

FUTURE ARCHITECTURE SUMMER SCHOOL

DESPERATE HOUSELIVES
IDEAS FOR PERI-URBAN AREAS



HDA
HALS DER ARCHITEKTUR

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week 1

Monday, August 26th

14:00 / Group formations: methods

Tuesday, August 27th

10:00 / Fieldtrips: analysis
17:00 / Ice-Tea Time: WHAT?

Wednesday, August 28th

10:00 / Idea development: problem
17:00 / Ice-Tea Time: WHY?
18:00 / Lectures by Resolve Collective, SKREI, Studiospazio, Parallel Sprawl, Kollektiv A

Thursday, August 29th

10:00 / Idea development: location
17:00 / Ice-Tea Time: WHERE?
18:00 / Lectures by TAB, Babau Bureau, fala, Architectural Thinking School, CARTHA

Friday, August 30th

10:00 / Idea development: project
15:00 / Ice-Tea Time: HOW?
Round up and guest crit with Johannes Fiedler, Artem Kitaev, Petra Pettersson, Heidrun Primas, Radostina Radulova

week 2

Monday, September 3rd

10:00 / Project production
17:00 / Ice-Tea Time: interim report

Tuesday, September 4th

10:00 / Project production
17:00 / Ice-Tea Time: interim report

Wednesday, September 5th

10:00 / Project production
17:00 / Ice-Tea Time: interim report

Thursday, September 6th

10:00 / Exhibition set up

Friday, September 7th

10:00 / Exhibition set up
16:00 / Final presentation and guest crit with Matevž Čelik, Gabu Heindl, Maik Novotny, Karin Tschavгова, Martin Zettl
19:00 / Exhibition opening

Future Architecture Summer School

In 2018 the House of Architecture organized its first Future Architecture Summer School in Graz. Ten international and Austrian emerging architects who participated in the Call for Ideas of the Future Architecture Platform and 25 young students from 9 different European Countries were invited to work on five outlying districts of the city of Graz: VII. Liebenau, XIII. Gösting, XV. Wetzelsdorf, XVI. Straßgang and XVII. Puntigam. Five projects were developed – one for each district – to show architecture's impact on the built reality of these areas and promote a more livable environment. The generated ideas were presented in a public exhibition at the end of Future Architecture Summer School.

COURSE

The Future Architecture Summer School was conceived as an experimental format of collective knowledge production in which young professionals and students investigated five outskirts of the city of Graz. The two weeks of Summer School offered a time frame for a strong bond between it's participants, developed during their intense work but also during a diverse program of after work activities such as trips through Graz and the region of southern Styria. An open work atmosphere was generated with the aim to explore the possibilities of emerging ideas and strategies without any restrictions while developing a scenario for the future of each area. Since the participants were asked to work on five outskirts of Graz, five groups were formed in order to react with architectural projects to the current situation in these areas. Every group consisted of two course leaders and five students of different backgrounds, ages and levels of education and experience. One local student was assigned to each group as a host

to assist it's course leader during Summer School. By bringing together two emerging architects from different architectural practices to lead one group together, new synergies and potentials could arise. Simultaneously the students had the opportunity to gain an insight into the working and thinking methods of their course leaders while developing a project together.

In order to end the Summer School with the projects being exhibited, a conceptual framework of time and space needed to be previously developed, with the aim to let an exhibition emerge out of the work process. The Summer School took place in the exhibition space of the House of Architecture. Every group worked together at one big round table. In the first week of Summer School each group was settling on their methods, analyzing the given situations, formulating a task and developing their ideas step by step. Regular sum ups among the groups during (ice) tea time - 5 p.m. were scheduled every day to promote exchange between all participants. At the end of the first week every project was discussed with guests at a round up. In addition, each course leader had the opportunity to give a presentation of his office and fields of interest at one of two public lecture evenings. In the second week of Summer School participants and mentors developed their projects. The completed works were discussed with a number of guests on the course's final day and publicly presented to a wider audience in an exhibition. A generic grid covering one of the exhibition space's walls was filled with content during the course. It served as an organizational structure which created a certain order between the individual pieces placed on the surface, offering simultaneously the necessary freedom for the presentation of individual projects in an adequate way. It enabled a dynamic placing and replacing of all contents on the wall towards the final layout for the exhibition. To document the results of the Summer School and to attract more public attention to the developed projects, this catalogue and postcards containing key images of the interventions were created during the course.

EXHIBITION

The exhibition shows five exemplary architectural projects for five selected outskirts of the city of Graz: VII. Liebenau, XIII. Gösting, XV. Wetzelsdorf, XVI. Strassgang and XVII. Puntigam. They were developed by young professionals from 10 emerging architectural practices and 25 national and international students during the Future Architecture Summer School. By making the produced knowledge of this course accessible in this exhibition and other media we aim to raise awareness for the built realities of these areas and inspire further public debate on the issue among citizens and local authorities. The five developed projects unveil a reaction to the environment that was built with traditional means of architecture in these districts. They are presented through architectural drawings, models, images and through texts, ordered by a generic grid covering one entire wall of the exhibition space. Each group had 12 fields of the grid at its disposal to show individual strategies and methods of architectural production as well as further meanings. Its continuity conveys the extent of possibilities and ideas that architectural thinking can lay off. To make the projects comparable, each group produced a minimum of uniform material from the repertoire of classical architectural representation: A figure ground drawing showing the location and expansion of the intervention with regard to the boundaries of the respective district, a site plan (1:3000) covering a large excerpt of the district to transport a sense of the surrounding structure and a detail plan and section (1:500) showing an essential part of the project. Furthermore, every group was asked to build a model acting as a photo setting for the main image of every project. A symptomatic perspective on site, near the intervention, was rebuilt in relation to their projects in order to show a possible new scenario. Those scenic models are exhibited on round tables, where the participants were working during the Summer School. The main images of each project together with all further elements are placed in the grid.

FUTURE ARCHITECTURE PLATFORM

The House of Architecture is part of the Future Architecture Platform. Founded in 2015, the Future Architecture Platform is the first pan-European platform for architecture institutions, festivals and producers to discuss ideas for the future of architecture and our cities and to communicate to a wider audience. Twenty institutions from 16 countries create an individual program with young, emerging creatives from various disciplines participating in the platform's annual Call for Ideas. For 2018, 212 ideas by 492 creatives from 43 countries were generated during the Call for Ideas announced by the platform at the beginning of the year. In February 2018 the 25 most interesting projects were presented at the so-called Matchmaking Conference at the Museum of Architecture and Design in Ljubljana, Slovenia. Discussions and thoughts on professional issues that evolved during this event were deepened in a variety of exhibitions, conferences, lectures and studios all over Europe and documented in books and on the web. The Future Architecture Summer School took place in the context of this international network.

ARCHITECTURAL SUMMER

In 2018 the Architectural Summer in Graz, and the region of Styria, took place for the second time. It was initiated by the House of Architecture and invited the broader public to deal with the environment that was built around us. The Architectural Summer offers an opportunity to discuss and experience our designed everyday lives from the most diverse perspectives and in different approaches. 135 organizers (such as individual initiatives, institutions, associations, educational institutions) presented during the summer in Graz and Styria at around 300 events, including exhibitions, lectures, guided tours, installations, performances, readings, experiments and film screenings. The Future Architecture Summer School was part of the Architectural Summer 2018 and was held at the House of Architecture in the form of a publicly experienceable work situation.



Desperate Houselives: Ideas for peri-urban areas

Graz is the capital of Styria and with about 300.000 inhabitants the second largest city in Austria after Vienna. According to statistics and numbers things in Graz seem to work well. It is one of the fastest growing cities in Austria, more than 80 percent of the inhabitants are satisfied with their personal job situation, and even the satisfaction with the cities air quality increases according to the European Quality of Life Barometer of 2015. In 2003 Graz was the Capital of Culture, with a huge improve of its cultural infrastructure. Its historic city core and the castle Schloss Eggenberg are listed as UNESCO world heritage sites and since 2011 Graz is known as UNESCO City of Design. Tourism is booming and graffiti says: „go vegan“.

But after digging deeper underneath the surface one can see that not everything is that shiny. A particular area of the city, comprising of five districts, has never been in the center of attention: VII. Liebenau, XIII. Gösting, XV. Wetzelsdorf, XVI. Liebenau, XVII. Puntigam. Together they form a perimeter of peri-urban outskirts, developed without any urban vision after World War II. They count about 60.000 inhabitants and current construction activities indicate a steady increase of people living there in the near future. And even if each district has its own inevitable specificities, huge similarities between them can be noticed regarding their building structure. Each district contains a fragmented landscape with a mix of urban and rural characteristics and is dominated by traffic. There is a lack of urbanity, centrality or spatial hierarchy. No communal living or architectural sense can be noticed.

While the core of the city is intensively managed and regulated, current challenges as well as problems of our societies materialize rapidly in these areas. During the Future Architecture Summer School we aim to focus on these areas.

TASK

Young professionals with different backgrounds bring knowledge from different fields of expertise to develop new ideas for these neglected districts. The task of this exercise was to develop architectural projects that respond to this situation and make a positive contribution both aesthetically and socially.









Five fresh ideas

VII.



LIEBENAU: Imprinting Identity Liebenau's Agora and Porticoes

Francisco Adão da Fonseca / SKREI
Francisco Moura Veiga and Elena Chiavi / CARTHA

Sarah Klaunzer / assistant
Dagmara Pasinska, Alina Pinardi, Julian Lanca-Gil

With this intervention, it was our goal to present a proposal that would be both conceptual and on the site. The two strains of the intervention are based on the concept of imprinting as a public act, as means of broad communication and catalyst of local interaction.

When analyzing the district of Liebenau, our attention was drawn to two situations; the speed imposed by the existing infrastructure and the lack of public space, being it understood as the space for the exchange of thoughts, opinions, ideas and people.

Confronted with these, using the 4 identity building processes -Assimilation, Appropriation, Rejection and Conciliation- we searched for a building which successfully dealt with the same situations; the Porticoes of the Santa Maria dei Fieri in Bologna. The typology of the porticoes offered us the possibility of appropriating a module which could be decomposed or multiplied to form an infinite number of spatial configurations. It also offered us a non-normative space; open to all sides and deprived of function, free to be appropriated by the population, regardless of the typological suggestions we offer in our six interventions:

- Parking Agora - On the parking lot of a supermarket, this arrangement of the modules suggest the function of an Agora, a space dedicated to free exchange and gathering around the notion of common life in the local sphere. The lot's private function is improved while offering the possibility of being appropriated by the locals for farmers's markets, open air cinema, etc. It is the juxtaposition of a space of conviviality, of permanence onto an icon of urban sprawl and Auto-Lebensstil.

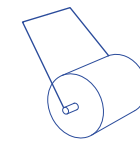
- Odd Bus Stop - Placed along the Hauptstraße, it boasts details which can only be perceived when moving at a slow pace, rescales the gas station in its background and offers an almost-sacred place to wait for the bus.

- Porch on a Field - Suggests the possibility of temporary appropriation of private plots by offering a structure which can be used by the farmer as warehouse and, when the field is on "break", as a porch for picnics, parties or concerts.

- Colonnade Towards the Mur and Portico - The row of columns intends to draw drivers from the Hauptstraße to the margins of the Mur where they are invited to promenade along the river, under the portico.

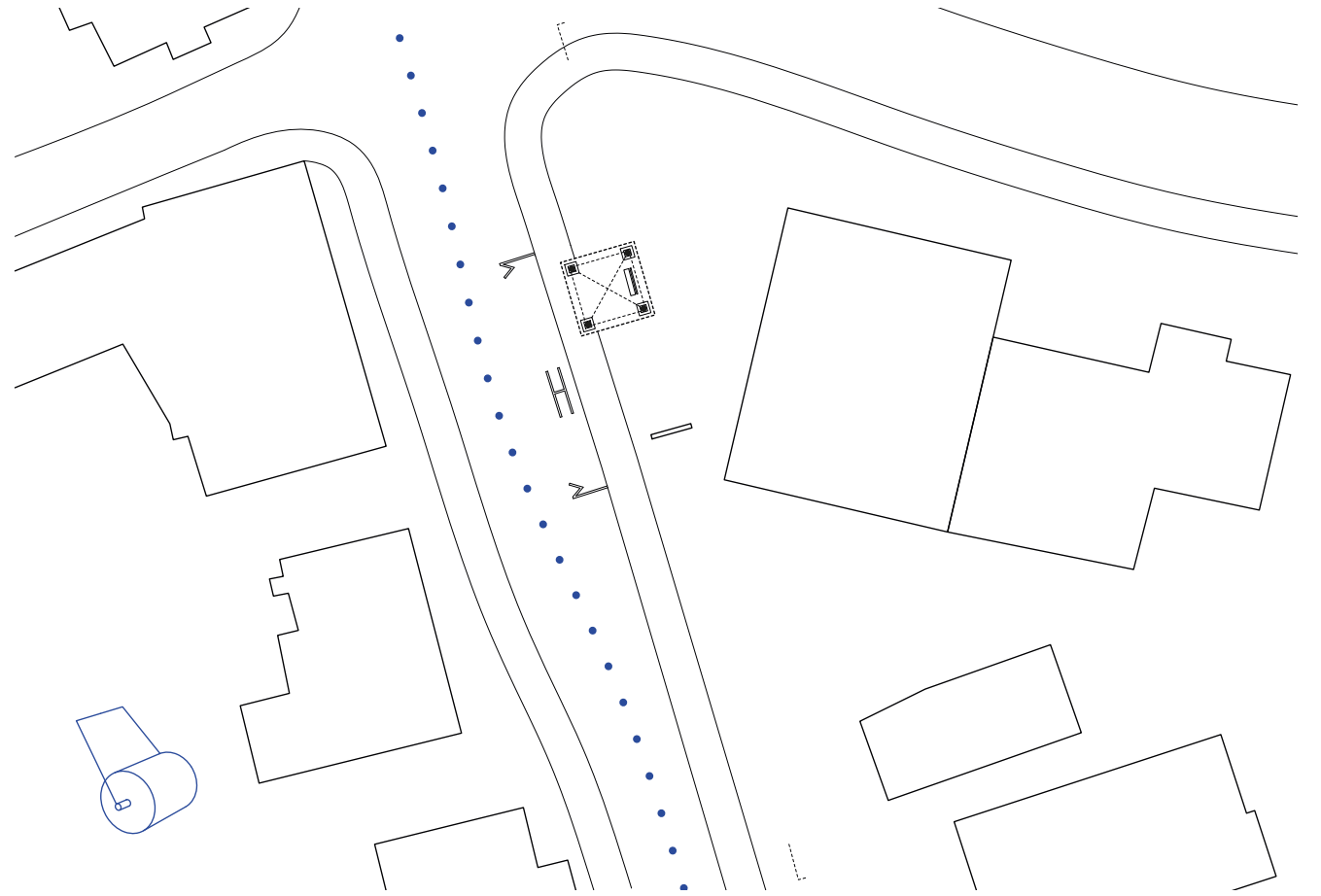
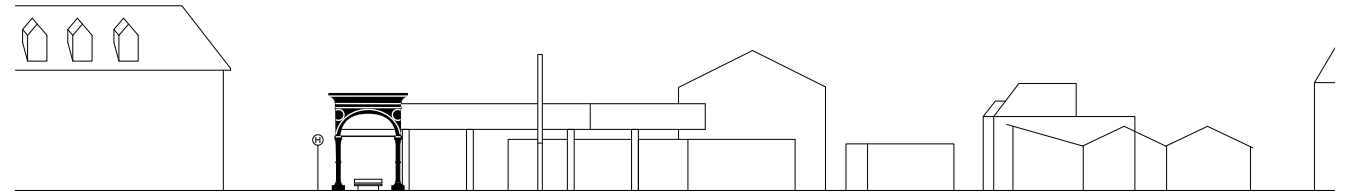
- Platform of Memory - A semi-sunken module, a memento of a non-existing past, a ruin of a previous culture which inhabited this district and is long gone. It questions the notions of belonging and possession in a quiet way while suggesting a ludic use of the Mur.

Alongside the porticoes we developed a grassroots printing tool which allows citizens to direct message their neighbours through temporary imprints onto the public environment, acting as a contemporary interpretation of the function of an Agora. This printing device has an adaptable stencil system which allows for repetitive modular prints such as the footprint of porticos or written messages. With it we printed the date and place of the present exhibition onto the Hauptstraße in an effort to confront the local population with the proposals presented here.





^ Site Plan Odd Bus Stop and Porch on a Field 1:3.000



⋈ Section Odd Bus Stop 1:500
^ Plan Odd Bus Stop 1:500



⤴ Basilica Santa Maria dei Servi, Bologna 1345
 ⤴ Parking Agora, Liebenau
 ⤴ Sunken Platform, Liebenau



⤴ View of Mobile Agora

XIII.



GÖSTING: Public Shelf

Ibai Rigby / Parallel Sprawl

Andreas Maierhofer / assistant
Ana Maria Chiriac, Franziska Rainalter, Klara Schmidt,
Leonie Wrighton

XIII.

Gösting is located to the north of the historic centre of Graz, between the ecological corridor of the river Mur and the forests lying on the hills towards the West, both natural sites being popular destinations for joggers, hikers and cyclists alike. As a suburban neighbourhood, it departs quite radically from the preconceived ideas we have about sprawl. Contrary to our expectations, this area of the city appears to have everything it needs, from what we heard from the inhabitants we interviewed and also expressed by the heterogeneous building types we found there, that include single-family housing, council apartment blocks and gated communities, but also factories, shopping malls, community gardens, a historical palace and castle and even a hotel featuring a bar and a restaurant inside an old Boeing B727 and an Iljuschin IL-62M planes on its rooftop. These are places that are loved by those dwelling there. Nonetheless, our definitions of the urban are holistic, and we cannot use the word city until the whole exceeds the sum of its parts, something that doesn't seem to happen in the archipelago of Gösting.

Our project is simple. Three megastructures are proposed to ease the connection between the river Mur and the forests. The mere scale of the project, together with its radical linearity, would provide a sense of urban legibility to the existing fragmentary chaos. But our premise is not really about how the building will look like, but

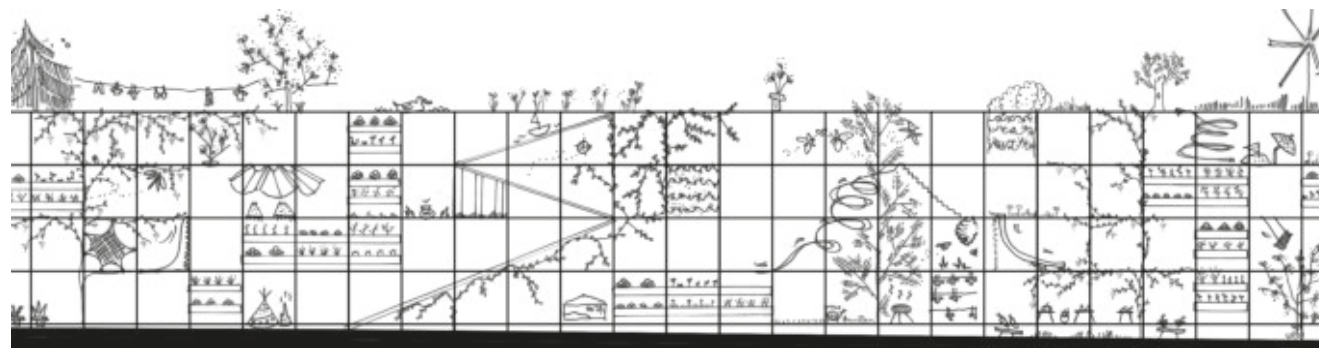
what it is that it can do. For Hegel, the first architectural project is the Tower of Babylonia. Being built by the community, the product of their labour was a bond that linked them together, replacing the society based on tribal relationships that existed until then. The Tower of Babylonia was not only the symbol of the community, but the community itself.

In a similar way, we suggest that the proposed megastructures of Gösting should be built by its dwellers, as the only possible way to generate a new sense of community, a new set of bonds that will overcome the patriotic, racial and socio-economic walls that people have been building during recent times. Taking advantage of the DIY culture that already exists in suburbia, but also considering that in future people will spend less time working, these structures would be composed by simple wooden cubicles, each of them filled in with a function designed and built by the inhabitants of Gösting. The aim of this assemblage would be to create spaces for all social functions that are not possible today in the area, and also be a "machine" that generates food, electricity, liberates carbon dioxide and serves as a natural corridor for all species that inhabit Gösting and its surroundings. This community made cubicles would include vertical agriculture, animal farming, electricity generation through wind-mills, extend the ecological corridors, playgrounds, leisure areas, cycle paths, barter markets, just to name a few possible functions among many others. The resulting edifice would become a new commons, a theatre for the everyday life in a post-urban condition.

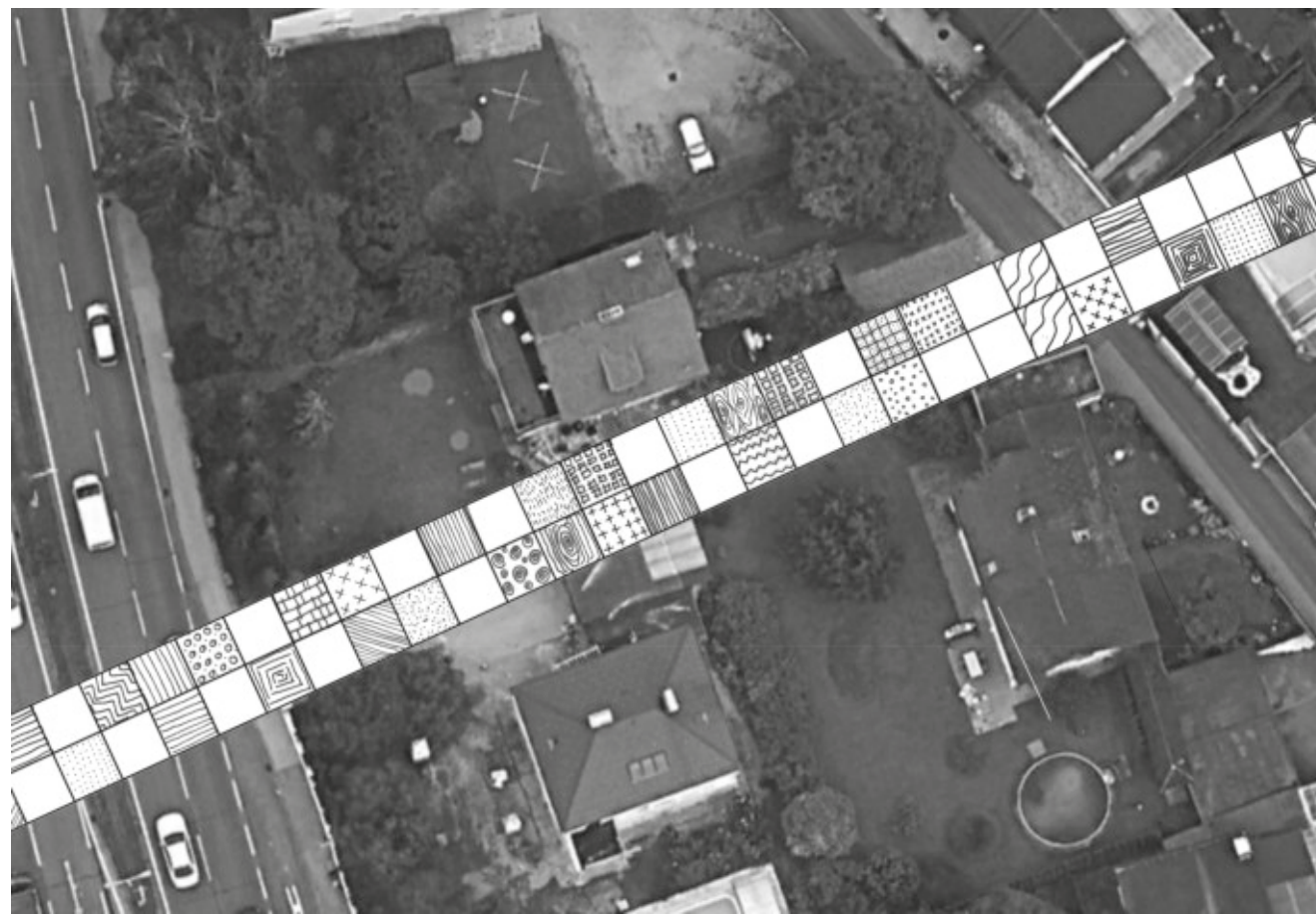


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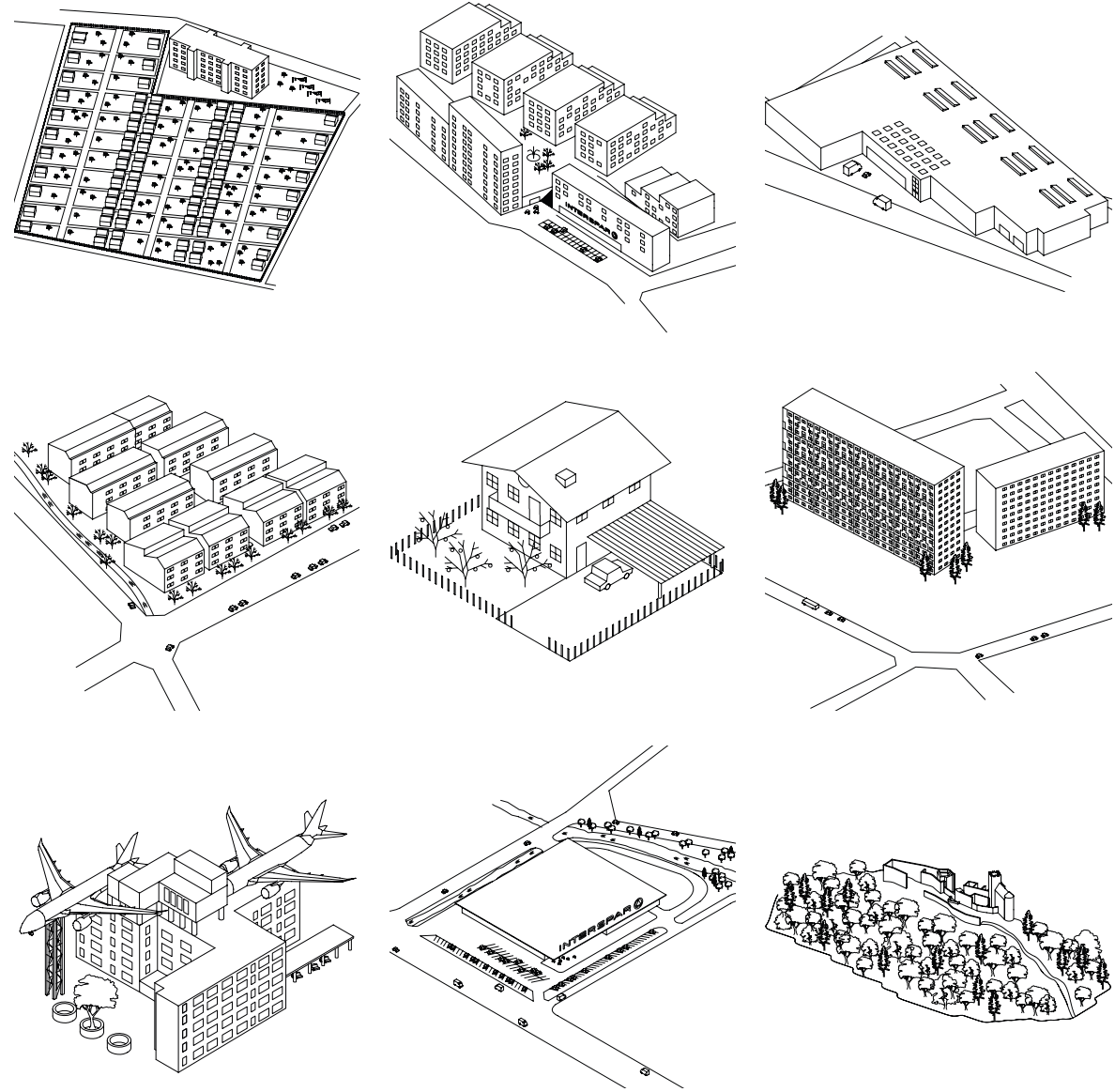
XIII.



XIII.



XIII.



XIII.



XV.



WETZELSDORF: Gestures

Akil Scafe-Smith / RESOLVE
Therese Leick / TAB Collective

Beatrice Koch / assistant
Catarina Medroa, Iryna Demianiuk, Yulia Palamarchuk,
John Poole

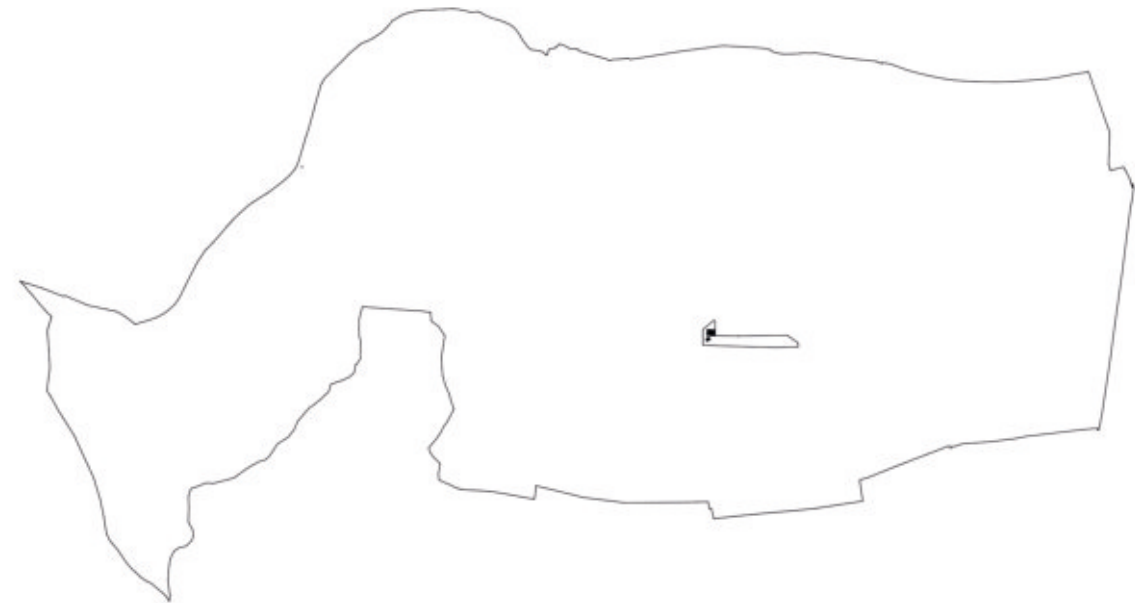
“To be sure, words were more useful than objects and gestures in listing the most important things of every province and city... and yet when Polo began to talk about how life must be in those places, day after day, evening after evening, words failed him, and little by little, he went back to relying on gestures, grimaces, glances” – Italo Calvino, *Invisible Cities* 39

XV. Cities are well acquainted with ‘statements’. The historical *urbs* of Europe is strewn with statements; promulgation, censorship, aggrandizement, and condemnation. Statement is perhaps so intertwined with the mythologies and realities of our cities that many built environments still echo with the whispers of violent upheaval and suppression (see Celik, *Urban Forms and Colonial Confrontations*), albeit in uncomfortable chorus with the bellowing command to acquiesce. However, today as not only the geographical but the socio-spatial limits of cities engulf their “constitutive outsides” (Brenner & Schmid, *Planetary Urbanism*), our focus as urban practitioners must also look outside of the ‘city proper’, and thus the statement. As such, it is at the limits of the urban that the object of analysis becomes the limits of the lexical, the archival, and the literal, and we are confronted not with the statement, but the gesture.

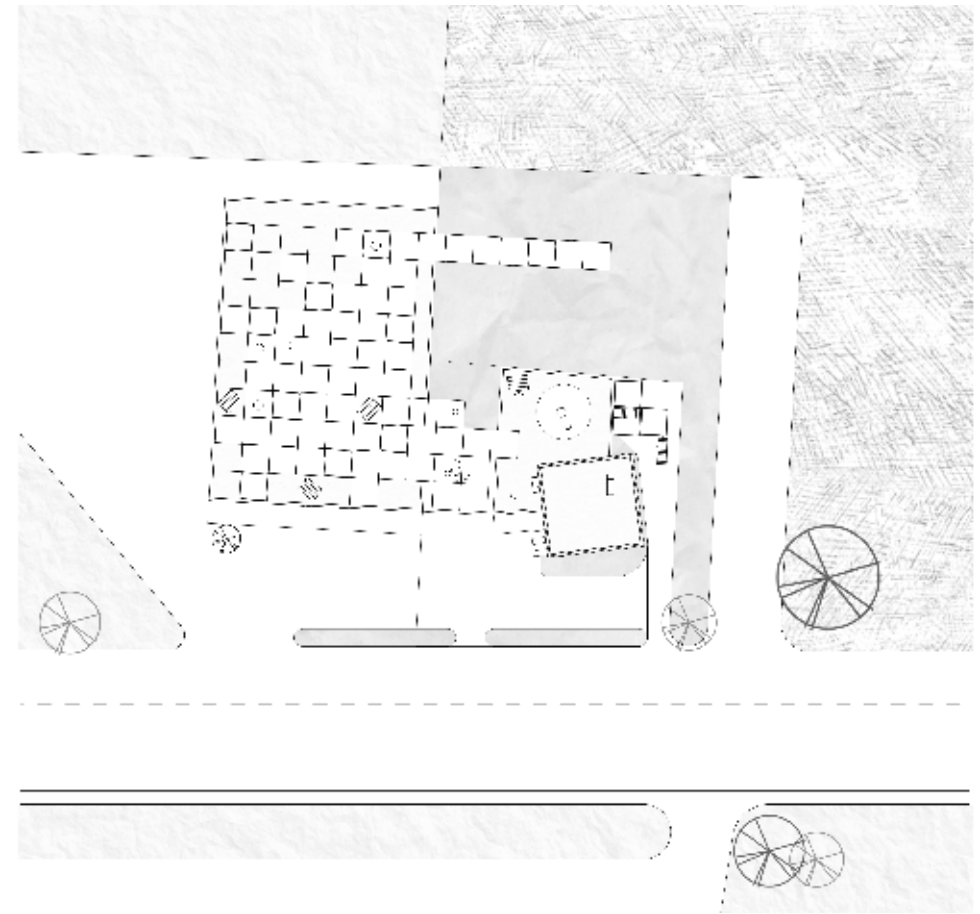
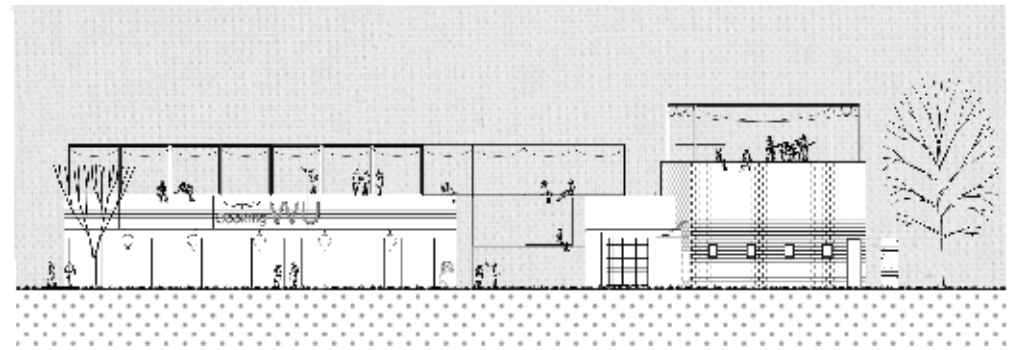
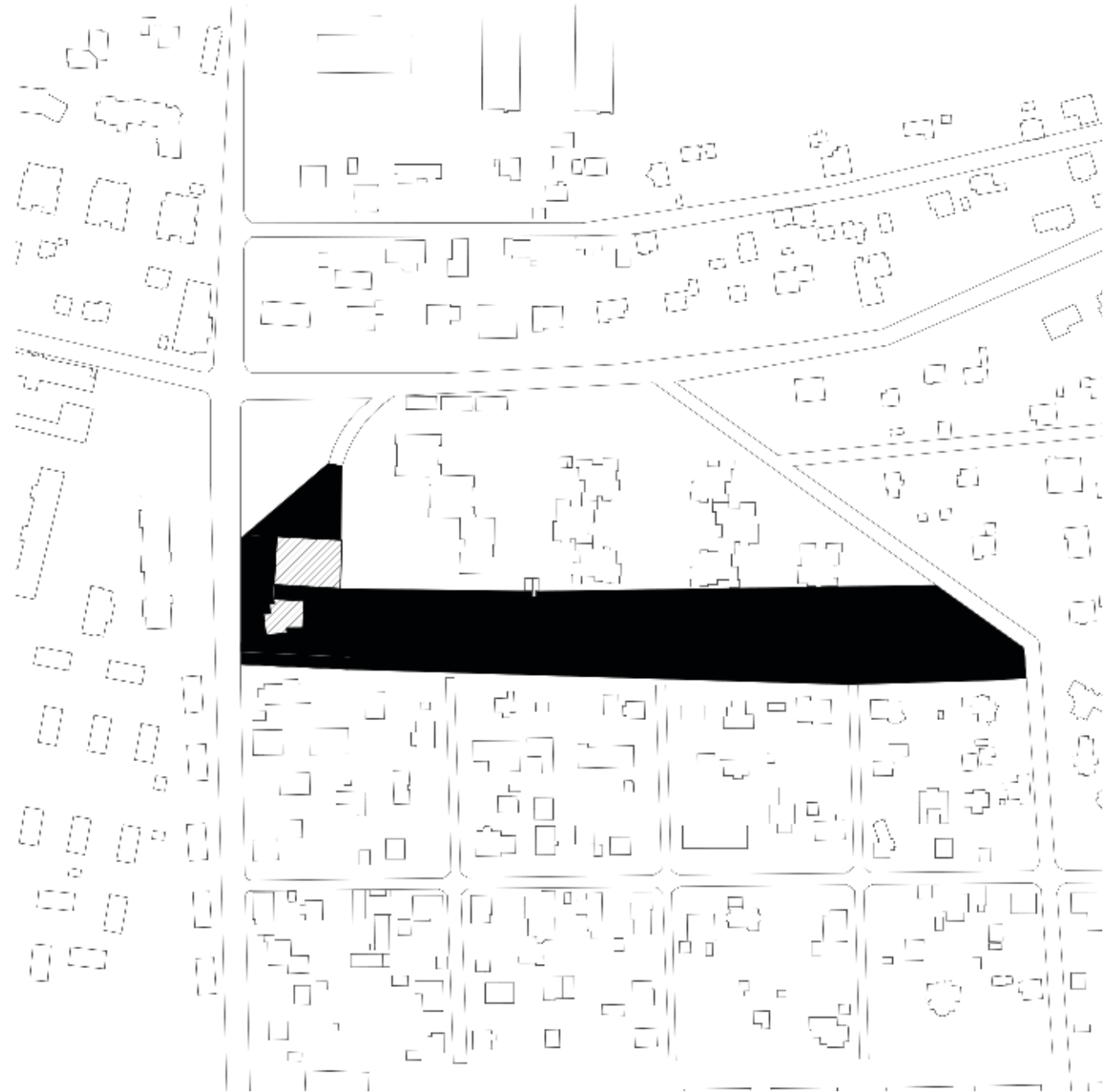
It is therefore through gestures that we might truly understand the urban nature of Wetzelsdorf, the 15th district of Graz and its western-most suburban area. Void

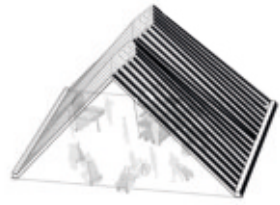
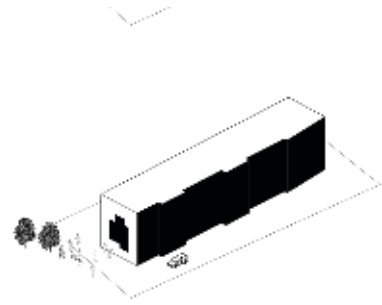
of grand statements, Wetzelsdorf’s built environment is one of a profound ambiguity; a seemingly unplanned sprawl where histories live solely in the stories of its inhabitants, and both *eutopia* and dystopia reside in the same building. To *state*, in this bricolage of perspectives, typologies, and spatialities, is to disregard the ambiguity that defines it. It is instead through ‘architectural gestures’, a series of interventions that are not prescriptive but *indicative* of spatial possibility, that we have interrogated the ambivalent realities of Wetzelsdorf. These gestures are traps to capture “*something essential about their subject*” (Lahoud, *Scale As Problem, Architecture As Trap*). They lack in virtue or morality and use the fears and aspirations of site and subject as tools to embody the proxemics of this built environment, capturing approximate form but exact character. By both appropriating existing spaces through acupunctural urban interventions and reimagining them through *capriccio*-esque scenarios, our gestures reveal the painstaking proximity of *eutopia* and dystopia in Wetzelsdorf: seemingly leftover spaces that are also objects of critical strategic value for development-opposing residents; abandoned buildings nestled covertly between Wetzelsdorf’s expanse that are at once its principal axes of navigation; the paradisaal hills of the district as both an refuge from sight of cranes, scaffolding, and building sites and an echo chamber for the sounds of them.

The Italian borgate (Picone & Schilleci, *A Mosaic of Suburbs*), the French *banlieu*, and the Portuguese *bairros de barracas* (De Sousa & Guterres, *Existence and Resistance in Lisbon*) are all composite parts of a contemporary urban inventory of the periphery, each with its own academic methodology and ontological standpoints. The *randbezirke* of Graz are indeed less stated than the aforementioned urban peripheries, but perhaps no less deserving of critical observation. In the impossibility of the statement and at the limits of the city, here in Wetzelsdorf, we must (re)turn to the gesture.

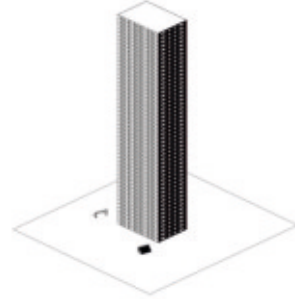
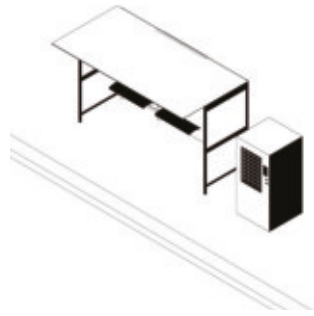


XV.

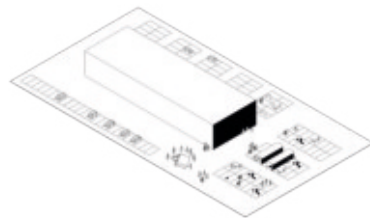
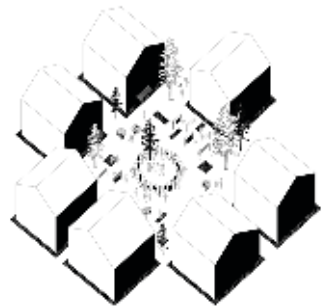




XV.



XV.



XVI.



STRASSGANG: «EXQUISITE CORPSE»

Lera Samovich / *fala atelier*
Benedict Esche / *Kollektiv A*
Elena Karpilova / *Architectural Thinking School for Children*

Adna Babahmetović / *assistant*
Ajna Babahmetović / *assistant*
Federica Scalise, Jonathan Schmalöer, Leon Scheufler

«EXQUISITE CORPSE» RESEARCH OF STRASSGANG

5 independent teams have researched 5 separate districts of Graz. Their methods are not interconnected, their goals are different, but in the end, they will collectively show the bigger picture of one city.

Are we all playing EXQUISITE CORPSE?

EXQUISITE CORPSE is a game invented by surrealists. Each player draws a part of the picture, folds it (so the other player won't see it) and gives it to the other player to continue the drawing. In the end the paper is unfolded and the whole picture is introduced.

XVI. Each of the researched districts of Graz is a suburb. Their structure can already be seen as EXQUISITE CORPSE.

"There is nothing that keeps them together. It is a very diverse urban situation..." said about suburbs Christian Schmid, geographer, sociologist, urban researcher ETH. And so, we played...

Straßgang was itself divided into 5 districts. Each student was given a separate district for conducting independent research. The aim was to represent the essence of each given district through the research method most relevant to it, using the student's sensory organs as research instruments.

All the research results were assembled on one map to show the STRASSGANG EXQUISITE CORPSE.

District #1: Sounds
District #2: Materials
District #3: Borders
District #4: Similarities
District #5: Smells

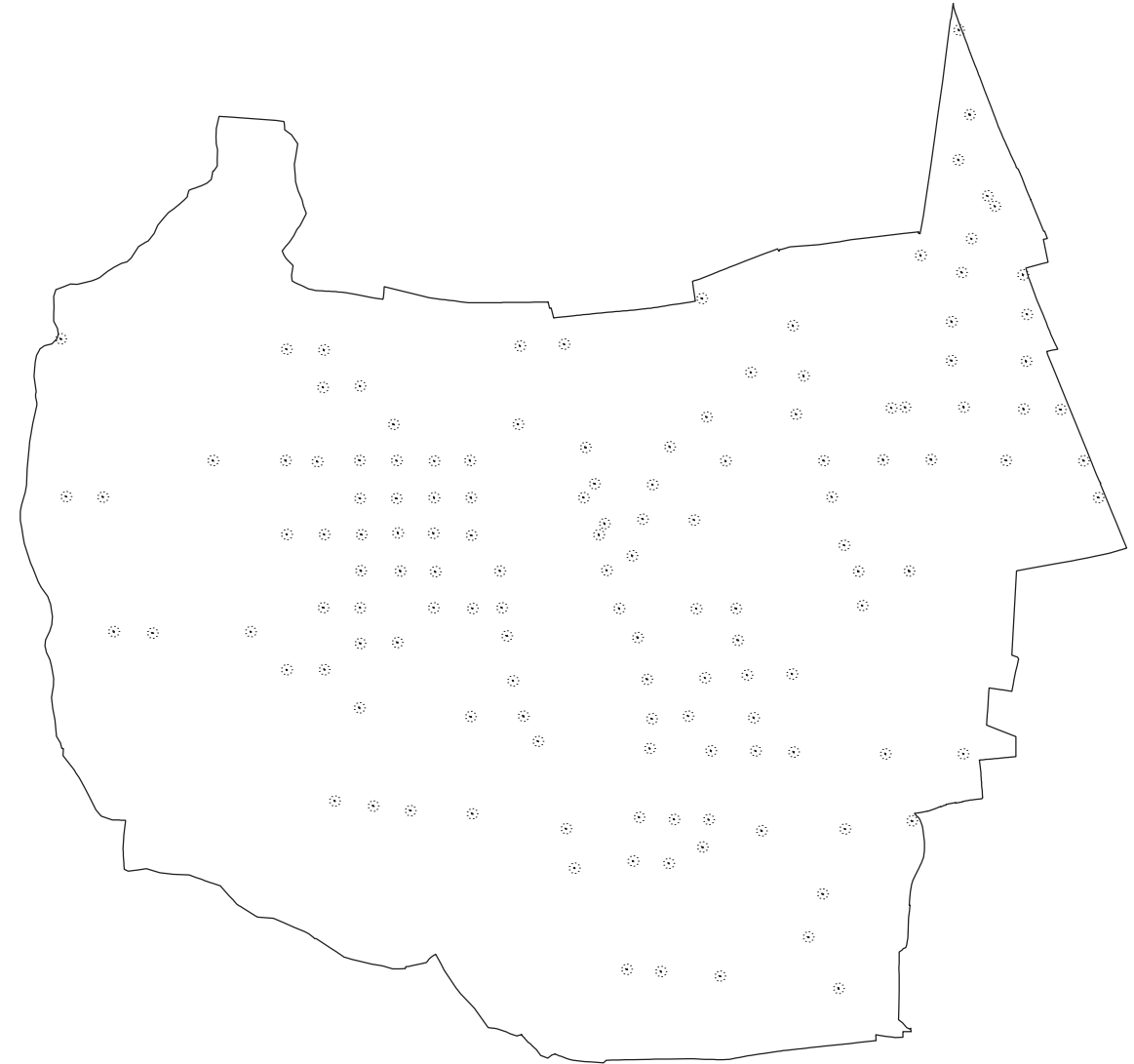
«FOUND ARCHITECTURE OBJECT» ARCHITECTURAL PROPOSAL FOR STRASSGANG

Following the consistent inconsistency of surrealism, we move forward in our experiment to apply Surrealist methods to architectural design.

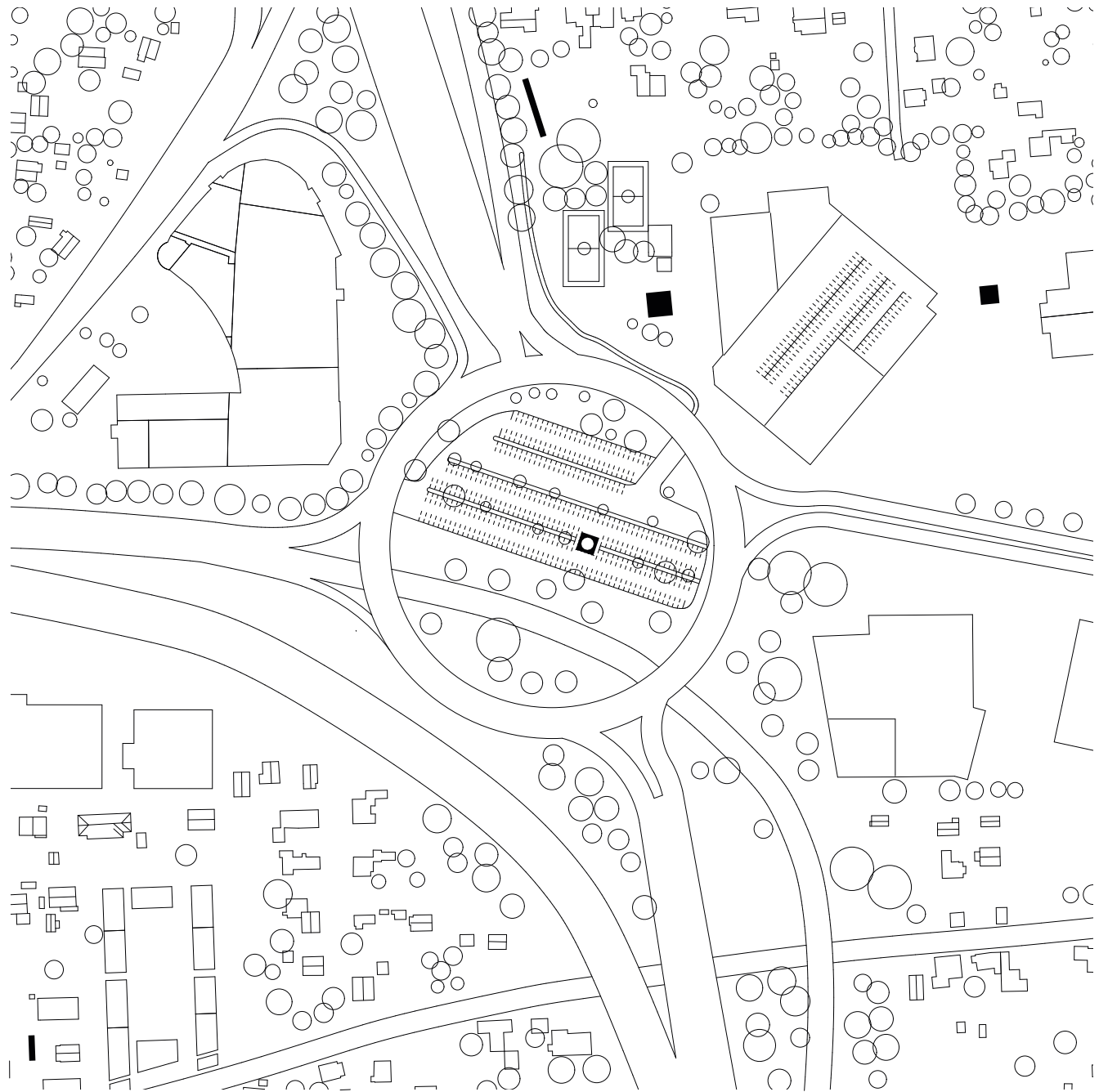
FOUND OBJECT is a term introduced by surrealists. It is an object excluded from its surrounding in a way such that its function can no longer be distinguished, thus becoming an art piece.

Looking at the most simple, trivial objects, of which we would usually pay little attention to in everyday life, we attempt to notice the beauty and new senses in them. We consider them from an aesthetic point of view and, through the lens of Surrealism, we found the spirit of the "banal and brilliant" ("Le banal et le merveilleux"; Evelyne Rogniat, André Kertész : le photographe à l'œuvre) in fences, signs, trees, and cans. We mark their extraordinariness, giving us the opportunity to reinvent them into FOUND ARCHITECTURE OBJECTS, regarding this reinvented miracle in their banality. The banal shapes, colors, and rhythms of these everyday objects become the subject of surprise, challenging our intellect, as well as imagination as FOUND ARCHITECTURE OBJECTS.

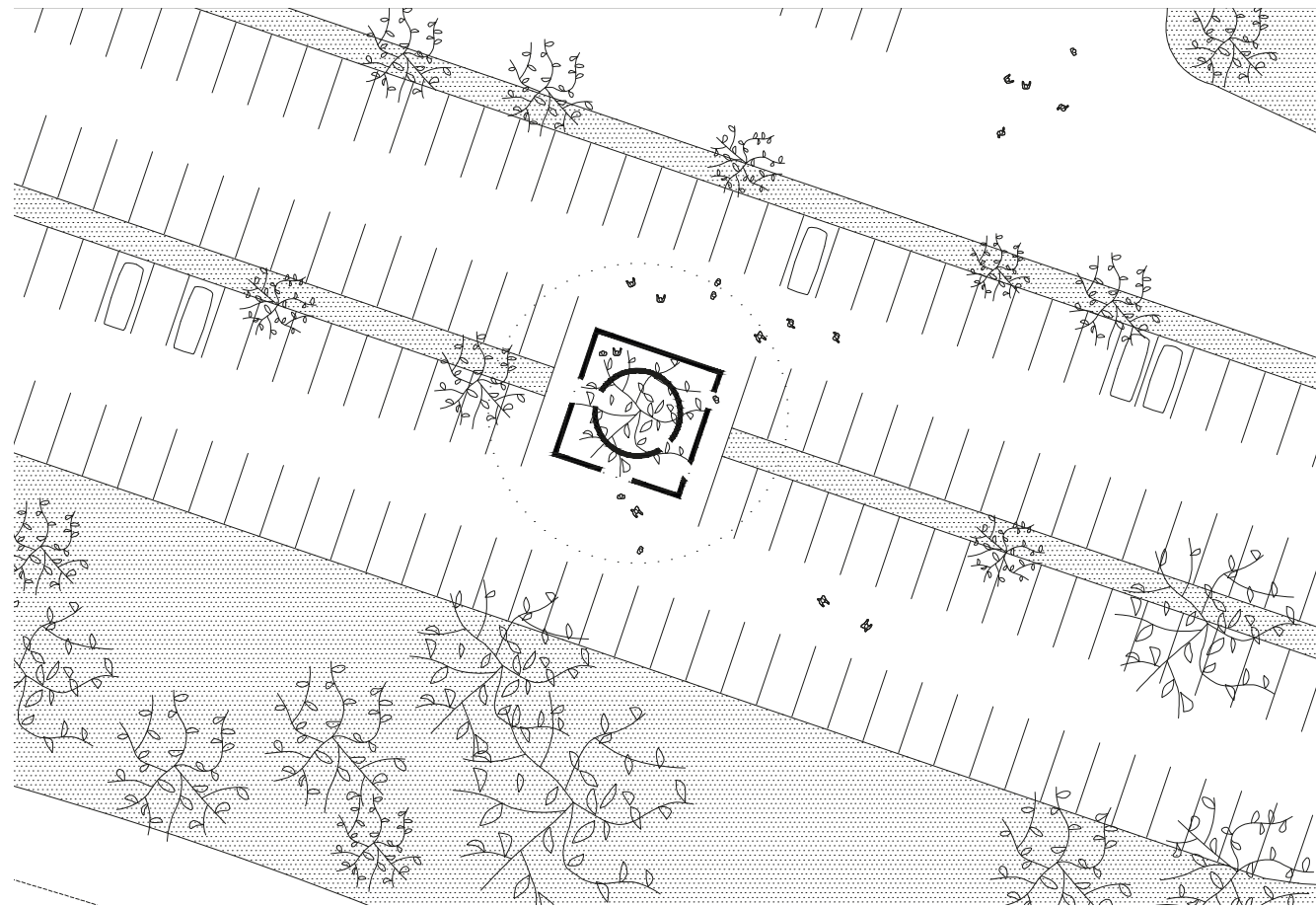
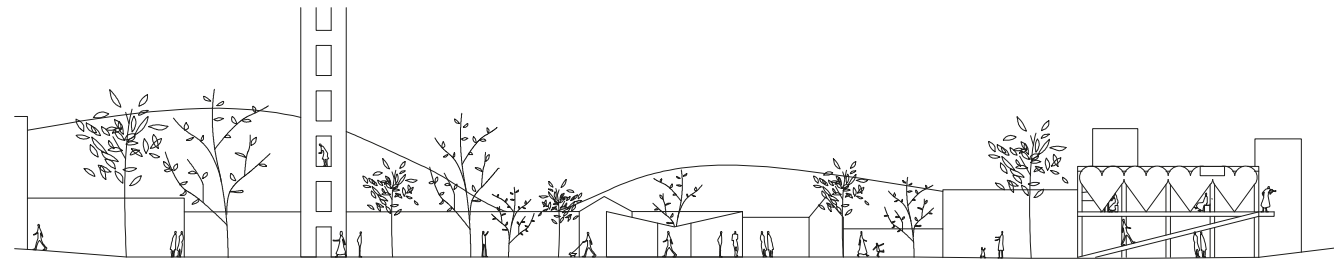
Each object was endowed with meaning and became a FOUND ARCHITECTURAL OBJECT on the map of Strassgang. These are the buildings with residential and public function.



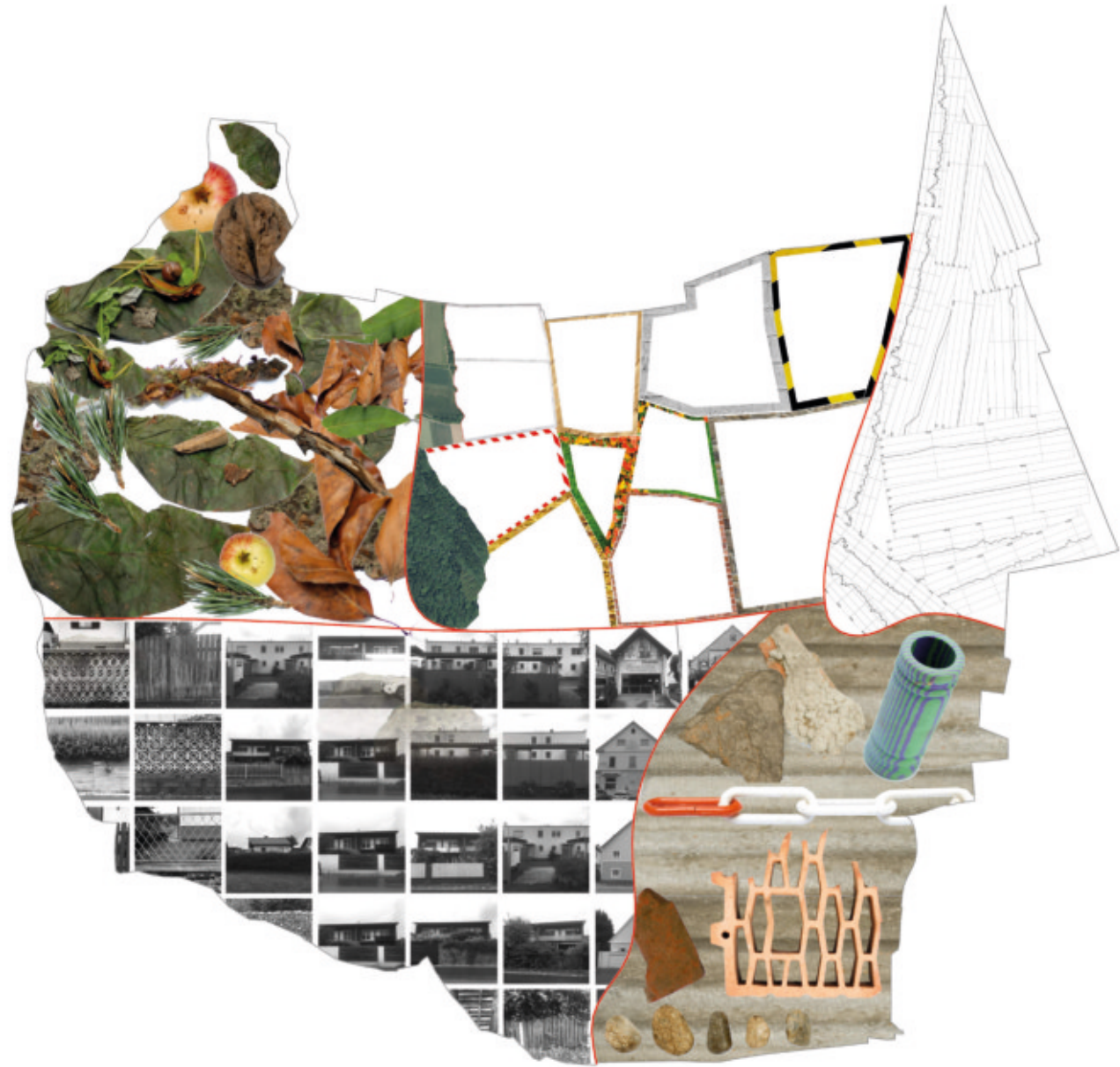
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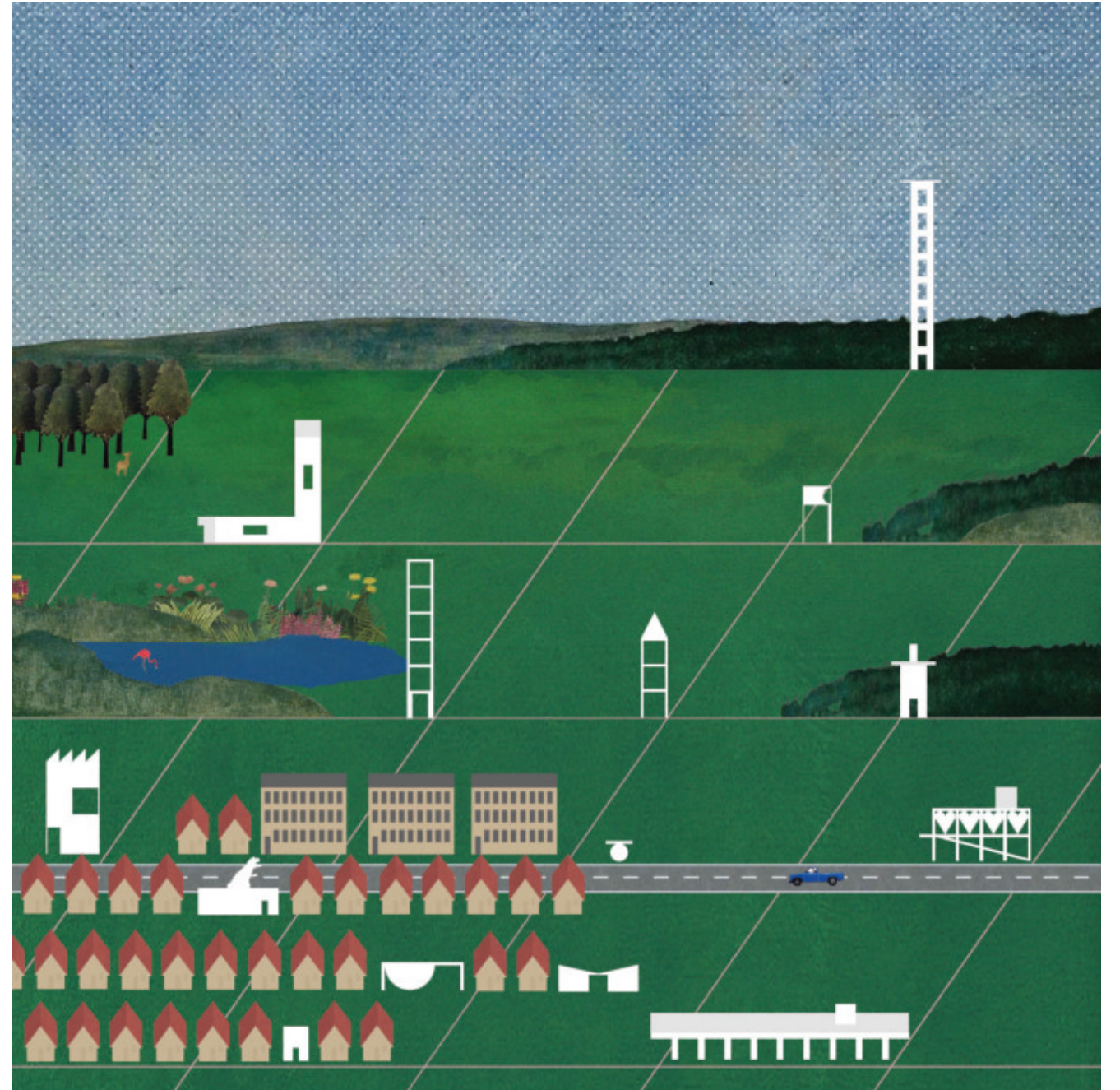
XVI.



XVI.



XVI.



XVI.

XVII.



PUNTIGAM: Infraçade

Stefano Tornieri / Babau Bureau
Samuele Squassabia / Studiospazio
Tao Baerlocher / Studiospazio

Maïke Gold / assistant
Ella Eßlinger, Angela Lehner, Alesia Miklashevich,
Ana Carolina Oliveira Helena

Can you imagine an architecture able to connect the fragmented composition of urban elements produced by the suburbia?

Can you imagine an architecture-infrastructure able to match at the same time with the housing micro-dimension and the marco-scale industries and agricultural fields?

Can you imagine a new façade able to express an identity for the contemporary suburbia?

The topic of the design proposal concerns the possibility to cross the infrastructure connective capacity with the urban expression that only a series of façades can provide.

Puntigam is a complex district composed by different models of city: detached houses, huge industrial complexes, greenhouses, supermarkets, shopping malls, cinemas and so on. All these typologies compose a very heterogeneous city texture, in which the mobility system is mostly taken by cars. Huge amount of space between the buildings and even more between buildings and streets. This situation does not produce any interaction between human beings, as it doesn't produce any quality of the public space.

On a territorial level Puntigam is placed on the intersection between the route 67, which connects the Graz Airport

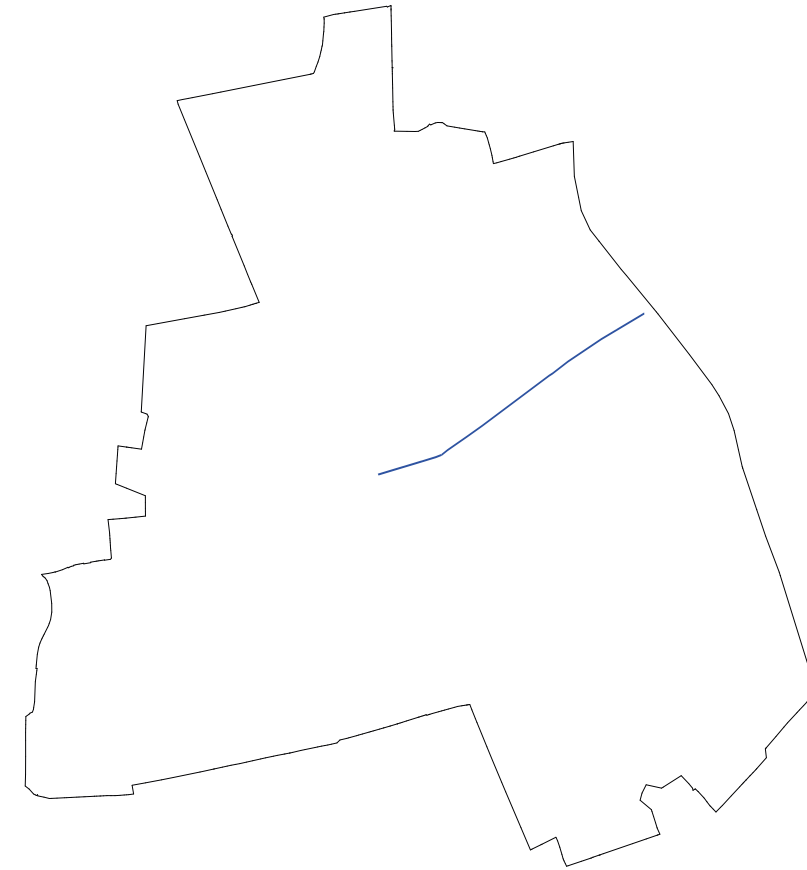
with the train station (north-south connection) and the route 67a, which provides the west-east connection. Due to the specific liminal position, the route 67a is highly utilized and it somehow represents an entrance to the district of Puntigam and to the whole city of Graz. The design proposal consists in a thin and long metal structure, modular and abstract, which is able to intercept the different landscapes existing in the route 67a, in the track between the Puntigamer brewery (in which the chimney represents the only real vertical landmark) and the Mur River. It is a great and homogeneous linear infrastructure, which occupies and requalifies the gap space between the buildings and the busy road. Crosswise it is very permeable, whereas longitudinally it hosts ways on different levels for both bicycles and pedestrians. Along its length it combines with the existing buildings, transforming their perception from isolated boxes to a homogeneous composition and giving them the possibility for future transformations. Different activities and programs can mix among the existing and the new buildings.

The Infraçade provides the district with a public space, where people and bicycle can move freely on separated levels. It is a grid with a regular frame rhythm, which gives order to any future district expansion. Its dimensions include three different scales, in the cross section we see a "portico", the human scale; in the height we see the building scale and in the length we perceive the territorial dimension.

Infraçade also provides energy from the environment: with a turbine it produces electricity from the Mühlgang Canal water power, with integrated solar panels assimilates the sun energy and with wind turbines takes energy from the prevailing north-south winds.

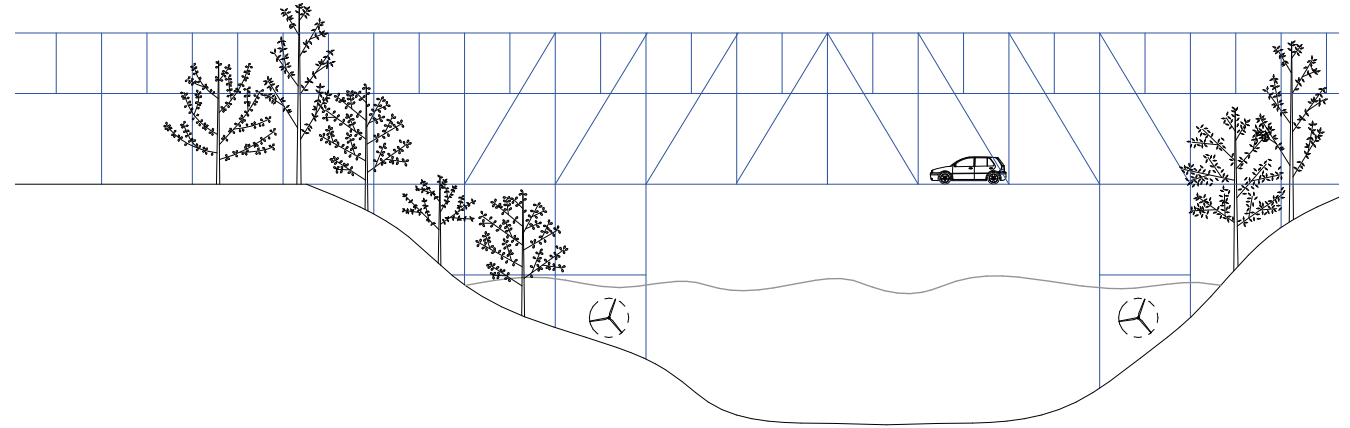
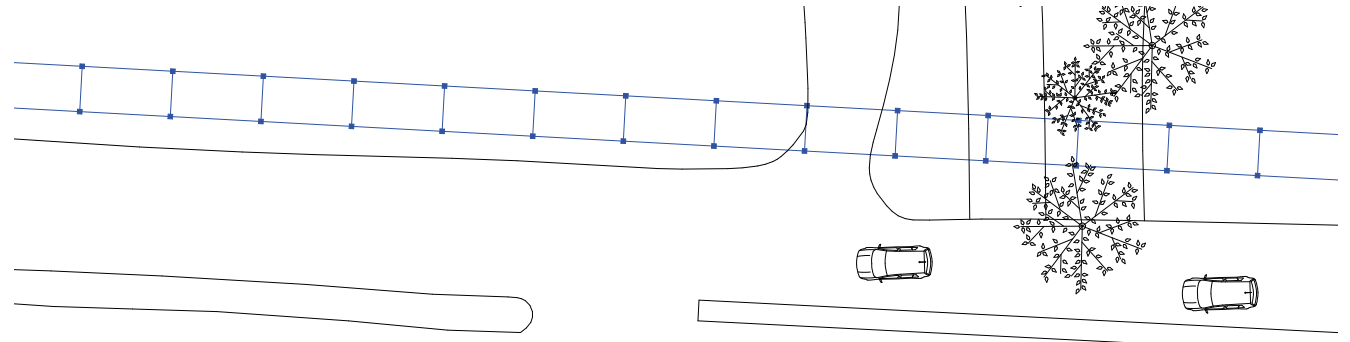
In between the radical utopia and the long-term scenario Infraçade is a concrete vision for the future of the periphery. It refuses the iconism of the object being a open structure ready for any customization.

That's amazing!

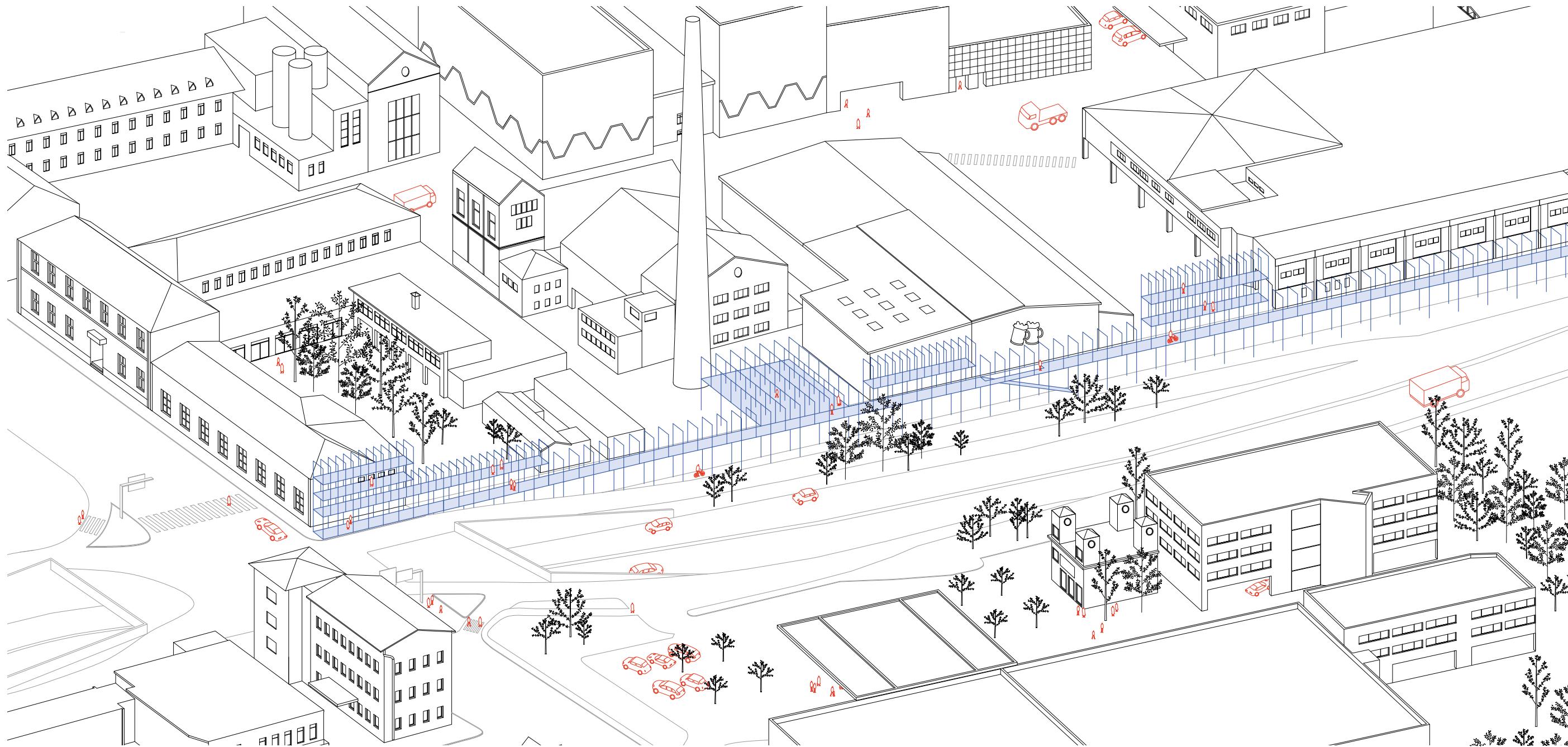




XVII.



XVII.



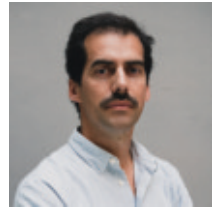
XVII.

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VII.



Elena Chiavi
CARTHA (CH)



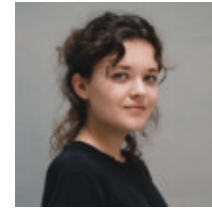
Francisco Adão da Fonseca
SKREI (PT)



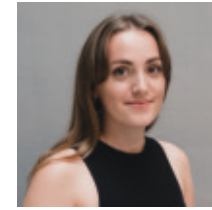
Sarah Klaunzer (AT)
assistant



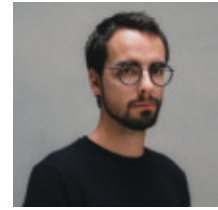
Francisco Moura Veiga
CARTHA (CH)



Dagmara Pasinska (PL)



Alina Pinardi (DE)



Julian Lanca-Gil (AT)

VII.

XIII.



Ana Maria Chiriac (MDA)



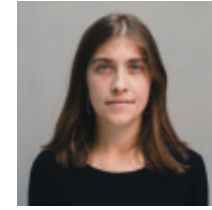
Franziska Rainalter (AT)



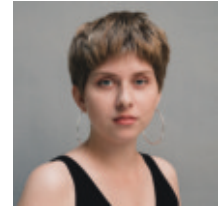
Andreas Maierhofer (AT)
assistant



Ibai Rigby
Parallel Sprawl (CH)



Leonie Wrighton (AT/GB)



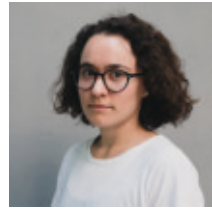
Klara Schmidt (AT)

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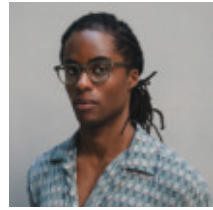
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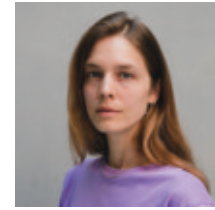
Catarina Medroa (PT)



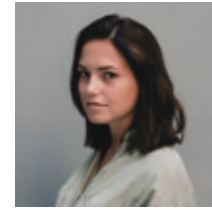
Iryna Demianiuk (UA)



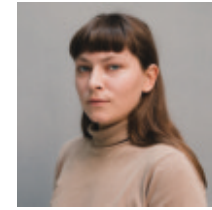
Akil Scafe-Smith
RESOLVE (GB)



Therese Leick
TAB Collective (AT)



Beatrice Koch (AT)
assistant



Yulia Palamarchuk (UA)



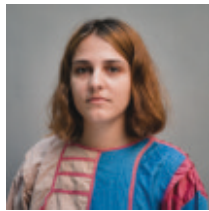
John Poole (GB)

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Federica Scalise (IT)



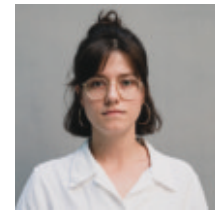
Adna Babahmetović (BA)
assistant



Lera Samovich
fala atelier (PT)



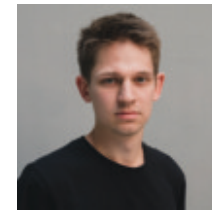
Jonathan Schmalöer (DE)



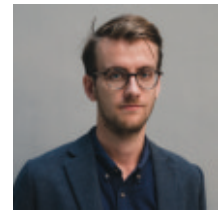
Ajna Babahmetović (BA)
assistant



Elena Karpilova / Architectural
Thinking School for Children (BY)



Leon Scheufler (DE)



Benedict Esche
Kollektiv A (DE)

XVI.

XVII.



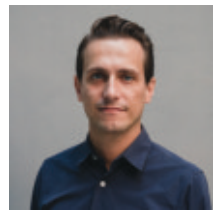
Tao Baerlocher
Studiospazio (IT)



Ella Eßlinger (DE)



Maike Gold (DE)
assistant



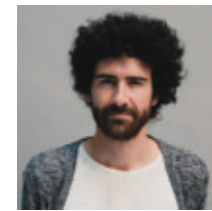
Samuele Squassabia
Studiospazio (IT)



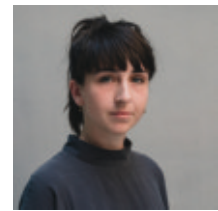
Alesia Miklashevich (BY)



Ana Carolina Oliveira Helena (PT)



Stefano Tornieri
Babau Bureau (IT)



Angela Lehner (AT)

XVII.

Biographies

The Summer School was led by members of ten architectural practices representing a generation of architects who will be shaping architecture and participating in building Europe's cities in the years to come.

Francisco Fonseca studied architecture at the Delft University of Technology. He is the co-founder of *SKREI*, a project design, construction and cultural production workshop bringing together different construction professionals to challenge the traditional role of architecture. Their investigation into the qualities of Portuguese raw materials, construction techniques and craftsmanship is instrumental in designing architecture to act as a motor for a more effective engagement and positive change.

Elena Chiavi is a first year studio director at the ALICE team in the Ecole Polytechnique Federale de Lausanne, where she finished her Master in architecture in 2016. During her studies she has worked for various international practices such as Alejandro Aravenas office ELEMENTAL in Chile and Christ & Gantenbein and Conen & Sigl Architekten in Switzerland.

Francisco Moura Veiga has worked in a number of offices such as Christ & Gantenbein, Trinkler Stula and Partner and Burckhardt + Partner in Basel. He is the founder and co-curator of Publishing in Architecture, a collaboration with Début Début, international magazines and platforms such as Failed Architecture, CCA or Metropolis Magazine have featured his writings.

In 2014 he started the editorial project *CARTHA* in Basel and together with Elena Chiavi he is now part of its international team of editors. *CARTHA* offers a platform for critical thinking on architecture and society. Each year, *CARTHA* initiates the research and publication of four issues on a specific topic in its online magazine and

publishes it in an annual book. *CARTHA* has contributed to the German Pavilion at the 15th International Architecture Biennale in Venice with a special issue on „*Making Heimat*“.

lbai Rigby is a trained architect and urban designer, he also works as an architecture broadcaster mostly through digital platforms. He was the Project Coordinator for the Aga Khan Trust for Culture in Switzerland and has been a lecturer and critic at several Universities such as the Architectural Association, the Cornell University, the Columbia GSAPP and the Barcelona School of Architecture. Currently he is working on the comparative research project *Parallel Sprawl*, dealing with the urban sprawl developments in Kosovo and Switzerland, and taking into consideration the remittance economy and cultural exchange between both countries, which will result in an exhibition and book to be published in 2018.

Elena Karpilova holds a Master degree in Comparative Art Criticism from the National University of Culture and Arts in Minsk. She worked as a curator of international projects and exhibitions such as the Belarusian Union of Designers or the Minsk Design Week. Since 2016 Elena Karpilova is Head of the *Architectural Thinking School for Children* in Minsk. Together with her colleagues she invented a special method to communicate architectural thinking to pupils 7-13 years old. Their goal is to help children to understand the contemporary world and to deal with its challenges through a universal knowledge of a broad range of creative disciplines.

Akil Scafe-Smith studied Building and Urban Design in Development at the Bartlett DPU. He is the co-founder of *RESOLVE*, an interdisciplinary design collective that looks towards the synthesis of architecture, engineering, technology and art to address multi-scalar social challenges, based in Brixton. Commissioned by a number of venues like the London Design Festival, the Stockwell Festival or the Brixton Design Trail, they conducted various interventions bringing together community organizations, youth workshops and sustainable design to form a temporary space that provokes the collective production of knowledge within an open atmosphere.

Therese Leick holds a Master Degree in Architecture and is working at the Institute for Architecture and Design at the Faculty for Architecture and Planning of the Technical University in Vienna. Since 2015, Therese is part of *TAB*, a workgroup that makes use of its conventional architectural skill set to show aspects of our modern societies, cultures and design. These critical reflections on current agendas result in distinct formats of representation such as storytelling, objects, mapping and interventions. The collective has been awarded for several awards, such as the Outstanding Artist Award for Experimental Design in 2017 and exhibited their projects in various national and international venues on architecture and design.

Benedict Esche studied architecture at the University of applied Sciences in Munich, the Technical University of Munich and the Accademia di Architettura in Mendrisio in Switzerland. He worked with the Chair for Design and Architecture at the Technical University of Munich and has been a lecturer and critic at several international architectural institutions. In 2015 he founded the architectural office *Kollektiv A* based in Munich, with the focus on cultural buildings and complex residential construction. In 2016, the office contributed to the German Pavilion at the 15th International Architecture Biennale in Venice.

Lera Samovich graduated architecture at the Moscow School of Architecture. During her studies she worked with several architectural practices based in Moscow. Currently Lera is engaged in her postgraduate research on Alvaro Siza at the Faculdade de Arquitectura do Porto. She joined *fala atelier* in 2016, a practice producing architecture forming a collage of formal languages, references, colors and themes, only regulated by an obsession for clarity and consistency. Its work was exhibited in a variety of international venues such as the Lisbon Architecture Triennale and the Chicago Architecture Biennale, as well as presented in lectures all around the globe. The atelier has been deeply involved in a broad range of curatorial and theoretical projects, both in Portugal and abroad.

Samuele Squassabia studied architecture at Politecnico di Milano and at the Accademia di Architettura di Mendrisio. He has gained practical experience in various architectural practices in Switzerland, Italy and Japan. Samuele has taught at architecture schools such as ETH Zurich, Accademia di Architettura di Mendrisio, Politecnico di Milano and the Academy of Fine Arts in Munich.

Tao Baerlocher studied architecture at the ETH Zurich and graduated with a master degree in 2011. He has been working in various offices in Switzerland and Japan and as a teaching assistant at the Accademia di Architettura di Mendrisio.

Together with Samuele he is part of *Studiospazio*, an architectural practice they established in 2014 and based in Zurich and Mantua. *Studiospazio* has a particular focus on the relationship between architecture and the contemporary reality, investigations of the environment that building has created, results of projects, exhibitions, publications and academic commitment. As a member of the Little Italy Project the practice contributed to the Unfolding Pavilion 2018 at Gino Valle's Giudecca Social Housing and the vernissage of the 16th International Architecture Biennale in Venice.

Stefano Tornieri studied at the ETSAB Barcelona and at the IUAV of Venice where he gained his Phd in architectural composition in 2015. Since 2009 he is a member of the research unit Architecture and Production Landscape and assistant professor at the IUAV of Venice. Stefano is the editor of several books and his essays on production landscapes, construction in archeology sites and theory of composition have been published in several academic publications. As co-founder of the *Babau Bureau* he was invited to be part of the 15th International Architecture Biennale in Venice and won various awards. In 2018 the office contributed to the exhibition and editorial project Unfolding Pavilion at Gino Valle's Giudecca Social Housing in Venice.



Imprint

FUTURE ARCHITECTURE SUMMER SCHOOL

Desperate Houselives: Ideas for peri-urban areas

COURSE LEADERS

Francisco Adão da Fonseca (SKREI, PT)

Benedict Esche (Kollektiv A, DE)

Elena Karpilova (Architectural Thinking School for Children, BY)

Therese Leick (TAB Collective, AT)

Francisco Moura Veiga / Elena Chiavi (CARTHA, CH)

Ibai Rigby (Parallel Sprawl, CH)

Lera Samovich (fala atelier, PT)

Akil Scafe-Smith (RESOLVE, UK)

Samuele Squassabia / Tao Baerlocher (Studiospazio, IT)

Stefano Tornieri (Babau Bureau, IT)

ASSISTANTS

Adna Babahmetović

Ajna Babahmetović

Maike Gold

Sarah Klaunzer

Beatrice Koch

Andreas Maierhofer

STUDENTS

Ana Maria Chiriac, Iryna Demianiuk, Ella Eßlinger,

Julian Lanca-Gil, Angela Lehner, Catarina Medroa,

Alesia Miklashevich, Ana Carolina Oliveira Helena,

Yulia Palamarchuk, Dagmara Pasinska, Alina Pinardi,

John Poole, Franziska Rainalter, Federica Scalise, Leon

Scheufler, Jonathan Schmalöer, Klara Schmidt, Leonie

Wrighton

GUEST CRITICS

Matevž Čelik, Johannes Fiedler, Gabu Heindl, Artem

Kitaev, Maik Novotny, Petra Petersson, Heidrun Primas,

Radostina Radulova, Karin Tschavgova, Martin Zettl

HDA TEAM

Markus Bogensberger, Zerina Džubur, Karin Oberhuber,

Janosch Webersink, Fabian Dankl, Daniel Oberthaler,

Leon Scheufler

PHOTOGRAPHY

Fabian Dankl, Thomas Raggam, Clara Wildberger

DRAWING

Elisabeth Schagerl

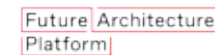
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Petra Petersson, Petra Kickenweitz

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Haus der Architektur

Mariahilferstraße 2

8020 Graz, Austria

www.hda-graz.at

office@hda-graz.at

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