Theme

Jura Tendu

Zweite
Moderne

Theme

Spring 2025

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Tendu

1 Jura Tendu

STRESS

In an increasingly volatile environment, we ask ourselves can 'stress be applied as a design methodology for landscape and architecture?'. If <STRESS> is a physical, chemical, or emotional factor that causes bodily or mental tension from exposure to externally applied forces, <ENDURABILITY> is the property of a system, subsystem, equipment, or process that enables it to continue to function within specified performance limits for an extended period despite severe disturbance.

RISK LANDSCAPES

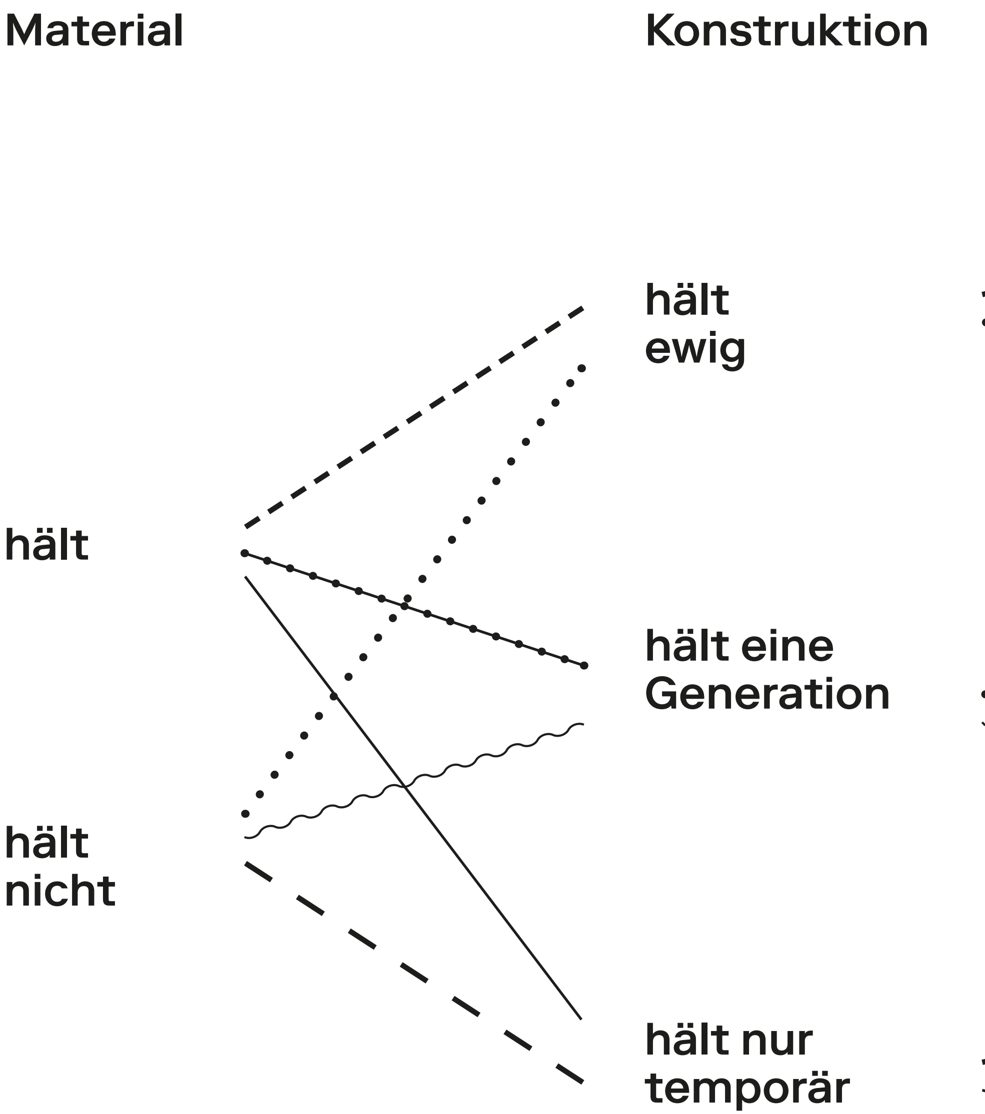
<RISK> is the probability of an outcome having a negative effect on actors, systems, or assets, and it is typically depicted as a function of the combined effects of hazards. The increasing frequency and intensity of risk landscapes in the Jura demand a shift in approach—from risk aversion [prevention/avoidance operations] to risk acceptance [reaction, redundancy and productive failure]. Climate change, insurance and construction are inextricably linked, with impacts shaped by geography, economics, and politics. As disasters [landslides, floods, fires, storms] intensify,

they increasingly threaten livelihoods, drive up insurance costs and affect landscape and construction policies and practices.

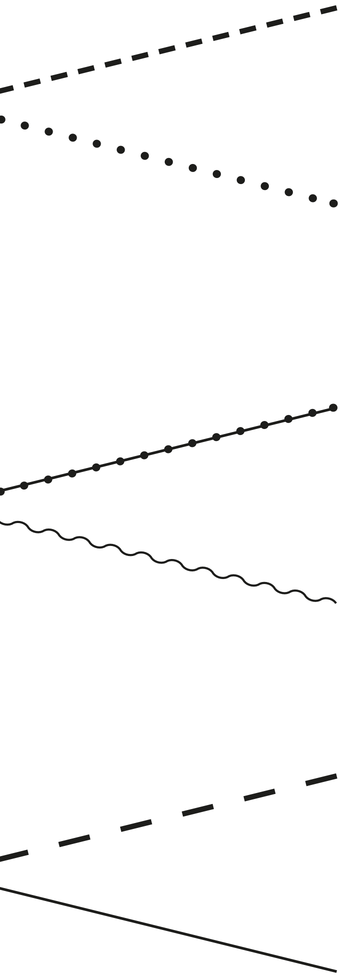
BREAKING POINT
In this context, we focus on lightweight landscape structures for living designed to address climatic risk. Students collaborate with ETH scientific departments specialising in landslide, flood, fire, and storm risks to build knowledge through research. Using scientific modelling [software] and physical experimental prototyping [anagogic] we 'stress test' at different intensities on constructive skins, joints and structures. Over the semester we explore the accumulation of stress on designs until breaking point which forms constructive strategies, parts or technologies for the projects. By inviting nature's destructive forces to generate landscape and architecture that not only resist but react productively, we ask ourselves, until what point can design endure?

We collaborate on developing constructive prototypes with BUK and the Chair of Structural Design, experimental photography with Taiyo Onorato, Google Earth Engine Mapping with Lucia Rebolino and ana-gogic stress test models with Valentina Noce from Sabotage Practice.

2 The material technology perspective of durability – six narratives



Narrative



1 kein Unterhalt

2 Unterhalt

3 Modifikation Umwandlung Zirkularität

4 Verwitterung

5 ephemere Bauten

6 nomadische Strukturen

3 Sustainability vs. Durability by Guillaume Habert

Building durable structures means, a priori, building sustainable structures. This is at least what is usually understood by structural engineering associations. The more durable and resistant to external degradation, the more sustainable it is. This is this direct link that we would like to question this semester.

Durability is usually defined as a temporal duration of a structure or a material. Sustainability is more difficult to define, but the common definition is that a sustainable development is a development that would fulfil the needs of the present generation without compromising the ability of the future generation to fulfil their own needs.

Then, what if the needs of the future generation are different than the present one? And how a durable structure would be able to adapt to these future needs? Through this lens and this simple definition, it seems obvious that a durable structure, although it can survive the bite of time, might not be sustainable as it might not fulfil the needs of the future generation. This will just be a reminder of a previous age, a relic, that can just be interesting if it pertain a cultural value.

Should we then build buildings that last forever (which are then durable) with the risk of not being able to fulfil the needs of the future generation? or on the contrary, buildings that don’t last and be then always in line with the current needs, but requiring constant reconstruction efforts? This decision is hard, if not impossible to take. To quote Nils Bohr “prediction is very difficult, especially if it’s about the future”. So knowing the future needs as well as future evolution of a building is impossible, but current decision on potential durability have still to be taken.

To deal with this dilemma, we propose a framework that would make a distinction between materials and structure and look at the durability of both of them separately. We would also consider the intention behind the decision to build. From a sustainability point of view, it becomes clear that the question about durability or not durability, should rather be about the accordance between the durability of a material, the way it is assembled in a constructive design and the final intention behind the erection of a building.

One can build buildings with the intention that they last forever with highly durable materials as well as with non-durable materials. But the use of non-durable materials for ever lasting structures will entail a regular maintenance process which need to be linked with a sense of community belonging in order that through generations, the need for maintaining the building is obvious as it carries a social value. On the contrary, if very durable materials are used and that the intention is that the building last forever, it is important to think that no further use of this materials can be done. Otherwise, future generations might be tempted to reuse the materials for other purpose and dismount the building that was intended to stay eternally...

The reuse of durable materials such as stone from one building to another is a classic way of achieving sustainability for conventional buildings that are intended to fulfil the needs of one generation but that are designed in such way that they can be adapted and material reused so that the next generation can fulfil their adapted needs with the same building blocks. Allowing adaptability, designing for deconstruction allows to use materials that are more durable than the structure itself. The opposite strategy of materials that are less durable than the intended structure needs a design that is taking into consideration the aging of such materials including change in texture and performance.

Finally, one can also build sustainable non-durable buildings with both non-durable or durable materials. A non-durable structure built with non-durable materials requires a constant re-building of it. As long as non-durable materials have very low environmental impacts and that there is a willingness or a need to rebuild, the function provided by the building will remains. The use of highly durable materials for temporary construction will require a careful design so that every materials can be taken out and reused in the next temporary construction.

Through this framework where the durability of the material as well as the intended durability of the building is decided, we state that the described options are a sustainable way of handling this durability conflicts. However, this suppose that one can decide with no constraints the intention of the buildings we build. The potential consequences of the climate crisis and

its already-occurring effects are prompting an intensive examination of the necessity and possibilities for reducing anthropogenic CO_2 emissions. All scientific societies, nearly all governing bodies and non-governmental organisations are now raising the alarm. There is a common agreement that the Earth System is approaching a planetary threshold that could lock in a continuing rapid pathway toward much hotter conditions —the hothouse Earth. This pathway would be propelled by strong, intrinsic, bio-geophysical feedbacks difficult to influence by human actions, a pathway that could not be reversed, steered, or substantially slowed. Where such a threshold is located remains uncertain, but it could be within the range of the Paris Accord temperature targets.
In the meantime, urbanization is expected to add 2.5 billion people to the global urban population by 2050. Together with the pressure to overcome the already sizable housing deficit and lack of decent built environment, it is anticipated that this population growth will cause a surge in demand for building materials. The CO_2 emissions related to this urbanization peak will add to the already exceeding emissions due to human activities.

Given this conditions, can we just afford durability?

It is clear that within the next 20 years we need to reduce our CO2 emissions and that emitting CO2 now to save CO2 later is actually a bad idea as it lock our self in an unsustainable climate trajectory. Therefore, for the current generation, whatever intention in term of building durability needs to carefully considers the current CO2 emissions implications. For instance, emitting CO2 for highly durable concrete structural beams that could then be later reused for thousand of years in other buildings due to smart design for deconstruction is actually an unsustainable concept. In the long term, this might be a good idea, but it will release CO2 now and will then push the earth system into a hothouse Earth.

To conclude and open the discussion for the coming semester, considering sustainability and durability together is fundamental for the future of our society. It seems important to consider durability at different scales from material, structure, building to society. An appropriate design allows a discussion between these different spatio-temporal scales and finds the

most relevant constructive details that can connect or disconnect the intrinsic durability of each scale. In that sense vernacular architecture and human practice over centuries have informed us about these materials and design choices.
The great challenge of the present generation is adapt these design principles inherited from our predecessors to the emergency of the current situation. The next 20 years are critical as one need to drastically cut the CO_2 emissions and at the same time transfer to the next generation, social and cultural values as well as a functioning built environment in order that in their time and with their wishes, they can fulfill their dreams.

4 Jura Landscape

The Jura is the name given to the low mountain range on both sides of the French-Swiss border and, alongside the Alps and the Central Plateau, forms one of the three natural regions of Switzerland. Geographically, it extends over the cantons of Vaud, Neuchâtel, Bern, Jura, Solothurn, Basel, Aargau, Zurich and Schaffhausen. The Jura Arc, a cross-border region between Geneva and Basel, is also referred to as Jura, and the residents' sense of belonging is based on similar geographical, historical and economic conditions. The independent development of the Jura within Switzerland is evident up to the present day. It is a stagnant region with internal stability. In 1979, a sub-region became the independent canton of Jura. The Jura Mountains are a sequence of saddles and troughs that were created by the deposition of limestone and marl in the Mesozoic and the folding of these sedimentary layers in the late Tertiary.

Since 1864, the Jura region's average temperature has risen by 2.1 °C, exceeding the Swiss average, and projections indicate a further increase of 2.4 °C by 2060 if no significant mitigation efforts are made.

This warming trend is expected to exacerbate climate-related challenges, including prolonged dry periods, increased wildfire risk, water shortages, and threats to drinking water supplies. Agricultural productivity may decline due to heat stress and water scarcity, affecting both crops and livestock.

While summers may become drier, winter precipitation is expected to rise by 5–28%, increasing the risk of flooding, landslides, and storms. The frequency of compound drought events—simultaneous occurrences of meteorological, agricultural, and hydrological droughts—is also projected to rise, occurring approximately every 1.25 years by 2060.

In December 2023, heavy rainfall combined with melting snow caused severe flooding in the Jura and Lake Biel regions, with up to 100 litres of rain per square metre recorded. To address these growing risks, the Canton of Jura invests approximately 21 million CHF annually in climate protection measures, aiming to mitigate the impacts of climate change and enhance regional resilience.

Landscape

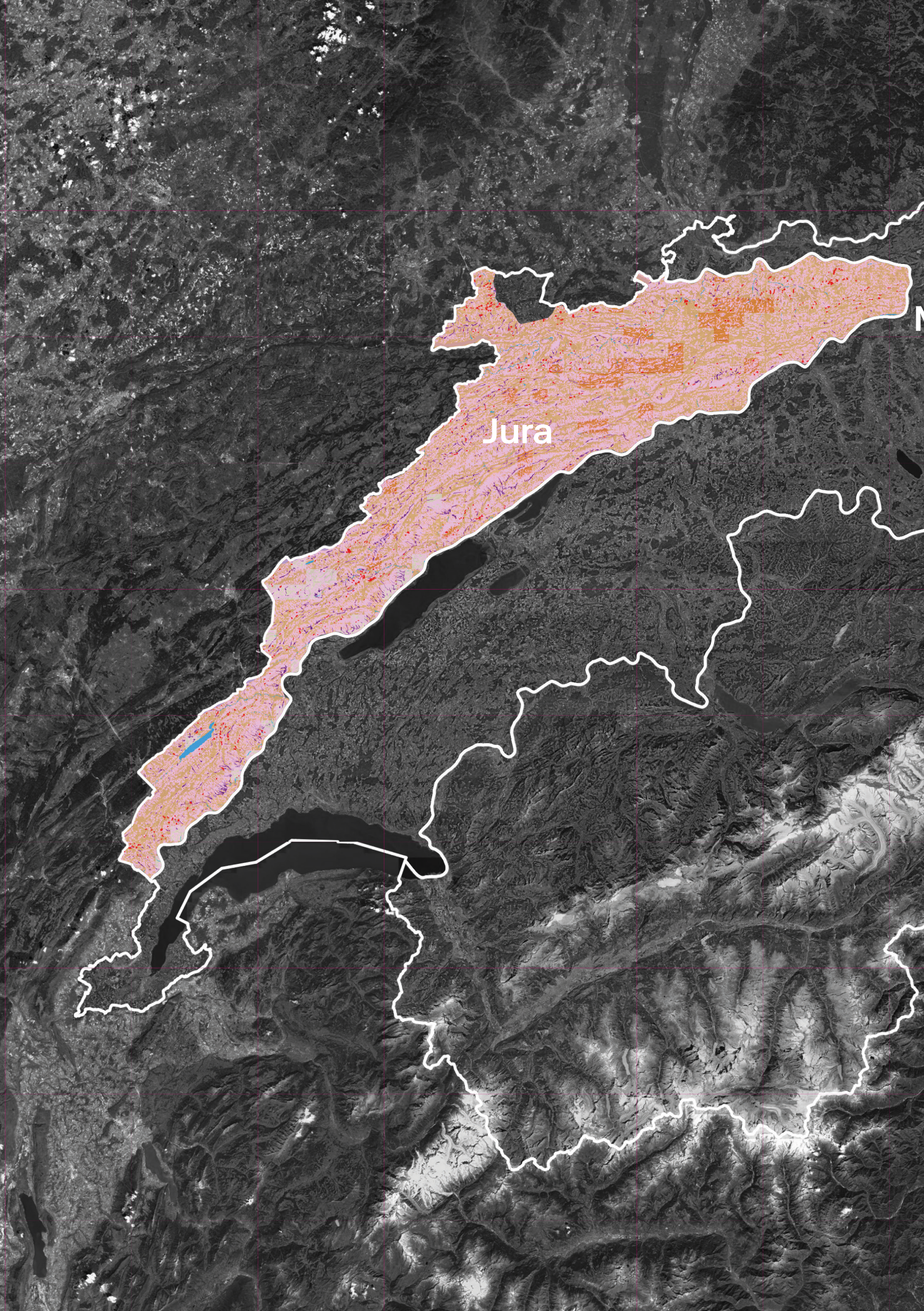
- Jura Correction (1868–1878) reshaped Swiss hydrology and landscape.
- Hagneck Hydropower Plant & Park (2015) generates 130 GWh/year, powering ~30,000 homes.
- The region features classic karst topography with caves, sinkholes, and underground rivers.
- Jura's name comes from the Jurassic period (~200–145 million years ago).
- Jura has higher rainfall than the Central Plateau, with frequent storms and winter cold air pools.
- Forests cover ~50% of the Jura Mountains.
- Agriculture uses ~43% of Jura's land.
- Jura's pastures support 20% of Switzerland's cattle farming (beef & dairy).
- The Jura correction (Jura Korrektur) transformed over 25,000 hectares of formerly swampy land in the Seeland region into Switzerland's most fertile agricultural zone, producing over 50% of the country's vegetable supply today.

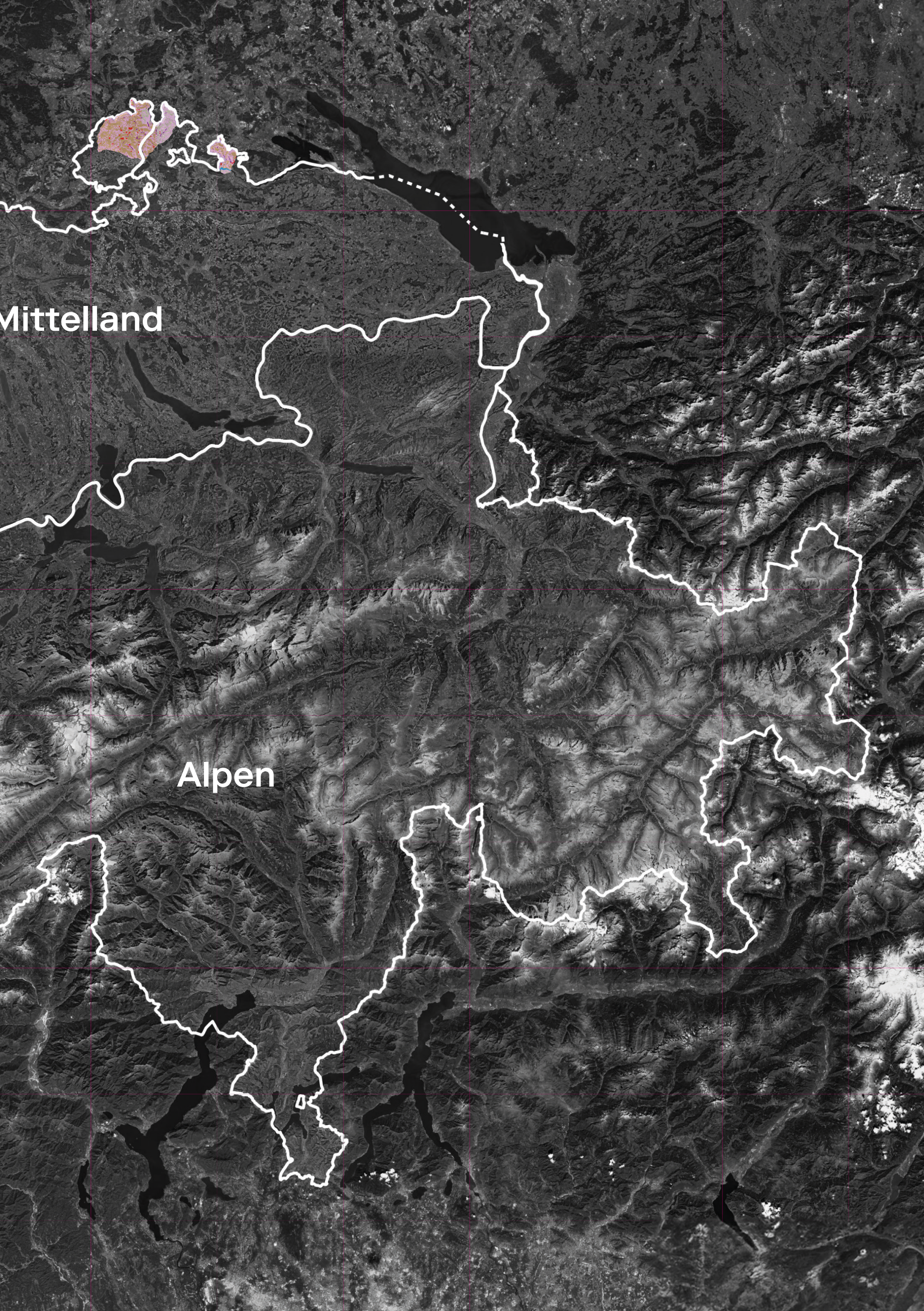
History

- Settlement of the slopes and Jura valleys, development of transit routes before and during the Roman Empire
- Belonging to various dominions and cities
- Clearing, livestock and alpine farming from the 15th century
- Economic boom, proto-industrialization since the Ancien Régiem
- Concentration of the watch industry and second boom after restructuring at the end of the 20th century
- 1979 Separation of the canton of Jura from the canton of Bern

Literatur

- André Bandelier, Jura, in: Historisches Lexikon der Schweiz (HLS), Online: https://hls-dhs-dss.ch/de/articles/008567/2019-09-19/
- National Centre for Climate Services (NCCS). 2024. "Klima heute: Jura." NCCS – Nationale Plattform für Klima- und Wetterdienste. Accessed February 4, 2025. Online: https://www.nccs.admin.ch/nccs/de/home/regionen/grossregionen/jura/klima-heute-jura.html.


Jura


Mittelland
Alpen

6 Four narratives

In order to answer the question how to design temporary structures in the Jura, we have prepared four narratives based on the region's most prevalent environmental risks: floods, fires, landslides, and storms. Each group will select one material—glass, metal, wood, or plastic—to complement their chosen narrative and form the basis for their research and design.

The narratives will be refined through precise research to understand the ecological, social and economic background, critical parameters, impacts and side effects. Additionally, each group of two will explore how their material reacts to the environmental risk and its forces. You will work with simulations, maps, diagrams, texts and images.

The location for each design will be chosen within the Jura region based on the specific characteristics of your narrative and findings.

This initial research phase will lay the groundwork for extending the narrative in a second phase, in which models will be built and stress-tested and culminate in detailed constructions.

While the research findings aim for scientific objectivity, the narrative will evolve beyond these foundations to incorporate imaginative and speculative elements.

You will explore stress as a design methodology to create lightweight structures that embrace risk and respond to intensifying climate threats, aiming to provoke other ways of inhabiting and interacting with landscapes shaped by natural hazards.

Flood

A flood is an extreme climate condition where an excessive accumulation of water covers land that is normally dry. Floods vary in speed, duration, and cause. From fast-onset events like flash floods and tsunamis to slow-rising phenomena like river or groundwater flooding.

In the Jura region, various types of flooding occur, including fluvial (river), flash, and urban flooding, as well as high water levels caused by surface and groundwater rise, ice jams, dam failures, or snowmelt. In July 2021, the lakes of Biel, Neuchâtel, and Murten reached their highest water levels in over 50 years, causing damages of approximately CHF 60 million along their shores and the Aare River.

The intensification of flooding in the Jura region is primarily due to increased precipitation and more frequent storms linked to climate change, as well as human interventions like deforestation and river canalization. These factors have reduced the land's natural ability to absorb water and manage runoff, leading to more severe flood events.

How can design strategies not only mitigate flood risks but also integrate water as a dynamic architectural element? Can we conceive buildings, materials, and construction details to be hydrophilic, adapting to water rather than resisting it?

Possible locations

- Courroux and Vicques
- Along the river Doubs

Expert

- Katharina Sperger, Laboratory of Hydraulics, Hydrology and Glaciology ETH
- Prof. Dr. David Bresch, CAS Naturgefahren-Risikomanagement ETH

Fire

Approximately 90% of wildfires in Switzerland are caused by human activities. However, the increasing frequency of prolonged droughts and persistent precipitation deficits significantly elevate the risk of forest fires. Additionally, stronger winds and rising temperatures accelerate fire spread. Another critical factor is the accumulation of biomass, including deadwood, dry leaves, and undergrowth, which builds up on the forest floor, creating ideal conditions for ignition and rapid fire propagation.

The growing wildfire risk in the canton of Jura became particularly evident in 2018, when the cantonal environmental office implemented a series of preventive measures in response to prolonged drought and extreme heat. The fire risk level was raised to 4 out of 5, indicating high danger.

To improve wildfire prediction, meteorological data, including precipitation, temperature, and wind patterns, are analyzed and compared with historical fire records. Insights from these analyses inform targeted firefighter training and the strategic planning of infrastructure, such as hydrant networks and water sources, to mitigate fire risks more effectively.

The increasing risk of wildfires poses challenges not only to ecosystems but also to infrastructure and buildings. Preventive measures such as firebreaks, targeted forest management, and improved monitoring systems are essential to minimize risks and limit damage.

Architecture traditionally addresses fire hazards through resistance (classifications), often relying on materials and treatments with significant environmental drawbacks. Are there alternative approaches to engaging with fire as a natural force? Could a building dynamically adapt during a fire event, burn in a controlled manner, or even self-regenerate as part of its resilience strategy?

Possible locations
- Alle
- Haute-Sorne

Experts / Institutes
- Dr. Michael Klippel, D-BAUG - Institute of Structural Engineering (IBK) ETH
- Prof. Dr. David Bresch, CAS Naturgefahren-Risikomanagement ETH

Landslide

The classification of landslides is based on their movement type, which can be categorized into falls, topples, slides, and flows. Additionally, geologists differentiate landslides by the type of material involved, such as rock, clay, mud, or debris.

More than 5% of Switzerland's land area is susceptible to landslides, making them a significant geotechnical hazard. Landslides predominantly occur in rural areas, where they cause substantial damage to roads and railway infrastructure. Due to their high velocity and unpredictable dynamics, landslides can be life-threatening when occurring near settlements.

A key contributing factor is precipitation, which has become increasingly irregular due to climate change. The rise in extreme rainfall events leads to excessive water infiltration into the soil, reducing friction between geological layers and destabilizing entire slopes.

The Jura Mountains primarily consist of limestone, marl, and clay, which are layered sedimentary rocks. Under prolonged water saturation, these materials tend to lose their structural integrity along stratification planes, significantly increasing the risk of large-scale slope failures.

How can the latent risk of landslides shape architectural concepts? What possibilities emerge when architecture does not solely rely on stability but instead engages with the inherent dynamics of landslides by adapting or strategically withdrawing from high-risk zones?

Possible locations
- Soyhières
- Glovelier, Haute-Sorne, Route de la Corniche, Route de la Roche
- Combe Chopin, Moutier, A16 motorway

Experts / Institutes
- Prof. Dr. Jordan Aaron, Department of Earth and Planetary Sciences ETH
- Earthquake Simulator <*focusTerra*> ETH
- Prof. Dr. David Bresch, CAS Naturgefahren-Risikomanagement ETH

Storm

A storm is an extreme meteorological event driven by strong air currents caused by temperature differences, often accompanied by heavy rain, hail, snow, or thunderstorms. The Beaufort scale categorizes wind speeds into 13 levels, with storms officially defined at speeds exceeding 75 km/h.

The Jura region is particularly storm-prone due to its topography and climate. The Jura Mountains, positioned perpendicular to the prevailing westerly winds, amplify and redirect air currents, intensifying storms. Two key phenomena contribute to this effect.

The Joran, a sudden downslope wind, accelerates from the Jura Mountains into the Swiss Plateau, creating abrupt weather shifts, particularly over Lake Neuchâtel and Lake Biel. Another critical factor is the formation of cold-air pools in enclosed high-altitude valleys like La Brévine, where trapped cold air generates extreme temperature contrasts, triggering storms, snowfall, and freezing rain.

Recent extreme weather events underscore this vulnerability. In July 2024, a storm in La Chaux-de-Fonds caused 117 million CHF in damage, affecting thousands of buildings. In June 2024, a severe hailstorm devastated the Doubs region. Climate change exacerbates these impacts by weakening forests, increasing storm-related destruction.

How can temporary architecture respond to stronger, more frequent storms? What opportunities arise when we design with the wind, integrating it as a structural and dynamic element rather than resisting it?

Possible locations
- Lake Neuchâtel, Lake Biel
- La Brévine
- Courroux

Experts / Institutes
- Kelken Chang, Institute of Fluid Dynamics ETH
- Prof. Dr. David Bresch, CAS Naturgefahren-Risikomanagement ETH

7 Construction

The assignment is divided into two parts.

Part 1: Analysis of Forces
In the first step, you will analyze a specific force related to your chosen risk:

- Hydrodynamic forces (buoyancy, flow)
- Aerodynamic forces (pressure, vibration)
- Gravitational forces (shear, impact)
- Thermodynamic forces (expansion, compression)

You will examine how the material you have selected (glass, metal, wood, or plastic) behaves or changes under the influence of this force. Additionally, you will research and analyze possible connection techniques, focusing on:

- Kinetic connections (sliding, deformable, articulated)
- Thermal connections (expanding, melting, shrinking)
- Material reactions (deforming, breaking, swelling, shrinking)

Part 2: Model and Drawings
In the second part, you will create a model (approx. 50x50 cm) at a scale of 1:1 to 1:10, representing either a constructive skin or a joint where you test the findings from your research and analysis.

Additionally, you will produce an isometric drawing of a constructive detail at a scale of 1:10.

Both the drawings and the model must de monstrate and test the reactions to for- ces, such as deformation, breaking, mel ting, expansion, swelling, or shrinking.

8 Task

- You design a house that offers different living options before, during and after the environmental risk arrives.
- The life cycles of the house and the landscape must be coordinated.
- Architecture and forms of housing must be developed project-specifically from the selected narrative and the location.
- The building site must be determined depending on the narrative and danger.
- You work in parallel on different scales:
  - Landscape cycles
  - Specific location of danger
  - Architectural project
  - Constructive detail

9 Approach

You start researching your natural risk in the Jura region and your material. The specific force of the hazard, the materials behaviour under stress, etc. This research leads to your research question as a basis for the narrative of your architectural project.

You delve deeper into the topic using observations on site and suitable sources. You take photographs, create maps and graphics and record your findings in writing. You make statements about current development processes and the needs of local residents.

You identify different strategies towards risk landscapes and building in temporary conditions and consider how natural and cultural cycles can be coordinated.

You design lightweight constructions and examine their potential for living. Where does your construction/structure fail, where does it resist? How does this change the spatial conditions before, during and after the occurance of the hazard?

How do you create the supporting structure, the facade elements, the interior walls, etc.?

The texts in the reader provide an insight into risks, temporary landscapes and lightweight construction principles. In conversations with our guests, you have the opportunity to ask questions and discuss.

10 Representation

The plan and especially the floor plan are an abstract notation of a spatial configuration. At the same time, as a drawing, they have pictorial qualities that must be used in the design. This is why the graphic means, the craftsmanship precision and the sensual quality of the drawing are very important.

This semester we will work on experimental photography with Taiyo Onorato, Google Earth Engine Mapping with Lucia Rebolino and anagogic stress test models with Valentina Noce.

In workshops and meetings, you will learn not only representation techniques but also the abstract reproduction of architectural ideas in images, maps and models.

This semester we will design the details and structures with the BUK team and the Chair of Structural Design (Jacqueline Pauli). In addition to constructive design, you will also learn how to implement and represent your ideas in constructive drawings and models.

You will use models to examine the spatial qualities, proportions and materials of your projects. The relationship between environmental risk, material, tectonics and construction must be addressed in the models.

At the end of the semester, you will document your research.

The work will be carried out in models and plans at scales determined for each project. The elaboration takes place on four levels of observation:

- Landscape context
- Specific location of the disaster (before/during/after)
- Architectural project
- Constructive detail

11 For an architecture of the Second Modernity

Our approach is based on the theory of the Second Modernity. We ask ourselves which terms, concepts and ideas we use to describe our reality and how we can develop design strategies from them. In doing so, we question the widespread view of an "autonomous" or "self-referential" architecture. We counter the idea of the independence of the discipline with a position that finds its themes in the debate with objective reality and scientific findings and strives for its own authorship in this.

The principles of an architecture of the Second Modernity have yet to be grasped. We have created a thesis booklet and a thesaurus for this purpose. Both are continuously being developed and expanded upon. In the individual narratives, you refer to the linked subject areas of the Second Modernity. The theory reader collects the essays on the terms of the thesaurus that are fundamental to us. In addition, further theoretical in-depth studies are sought through guest lectures.

12 Working Method

The official language in the studio is English. Informal discussions such as table crits etc. can take place in English or German. Depending on the guest, lectures, interim crits or the final crit are also held in English. The projects are worked on in groups of two. The students and the team are present in the studio on Tuesdays and Wednesdays. Table crits take place weekly according to a fixed schedule. The students are expected to work continuously on their projects.

The research and draft status must be brought to the table crits in printed form or as a PDF presentation.

13 Critics and Submissions

First interim crit: 11.03.25
- Research on the risk, landscape and material, concluding in thesis question
- Two images (landscape)
- Google Earth Engine Maps (free scale)
- Floor plan, 1:50/1:100
- Constructive risk model (free scale, max. 50 x 50 cm)

Workshops with Taiyo Onorato
- 19.02.25: Introduction
- 16.04.25: Workshop I
- 13/14.05.25: Workshop II

Second interim crit: 15.04.25
- Research on the risk, landscape and material, concluding in thesis question
- Two images (landscape)
- Google Earth Engine Maps (free scale)
- Site plan and model, 1:200/1:500
- Floor plans, sections, elevations, 1:50/1:100
- Constructive risk detail (model and drawing), 1:5/1:10

Layout meeting: 13/14.05.25

Final review: 28.05.25
- Research on the risk, landscape and material, concluding in thesis question (digital due on 14.05.25)
- Two images (landscape)
- Google Earth Engine Maps (free scale)
- Site plan and model, 1:200/1:500
- Floor plans, sections, elevations 1:50/1:100
- Constructive risk detail (model and drawing), 1:5/1:10
- Workshop image

The layout specifications of the professorship must be observed.

14 Assessment Criteria

The grading of the semester performance is based on the following criteria:

Research (20%)
- Research into ecological, urban, social, economic, cultural and historical backgrounds and contexts, connection, location

Project (30%)
- Implementation of the idea in an architectural project
- Complexity of the self-imposed task
- Quality of the floor plans
- Architectural expression
- Embedding in the context

Construction (20%)
- Constructive joining
- Handling of materials
- Temporary construction

Process (10%)
- Working method and process during the semester (independence, critical thinking, commitment)

- Design skills (taking the academic year into account)

Images (10%)
● Image idea and implementation with Taiyo Onorato

Representation (10%)
● Representation and presentation of the project in various media (plans, models, images, film)

If there is a risk of failure, this can be communicated at any time, but no later than 3 weeks before the end of the semester.

Mutual respect is of great concern to us (see also ETH Zurich's Code of Conduct). We (Paul: eckert@arch.ethz.ch or Violeta: vburckhardt@arch.ethz.ch) and various contact points in the Department of Architecture are available for support and advice in the event of inappropriate behavior.

15 Excursion Jura
We 19.02.2025

07.20h	Meeting Zurich HB
07.30h	Departure Zurich HB IC5, Gleis 31
08.43h	Arrival Biel/Bienne
09.00h	Schlossmuseum Nidau Werner Könitzer Parallel Introduction Taiyo Onorato
11.00h	Wasserkraftwerk Brügg
12.00h	Lunch
13.51h	Departure Biel - Twann R13, Gleis 10
14.00h	Hike Twann - Lamboing
16.46h	Departure B135 Lamboing - Twann - Biel
17.16h	Departure Biel/Bienne IC5, Gleis 3
18.30h	Arrival Zurich HB

Tu 18.2.2025, HIL F75	
09.00h	N.Pilz, M.Phillips BUK Valentina Noce
13.00h	GIS Lukas Ryffel
15.00h	Lucia Rebolino
Tu 26.2.2025, HIL F75	
13.00h	Prof. Dr. Philip Ursprung Ilmar Hurkxkens
Tu 01.4.2025, HIL F75	
17.00h	Dehlia Hannah Jasmin Gärtner

Spring 2025

1	Tu	18.02.25	Introduction: Studio, BUK, GIS, Intro Google Earth Engine
	We	19.02.25	Excursion, Introduction Taiyo Onorato
2	Tu	25.02.25	Table Crit*
	We	26.02.25	Table Crit Talk with Guests
3	Tu	04.03.25	Parity Talks / Table Crit+
	We	05.03.25	Parity Talks /Table Crit
4	Tu	11.03.25	1. Interim Review*+
	We	12.03.25	Input Google Earth Engine
5	Mo Fr	17.03.25– 21.03.25	Seminar Week
6	Tu	25.03.25	Table Crit
	We	26.03.25	Table Crit
7	Tu	01.04.25	Table Crit*+ Talk with Guests
	We	02.04.25	Table Crit
8	Tu	08.04.25	Table Crit
	We	09.04.25	Table Crit

9	Tu	15.04.25	2. Interim Review with 2 Guests*+
	We	16.04.25	Workshop I Input Google Earth Engine
10	Tu	22.04.25	Easter
	Fr	25.04.25	Easter
11	Tu	29.04.25	Table Crit*+
	We	30.04.25	Table Crit
12	Tu	06.05.25	Table Crit
	We	07.05.25	Table Crit
13	Tu	13.05.25	Workshop II
	We	14.05.25	Workshop II
14	Tu	20.05.25	Table Crit
	We	21.05.25	Table Crit*
15	Mo	26.05.25	Submission Exhibition set up
	We	28.05.25	Final Review with 2 Guests*+

with BUK*
with Chair of Jacqueline Pauli+

Notes

Notes

ETH Zürich
Professor for Architecture and Design

Academic Guests of Elli Mosayebi
Matthew Phillips, Nelly Pilz

Scientific Assistants
Violeta Burckhardt
Paul Eckert
Julian Meier
Franziska Singer

Student Assistants
Zofia Krupa
Johanna Lorch
Rose Schuller

ETH: BUK + Chair of Structural Design
Federico Bertagna
Bartosz Bukowski
Yufei He
Irène von Meiss-Leuthold
Jacqueline Pauli

External
Valentina Noce
Taiyo Onorato
Lucia Rebolino

Spring 2025
mosayebi.arch.ethz.ch

Academic Guests of Prof. Dr. Elli Mosayebi
Matthew Phillips, Nelly Pilz

Spring 2025