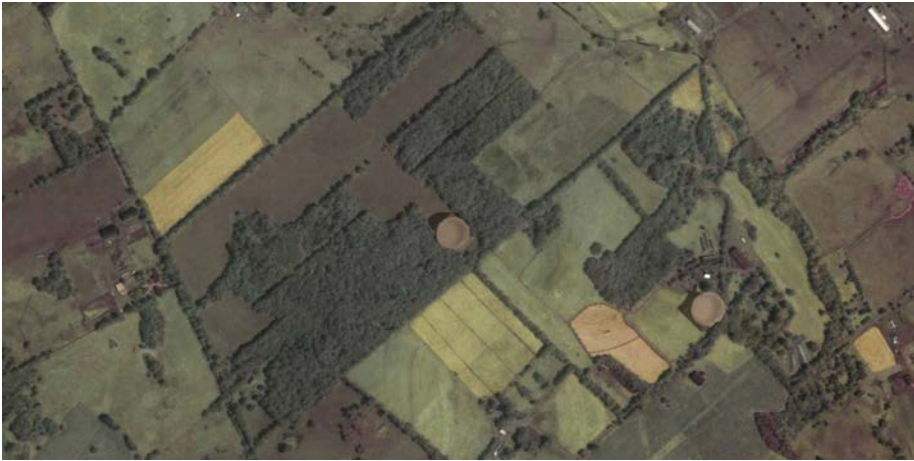
Section  
Cinema / Concert Hall - Fiorenza Bianchi



5.1

**VERNACULAR MECANIC TOBACCO FARM**  
**LAURENT BIELSER**

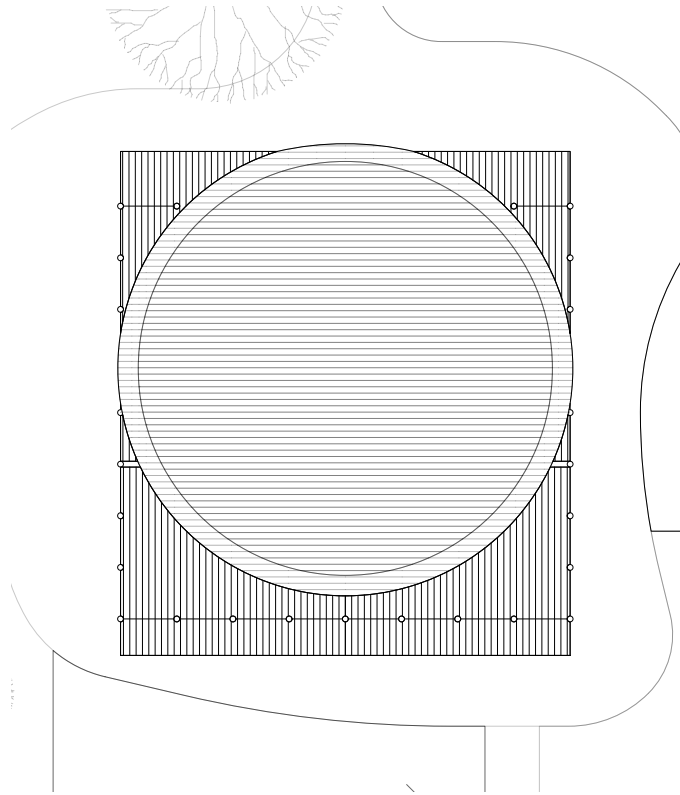




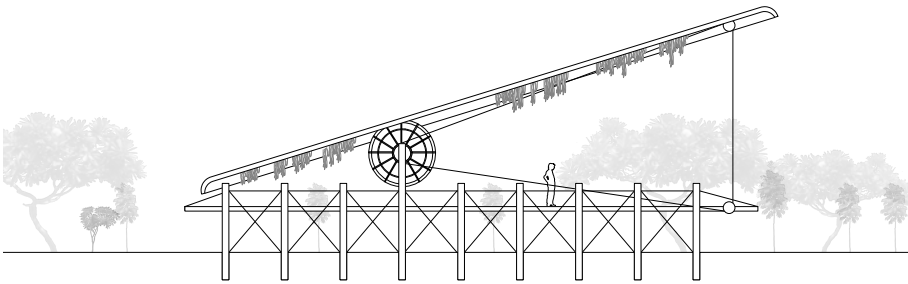
Aerial view (based on Google Earth)  
Vernacular Mecanic Tobacco Farm - Laurent Bielser



Image montage (based on an image by Caltech blog)  
Vernacular Mecanic Tobacco Farm - Laurent Bielser



Aerial plan  
Vernacular Mecanic Tobacco Farm - Laurent Bielser

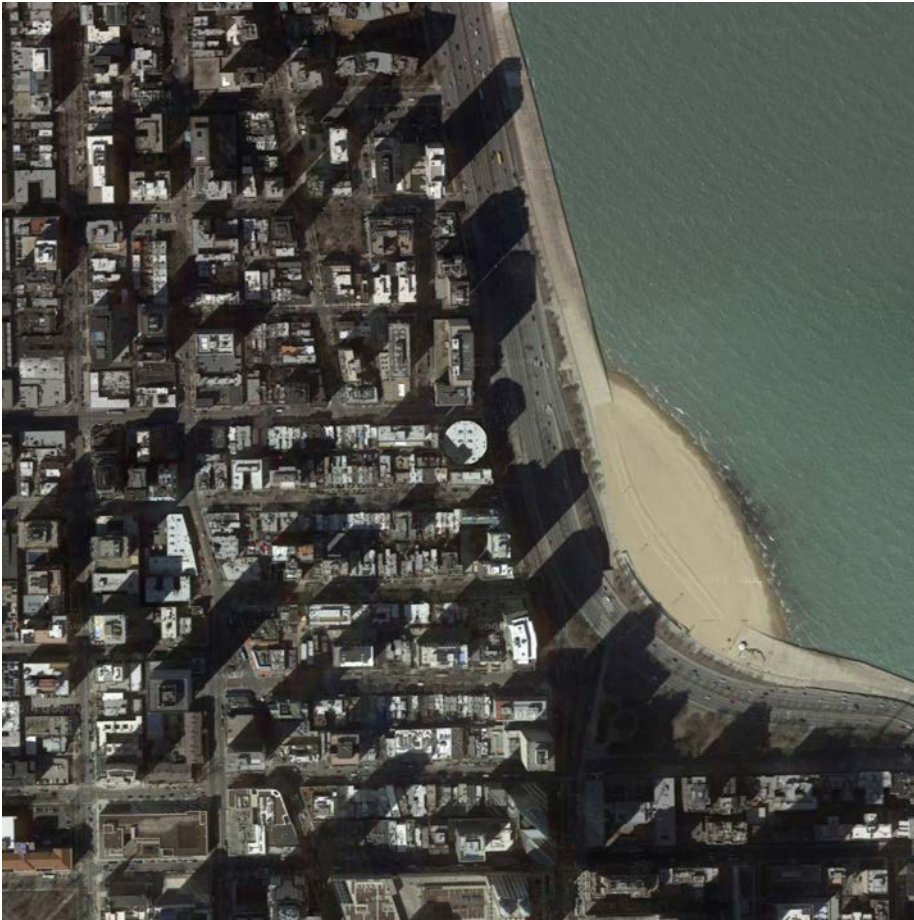


Elevation  
Vernacular Mecanic Tobacco Farm - Laurent Bielser

6.1

SEASIDE LIBRARY  
PATRICK BRITT



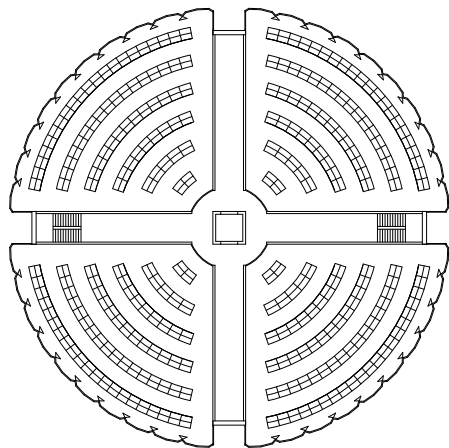


Aerial view (based on Google Earth)  
Seaside Library - Patrick Britt

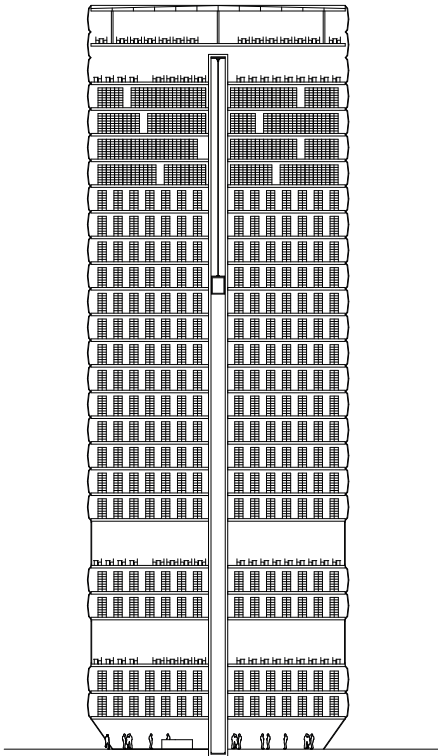


Image montage (based on a postcard of Chicago)  
Seaside Library - Patrick Britt





Floor plan  
Seaside Library - Patrick Britt

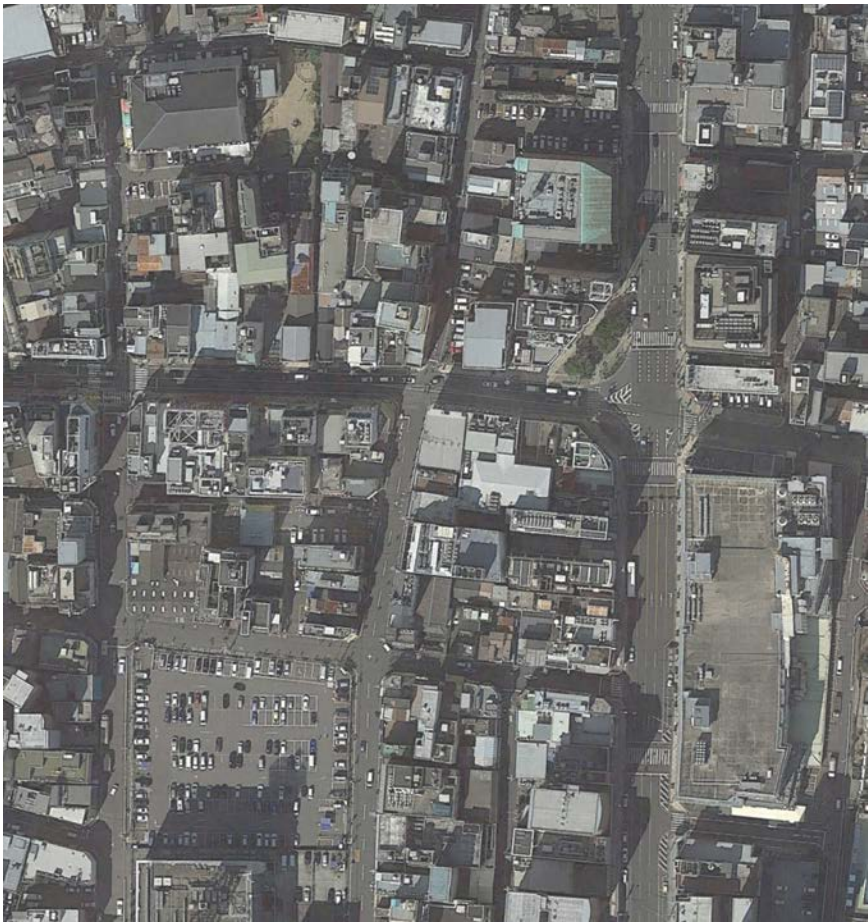


Section  
Seaside Library - Patrick Britt

6.2

**KIMBASHA GAMING CENTER**  
**PATRICK BRITT**

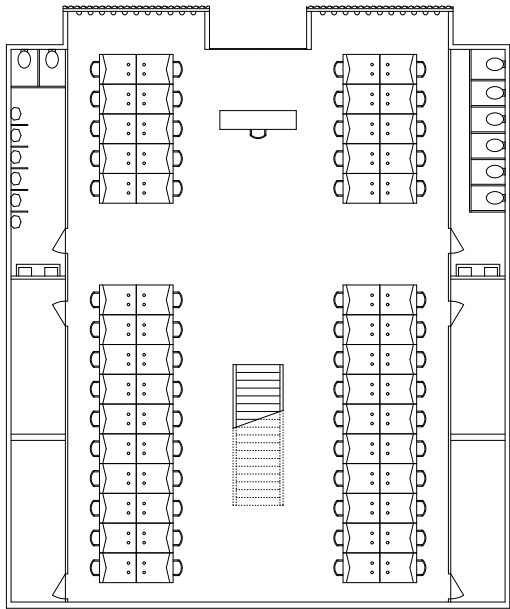




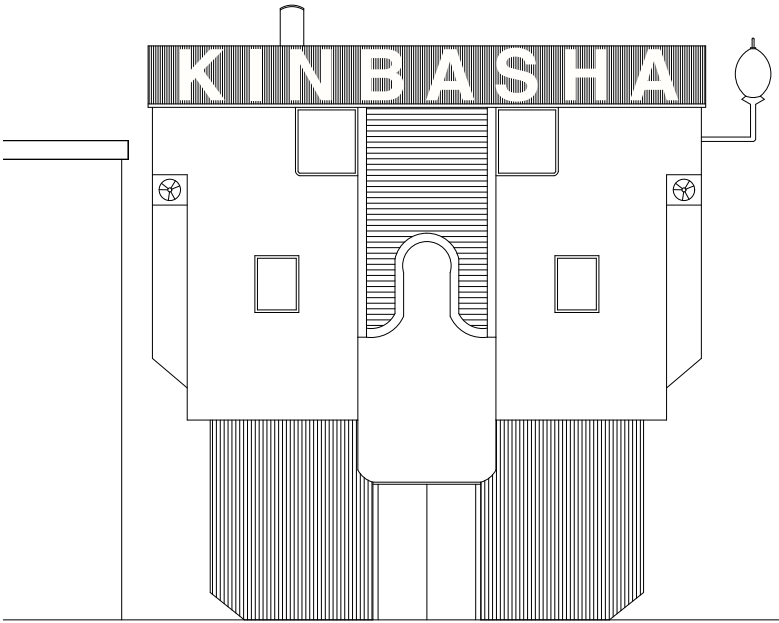
Aerial view (based on Google Earth)  
Kimbasha Gaming Center - Patrick Britt



Image montage (based on a photo by Masataka Nakano)  
Kimbasha Gaming Center - Patrick Britt



Floor plan  
Kimbasha Gaming Center - Patrick Britt



Elevation  
Kimbasha Gaming Center - Patrick Britt

7.1

**DELIRIOUS INDUSTRY**  
SOPHIE DIDISHEIM







Aerial view (based on Google Earth)  
Delirious Industry - Sophie Didisheim

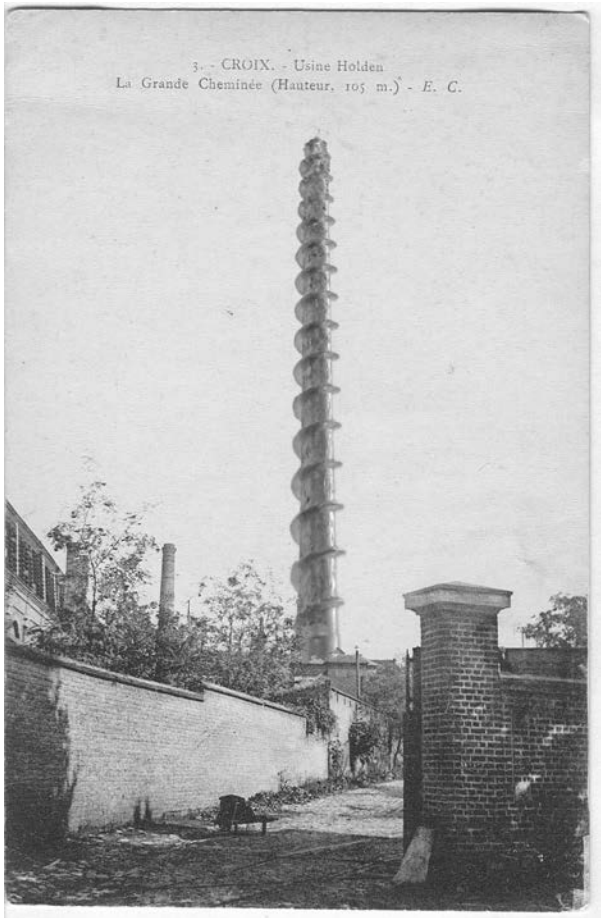
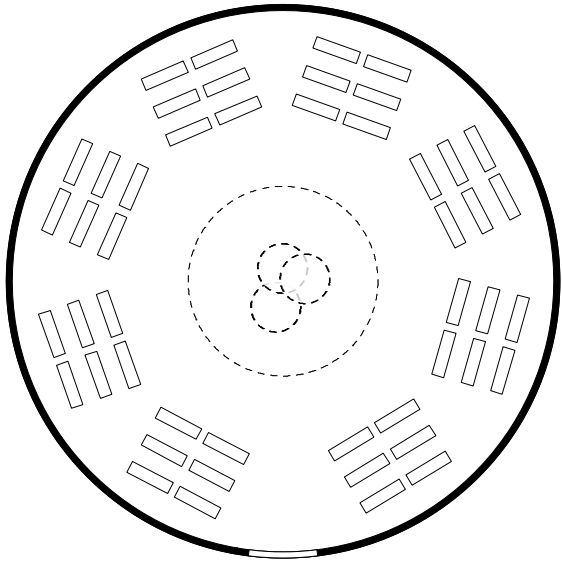
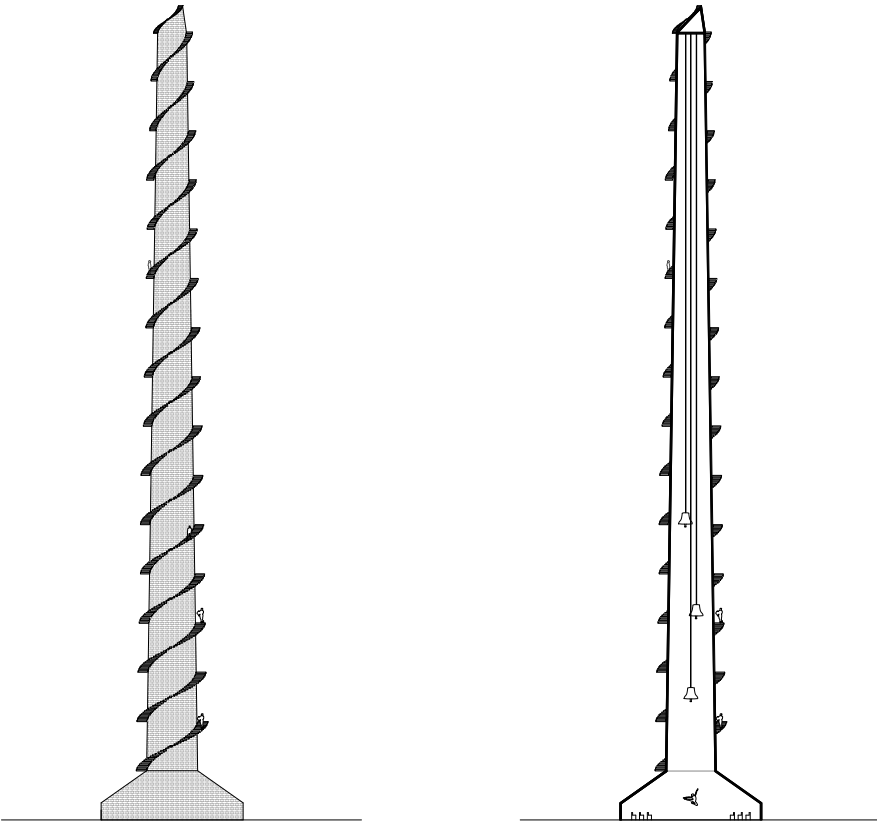


Image montage (based on an image by Usine Holden)  
Delirious Industry - Sophie Didisheim



Floor plan  
Delirious Industry - Sophie Didisheim

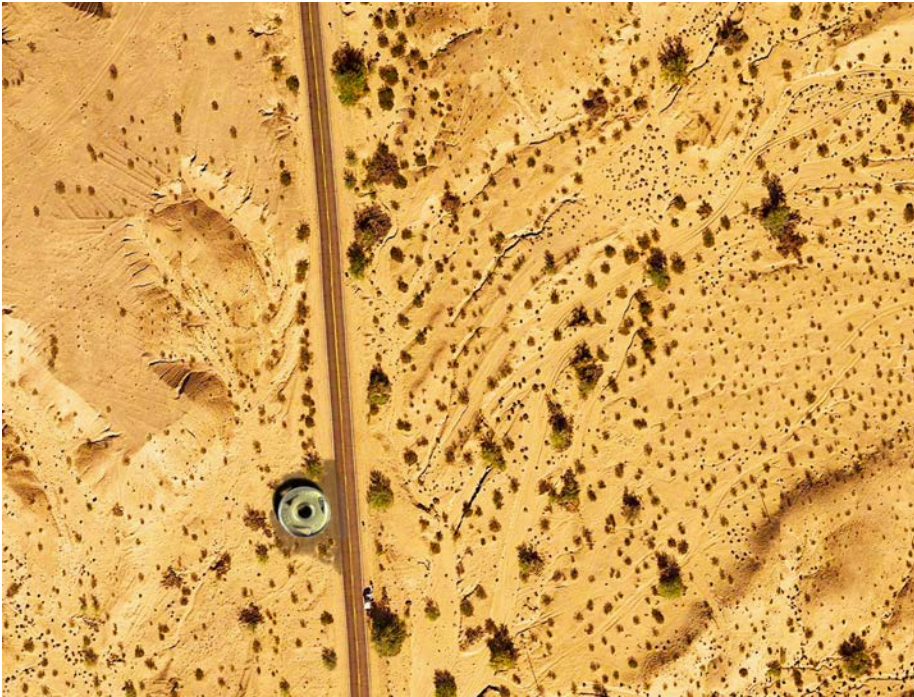


Elevation / Section  
Delirious Industry - Sophie Didisheim

7.2

**GAS STATION 66**  
SOPHIE DIDISHEIM

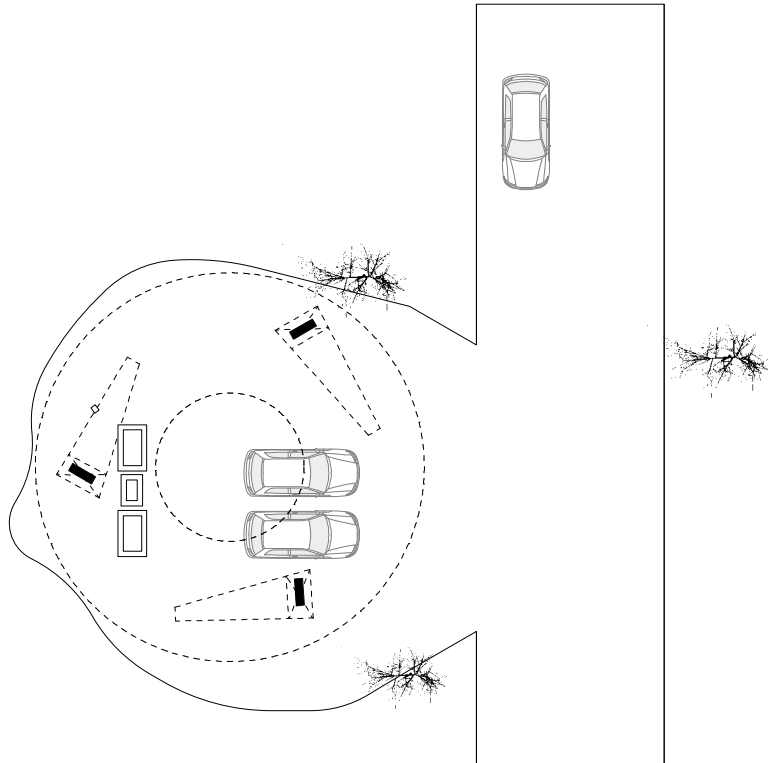




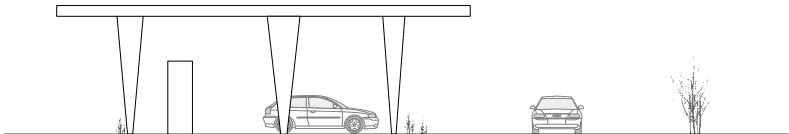
Aerial view (based on Google Earth)  
Gas Station - Sophie Didisheim



Image montage (based on an image by Atriptakeus Wordpress)  
Gas Station - Sophie Didisheim



Floor plan  
Gas Station - Sophie Didisheim



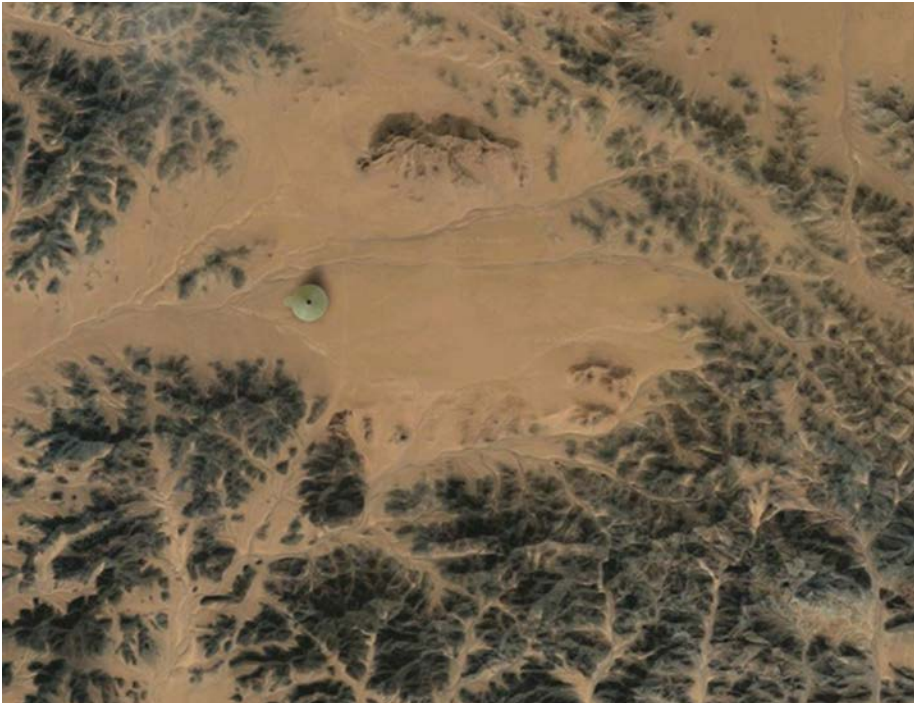
Elevation  
Gas Station - Sophie Didisheim



8.1

TEMPLE OF EARTH AND LIGHT  
YVES FRANCHETTI

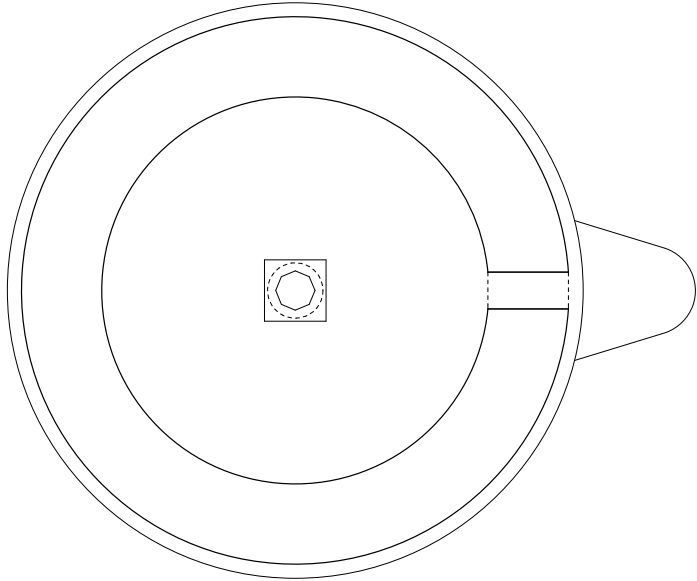




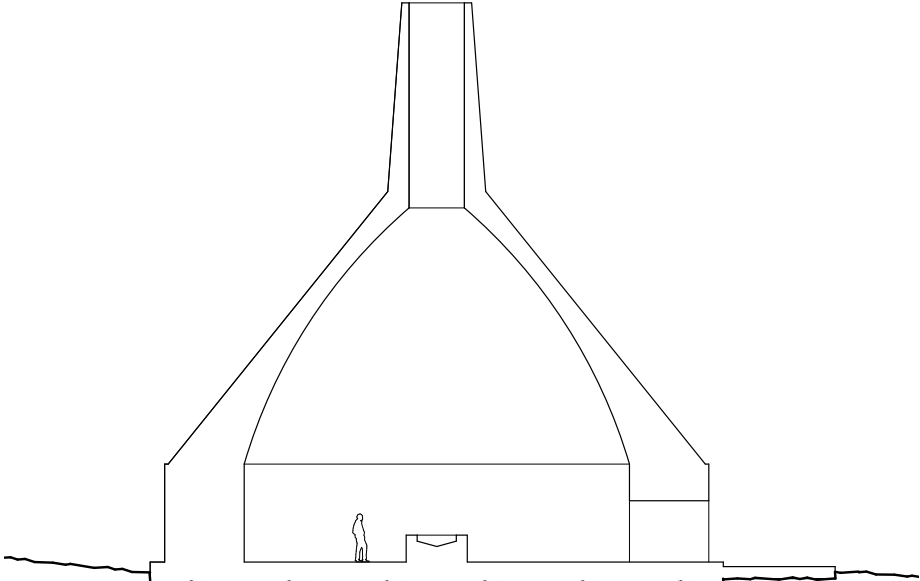
Aerial view (based on Google Earth)  
Temple of Earth and Light - Yves Franchetti



Image montage (based on an image by Lemondjinn)  
Temple of Earth and Light - Yves Franchetti



Floor plan  
Temple of Earth and Light - Yves Franchetti



Section  
Temple of Earth and Light - Yves Franchetti

8.2

**BRIDGE HOUSING**  
YVES FRANCHETTI



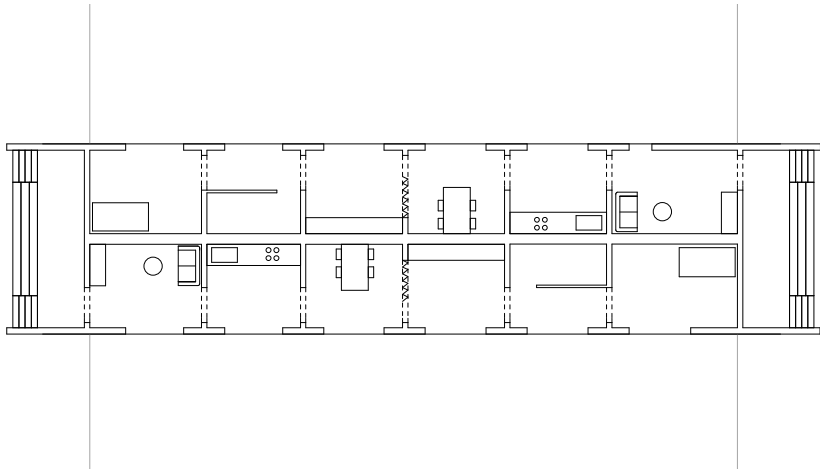


Aerial view (based on Google Earth)  
Bridge Housing - Yves Franchetti

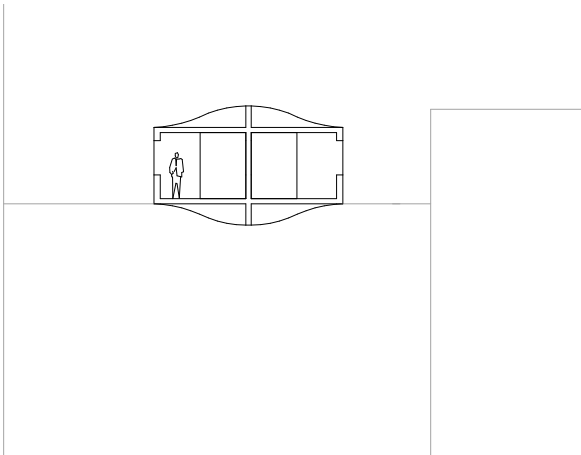


Image montage (based on an image by Reuters / Mike Segar)  
Bridge Housing - Yves Franchetti





Floor plan  
Bridge Housing - Yves Franchetti



Section  
Bridge Housing - Yves Franchetti

9.1

**BLUE CHURCH**  
MARCO IEVOLI





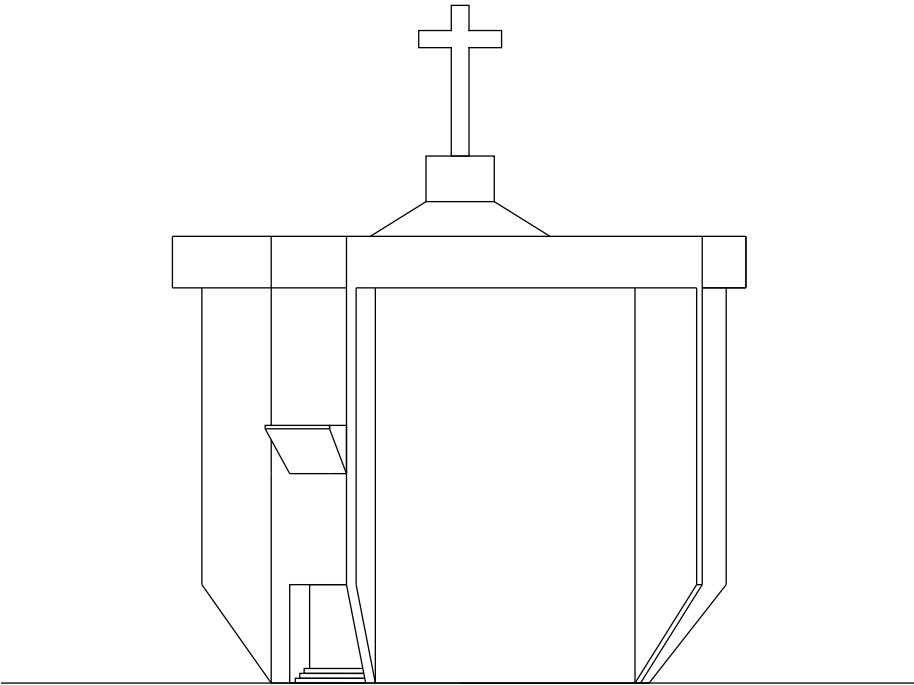
Aerial view (based on Google Earth)  
Blue Church - Marco levoli



Image montage  
Blue Church - Marco levoli



Floor plan  
Blue Church - Marco Levi



Elevation  
Blue Church - Marco Levi

**10.1**  
**WATERTANK**  
**NICOLAS MARX**







Aerial view (based on Google Earth)  
Watertank - Nicolas Marx

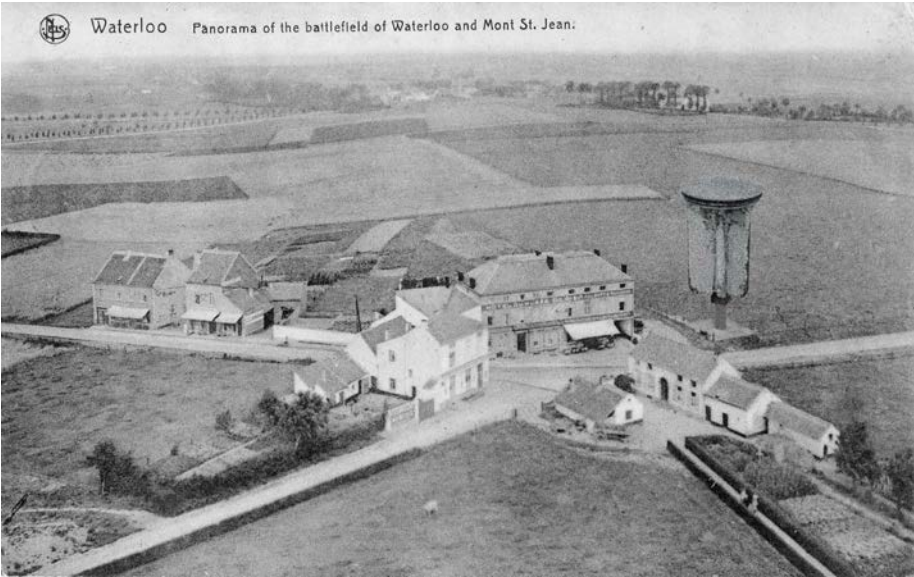
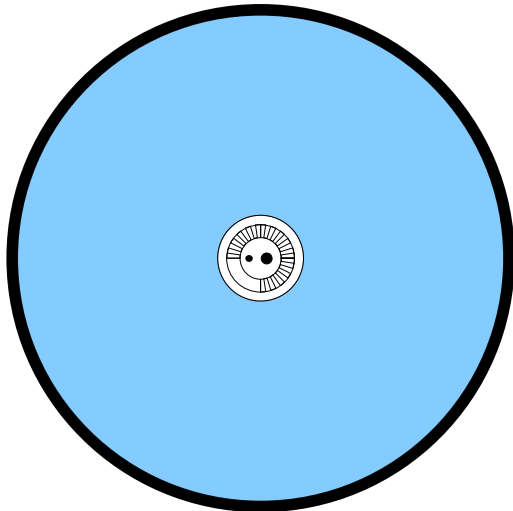
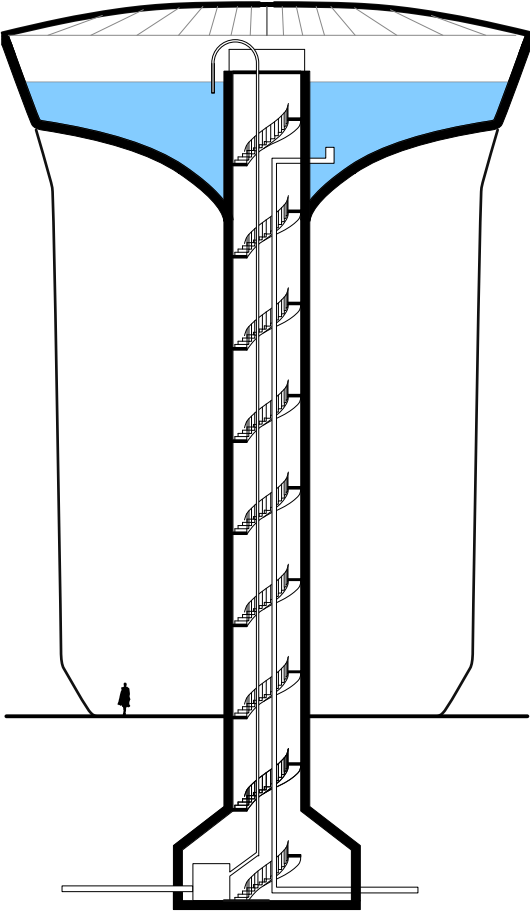


Image montage (based on an old postcard, Google Images)  
Watertank - Nicolas Marx



Plan  
Watertank - Nicolas Marx



Section  
Watertank - Nicolas Marx

**10.2**  
**HOTEL RIMINI**  
**NICOLAS MARX**

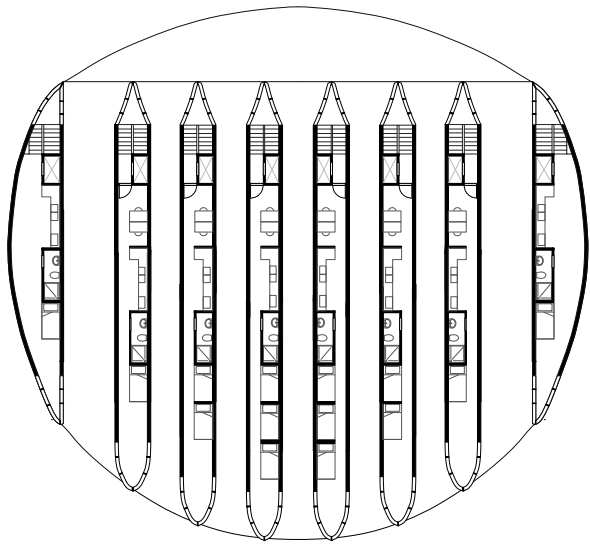




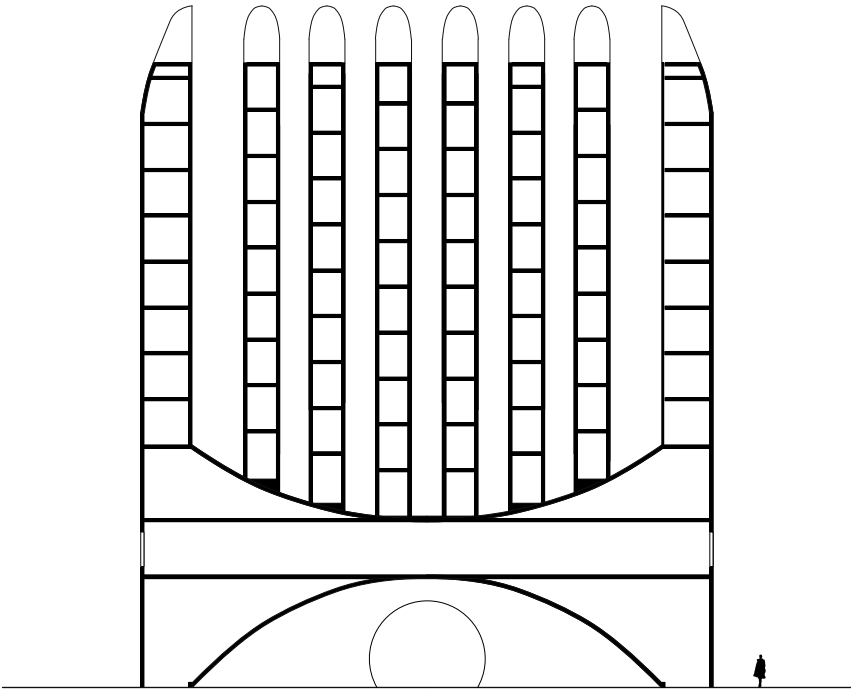
Aerial view (based on Google Earth)  
Hotel Rimini - Nicolas Marx



Image montage (based on an old postcard, Google Images)  
Hotel Rimini - Nicolas Marx



Floor plan  
Hotel Rimini - Nicolas Marx



Section  
Hotel Rimini - Nicolas Marx



**11.1**

**INHABITED WATER TOWER**

**BARBARA MICHAUD**

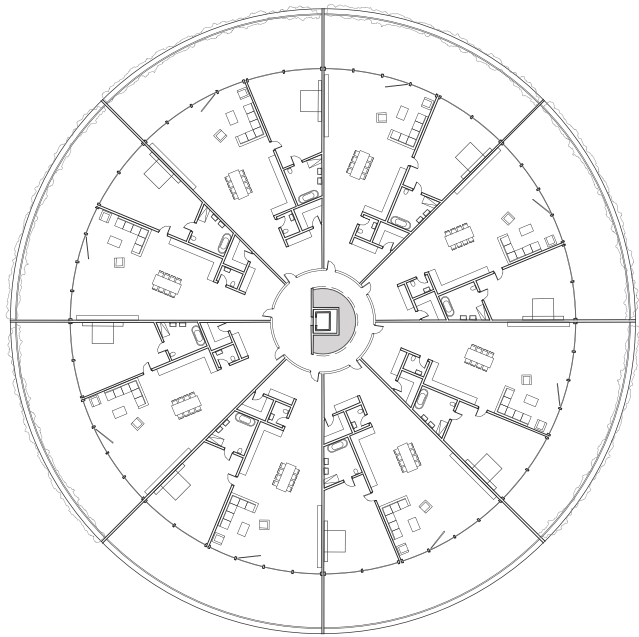




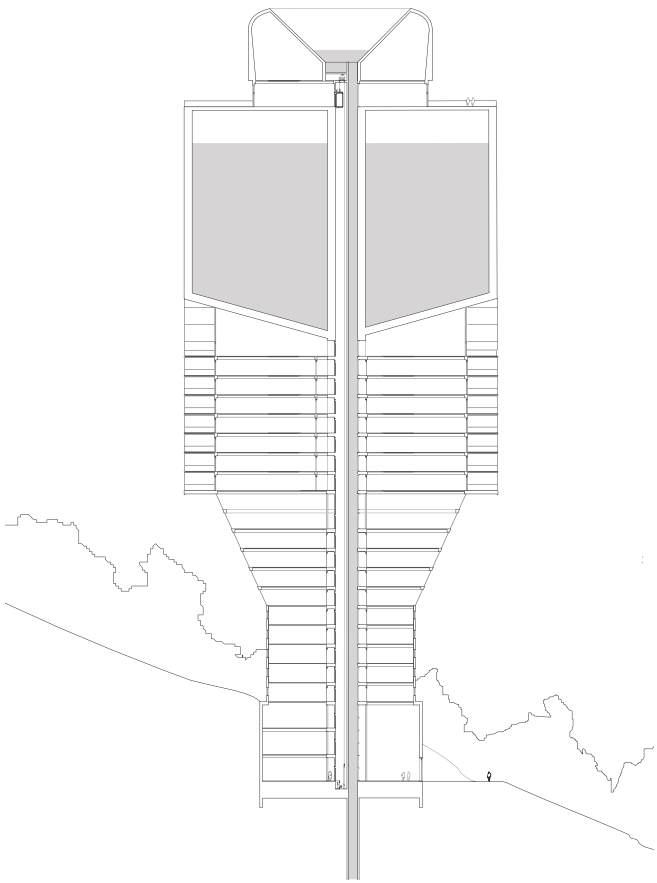
Aerial view (based on Google Earth)  
Inhabited Water Tower - Barbara Michaud



Image montage (based on an image by LuxTonnerre, Flickr)  
Inhabited Water Tower - Barbara Michaud



Typical floor plan  
Inhabited Water Tower - Barbara Michaud

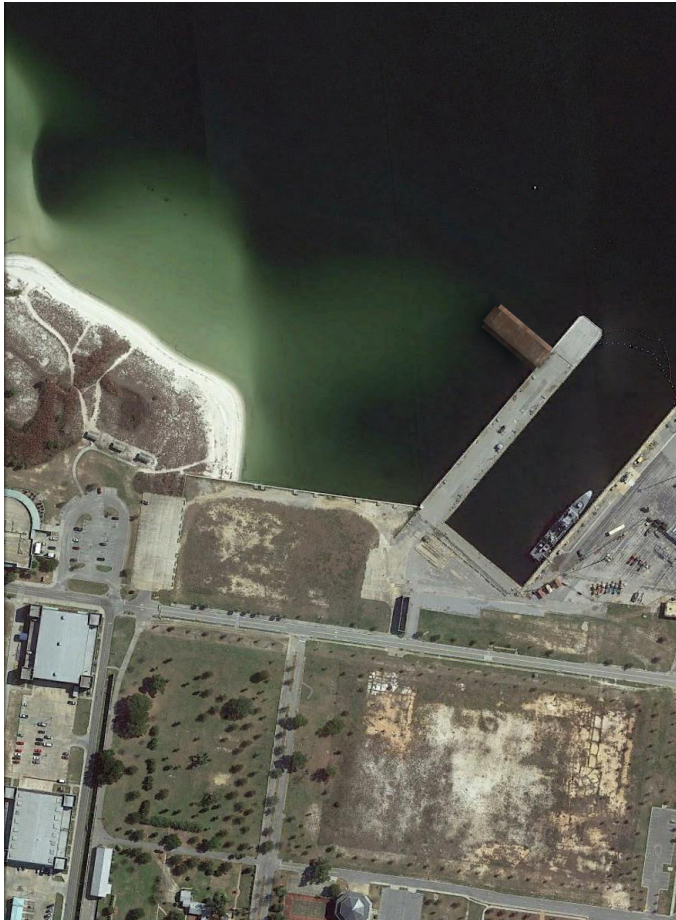


Section  
Inhabited Water Tower - Barbara Michaud

11.2

**BOAT REPARATION SHED**  
**BARBARA MICHAUD**



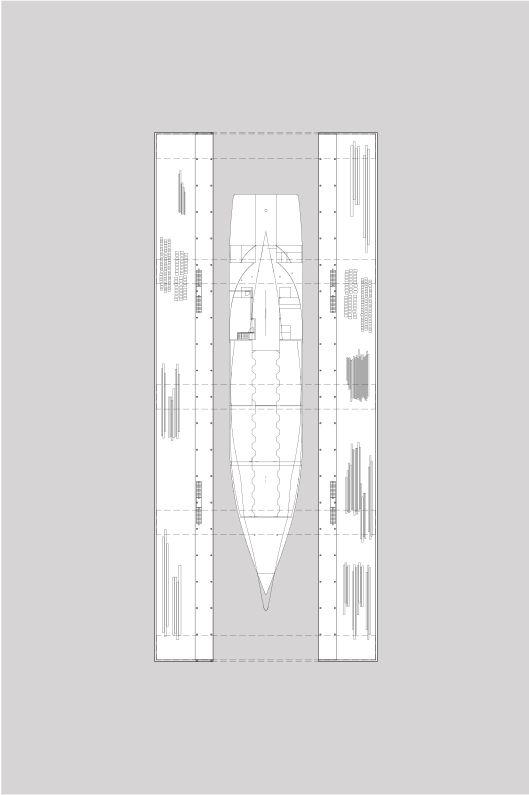


Aerial view (based on Google Earth)  
Boat Repair Shed - Barbara Michaud

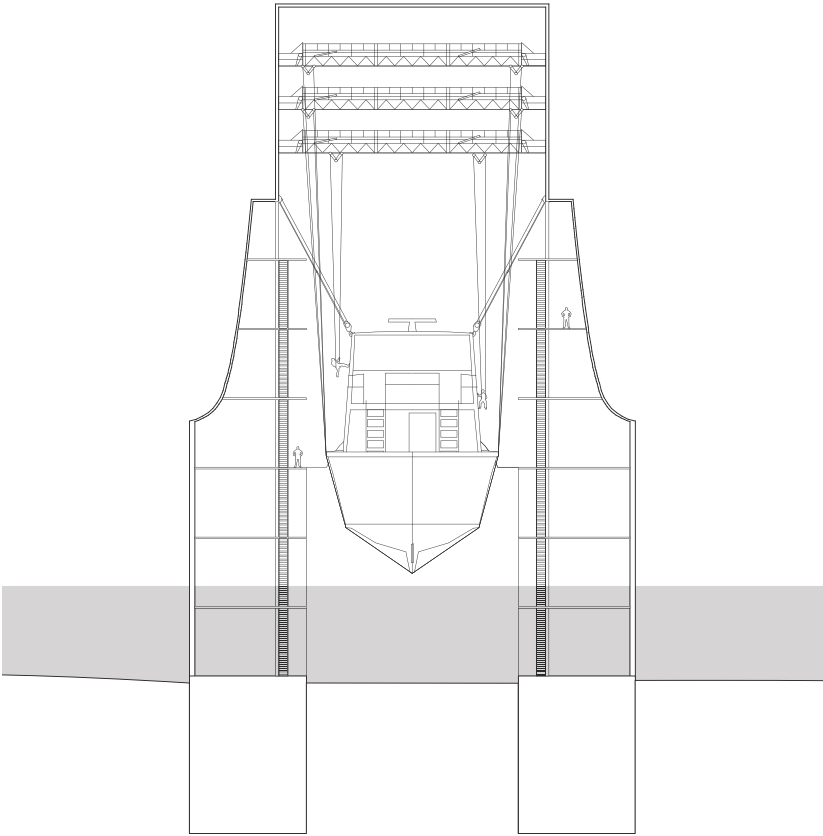


Image montage (based on an image by Hiroshi Sugimoto and World Imaging)  
Boat Repair Shed - Barbara Michaud





First floor plan  
Boat Repairation Shed - Barbara Michaud

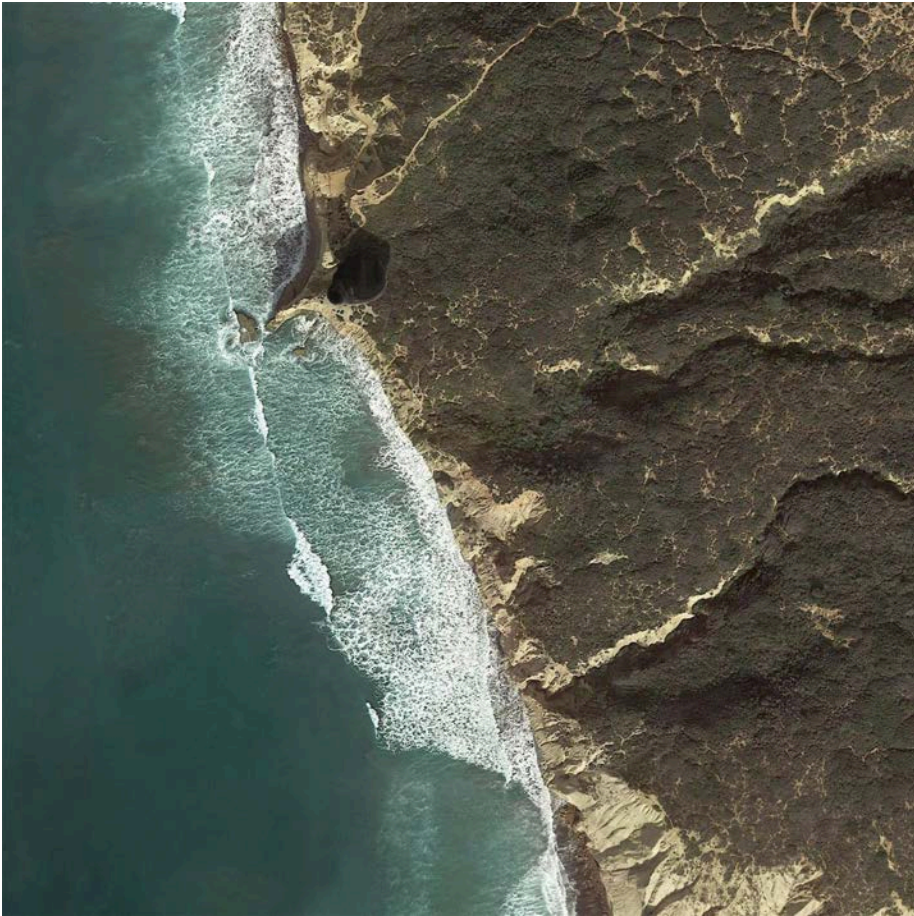


Section  
Boat Repairation Shed - Barbara Michaud

12.1

WIND MUSIC CHAPEL ON THE SEA  
PIERRE NEBEL





Aerial view (based on Google Earth)  
Wind Music Chapel on the Sea - Pierre Nebel

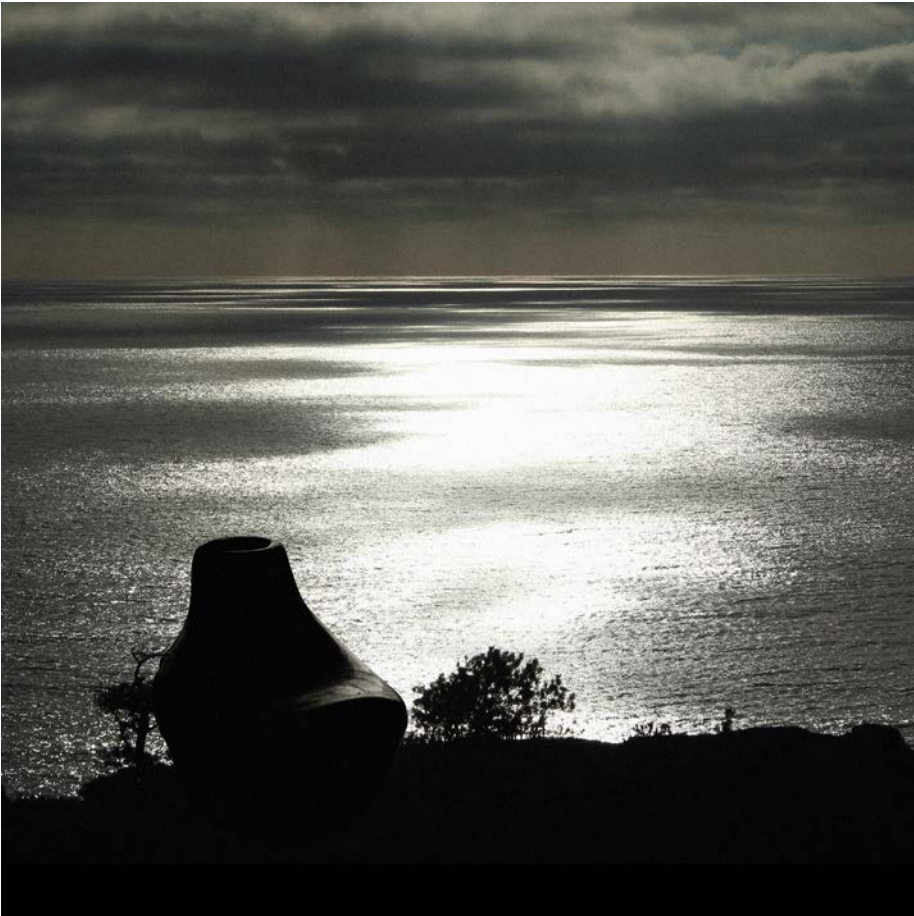
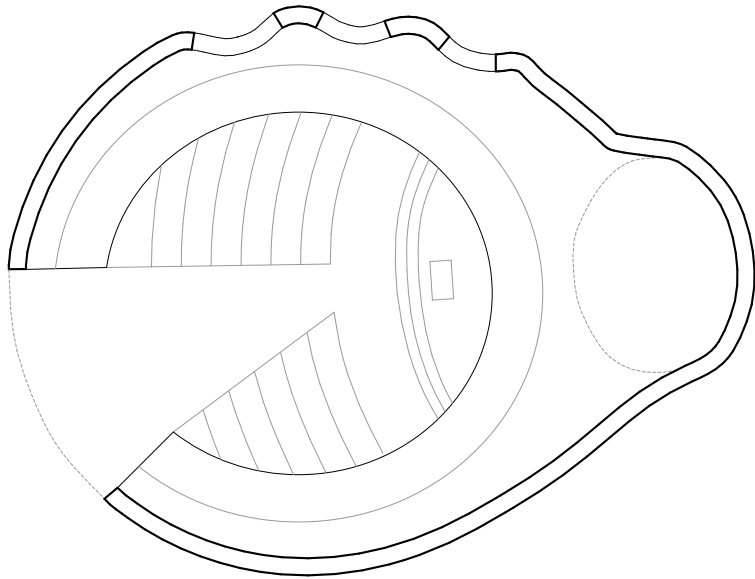
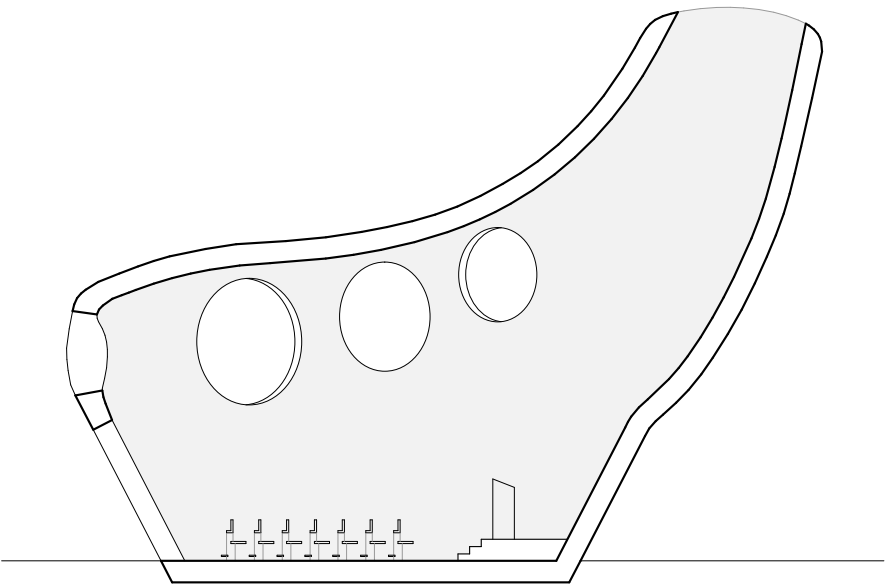


Image montage (based on personal image)  
Wind Music Chapel on the Sea - Pierre Nebel



Floor plan  
Wind Music Chapel on the Sea - Pierre Nebel



Section  
Wind Music Chapel on the Sea - Pierre Nebel

12.2

GIGANTIC WIND TUNNEL FOR THE NASA  
PIERRE NEBEL



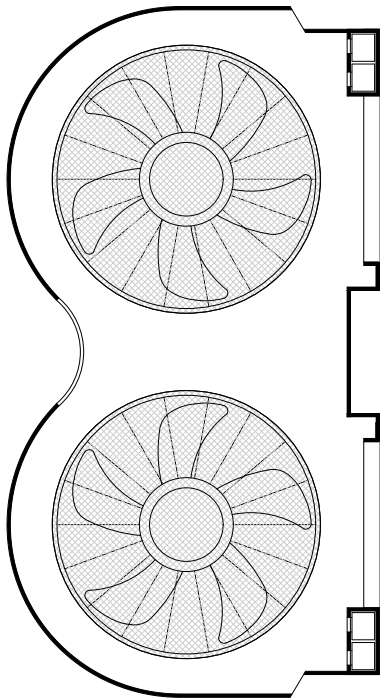




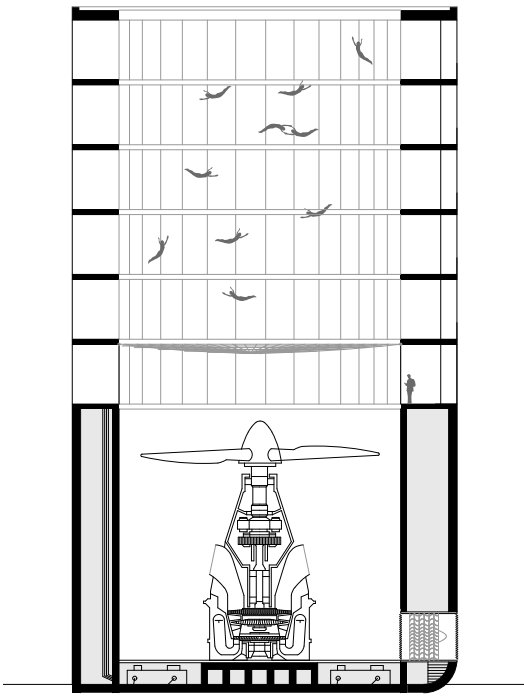
Aerial view (based on Ikonos Satellite image)  
Gigantic Wind Tunnel for the NASA - Pierre Nebel



Image montage (based on an image of Las Vegas by Venturi and Scott Brown)  
Gigantic Wind Tunnel for the NASA - Pierre Nebel



Floor plan  
Gigantic Wind Tunnel for the NASA - Pierre Nebel



Section  
Gigantic Wind Tunnel for the NASA - Pierre Nebel

13.1

**SENTIENT PROCESSOR STACK**  
SIMON NILSSON

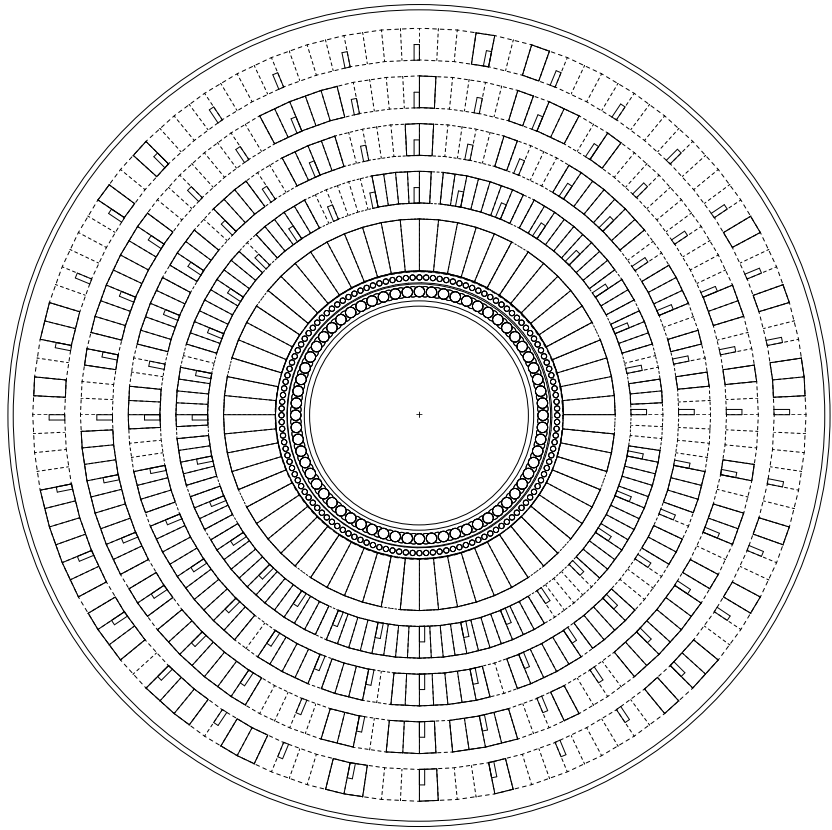




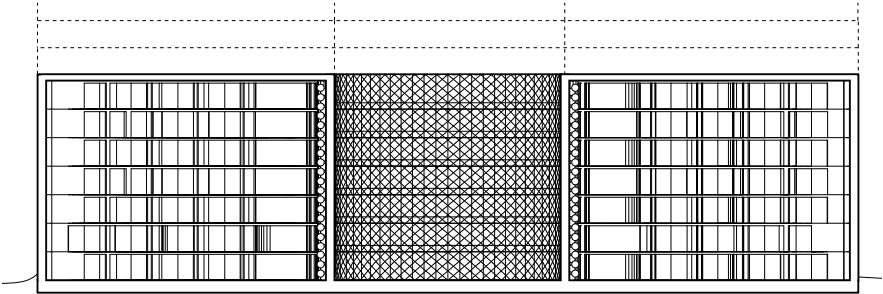
Aerial view (based on Bing Maps)  
Sentient Processor Stack - Simon Nilsson



Image montage (based on an image by Anna Andersen)  
Sentient Processor Stack - Simon Nilsson



Floor plan  
Sentient Processor Stack - Simon Nilsson

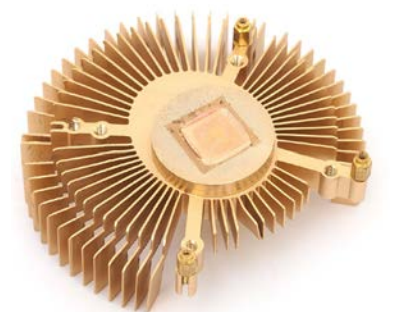


Section  
Sentient Processor Stack - Simon Nilsson



13.2

**MOTHER TEMPLE OF THE WORLDWIDE SUN CULT**  
SIMON NILSSON

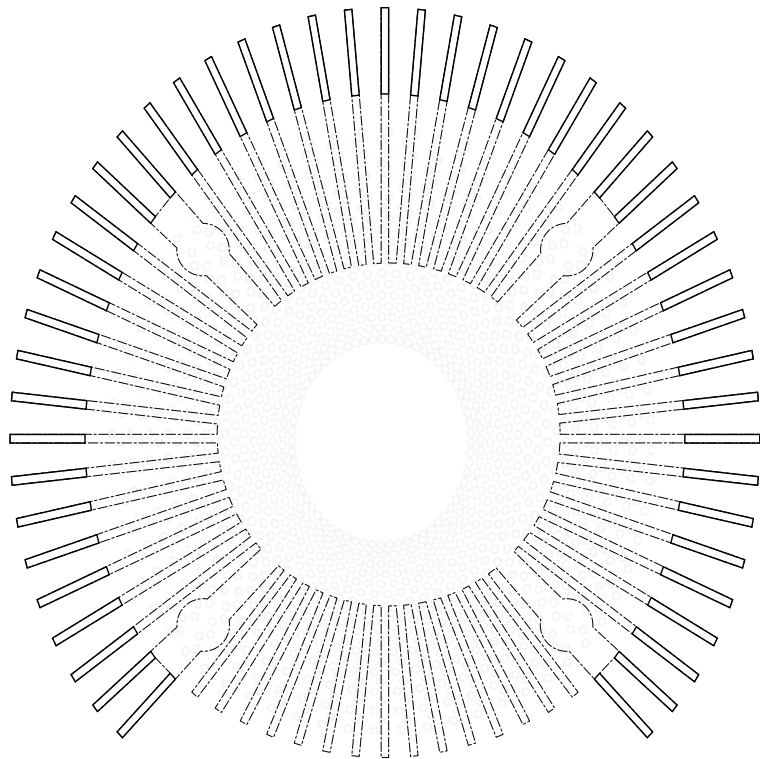




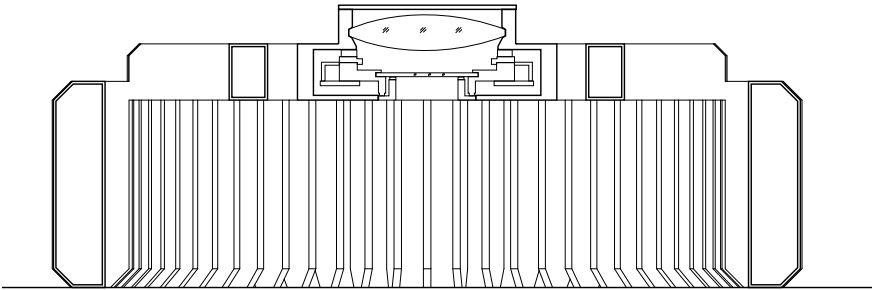
Aerial view (based on Bing Maps)  
Mother Temple of the Worldwide Sun Cult - Simon Nilsson



Image montage (based on an image by unknown author)  
Mother Temple of the Worldwide Sun Cult - Simon Nilsson



Floor plan  
Mother Temple of the Worldwide Sun Cult - Simon Nilsson

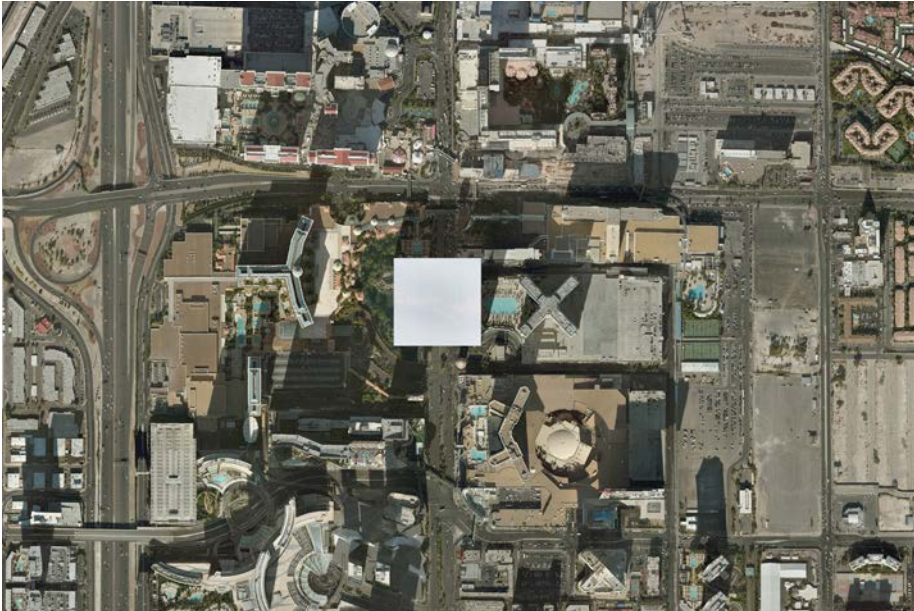


Section  
Mother Temple of the Worldwide Sun Cult - Simon Nilsson

**13.3**

**CITY HALL CASINO HOTEL**  
**SIMON NILSSON**



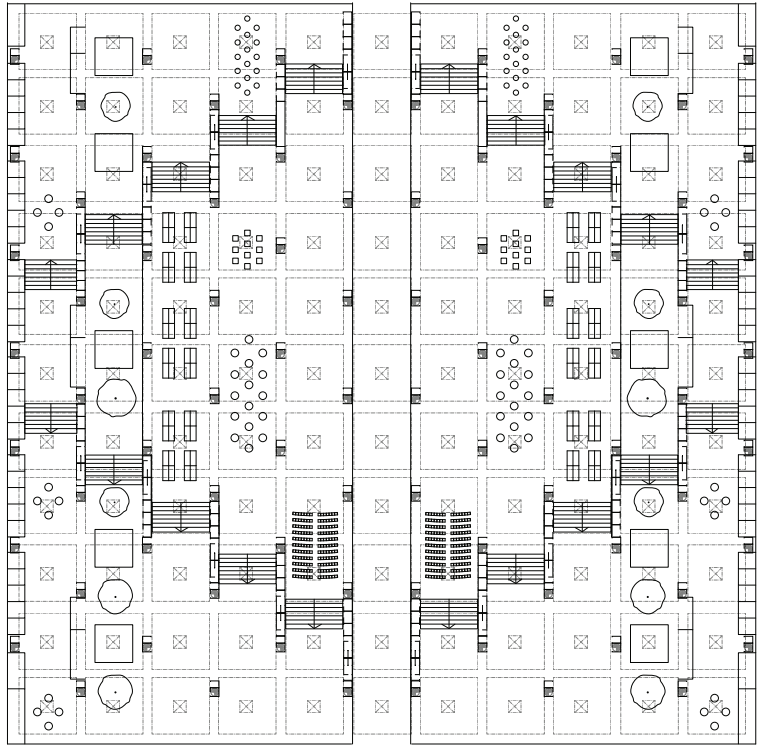


Aerial view (based on Bing Maps)  
City Hall Casino Hotel - Simon Nilsson

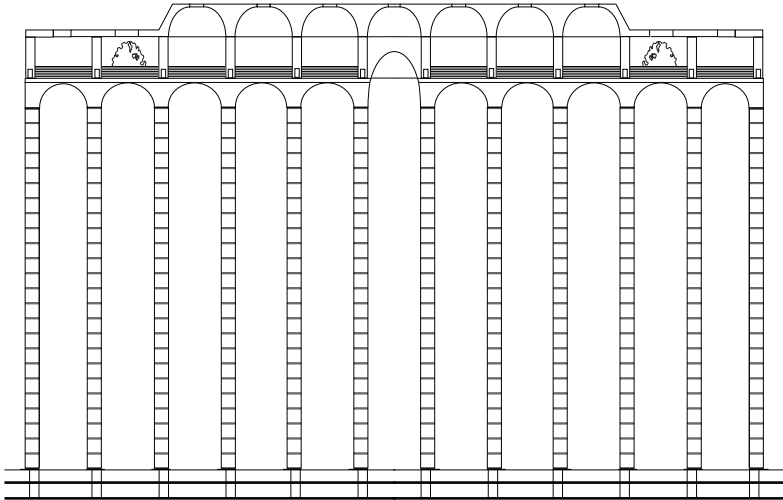


Image montage (based on an image by unknown author)  
City Hall Casino Hotel - Simon Nilsson





Floor plan  
City Hall Casino Hotel - Simon Nilsson



Section  
City Hall Casino Hotel - Simon Nilsson

**14.1**

**EXPENDABLE HOUSING, NEW YORK, USA**

**NIKLAS NORDSTRÖM**

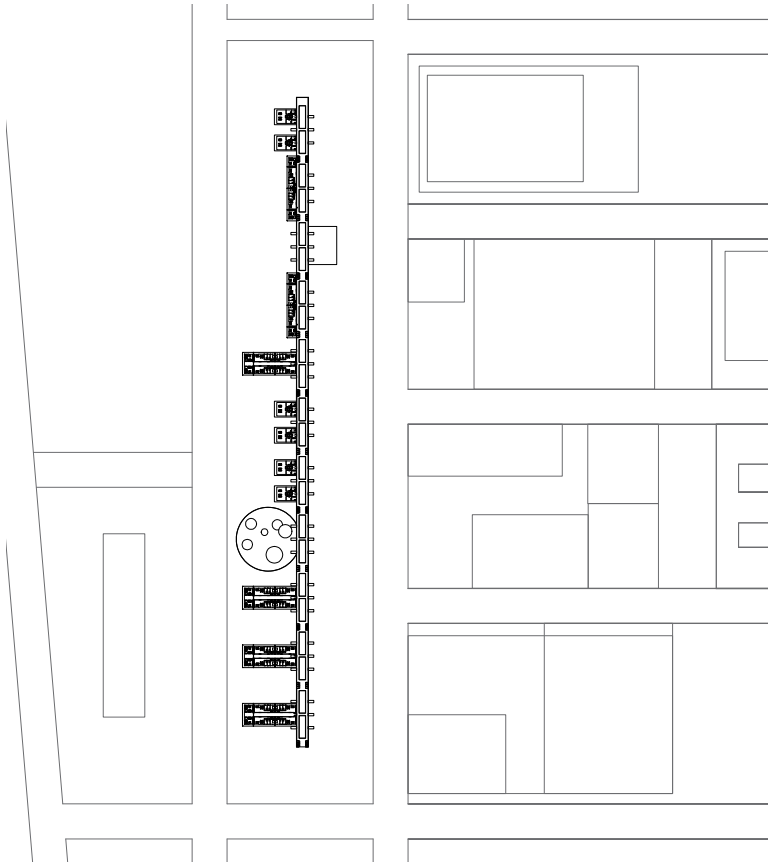




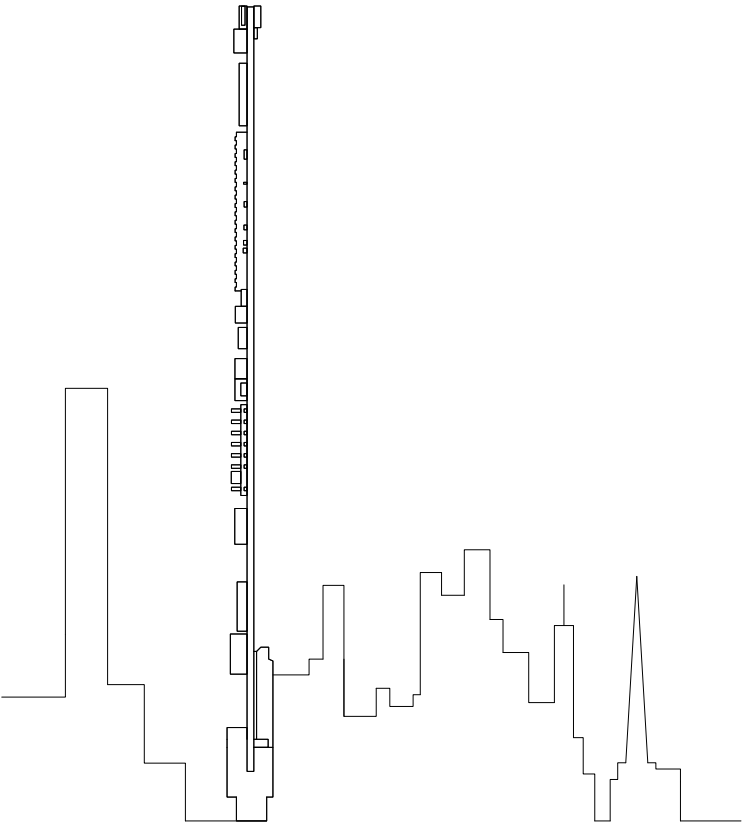
Aerial view (based on Google Earth)  
Expendable Housing - Niklas Nordström



Image montage (based on an image by unknown author)  
Expendable Housing - Niklas Nordström



Floor plan  
Expendable Housing - Niklas Nordström



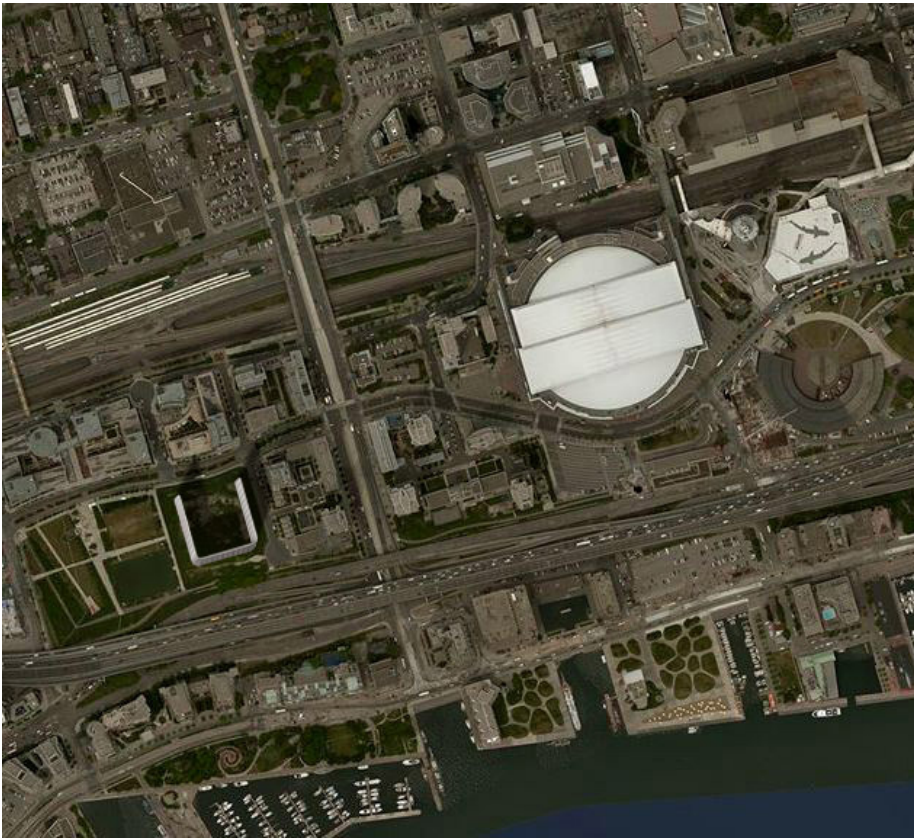
Section  
Expendable Housing - Niklas Nordström

14.2

OFFICE TOWER, TORONTO, CANADA  
NIKLAS NORDSTRÖM



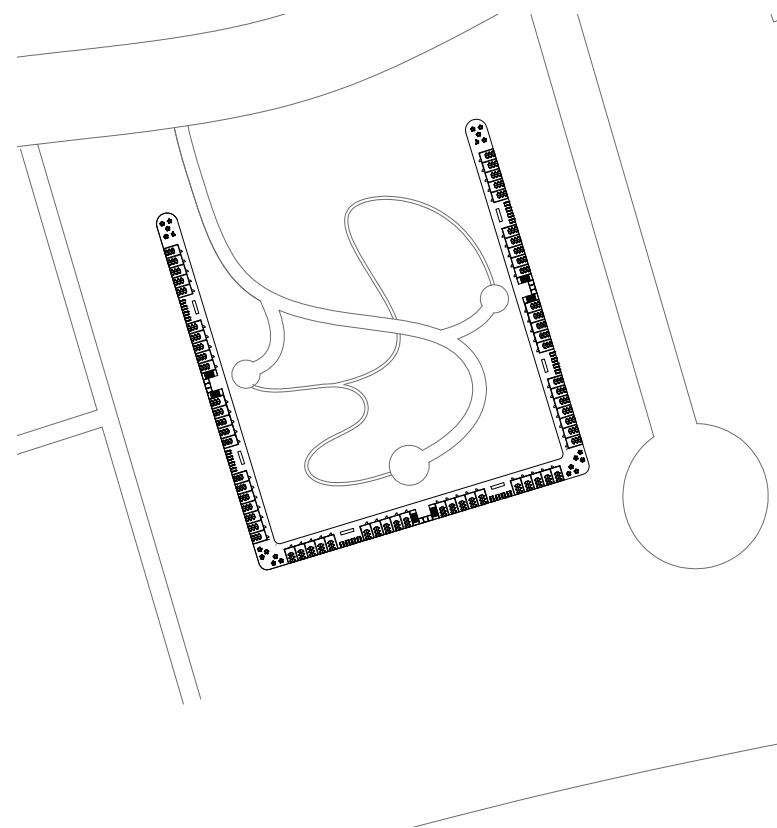




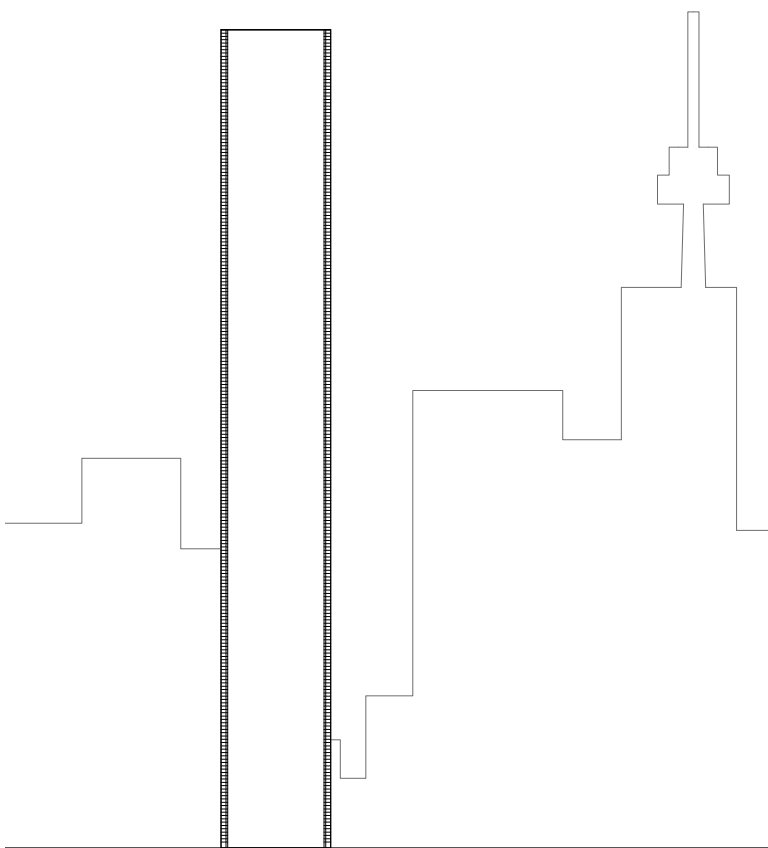
Aerial view (based on Google Earth)  
Office Tower - Niklas Nordström



Image montage (based on an image by unknown author)  
Office Tower - Niklas Nordström



Floor plan  
Office Tower - Niklas Nordström



Section  
Office Tower - Niklas Nordström

15.1

MINISTRY OF WELFARE STATE, GRAND CANYON, USA  
NUNO REIS PEREIRA





Aerial view (based on Google Earth)  
Ministry of Welfare State - Nuno Reis Pereira

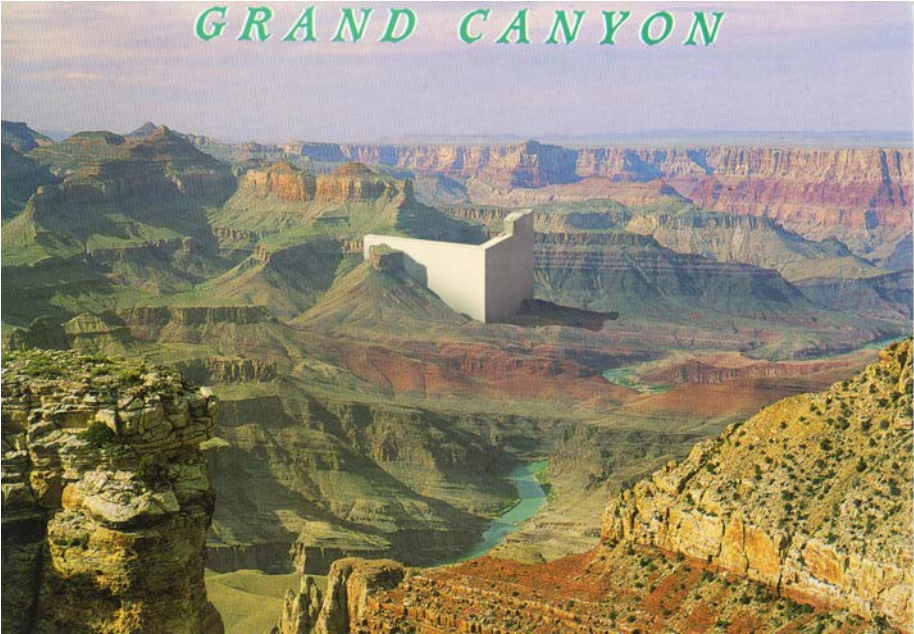
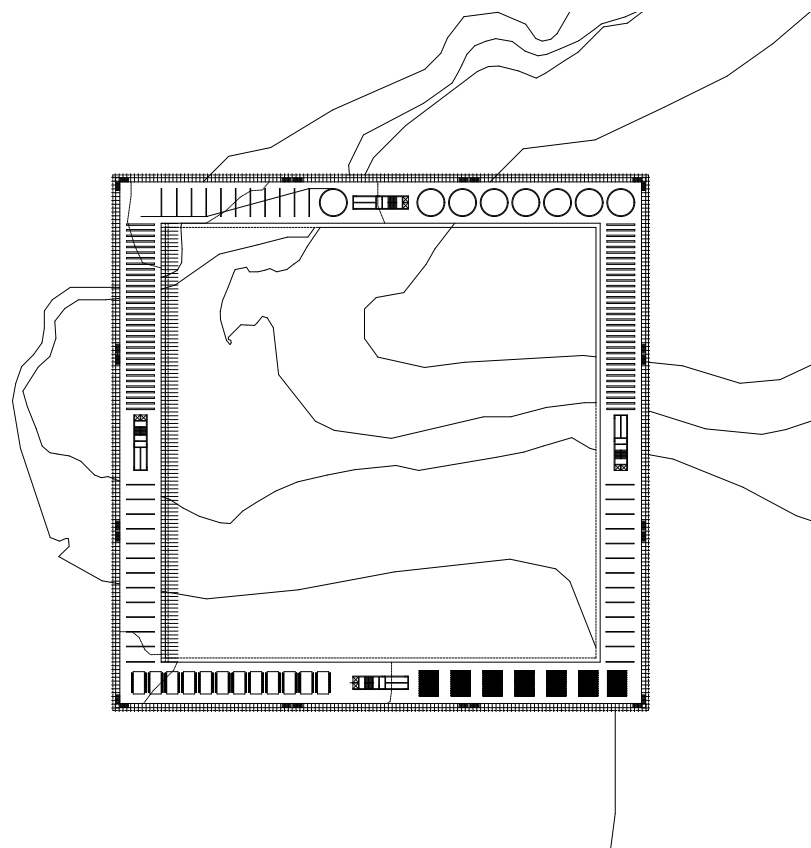
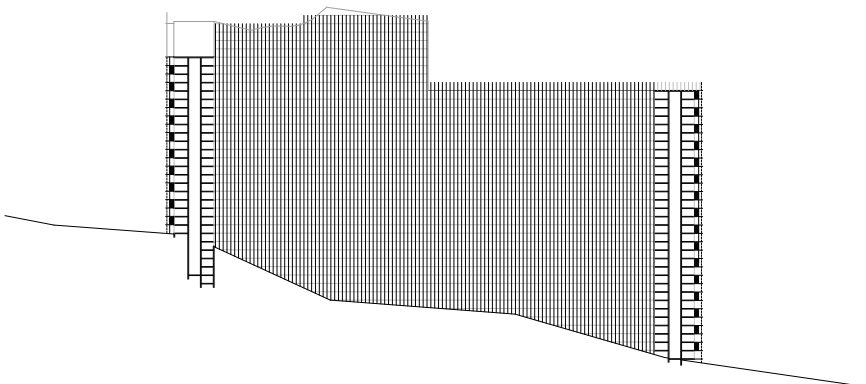


Image montage (based on an old postcard)  
Ministry of Welfare State - Nuno Reis Pereira



Floor plan  
Ministry of Welfare State - Nuno Reis Pereira



Section  
Ministry of Welfare State - Nuno Reis Pereira



15.2

SCHOOL, LISBON, PORTUGAL  
NUNO REIS PEREIRA

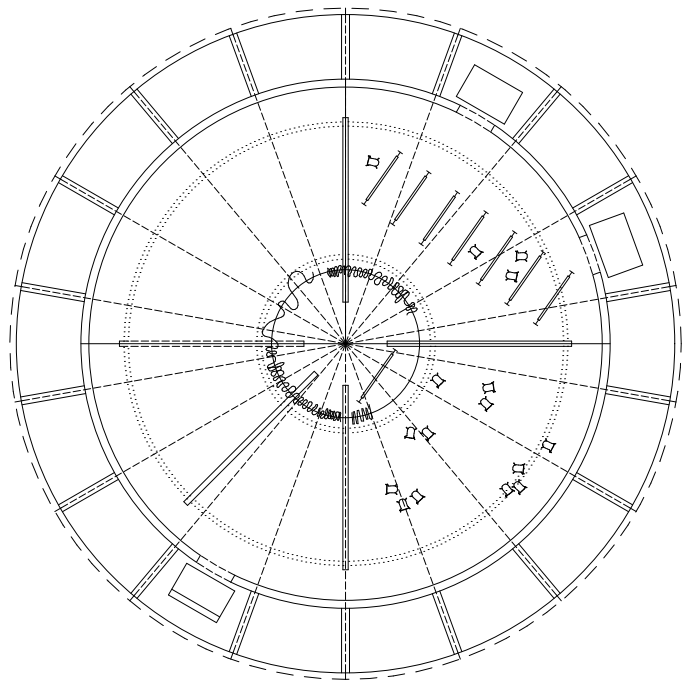




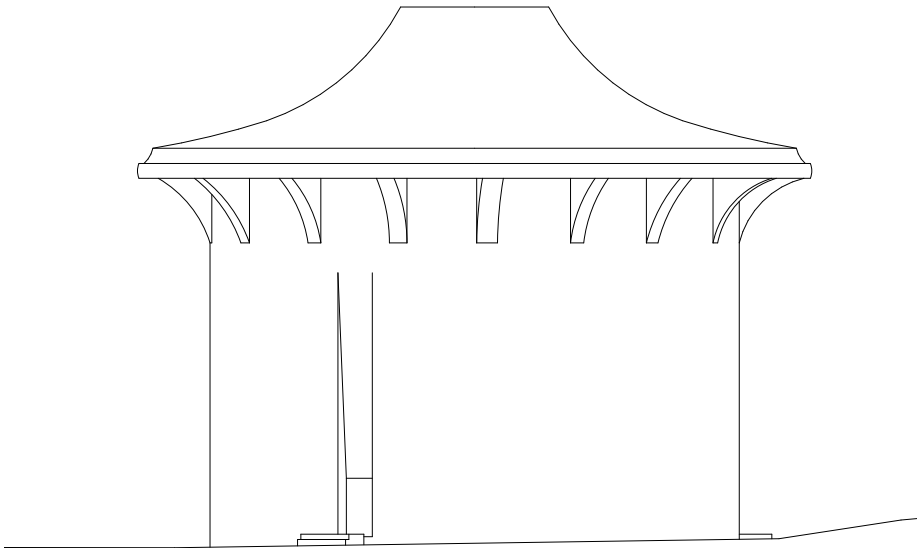
Aerial view (based on Google Earth)  
School - Nuno Reis Pereira



Image montage (based on an image by José Tainha)  
School - Nuno Reis Pereira



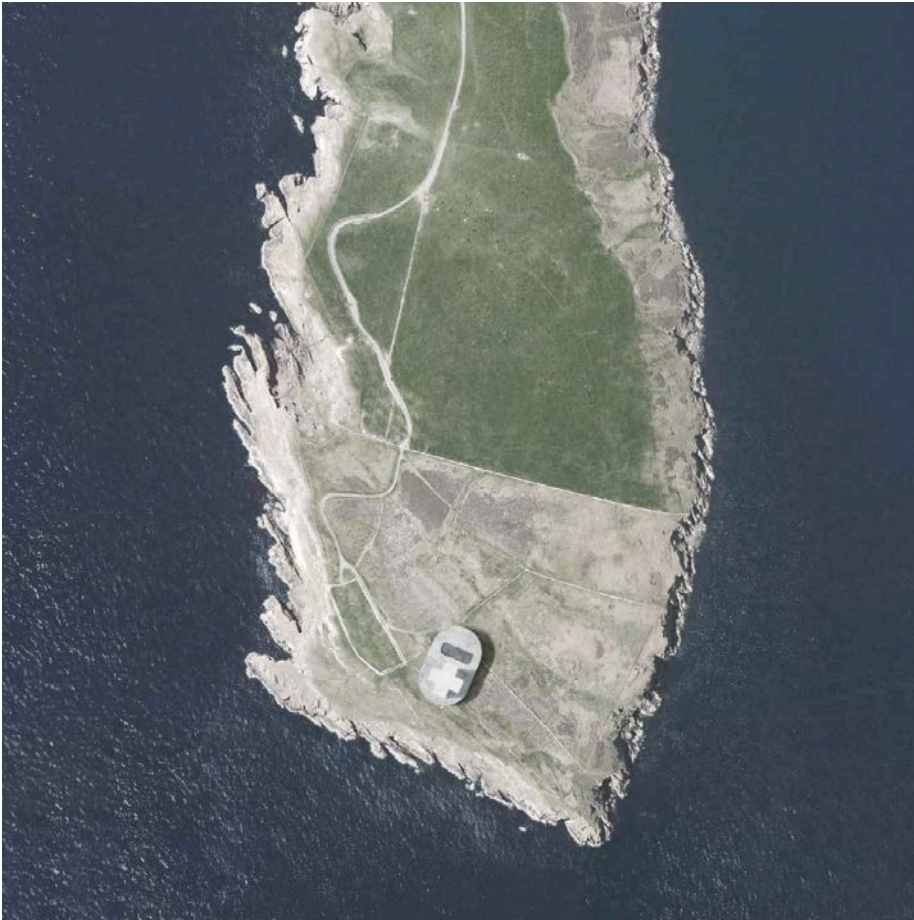
Floor plan  
School - Nuno Reis Pereira



Elevation  
School - Nuno Reis Pereira

**16.1**  
**MONASTERY**  
**QUENTIN ROSSET**



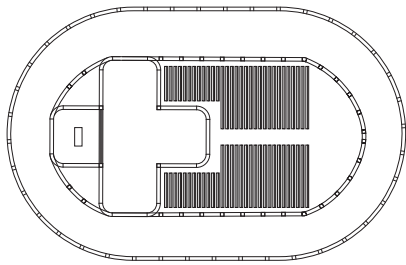
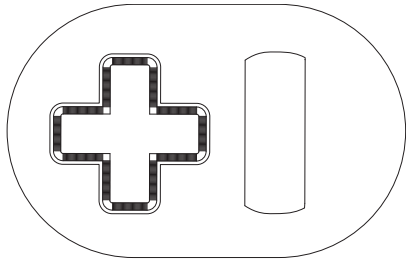


Aerial view (based on Google Earth)  
Monastery - Quentin Rosset

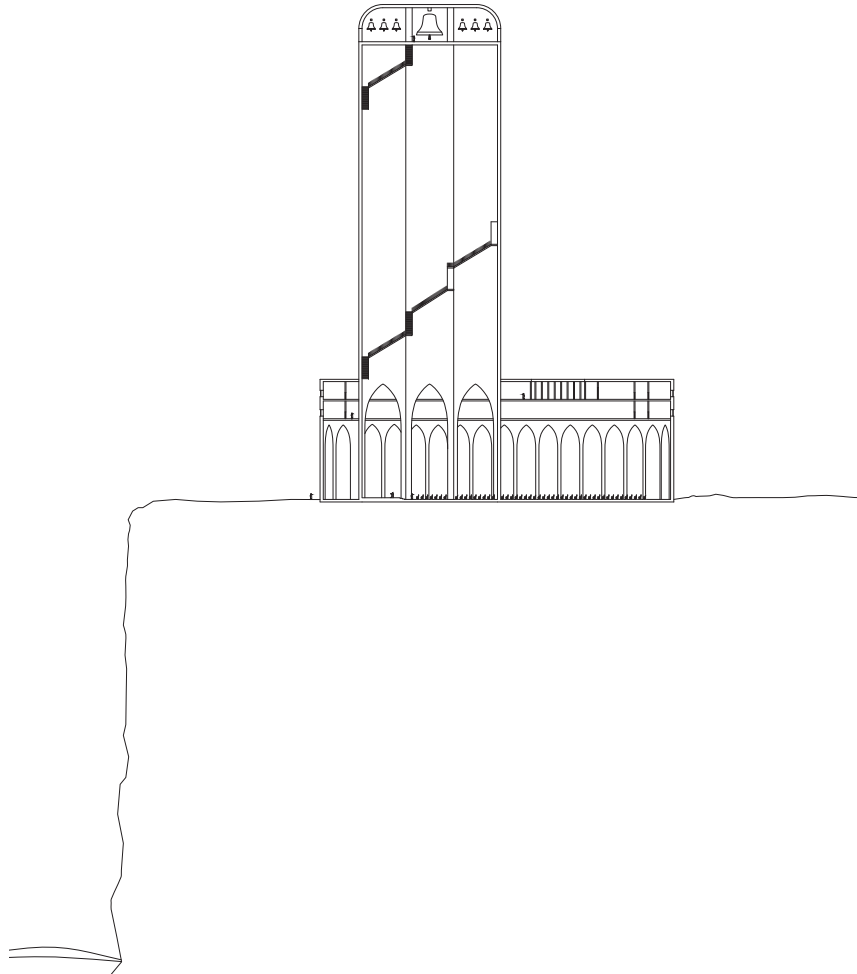


Image montage (based on an image by unknown author)  
Monastery - Quentin Rosset





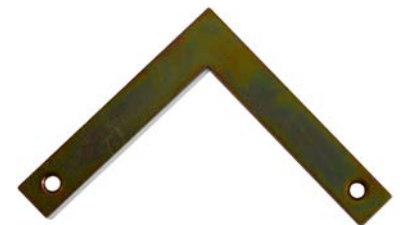
Floor plans  
Monastery - Quentin Rosset



Section  
Monastery - Quentin Rosset

17.1

**STUDENT HOUSING, EPFL, LAUSANNE**  
CECILIA SIMONETTA





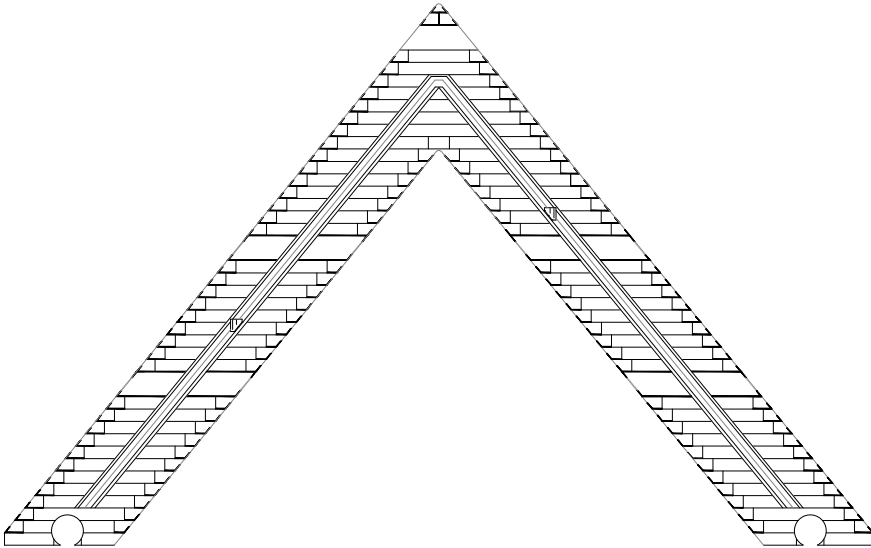
Aerial view (based on Google Earth)  
Student Housing - Cecilia Simonetta



Image montage (based on an image by unknown author)  
Student Housing - Cecilia Simonetta



Floor plan  
Student Housing - Cecilia Simonetta



Section  
Student Housing - Cecilia Simonetta

**18.1**

**VERTICAL CITY GREENHOUSE**  
**NORA SPIETH**



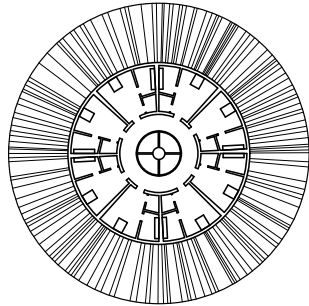




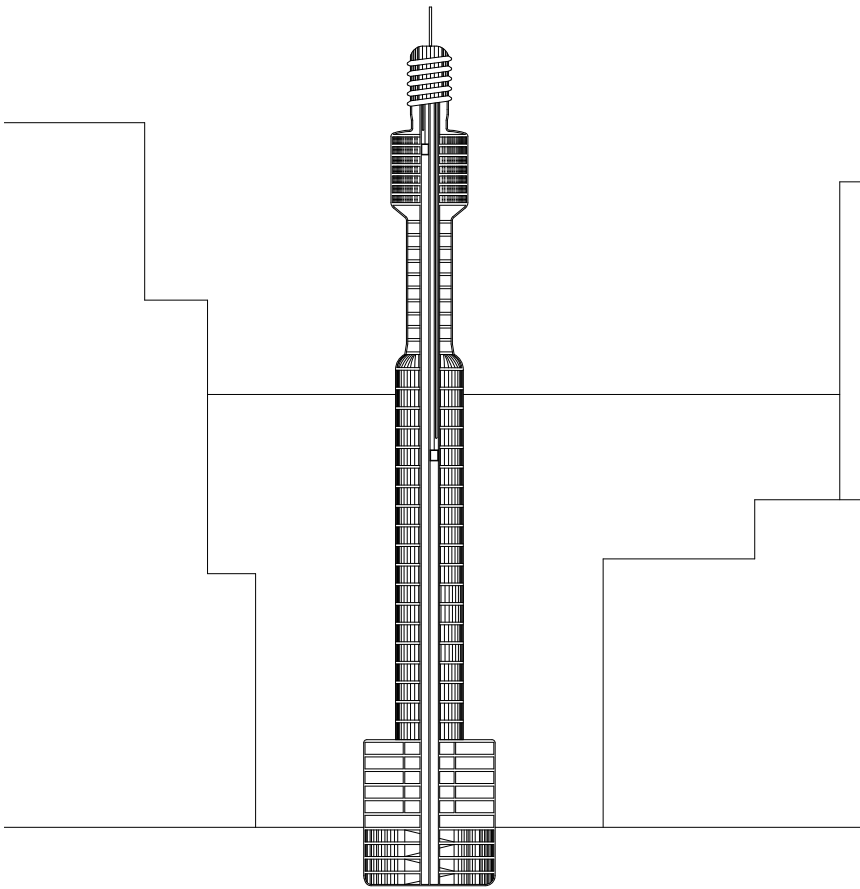
Aerial view (based on Google Earth)  
Vertical City Greenhouse - Nora Spieth



Image montage (based on an image by unknown author)  
Vertical City Greenhouse - Nora Spieth



Floor plan  
Vertical City Greenhouse - Nora Spieth



Section  
Vertical City Greenhouse - Nora Spieth

**18.2**

**SWIMMING UNDERWATER HOTEL**  
**NORA SPIETH**







Aerial view  
Swimming Underwater Hotel - Nora Spieth

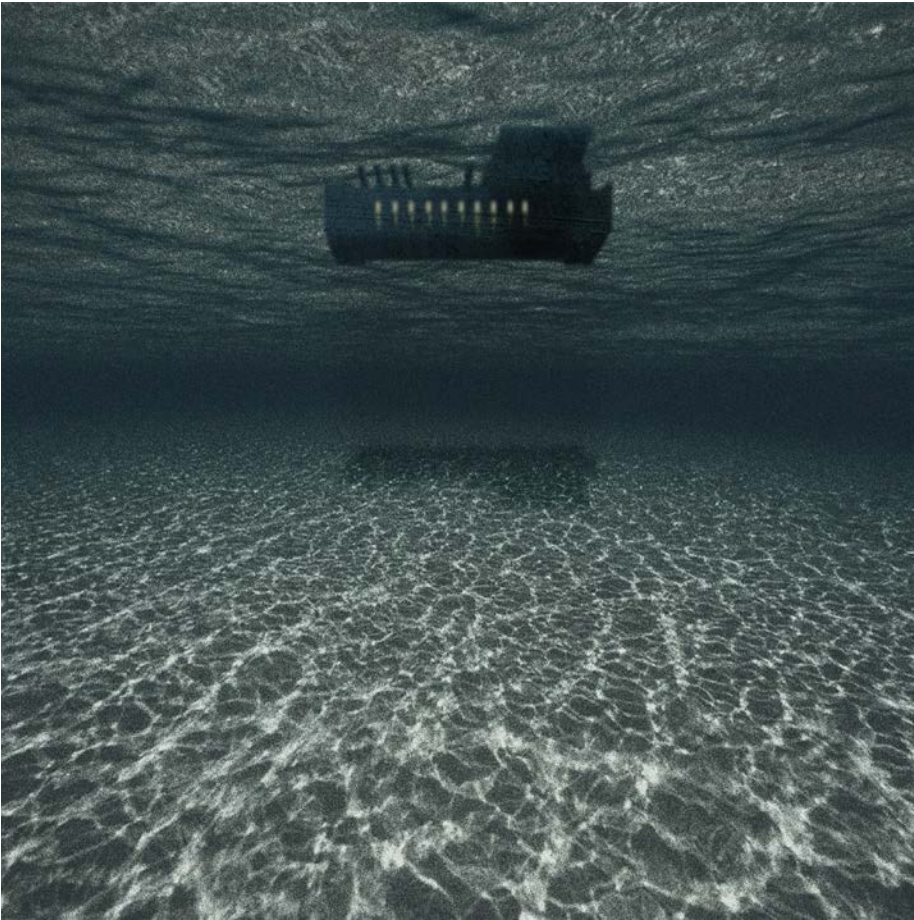
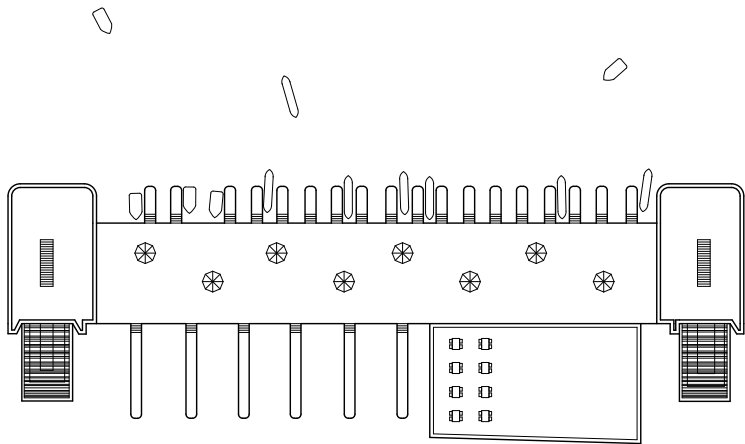
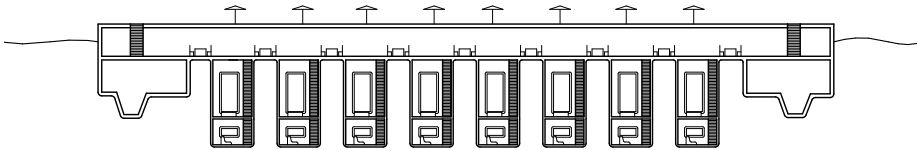


Image montage (based on an image by William R. Curtsinger)  
Swimming Underwater Hotel - Nora Spieth



Floor plan  
Swimming Underwater Hotel - Nora Spieth



Section  
Swimming Underwater Hotel - Nora Spieth



19.1

MEDITATION SPACE IN THE WOODS

SHIYI ZHANG

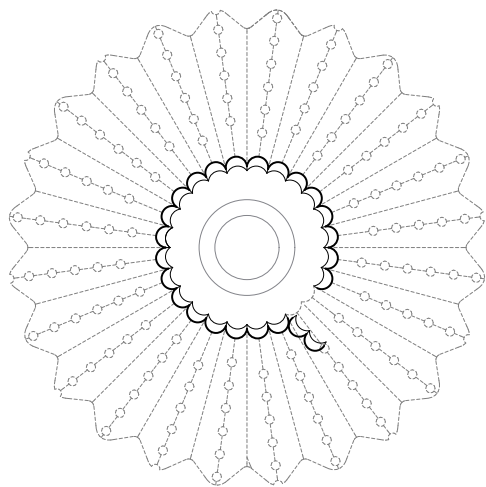




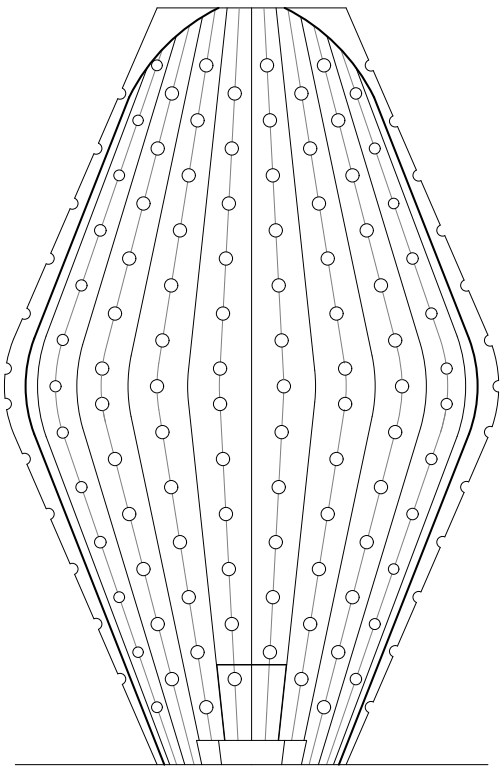
Aerial view (based on Google Earth)  
Meditation Space in the Woods - Shiyi Zhang



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



Floor plan  
Meditation Space in the Woods - Shiyi Zhang



Section  
Meditation Space in the Woods - Shiyi Zhang

## THANKS AND CREDITS

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