



# Constructing Radical Ecologies

Architecture Symposium  
Friday 19 June 2026, Biel/Bienne



Berner Fachhochschule  
Haute école spécialisée bernoise  
Bern University of Applied Sciences

Recycled tin plates as part of the tin joint process.  
Dripped Dreams. Studio Eidola, 2024

# Constructing Radical Ecologies

“Ecosystems have become playthings of profit. With our bottomless appetite for unchecked (...) economic growth, humanity has become a weapon of mass extinction. We are treating nature as a toilet. And ultimately, we are committing suicide by proxy.”

- Antonio Guterres, UN Secretary-General

The doctrine of infinite economic growth has proven itself a fatal error. In light of the scenario outlined by Antonio Guterres at the UN Biodiversity Conference in Montreal in 2022, a radical rethink and reorientation of global trade and production is urgently needed.

This idea also applies to architecture and is at the core of this year's symposium, which will examine the role that architecture has played in creating climate-resilient ecosystems where flora, fauna and people, along with their artefacts, coexist, and its potential role in creating living conditions that benefit all.

The symposium will focus on alternative models to rethink the relationship between humans and nature, and on practical examples showing possible constructive and aesthetic perspectives for building methods that do not damage, but rather promote or even create resilient ecosystems.

## Programme

- 9:00 **Welcome adress & musical prelude Tim & Puma Mimi**  
Glenda Bassi Gonzales, mayor of Biel/Bienne and Dr. Tobias Baitsch, BFH
- BLOCK 1: Histories and Politics of Constructed Ecologies**
- 9:30 **Colonial Toxicity**  
Prof. Dr. Samia Henni, architectural historian, McGill University Montreal
- 10:00 **Gegen den Missbrauch der Natur: Die anarchistische Kritik am Privateigentum**  
Dr. Milo Probst, historian, University of Fribourg
- 10:30 **Discussion** moderatet by Prof. Dr. Tim Kamasch and Blanca Gardelegui, BFH
- 11:00 Break & musical interlude
- BLOCK 2: (Re) Constructed Ecologies. Time and Matter**
- 11:15 **Reconstructing Architecture: A Geohistorical Design Analysis**  
Aisling O'Carroll, assistant professor & landscape architect, ETH Zürich
- 11:45 **Dead Bull**  
Steven Schenk, lecturer & architect, BFH
- 12:15 **Discussion** moderatet by Nelly Pilz and Matthew Phillips, BFH
- 12:45 **Lunch** at the Farelhaus



Aisling O'Carroll, Reconstructing the Grande Salle of La Vedette, 2018. Installation incorporating archival photographs of La Vedette by Jean-Eugène Durand.  
 Source: Aisling O'Carroll. Source of archival images: Ministère de la Culture, Médiathèque du patrimoine et de la photographie.

### **BLOCK 3: Radical Ecologies. Livings Systems and Material Cycles**

13:30 **Listening across species. Ein urbaner Salon der Bezüge und Frequenzen**  
 Dr. Susanne Schmitt, cultural anthropologist, Ludwig-Maximilians-Universität

14:00 **Afterlives of Extraction, Aesthetics of the By-Product**  
 Jonas Kissling, architect & Denizay Apusoglu, industrial designer, Studio Eidola

14:30 **Discussion** moderatet by Prof. Dr. Tim Kammach and Blanca Gardelegui, BFH

15:00 Break & musical interlude

### **BLOCK 4: Sampling as a Method. Re-use as a principal of creativity**

15:15 **REMIX**  
 Prof. Dr. em. Akos Moravanzky, ETH Zürich

15:45 **Everyday Readymades**  
 Pablo Garrido Arnaiz, architect, Parabase Basel & Barcelona

16:15 **Discussion** moderatet by Nelly Pilz and Matthew Phillips, BFH

16:45 Conclusion

17:00 Apéro & musical interlude

# Block 1 - Histories and Politics of Constructed Ecologies

## Colonial Toxicity

Samia Henni

The lecture discusses Samia Henni's research on the French nuclear weapons testing programme (1960–1966) in the Algerian Sahara, which unfolded in three public outcomes: a series of translations of testimonies of nuclear victims, a traveling exhibition «Performing Colonial Toxicity», and a published book, titled «Colonial Toxicity: Rehearsing French Radioactive Architecture and Landscape in the Sahara.» Whereas the traveling exhibition is an immersive multimedia installation presenting an assemblage of materials that trace and name the spatial, atmospheric, and geological impacts of France's atomic bombs in the Sahara, the printed manuscript brings together nearly six hundred pages of materials documenting the intersections of spatial, social and environmental justice.



Photo by Andrea Avezù  
Courtesy La Biennale di Venezia

*Samia Henni is a historian and an exhibition maker of the built, destroyed and imagined environments. She is the author of the multi-award winning books *Architecture of Counterrevolution: The French Army in Northern Algeria* (2017, 2022, EN; 2019, FR), and *Colonial Toxicity: Rehearsing French Radioactive Architecture and Landscape in the Sahara* (2024, 2025, EN; 2026, FR); and the editor of *Deserts Are Not Empty* (2022, 2025, EN; 2024, IT) and *War Zones* (2018). . She is the maker of various exhibitions, such as *Performing Colonial Toxicity* (2023–), *Discreet Violence* (2017–22), *Archives: Secret-Défense?* (2021), and *Housing Pharmacology* (2020). She received her PhD in the history and theory of architecture (with distinction, ETH Medal) from ETH Zurich and has taught at various universities, including ETH Zurich, University of Technology Sydney, Cornell, and Princeton University. She is currently teaching at McGill University.*

# Histories and Politics of Constructed Ecologies - Block 1

## Gegen den Missbrauch der Natur: Die anarchistische Kritik am Privateigentum um 1870

Milo Probst

In the 1870s, anarchists developed an ecological critique of private property. For them, the private ownership of land and its resources not only created social inequality, but it was also at the root of short-sighted and destructive exploitation of natural resources. The anarchists argued that the owners' pursuit of profit would lead to deforestation, overfishing and environmental degradation. Accordingly, with the transition away from capitalism, a more prudent use of nature should be introduced, that takes into account not only economic and ecological criteria, but also aesthetic and historical perspectives. This presentation will discuss the topicality and contradictions of this ecological critique of property, which was largely developed by anarchists from Switzerland.



*Milo Probst completed his doctorate at the University of Basel on the history of environmental criticism within anarchism. His dissertation was published in 2024 by Matthes & Seitz under the title «Anarchistische Ökologien. Eine Umweltgeschichte der Emanzipation». In 2021, he also published «Für einen Umweltschutz der 99%. Eine historische Spurensuche» at Edition Nautilus. Since 2023, he has been conducting postdoctoral research on the history of ecofeminist movements in Germany and Italy in the 1970s and 1980s. He is currently a member of staff at the Department of Contemporary History at the University of Fribourg.*

## Block 2 - (Re)Constructed Ecologies: Time and Matter

### Reconstructing Architecture: a Geohistorical Design Analysis

Aisling O'Carroll

This talk will present a method of geohistorical design analysis as a way of reframing the relations between architectural and geological material histories today, in the Anthropocene. Two examples of Alpine architecture will be looked at, demonstrating how these buildings, their representations (drawings, maps, and historical stories) and their landscape registers (geological and glaciological), mark a convergence between human and geological time scales. Through a process of reconstruction that combines fieldwork, archival research, and design proposition, these (landscape) architectures expand beyond their canonical figures and existing narratives, enabling new forms of environmental knowledge, landscape, and ecological agency to inform contemporary (landscape) architectural practice. .



Photo: Claudia Greco

*Aisling O'Carroll is a designer, researcher, and licensed landscape architect, trained in both architecture and landscape architecture. Her work integrates design with history and theory methods to address pressing social, ecological, and environmental issues, exploring the relations between landscape architecture and interdisciplinary fields such as architecture, geology, and climate science. Aisling is currently Assistant Professor at ETH Zürich, where she leads the Chair of Landscape Architecture and Geohistorical Practice. She is co-founder and co-editor in chief of The Site Magazine.*

## (Re)Constructed Ecologies: Time and Matter - Block 2

### Dead Bull

#### Steven Schenk

The composition of matter does not define life: a dead bull may consist of the same matter as when it was alive but no longer sustains its own existence. Rather, life lies in the cyclic organisation of that matter to maintain and reproduce form. In this sense, our world is shaped by a hyper-mingling of organisms and environments that, over time, turns surroundings into bodies sustained by physiological processes. Within this field, living bodies do not persist on their own. Through metabolism, they maintain form and structure by transforming matter according to their own principles.

The talk starts from the idea that living beings seek to establish and sustain conditions of existence. It asks how architecture might be understood within this process, and elaborates on the symmetry between organisms and surroundings, which some Buddhist approaches call circular causality.



*Steven Schenk is an architect, educator, and researcher. He studied at the University of Antwerp, the Accademia di Architettura in Mendrisio, and ETH Zurich. Over the last decade, he has developed an independent architectural practice while pursuing doctoral research at KU Leuven. His work investigates the role of architecture in establishing relations of dependence between people and their surroundings, both physiologically and cognitively. He develops this position through built work, design studios, exhibitions, and experiments. He has taught at several institutions across Europe and currently teaches at the Bern University of Applied Sciences. In the coming academic year, he will take up a new position as Professor of Design and Mineral Materials at TU Darmstadt.*

## Block 3 - Radical Ecologies: Living Systems & Material Cycles

### Listening across species. Ein urbaner Salon der Bezüge und Frequenzen.

Susanne Schmitt

Urban planning and architecture shape relationships between living beings—and these relationships are both audible and perceptible.

We present the format of the «HörSalons» developed by the Munich-based research consortium CitySoundscapes, which works on soundscapes, biodiversity, and well-being. These urban-ecological, artistic, and open salons are not fixed spaces but mobile contact zones, often co-curated with local actors. They immerse themselves in the often hidden or overlooked rhythms and frequencies of urban lifeworlds—human and more-than-human alike. In doing so, they combine approaches from aesthetic research and education with practices of Deep Listening. By following, for example, the dawn chorus of birds or the ultrasonic signals of bats, the HörSalons make another city perceptible: one that is usually unheard, yet present and active. In this way, cultivating listening can itself become a form of action—and offer impulses for a sound-sensitive, more-than-human approach to urban planning.



© Ulrich Hartmann Photography

*Dr. Susanne Schmitt is a multisensory ethnographer, artist, and facilitator. Her work focuses on art–science collaborations, (co-)curation, and participatory science communication, particularly in relation to ecology.*

*Her interventions are site-specific and unexpected—from choreographic audiowalks for natural history museums in Berlin and Sydney, to miniature bars for extinct insects, and speculative botany experiences in former nail salons.*

*Together with Dr. Katrin Petroschkat, she leads the art/science component of the Munich-based research project “CitySoundscapes”, which explores connections between biodiversity, wellbeing, and soundscapes, at LMU Munich.*

# Radical Ecologies: Living Systems & Material Cycles - Block 3

## Afterlives of Extraction, Aesthetics of the By-Product

Denizay Apusoglu & Jonas Kissling

What if the most radical design gesture is to make material flows visible? Radicality is not the invention of new matter, but the refusal to pretend materials arrive without history. Mineral residues operate as evidence: of quarries cut, rivers redirected, machines tuned for yield, and what standards exclude. Working with stone dusts, quarry slurries, and gravel fines means collaborating with matter that resists clean edges and fixed identities. These materials carry deep time and short-term logistics in the same grain. Contemporary design often erases these trajectories, polishing away origin and afterlife. A future ecology asks for forms that do not conceal their supply chains, but stage them. A new aesthetic emerges: one where heterogeneity, granularity, and residue function as modes of material disclosure.



*Studio Eidola, based in Zürich and founded in 2020 by industrial designer Denizay Apusoglu and architect Jonas Kissling, operates as a research and design practice. The studio investigates mineral material flows, waste streams, and systems of making across geological and industrial contexts. Working with by-products such as stone dusts, quarry slurries, gravel fines, Studio Eidola traces how materials move through extraction, processing, construction, and disposal. These materials are approached not as passive resources, but as carriers of geological time, industrial histories, and latent futures.*

## Block 4 - Sampling as a method (re-use as a principal of creativity)

### REMIX

#### Akos Moravanszky

Remix is not merely a metaphorical transfer from music or digital technology to architecture; rather, it describes a fundamental epistemic and operative mode of architectural production. It denotes a specific way of engaging with what already exists—materially, formally, culturally, and digitally—that privileges transformation over originality. In this sense, remix and sampling shift the focus away from the idea of the autonomous project toward processes of selection, transformation, and recontextualization.



*Born in 1950 in Székesfehérvár (Hungary). Studied architecture at the Technical University of Budapest; from 1974 worked as an architect in Budapest. From 1977 to 1981 pursued doctoral studies at the Technical University of Vienna. From 1983 to 1986 Editor-in-Chief of the architectural journal Magyar Építőművészet of the Hungarian Association of Architects. Between 1986 and 1989 Visiting Researcher at the Zentralinstitut für Kunstgeschichte in Munich, followed by a position as Research Associate at the Getty Center in Santa Monica, California. From 1991 to 1996 Visiting Professor at MIT in Cambridge, Massachusetts; from 1996 to 2016 Titular Professor of Architectural Theory at ETH Zurich. He is an honorary doctor of the Technical University of Budapest, Visiting Professor at the University of Navarra in Pamplona and at the University of Innsbruck. Author of numerous publications on the history of modern Central European architecture and on architectural theory.*

## Sampling as a method (re-use as a principal of creativity) - Block 4

### Everyday Readymades

#### Pablo Garrido Arnaiz

Reuse, repurposing, and recycling are now central to architectural discourse, offering ways to reclaim waste, challenge production norms, and counter obsolescence while giving materials new life. Yet, despite their relevance, these circular practices often struggle to connect broadly with architecture and risk becoming ends in themselves. This calls for integrating them with wider cultural and historical ambitions. Linked to ideas like appropriation or the ready made, they resonate with broader cultural practices. Technically, they clarify construction while enabling expression. Emphasizing economy of means, they frame buildings as records of social and economic histories. Architecture thus shifts from formalism toward construction as a technical, cultural, and political act.



*Pablo Garrido Arnaiz studied architecture at ETSAB Barcelona and AAM Mendrisio. He has worked at Foster & Partners, Miller & Maranta, and Herzog & de Meuron. Since 2014 he is co-founder and editor of Cartha Magazine, contributing to major biennales and publishing with Park Books. He has taught at Bauhaus Weimar and ETH Zurich, and is currently guest professor at TU Wien and Universidad Católica in Santiago. He co-founded PARABASE with Carla Ferrando.*

## Moderators - Block 1 + 3



*Blanca Gardelegui is an architect, researcher and educator working on circular construction, material reuse and socially driven approaches to sustainable design. She is currently a reuse and circularity expert at Zirkular and has taught and researched at EPFL Lausanne, ETH Zurich, KIT Karlsruhe and INDA Bangkok. Previously, she worked with Herzog & de Meuron and KOSMOS Architects.*



*Tim Kammasch, Dr. phil., Professor of Cultural and Architectural Theory at the BFH and Joint Master of Architecture. Selected recent publications: "With a Loving Gaze in Play – On the Design of Spaces for Creativity", in: Magma et Principes, EPFL Lausanne 2026; "here now : nowhere – Foucault and the Mirror", in: archithese 2/2024: Mirror, pp. 17–21; Reflections on Architecture. Essays in Ekphrasis (ed.), Bielefeld 2020; "Walking the Paths of Greenwich Park – Memories of a Conversation about Architecture and Music", in: A Musical Forum, Cultural Property Protection OPEC, Bern, 2019. He was co-organiser of the official Swiss contribution "Salon Suisse" to the 2018 Venice Architecture Biennale and is a member of the Werkbund.*

## Moderators - Block 2 + 4



*Nelly Pilz is an architect, researcher, and lecturer. Since 2024, she has been Co-Director of the Bachelor's programme in Architecture at Bern University of Applied Sciences. Prior to this, she worked as a teaching and research assistant in the chair of Prof. Dr. Elli Mosayebi at ETH Zurich. In spring 2025, she co-led a guest studio at ETH Zurich together with Matthew Phillips. She is a board member of the feminist collective créatrices, where she initiated, designed, and coordinated the BILLBOARD project, and also serves on the board of the Zentrum für Architektur Zürich (ZAZ). Through her practice studiopilz, she develops projects, competitions, and strategies in architecture and art.*



*Matthew Phillips is an architect based in Zurich. He directs HSZJN398, a multidisciplinary practice since 2019. Through HSZJN398 he develops research, publications, experimental exhibition design alongside building projects. He has collaborated with partners and cultural institutions including Art Basel, Swiss Art Awards, Salone del Mobile Milano, HEAD Geneva, ETH Zurich, Sun.works, Biennale Svizzera del Territorio, and gta exhibitions. He has taught extensively across Europe and is the current Co-Director of the Bachelor's programme in Architecture at Bern University of Applied Sciences..*

## Musical Interlude



*«Konnichiwa. Please dance with your face,» says the Japanese Siri and makes it clear that Tim & Puma Mimi are back! The Swiss-Japanese electro duo, known for techno cucumber, toothpaste flute and Skype concerts, even made it into Hollywood's «Ghost in the Shell».*

*After seven years of absence aka raising children aka intern training, another baby is born: «More or Less Tim & Puma Mimi». The new album in the spirit of reduction. A grower that continues to unfold its fascination with every listen. Its sound is located somewhere between electro, trip-hop, glitchpop, inspired by Cibo Matto, Yaeji, Stereo Total, Deerhoof, Knarf Rellöm. And Dada. Influences that have accompanied Tim & Puma since day 1. After their first gigs in squats, the two soon played at events such as Paleo Festival, Montreux Jazz Festival or Sonar Barcelona. Well-known media described them as a phenomenon, their fans include Boris Blank (Yello) and many crazy guests complete the spectacle. Only one rule applies in the universe of Tim & Puma Mimi: There are no rules.*



# Information

## Organizer

Berne University of Applied Sciences, School of Architecture, Wood and Civil Engineering,  
Aarbergstrasse 112, 2502 Biel/Bienne

## Venue

Farelhaus, Oberer Quai 12, 2502 Biel/Bienne

## Language

The event will be held in German and English and translated into French.

## Costs

Registration fee: 50.- Fr. The fee must be paid on site (via TWINT or in cash).

## Registration

Registration Deadline: Friday, 12 June 2026

Registration and further information: [bfh.ch/ahb/architektursymposium](https://bfh.ch/ahb/architektursymposium)

## Concept

Dr. Nina Hüppi  
Prof. Dr. Tim Kammasch  
Matthew Phillips  
Nelly Pilz  
Jonathan Stimpfle  
Prof. Stanislas Zimmermann

## Berne University of Applied Sciences

Architecture, Wood and Civil Engineering  
Aarbergstrasse 112  
CH-2502 Biel/Bienne

## Contact

Prof. Stanislas Zimmermann  
Head of Joint Master Architektur Biel/Bienne  
[stanislas.zimmermann@bfh.ch](mailto:stanislas.zimmermann@bfh.ch)

Dr. Nina Hüppi  
Research Associate  
[nina.hueppi@bfh.ch](mailto:nina.hueppi@bfh.ch)

Information



Registration

