

Resume

Scientific Assistant, ETH University Zurich, Switzerland.

September 2020 - Current

Responsible for research and teaching for the newly inaugurated Master Landscape Architecture Programme, MAS Programme in Spatial Development as well as teaching and coordination for the Program of integrated disciplines for the Master Studios of Elli Mosayebi and Corinna Menn.

Research and Development of Seminar "Strangers in Paradise": A historical and botanical voyage through the history of human-induced displacement of plants and the migrating of landscapes today.

Collective Collaborator, Arvae Arosa, Switzerland.

October 2021 - Current

Arvae. Project: Schpensa, Arosa.

At the core of arvae's work is the «kollektiv» - an 8-month site-specific experiment in collaborative work between artists, scientists, and local experts, investigating new narrative forms and cooperation strategies to tackle climate change within the Swiss context.

Architect and Urban Designer, VOGT Landscape Architects Berlin, Germany.

September 2016 - Current

Co-worker and management of individual projects in Case Studio - a platform within the office that serves as a mediator between the Academic Knowledge being produced at the Chair of Günther Vogt at the ETH Zürich and the landscape architectural practice of the office.

2017/ Concept and Design/ Project co-worker/ Landscape Model Landscape. SCI arc Los Angeles, USA.

2019/Concept and Design/Project Coordinator/ Landscape as a Cabinet of Curiosities/ Works and Words Group Exhibition/ KADK . Copenhagen, Denmark.

2020/ Concept and Design/ Project Coordinator/ Architect and Urban Designer/ First the Forests. Harvard School of Design

2021/ Concept and Design/ Project Coordinator/Migrating Landscapes. Venice Biennale, Italy.

2021/ Rolling Stones/ Project Coordinator/ Collaboration with Studio Other Spaces, Venice Biennale, Italy.

Jury Member, Curators Collective Venice, Italy.

2021 - 2021

Member of the Judging Panel for the Competition: A bench in Venice.

Initiative led by the National Pavilion United Arab Emirates at La Biennale di Venezia , represented by co-curator Wael Al Awar and in collaboration with the Curator's Collective.

Writer, Artist: Carlos Fernandez Zurich, Switzerland.

2019 - 2021

Dienstgebäude. Zürich, Switzerland.

Text for Exhibition "Where Light is Needed". Costa Rican Artist: Carlos Fernandez. - 2019

Writer, Le Moyne Project. Zurich, Switzerland.

Text for Exhibition „Agrofilia“. Costa Rican Artist: Carlos Fernandez. - 2021

Scientific Assistant, ETH University Zurich, Switzerland.

September 2020 - June 2021

Gast Dozentur: Studio Brakebusch
Landscape Architecture design studio.

„Hotspots of Urban Densification“ Case Studies: Zürich and Basel.
Research and teaching

Panel Discussion, SCI arc. Los Angeles, USA.

2018 - 2018

Panel discussion for exhibition "Environment[al]" Exhibitin at SCI-arc with curators Marcey Gow, Herwig Baumgartner and designer participants: Izaskun Chinchilla, Enric Ruiz Geli of Cloud9, Gilles Retsin; and Violeta Burckhardt and Günther Vogt of Vogt Landschaftsarchitekten; plus historian/ theorist Marrikka Trotter from SCI-Arc and Vittoria Di Palma.

Curator. Program curated for VideoEx Festival. Zürich, CH.

Landscapes at the Edge of Time. Program curated for VideoEx Festival. Zürich, CH. 2018

Rrosa Barba, Julieta Aguinaco, Guido van der Werve, Julian Charriere, Inger Lise Hansen

We live on an age of accelerated change, marked by the hand of man. The Anthropocene marks a new geological epoch of shifting landscapes, where social structures and processes are put to the test as the threat of extinction lurks above us. The following films delve deep into the relationship between cultural landscapes and the romantic idea of nature that we have been fostering until now. The sometimes dystopian character of these visualizations forces us to reflect on the very nature of perception, one where the line between reality and fiction begins to disappear as new scales of time re-surface. These films bring insight into our own place in a man-made world and shed light into what has become a future both uncertain and uncanny.

Production Manager and Exhibition Architect, Studio Julian Charriere Berlin, Germany.

July 2014 - September 2016

Coordination and realization of Exhibitions, overview, and management of publications.

Production Manager, Studio Julius von Bismarck August 2015 - February 2016

Mexico City and Berlin.

Coordination and production of pieces in Mexico.

Exhibition: Desert Now - Steve Turner Gallery. Los Angeles, USA.

Assistant Producer, Bataclan Films Mexico City, Mexico.

August 2014 - June 2015

Organization and transport of film equipment, organizing and grouping footage, managing hard drives, and support in post-production.

Invited Artist, Digital Cultures Research Lab DCRL Lüneburg, Germany.

2014 - 2014

Invitation to showcase the research behind my Master's Degree in Urban Design.
Lecture and screening of artistic research film: „The Urban Mapping Experience“.
Violeta Burckhardt / 57:00 mins / Split-screen / Shanghai, China.

Architect, Raumlabor Berlin, Germany.

2009 - 2014

Architect and Exhibition Design.

Migrantopolis / Hygiene Museum. Dresden, Germany. 2014

Raumstruktur 01 / Transmediale. Berlin, Germany. 2009

Art Production, Retina Fabrik Berlin, Germany.

2010 - 2013

Art Production - Interferenz / medium length film - 45min - digital - 2013

Camera - Beton / medium length film - 55min - VHS,HD - 2011

Set design - Pilz / short film - 22min - super16mm - 2010

Volunteer, Un Techo Para mi Pais Mexico City, Mexico.

2009 - 2010

Project leader for the construction of transitional wooden housing units, organization and research of affected communities, implementation of social inclusion programs.

Rolling Stones

VOGT Landscape Architects.
Project in collaboration with the “Future Assembly” Pavilion.
Studio Other Spaces.

Venice Architecture Biennale/ Venice, Italy.
“How Will we Live Together”, curated by Hashim Sarkis

Project coordinator and architect: Violeta Burckhardt
 Project Manager and Head of Case Studio: Simon Kroll

The movement of glaciers through time has displaced boulders across the landscape, shifting erratics that constantly change our perception of space. These elements serve as points of reference in the collective memory and define the limits of the territory. Yet their fate is to travel and through their movement create new geographies. These moving giants provide us with clues to a forgotten past— a history surpassing our own as human beings.

In order to understand their movement through a timeframe which can be easily perceived, we have equipped our erratics with a small but efficient tool which will allow them to move freely in space. Underneath these stones are three heavy duty rollers and the stones, at sitting height, will be able to re-arrange themselves according to the visitors needs and also their own.

Text by Violeta Burckhardt, Vogt Landscape Architects.



Migrating Landscapes

VOGT Landscape Architects.
Venice Architecture Biennale/ Venice, Italy.
“How Will we Live Together”, curated by Hashim Sarkis.

Project coordinator and architect: Violeta Burckhardt
 Project Manager and Head of Case Studio: Simon Kroll

Migrating Landscapes consists of a megastructure that works as a model of the city on which it stands: a topography made of architecture. The hard-pressed bricks that make up this urban landscape are made of soil from different regions across Europe, offering a sort of architectural, material mapping of a region whose flora, like that of the world, is constantly changing. As the vegetation grows between the cracks of this city model, architecture is transformed into landscape. The installation not only maps the territory through a deconstruction of its architecture, but also acts as a timeline of the changes in vegetation undergone by the city of Venice. These are made visible in the form of a faded planting scheme of non-native flora introduced to the city. The project presents a synthetic history of ecological change and the manipulation of land. The urban landscape gives way to a rugged topography accommodating the seeds of change, giving way to a new type of landscape that reimagines the implicit relationship between landscape and architecture.

Text by Violeta Burckhardt, Vogt Landscape Architects.





Growing Expectations

**A plant rescue operation for “Migrating Landscapes”.
Isola San Servolo.
Project by Violeta Burckhardt.**

Team: Lea Seide, Silvia Bertoldo, Althea Andreoni, Zeno Paoli, Eliel David Pérez Martínez.

This year’s Architecture Biennale, under the banner «How Will we Live Together? » has managed to bring important questions to the table, largely dealing with questions of care and sustainability, while bridging human needs with that of other non-human agents. Yet sustainability is not only discourse and theory but is only powerful in the moment it is translated into action. With the end of the Biennale, the question becomes more visible as ever, as all installations from all contributors need to be packed and shipped back. Unfortunately for many of those who decided to integrate vegetation elements to their contributions, the question of shipping back becomes a rather difficult one.

We would like to give these plants the chance to migrate one last time and to provide them with a safe, destination. A place where they no longer will have to move in order to survive: a refuge. In order to do this, several participants and pavilion curators have decided to contribute to one final project and performance, where the plants will be put in a boat and travel through the waters of the lagoon to finally reach their final destination and sanctuary. The project will mark one last act of cooperation, where not only the participants of the Biennale, but also students and citizens of the city will have the chance to participate in a rescue mission, which will save the plants from destruction and serve as a symbol of a city’s willingness to fight for its people, by recognizing not only humans but also plants.

Text by Violeta Burckhardt.



First the Forests

**Harvard Graduate School of Design. Boston, USA.
Druker Gallery.
Vogt Landscape Architects.**

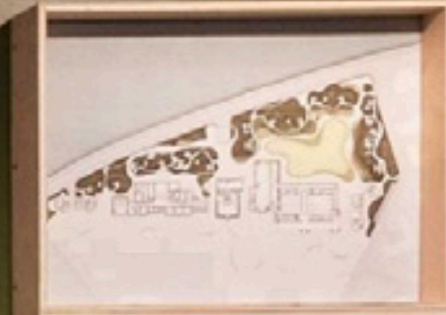
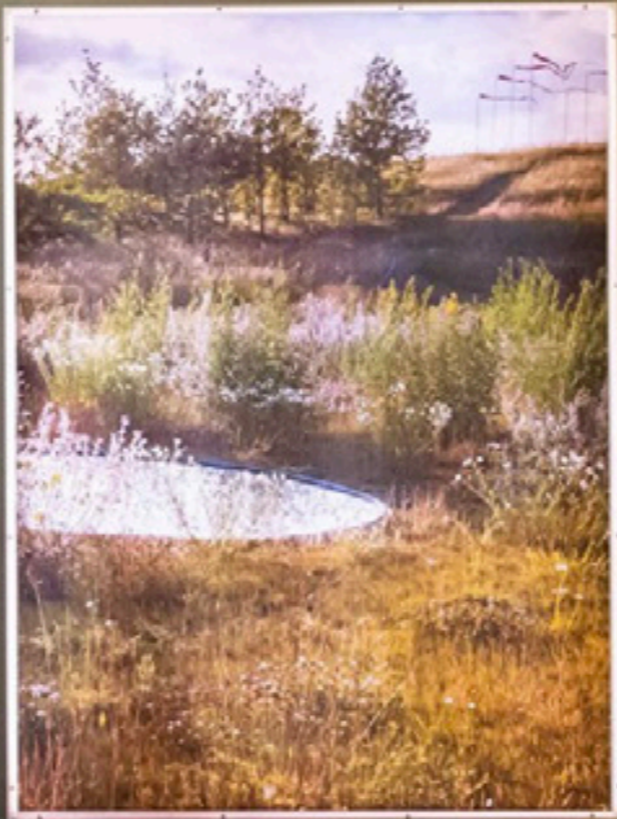
Project Coordinator and Architect: Violeta Burckhardt
Project Manager and Head of Case Studio: Simon Kroll

Architecture has always played an important role as a mediator between humans and the environment. This separation, achieved through the basis of architectural form—walls, doors, roofs and windows—enabled humans to contemplate the outside from the comforts of architectural space. This relationship has marked the way in which we view and experience nature. Perception became mediated through architecture as doors and windows turned into pin-hole devices through which we could project ideas of nature.

The exhibition explores the plant imaginary by bringing landscape into the confines of the architectonic space, turning inside-out the landscape-architecture relation. The cabin in the woods—a reference to Thoreau's temporary home in the adjacent woods and what many consider to be the birthplace of the environmental movement – becomes a surrogate architecture through which the relationship between humans and their environment is explored. The result is a series of experiments in observation and analysis that create a wide variety of environmental experiences.

Text by Violeta Burckhardt, Vogt Landscape Architects.





Badaievskiy, Moscow
Soft Edge

Wildwoods

Wildwoods.
Project by Violeta Burckhardt and Andreas Greiner.
Wolfsburg, Germany.

Artist

To meet the huge demand for human-designed vegetation in landscape architecture, forestry and urban greening, industrial tree plantations have grown into highly specialized and carefully planned operations that coordinate the growth of thousands of plants throughout the year. The species and number of trees are determined by functionality, customer requirements and current design trends - which are primarily based on culturally constructed ideas of beautiful nature. The trees that are unable to satisfy these aesthetic standards do not generate value, thus they are extracted and disposed of after only one season. The Wildwoods project, a collaboration between Andreas Greiner and Violeta Burckhardt, offers an alternative future to those trees that are left behind; because their trunks weren't straight enough, their stems too thin, their branches irregular or their roots exposed. Without a commercial purpose, they regain their value as living beings and as a fundamental part of our ecosystem. In cooperation with tree nurseries (currently Baumschule Lorberg in Brandenburg), Wildwoods hopes to construct another type of park, another type of scenery. A forest of unwanted trees where variation and singularity are cherished — a sanctuary for difference and true biodiversity.

The first 5 trees in this project have been planted: one in the Stadtgarten Moabit next to the Zentrum für Kunst und Urbanistik in Berlin (ZKU) and one in the sculptural garden of the Städtische Galerie Wolfsburg and 3 next to the Spiegelarche in Roldisleben (Thüringen).

Text by Violeta Burckhardt.



Wir Schaffen Das

THIS MORNING, IN THE SWEET TORPOR OF THE GREAT FOREST, IS LIKE EVERY MORNING IN THE WORLD

Opening Exhibition at Country S.A.L.T.S.

Hof Strickmatt, Bennwil. Switzerland.

Curated by Samuel Leuenberger and Claudia Comte.

Group Show with Violeta Burckhardt, Elise Corpataux, Claudia Comte & Adeline Mollard, Solange Pessoa, Ugo Rondinone and Peter Zumthor

Artist

The exhibition launches Country SALTS' programme in its new environment perched amongst the rolling green hills of the canton Baselland (Canton of BL), with a discussion on nature imagined through the diverse approaches of seven artists. Spanning various media - including painting, sculpture, graphic design, and landscape/architecture - the artworks in the exhibition highlight the ways in which artists today, during a time of immense social and environmental upheaval, identify with nature and the often romanticised pastoral scene. The exhibition challenges the concept of countryside as peripheral space, always outside the citified centre, and reflects on the regenerative force with which nature persists in the realm of art history until today. The artists in the exhibition, are drawn together through their nuanced examinations of the inexhaustible link between the human condition and nature. Here, we find ourselves able to take repose in states of torpor, emboldenment or something other.

In the centre of the exhibition space Violeta Burckhardt's towering installation, *Wir Schaffen Das*, stages an analogous portrait of migration, beauty and cultural diversity that reveals the ways in which plants and humans are intricately connected. The installation consists of a Fiat Seceinto Cabriolet, overgrown with several *Trachycarpus fortunei*, an invasive palm creating a new form of symbioses of fauna and flora in the forests of Ticino and elsewhere in Southern Europe. The palm tree was introduced to a botanical garden at Isola Bella, on the Italian side of the Lago Maggiore some years ago from China. It is now ubiquitous in the Swiss canton of Ticino, creating an impossible terrain of deciduous and evergreen, native and non-native flora, a so-called charming "exoticism" that is much loved by residents and tourists alike. So much so the palm was made one of the cantons cultural symbols despite being an invasive plant.

Wir Schaffen Das echoes Chancellor Angela Merkel's, assertion to help incite compassion and solidarity during the 2015 refugee crises and again amidst the COVID-19 pandemic. In relation to the artwork, the phrase draws attention to the complicated ways ecology becomes entangled with the political and the personal, and how the displacement of environments due to human intervention and climate change can create a ripple effect of entropic states.

Text by Samuel Leuenberger



Landscape Model Landscape

SCI Arch. Los Angeles, California. Vogt Landscape Architects.

Project Coordinator and Architect: Violeta Burckhardt
Project Manager and Head of Case Studio: Simon Kroll

Models make it possible for complex systems and concrete landscape phenomena to be visualized. The reconfiguration of their components can create new relationships, leading the viewer into a constructed situation. In the Environment[al] exhibition at SCI-Arc in Los Angeles, the gallery space became the stage on which the city's physical appearance and the invisible dynamics that shape its territory could be presented.

The landscape of Owens Valley, hundreds of kilometers away from Los Angeles, has played a critical role in the development and prosperity of the city. The history of the region is marked by the discovery of the Los Angeles oil fields and the rapid urbanization that followed, which brought with it a growing need for resources to sustain the population growth. Water was diverted from Owens Lake to slake the city's thirst, and a phantasmagorical, reflective surface emerged as the lake was sucked dry.

Recontextualized in the gallery space, these mitigation techniques become central aspects of the exhibition. While gravel on the floor—manufactured from urban erosion—provides the ground for future projections, the water from surface flooding functions as a liquid screen. Digital technology transforms the visitor's perception of "nature," allowing static vegetation to travel freely through the air in the form of sound. Through an expanded notion of scale, these new narratives force the visitor to understand the landscape and its representation as a metaphorical field: a landscape, in a model, in a landscape.

Text by Violeta Burckhardt, Vogt Landscape Architects.



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Persons entering
these premises do
so at their own risk.