















Rest In Profit

Marta Bodak
Gaia Minichini
Mathis Steinmann
Till Teuwsen
Akira Wettstein
Isabel Zink

Studio Caruso FS25





Preface

Welcome to an exploration of the subtle yet profound interplay between community life, symbolic rituals, and social belonging in Ennenda. This booklet unfolds as a nuanced investigation into the ways local Vereine, collective rituals like Fasnacht, and contemporary artistic critiques—particularly inspired by Mike Kelley—illuminate the hidden dynamics that shape everyday experiences and communal identities.

This is not a linear account, but rather an interconnected narrative, allowing readers to wander through layers of tradition, artistic critique, and everyday interactions. Ennenda, with its vibrant Vereine culture and deep-rooted Fasnacht traditions, offers a rich context to explore these connections. Here, associations are not simply leisure activities; they are active forces shaping communal life, sustaining traditions, and fostering intergenerational dialogue.

Our approach is reflective and exploratory, merging insights from cultural history, artistic methods, and local knowledge. As you navigate this booklet, you'll find yourself encountering narratives and analyses, anecdotes, and reflections—all woven together to deepen your understanding of how rituals and everyday practices form the backbone of community cohesion. There is no prescribed sequence to follow; instead, each chapter, section, and fragment invites you to construct your own path through the interconnected landscape of Ennenda's social fabric.



Ultimately, this logbook seeks to capture the complexity and dynamism inherent in community rituals, association networks, and the critical artistic perspectives that illuminate them. We invite you to immerse yourself, engage critically, and discover the intricate dance that connects us all.



Lothar Jeck - Szene aus dem Stück "Ein Totentanz zu Basel" (1943)







Why it matters!

In the seemingly quiet town of Ennenda, beneath the surface of its picturesque landscape, exists a dense network of associations—Vereine—that shape the rhythms of daily life. These groups, ranging from local choirs to fire brigades, sports clubs to Fasnacht organizers, are not just pastimes; they are the **structural backbone of social cohesion in Switzerland**. Unlike the transient forces of market-driven urban development, Vereine persist, adapting over time to meet the evolving needs of their communities. They are where social bonds are formed, where traditions are upheld, where politics unfold on a micro-scale.

And yet, in contemporary urban planning, such deeply embedded structures are often overlooked. The **Salem Park development in Ennenda** embodies this disconnect. Positioned as a new residential offering, it appears indifferent to the intricate web of social infrastructures already present. What happens when a space is designed without acknowledging the invisible forces that truly sustain a place? How do we account for the **unwritten contracts, the shared rituals, the trust systems** that define life beyond the built environment?

Our research delves into this contradiction. Through **site visits, archival analysis, and direct engagement with Vereine**, we explore the forces that make a place more than just its buildings. We question what it means to design with, rather than against, existing social fabrics.



To understand Vereine is to **understand how people organize themselves beyond imposed structures**—a kind of informal architecture that exists in parallel to the physical one. By engaging with Fasnacht, Vereinslokale, and participatory traditions, we trace the lines between community, exclusion, and resilience. These associations are not relics of the past, but rather living, breathing mechanisms of governance, solidarity, and belonging.

In a time where top-down planning often ignores the nuanced realities of local life, our work aims to highlight the necessity of embedding social knowledge into design. The goal is not to romanticize Vereine, but to critically examine their role—to ask where they succeed, where they fail, and how architecture might learn from them.

Because ultimately, **designing a place is not just about constructing space, but about sustaining the invisible structures that allow it to function.**



Heimatchörli Ennenda



Picture taken on site



Old Salem Retirement Home



[Strophe 1]

*Mir hei e Verein, i ghöre derzue
Und d'Lüt säge: Lue dä ghört o derzue
Und mängisch ghören i würklech derzue
Und i sta derzue*

[Strophe 2]

*Und de gsehn i de settig, die ghöre derzue
Und hei doch mit mir im Grund gno nüt z'tue
Und anderi won i doch piess derzue
Ghöre nid derzue*

[Strophe 3]

*Und ou was si mache, die wo derzue
Tüe ghöre, da standen i nid geng derzue
Und mängisch frage mi d'Lüt: Du lue
Ghörsch du da derzue?*

[Strophe 4]

*Und i wirde verläge, sta nümm rächt derzue
Und dänken: O blaset mir doch i d'Schue
Und gibe nume ganz ungäm zue:
Ja i ghöre derzue*

[Strophe 5]

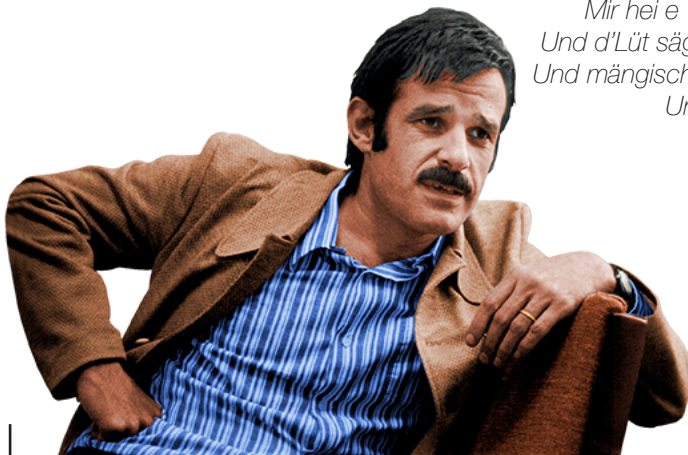
*Und de dänken i albe de doch wider: lue
S'ghört dä und dise ja ou no derzue
Und de ghören i doch wider gäm derzue
Und i sta derzue*

[Strophe 1]

*So ghör i derzue, ghöre glych nid derzue
Und stande derzue, stande glych nid derzue
Bi mängisch stolz und ha mängisch gnue
Und das ghört derzue*

*Mir hei e Verein, i ghöre derzue
Und d'Lüt säge: Lue dä ghört o derzue
Und mängisch ghören i würklech derzue
Und i sta derzue*

- Manni Matter



The Role of Vereine

In the fabric of Swiss society, Vereine—associations or clubs—are more than just social gatherings; they are the **structural backbone of community life**. Across the country, from the most remote Alpine valleys to bustling urban centers, they serve as essential spaces of participation, identity, and continuity. Vereine connect people through shared interests, preserve traditions, and offer vital services where government structures do not always reach. Their significance is woven into Swiss history, cultural diversity, and even the political system.

Historically, Vereine have played a crucial role in shaping national identity. Emerging from medieval guilds and religious brotherhoods, they evolved in the 19th century as modern Switzerland took shape. **In a country marked by linguistic and cultural divisions, associations created common spaces** where citizens from different regions could unite around shared activities. Organizations such as the Swiss Alpine Club (1863) fostered a national appreciation for the landscape, while shooting clubs and choral societies reinforced civic engagement and tradition.

Beyond heritage, Vereine act as social glue. In a multilingual, decentralized nation, they bridge cultural gaps, facilitating interaction between linguistic regions. Their role in fostering civic engagement is also deeply **embedded in Switzerland's system of direct democracy**. Many referenda and grassroots initiatives originate in local or national associations, making them active contributors to the political landscape.

Even in an era of rapid digitalization, the Vereinswesen remains remarkably strong. Across Switzerland, there are **over 100,000 registered Vereine**, covering interests from sports and music to environmental activism and social services. They provide not only recreation but also critical infrastructure in areas such as disaster response, medical aid, and elderly care. Some associations act as de facto local governance bodies, taking on responsibilities that elsewhere might fall under municipal administration.

Gemeinde	Kanton	Vereine	Einwohner	Vereine pro 100 Einwohner
Aarberg	BE	57	4013	1.42
Arosa	RI	77	10165	0.76
Altendorf	SZ	66	5584	1.10
Avenches	VD	75	9063	0.82
Basca	TI	22	5655	0.37
Birsfelden	BL	48	10329	0.46
Buchs	SG	102	10072	0.99
Büren an der Aare	BE	46	5225	1.43
Châtel-Saint-Denis	FR	30	5657	0.53
Coligny	GE	31	4505	0.62
CourmAYeur	FR	15	2135	0.70
Dürnten	ZH	55	1640	0.84
Evatlen	VD	36	10929	0.35
Egerkingen	SO	35	3044	1.15
Erck	AG	63	4733	1.23
Henggan	ZH	32	2171	1.47
Hutwil	BE	93	4705	1.98
Isol	LI	21	2135	0.98
Kloten	ZH	129	10905	0.92
Langnau am Albis	ZH	57	7514	0.79
Langnau im Emmental	RE	156	8074	1.74
Laufenburg	AG	96	3506	3.00
Le Châtel	VD	70	4251	1.66
Lenzburg	AG	79	8146	0.97
Langgys	AG	30	2082	1.44
Münschwil	SG	32	3462	0.92
Münschwilen	TC	63	4757	1.32
Nebikon	LI	46	2291	2.01
Nehrensch	ZH	59	9056	1.17
Niederhelrenschwil	SG	37	2840	1.30
Obergeri	ZG	80	5263	1.48
Oberstetten	SG	57	4137	1.38
Oberneggenthal	AG	92	8090	1.14
Orgund	BE	18	2615	0.68
Peschaw	GR	15	3521	0.79
Prilly	VD	52	11229	0.46
Rafz	ZH	39	3077	0.88
Rapperswil	BE	29	2116	1.27
Rickenbach	ZH	30	2490	1.20
Romanel-sur-Lausanne	VD	26	3266	0.80
Rothenthurm	SZ	41	2130	1.92
Rüti	ZH	122	10813	1.00
Sälgne	GE	36	3271	1.16
Savosa	TI	4	2107	0.19
Schönkon	LI	31	2526	1.23
Speitlenbach	AG	81	10656	0.76
St. Margrethen	SG	68	5526	1.23
Stellen	AG	32	2596	1.23
Sturzwald	BE	85	5061	1.68
Thal	SG	85	6267	1.26
Thierrenen	RE	21	2253	0.93
Trengen	LI	64	4239	1.47
Tümlen	GR	38	3010	1.26
Trimbex	GR	22	2215	0.99
Truttenen	VS	38	4143	0.92
Uräsch	AR	36	2280	1.61
Veyrier	GE	41	9509	0.45
Zermatt	VS	61	5828	1.06
Zürich	GR	35	5199	1.09
Zürich	ZH	47	9072	0.99
Mittelwert		59.72	5796.28	1.73
Minimum		4	2082	0.19
Maximum		156	17965	3.00

Einwohner- und Vereinszahlen in verschiedenen Gemeinden

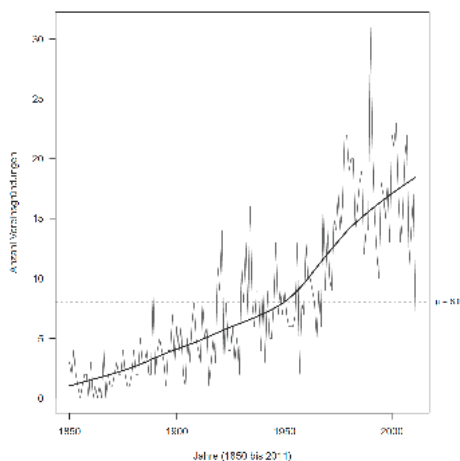
Vereine remain a cornerstone of Swiss society. They are not just about maintaining traditions but about creating new ways of being together—reinventing social bonds, offering support where needed, and continuing the deeply ingrained Swiss practice of collective action. Whether preserving heritage, strengthening democracy, or simply bringing people together, Vereine remain **indispensable to the Swiss way of life**.

Membership and Engagement

- The median number of members per Verein varies widely, but sports clubs tend to have 400+ members, while cultural and hobbyist associations average around 30-100 members
- The median engagement rate in Swiss Vereine is 70%, meaning that in most associations, at least seven out of ten members actively participate in Vereins activities.
- Over the past five years, membership has remained stable overall, but with clear trends: Sports clubs report rising membership, particularly among younger demographics. Cultural and music associations are struggling with declining membership, with some reporting a drop of over 20%

Financial Aspects

- The median budget of Swiss Vereine is 10,000 CHF per year, but there is significant variation based on type and function.
- Over 65% of Swiss Vereine report holding assets (such as property or funds), with the median Vereins assets estimated at 21,000 CHF.
- Funding sources include membership fees (43%), event revenues, and donations, with state contributions playing a larger role in French- and Italian-speaking regions.



Challenges and Future Trends

- Recruitment difficulties: Many Vereine, particularly cultural and traditional organizations, struggle to attract new members, while sports clubs and hobby-based Vereine report higher retention.
- Financial stability: Two-thirds of Swiss Vereine assess their financial situation as stable, though those experiencing membership decline often face financial strain.
- Structural shifts: Digitalization and changing leisure patterns are prompting Vereine to modernize, adopting more flexible membership models and digital tools for community engagement.

Im Glarnerland, dort, wo «jedä jedä kännt», ist rund die Hälfte aller Einwohner über vierzehn Jahre im Kanton Glarus Mitglied in mindestens einem Verein. Die Dichte an Glarner Vereinen ist überdurchschnittlich hoch und das Vereinswesen spielt eine tragende Rolle im sozialen Miteinander. Zu den grössten Vereinen zählen die beiden Fussballclubs Glarus und Netstal sowie der Glarner Eislaufclub. Nicht nur prägt das rege Vereinsleben alle erdenklichen Lebensbereiche, auch dessen Vielfalt ist beeindruckend. Neben Turnverein, Männerchor und Feuerwehr trumpft Glarus auch mit einigen Exoten auf. So zum Beispiel die «Academia Glaronensis », welche sich dem Erhalt und der Pflege der Glarner Mundart verschrieben hat, der «Gentlemen's cooking Club» aus Ennenda und der «Schmutzliverein » aus Netstal. Auch in der einzigartig vielseitigen Gemeinde Glarus spielt das Vereinswesen eine tragende Rolle im sozialen Miteinander. In Würdigung der grossen Bedeutung der Vereine hat die Gemeinde Glarus im Jahr 2012 einen Leitfaden zur Förderung und Unterstützung von Vereinen erlassen. Die einleitenden Worte darin lauten wie folgt:

Sie sorgen für Austausch und Vernetzung unter Gleichgesinnten, für die Etablierung und Festigung sozialer Strukturen ausserhalb der Familie und sind wichtige Jugendförderer.

«Vereine (...) sind eine unverzichtbare Basis des sportlichen, kulturellen, sozialen und gesellschaftlichen Lebens der Gemeinde Glarus. Sie tragen wesentlich zur Lebensqualität und zur Identität der Einwohner mit der Gemeinde Glarus bei». Vereine mit kommunalem und kantonalem Wirkungskreis werden daher auch durch die Gemeinde Glarus unterstützt, sei es durch finanzielle Beiträge für einzelne Anlässe, einen Zustupf zum Jubiläum oder durch einen Mietnachlass bei der Nutzung gemeindeeigener Infrastruktur



The Need for Interaction

Aging is often framed as a **process of withdrawal**—a gradual retreat from work, from social life, from the spaces of participation that once defined a person's daily reality. The Salem retirement home in Ennenda embodies this transition, offering care and stability, but at the risk of social isolation. It is a space designed for a specific stage of life, yet in doing so, it risks severing the very connections that have sustained its residents for decades.

In Switzerland, Vereine have long been the backbone of social engagement, shaping not just leisure activities, but how people belong, how they contribute, and how they remain visible within their communities. Vereine are not just about tradition; they are mechanisms of continuity, ensuring that participation does not end at a certain age, but evolves. And yet, in many cases, **aging is treated as a reason to step away from these structures rather than remain within them.**

The **Generationenleitbild Glarus** makes one thing clear: **generation cohesion does not happen on its own.** It must be actively designed, encouraged, and embedded into the spaces we live in. This is not simply about organizing events where young and old interact for a few curated moments—it is about ensuring that **everyday life remains interwoven across generations**, rather than split into parallel realities.

Salem sits at the center of this question. It is more than just a retirement home; it is a test case for how aging can be structured **not as an endpoint, but as a transition into new forms of participation.** The challenge is not just to provide care, but to rethink what it means to remain part of a community **when mobility, independence, and social networks begin to change.**

Key insights from the study emphasize:

- Encouraging multi-generational interactions is crucial to prevent social silos, therefore retirement homes should not be treated as closed systems, but as extensions of community life.
- Vereine, as embedded social structures, offer a framework to rethink aging—not as a period of retreat, but as a redefinition of participation.

Ultimately, this is not just a question of social engagement—it is a **question of design**. The architecture of elderly care must shift from containment to permeability. If Vereine have historically shaped Swiss civic identity, then they must also shape the future of intergenerational living. By forging a stronger, deliberate connection between Vereine and Salem, we propose an alternative approach to aging—one that recognizes the importance of continuity, participation, and shared space. Because aging should not mean retreating from the structures that have defined a lifetime, but rather, finding new ways to engage within them.

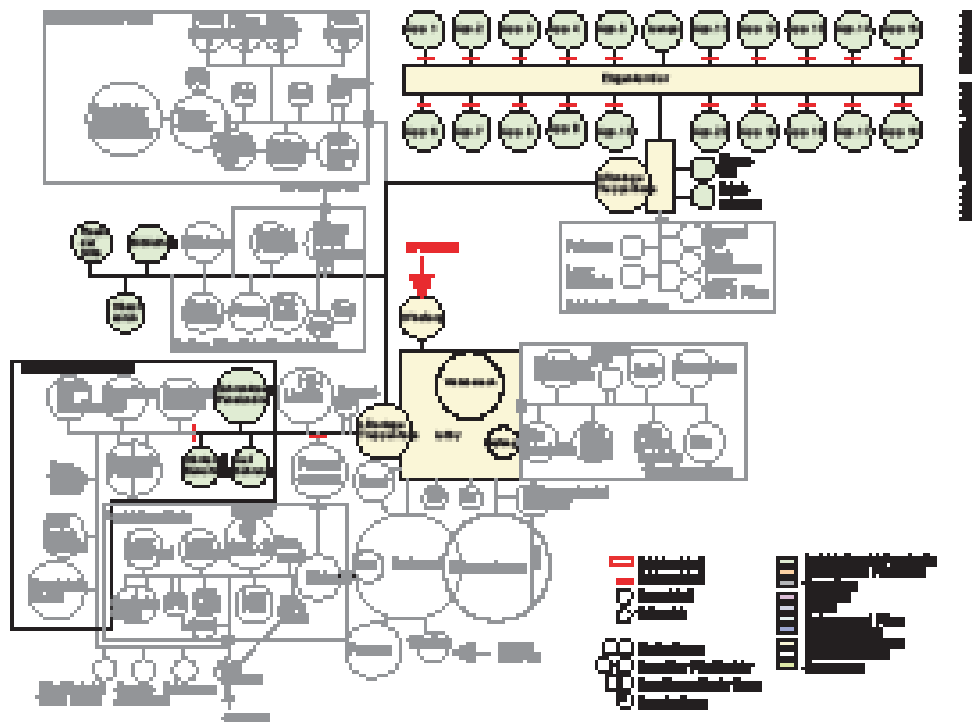


7.9 Workshop mit Vereinen (Dokument 6.7)

Vereine und gemeinnützige Institutionen sind neben Privatpersonen die wichtigsten Akteure, wenn es um die Umsetzung des Generationenleitbildes geht. Generationenzusammenhalt, Präventionsarbeit, Förderung der Gesundheit und der Lebensqualität insgesamt sind je nach Zweckbestimmung und Ausrichtung grundlegend für ihr Bestehen. Sie prägen das jeweilige Angebot und bilden Motivation und Triebfeder ihrer weiteren Existenz. Vereine und gemeinnützige Institutionen tun bereits einen Teil dessen, worauf es bei den Anliegen des Generationen-Leitbildes ankommt. Am Workshop und mittels einer Umfrage bekamen sie Gelegenheit, ihre Leistungen zu beschreiben und sowohl Stärken als auch Schwierigkeiten, mit denen sie es zu tun haben, zu benennen.

Neben selbstkritischen Anmerkungen – "Unser Image ist ein bisschen veraltet" – wurde auf Herausforderungen hingewiesen, welche die einzelnen Vereine nicht alleine zu bewältigen vermögen: Mangelhafte Infrastruktur, fehlende Räumlichkeiten, Schwierigkeiten Leiterinnen und Leiter oder überhaupt Nachwuchs zu rekrutieren, mangelnder Bekanntheitsgrad, genügend Aufgaben, um zusätzliche finanzielle Mittel zu generieren usw..

Bereits die Tatsache, dass der Workshop zustande kam und gut besucht war, darf als Erfolg gewertet werden und wurde von den Anwesenden auch als solcher erlebt. Der Wunsch kam auf, sich einmal jährlich an einer "Vereinskonferenz" in ähnlichem Rahmen zu treffen, um gemeinsame Strategien zu entwerfen. Ferner die Möglichkeiten der Zusammenarbeit auszuloten, die Zusammenarbeit zu vereinbaren, sowie die eigenen Angebote zu koordinieren. Hier könnte die Gemeinde Glarus als Gastgeberin wertvolle und wertschätzende Dienste leisten.



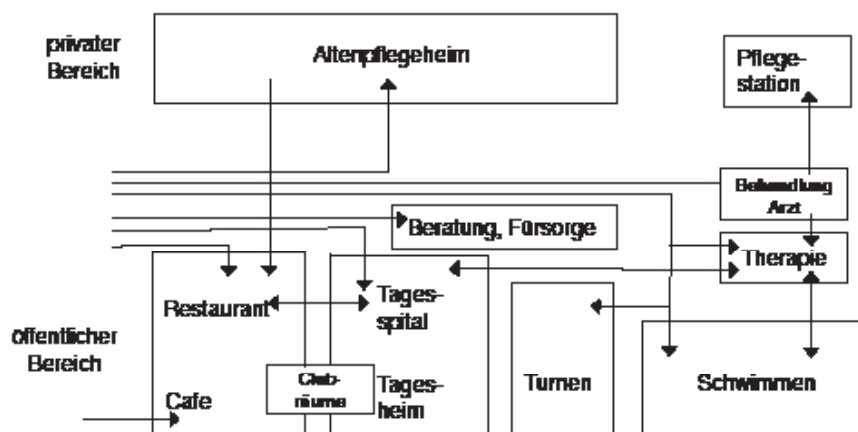
The Current State of Senior Care Facilities

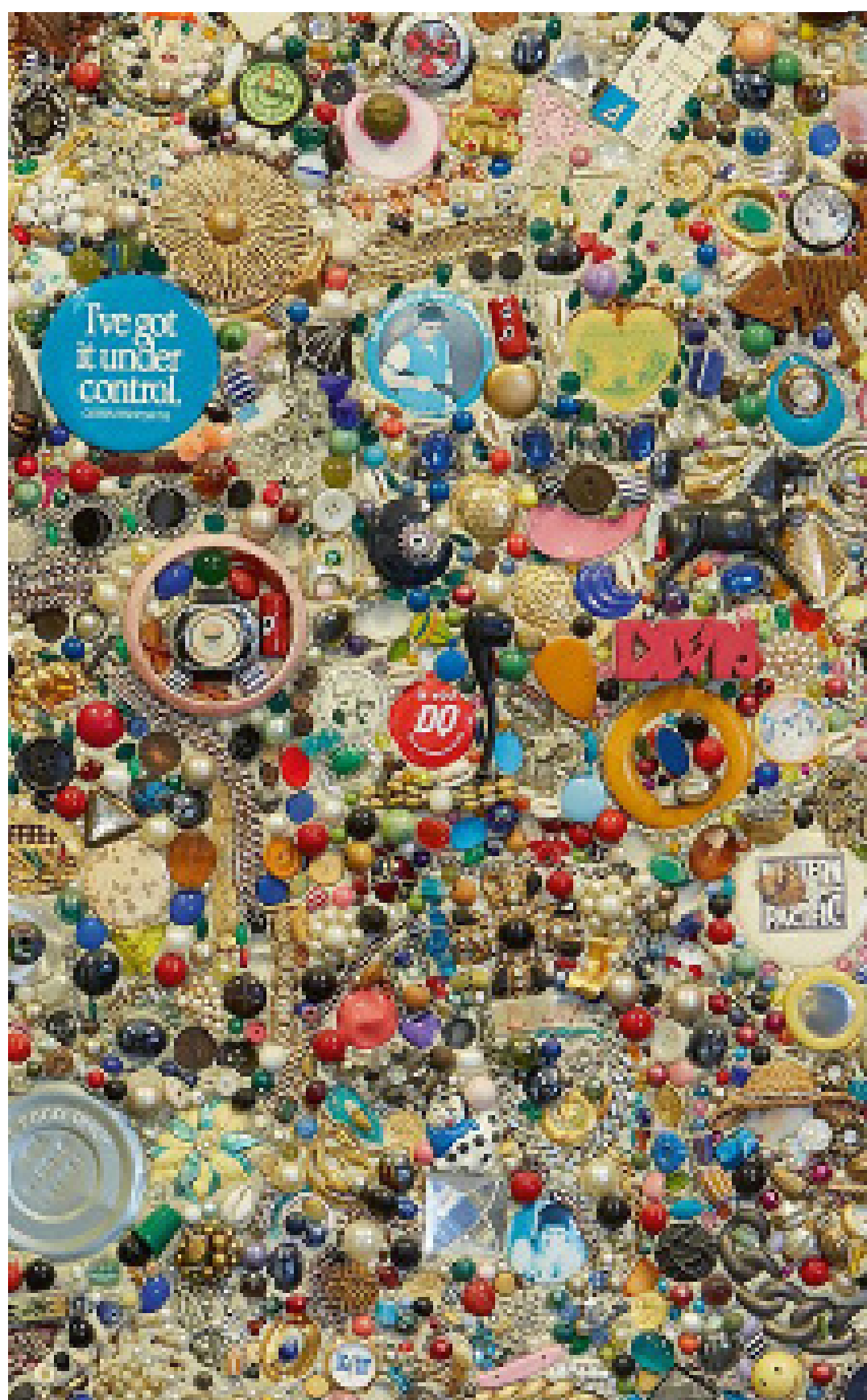
Senior care facilities today frequently embody principles of efficiency, organization, and standardization, often **at the expense of personal identity and individual autonomy**. Institutional guidelines strictly prescribe spatial arrangements: rooms are neutral, interchangeable, and modular, aiming for maximum flexibility and minimal specificity. Architectural features such as internal corridors and standardized private apartments are intended to streamline operations, yet inadvertently reinforce isolation, limit spontaneous interactions, and reduce opportunities for meaningful personal and communal engagement.

Spaces within elderly homes are rigorously divided according to function, such as administrative offices, treatment rooms, and operational zones, often delineated by rigid organizational charts. The presence of **clearly defined departmental boundaries and hierarchical structures** underscores an institutional rationale focused more on operational logistics than the lived experience of residents. This organizational logic, though functional, inevitably restricts personal expression and diminishes individual agency.

In contrast, community-oriented housing concepts, such as “**Soloinsieme**,” explicitly acknowledge the value of sociability and incidental encounters, integrating communal spaces naturally into everyday life. Unlike the stark corridors of many senior care facilities, these socially-minded developments emphasize accessible, naturally lit circulation spaces, communal gardens, and shared amenities that actively encourage resident interaction.

Local neighborhood networks and associations offer alternative models, actively engaging residents in community life through social events, mutual support, and shared responsibilities. Activities such as neighborhood festivals, gardening groups, and volunteer-supported care networks provide dynamic social contexts that significantly enhance residents’ quality of life. These associations and community groups explicitly cultivate informal interactions, cooperative living, and collective memory—essential elements typically undervalued by conventional elderly care institutions.

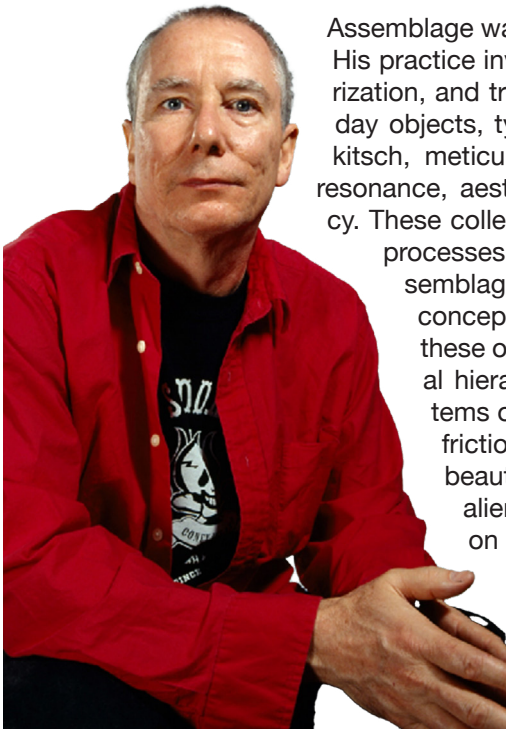




Mike Kelley's work meticulously unravels and exposes concealed dynamics within societal rituals, institutional structures, and collective memory. Central to his artistic inquiry was the exploration of how cultural norms and conventions shape identity and community relations. Kelley's methodology was deeply interrogative, layered with theatricality, symbolic manipulation, and critical irony.

Rather than directly confronting viewers, Kelley harnessed the evocative power of nostalgia and familiarity. He selected recognizable cultural symbols—objects and archetypes from adolescence, education, pop culture, and everyday life—arranging them in orchestrated, performative contexts. Initially comforted by the apparent innocence or familiarity, viewers soon faced disruption through choreographed repetition, exaggeration, and distortion. Kelley introduced surreal and grotesque dimensions, deliberately estranging the familiar and compelling audiences into active, critical reflection.

A key feature of Kelley's process was his theatrical staging, forming the core structure of his critique. His works resembled elaborate, staged rituals—highly artificial environments populated by symbolic characters such as cheerleaders, priests, punks, cowboys, and teachers. These archetypes, sourced from mass-cultural imagery and communal memory, were repositioned into dissonant, dreamlike tableaux. Kelley directed performers to engage in intentionally repetitive movements and dialogues, emphasizing artificiality and amplifying feelings of disorientation. Through these uncanny interactions and ironic juxtapositions, Kelley revealed hidden psychological, social, and ideological tensions within familiar rituals and societal narratives.



Assemblage was also central to Kelley's exploration. His practice involved exhaustive collection, categorization, and transformation. Kelley gathered everyday objects, typically dismissed as insignificant or kitsch, meticulously cataloging them by thematic resonance, aesthetic attributes, or symbolic potency. These collected items underwent transformative processes—painting, stitching, sculptural assemblage, or layered collage—to articulate his conceptual critique visually. By repositioning these objects, Kelley exposed implicit cultural hierarchies and questioned societal systems of value. His assemblages highlighted friction between attraction and revulsion, beauty and grotesquerie, nostalgia and alienation, prompting deeper reflection on the construction and disruption of collective memory and identity.

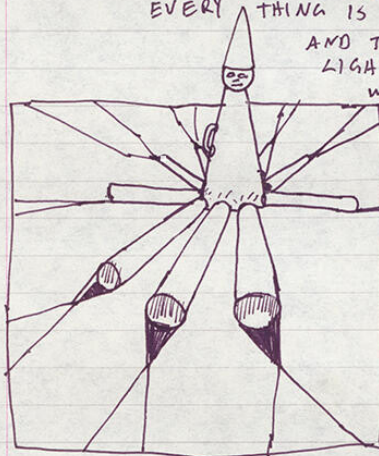
GENIUS + MADNESS

THE BASE MAN
THE IDIOT
HAS A VOICE
A STUPID VOICE
THAT'S AMPLIFIED
AND PROJECTED
THROUGH THE BODY
A DARK LIGHT
BUT ON THE OTHER SIDE OF IT'S FOCAL POINT
EVERY THING IS REVERSED

AND THIS LIGHT BECOMES THE
LIGHT OF REASON
WHAT A WONDEROUS THING
THAT A CENTER OF IDIOCY
CAN RESULT IN AN EDGE
OF INTELLIGENCE

ALL THE SMART
PEOPLE ARE ON THE
EDGE

BEAT THE DRUM OF
REVERSAL AND REJOICE



(A TAP OF STUPID LAUGHTER)

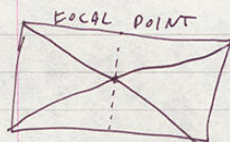


IMAGE REVERSAL





Mike Kelley's artistic exploration of societal rituals and symbolic critique finds meaningful parallels in the specific and vibrant Fasnacht traditions of Ennenda and the broader Glarus region. Like Kelley's performative stagings, Fasnacht serves as a structured yet playful space where community members critically engage with social and political realities through satire and symbolic expression.

Fasnacht has deep historical roots in Glarus, functioning as a communal platform since the late Middle Ages. It is notably characterized by masked parades, satirical performances, and community-driven rituals that reflect, critique, and humorously reinterpret local events and collective anxieties. In Glarus, Fasnacht notably bridges generational divides and maintains communal memory by engaging residents of all ages in shared symbolic practices.

A central and vivid component of Ennenda's Fasnacht tradition are the Fasnachtswagen—intricately designed carnival floats constructed by local Wagenbaugruppen such as the "Spätzünderclique Ennenda" and the "Ziger-Family". Historically, these floats have boldly addressed and satirized specific regional issues, from the local skepticism toward medical practices in the notorious "Kurpfuscherei" float of 1924 to politically charged displays featuring prominent local figures. This tradition continues today, with groups like the "Spätzünderclique Ennenda" actively shaping the cultural landscape through musical performances, satirical commentary, and visual spectacle.

These Fasnachtswagen function similarly to Kelley's assemblages, as both critically manipulate familiar imagery and objects to provoke community reflection and dialogue. Through their playful yet potent engagement with local history, social structures, and communal memory, both Kelley's work and Ennenda's Fasnacht rituals demonstrate the critical potential of symbolic objects and performance in reshaping collective identities and social understandings.

"Die Fasnacht war schon immer ein Spiegel der Gesellschaft – sie greift gesellschaftliche und politische Themen satirisch auf, und genau darin liegt ihre Kraft. Sie hält uns humorvoll, aber kritisch den Spiegel vor."

-Landesarchiv des Kantons Glarus



Mike Kelley - Nothing but Good



Mike Kelley - Day is Done

Portrait taken at Fädelifrüitig



Foto Schönwetter - Fasnacht 1955

Mike Kelley - Heidi



Fasnachtswagen in Ennenda



Mike Kelley - Day is Done



Mike Kelley - Day is Done

Fasnacht-Mask in Ennenda



Mike Kelley - Day is Done



Mike Kelley - Nurse



Foto: Schönwetter — Lälikönig, Fasnacht 1955





Kelley's critical method—especially his emphasis on symbolic manipulation and ritualistic performance—finds particular resonance within the daily community life shaped by Vereine in Ennenda. Like Kelley's critical exploration of everyday rituals and symbolic objects, Ennenda's Vereine consistently employ structured, ritualized activities to forge identity, reinforce collective memory, and sustain social cohesion.

These local associations organize regular gatherings, community events, and cultural celebrations in seemingly ordinary spaces—community halls, local meeting rooms, or public venues. Such spaces might initially appear mundane, yet Kelley's insights reveal how profoundly charged these “everyday” settings become when activated by communal rituals and symbolic interactions. Similar to Kelley's assemblages of commonplace materials, the seemingly ordinary Vereinslokale in Ennenda serve as critical nodes where shared values, collective memories, and community networks are continuously formed and reformed.

Through their emphasis on regular social interactions, rituals, and symbolic activities, Vereine reflect Kelley's belief in the significance of overlooked spaces and familiar objects as sites of cultural critique and transformation. Both Kelley and the Vereine of Ennenda illuminate the critical potential inherent within the ordinary, highlighting how everyday rituals and collective engagements continually shape and reflect community identity and social structure.







Verkehrs-Verein 8755 Ennenda













Fasnachtswagen

Mike Kelley's artistic practice deeply examines how societal rituals, collective memories, and identities are constructed, distorted, or suppressed within institutional frameworks. Employing theatricality, assemblage, and symbolic manipulation, Kelley intentionally destabilized familiar cultural symbols—objects of sentimental value or everyday use—to reveal hidden tensions and contradictions inherent in societal structures.

This critical perspective resonates powerfully with our investigation into architecture, specifically in relation to institutional spaces like elderly homes. Traditional architectural models for such facilities often prioritize practical efficiency, standardization, and economic feasibility, inadvertently neglecting the social, emotional, and communal dimensions essential to human life. Kelley's approach challenges us to rethink how architecture might respond critically and sensitively to these overlooked social and cultural dynamics.

In Ennenda, the newly constructed Salem retirement home embodies precisely this kind of institutional tension. Its bleak efficiency and self-contained design starkly contrast the rich, community-driven traditions maintained by local Vereine. While associations in Ennenda sustain meaningful social interactions, collective memory, and democratic participation, Salem's architecture isolates rather than integrates, inadvertently weakening the residents' agency and diminishing their connection to broader social networks, personal identity often diminishes as residents lose control over their environments and possessions.

Drawing from Kelley's critical methods and inspired by the Fasnachtswagen tradition in Glarus—which uses satire and symbolic representation to address community issues—we developed our research object as an explicit architectural critique. Visually reminiscent of traditional carnival wagons, this object symbolically addresses Salem's social and architectural contradictions. Its facade, reminiscent of local Fasnachtswagen aesthetics, is both familiar and unsettling, highlighting the disparity between the vibrant community rituals of Vereine and the isolating, undifferentiated spaces of institutional care.













































+

+

+

+









