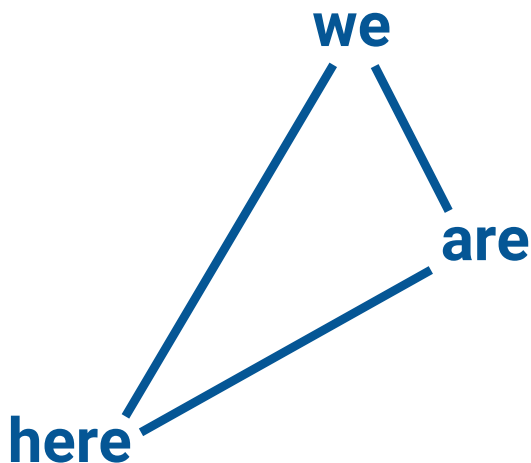


3 experiments



exhibition

23. September – 22. October 2017

Air Utopia

27. September 2017

Sarajevo Now: The People's Museum

6. October 2017

House of Architecture

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A coproduction of steirischer herbst and House of Architecture

we are here!

3 experiments

Technology that inserts itself into nature, a social oasis and a museum as a driving force of reconstruction: three collectives reimagine the relationship between human beings and their environment.

Fifty years ago, entitled “ambiente / environment”, the three-nation trigon biennial set out to examine the question of the perception of space, adding the factor of architecture to the established relationship between object and environment. To mark the anniversary year, Haus der Architektur picks up this thread and investigates the role of architecture as a catalyst in the relationship of the human being and the environment. The exhibition “we are here! 3 experiments” presents three collectives, each projecting different models of this relationship.

What happens when we have no more air to breathe? Or when we cannot find a place in a hyper-capitalised neighbourhood? What is possible when a state of emergency becomes the norm?

The Breathe Earth Collective designs architectures that use technology to ensure a viable relationship between human beings and the air: from fans helping the forest to produce fresh air to urban air machines that look like trees. In Milan, the Isola Art Center collective creates a social oasis that asserts itself tenaciously in inhospitable surroundings. And the project Sarajevo Now: The People’s Museum by Urban-Think Tank and Baier Bischofberger Architects presents the Historical Museum of Bosnia and Herzegovina as a collective driving force of cultural reconstruction in a war-ravaged urban environment.

Even fifty years after “ambiente / environment”, the relationships to our environment and the strategies for shaping this organic association remain diverse. The three exemplary projects from the former trigon region establish new metabolisms in which architecture filters, controls and enables.

exhibition catalogue

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The exhibition's idea, references, trigon 67 and form

6 – 9

Urban-Think Tank & Baier Bischofberger Architects with Haris Piplas, ETH Zurich

10 – 13

Isola Art Center

14 – 19

Breathe Earth Collective

20 – 27

The exhibition's idea, references, trigon 67 and form

"It is our responsibility to constantly work on and question the clichés, to define and preserve freedom and its rules." ¹

In 1967 the art exhibition trigon came up with the topic of ambiente / environment. In those days it worked at the intersection of art, spatial installation and architecture. To those aspects trigon added the role of the artist and their creativity. "In provincial Graz, extending the topic of ambiente / environment by a modern approach to holistic spatial solutions prompted scandal and rejection ... technical progress offered new dimensions of perception. Art came up with new experimental fields like perception, the phenomenon of space, time, movement and light."² Or like Eilfried Huth, architect of the exhibition, remembered two decades later: "Unbelievable excitement of the public, the controversial discussions among political representatives, the active engagement of the visitors,... the enormous presence in the media and daily tours through the exhibition proved the arrival of "modern times" in Graz."³

Which experimental fields would be focussed on today? How would one implement the topic of environment in the contemporary architectural sphere? And which phenomena are relevant after 50 years of technical and social progress? Is there now a different relationship between humans, environment and architecture?

ambiente / environment seems to represent a simple idea for the complexity of our surroundings. The three selected collectives reveal the way in which the interpretation of the environment has altered, showing three different contemporary approaches. In the exhibition, we highlight the following relevant aspects of an environment: the political, the social, the ecological and the economical. Each collective focuses on one of those aspects, although their scope always extends beyond this. The overlapping

and interlacing of fields is of particular importance, prompting connectivity to take centre stage.

This leads to a cross-referencing of debates from the 1960s, which took place between protagonists such as Buckminster Fuller, Reyner Banham and Francoise Dallegret.⁴ Back then, answers were found in hermetic structures that provided enclosed spaces or bubbles and kept people away from the environment. They proposed a second nature, a parallel spatial solution that was expected to survive the change of the outer environment. Now we are leaving those ideas of isolation and beginning to experiment with shaping the conditions of our environment, interacting with it and getting involved. "Architecture has recently renewed its fascination with the notion of environment... architecture has embraced responsive design anew, testing the possibility of environments that contain instruments for sensing and responding to atmospheric conditions and human occupants. Simultaneously, responsive design has sought out biological and ecological models, embracing the notion of architecture as an organism able to physically react to changing interior and exterior environmental conditions"⁵

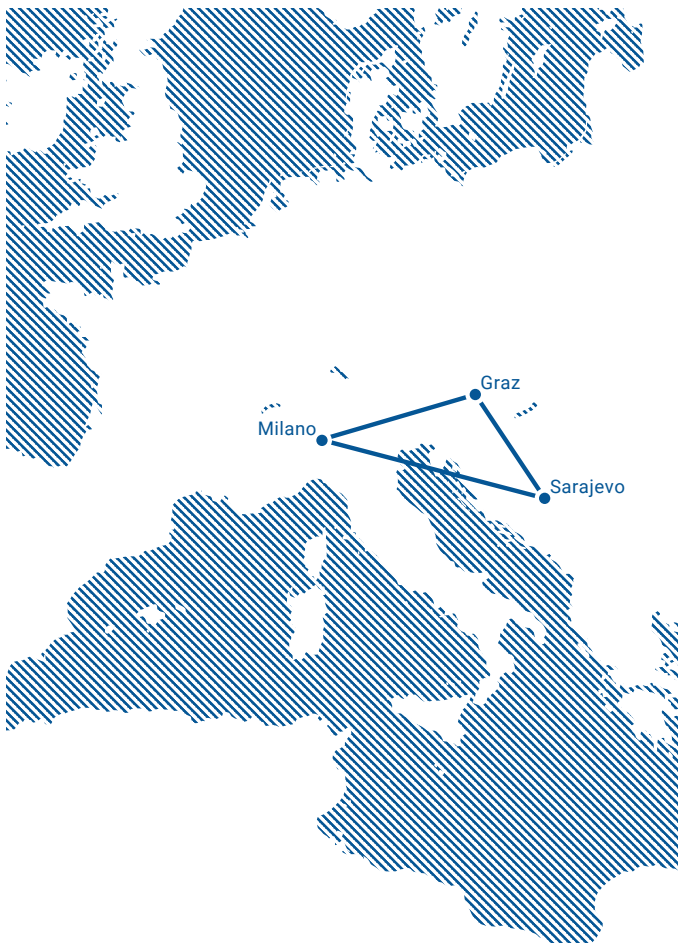
It is interesting that some strategies from 50 years ago have been adopted by the collectives to create lively interaction and exchange instead of isolation, with membranes, bubbles and second skin ideas referencing debates and designs from the 1960s.

- 1 original text in German: Planungsgruppe Domenig-Huth, in: Künstlerhaus: trigon 67. ambiente / environment. Exhibition catalogue, Graz 1967
- 2 original text in German: Eva Meran, in: Meran, Eva: Die Form des Ausstellens als Teil künstlerischer und kuratorischer Konzepte – eine Untersuchung anhand dreier Grazer Ausstellungen: trigon67 1967 – Kunst Heimat Kunst 1992-1994 – Protections 2006. Thesis, University of Graz, Graz 2010
- 3 original text in German: Eilfried Huth in a personal review of trigon 67, post 1985, Archive of Forum Stadtpark
- 4 compare Fuller / Sadao: Dome over Manhattan, Banham / Dallegret: Environment-Bubble, David Greene: Living Pod, Haus Rucker & CO: Oase Nr.7
- 5 Lola Sheppard: environment – webs. In: Bracket 3: At Extremes. Actar, Barcelona 2016

form: The exhibition concept mirrors the fact that merged systems have a particular effect on their immediate environment. In the exhibition, colour filters change the atmosphere and the spatial setting. An experimental approach aims to make merging systems tangible on a non-theoretical level by reusing the exhibition system of design group dform and adapting it using colour filters, double-sided drawings and items from different groups such as BEC and NOUN4 textiles, SJN mock-ups or IAC books. Exhibition frames and filters as spatial diffusors organise the space. Each collective is represented by a colour that refers to the team's main focus. In the full spatial perspective the colours overlap and creating new colours through subtractive colour mixing. Thus the exhibition becomes a spatial reflection of the collectives' way of working: the mentality of interlacing, interweaving, overlapping and connectivity.

There is also a clear reference to the spatial experiments from trigon 67: at the end of the 60s, experimentation with colour, space and light could be found at all levels of art, spatial design and architecture.

exchange: The exhibition we are here! 3 experiments connects different approaches to collective work at two events. Isola Art Center will meet the Breathe Earth Collective on the 27th of September and Urban-Think Tank is invited to join the discussion on the 6th of October. Breathe Earth Collective is at the beginning of its practice. It works independently from institutional support and is trying to develop a multi-layered economic fundament. Isola Art Center has been a collective for more than 20 years now. They work in an international, permanently growing network and are closely connected to the academic sphere in Italy and Luxembourg. In contrast, Urban-Think Tank has been systematically developing their network on an economic level. They are now acting as a global network and in diverse alliances.





Urban-Think Tank & Baier Bischofberger Architects with Haris Piplas, ETH Zurich

Sarajevo Now: The People's Museum ▶ 1,2

Founded in 1945 as the “Museum of the Revolution” marking the Partisans’ victory over Fascism, the modernist structure housing what is now the History Museum Bosnia and Herzegovina opened in 1963. A building that once embodied the era’s utopian socialist dreams has become a ruin. Situated one hundred metres from the frontline of the four-year siege of Sarajevo, the exterior traces of shelling and grenade blasts hint at the deeper challenges within. Unpaid museum staff shiver through freezing winters without heating, while the state withholds resources that would stem the flow of water leaking through the roof.

In response, Urban-Think Tank and Baier Bischofberger have developed a series of temporary design interventions with three key goals in mind. Firstly, to quickly and cheaply preserve the existing building before permanent funding can be secured. Secondly, to empower the bottom-up social processes already underway. And thirdly, to transform the institution into a catalytic urban cultural hub.

At the project’s centre is a proposal to enwrap the museum in a transparent vinyl skin. Suspended on construction scaffolding and tethered with wires, the skin represents a first move to stabilise the deteriorating structure and a low-cost base for future repairs. Encasing the existing building seals it against the weather and allows for simple heating. But the secondary structure also acts as flexible infrastructure. The skin will not only create new covered spaces between and around the current footprint, but also a framework for additional walkways and platforms. Zippers in the vinyl allow for the insertion of new access points and openings, as well as the option to expand or open the covering in response to seasonal climatic changes. The resulting scheme achieves a balance between continuity and improvement. The interventions support the museum’s move to open up towards the city, while also activating

the site by providing the option for new programmes.

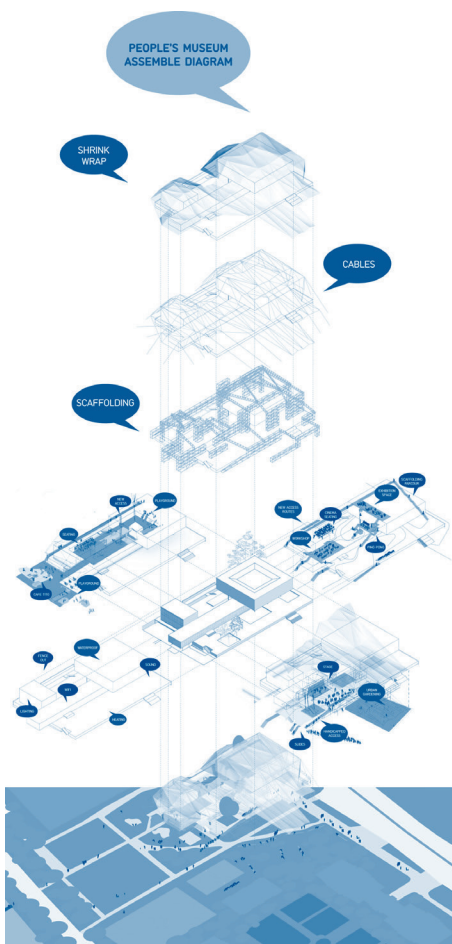
Reinforcing the idea that the 'People's Museum' belongs to everyone, the architects and designers envision it as a living space that does not differentiate between its collection and public function. In the future, visitors will gather to watch a twilight facade projection, before climbing up to a rooftop platform to find a better vantage point for a concert happening in the open-air courtyard stage below. Inside the museum, students will take advantage of the free Wi-Fi in the expanded Café Tito space, while a team of local volunteers develops micro preservation programmes in the adjacent (work)shop. The city will enter the museum, and the museum will become part of the urban landscape.

The project developed in collaboration with and is supported by: City of Sarajevo, Matica of Bosnia and Herzegovina, Historical Museum of Bosnia and Herzegovina, Baier Bischofberger Architects, Swiss State Secretariat for Economic Affairs (SECO), Swiss National Science Foundation (SNSF). It was presented at the Architectural Biennale 2016 in Venice as part of the initiative Reactivate Sarajevo and was made possible in close collaboration with Elma Hasimbegovic, head of Historical Museum of Bosnia Herzegovina and the artists Jim Marshall and Charlie Koolhaas.

www.u-tt.com
www.muzej.ba
www.baierbischofberger.ch



© Daniel Schwartz



© Urban-Think Tank mit Baier Bischofberger Architects



Isola Art Center

The name Isola Art Center comes from the Isola neighbourhood in the heart of Milan, where the centre has operated since 2001. Its story comprises four phases. For the first two years it operated with no permanent venues, in conjunction with diverse neighbourhood events. Later, it worked in the Stecca for four years, squatting 1,500 square metres in an abandoned factory (a 'dirty cube'). During the following four years, it was a guest of other friendly spaces throughout the neighbourhood (as 'the dispersed center'). Today it finds its home mainly in the neighbourhood garden Isola Pepe Verde, from where it still interacts with the neighbourhood of Isola.

The group works in different constellations and on various projects, but says that all these projects share a desire "to challenge art as a political determinant". From the very beginning, Isola Art Center collaborated with OUT – Office for Urban Transformation. Together, they focused on their immediate urban and social environment to change one of the biggest speculative planning projects in Italy and to advocate substantial planning involving the inhabitants of Isola.

La Stecca

From 2003 to 2007, Isola Art Center cooperated with neighbourhood associations to convert the former industrial building Stecca and the two nearby parks into a Center for Art and Community Life. The exhibition space on the second floor allowed artists, critics, curators, philosophers and inhabitants in general to create what was at that time Milan's most dynamic location for contemporary artistic research.

In April 2007, the city government and real estate multinational Hines cleared the Stecca, evicting the Isola Art Center along with the craftspeople and associations, subsequently proceeding to demolish the building and destroy part of the centre's collection. The operation was aimed at delivering the Stecca and park to the corporation, so as to develop new buildings totalling 90,000 m³. The best-known project in that area, the Bosco Verticale by Boeri Studio, comprises underground parking lots, luxury dwellings and

two tree-covered towers in place of the former neighbourhood park. The strong connection between Isola Art Center and the area allowed the centre to survive the eviction and carry on with activities, using the neighbourhood itself as their acting space.

Horror Vacui – Occupying the Present ▶ 3

The project involved artists, curators and inhabitants in the implementation of various events tracing the recent history of Isola and critically rethinking its future. The massive construction projects seemed to want to fill each piece of free urban space, failing to take into account the need to preserve the neighbourhood's identity and to ensure that the urban area concerned was an attractive place to live. On closer inspection, it is clear that these physical modeling processes intervene radically and intimately with the area, and seem to be organised around an impulsive feeling of horror vacui (abhorrence of a vacuum), rather than being governed by sensible urban planning. Horror Vacui – Occupying the Present has the ambition of invading this void and temporarily revitalising a neighbourhood characterised by pronounced social dispersion and subdued by the evident signs of a crisis of identity in order to counterbalance the aggressive building construction speculation.

An exemplary project by Isola Art Center, curated by Valerio Del Baglivo and Aria Spinelli. Artists involved: Fabrizio Bellomo, Valentina Maggi, Maria Pecchioli, Mirko Smerdel, philosopher and theorist Gerald Raunig, Oliver Ressler and Dario Azzellini, the Venetian art platform Sottobosco, the collective from Milan Bouganville, B'Tselem – The Israeli Information Center for Human Rights in the Occupied Territories

Isola Pepe Verde ▶ 4

After losing the two parks and the 1500-square-metre exhibition spaces in and around the Stecca, the struggle for green areas and a self-organised community centre wasn't over. A new project, with similar aims, started after finding an abandoned lot owned by the city administration in Via Pepe. Together with the Isola Pepe Verde association, the Isola Art Center worked to create a community park in this area with a pavilion for art and neighbourhood activities. Its central location in the neighbourhood and its proximity to primary and secondary schools makes it ideal for responding to the emergency due to the lack of nearby green space in the area. Isola Art Center works in the new green space, promotes it in the neighbourhood and makes it into a place shaped by participation and sociality.

In May 2012, the City Council approved the guidelines for conventions with citizen associations to create Community Gardens. In January 2013, the Zone 9 Council endorsed the proposal. In May 2013, Sector Zone 9 signed the one-year convention with the Isola Pepe Verde Association to create the Community Garden in the abandoned and fenced area. Since then, the convention has been annually renewed.

A group portrait, organised by Isola Art Centre, was taken of the neighbourhood, the activists, artists and everyone involved in Isola's community-run garden.



© Paola Di Bello, Isola Pepe Verde, Milan, 2014

Fight Specific Isola ▶ 5

Isola Art Center researched and worked on a book named *Fight Specific*, documenting and discussing its rich and eventful history. It traces the long history of the Isola area of Milan and the organic, spontaneous progress of the Isola Art Center over 12 years. Featuring texts and many images, the book tells the story of an artistic and urban transformation, led by artists, who often had to invent tools and concepts along the way. This publication serves as an example of how to act on the ground in today's urban setting. Different narratives of history, artistic intervention and action allow the

reader to trace the complex ideas of collectivity, solidarity and fight-specificity. Testing new terms such as dirty cube and dispersed centre this book shows a possible way to respond to the constant pressure of neoliberal development and gentrification.

Book by Isola Art Center – Archive Books, 2013, with texts by Atelier d'Architecture Autogérée, Marco Biraghi, Antonio Brizioli, Charles Esche, Mara Ferreri and Davide Caselli, Vincenzo Latronico, Isabell Lorey, Steve Piccolo, Gerald Raunig, Christoph Schäfer, Mariette Schiltz, Marco Scotini, Bert Theis, Tiziana Villani.

RiMaflow, Fabbrica Recuperata, Rimoncello, Amaro Partigiano ▶ 6

Rinascita, Riuso, Riciclo, Riappropriazione, Rivolta (il debito), Rivoluzione e “RiMaflow”. RiMaflow shows resilience that overcomes most common and economic problems by action and enthusiasm. The former air conditioning factory Maflow, in the southern peripheries of Milan was abandoned by its original owner, who after a fraudulent bankruptcy transferred the production machines to Poland. A group of former factory workers transformed it into a place of self-managed work and production. Isola Art Center supported the idea and process of independence that RiMaflow stands for. With art activities and their experiences in dealing with different governmental and institutional bodies, Isola Art Center found in RiMaflow another chance to continue experimenting and investigating the question of whether art contributes to changing our reality. Like Isola Pepe Verde, Isola Art Center sees RiMaflow as concrete Utopia. It is included in the project Isola Utopia, that documents and researches ideas and projects that actively challenges the economic, environmental and social mechanisms of our time. Today, RiMaflow is home to an independent farmers’ market for organic and regional products, several craft workshops, a cat hospital, a digital repair station, a kitchen and an inventive rubber production centre recycling old carpets.

Their brand “Ri” is prominent everywhere – the two best selling specialties made by RiMaflow are Rimoncello and Amaro Partigiano.

www.rimaflow.it
www.isolapepeverde.wordpress.com
www.isolartcenter.org



© Isola Art Center



Breathe Earth Collective

Breathe Earth Collective experiments with and designs ecosystems, that integrate plants, air and architecture. Positioned as open network, it critically questions the methods and procedures of the established natural resource economy and develops alternative solutions. Air and climate as media and source of life is central for the works of Breathe Earth Collective. Instead of communicating a dystopian scenario of climate catastrophe, it brings the global complexity of climate change and environmental issues down to a much more tangible level of direct sensory experiences. To breathe is a basic human need and polluted air is not an isolated problem, but one which presents a threat to all life and organisms. The collective works with changing partners and with diverse scales to portray this simple message; buildings, installations, discourse and even campaigning is used to foster existing and potential metabolisms. Neither the individual nor architecture is centric in this attempt to design architecture as an effective part of a conditioning that creates intertwining ecosystems. Breathe Earth Collective calls it "Hybrid Ecological Supersystems" and "climate-positive architecture", describing the approach as "architecture that combines the built environment with concepts of nature".

The collective works in a transdisciplinary manner and uses flat hierarchies to make it possible to deal with complex content, an approach reflecting the fact that each of the members also runs their own specialised business. Their diverse backgrounds feed the group's inventive talent. Unlike a traditional office, Breathe Earth Collective provides the budget for the projects themselves, meaning that they are continuously looking for so-called "believers" or supporters.

Breathe Earth Collective: Karlheinz Boiger, hohensinn architekten; Lisa Maria Enzenhofer, ecosphere.institute; Andreas Goritschnig, Studio Andreas Goritschnig + Open.Lab Reininghaus; Markus Jeschaunig, agency in biosphere; Bernhard König, ecosphere.institute

Air

The Breathe Earth Collective sees air as one of the most critical resources and the number one nourishment. Air is food. Humans can survive up to 50 days without food, 5 days without drinking water, but not much more than 5 minutes without breathing! Humanity is facing huge social and environmental challenges such as climate change, limited resources and air pollution, which affect our whole planet and all our futures. This relevance has prompted the collective to explore new ways to deal with the globally vital nourishment of air and climate.

breathe.austria, EXPO-Pavilion ▶ 7

Air, seen as a critical resource and number one source of nourishment, takes centre stage in Breathe, Austria's contribution to Expo 2015. The vast expanses of the earth are connected by air, climate, and atmosphere. Their qualities provide nourishment and are used as an information carrier, energy producer, and resource. Breathe.austria, the Austrian pavilion at Expo 2015, thus sets out to explore the natural and technical competency of Austria in this area – as well as investigating future issues relevant to dealing with the globally vital nourishment of air and climate. Highly relevant in times of challenging environmental issues such as global warming, breathe.austria unites architecture and the environment to create a holistic contribution.

Year: 2013 – 2015; Location: Milan, Italy; Size: 2,000 sq. m

Client: Expo office of the Austrian Federal Chamber of Commerce

Design by: team.breathe.austria (Karlheinz Boiger, Lisa Maria Enzenhofer, Andreas Goritschnig, Markus Jeschaunig, Bernhard König, Klaus K. Loenhardt, Anna Resch) www.breatheaustria.at

Airship.01 – Mobile Forest ▶ 8

Airship.01 is a mobile climate landscape installation that travelled around Italy in 2016 and will be presented in Bordeaux at the Architecture and Design Biennale AGORA 2017. The Airship.01 is an open circular forest piece about five metres in diameter, equipped with a ventilation and spray-fog climate system, enfolded in a blank, shiny membrane. Entering the Airship.01 installation, visitors have a rich sensorial experience, one which is as refreshing as spending time in the middle of a forest glade. The space is open to the sky – a cool place in the centre of heat islands in the city.

During the day, the sun is reflected by the metallic membrane, creating

a fresh atmosphere inside, where selected ecotypes found in Austrian forests are combined with a climate installation to create a unique setting. At night, the translucent membrane has a shiny appearance. Trees, shrubs or leaves inside become visible on the outer surface. Airship.01 works completely independently and can be reassembled at any other place within two days. Airship presents a new way of interlinking several Breathe Earth Collective ideas and principles of designing with nature and climate within the urban context.

Year: 2016 – on-going in 2017; Locations: Rome, Milano, Padova 2016, Bordeaux 2017;

Size: 30 sq. m

Client: Austria Tourism



©Simon Oberhofer, Airship.01

local heroes Reininghaus, competition 2016 ▶ 9

Over the next few years, a new city district is to develop in Graz Reininghaus. Today, this area is in a state of in-between that offers multiple resources. The concept of “local heroes” uses these local resources with the aim of developing a landscape park for the 21st century – a socially, ecologically and culturally sustainable place that produces fresh air, moderates the local climate and provides an attractive public space.

Trees are turned into local heroes, by being relocated rather than cut down. The historic trees are an efficient oxygen producer and experienced actors in their environment. The aim is to keep 100% of the existing oxygen and microclimate performance of the Reininghaus area.

Water becomes another local hero. The reason behind the construction of the site’s former brewery, it will be used to moderate the local temperature and climate through steam and water evaporation facilitated by the application of technology.

So-called “Reinis” will be new local heroes. These are technological hybrid trees that support natural performance and offer various activities to the public. They are playgrounds, fountains, climate machines, pavilions, shade and energy producers. They actively cool the environment, filter and purify the air.

Year: May – June 2016

Competition: Design Competition Reininghauspark and Greencorridor

Initiator of competition & client: City of Graz, Department for Greenareas and Water

Design: Breathe Earth Collective with Kräfftner Landschaftsarchitektur

Airship.02 – Evapotree, Austrian Sculpture Park ▶ 10

“Airship.02 – Evapotree” is currently open to the public at the Austrian Sculpture Park. Breathe Earth Collective was this year’s Artist-in-Residence (AiR) working with the Austrian Sculpture Park in Graz. In this framework they developed an installation addressing the climate, air pollution and micro landscapes with the aim of encouraging an artistic but also scientific dialogue between visitors and the natural environment. The result of this artistic investigation is the second prototype in the Airship series. The performative

installation purifies air and cools its environment through the synergetic performance of moss vegetation, fog nozzles and a textile sun screen.

Airship.02 installs moss as the central actor, creating an atmospheric 'breathing space', where visitors take part in the choreographic interaction of technical components, natural processes, humans and the environment. It is thus an item of hybrid furniture for the future, which cleans the air, cools the surroundings through evapotranspiration and produces fresh oxygen to breathe.

*Duration: on-going until 31st of October 2017; Location: Austrian Sculpture Park, Premstätten / Austria
Framework: Artist-in-Residence-Programme at Austrian Sculpture Park, Universalmuseum Joanneum*

New Administrative Centre of the Czech Forestry Commission, competition 2016, completion 2019 ▶ 11

In summer 2016, a public two-round international architecture competition was announced, looking for a design for the new administrative centre of the Czech Forestry Commission that was to substitute the current insufficient headquarter buildings on the south-western outskirts of Hradec Králové – a place next to one of the most sought-after forests in the Czech Republic. The winning entry presented by CHYBIK+KRISTOF Architects & Urban Designers in collaboration with K4, Ivo Stolek, Jan Stolek, Tomas Babka and the Breathe Earth Collective stood out due to its unconventional approach that, according to the jury, makes the building an open, public institution rather than an administrative building, fulfilling the vision of a future-oriented environment. In addition, the jury praised the sensitive way in which the building was to incorporate its natural surroundings as well as its open fronts and the modularity of the construction, which enables the interior layout to be varied. The concept is based on incorporating the forest landscape into a five-finger building to create new relationships between the inside office and the outside forest landscape.

"While inspecting the premises we also took a walk into the wooded areas, asking ourselves what it was that made us work in hot indoor offices when the best thing to do seemed to be to take a laptop to the woods and enjoy the tranquillity and airiness of the place while working. In fact, this idea was the driving force behind our proposal – what we sought to do was create a transparent, yet intimate and highly presentable working space," said Ondrej Chybík, a founding partner of CHYBIK+KRISTOF Architects & Urban Designers.

"Having this concept in mind, we opted for a radial office layout relying on a central courtyard from which the building penetrates the wooded areas and the wooded areas penetrate the building."

An integral part of the proposal is the concept of harnessing the landscape and vegetation within immediate proximity to the building in order to strengthen the relationship between the outside and the inside. Five major sections are going to provide different local forest experiences, such as spruce, beech and fir, pine and birch, and oak and hornbeam forests, referencing the basic types of forest found in the Czech Republic. The vegetation proposed is not a mere accompaniment to the design. It aims to provide a refreshing forest atmosphere that educates and recharges the batteries of both visitors and employees. In the open courtyards, the actual forests to come will be foreshadowed by the provision of a dense ground layer consisting of substrates, stones, shrubs and perennials. Considering the effort required to install an instant forest landscape, the designers propose a forest characterised by a scheme of gradual development. Over the upcoming 20 years, the surrounding forest landscape will be constantly changing.

Year: competition 2016 / 17, completion 2019;

Place: Hradec Králové, Czech Republic; Size of landscape-area: 1800 sq. m;

Client: Lesy České republiky, s. p.; Design: Chybík+Křištof Architects and Urban Designers with K4, Ivo and Jan Stolek, Tomáš Babka and Breathe Earth Collective

Urban Dualities ▶ 12

Touch, use, adapt, bring in the harvest, hide your lipstick, defy the rain, and then ride your fixie back from your field, cycling 20 kilometres back to the office, to the next exhibition opening or your own lecture. The lifestyle of the younger generation is characterised by constantly changing hybridity. Consequently, clothing needs to be able to communicate a pragmatic environmental attitude one moment and pure elegance the next. NOUN4 and Breathe Earth Collective designed a tailor-made collection for their own generation. With high-quality materials and textiles, ecologically produced and processed, they designed hybrid functional layers for an ever moving mode of life: Urban Dualities keeps you in touch with any environment.

Year: September 2016 – May 2017

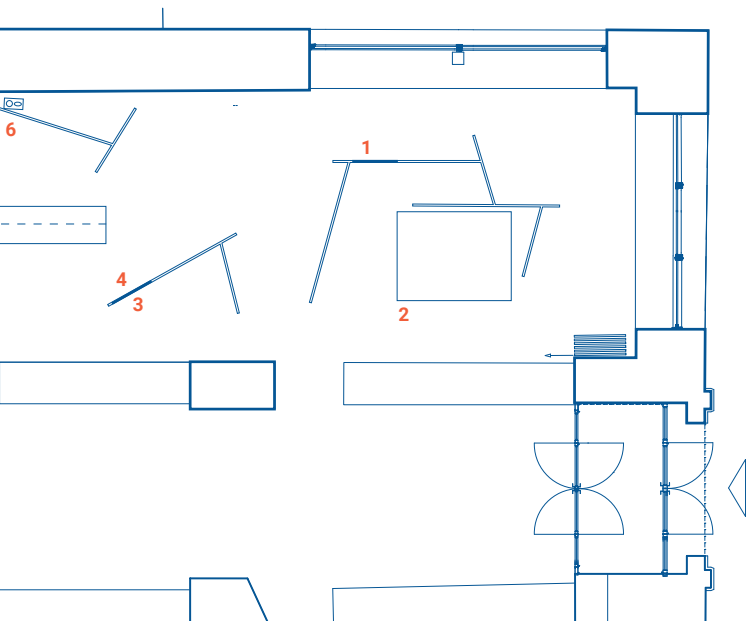
Design: NOUN4 (Miriam Landerl, Zoia Novikova, Stefanie Rettensteiner, Vasiliki Vavitsa) with Breathe Earth Collective



„When you take a breath, you touch a part of the planet, with the inside of your body“

(Tor Narretranders)

©team.breathe.austria



**Urban-Think Tank,
Baier Bischofberger Architects,
Haris Piplas, ETH Zürich**

- 1 Sarajevo Now: The People's Museum
- 2 Sitemodel

Isola Art Center

- 3 Horror Vacui – Occupying the Present
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- 5 Fight Specific Isola
- 6 RiMaflow, Fabrica Recuperata, Rimoncello, Amaro Partigiano