



CONTENT

- 00 METHODOLOGY
- 01 TIMELESS WATCHER
- 02 HISTORY UNFOLDING IN THE STREETS
- 03 CRAVED FOR GATHERING
- 04 WHERE WHISPERS ARE TRADED
- 05 SUPPORT FROM THE OUTSIDE
- 06 HAUGHTY EDGE PROTECTION
- 07 A PRAGMATIC GUARDIAN
- 08 GATEWAY TO A FOREIGN WORLD

METHODOLOGY



This exhibition, consisting of a collection of objects, aims to capture the spirit of Ennenda.

During an expedition, objects were selected that hold strong significance for the village. They contribute to the image and the social fabric of the village, while showing an independent presence. A deliberate decision was made to avoid alienating the objects from their surroundings. Instead, the architectural fragments were documented in photographs.

The conscious isolation of the objects from their original context leads to a deeper understanding of them. In the process of isolation, the object becomes perceptible without its original function standing in the foreground.

The photographs present the object from a new perspective, transforming it into an independent, almost living element. Inspired by the work of artist Grace Ndiritu, who gives decontextualized objects the space to unfold their original soul, the objects serve as carriers of memory, atmosphere, and resonance.

This approach enters into dialogue with the theoretical reflections of Sérgio Ferro, who understands architecture as an expression of material processes and social conditions. The object becomes readable not only in its form but also in the traces of labor, body, and history it carries within itself, embedding it in its context.

Thus, a new approach to space emerges, that goes beyond the visible, rethinks function, and leads to an architecture that is tangible, memorable, and open to questioning, where the interplay of fragment and context unfolds new meaning.



08

07

06

IM TROCKENBACH

MUEHLESTRASSE



05

04

03

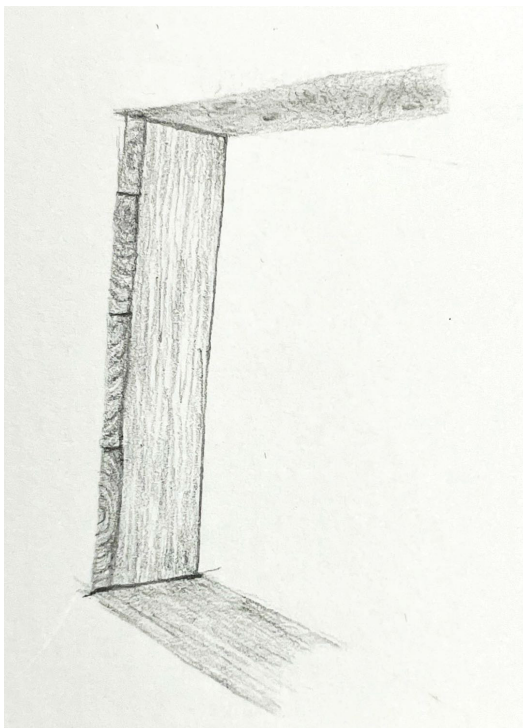
02

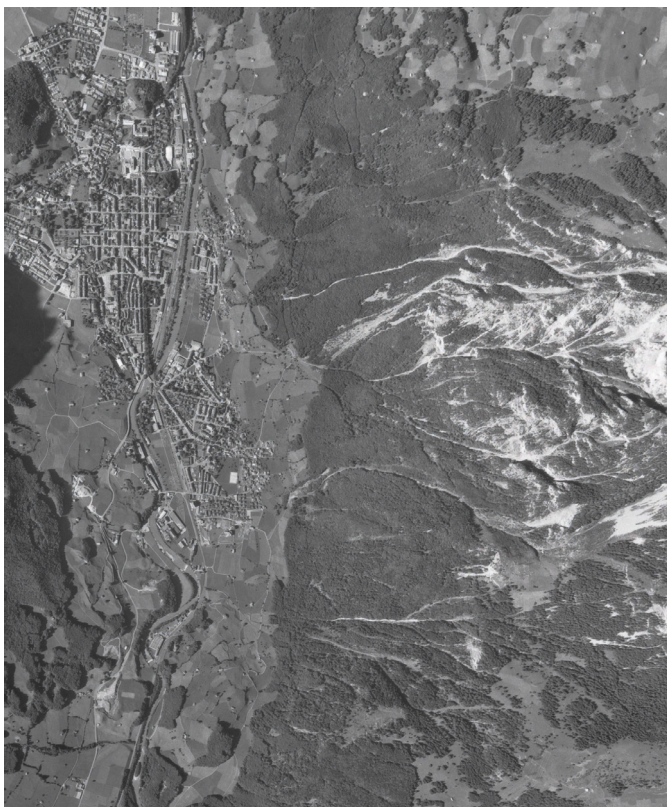
01

OBJECT 01



The centered plexiglass window forms a gentle threshold, where the sheltered world of the playhouse meets the village reflected upon its surface. Inside, a child's tennis racket whispers of past adventures, while the reflection of the village stretches across the glass. With the solid rock as its quiet guardian, the little house watches over the world below, a silent observer untouched by the rhythm of life beyond its walls.





The mighty “Gässlistein” is not the only rock that thundered its way into the valley, carried from the heights where the gods were once believed to dwell. It has stood here for ages, longer than the village can remember. Now, as a silent witness to the forces of nature, it watches over the valley, its presence unwavering. Once a symbol of untamed power, it has become an anchor, a shelter for the youngest in the village. A place where play and laughter unfold beneath its steadfast gaze.



TIMELESS WATCHER

FOLLOWING HEGEL, THE APPEARANCE
OF THE APPEARANCE REVEALS THAT IT IS
THE APPEARANCE OF SOMETHING ELSE,
OF AN ESSENCE THAT CAN ONLY BECOME
REAL THROUGH APPEARANCE – IF IT AC-
TUALLY REVEALS ITSELF AS APPEARANCE.

Sérgio Ferro

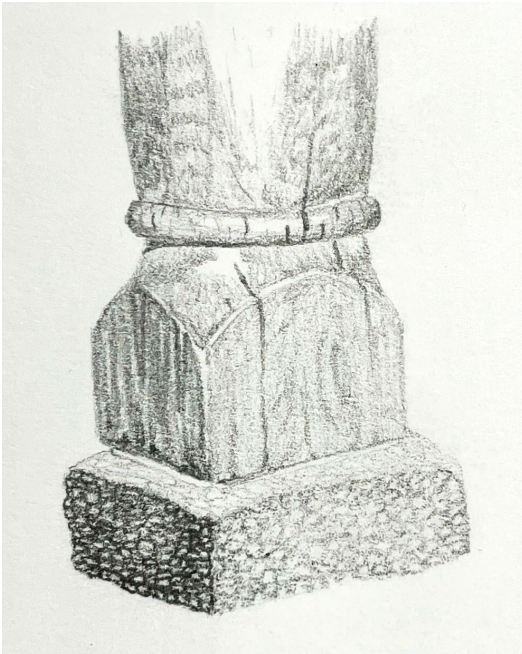
HAVING AN EXPERIENCE THROUGH NATURE OR ART THAT IS NOT MEDIATED BY SOCIAL MEDIA, THE NEWS, DOCUMENTATION OR EDUCATIONAL WALL TEXTS RELEASES VIEWERS FROM THE CAPITALIST, MATERIALIST TREADMILL BY MOMENTARILY BRINGING THEM BACK TO THEIR REAL CREATIVE SELF.

Grace Ndiritu

OBJECT 02



Evolving living requirements over time have led to the transformation of domestic spaces. Instead of solid, load bearing walls defining the architecture, open and inviting wooden columns take their place. Air and light gently wrap themselves around the oak column, shaping a sense of spatial openness. In the living room, its elder sister, crooked from the load it has had to bear, stands as a silent witness to daily life. Now, it is the younger sister's role to carry that history outward, continuing the narrative through presence and form.





The monumental twin residence at the edge of the slope shapes the character of the upper village. Since 1986, the oak column has stood steadfast at the entrance to the Trümpi House, like a noble chess piece, unwavering in its quiet devotion. Its presence is a silent keeper, guarding the soul of this home, as a significant example of local 18th-century architecture. The paved fore court has a sense of autonomy through the subtle distance from the entryway. The street, winding laboriously through the densely built terrain, has room to stretch its arms.



HISTORY UNFOLDING IN THE STREETS

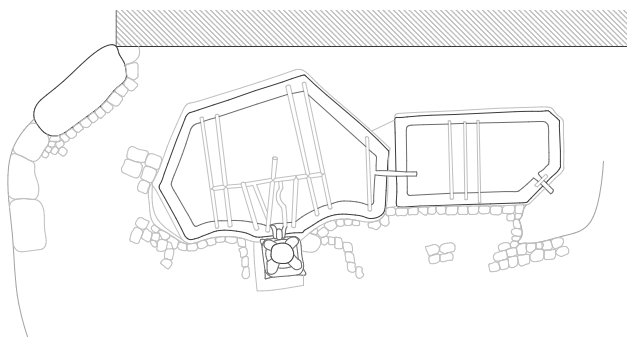
OBJECT 03







From the hard surface, one can infer its materiality; otherwise, the slate appears soft and gentle. It rests comfortably embedded in the wall, like a pillow after a restful sleep. The warm sunlight shakes the pillow, inviting new visitors to rest. Or is it something more? An altar, waiting for offerings of time and thought? Between rest and reverence, comfort and remembrance, it stands shaped by light, by touch, by those who come and go, leaving only traces of their presence behind.





The soft bench, made from hard materials, gently bows before the monolithic fountain. Built in 1778, the fountain is part of a network of 32 others with the same construction. They were crafted from a single block of stone from the Rieder quarry. With great care, the stones were brought to their carefully selected locations using sleds and rollers. Two stones serve a wide range of needs. The bench completes the space without being intrusive. As a result, an invisible yet ever-present social order unfolds. Glances weave into silent messages, whispered words drift through the air, and every arrival and departure is met with watchful eyes.





**CRAVED FOR
GATHERING**

IN ONE WAY OR ANOTHER, THE DESIGN LETS
SLIP THAT IT DOES NOT ACTUALLY WORK. IF
THE DESIGN WERE TOTALLY CONVINCING,
WE WOULD BE ABLE TO IMAGINE THAT IT
WAS BECAUSE OF THE ACTUAL STRENGTH
OF THE MATERIALS, TO REASONS RELAT-
ING TO ACTUAL CONSTRUCTION. THE LO-
GIC OF CONSTRUCTION ITSELF WOULD BE
IN CHARGE, RATHER THAN THE ARCHITECT,
THE DELEGATE OF POWER OR OF CAPITAL.

Sérgio Ferro

THE URGENCY OF OUR CURRENT
ECOLOGICAL CRISIS MEANS THAT IT
SHOULD NO LONGER BE A QUESTI-
ON OF IF OBJECTS HAVE A SOUL, BUT
WHAT WE CAN DO TO HEAL THIS SPLIT
IN OUR THINKING; PREFERABLY BEFO-
RE IT DESTROYS OUR ENVIRONMENT
AND OUR SHARED CULTURAL FUTURE.

Grace Ndiritu

OBJECT 04

Busse
müssen
barrierefrei
sein



A sheet of paper meant to change the world. Proud colours flattering in the wind. Nonetheless the message it carries is weighty and profound. It speaks of accessibility in public transportation, resonating deeply with the spirit of our time. Kindly, it invites conversation, encourages reflection, and opens space for thoughtful exchange.





Alongside the art project, other posters find their place on the old wooden door of the former hydrant house. Once it was part of the fire brigade, where now it's a different kind of gathering point. Where firefighters once met as a community of service, the village now meets in the quiet rhythm of pinned and replaced posters. The street splits here, dividing paths and choices, yet those who pause may catch the latest whispers of the village. More than just an old door, it stands as a symbol of participation and connection. While some doors stand invitingly open, others remain closed, not just of wood, but within the minds of the people. Yet there is another kind of access, one woven into the invisible structures of village life. Some things remain out of reach for those who are not from here, while others, even without a key, find entry everywhere through familiar words and decades-old bonds.



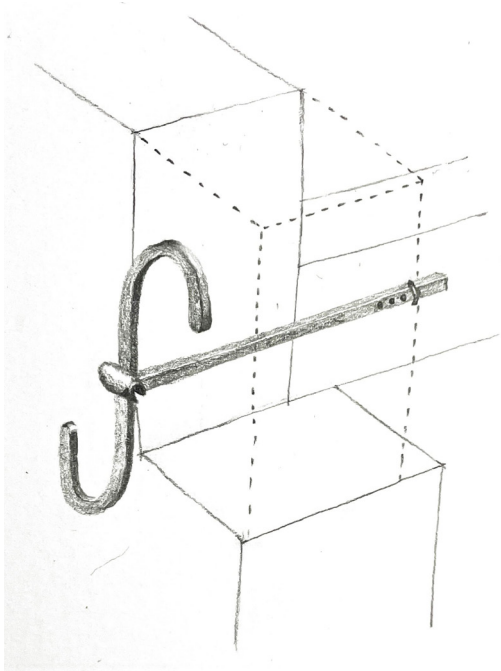
Hydranten-Wagen VII

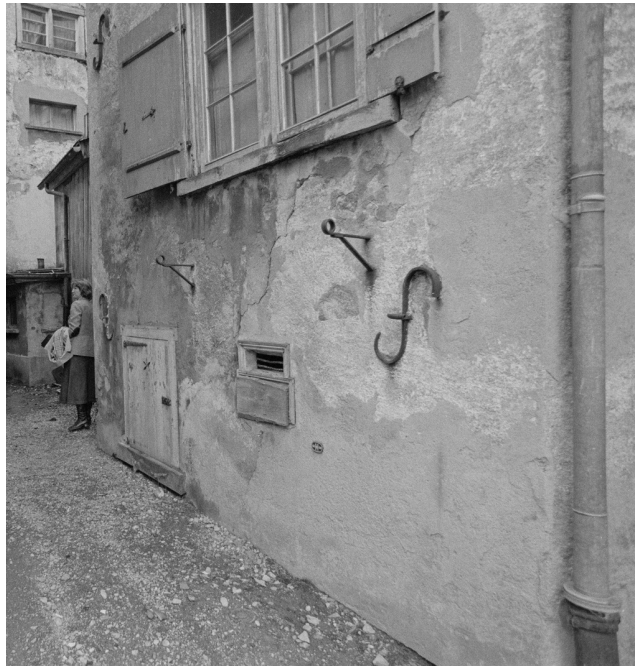
**WHERE WHISPERS
ARE TRADED**

OBJECT 05



The steel treble clef tells a story of symmetry and craftsmanship. Elegantly, it extends its arms in both directions. The gently clenched fist at its center speaks of the strength hidden within this seemingly modest clef. Reminiscent of musical notes, they play the melody of the village's identity.





On old manor houses, the treble clef flashes at the corners of the buildings. It pulls and holds the façades together, keeping them in subtle tension. It transforms necessity into a mark of distinction. Together with its relatives scattered throughout the village, it creates a network that blends function and design.



**SUPPORT FROM
THE OUTSIDE**

THE DECLINE OF PUBLIC SPACES – FOR
EXAMPLE, MUSEUMS, PARKS, LIBRA-
RIES AND CHURCHES – AS SPACES FOR
QUIET CONTEMPLATION ADDITIONALLY
DESTROYS OUR ABILITY TO RELATE TO
OBJECTS, SPACES AND EACH OTHER.

Grace Ndiritu

HAVING AN EXPERIENCE THROUGH NATURE OR ART THAT IS NOT MEDIATED BY SOCIAL MEDIA, THE NEWS, DOCUMENTATION OR EDUCATIONAL WALL TEXTS RELEASES VIEWERS FROM THE CAPITALIST, MATERIALIST TREADMILL BY MOMENTARILY BRINGING THEM BACK TO THEIR REAL CREATIVE SELF.

Grace Ndiritu

OBJECT 06



The conglomeratic Verrucano from the local Sernifit deposit presents itself raw to the viewer. Barely dressed in moss, it exposes all of its skin. With age, it becomes more grounded, gradually wrapping itself more and more in its moss cloak. Its scars tell its story. However, it will stand upright and brave until the end of its life.



Despite its small size, the stone at the crossroad commands the respect it deserves. Proudly, the building corner presents its brave protector, and from now on, the residents will pass by with a respectful distance. The Verrucano stone, like the slate once quarried from the land, shapes the very soul of the village. Today, these weathered slate stones stand as steadfast garden walls, guarding homes from the road and infusing the landscape with a quiet, enduring presence. Formed by time and tradition, these local stones are not just echoes of the past, they are the living spirit of the village.





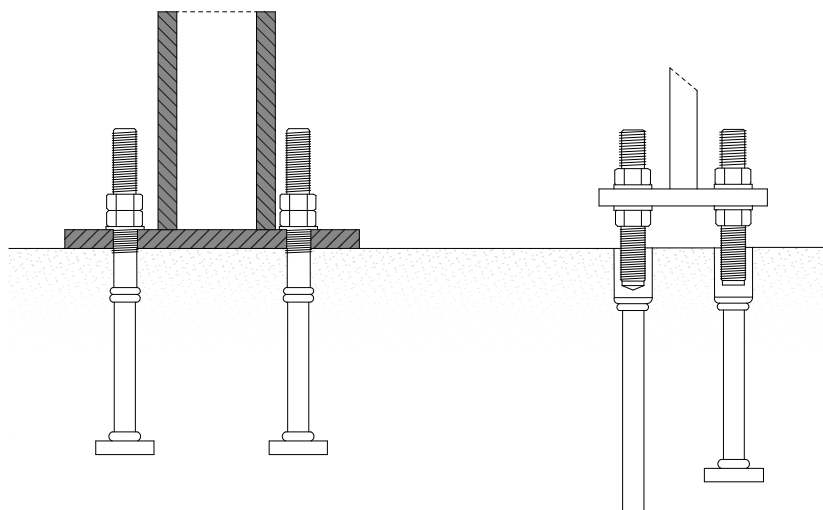
HAUGHTY EDGE PROTECTION

OBJECT 07





Every scratch and dent on the iron structure tells its own story. Yet it is the five acts of the tragedy that led to these stories which remain the most significant. Like a serpent of iron, it emerges from the ground, slithering along the road and carving a boundary between motion and stillness. Suddenly, history becomes part of the object's story. One can only hope that, from now on, this book will be filled with short stories





Pragmatic solutions are sometimes needed quickly when problems weigh heavily. However behind the guardrail, the gardens and residents respond in their own quiet way. The garden fences have since faded into the background, their role now shared by tender greenery and the solid line of iron. It guides the movement through the village, as the laws that aren't written in books but are carried in the murmur of the stream and the gaze of the older neighbors. They are woven from experience, from unspoken agreements that grow and flourish in daily interactions. One knows not to cross others' paths too easily, that a quiet „Guete Morge“ means more than a polite greeting, and that every silence is also an answer.



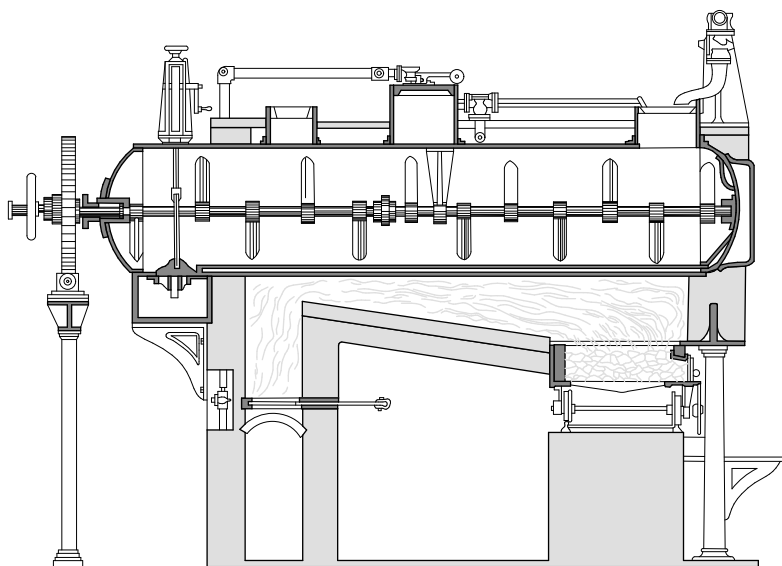


A PRAGMATIC GUARDIAN

OBJECT 08



The steel mask forms a gateway to another world, to which we have no access to. Its hollow eyes once glowed with fire, its mouth now sealed in silence. Flames once roared behind it, fueling industry and feeding an endless hunger. Now, cold and motionless, it carries the weight of its past. Scarred metal whispers of labor, of a force that once kept the world in motion.





Built in 1875, the energy system for Daniel Jenny & Co. is embedded in the red brick wall, pointing to the former heating center. Through its harmonious interplay with the water this special place is deeply anchored in the village and the entire valley, a vibrant link between nature and industry. It stands as a witness to early industrialization. Once a symbol of innovation, the facility has gradually become a historical artifact, overtaken by new technologies and progress.



GATEWAY TO A FOREIGN WORLD

THIS ALLOWS THEM TO INTERACT WITH
THESE OBJECTS IN THE ORIGINAL MAN-
NER THEY WERE DESIGNED, PROVING THAT
INTIMACY AND FAMILIARITY BREEDS UN-
DERSTANDING BETWEEN THE AUDIENCE
AND THE “SOULS” OF THESE OBJECTS.

Sérgio Ferro

WE TRIED TO MODIFY OUR DESIGN,
TO MODIFY OUR RELATIONSHIP
WITH THE BUILDING SITE.

Grace Ndiritu

ASI SALVATORE IAS

SCHI LUKAS FRITS

RAT CÉLINE GINDI

FREI SARA FREI SA

TÄHLI ELINA STÄHL