

- Summer School -

Summer School

In 2011 the landscape architecture chair of Günther Vogt organized the first Summer School together with Olafur Eliasson's *Institut für Raumexperimenten* at the UDK Berlin. Based on the success of the collaboration in a Summer School format, the chair decided to develop and structure the course in such a manner that it now can be used for future collaborations in the educational field.

The Summer School format differs from other educational courses because it offers students the opportunity to focus on a specific topic during a short but continuous period in between the regular spring and autumn semester. The Summer School is meant to be a platform for (interdisciplinary) collaborations between Günther Vogt's chair of landscape architecture and other educational institutes.

The Summer School course basically exists out of one static and five dynamic course elements that all together define the organisation and content of the course. The static element (1) depicts the main content of the summer school. The five dynamic course elements (2-6) around the recurring content can vary. They have to be determined according to the specific demands and other educational institutes.

Map and course structure

This map functions as a communication tool in the organisation phase between the ETHZ Landscape architecture chair of Günther Vogt and possible future partners.

This document is an introduction to the Summer School and briefly describes the different elements that all together in the end define the course structure. Row A of this Map describes in general the course elements 1-6. Row B and C show the implementation of these elements in previous Summer Schools.

Summer School

Chair of Günther Vogt, Institute of Landscape Architecture, ETH Zürich



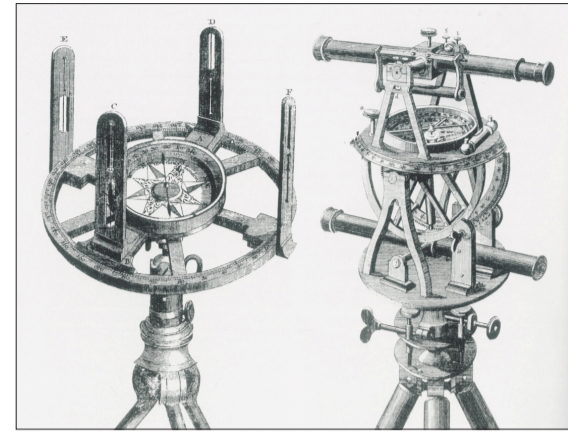
Mapping Everything

The content of this year's Summer School brings a double perspective: a change of location from Zurich to Berlin and a change of methodology from landscape architecture to art. The goal is to turn both seeing and thinking from the usual terrain to other possibilities through the contrast between Zurich, surrounded by natural landscapes and mountains, and Berlin, which is the epitome of the ever-changing big city. The process of the designer, who works within more or less clearly set requirements, is quite the opposite of the approach of the artist, who normally does not adhere to any preset goals.

In the collaboration between the Chair of Günther Vogt and the Studio of Olafur Eliasson, both sides decided to be open to new methods of working and thinking. Just like a landscape architect, an artist is interested in landscape themes and natural phenomena and during this workshop together they will explore the idea of the map. When is it a visualisation with the purpose of making a landscape straightforward and comprehensible? When is it an abstraction of complex content? When is it an abstraction of an independent or self-contained image? Goal and perspective determine the scope, content and technique the viewpoint/approach, and measurements and representation of the place.

As the theme of this block course is 'mapping', the goal is to create an artistic study that produces a map. Using locations in Berlin that are distinguished by their very different natural spaces, urban spaces and cultural connections, the students will design an individual map in models, sketches, films or collages that will serve to improve the orientation and understanding of the place.

Mapping Everything 2011



Period: 7-17 July 2011
Place: Zürich - Berlin
Cooperation: UDK, Institut für Raumexperimenten.



Readings & discussion



Mapping workshop with 'Raumlabor' Berlin



Rebecca Bornhauser 'Body Compass'



Urban camping at Ernst Reuter Platz



Dancing workshop with Nicole Beuter



Malke Swyter 'In between the Line'



Natalie Koerner, ETH Zürich / Maresa Anne Fiege, UDK Berlin



Spatial exercise: 'Netwalk'



Exercise: Sending Postcards - reading the future



Dido Schuhmacher/Nina Ehrenbol 'Light Mapping'



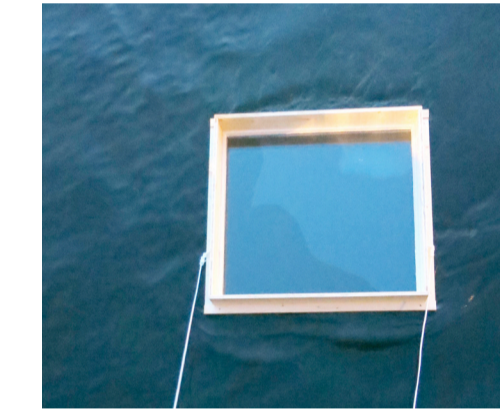
Excursion to Art foundry 'Sitterwerk'



Graphical Workshop with Dafi Kühne



Patrick Meng - Limmat window



Patrick Meng - Limmat wax prints



Patrick Meng - Limmat wax prints



Patrick Meng - Limmat wax prints



Workbook: Assignment, Textbook, Map, Sketchbook, Plans and drawings archive



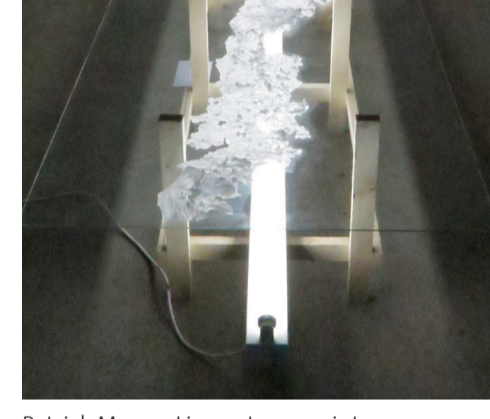
Workbook: Assignment, Textbook, Map, Sketchbook, Plans and drawings archive



Internal Lecture Series



Excursion to the Masoala Halle



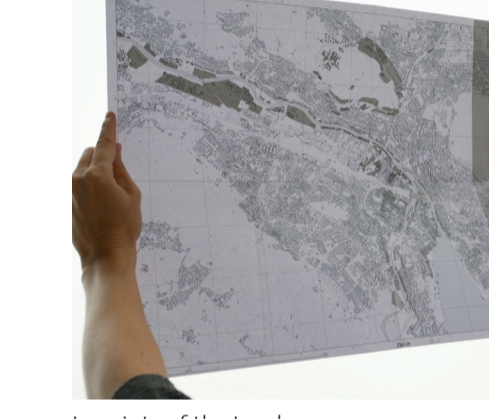
Imprints of the Landscape Course map / Noll plan



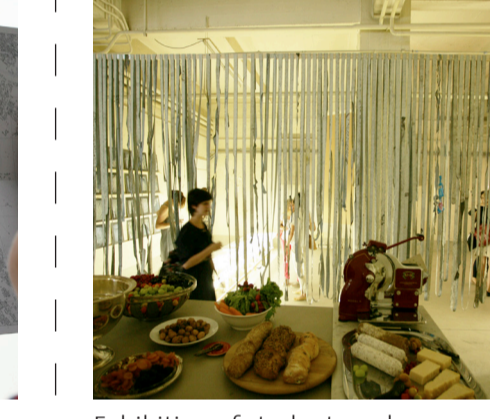
Imprints of the Landscape Course map / Noll plan



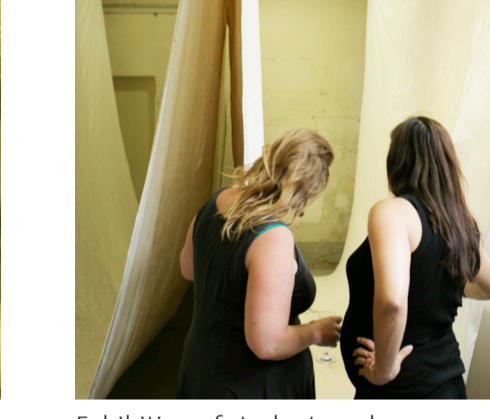
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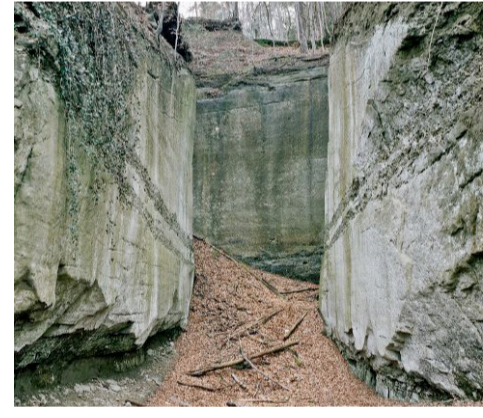
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External Lecture - Art, Julien Charriere



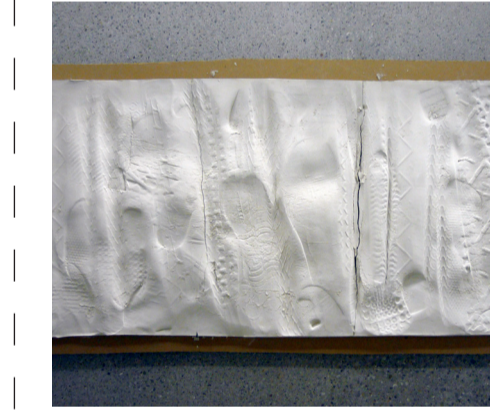
External Lecture - photography, G.Aerni



Submission in exhibition format



Submission in exhibition format



Submission in exhibition format



Submission in exhibition format



Submission in exhibition format



Submission in exhibition format

Mapping Everything - Imprints of the Landscape

Summer School 2013 is dedicated to the theme *Imprints of the Landscape*. Specifically, it is about researching a site in Zurich cartographically in order to 'own' it and rework it. This investigation forms the basis for a design project that should be realised on site.

The theme *Imprints of the Landscape* affects all the phases of the mapping process. It provides the tools with which the various characteristics of the sites in Zurich are to be investigated and documented. On one side, the focus is on the physical characteristics of the ground's surface, along with its firmly connected natural and artificial objects, while on the other, Imprints of the Landscape draws on the traces and signs of the invisible processes that nonetheless leave their mark on urban spaces.

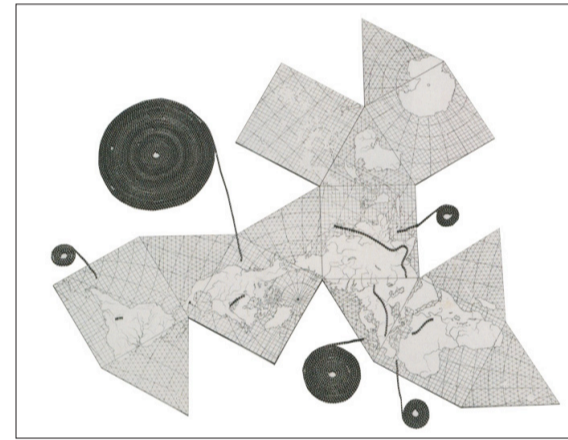
With the aid of casting/moulding and printing techniques, all possible information about the site will be collected into a self-constructed archive. The archive, in bookshelf form, serves the students as an instrument for collecting, categorising and structuring the surveyed data. The bookshelf format allows the archive to be adjusted and modified at any time.

When the objects are detached from their original context, they can be designated as de-territorialised (James Corner). This makes it possible to study them anew within the context of the archives in a network with other objects. The categorisation in the archive leads to differing classifications of the extracted objects that can be pinpointed through alternative behaviour patterns and possibilities. Besides printing techniques, photography, among others, will be actively included in the process as a tool of spatial awareness.

The interaction between real and fictitious, between outer and inner and between site and archive characterises the mapping process when using *Imprints of the Landscape* as the Leitmotif. During the preparation of the archive, specific themes can be extricated, which can be transferred on site through a treatment or intervention that makes the newly won awareness also visible to others. The form and media used to execute these creative works will be determined by the students themselves, based on the logic of the process.

Mapping Everything 2013

- Abdruck der Landschaft -
 Imprints of the Landscape



Period: 1-17 July 2013
Place: Zürich
Subtitle: Imprints of the Landscape

Summer School & Mapping Everything

The Summer School **mapping everything** is a yearly returning thesis elective course that is being taught by the landscape architecture chair of Günther Vogt at the ETHZ. The course effort corresponds with a total amount of 8 ECTS.

The recurring main content of Mapping Everything covers all facets of the cartographical process and deals with its potential values for the discipline of city planning and landscape architecture.

In 2011, a group of 26 art students and 14 architecture students worked in Berlin and Zürich together on mapping related workshops, discussions, spatial exercises and finally an individual design projects. The differences in culture, background, and education between the students proved to be profitable for interesting discussions and resolved in a dynamic way of exploring our common interest namely mapping.

In 2013, the 2nd version of Mapping Everything in a summer school format was conducted by Günther Vogt's chair of landscape architecture. This time the course was organised fully internally and specified through the subtitle *Imprints of the Landscape* on landscape related topics, design methods and strategy.

Programme

In teaching, the Chair imparts knowledge of landscape architectural elements and types. It is also especially interested in the conceptual and sensual aspects of the design process. The summer school is an experimental and open character where students are able to explore the design process with a wide variety of methods.

Throughout the summer school, relevant content is communicated through workshops, excursions, exercises and lectures. These practical inputs are meant to introduce students into specific topics and should support and correspond with the layout of the design process.

Parallel with the workshops and inputs, the students work on their individual or team projects. Depending on the collaboration, this design process can vary between a short intensive exercise (ss 2011) or a more longterm structured design programme where students are able to explore more detailed projects.

During the Summer School, multiple conversations on the design projects between students and teachers are necessary. Depending on the assignment, the final critics take place on site or in the studio.

Assignment - Submission

The summer school 'Mapping Everything', brings students into closer contact with different perspectives of spatial perception. Within the framework of an artistic study, different methods for the creation and interpretation of maps as well as their editing and processing are applied. The goal is to develop an assignment that incorporates all these facets and where the students at the same time profit from the interdisciplinary collaboration.

The format of submission strongly depends on the publication or documentation that is needed after the course takes place. In both previous summer schools the documentation was an integrated part of the assignment.

Due to the practical setup of the course, that concentrates on a direct and physical connection with the urban spaces, an intervention or installation is being made and presented at site. (ss 2011) In the case of summer school 2013, these mappings were part of an exhibition and therefore adapted to the exhibitional requirements.

Interdisciplinary collaboration

The primary interest of the Chair is urbanisation processes and the quality of public spaces. The diversity of these processes requires a trans disciplinary dialogue in the design phase. The chair seeks for transdisciplinary collaborations within the academic field and combines this with the educational framework.

Together with Olafur Eliasson's *Institut für Raumexperimenten* we started in 2011 our first summer school in Berlin and Zürich. The dynamic setup of the summer school course proved to be an effective framework for interdisciplinary collaborations. A dialogue between the fields of art and Landscape architecture throughout the course influenced the outcome of the final design projects.

Although the chair aims for the interdisciplinary collaboration, the summer school of 2013 was organised in Zürich without external parties. In order to set the focus, a subtitle was added to structure the content and direction of the course.

Documentation and Publication

In order to prepare students for a summer school, a workbook is being made that contains the necessary information such as: programme, relevant literature and site related documents. Texts, pictures and assignment are carefully selected and play an important role in the communication between students and chair. In return, students are asked to hand in a documentation of their final work and process. After each course, all material is assembled and selected for a final publication that is being produced for internal and external usage.

2011 As an integrated part of the UDK *Rundgang*, the Institut für Raumexperimenten published student work and course documentation together in a bundled workbook format.

2013 At the end of the summer school, the individual works were presented and criticised at site. Afterwards, the documentation was presented in an exhibition that was open to the public. The chair of landscape architecture is currently working on a publication.