

FS25 - SS26

*SPACES FOR LIVING
SPACES FOR LEARNING*

Studio Truwant + Rodet +

Atelier for Uncertain Condition

Every minute, a building in Europe is destroyed – not by natural disaster, but by human hands. While they profit, you pay the price: with rising rents and rising temperatures. We want to stop this destruction and make renovation the new norm – because demolishing existing buildings is as outdated as food waste, animal testing, fast fashion, and single-use plastics. NO TO DEMOLITION --> YES TO RENOVATION

source: House Europe <https://www.houseeurope.eu>

Adaptive reuse (hence transformation, renovation) addresses time and uncertainty as defining conditions for contemporary architecture. The construction industry's long-standing emphasis on producing new, "finished" buildings has significantly contributed to the ecological crisis. Yet this same process has left us with vast resources—our existing building stock, urban fabric, and landscapes—that hold enormous potential for reimagining future possibilities.

This perspective expands the scope of adaptive reuse beyond individual buildings. It encompasses the full context in which architecture exists: landscapes, geology, waterways, infrastructure, climate systems, underground networks, biodiversity, cultural practices, and the accumulated material heritage of our cities. This broader understanding aligns with the concept of Baukultur, redefined in Davos, which integrates both material and immaterial culture—public spaces, cultural landscapes, historical sites, and infrastructure—into a shared responsibility for shaping the built environment.

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TRANSFORMATION

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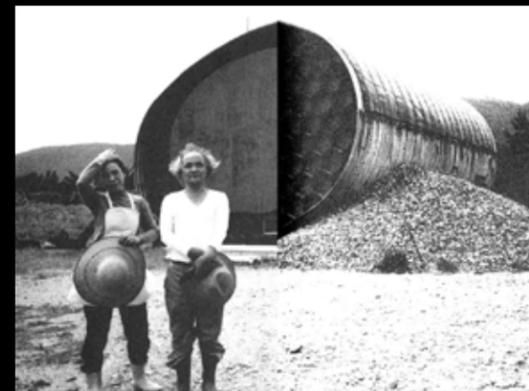
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In practice, adaptive reuse becomes an act of negotiation between architecture and its surroundings. The goal is not simply to adjust building volume, but to reconsider relationships—how existing and new elements connect, overlap, or diverge. This process involves making deliberate choices about preservation, transformation, dismantling, reuse, or removal, each decision producing unique spatial and experiential outcomes. These relationships operate across scales, from the regional landscape to a single construction joint.

Such work thrives on the dialogue between the old and the new. Juxtaposing different typologies or details—whether a reimagined heating system, a carefully placed bolt, or a structural joint—can generate unexpected innovation. Every intervention, large or small, is considered for its capacity to contribute meaningfully to the whole.

Underlying all of this is a need for critical decision-making. Adaptive reuse should not become an excuse to maintain unsustainable building activity under a different name. The central questions remain: Should we intervene at all? If so, to what extent? The value of the project lies not only in the methods of transformation but in the necessity and precision of the actions we choose to take.

Adaptive reuse is not only an environmental investigation; it is also a cultural project. It challenges the field of architecture to develop new methods of assembly that anticipate future disassembly. This approach invites us to reveal the potential in what already exists, viewing our environment as a palimpsest rather than a collection of buildings. While the existing building stock is valuable, it is finite, and it is our responsibility to consider any Re-use projects and the available resources with great care.



Kenji Kawai, Pipe House

Junya Ishigami, House for the Eldery



assessing or intervening

repairing or renovating

transforming or taking apart

re-using or recycling

assembling or gluing

Each of these questions must be addressed with seriousness, and every intervention should be approached with caution. The primary goal of the studio will be to ask the right questions before applying appropriate methods of intervention.

To do so, the process of adaptive reuse begins with a comprehensive assessment of our environment, extending beyond the physical structure to acknowledge its inherent qualities and potential. By taking the time to understand these elements, we can make informed decisions about what can be preserved, repaired, transformed, disassembled, stored and re-used.

RENENS (VD)

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

Neglected, ordinary buildings will be assessed as a valuable stock for transformation, reconsidered not as waste but as potential for spaces of living & learning



STU_FS25-SS26_RENENS_SITE 1_Streetview.png



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STU_FS25-SS26_RENENS_SITE 13_Streetview-1.png



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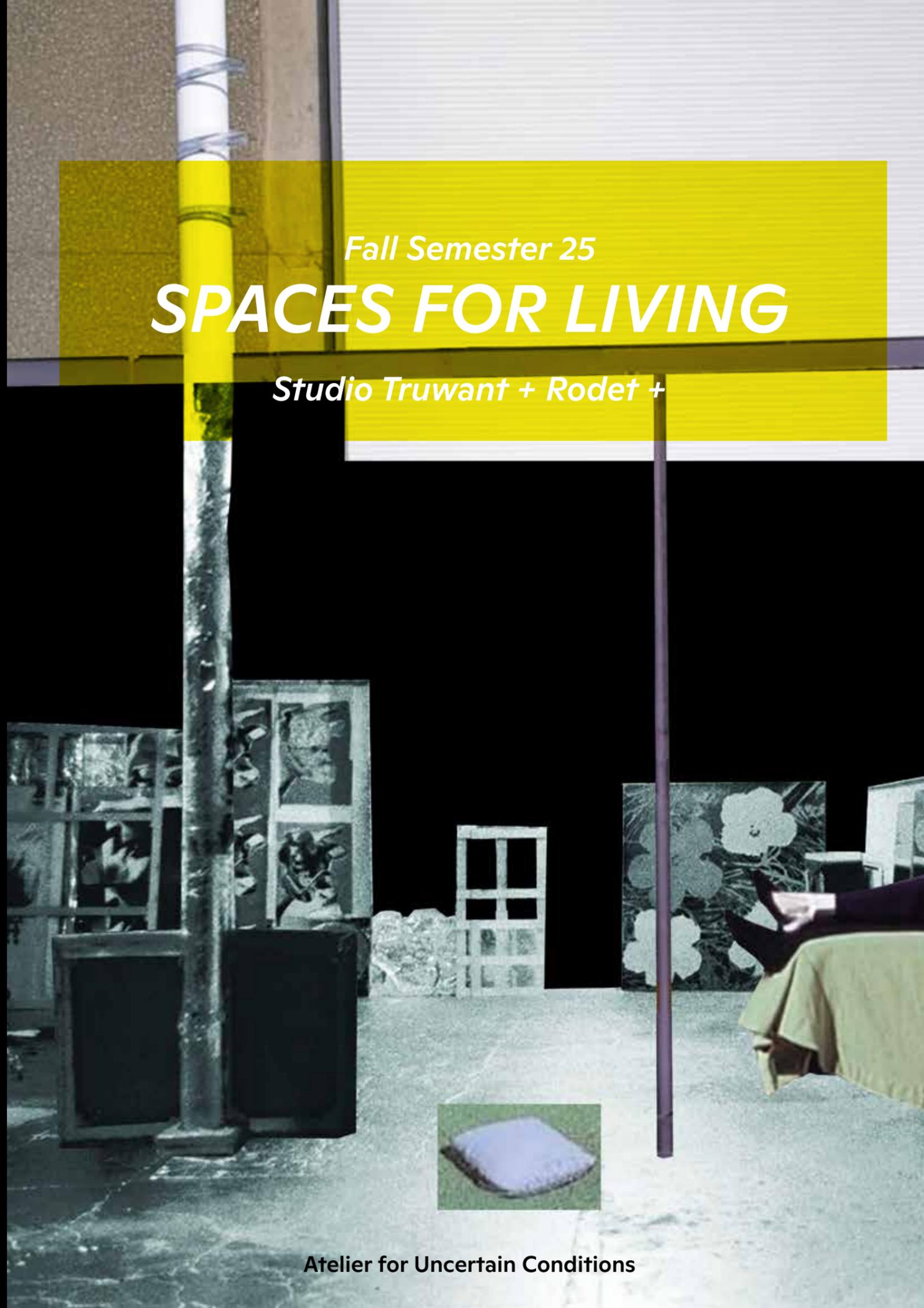


STU_FS25-SS26_RENENS_SITE 4_Streetview-1.png

Fall Semester 25

SPACES FOR LIVING

Studio Truwant + Rodet +



Atelier for Uncertain Conditions



Bianca Gleissinger, 27 Storeys, 2023.jpg

Andrea Zittel, desert house, California.jpg



Herman Hertzberger, Student house, 1978.png

Domesticity is rarely neutral. A kitchen prescribes how we cook, a tiled bathroom dictates how we wash, a corridor anticipates how we move from one space to the next one. The catalogue of living standards : ventilation rates, insulation values, ceiling heights, were conceived to ensure comfort, hygiene and functionality. Yet these normatives living spaces often freeze life reducing it to a sequence of predictable gestures. The home becomes a diagram more than an ecosystem.

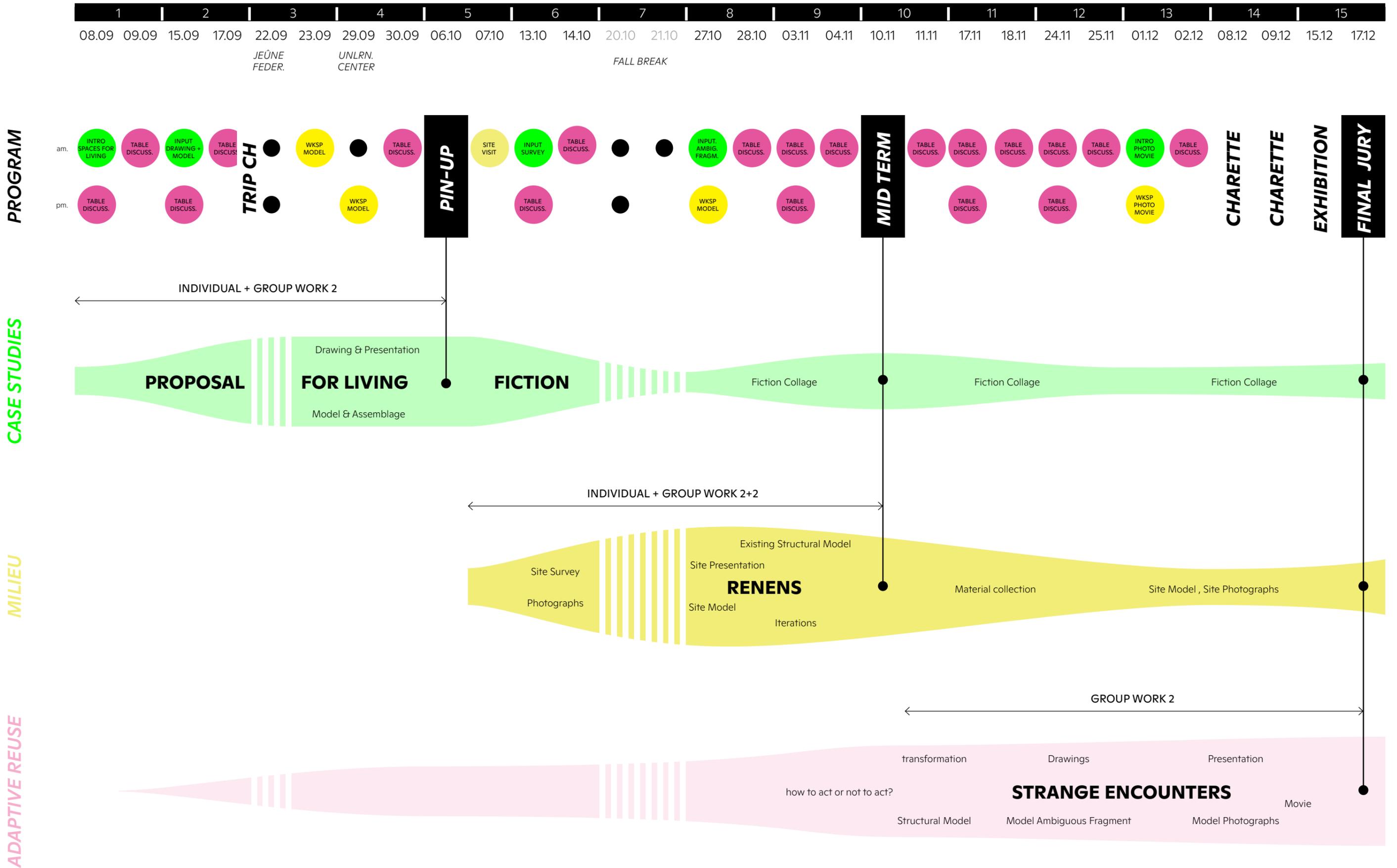
But other ways of living insist on appearing here and there, revealing that almost any structure can host living spaces. A former factory turned into a dwelling, a pipe laid horizontally in a field and inhabited for decades, a cabin once built for soldiers converted into a workshop or a garden room. These forms, born of improvisation, resist the smooth narrative of domestic standardization progress.

Can living spaces be imagined in any place? Could they shift with our needs, adjusting themselves to time and environment? To live today may mean inhabiting the unfinished, the porous, the uncertain: walls that fold to create shared rooms, or dissolve entirely to let climate and weather participate - spaces that refuse closure and trouble the image we have of domesticity, insisting on other economies, other rhythms. A river might serve as a bathroom, a courtyard as a kitchen, a rooftop as a garden. Inhabiting becomes an ongoing practice, taking light, air, water, and scarcity as its first conditions.



Chantal Akerman, Jeanne Dielman, 23 quai du Commerce, 1080, 1975.jpg

SPACES FOR LIVING



1. PROPOSAL FOR LIVING

In the studio, we will study a selection of key projects that show how living can be reimagined within existing sites. The focus will not just be on the architectural object itself, but on understanding the conditions and contexts in which these projects were developed, and how they may have influenced one another. Each student will work from a reference image to propose a new way of living—through renovation, reuse, or transformation—going beyond standard housing models.

We will look at case studies from architects such as Lina Bo Bardi, Elisabeth Diller, Kazuyo Sejima, and Sou Rogers. Using models, plans, and sections, students will analyze and interpret these examples. Inspired by the surrealist game *cadavre exquis*—where different drawings are combined to create unexpected new forms—students will mix and merge elements from these projects. The result will be hybrid housing typologies that challenge conventional ways of living.

Model-making is at the centre of the project and is a continuous search that doesn't necessarily start at the territorial scale and end at the detailed level. The back and forth is much more opportunistic, as it is often about arousing curiosity, inventing something and breaking 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.

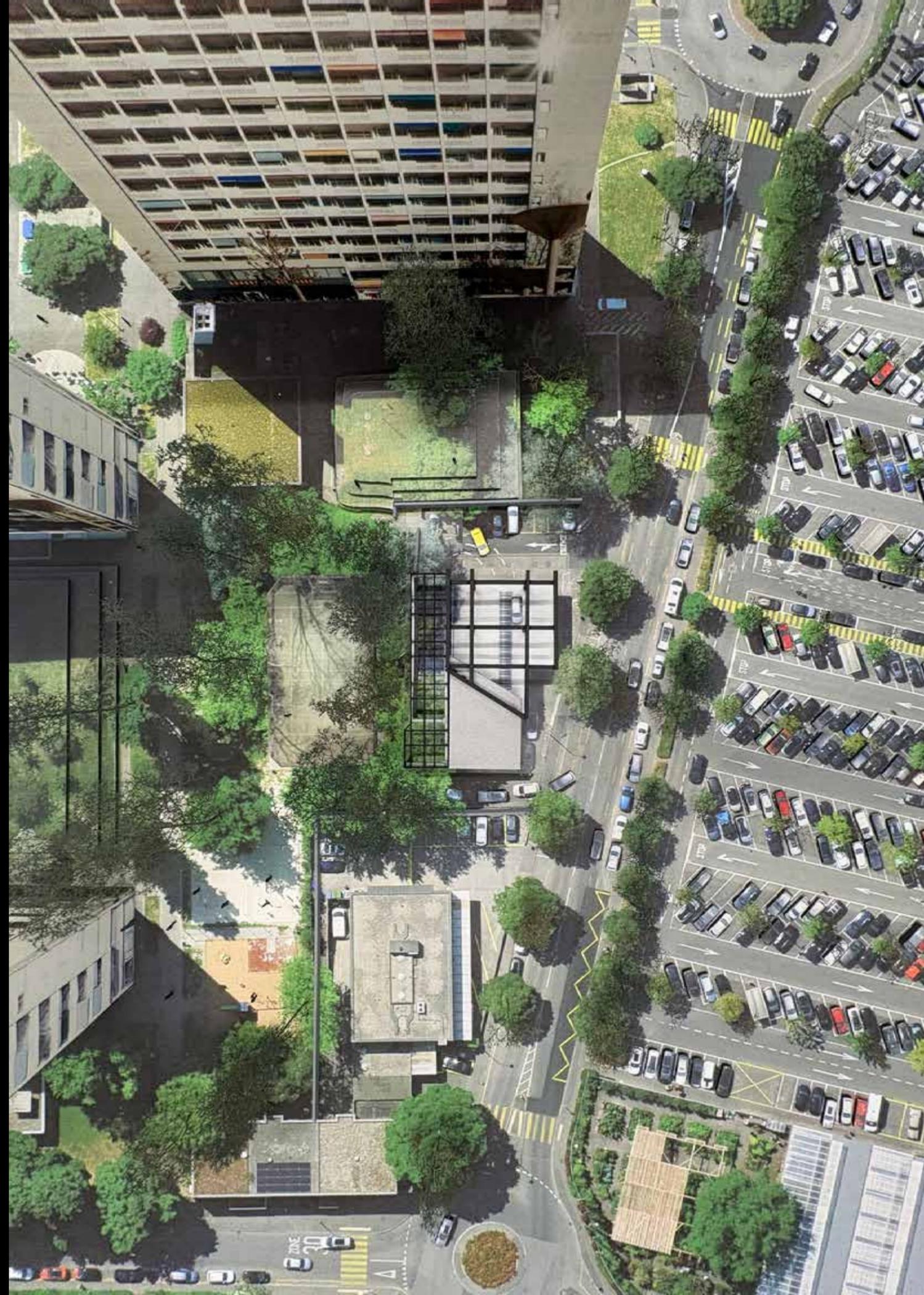
The model is therefore a resource for project development. Like the plan, the model is an abstraction, that tells its own story about a part of the project. We do not expect models to be mere replicas of what's been projected in plan or cross-section, but a complementary document that has its own form of autonomy.



2. MILIEU

Every project is a project of transformation, inevitably involving the existing context, whether it's a build structure of a landscape. This requires a precise reading of each environment and its constituent layers. We build upon this palimpsest, approaching every project from a multitude of perspectives, adding, subtracting, displacing, replacing, ... The survey is both cultural and spatial, as well as social and political. Part of the assessment is based on facts and historical data, but another part is prospective, where we choose to tell a different story, opening up possibilities for new narratives to emerge.

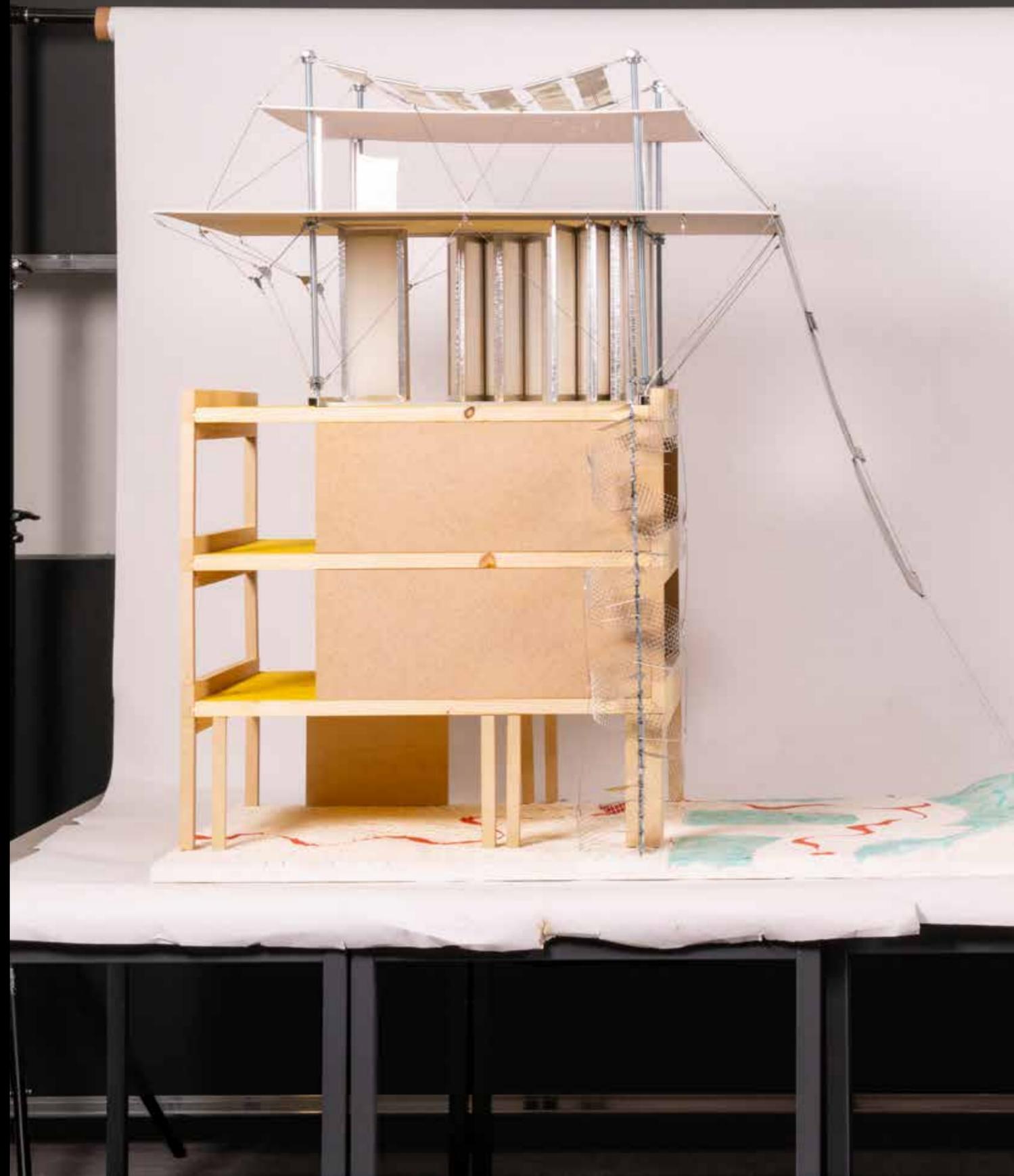
The students' projects will be located in Renens, the what used to be the periphery of Lausanne, now to a new center with its own industrial heritage, and contemporary ambition. We will be doing a classical site and building survey translated into plans and section. Every concrete core, every stone block, every steel column, every sheet of glass, every plasterboard partition has been placed in a space according to the rules and needs of its time. We'll be making a complementary survey of these materials, with a view to potentially reusing them, freeing up new spaces in the existing fabric and expanding the city to include new functions.

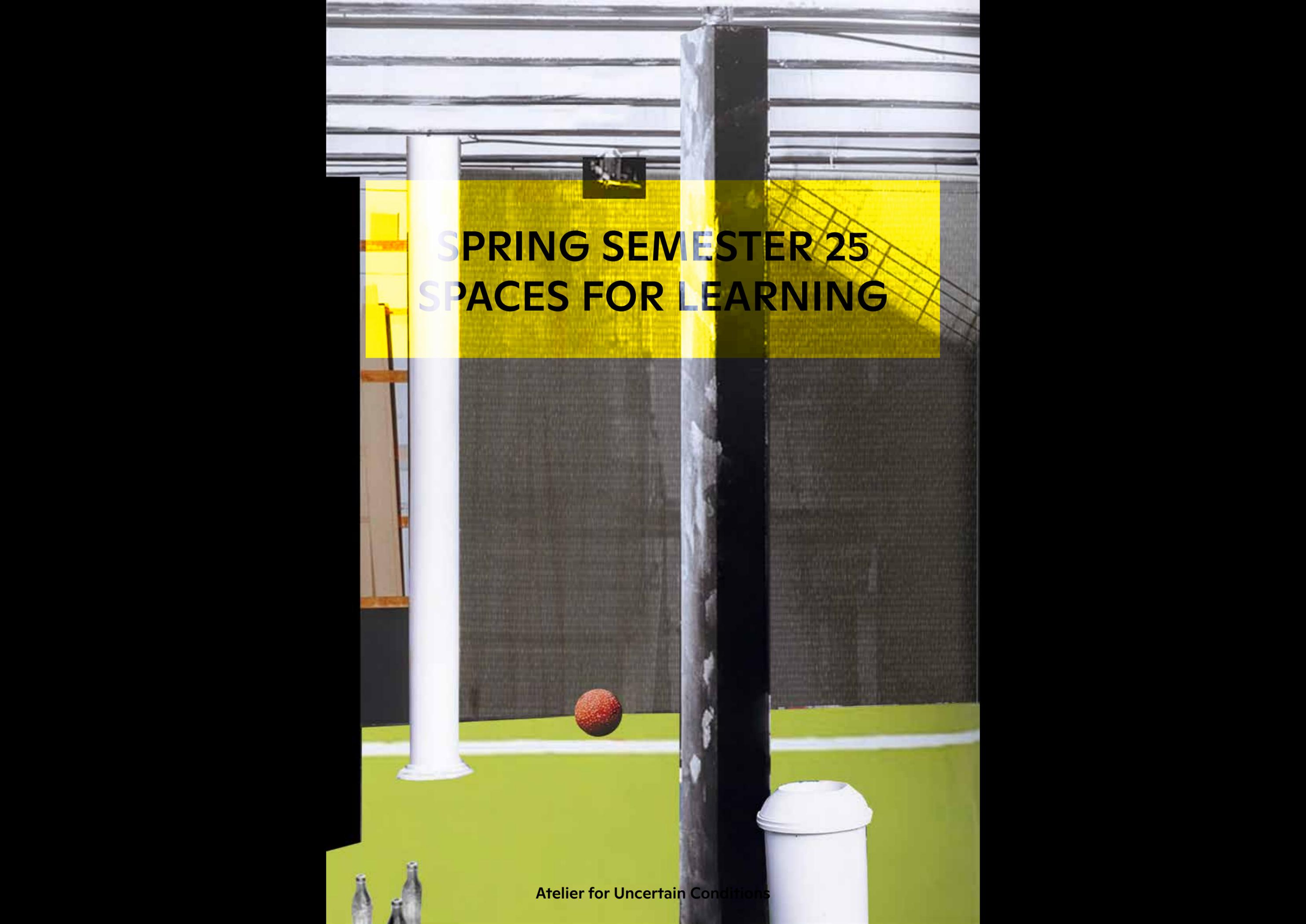


3. STRANGE ENCOUNTERS

What happens when the Renaissance palazzo typology encounters the generic office block? What happens when the monastic cloister confronts the dispersed figure of the suburban villa? These questions are not rhetorical but propositions: they define a method of working with typology as collage, where abstract organizational structures intersect with the contingencies of existing forms.

The transformation project focuses less on the buildings volume, and more on the articulation between the existing structures, newly built elements and proposal for living. We can decide to preserve, transform, deconstruct, reuse or dissolve some or all building components. This results in a series of intentional or accidental connections between different elements, whether in plan or section, at the scale of the landscape or a detail. strange encounters is Proposal For Living, between the new and the old, between new technical standards and existing structures, between environments changing at different paces.





**SPRING SEMESTER 25
SPACES FOR LEARNING**



Drivotrainer, Migros Klubschule, 1944.jpg

Picture the familiar classroom: 12 tables, 24 chairs in rows, a blackboard, window on one side. Around the corner, a central space with coat racks, surrounded by four identical classrooms—each 80m², each built to fit the same number of children. On paper, this works. It is efficient, measurable, compliant. But in practice, it often leaves little room for imagination or real interaction. The teacher stands at the front, the students sit in place, and learning moves in one direction.

It hasn't always been this way. Open Air Schools, born in the early 1900s, moved lessons outside to connect students with light, fresh air, and the changing seasons. Montessori classrooms invite children to move, to choose, to work with their hands as well as their minds. A space can invite curiosity—or it can quietly shut it down.

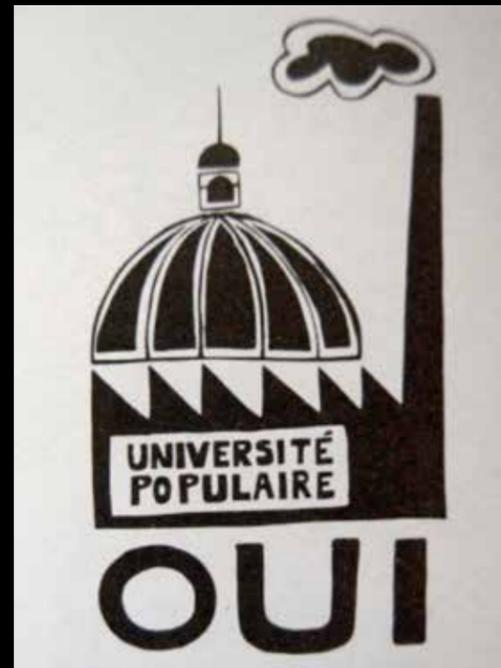
What if our teaching environment could change shape as easily as a lesson plan? A sports hall that becomes a theatre in the evening. Steps that work as both a meeting place and a stage. Lessons held under a tree, or in a workshop where numbers are learned through wood, clay, and metal. Light, sound, and flexibility would not be afterthoughts—they would be the starting point.

Rethinking standards means more than changing measurements. It means imagining learning spaces that can shift, adapt, and surprise us. Because education doesn't just happen at a desk. It happens in movement, in unexpected places. And it always begins with the same question: how do we learn, and where?



Waldschule, Charlottenburg, 1904.png

Atelier for Uncertain Condition

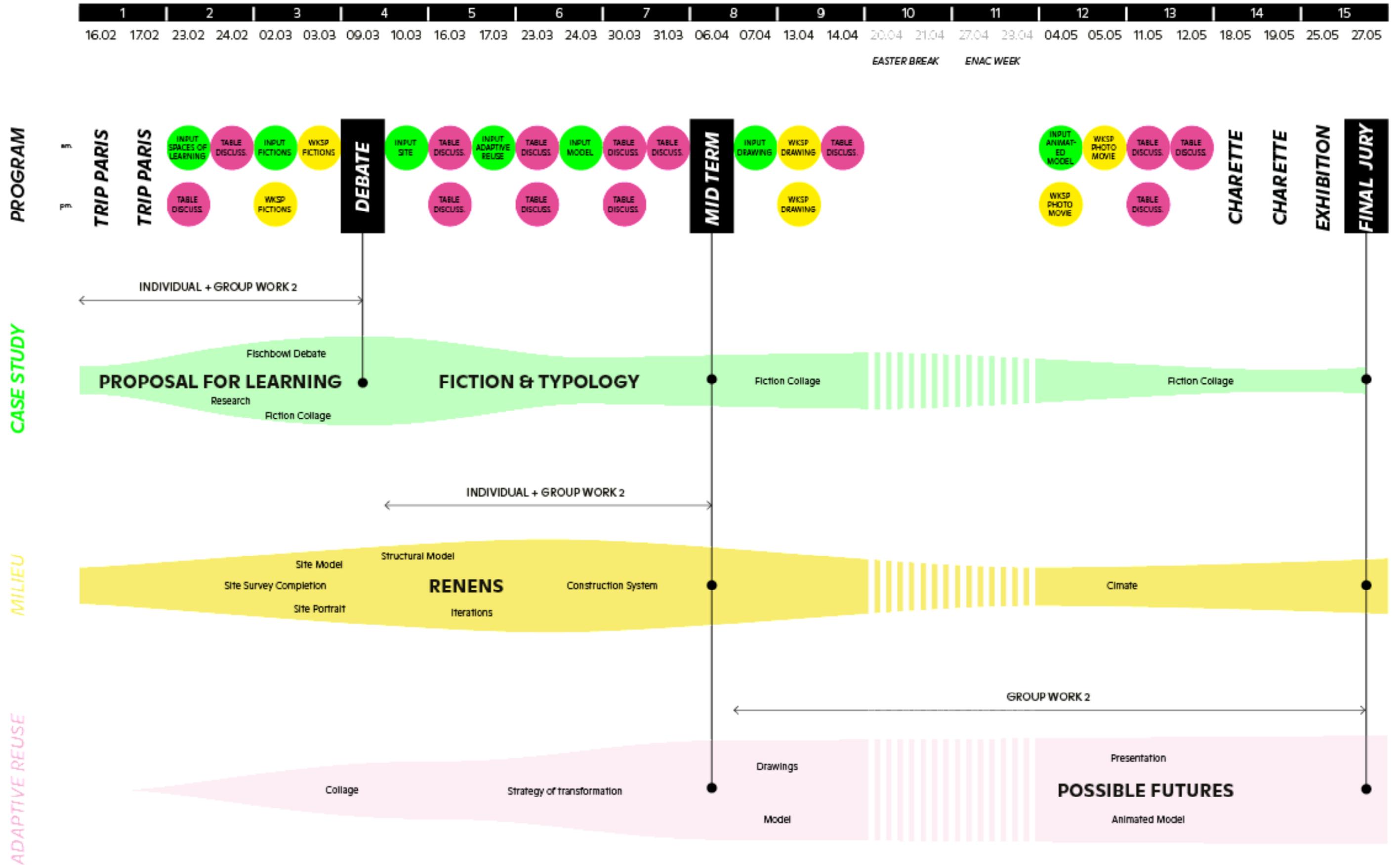


UNIVERSITE POPULAIRE, FRANCE, 1968.png

Charlottenburg Waldschule, 1904

Atelier for Uncertain Condition

SPACES FOR LEARNING



1. FICTION

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

A design is never just material—it is a script for future actions, a projection of how we might live, gather, and move. Fictional narratives—translated into collages—become a way to test these futures, to explore architectural proposals that go beyond solving technical problems.

Few architects embodied this more than Cedric Price. Many of his most influential projects—such as the Fun Palace (1961) or the Potteries Thinkbelt (1964)—were never built. Instead, they exist as architectural fictions: radical proposals that questioned what architecture could be. The Fun Palace, for example, was envisioned as a dynamic, ever-changing structure, closer to a machine for learning and play than a traditional building. It was less a design for a static object than for a narrative of events, interactions, and possibilities.

In this sense, Price’s work is fiction not because it is unreal, but because it projects new realities. His unbuilt projects were speculative scenarios, laboratories of imagination, testing how architecture might accommodate change, uncertainty, and collective creativity. Like literature, they operate in the space of the not-yet: stories of possible worlds, rehearsed through drawings and words.

Fiction, then, is not peripheral to architecture—it is central to its thinking. It will allow us to imagine beyond the limits of construction, to design not only spaces but also narratives.



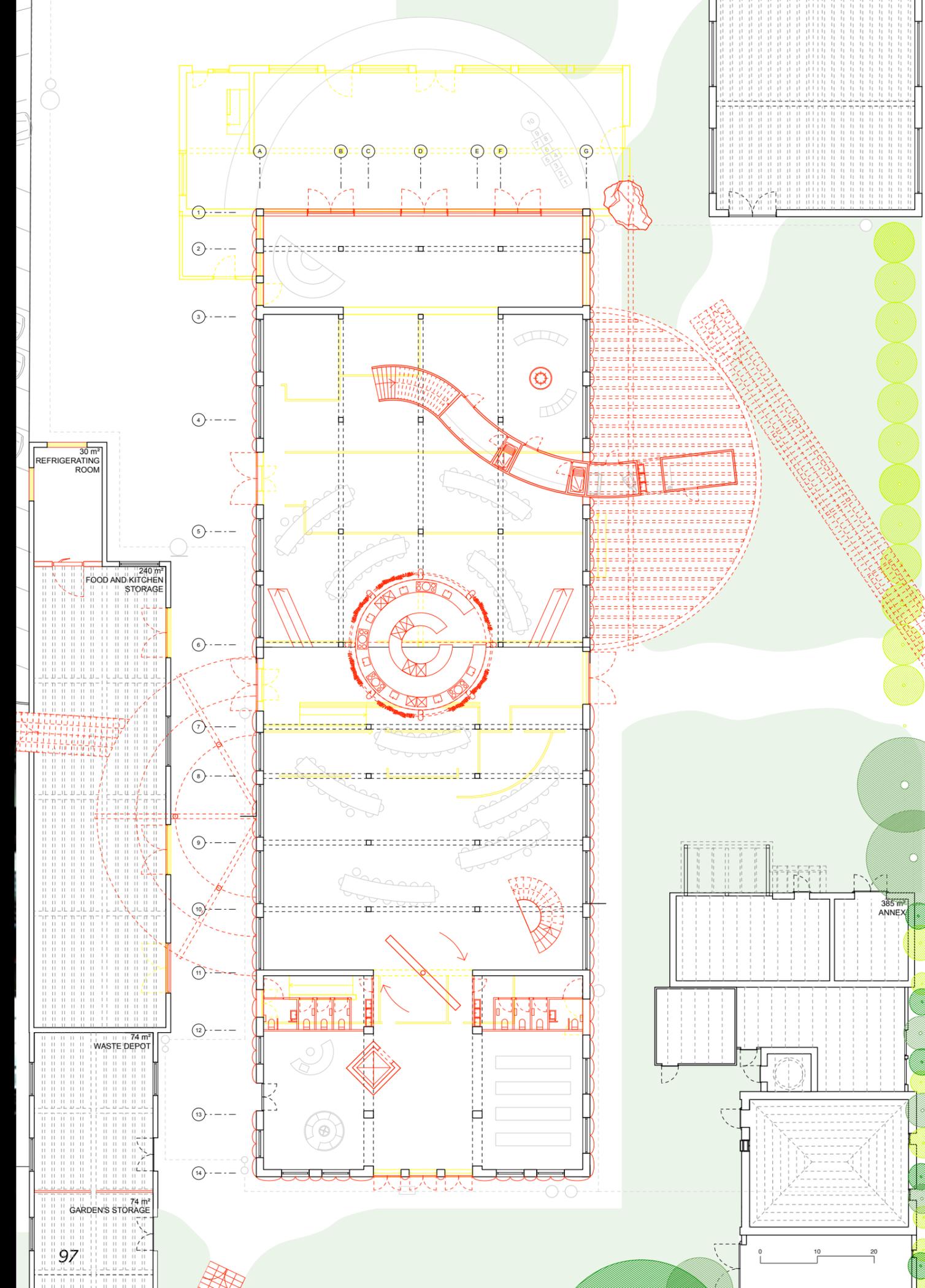
2. TYPOLOGY

Collin Rowe, in *Collage City*, proposed the city as a field of fragments—neither coherent totality nor formless sprawl, but an assemblage in which heterogeneous parts acquire meaning through adjacency. In the context of renovation and adaptive reuse, this idea can be radicalized: buildings themselves become sites of collage, where inherited typologies and abstract architectural typologies collide to produce new figures,

Existing structures often embody informal or generic typologies: the repetitive floor plate of the office building, the neutrality of industrial sheds, the dispersed fabric of villas. These are not structures to ignore but rather structures open to transformation. Into these, the students can insert abstract typological figures—the courtyard, the cloister, the palazzo, the field

The result is not synthesis but tension. A cloister inscribed into a warehouse introduces collectivity where none existed. A palazzo re-inscribed within an office slab confers civic depth onto banality. Renovation, in this sense, does not eliminate contradictions; it makes them operative.

Collage, understood as typological confrontation, is therefore a method of composition. It resists the neutrality of generic renovation and the nostalgia of preservation. Instead, it insists on the construction of new wholes through the collision of types, producing architectures that are at once historical and contemporary, abstract and material, disciplined and contingent.

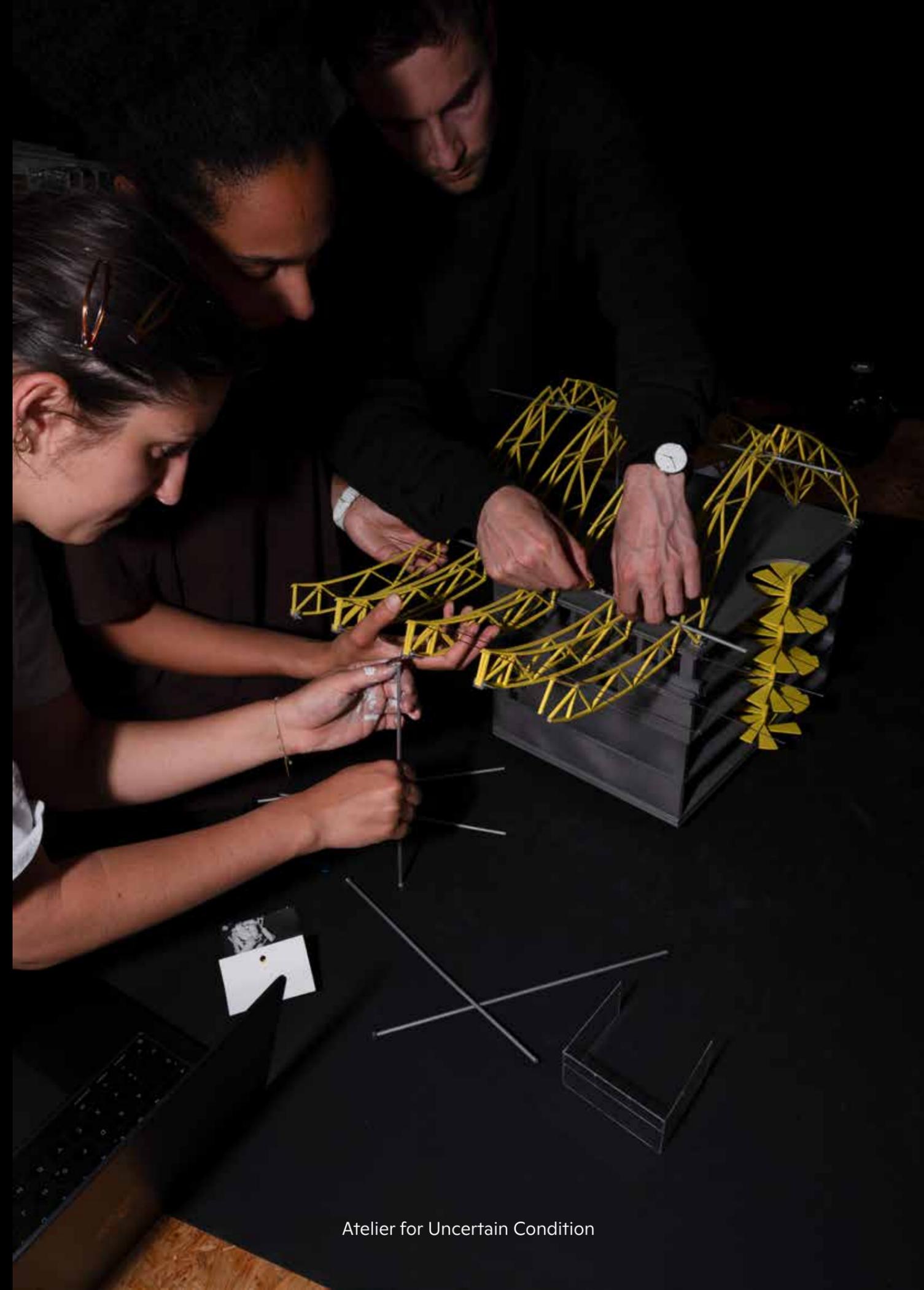


3. POSSIBLE FUTURES

The last chapter of the semester, and of this second year in the bachelor, will bring together the focus on reimagining uses beyond the scope of norms and standards, and into the specificity of existing structures in Renens. The studio asks: what happens when abstract typologies—palazzo, cloister, courtyard, tower—encounter the contingencies of industrial sheds, office slabs, or suburban villas? What new forms of dwelling, work, or collectivity can emerge when disciplinary structures collide with the banal and the given?

The project is framed as a practice of renovation understood not as preservation or technical adjustment, but as articulation between types, the layering of histories, and the invention of new legibility through architectural composition.

The outcome is conceived as a complete project where use, typology, construction, detail, materiality, and spatial experience are interwoven. Each project will be developed as an architectural proposition and presented as part of a curated exhibition in the studio, articulating the cumulative exploration of the semester into a collective statement about how architecture can operate critically within the existing city.





Studio T+R+, SS25, Stella Guicciardi + Gironi Illaria



Studio T+R+, SS25, Ali Nkoulou + Andres Solari

**STUDIO TRIP FS25
CH-ZÜRICH - BASEL**



**STUDIO TRIP SS26
FR-PARIS**





SPRING SEMESTER 25 SPACES FOR LEARNING

INFO

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Studio BA3/BA4

Spaces for living - Spaces for learning
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ATELIER FOR UNCERTAIN CONDITION

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