



# wind tunnel bulletin

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n°15





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**wind tunnel bulletin n° 15, december 2024**

This issue is dedicated to the new academy of artistic PhD-on-sail «Laboratorio Laguna» in Venice that has seen its second year in September 2024. It was founded by Andrea Curtoni and Giulia Mazzorin of the architectural collective biennale urbana, Berit Seidel of the artists' collective U5 and Florian Dombois. Involving a dozen international PhD candidates and half a dozen supervisors, it engages with the stunning co-presence of overcrowded streets surrounded by an empty lagoon dotted with numerous abandoned islands. The participants navigate Venice's thousand years of geo-engineering and expose themselves to the breaths of incoming and outgoing tidal waters and people. In this bulletin we introduce the key concepts of *Laboratorio Laguna* and how it is preparing for a future facing the urgencies of climate change.

Florian Dombois, Helene Romakin, Tanja Schwarz,  
Berit Seidel

☀️: Deep, deep sleep. No dreams.  
☀️: My waking up was stressful because I needed a shower. But a guy came in the morning and was angry at us: «Why are you here?» he shouted. «You need to leave immediately!»  
☀️: We walk along the train tracks and climb down the walls to the rails at one point. We are participating in a walk organized by an NGO that deals with migration. I'm just a guest and don't really know the people. We talk among ourselves. As we descend, one of the organizers suddenly realizes that he was also kidnapped as a child. He had suppressed this memory, and the mood in the group shifts. It feels like it might have been a staged public event, an attempt to present the topic as resolved. But it's a trap; everyone realizes they have to escape, or they will be kidnapped again. We all run along

Tizian Alkewitz on the Bulletin Enclosure  
Memories of *Altinelle*: Trajectories of Inhabitation in the Venetian Lagoon

Bricks in many buildings of the Venetian Lagoon have been reused. The *Altinelle* is a distinctive type of brick, which was used, for example, in the Chiesa dei Carmini in Venice between the 12<sup>th</sup> and 14<sup>th</sup> century. Its origin, however, can be traced back to the former Roman city of Altinum on the mainland north of the lagoon. The *Altinelle* can also be found in the walls of the *Bohemian Pavilion*. During a four-day sailing trip in late September 2024, starting from the *Bohemian Pavilion*, passing Torcello, and following terrestrial and subaquatic foundations of former Roman settlement structures in the lagoon, we traced the trajectories of the reused bricks. This experience was also a form of re-inhabiting these structures. An edition of 250 frottages was made on *tela grezza*, tracing various *Altinelles* in the *Bohemian Pavilion* using charcoal, one of which is included in this Bulletin.





It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what descriptions describe descriptions, what ties tie ties. It matters what stories make worlds, what worlds make stories.

Donna J. Haraway

[...] to be attentive to the concerns of theory and at the same time consider modes of practice; to be attentive to modes of practice and at the same time reconsidering new theoretical insights.

Jane Rendell

This shift from interaction to correspondence entails a fundamental reorientation, from the betweenness of beings and things to their in-between-ness. [...] To say of beings and things that they are in-between is to align our awareness with the waters; to correspond with them is to join this awareness with the flow. Just such a shift of orientation is needed, I believe, if we are to understand the world as one that we can inhabit both now and for the foreseeable future. It is, in short, a condition for sustainable living.

Tim Ingold

It is my deep belief that in talking about the past, in understanding the things that have happened to us we can heal and go forward. [...] By confronting the past without shame we are free of its hold on us.

I am quite confident that even as the oceans boil, and the hurricanes beat violently against our once safe shores, and the air sweats with the heat of impending doom, and our fists protest the denial of climate justice, that there is a path to take that has nothing to do with victory or defeat: a place we do not yet know the coordinates to; a question we do not yet know how to ask.

Bayo Akomolafe

☀️ **LT:** I slept on a boat, woke up at 6 AM. Was looking for a coffee but it's Sunday and everything is closed on San Erasmo.

☀️ **KK:** I also slept on a boat. No dreams.

☀️ **GG:** I dreamt about the weather, first it was sunny and later it rained. I was worried about the rain.

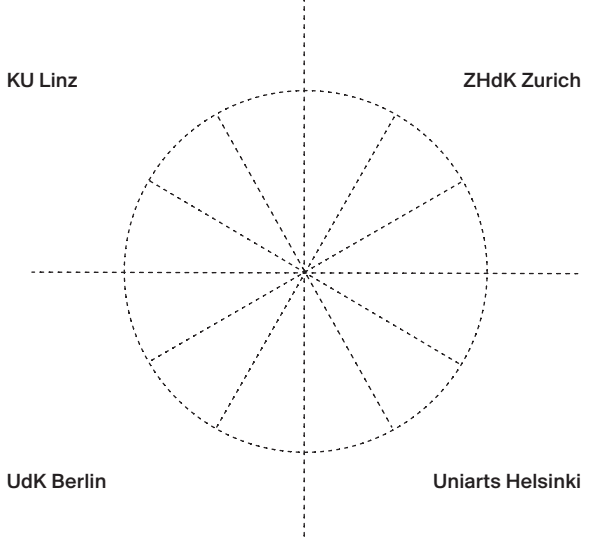
📅 **MONDAY 16.09.24**  
Night in Mazzorbetto, some of us sleep in tents, some in bunk beds

☀️ **HH:** The was no real storyline but I can share some dream clips. St. Pöten: we are taking the ÖBB to Vienna to take an English class. I enter the school. In front bell hooks

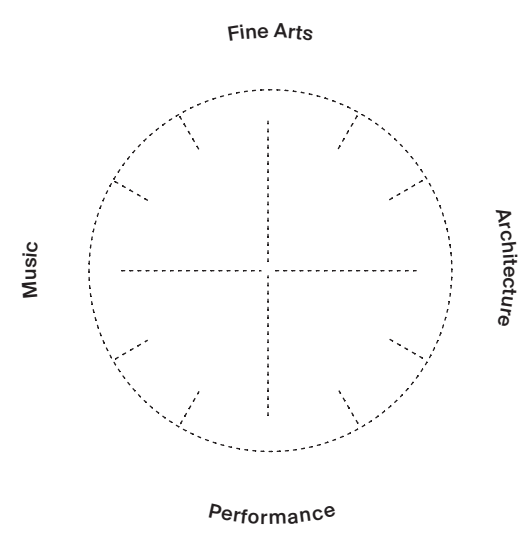
Donna J. Haraway, *Staying with the Trouble: Anthropocene, Capitalocene, Chthulucene* (Durham, NC: Duke University Press, 2016), 12.  
Jane Rendell, *Undoing Architecture*. <https://www.janerendell.co.uk/essays/undoing-architecture>, accessed November 18, 2024.  
Tim Ingold, *Correspondences* (Cambridge, UK: Polity, 2021), 9.  
bell hooks, *Teaching Community: A Pedagogy of Hope* (New York, London: Routledge, 2003) 119.  
Bayo Akomolafe, *Welcome, Traveller*. Landing page essay on <https://www.bayoakomolafe.net>, accessed November 18, 2024.

Venice and its lagoon are one of the most vulnerable locales in the world, perpetually on the edge of the fixed and the fluid, fresh and salt water, mass tourism and abandonment, and day and night. *Laboratorio Laguna* is an academy of PhD on Sail, which employs Venice as a site for artistic research. Working as a collective of artists, we navigate critical zones in small sailboats and expose ourselves to the changing streams of wind and water. By synchronizing our bodies spatially, temporally, and intellectually, we question balance – literally.

*Laboratorio Laguna* brings together up to twelve international PhD candidates from their partner art universities – the Zurich University of the Arts, University of Arts Linz, Berlin University of the Arts, and Uniarts Helsinki.



Each of the four art universities can send up to three PhD candidates to the *Laboratorio Laguna*. And each PhD candidate brings a profile that ranges between fine arts, architecture, music and theater/performance.



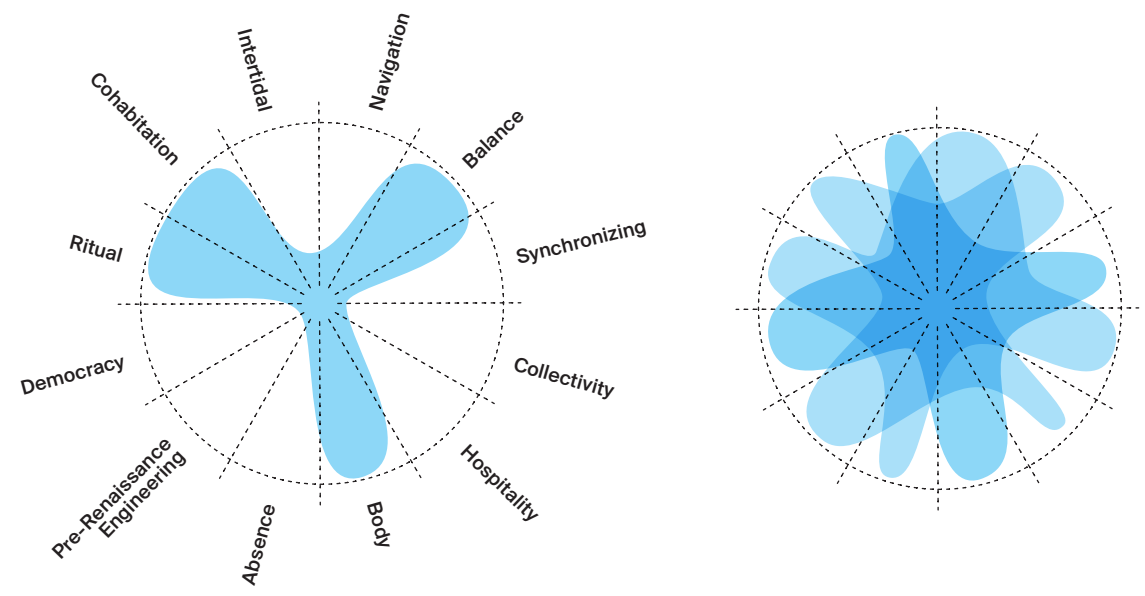
During our annual academy of three weeks we collectively inhabit the *Bohemian Pavilion*, a former warehouse, where we and the boats are harbored. Through the pavilion water door, we not only connect to the rios and canals, but also to the far reaches of both the Northern and Southern lagoon. While on the water, we float with fish and mosquitoes and cohabit with spiders, moss, and algae. And by getting lost in the quiet waterways, we witness the histories inscribed along the lagoon's surface and abandoned islands. Through this partnership with the wind and tides, we also learn to encounter ourselves.

We see Venice as an exemplary place of inter- and transnational encounters, as well as a site of deep entanglement between politics and the environment. We wonder how the Republic of Venice managed to convince its citizens to prioritize the collective good over personal interests to save the city and its lagoon – evidenced by massive infrastructure projects like the rerouting of incoming rivers at the end of the Middle Ages. Venice is not only one of the birthplaces of modern democracy but also of the modern economy, grounded in what we term pre-Renaissance engineering: the art of creating land and sea based on observation, rather than imposing geometric shapes like triangles, squares, or circles. Or in other words, it represents an engineering approach that flows with the natural environment.

*Laboratorio Laguna* approaches Venice as a method, not as a topic. This means our research is not *about* Venice and its lagoon, but it immerses itself *in* their history, knowledge, and experience. We study not *on*, but *within* Venice, learning from and benefiting from its unique opportunities. In doing so, we introduce at least three significant shifts from the conventional functioning of doctoral networks.

First Shift:

We identified key topics that we find most urgent and arranged them in a «Rose of Concerns»:



Instead of having each PhD candidate study one specific segment, we expect them to develop a profile that can span multiple sectors within this rose. We superimpose these profiles during the selection process to achieve a balanced

376, 377 Laboratorio Laguna

☀️: I was in my hometown. My mother was still alive and in a good shape. I found an old bicycle full of rust. A type that I had never seen before. It looked like the fancy highspeed cars. I cleaned it, it felt like it was a present from my mother. Other scene: A and J sitting in a car but driving it like a boat together. It was much too small for two people.

☀️: I am standing in a TV studio a huge screen behind me, it is included in a brick wall. TV Show, I am invited because I have been insulted for giving away information about «RUTH»; that information will have an impact. I don't know in what manner. The interviewer is asking questions, I try to prove that I didn't release such information. I want to double-check my emails but somehow it doesn't connect. I wonder if this is a conspiracy, and that «RUTH» is a code name for something else.

SUNDAY 15.09.24  
Night on San Erasmo, some of us sleep in tents, some in the boats

☀️: I am sitting in a high school classroom. There is a nerdy teacher. We are adults. N is sitting next to me. The teacher is giving us underwear. I got the bottom piece, lace with polka dots, cotton. N got a bottom and top, she was so excited and went to the toilet to try if fits.

☀️: Slept badly, don't remember the dreams. But an idea came up: let's make a synchronising moment for every place we will sleep.

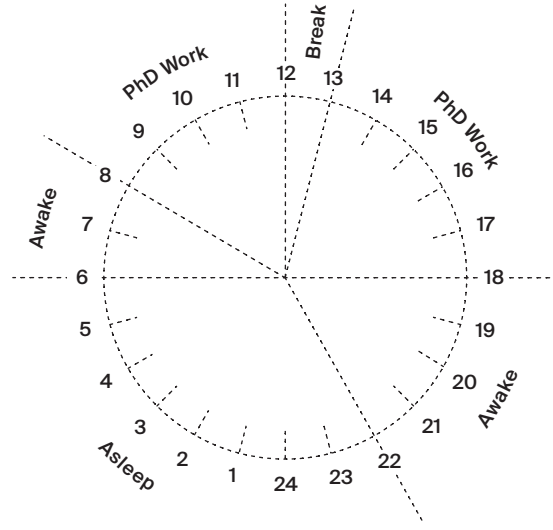


representation across the rose. In this way, the individual PhD research works contribute to, interweave with, and empower one another toward our common goal.

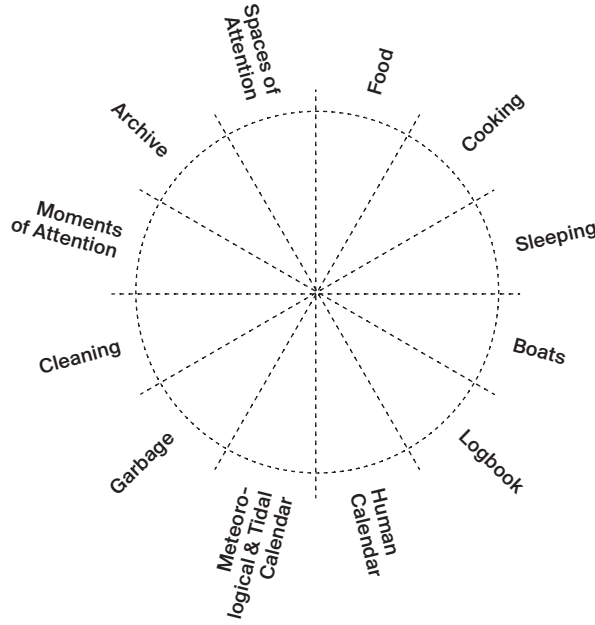
Inspired by the theater group around Bertolt Brecht in the 1920s and 30s, we refer to this common goal as the «3rd thing.» The 3rd thing represents our pressing question of how to live sustainably in the age of global warming. The 1st thing is the individual PhD, while we support different forms and horizons of collectivity as the 2nd thing, fostering collaboration as a working method.

Second Shift:

As we observe in today's public discourse, there are more than enough scientific arguments available to advise on our impact on the environment. However, that does not seem sufficient to drive change. Therefore, we have decided to extend our focus beyond the usual hours of a graduate school, placing special emphasis on non-academic time, which constitutes two-thirds of every day:



During the annual three-weeks period when we gather in Venice, we live in the *Bohemian Pavilion*, an open space with basic infrastructure. This setting encourages and facilitates reflection on our common activities:



We expect all participants – PhD candidates and supervisors alike – to take responsibility for our shared experience of conviviality (food, cooking, sleeping, boats), synchronization (logbook, human calendar, meteorological & tidal calendar), hospitality (garbage, cleaning, moments of attention), and presence/absence/manifestation (archive, spaces of attention). We rotate these tasks, not only for the efficiency of living together but also as starting points for deeper reflection and concern. For example, engaging with boats and sailing involves many dimensions:

- 1) Working with «Nature» – the unpredictable, the given, the unquestionable – requires us to read the air: weather, clouds, rain, wind, as well as to read the waters, their depths, currents, and tides.
- 2) Working as a Fleet – navigating the lagoon challenges us as a collective as we inhabit abandoned (is)lands, pilot our vessels, and read maps.
- 3) Working with the Sailboat – we move between two currents: wind and water, often sailing windward against our own apparent winds. It requires knowledge of knots (that must not only fix quickly, but also be easily undone), especially when mooring – tying boat to boat, boat to anchor, or boat to dock, connecting the moving with the fixed. While we may rely on an outboard motor, it often fails us in emergencies.
- 4) Working as a crew on a Dinghy – we become acutely aware of everyone's movements, the need to maintain balance between one other, and the synchronization required for tacking and gybing – the beauty of maneuvers.

- 5) Working with Ourselves – we train to feel and use our bodies in these flows. We must cultivate patience with the wind, with the crew, and, yes, with the captain.

☼GG: Good sleep, no dreams.

☼DD: I am going through the city, trying to find food in the garbage. I was new. There was an expert on it. He has a disability and he had an attitude about newcomers. But nevertheless, he gives me advice how to sort out good food from bad food. I feel the necessity of learning, there was no fun; it was needed.

SATURDAY 14.09.24  
Night at Bohemian Pavilion, Venice

☼MM: Sad dream.

☼GG: I was at the airport, boarding for the flight had already started. There are two arrogant guys in the queue. I was saying something to them. One guy starts to hit me. I felt the violence against my body. I was really scared and woke up.

FRIDAY 13.09.24  
Night at Bohemian Pavilion, Venice

☼EE: I dreamt, that I ate too much pasta. My mother was giving me the advice, «wine will make you sick.» I didn't listen and had to throw up in the dream. And then a person fell off a boat.

☼AA: I was dreaming that I bought coffee already. Because yesterday it was empty, and I felt responsible to buy it.

☼GG: I was cleaning my studio in the dream. And next morning she got the info that the studio that had a fire accident was finished today.

☼MM: I heard voices during the night while lying in bed, dreaming about the very place in Venice where I actually am. These voices were otherworldly, distorted sounds that were incomprehensible. Now I'm not sure if one of my sleeping colleagues spoke in the dream with a different voice or if I was dreaming and heard those voices myself.

☼EE: I had nightmares; screaming voice. posed to arrive yesterday.

THURSDAY 12.09.24  
Night at Bohemian Pavilion, Venice



resembled a staircase, leading step by step into the water – an absurd design that mimicked the look of stairs.

☀️GG: I am in a shop for artist. The oil pastel is on discount. I am happy, finally I can buy as much as I want here in Venice. But I don't know if I bought it.

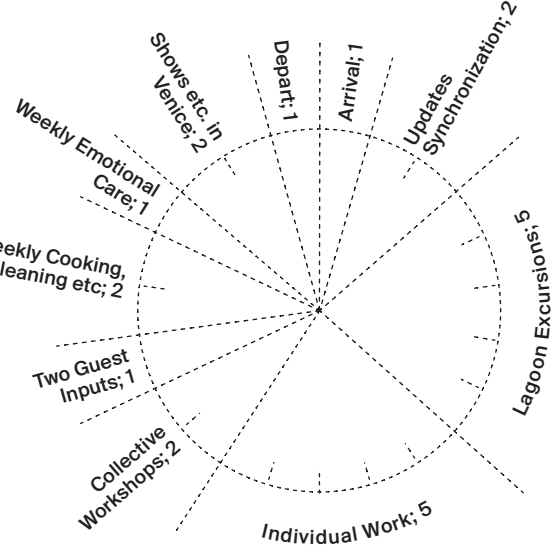
☀️HH: Last night I was more in a moment of thinking, I was not sleeping yet. I listened to the rain and started to worry that I had left my computer at the window. Should I go and check if it's safe? It was the last thought I remember before falling asleep.

☀️MM: I had the choice between a chesecake and a nut brittle cake. The chesecake was two-dimensional, and so was the nut cake. I chose the chesecake and knew that this would have an impact on my upcoming presentation.

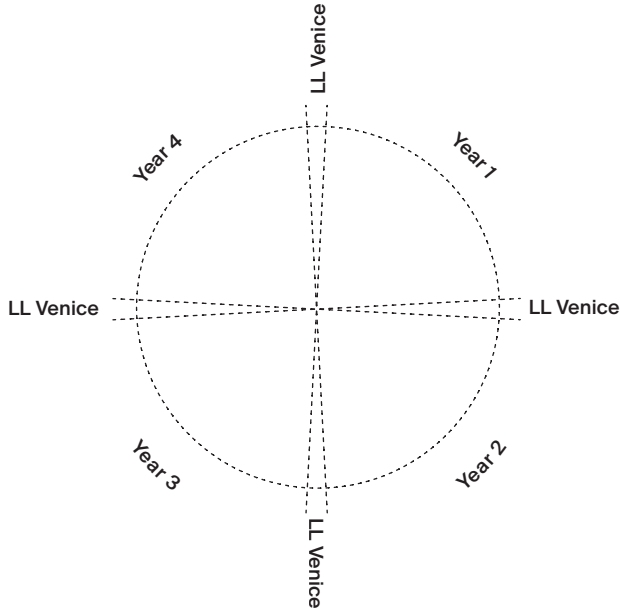
☀️FF: I remember myself running and running down. I was entering a house, someone had the keys, I continue running down a hill. Then there was a car next to me; there was someone in the car that had the keys.

☀️DD: In my dream, I was in a van with criminals. I felt confident, although I knew that I should not be there. I am sure that the confidence was there because I knew in the dream that I will speak about it with you.

We also strive to maintain a balance within our program. Based on our experience, the following rose is a well-distributed allocation of activities over our 21 days together:



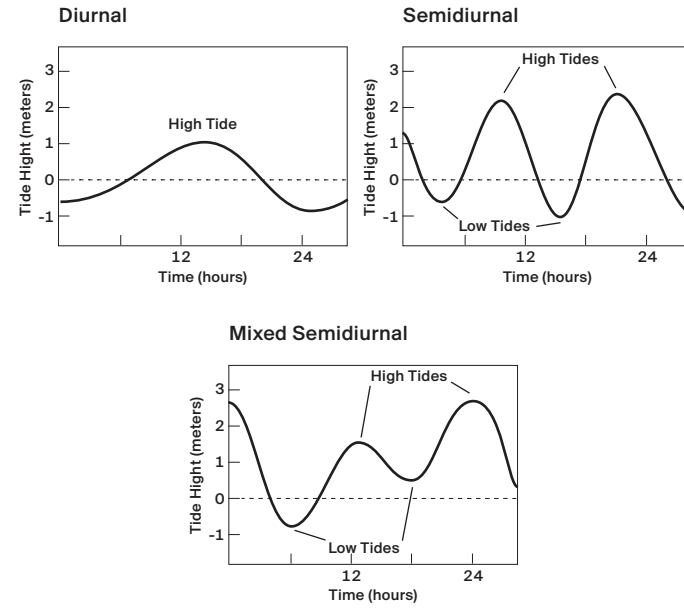
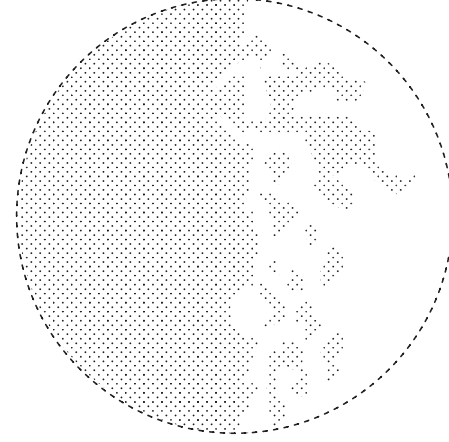
We assume a PhD takes four years, allowing our candidates to come together four times during *Laboratorio Laguna* in Venice:



Living by the tide, between land and sea, teaches us a different relationship with time. We are convinced that preparedness is crucial, but planning can often go awry. Sailing a boat requires us to engage with the present, facing the wind and waves while balancing both the crew and the vessel. Therefore, we follow a program that considers factors such as weather and water conditions before making decisions. When is the right moment to set off into the lagoon, and when should we return? How can we collectively identify and understand opportunities? This does not mean leaving things to chance alone.

Third Shift:

As for the rest of the year, we meet online monthly for one or two hours. We schedule these meetings according to the tides. We find the half-moon interesting, as it causes a diurnal tide (instead of the usual semidiurnal pattern). We adopt the waxing half-moon as our reference:



where chairs for people to waiting and well-placed reminded me more of the interior of a registration office. I was sitting in one of the chairs. There was a partner of the person that was presenting the work. The partner was so cute and exciting and well-come everyone that entered the room. He was ever attracting more attention than the person on the podium. He stumbles over some chairs again and again, because of his excitement, it was so funny and warm and existential.

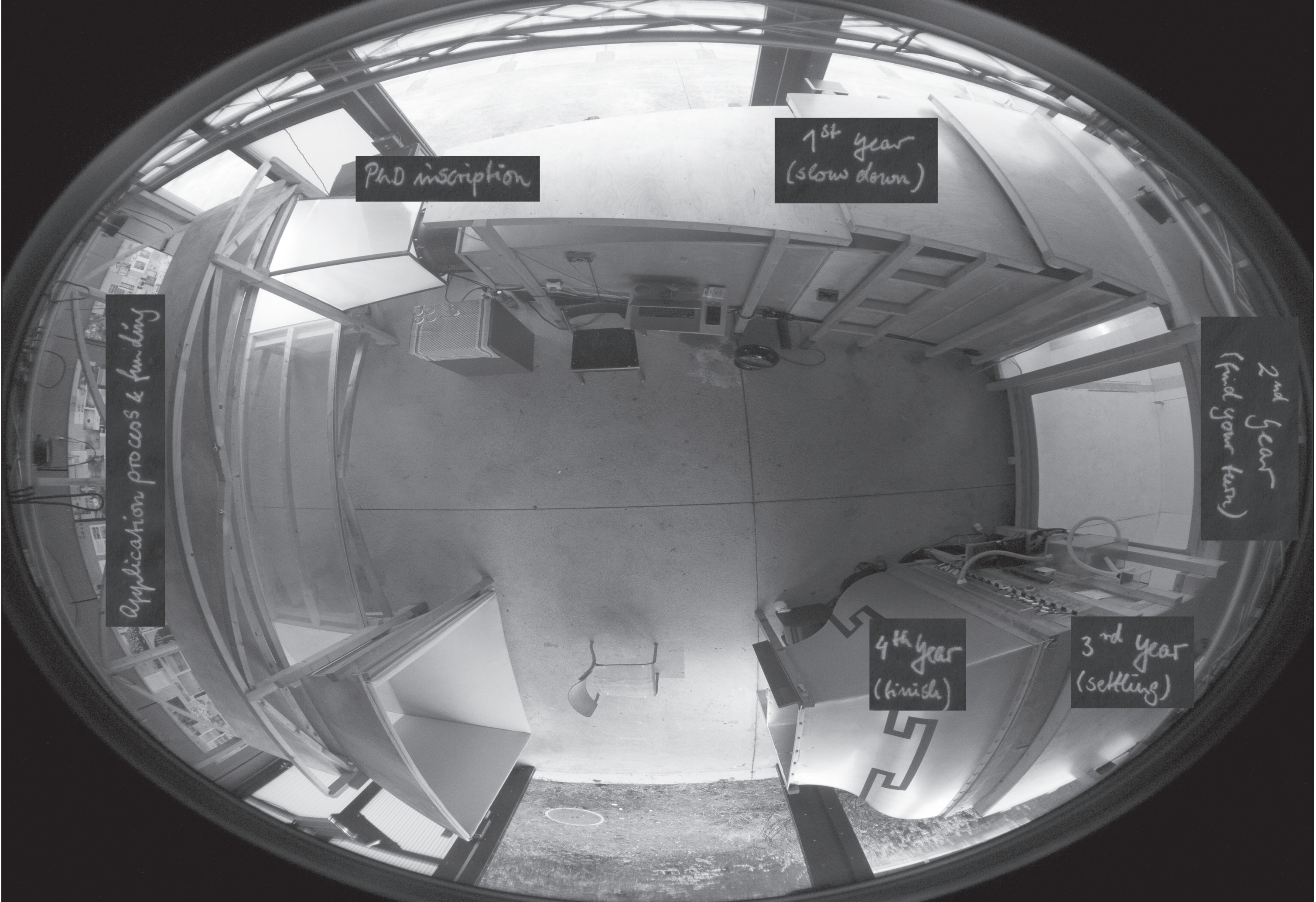
WEDNESDAY 11.09.24  
That night, a thunderstorm raged over Venice. Night at *Bohemian Pavillion, Venice*

☀️CC: Nothing, I didn't dream anything.  
☀️EE: Before I fell asleep, I was listening to the Thunderstorm. I have the feeling of being in a boat. I fall asleep. We are on-board the *Nocciolina* (the small wooden sailboat of our fleet). I am aware that this is a tricky situation, but I feel safe and secure, I just know that I need to go back to the *Bohemian Pavillion*, which is our save ship. I remember the sound of ships scratching on each other's surfaces.

☀️AA: I couldn't hold onto my dream. Last night, I had trouble falling asleep – the mosquitoes were so loud. I ended up taking half a sleeping pill. But now I remember something, and it feels personal: when my boyfriend has to teach the next day, the night before is often stressful. I dreamt about such a night. We were sitting outside, and the students passed by us. They were enormous, towering monsters.

☀️KK: We have a new motorboat in our fleet, sponsored by one of the partner universities. The boat was presented by a real sunny boy who was proud of the big engine. The shape of the engine





PhD inscription

1<sup>st</sup> year  
(slow down)

Application process & funding

2<sup>nd</sup> year  
(find your team)

4<sup>th</sup> year  
(finish)

3<sup>rd</sup> year  
(settling)



people who belong to a service team. Donald Trump and Melanie are supposed to be housed here. The cave is fully equipped, with many swimming pools, each numbered. For a TV show, Trump is supposed to go to Pool 4. I have a thought in the dream: «In Trump's world, the numbers are wrong compared to the honest world's numbers. The 4 is actually a 3.» So, Trump goes to the wrong pool, where there are many Black children. Scene change: I see another cave, much darker, windowless. It's more like an earth-hole, but cozy, with sofas made of earth. Trump and Melania are sitting there. It's an interview setting for TV. Trump

has a hot dog in his hand. The sausage is as thin as a little finger, and he's playing with it as if it were a penis, fully aware that it's provocative. He turns to Melanie and says, «Get ready.»

MM: I remember that in this dream there was the urge in my mind to pay the rent to D. There was an official presentation in a Palazzo in a huge, beautiful room. At the entrance of this room there



## wind tunnel bulletin n° 15, december 2024

### About biennale urbana (BUrb)

We [editor's note: Andrea Curtoni, Giulia Mazzorin] have been collaborating since 2005, when we were students at the Faculty of Architecture here in Venice. We started working together during research periods abroad, such as in Austria, Paraguay, and the United States.

From a biographical perspective, our first public intervention in Venice was *Urban Intervention Camp: CasaMare*, which dates back to 2012 and can be considered a seminal project for the practices later developed with BUrb. The intervention was part of the public events promoted by *Spontaneous Interventions*, the United States Pavilion at the 13<sup>th</sup> International Architecture Exhibition of the Venice Biennale. It involved designing a workshop around the theme of care, focusing on caretakers and their working conditions as female migrants. Another aspect was understanding how a cultural event such as the Venice Biennale could provide a platform/model for the exchange of experiences from different contexts while fostering integration and connection with local communities.

This first event was articulated in four acts: a public walk, the setting up of a community space (*CasaMare*), a design workshop for reused elements, and a public assembly at *La Biennale*. Outside the national pavilion's institutional venue, we expanded the program to the *Teatro Marinoni* within the abandoned *Ospedale al Mare* on the Lido. The expansion became a long-term engagement (2012–2016) in the former hospital complex, a place abandoned and left in a state of complete decay. Around this site, we joined a group of citizens which had informally organized as a committee to liberate the theatre from oblivion,

«In general, I try to distinguish between what one calls the future and «l'avenir.» The future is that which – tomorrow, later, next century – will be. There's a future which is predictable, programmed, scheduled, foreseeable. But there is a future, *l'avenir* [to come] which refers to someone who comes whose arrival is totally unexpected. For me, that is the real future. That which is totally unpredictable. The Other who comes without my being able to anticipate their arrival. So if there is a real future beyond this other known future, it is *l'avenir* in that it is the coming of the Other when I am completely unable to foresee their arrival.»

From *Derrida*, 2002, a documentary directed by Kirby Dick & Amy Ziering Kofman.



reclaim its public use and preserve the beach that had naturally re-wilded during the period of neglect. This has been a process of re-appropriation of the city, taking place through forms of self-organization and as a process of revelation of the complexity of power relations at work in urban transformation processes.

Our practice began to experiment with forms of permanence within the becoming of spaces: tracing new paths of meaning, readapting, and re-signifying as a form of complex writing that does not replace but integrates, inserts, and incorporates itself into the nature of the existing. It allows itself to be traversed by the past like a new surface that reconnects with the present, entering interruptions, voids, and lines, absorbing their character, reworking it, and returning it in a transformed form.

Following this, from 2016 to 2019, we experimented with the temporary use of the former military barrack, *Caserma Pepe* on the Lido, as one of the first cases in Italy of urban regeneration supported by a public policy promoted by the State Property Agency. Under these circumstances, we opened up the possibility for many people (citizens, artists, students, designers) to step beyond their comfort zones and enter the extraordinary and unexpected, creating an opening toward new possibilities. This allowed design approaches to «explode» with creativity and innovation through inventive contingencies.

In these experiences, we were very critical of the architecture-project as the unique tool for defining transformations: the project as the state of things and the certificate (bureaucratic) of the legitimacy of any change in the land-use and in the material organization of spaces. On the contrary,

the body has been for us the privileged carrier for renewing a relationship with urban space and for developing new political and citizenship forms. An architecture of the gesture, an urbanism of direct action within the multiplicity of everyday practices of rewriting and contesting spaces. These artistic practices are also reflected in the different experience of navigating the uncertain waters of the lagoon, of walking the salt marshes, of perceiving the mutations of the intertidal terrains exposed to the continuous processes of erosion and sedimentation.

Since 2022 we have been working in a space in the center of Venice: an old warehouse that, for 60 years, served as a depot for a Bohemian glass import-export company. Before that, it was used by a stockfish producer, and earlier still, it stored split beans from countries bordering the Baltic Sea. Today, this space is our headquarters – the *Bohemian Pavilion* – a place of resistance against the commodification of Venice, where most spaces are opened for consumption rather than co-creation. In a city like Venice, increasingly reduced to a purely tourist-centric attraction, keeping alive the possibility of an alternative space a place dedicated to nurturing a learning environment, creative expression, and the preservation of local craftsmanship – becomes an essential act of resilience.

After 20 years we continue to recognize the value of informality, the potential of mutual learning, and the richness of the unexpected, the relevance of re-signify the neglected. The experiences we cross, the space we inhabit, the attitude we embody, open ourselves up to the possibility of wonder and connecting with the universe/everything around us, to be inspired and envision a future.



relationship is going. All I can think is, «Oh no, how do I get out of this situation?» I feel bad as a woman, even though I'm supposed to be free. The dogs need to get me out of this! They jump into the dream, no longer an active participant. I see a post-apocalyptic setting, an underground cave system. A woman in a suit is there, along with many



AA: House party with two dogs. It's our house, and we've invited friends. A woman asks me for drugs because she's so tired. I start looking for drugs all over the house, but everything is in chaos. I think, «Why am I even responsible for this?» and I give up. Scene change: I think to myself, «I'm not going to tell anyone about what comes next!» I'm in bed with a college classmate. He asks me how my

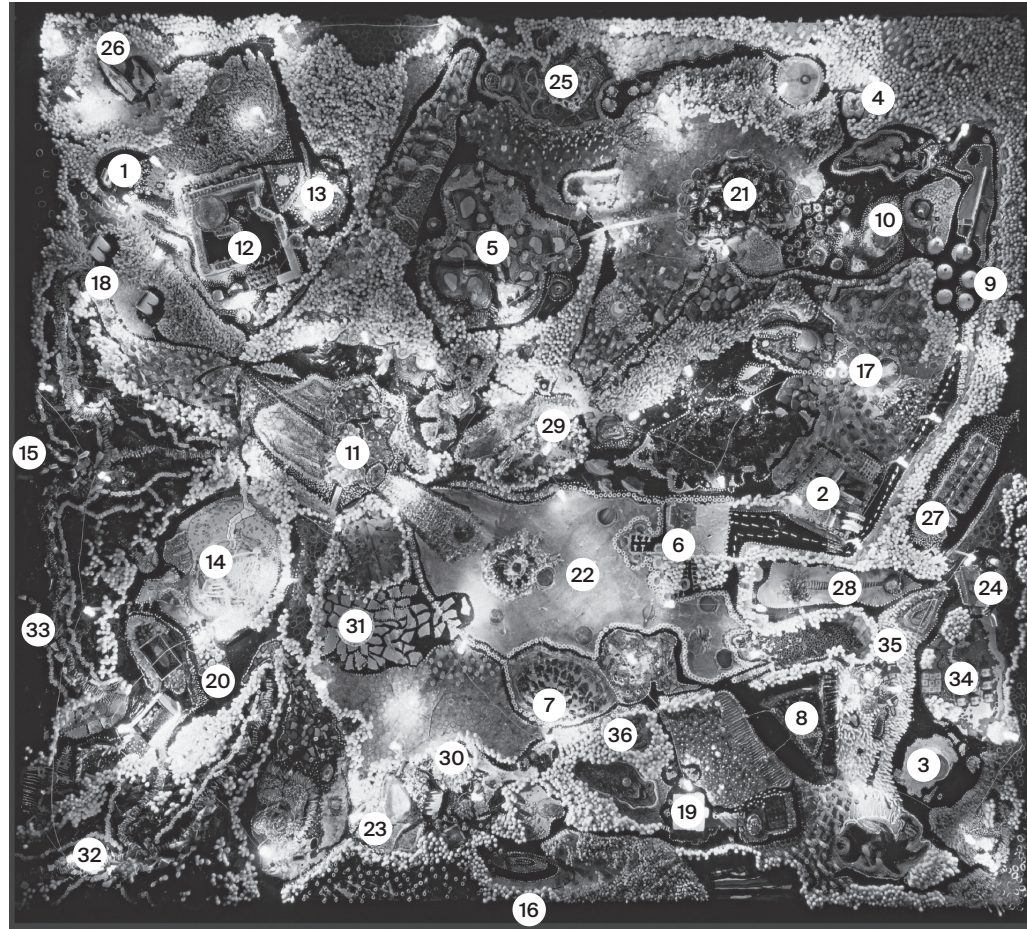
towards me. Still, I walk past it. Then the hedges start closing in tighter and twisting to the left, making it harder to walk. The ground feels soft, like I'm walking on pillows. I'm afraid the cow might come after me now.



The *World Model* shows a world frozen, one second before the apocalypse. This is exactly the moment when the *Doomsday Clock* (1) stopped ticking, probably due to an empty battery. The escalators in the *PSALM Supermarket* (2) have come to a standstill, the streets around the *Residential Machines* (5) have become quiet, and the Train on the *Underground Railroads* (28) will never enter the station again. *World Model* is U5's first major joint work as a collective and it grows by declaration. In the film *Parasite* (2011), which highlights the history of the *World Model*, Dr. Fastalles in Venice concludes that «not everyone will be taken into the future.» In 2014, the *World Model* became the property of the Kunstmuseum Thun, but this hasn't stopped discoveries to be included. In 2015, the *Agricultural Land* (7) was specified and declared as a *barena*, an emergent land. The latest findings were in September 2024, when the *Wreckage* (26) was identified as coming from the Isola del Lazzaretto Nuovo (N45°27'27.4" E12°23'03.7"). Looking at the map now, there is an unnamed island in the center of the *Planetary Lake* (22) associated with Mercury. We strongly suspect that this must be the *Bohemian Pavilion*.



388, 389 Voices of the Founders: U5  
 U5, *Weltmodell (World Model)*, 2009  
 200 x 180 x 30 cm  
 Various materials  
 Courtesy of the artists and the  
 Kunstmuseum Thun



- 1 Doomsday Clock
- 2 PSALM Supermarket
- 3 Nuclear Power
- 4 Secret Headquarters
- 5 Residential Machines
- 6 MAYA Temple
- 7 Agricultural Land
- 8 Stadium
- 9 Buckminster Fuller Domes
- 10 Sewage Treatment Plant
- 11 Castle
- 12 Prison
- 13 Theater
- 14 Multi-Storey Car Park
- 15 Mountain
- 16 Spiral Jetty
- 17 Architecture on Art
- 18 Super Size Twin Towers
- 19 Scientology Headquarters
- 20 Final Repositorty
- 21 Volcano
- 22 Planetary Lake
- 23 Wellness Zone
- 24 Tea House
- 25 Climbing Paradise
- 26 Wreckage
- 27 Abandoned Station
- 28 Underground Railroad
- 29 Industry
- 30 Navel of the World
- 31 Mushroom
- 32 Nothingness
- 33 The Resistant Paths
- 34 Storage Areas
- 35 Caterpillar
- 36 Gold Reserves

me through the hole and stretches its head  
 in the hedges to get to the chocolate. It looks at  
 hedges. The cow had already chewed a hole  
 It stands in a narrow path lined with towering  
 there was a cow that always eats chocolate.  
 her that I had completed it in the second dream,  
 was Nina Hagen – I was supposed to tell  
 but I didn't do it. I met a woman who  
 supposed to accompany me in the cinema,  
 I left the cinema there was something I was  
 in the last row. The blade didn't hit me.  
 who the guillotine would strike. I was sitting  
 It was inside a cinema, and it wasn't clear  
 guillotine. The blade was curved, not straight  
 I had two dreams. First, I dreamed of a  
 KK: I started to talk to the kiosk person,  
 tell him what happened to me. But he  
 didn't believe me. This was so hard for me.  
 Then in another scene, there was a rack  
 full of costumes. A dramaturg was there, he  
 knew my case. I was sure that he will find  
 a way to fix it.

About U5

The artist collective U5 formed in Zurich in 2007. The working method is based on unanimous founding principles:

- Members have equal rights, but consensus is not necessary.
- Presence and absence influence the work equally.

TUESDAY 10.09.24  
 Night at Bohemian Pavilion, Venice

What finds its way into U5 is lost within it.

It is a triumph to get lost.

If one wins, both lose.

U5 is a carrier of secrets.

GC: I was dreaming of a scorpion; it was exactly the scorpion of T's film. The philosopher scorpion, the tiny one that reads books.  
 GG: I was with my sister. My father was with us as well. He told me I should take care of my sister. My father was in the shower with he said this to me.  
 KK: I had two dreams. First, I dreamed of a guillotine. The blade was curved, not straight. It was inside a cinema, and it wasn't clear who the guillotine would strike. I was sitting in the last row. The blade didn't hit me.



(1) Smirna Kulenović  
The Academy of Reimagined Witchcraft

Weaving together eco-somatics, relational art, and ancestral wisdom, my research reimagines the forgotten legacies of witches – the embodied knowledge of women who nurtured deep connections with land, plants, and more-than-human worlds. Grounded in my Bosnian ancestral roots and shaped by the resilience of displaced bodies, I engage feminist, decolonial artistic practices to restore relationships between human, nonhuman, and land. Through collective rituals, herbalism, storytelling, experimental laboratories and workshops with local communities, we are co-creating a living library of Mediterranean Earth wisdom and forgotten spells. Multispecies storytelling transforms post-trauma landscapes into spaces of re-embodiment, offering paths of belonging, healing, and ecological care.

Smirna is a transdisciplinary artist, filmmaker, earth wisdom keeper and PhD candidate at UdK Berlin under the supervision of Prof. Dr. Stefan Neuner since 2023.

(2) Nora Rinne  
Children and Childhoods in Intergenerational Performance Art

My doctoral research happens in and through performance art practices and explores ways to pose the «child question» within the arts. Collaborating with both child and adult participants, as well as intergenerational audiences, the project seeks to foster generational reciprocity. The research employs methods such as imitation, mimicking, and verbatim techniques, with imitation understood as sustained and active process of perception. Recognizing the significant role art has played in shaping modern childhood, the study asks: how can contemporary art critically and actively engage in this ongoing construction?

Nora is a performance artist and actor. Since 2019 she is a doctoral candidate at the Uniarts Helsinki Performing Arts Research Centre under the supervision of Prof. Dr. Tuija Kokkonen and Prof. Dr. Mika Ojakangas.

(3) Tizian Alkewitz  
Time as Formgiving Element

The introduction of time as a form-giving element can renegotiate the role of architects and promote the exchange between humans and nature. Architects must be assigned a protective mandate that preserves the natural basis of life intertemporally. Agent-based modeling, life cycle analyses, and geochronological investigations make systemic-temporal processes between ecosystems and anthropogenic structures visible. This network of relationships is uncovered, translated, and represented using a reciprocal artistic-scientific method, enabling a new reading of place and thus forming a more comprehensive basis for the design of architecture.

Tizian studied architecture and obtained his doctorate at the Universität der Künste Berlin under the supervision of Prof. Dr. Stefan Neuner in 2024.

(4) Tomiris Dmitrievskikh  
«And yet, snow and rain have their own time»: Exploring the Intersection of Nature, Perception and Site

My research acknowledges irreversible changes to the natural world and proposes novel methodologies for approaching a new reality instead. Through transmedial ways of reading space, there will be endeavors to identify and redefine old and new territories. In addition, it works with a combination of ethnic perspectives, allowing for new ways of seeing human-made sites that may (or may not) be perceived as natural elements. Embracing the desire to uncover what resides below the visible, hidden from view, this initiative delves into deeper exploration. What is beauty and what is false? When does fear meet courage?

Tomiris is a Master student in Space and Design Strategies at the University of Arts in Linz. She is in the process of applying for the Artistic PhD with *Laboratorio Laguna*.

(5) Céline Ducret  
Contortions of the Flowing Tides (working title)

My research weaves intricate ties between water landscapes, geological and ecological systems in relation to humans and the more-than-human. I aim to capture the shift between the monumental and the imperceptible, the tangible and the virtual. Inhabiting this watery landscape, I employ fieldwork and embodied experiences as research tools. Influenced by hydrofeminist theory, all become systems of interconnected membranes. Through diverse mediums, I develop spaces to reflect on the interplay of fluid borders and transformative relationships. By proposing alternative narratives, I strive to invite us to reconsider our connection to the world.

Céline is an artist and PhD candidate at UdK Berlin under the supervision of Prof. Dr. Stefan Neuner since 2024.

(6) Florian Goeschke  
Sonic Topologies: Diffracting Material and Epistemic Dimensions of Immersive Sound Technologies

This art-driven research project examines the historical dimensions of spatial music and cybernetics – or the «art of steering» – tracing their origins back to the early Renaissance, a period marked by conquest and colonial expansion. Taking this as a point of departure, the project raises a speculative question: What alternative forms of spatial conceptualization and machine interaction are conceivable that do not rely on the early modern attempts at human domination over the environment, but instead promote the interweaving of social and ecological relations? The project aims to invent a series of relational, postdigital musical instruments and site-specific, sympoietic settings for humans and more-than-human worlds.

Florian is a PhD candidate at the Tangible Music Lab (University of Arts Linz) under the supervision of Prof. Dr. Martin Kaltenbrunner and Prof. Dr. Karin Harrasser.

AA: I had a dream, but I forgot it. It was long and complex, there was a group, and it was exhausting. I was relieved to wake up.  
DD: A case of harassment was happening to me. I was an adult (my current age) but in the dream my body was the body of a young woman, maybe eighteen years old. The sexual violation that happened to me was a strange touching of my body in a way that I know was insulting. I could flee and went to a kiosk on the streets of language. Maybe German or Italian?

(7) Lorenzo Iannantuoni  
Objects and Tools as Narrators and Choreographers of Public Space: Behind Site-Specific Mechanisms and Practices

My research explores site-specific design interventions, focusing on public spaces as choreographed performances. By observing how these spaces function, I analyze how objects and tools – whether architectural elements, everyday objects, or vehicles – become integral parts of an ongoing urban «theater.» My work aims to redefine how we perceive public environments, considering them as dynamic settings shaped by interactions between people, spaces, objects, and tools. Through this approach, I propose a method for engaging with public spaces, using design interventions that respond to their evolving, performative nature.

Lorenzo is a transdisciplinary designer and Master student in Space and Design Strategies at the University of Arts in Linz. He is in the process of applying for the Artistic PhD with *Laboratorio Laguna*.

(8) Tanja Schwarz  
I Have Changed My Mind (working title)

My work navigates the confluence of visual art, philosophy and poetry. Through drawing, writing and essay video I research the ambiguity of image-text relationships and the interplay between wit and despair. My PhD project revolves around the existential question of «How should I live?» (as an artist, today, in this world) and the struggle to find a form and language for things that go beyond the limits of my (rational) understanding. In its philosophical pursuit, the project finds itself entangled in a maze of contradictions and dead ends. How to get out? But at the same time: how to stay with the unsolvable?

Tanja is an artist and PhD candidate in the Transdisciplinary Artistic PhD Program at ZHdK and the University of Arts in Linz, under the supervision of Prof. Dr. Florian Dombois since 2021.

(9) Lei Xi  
On Amphibiousness: Thinking and Creating Beyond Land-centrism

Lei Xi develops amphibiousness as a concept to bridge the land-water divide, challenging land-centrism, which evaluates water through terrestrial criteria. Through fieldwork and case studies – such as Beijing's hydraulic systems, Foshan's polder embankments, Austria's snow-making industry, and the Venetian Lagoon – he examines contemporary land-water relations interculturally. Amphibiousness integrates artistic methods informed by media studies, anthropology, philosophy, and local knowledge, resulting in a diverse body of artworks spanning video, animation, sound, text, installation, drawing, and painting.

Lei Xi is an artist and researcher. He successfully completed his PhD at the University of Arts Linz under the supervision of Prof. Dr. Gudrun Rath and Prof. Ute Hörner in 2024.

blueberry sachet came from her, a belated birthday gift. I accept it, even say thank you, though I don't mean it. I go back to my room and calm down.  
BB: I had to learn the subjunctive mood in the dream. But I don't remember in which language. Maybe German or Italian?  
MONDAY 09.09.24  
It rains heavily that night. The city is very quiet, no boat can be heard on the waterways. No voices penetrate the labyrinth. Night at Bohemian Pavillion, Venice

(10) Arden Surdam  
Interpositive, Internegative

Arden Surdam's PhD research proposes a reconfiguration of photography's ontological framework. Arguing that it is a medium which occurs beyond the lens, her work challenges previous notions of image-making as flat, replicable, and archival. Her artistic research instead focuses on light sensitive surfaces for image making, including both traditional and nontraditional methods like employing phototrophic organisms. Working with the Artistic PhD group *Laboratorio Laguna* in Venice, she posits a new paradigm in which images transcend mere representation by serving as active agents in their own conceit. As a result, Surdam's analysis not only challenges the hegemony of the lens but reimagines spaces of photographic production, advocating for laboratories that embrace the medium's true nature.

Arden is an artist and researcher. She is a PhD candidate in the Transdisciplinary Artistic PhD Program at ZHdK and the University of Arts in Linz under the supervision of Prof. Dr. Florian Dombois since 2023.

(11) Michael Günzburger  
Printing with Chimeras: Releasing Expectations

Printing is about controlling the transfer of color material from a print block onto a carrier material. This PhD resists that control. The term «chimera» is used in myriad ways – as a mirage, a mythical beast made of parts from a goat, snake, and lion, among other composite creatures. I call the uncontrollable forces in the printing process a chimera. At its core, printing occurs at the instant of pressure. This happens in a place we cannot reach – or if we could, we would destroy it. There is no name for this moment, so I am putting forth the title «Chimera's Saddle.» This PhD proposes how to work with chimeras in the field of print and considers it a social practice. Printing with Chimeras addresses a small group of peers in printing and a larger group of peers in attitude, who let go of expectations and flow with the unpredictable.

Michael is an artist and has successfully completed his PhD at ZHdK in cooperation with the University of Arts and Design Linz under the supervision of Prof. Dr. Florian Dombois in 2023.

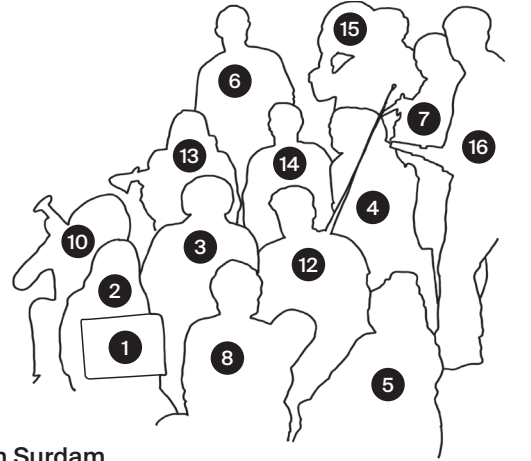
(12) Andrea de Lorenzo  
architect, member of biennale urbana

(13) Berit Seidel  
U5

(14) Giulia Mazzorin  
biennale urbana

(15) Andrea Curtoni  
biennale urbana

(16) Florian Dombois









To Florian Dombois

*Florian, as an artist with an MA in Geophysics and a PhD in Cultural History, you are one of the pioneering international voices in artistic research. At ZHdK in Zurich, you have started artistic PhD supervision in 2013. How do you envision the wind and tides shaping the discussions and practices at Laboratorio Laguna?*

The main reason I did not want to work as a Geophysicist after my MA was that, in its representationalism, earth tides, seismics, volcanoes, etc., are treated as topics – something opposite to oneself, as objects. But I am convinced, we are always, in art and science, part of what we study. Research relies not only on observation but also on embeddedness, empathy, synchronization. «Measurement practices are an ineliminable part of the results obtained. [...] [M]ethod, measurement, description, interpretation, epistemology, and ontology are not separable considerations.» (Karen Barad)

To Berit Seidel (U5)

*Berit, as part of the artists' collective U5 that has investigated collectivity and authorship, you have undertaken several interdisciplinary research projects at ETH Zurich and the University of Zurich, in addition to your artistic practice. How do you see presence and absence influencing Laboratorio Laguna?*

To avoid considering collectivity as utopian (or as a phase of life) in the long run, a meaningful handling of absence and presence is needed. Absence and presence are not only determined by space and time, but

also by attention, interest and the ability to engage in dialog. How can we integrate living conditions, opinions and emotions that we are not part of, that we do not know or understand? In the collectivity that arises at *Laboratorio Laguna*, life realities (such as injuries, illness, death, birth, and other obligations) that lead to absence are not left out, but change the structure and meanings of the individual work. At LL, we cultivate empathy and imagination, human qualities we consider the most important.

To Andrea Curtoni and Guilia Mazzorin (BUrb)

*BUrb, as an architectural collective based in Venice, you bring years of experience and site-specific knowledge of the city and its natural surroundings. You also provide the space of the Bohemian Pavilion as a base for Laboratorio Laguna. How do you envision conveying the situatedness you embody within LL?*

Our practice connects architecture, art, and urbanism, focusing on the interplay between human behavior and spatial dynamics. For over a decade, we have inhabited the lagoon's abandoned places and margins, embracing its constant mutability as a source of regeneration. The lagoon and its historical buildings, as transitional spaces, unlock transformative potential that inspires our creative doing. Inhabiting the *Bohemian Pavilion* and immersing ourselves in the lagoon are poetic yet deliberate acts, helping us welcome the un-expected as source of inspiration, recognise beauty in fragility, and rekindle the value of what has been repressed, erased, or quietly forgotten. That is what we want to share!

To Tanja Schwarz

*Tanja, as an artist and PhD candidate supervised by Florian Dombois at ZHdK Zurich, your PhD project began before Laboratorio Laguna, yet the research on sail has influenced parts of your work. What does it mean for you to operate within the cosmos of LL?*

I think it has changed something about my relationship to control and (un)predictability. At first it seemed impossible to concentrate on what I wanted to work on there. Then I found a way of writing and understanding that emerged «in the thick of things,» in connection with the messiness of external circumstances, and not in a quiet room of my own, a safe space. As it is the principle of sailing: you must be responsive to the situation. You cannot go straight ahead, you are not in control of the forces, but in constant negotiation, in relationship with the elements around you.

To Stefan Neuner

*Stefan, as an art historian based in Berlin, your research focuses on Venice, especially on Venetian Renaissance painting and the interplay between art, science, and technique. From your perspective, how does Laboratorio Laguna navigate between history and the present, between art, science and technology?*

The most outstanding feature of *Laboratorio Laguna* is that the project literally «navigates» in exploring the interrelation between these areas. The question thus already gives the answer: as a historical cultural technique

that was indispensable in the age of pre-fossil technologies, but is still alive and technically evolving, sailing in the lagoon provides insight into premodern practices of interacting with space and «natural» forces, and is at the same time a means of experiencing the conditions of climate change in this fragile environment. And this practice situates the project in a pre-modern understanding of «art» as «ars» (Lat.), in which art, science and technology are still undivided.

forget. But I have random dreams. I hate when they are stressful. I can't distinguish between reality and dream. I want to escape these dreams. I am different persons, I should be killed, I am running. \*EE: Usually I remember my dreams, they are vivid. Here, in BP there is too much distraction, I forgot. I remember dreams especially in the mountains. My dreams are fantastic, colorful. I am always falling into a hole and then the dreaming starts. I had a sorrow puppet as a child that I put under my pillow and told about the dreams in the morning. N: In Finland we have something similar, the Tonttu. \*MM: There were two rooms. In one, I lived with my new boyfriend. In the other, my ex-boyfriend lived. We had broken up in December. Now there's a concert being organized by my current boyfriend. Many artists are there performing. My ex is also in the audience. Afterward, there's a Q&A session, and he only asks negative questions, poisoning the atmosphere. I'm back in my room. My ex left something in front of the door – a magazine filled with conspiracy theories – and a purple sachet with a blueberry-scented ball inside. I don't want it and put everything back in front of his door. After the festival, I confront him. I want to know what's going on. I cry and say this needs to stop. I tell him I'm moving away. Then my cousin appears and says the



Dream Logbook Laboratorio Laguna 2024

To Karin Harrasser

Karin, as a scholar in cultural theory based in Linz and Vienna, you are engaged in both research and artistic curatorial productions. What potential do you see in Laboratorio Laguna for re-thinking artistic and scientific research practices?

Laboratorio Laguna speaks to our current situation in many ways: as a space to explore collective work, to reconnect to nature-cultures, to think and act from a feeling of urgency that connects past and present. It is a place to practice what I call situatedness in the global: Venice is as a singular, historically specific place that is at the same time global: different lines of migration (tourism, work-migration, commodities) cross paths, while systemic ecological transformations are articulated in a vulnerable environment. Taking Venice as a method means: articulating the implosion of the whole world in a single place.

To Ariane Jeßulat

Ariane, as a musicologist and performer of experimental new music based in Berlin, with a background also in Ancient Greek, what sonic and temporal aspects of Laboratorio Laguna resonate most with you?

Following ancient languages in music and poetry, I find traces of past activities that unfold in speaking, thinking, reading. Since Latin and ancient Greek are common languages in the high time of music theory, I encounter folded time in Venetian theorists and composers of the 16th and 17th centuries. While re-enacting Renaissance improvisation

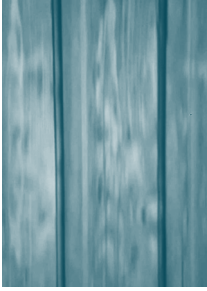
informed by Latin textbooks in the Bohemian Pavilion, we shared the experience of unfolding time by regaining the practices inspired by the landscape and the city.

First night at Bohemian Pavilion, Venice. Our mattresses are about one meter above the ground, placed on wooden boxes, over which we stretch mosquito nets. We cocoon ourselves in them when we go to sleep.  
\*AA: Slept well. The night was full of dreams, and I was always on the verge of remembering them, but most slipped away. Then, I found myself in a vast open field, with a highway running through it. My dog was there, and she saw something in the distance and started running toward the highway. I felt stressed, knowing I had to let her go, because calling her back might put her in even more danger.  
\*DD: Sleeping well, their might have been dogs in her dreams. But if DD doesn't write her dreams down, she loses them. DD's sleeping time is different since she has kids. «You wake up and you are connected, you take care of the kids, that's what comes to your mind immediately.»  
\*FF: Well, but I don't remember if I remember. Let me think. I forgot. I have the sensation that I dreamt.  
\*KK: Slept well, though the mattress is a bit soft. After waking up, I watched the mosquitoes sitting outside the net, unable to reach me. I nudged them away. I had two dreams: one I was sure I didn't want to tell you, and the other one I forgot.  
\*JJ: When I wake up, I was in the supermarket, looking for things for breakfast.  
\*CC: I wasn't dreaming; I can't remember anything.  
\*GG: I dreamt, I woke up and I wanted to tell you something.





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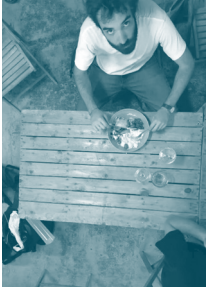
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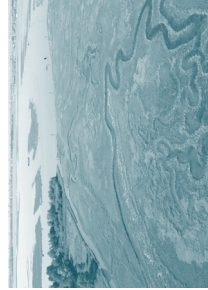
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018



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016



015



014

- 2024
- 018 25.09.24 Pulling down a flag at Sant'Andrea
  - 017 16.09.24 At the end of the world
  - 016 19.09.24 Unhappy seagull
  - 015 17.09.24 Swallows
  - 014 16.09.24 Surabaya Johnnys
  - 013 22.09.24 Singing pot
  - 012 22.09.24 Under the church
  - 011 16.09.24 Sirens near Torcello
  - 010 17.09.24 Sleeping sailor
  - 009 25.09.24 Working in the barena

- 2023
- 008 24.08.23 Androids dream of electric sheep
  - 007 01.09.23 So
  - 006 16.08.23 Bohemian dinner
  - 005 17.08.23 In Corte de l'Ogio
  - 004 29.08.23 Mini acqua alta
  - 003 16.08.23 Thresholds
  - 002 20.08.23 Losing control

- 2022
- 001 Teaser