



Cyclical tales, chapter 2:

DOMESTIC FOUNTAIN

Studio Truwant + Rodet +
SS24, Atelier for Continuous Research

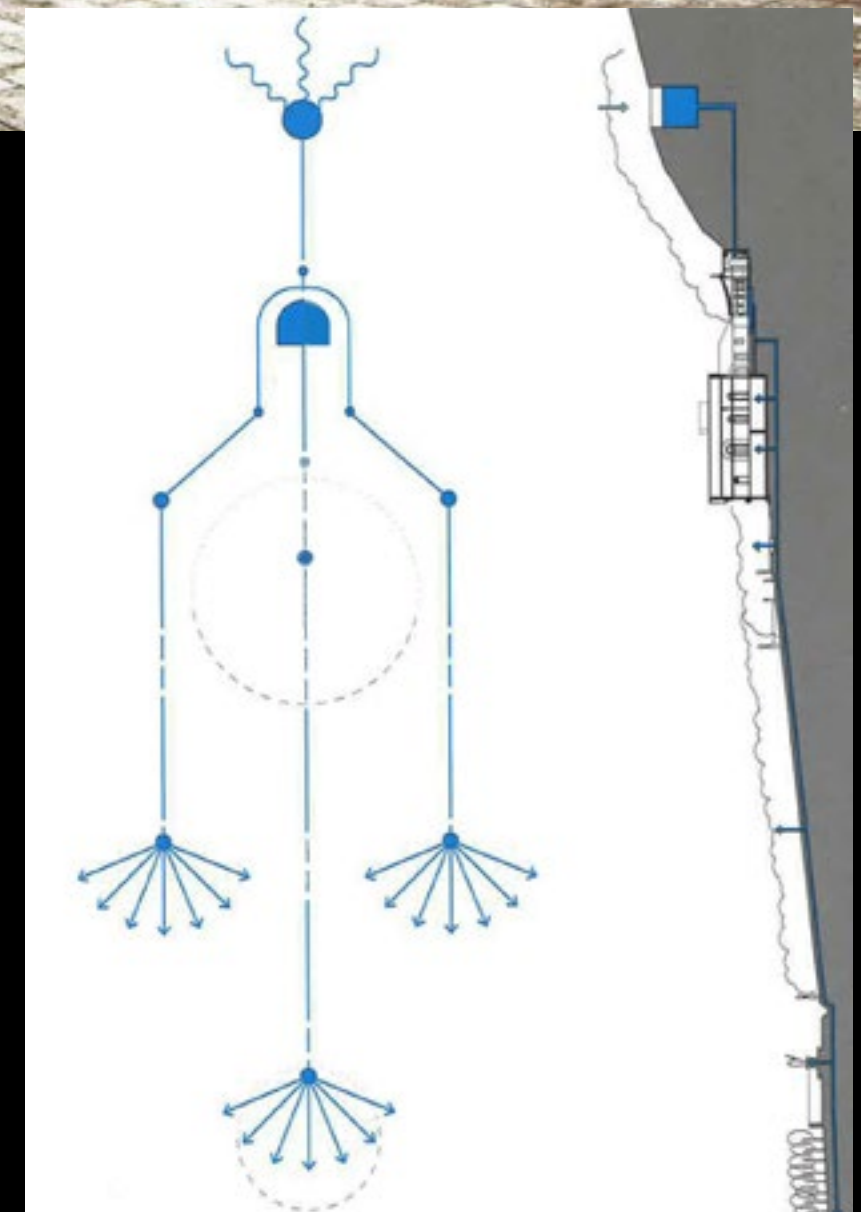
FOUNTAINS

This spring semester, we will start with buildings fountains. The invented objects will have the necessary scale to function as containers of liquid. This first exercise will be an exploration of fluid dynamics, gravity, flow, erosion, porosity and velocity. We will create waves, infiltrate and flow.

The fountains at the Palladian Villa Barbaro were part of a complex hydraulic system that irrigated the gardens and fields. The water was collected behind the house, uphill, in a large circular reservoir. Flowing down into the first basin, it would later run in the canalization under the house to cool down the space and supply the kitchen with water. The residual water would be finally spread in the garden fountains.

Palladio's villa are extremely close related to the landscape and learning from the roman centuriation irrigation system was crucial for Palladio's understanding of the potential of water. It took another 400 years for water to reach every home to ensure hygiene. In the meantime, fountains were used as a place for bathing or as a fresh water supply, functioning simultaneous as social communal spaces. And in some cases, they still function today as a gathering space.

And although water is becoming an increasingly scarce resource, it has become invisible in our homes. Can water be re-enter into our domestic spaces and provide an opportunity to create new social spaces?



Andrea Palladio, Villa Barbaro, IT-Maser



Hotel Regina, Brunnen Gehn, CH-Basel
019, Reservoir, BE-Ghent, 2020-2021

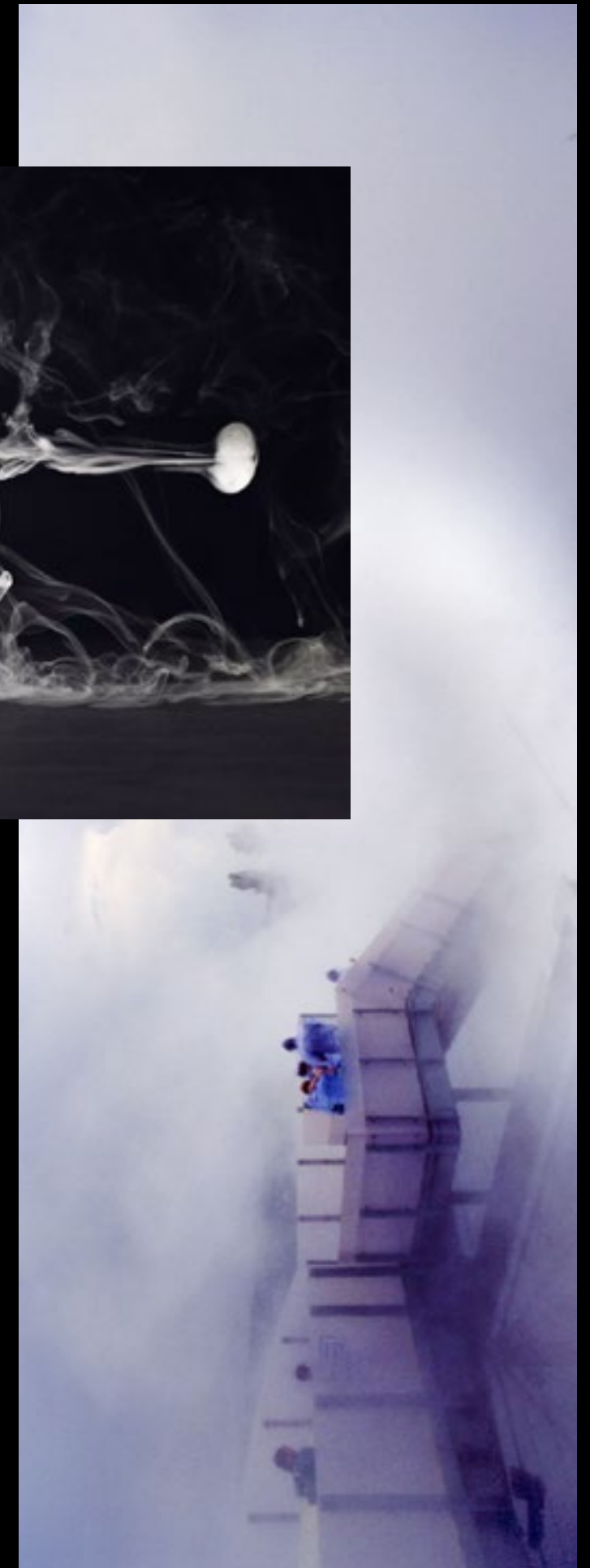
Alison & Peter Smithson, Hunstanton School, UK-Norwich, 1949-1954
Allan Wexler, Fountain, 2019



Arabic Machines, Early Schematics
Willem Boel, Dear Fountain, 2020

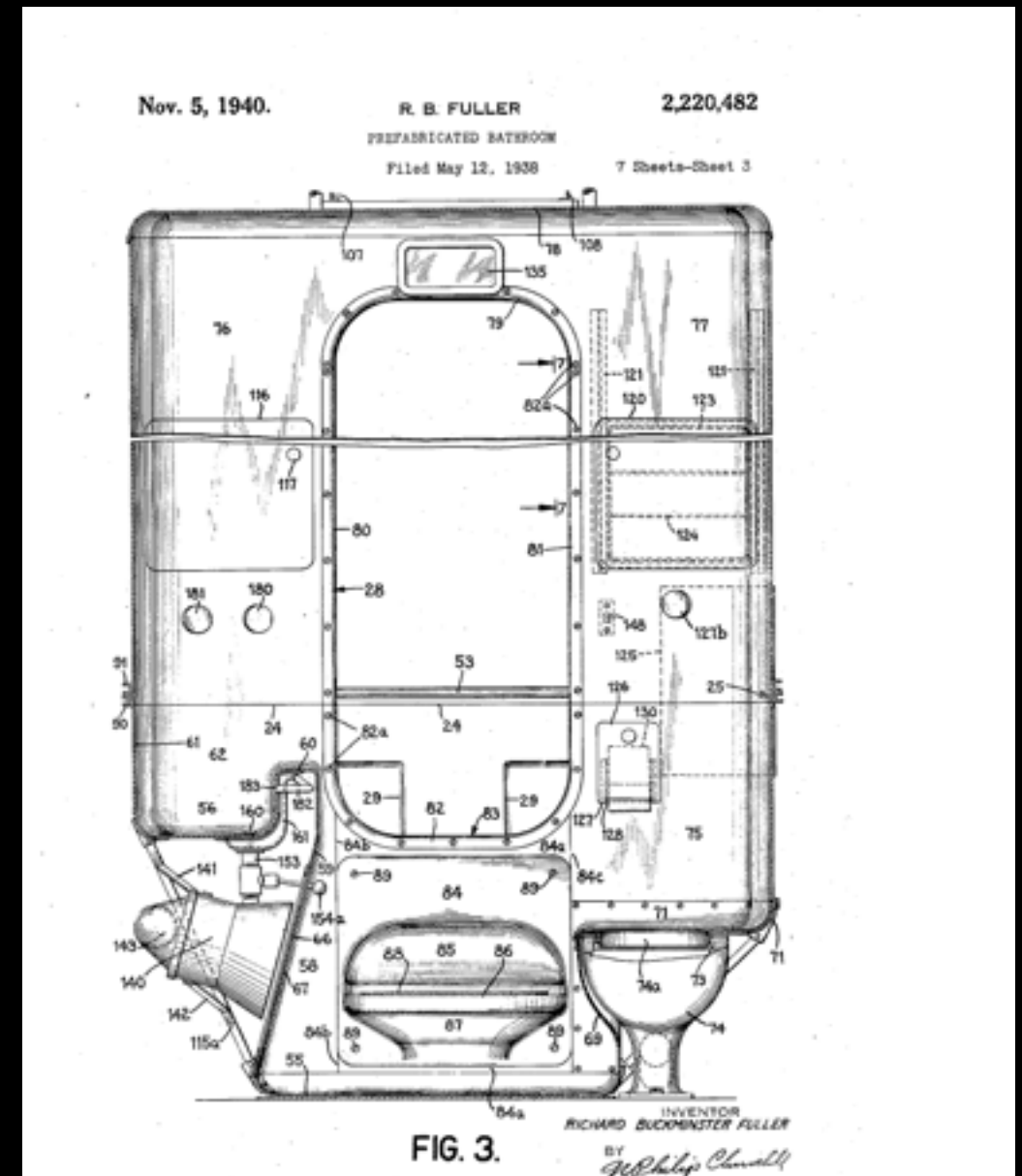


thoughtco.com, how smoke machines work
Diller Scofidio, Blur Building, CH-Yverdon Les Bains, 1998-2002





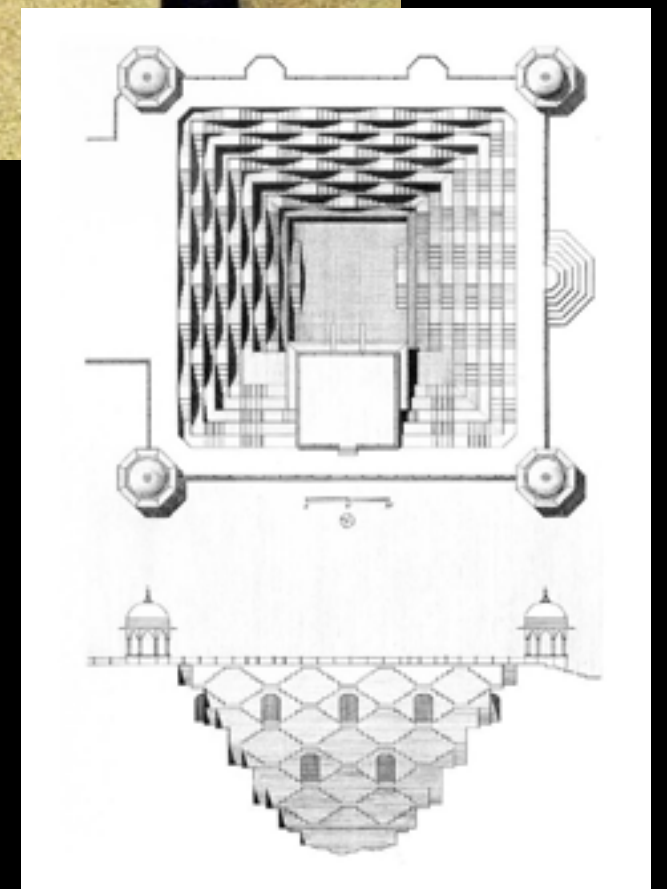
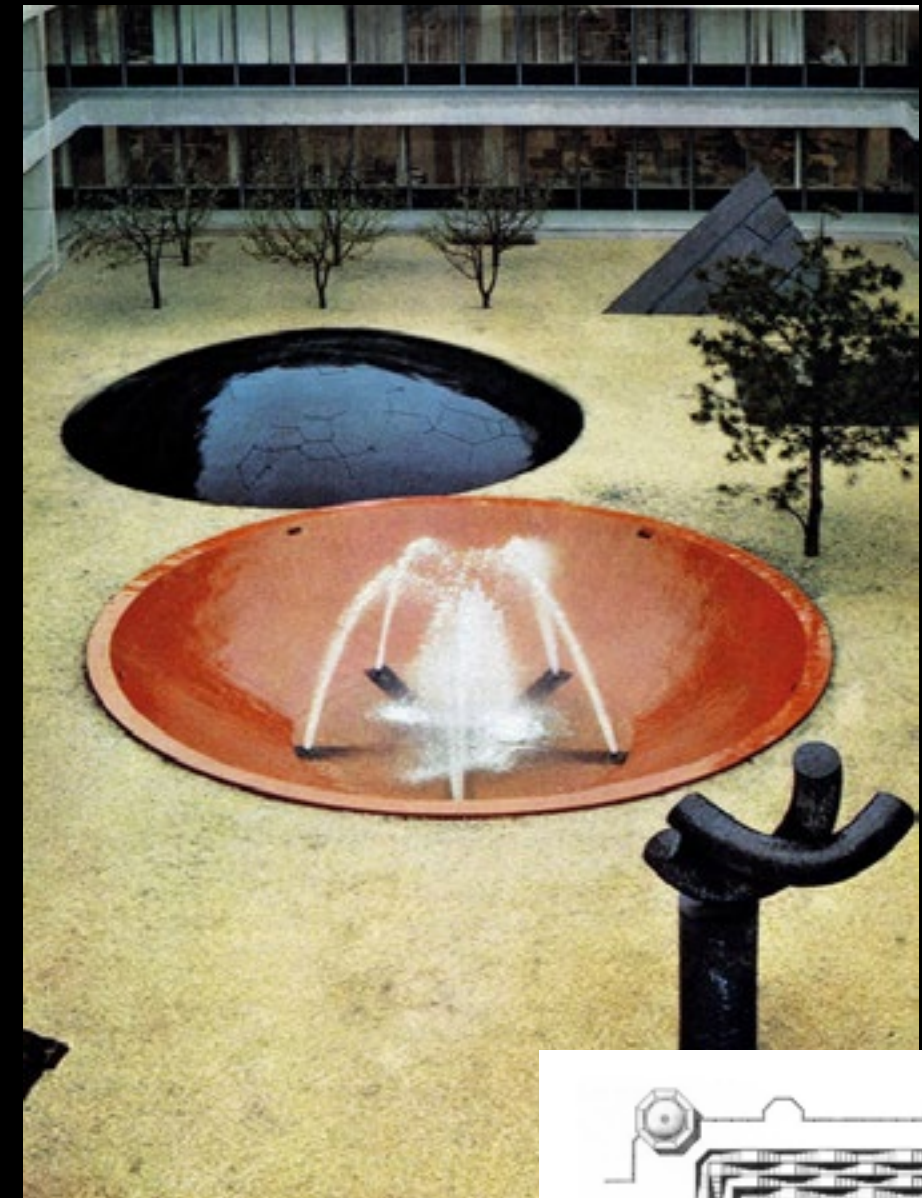
Brusspup
Arnaud Eubelen, He Drank Us



Buckminster Fuller, The Dymaxion Bathroom
Mr Hacker, TOP 50 Amazing Water Experiments & Tricks



Mereth Oppenheim, The Spiral Column, CH-Bern 1985
Aldo Rossi, Monument in Segrate, 1965

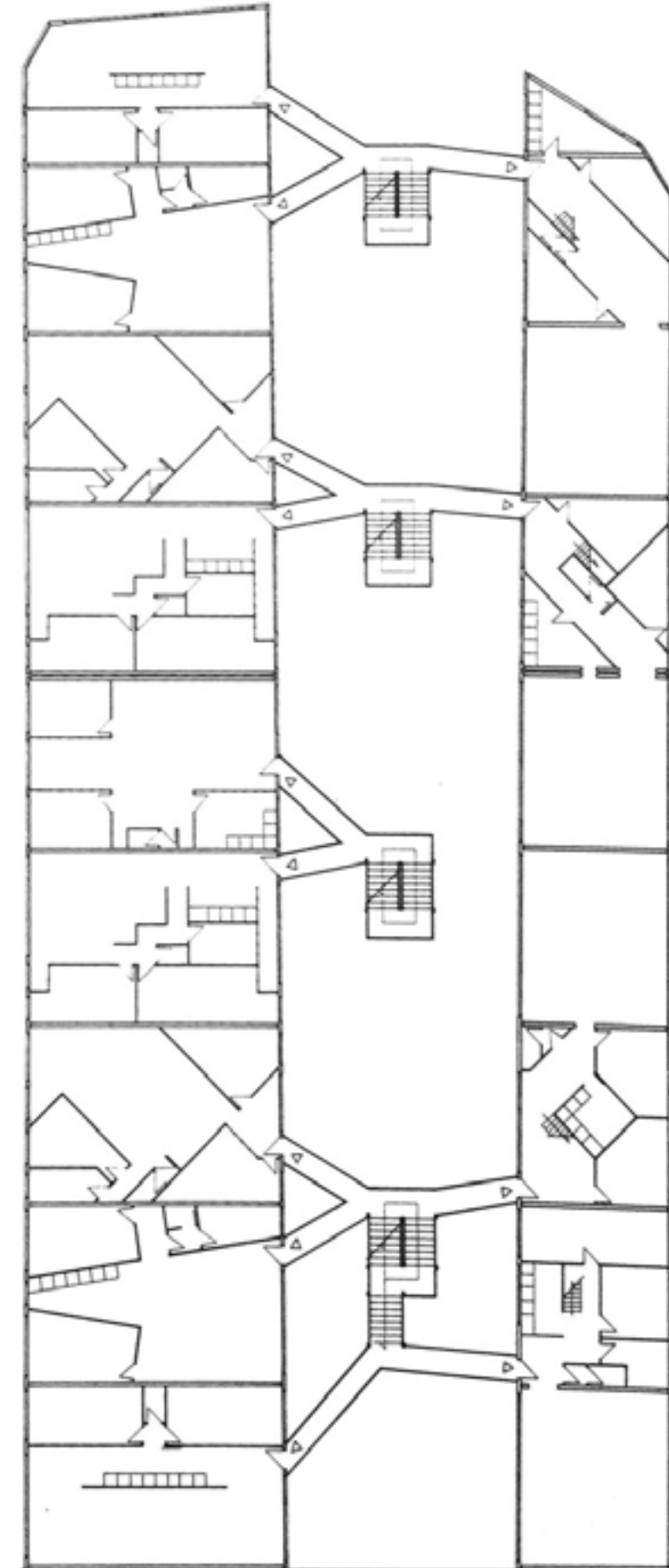


Isamu Noguchi, Gardens for IBM Headquarters, New York, 1964
Indian Steppwell

DOMESTIC

This semester, we will be focusing on the potential of dwelling. Living differently by reintroducing water into our domestic space. Can we use water as more than a resource to wash our dishes, our clothes, our hands, our bodies and hydrate ourselves?

Can a home be humid and porous? Can access to water be flexible? Can water become a new center in our houses around we can organize new communal spaces?



Jean Nouvel, Anselme-L'Hermet housing, Fr-Saint Ouen, 1983-1987

BASEL

Basel always played through its history an important role in the Rhein region as a military control station for the roman and later other. It is also the gate to Switzerland for the transport of good, culture and industry highly tyed to harbor's activities.

In 2009, 10% of Switzerland's total foreign trade by volume passed through the three Rhine ports in and around the city of Basel, and 30 to 40% of Switzerland's annual mineral oil consumption is covered by deliveries via the Rhine ports.

Basel is the last port on the Rhine, linking Switzerland with Rotterdam and Antwerp and therefore to the northern see. Freedom of navigation on the Rhine, is guaranteed by the Mannheim Act of October 17, 1868. As a result, Switzerland has access to the sea under international law, and since 1992 has been able to reach Hungary and southern Europe via the Main-Danube Canal. The port was located in St Johann before being moved to Klein Huningen in 1914. Digging of the first harbor basin began in 1919, and the first towing train docked in August 1922.

The silo building, now a listed monument, was built in 1923 by architect Hans Bernoulli in collaboration with engineer Oskar Bosshardt for the Swiss Shipowners' Association, was commissioned in 1926. It is located in the port of Basel, and is one of hundreds of buildings that could accommodate mixed functions and housing as the port develops.



Hans Bernoulli, Silo Basel Harbor 1926



Basel Landestelle, Fireboat for intermediate use

STUDIO TRIP BERLIN

While there are more bridges in Berlin than in Venice, together with Brandenburg, the capital has the largest inland waterway network in Europe. Nevertheless Berlin's main artery, the Spree, is facing periods of extreme drought, with up to 75 per cent less water in the coming summer months. One of the reasons for this is the inevitable end of the coal mining in its surrounding Hinterland, which currently accounts for over three quarters of the water supply of the metropole. To counter these imminent extremes, the city will have to expand existing lakes to water reservoirs and implement new urban strategies such as the "Sponge City".

At the same time, Berlin is facing a major housing crisis for which, according to the city government and the housing market lobby, there seems to be only one solution: "Build, build, build!". Rising rents, higher sales profits and a booming property market have turned Berlin into a goldmine for capital-seeking investors. It therefore comes as no surprise that tenant associations are advocating a socialization of housing provision and practitioners of the architectural practice are investigating unfamiliar domesticities and even leaks within the legal frame works.

Decades of countless transformations, ranging from rapid growth and destruction, revitalisation as a twin city to stagnation and even shrinkage, ultimately lead to an unusual polycentric form with a multitude of aberrations, an archipelago of spatial peculiarities. It is on the transect from rivers, through swamps, to clubs, to fountains in which we will encounter these peculiarities. Over the four days of our seminar trip, we will engage with various actors and spaces inhabiting the city's archipelago – from hedonistic aquatic devices to tropical microcosms, from floating universities to magenta ductworks, from exorbitant dwelling to domestic commons.



Ludwig Leo, DLRG center for the German Life Saving Association, Berlin



Wolfgang Tillmans , No Photos on the Dance Floor! , C/O Berlin. 2001
Ludwig Leo, The Umlaufhaus 2, 1967–1974, DE-Berlin



Wolfgang Tillmans, Resolute Rave, 2020
Brandlhuber+ Emde, Burlon and Muck Petzet Architekten, Terrassenhaus, DE-Berlin

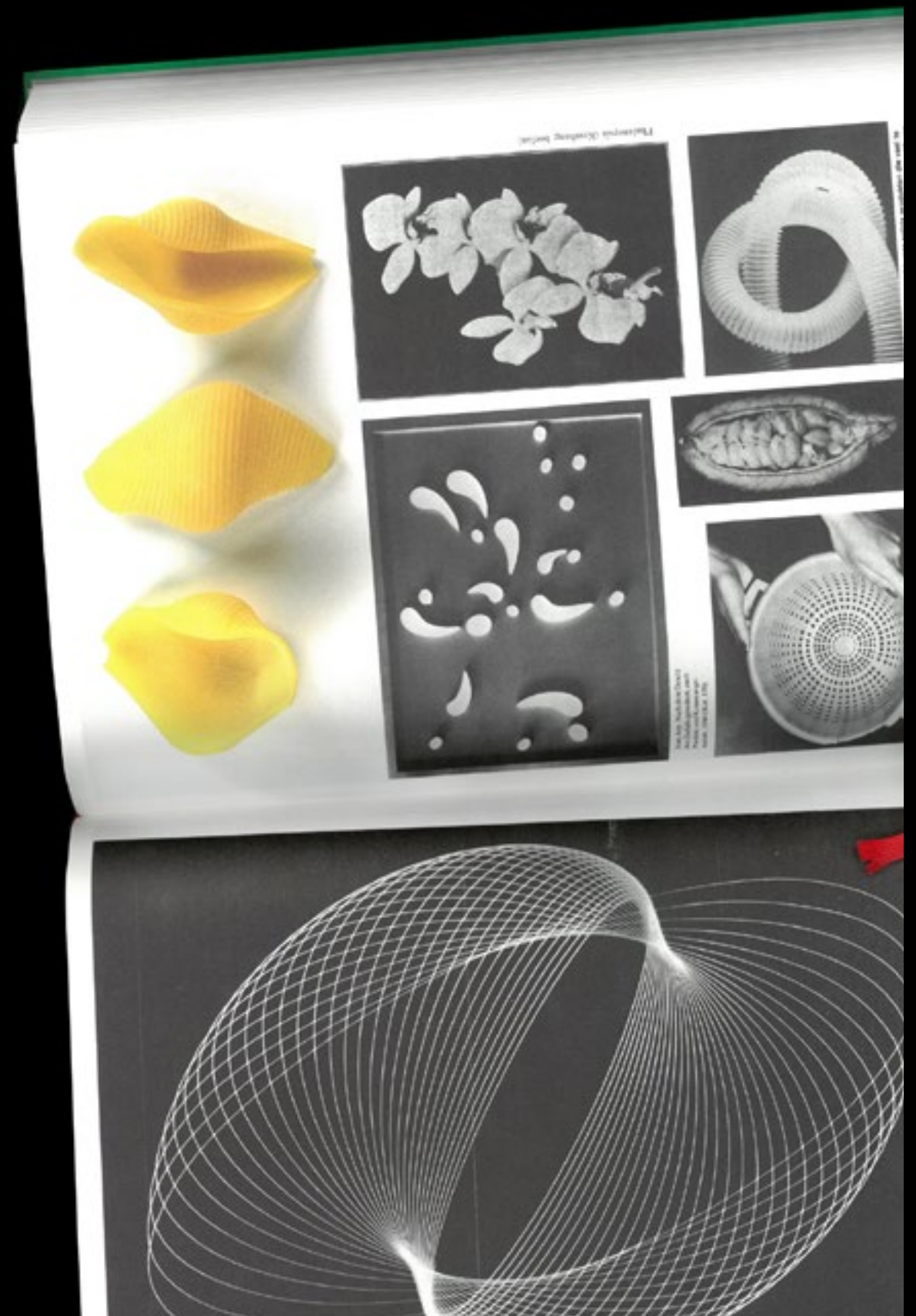
ICONOLOGY

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

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

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

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



Batia Suter, Parallel Encyclopedia

FICTIONS

Fiction (n.) ethym. early 15c., *ficcioun*, “that which is invented or imagined in the mind,” from Old French *fiction* “dissimulation, ruse; invention, fabrication” (13c.) and from Latin *past participle stem of fingere* “to shape, form, devise, feign,” originally “to knead, form out of clay,” from PIE root **dheigh-* “to form, build.”

The problem with today’s ecological crisis is that we no longer know how to react. We’re in a state of shock, so we don’t know how to act. When you’re aware of the carbon impact of the construction industry, it’s hard not to become schizophrenic when you’re involved in building. Yet without wishing to legitimize the needs of our profession, we can’t abolish it either. We can’t stop it altogether. We can certainly reduce its impact, make efforts, go on a diet. But we must avoid falling into the trap of ultra-efficiency, the absence of pleasure.

On the contrary, we need even more pleasure. To project ourselves into the future.

The fictions proposed in the project are a tool for projecting possible uses, enabling us to apprehend our daily lives differently, revealing the opportunities that exist, that are right in front of us but that we don’t see. These fictions allow us to imagine how to live differently. How to share our uses, how to make everyday places exceptional.



Daniel Kwan, Daniel Scheinert, *Everything Everywhere All At once*, 2022
Wong Kar Wai, *Chungking Express*, 1994

MODELS

Model-making will be at the core of the process and is a continuous process that doesn't necessarily start at the territorial scale and end at the detailed level. The back-and-forth is much more opportunistic, as the aim is often to generate curiosity, to invent, to break with standards. The model is an evolving object, not a finished product at the end of the semester, but a working tool that evolves over time.

The model is therefore one project development tool. Like the plan, it is also an abstraction, telling a story about part of the project. We don't expect models to be mere replicas of what's been projected in plan or cross-section, but a complementary document that has a form of autonomy.



ATELIER FOR CONTINUOUS RESEARCH

METHOD

building a fountain
research through iconology
fictions: defining potential uses
site analysis
typologies collection
spatial translation into project

From the model to the project, from the fountain to housing

The studio will travel across the following phases but not necessarily in a linear way. Starting with the fountain, we'll explore different types and their potential to find its place within a domestic project for the port of Basel. Fictions generated by collage or AI programs inspired by the movies are tools that can be used to project irrational uses and everyday life outside the standard framework. The overall intentions will be continuously tested in models and translated into comprehensive, synthetic plans, sections and details.

Uncertainty is the only certainty



INFO

EPFL ENAC SAR
Studio BA6/MA2

Cyclical tales, chapter 2
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ATELIER FOR CONTINUOUS RESEARCH

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