

Architecture

Carnets with
Weyell Zipse
Atelier Fanelša
Mertelj Vrabič
False Mirror Office
CENTRAL ofaau
Point Supreme
Norell/Rodhe
OMMX
Fala
Kosmos
Bonell+Dòriga
Schneider Türtscher
La Macchina Studio
Buero Kofink Schels
OASI Architects
KONNTRA
RAAMWERK
Studio Maks

Unulaunu
Dyvik Kahlen
Paradigma Ariadne
Fosbury Architecture
Pontoatelier
PYO Arquitectos
RLOALUARNAD
Martinez Barat Lafore
Boano Prišmontas
Conen Sigl
 $X=(T=E=N)$
Ganko

And

Ludovico Centis
Saul Marcadent
D.T. Ferrando
Marco Provinciali

Is Just A Pretext

Time

Time is the 4th dimension. Banally, one does not give an appointment specifying just a precise place; a coordinate in time must be agreed. What follows is that time is embedded in the human condition as its fundamental premise. In architecture, time is as important as space, and is often connected to the notion of memory: the places we visit over time go on to form a set of mental spaces that shape an architect's practice.

(time)

Q: Which place has played an important role in your development, as an architect and as a person?

Fala

Lera Samovich: I almost want to say Rossi's San Cataldo Cemetery but I think that's not it. It might be Siza's buildings. Many of them. It's an overlap of my initial fascination, of reading a lot about him, studying the projects, looking at all the images and then the actual sensation of seeing it. Architecture to me was always a form of constant research that puts you in a state of never stopping being curious. The Faculty of Architecture, Santa Maria Church, even simply one of the apartments in his housing block in Berlin. I was very moved by Siza, although I think I'm still far away from understanding him. Such an obvious answer because I live in Porto now, so I apologize for being predictable.

False Mirror Office

Each one of us had different places of formation, even though we all pretty much come from the same neighborhood. We could name Brazil, Switzerland, Norway or Genova itself... but lastly, Disneyland Paris sums them all.

Weyell Zipse

Every place and culture that you encounter influences your personality and eventually the production of architecture. Certainly, for us, Switzerland plays an important part in our professional development. We are glad to have experienced a culture, that looks carefully at questions of construction, typology, physical presence and history of architecture.

Studio Maki

Tokyo city, more than any other place or building. It is a place where you constantly want to discover things. The city makes you want to move, look around and meet people. The boundaries between private buildings and public life are ambiguous. Everything feels connected. It made me aware of how I want to perceive architecture: as a flowing changeable space, not as static space.

(time)

Q: How has your place of childhood and early life shaped you as an architect and as a person?

ferent contexts but the same set of references. My Russian side makes me impose Andrei Tarkovsky and Boris Pasternak on other people, or talk about Brodsky. Part of redefining myself. It makes you look for beauty where it's not obvious, challenges your sensibility for the reality of daily life. The love for ugly and awkward things. I'm failing sometimes in turning my intuitions into words.

False Mirror Office

In a disturbing way: it incepted a love/hate relationship with the theme of tradition, serious doubts about what beauty really means and eventually an interest with the implications of fake in architecture.

Weyell Zipse

We are both children of architects, so for sure, that had a huge influence on our choice of profession. We were lucky to grow up with a consciousness to value well-made things, with the possibility to travel and experience foreign cities and cultures.

Studio Maks

My parents have taught me how to create things from an early age: paintings, furniture, design my own clothes. I and my siblings were very much raised with the idea that there's great pride and value in creation.

CENTRAL ofaau

Pierre Burquel: Visiting my parents' friends every summer in Hungary, the experience of waiting hours at the checkpoints¹ is one of the strongest child's memories I have. More than a spatial experience, it's the outdated feeling, the power, and fade of the eastern block that had a massive impact on me. This contrast with the colorful context of the eighties in Western Europe still provokes an ambiguous feeling of nostalgia in my mind.

Radim Louda: Four times per year, while traveling from Brussels to Prague, Lelekovice or Nyrany we had lunch near Frankfurt (almost on

Coming Of Age

When we first proposed the idea of Carnets, It was already clear to us that, for the first year, the project was going to be composed by two consecutive experiences. First, the weekly published fanzine, with the intent to spread the research with our fellow students; then, a physical table of discussion that would put face to face the young architects that had contributed to the project. The intent of the first part of the project was also to collect and dissect the contribution of the 15 European offices participating to Carnets, in order to put them side to side, to compare and search for recurring themes that could reflect the condition of the contemporary architecture practice in Europe. After this first explorative stage of the personal universe of each practice, Carnets was shifting the attention towards the collective and global dimension of the fifteen interviewed practices.

The occasion came right in conjunction with the opening of the Biennale di Architettura di Venezia, in May 2018. Università Iuav di Venezia was never fully involved in the panorama of events associated to Biennale, so this seemed like the right opportunity to introduce our faculty into the circuit of its opening ceremonies, even if unofficially. Twelve offices out of fifteen agreed to join us for the round tables, that were organized in three consecutive evenings, within the Iuav library garden. Each evening, 3 to 4 offices debated within an atmosphere of mutual exchange of ideas and experiences; in front of a public which included students, professors and architects.

The personal interviews developed in the first stage of the project had traced multiple trajectories, some of them parallel. This had permitted to deduct that the European landscape we were trying to portray showed an heterogeneous and metamorphic appearance, not only regarding the different approaches and diverse cultural backgrounds, but also due to the multidisciplinary mindset towards the architectural discipline. In order to describe this condition, we found a precise expression: Coming of age. This term refers to a life stage in which experimentation, contamination, travels, wins, losses, exploration and theoretical research take place, independently

from the anagraphic age. In an Architect's life this term refers to a stage beyond the childhood period of university, but before an adulthood phase which seems to be continuously postponed, where an office generally establishes itself in a more specific behavior towards the architectural discipline, and finds a solid economic position. Coming of age must be intended as a temporal, yet untitled territory.

After a short presentation of Carnets, and a first round of questions, the invited offices explained their personal Coming of age through a short presentation, that would later spark the debate. What you will see in the next pages is a series of extracts from each office's presentation, that show the variety of themes tackled during the three evenings.

False Mirror Office

Another method that we learned from university is to mix what we consider to be high culture and low culture (pop culture).



Workspace

Each office was asked to represent its own workspace, in order to accompany the interview with an image acting as a complementary element to the words describing the practice's attitude. An image that reveals the intimate universe of each office, the people and objects that animate it every day. The method of representation is completely free, so as to give the contributors the chance to convey their approach towards the image as an autonomous element in the communication process.

“Now I seem to see all the things I have observed arranged like tools in a neat row; they are aligned as in a botanical chart, or a dialogue, or a dictionary. But this catalogue, lying somewhere between imagination and memory, is not neutral; it always reappears in several objects and constitutes their deformation and, in some way, their evolution.”

Aldo Rossi, *A scientific autobiography*, Cambridge, The MIT Press, 1981



Workspace

1. Weyell Zipse
2. Mertelj Vrabič Arhitekti
3. Atelier Fanelisa
4. False Mirror Office
5. Point Supreme
6. Norell/Rodhe
7. OMMX
8. CENTRAL ofaau
9. Fala
10. Schneider Türtscher
11. Bonell+Dòriga
12. La Macchina Studio
13. Studio Maks
14. Unulaunu¹
15. Fosbury Architecture
16. OASI Architects
17. Raamwerk
18. Buero Kofink Schels
19. Dyvik Kahlen
Architects
20. Paradigma Ariadne
21. KONNTRA
22. Pontoatelier
23. Kosmos
24. PYO Arquitectos
25. RLOALUARNAD
26. Martinez Barat Lafore
27. Boano Prišmontas
28. Conen Sigl
29. $X=(T=E=N)^2$
30. Ganko

1. Since we have moved a lot and we probably will, our workspace is always changing, rearranging and adapting. This is a fact and it's not necessarily our choice, it is just a condition that we have to work with. Our drawing represents only the present moment, 29th of September 2017, and it is a section in time and space of the life of our office. The image represents a matrix of (each of) our workspace at 5 different moments of the day.

2. Drawing made by Luka Piškorec and Nemanja Zimonjić together with artificial intelligence, 2019. Drawing description: upper left corner: Ten space at Kanzleistrasse 80, 8004 Zurich, Switzerland, plan, year 2019. Lower right corner: The Great Mosque at Shūsh (plan, year 850) source: Creswell, K.A.C.: Early Muslim Architecture. Early Abbasids Umayyads of Cordova Aghlabids, Tulunids, and Samanids, a.d. 751 - 905, Vol. II, New York 1979, nach S. 250, fig. 199.

Measure

Measuring things in the world is one of a society's constitutive practices. In particular, for the architect it is the founding act of the project, and is a witness to the sensitivity that each individual develops, as well as his own *modus operandi*. The different scales of the project are today more interconnected than ever: from the spoon to the city, from the metropolis to the chair, in a continuous back and forth that forces the architect to rethink his role.

(measure)

Q: How do you approach references in a project? Are they always related to architecture, or do they include places, persons, objects?

create effects by using allusions to objects that are deeply engrained in public consciousness.

Fala

Lera Samovich: Here we go again, the undeniable tyranny of references, images as objects of immediate pleasure. You (as a person or as an office) are partially defined by the set of images that you like. But it must be a very reasonable and conscious kind of affection. What we enjoy the most in the office I think is colliding and clashing references that maybe don't make much sense together, that you wouldn't normally imagine placing next to each other. We might end up having Fernando Tavora next to Kazunari Sakamoto. Every project has a folder of references but we don't necessarily start by selecting these images. Sometimes they come before the first plan or the first collage, sometimes they come two months after the project was finished. Some references are very specified and help you decide on the texture of the wall or to solve the fireplace, some are more general and have to do more with the concept of the project, relating it to the tradition and the history of architecture. And yes, these references are mostly related to architecture, we are very nerdy—geeky about it. Of course, there might be occasional paintings, movie stills or objects but this is more of an exception.

False Mirror Office

References are the lifeblood that feeds our work: a stream of consciousness that comes from diverse sources and can include everything. Believing that “new” in Architecture originates only as some kind of reaction to the preexisting, we borrow forms and functions from past and present indistinctly, lastly re-signifying high as mass culture through what we called the “false mirror”.

Weyell Zipse

Mostly, we do not show references on the submission plans, but the use of references is essential to the development of a project for us. Architec-

(measure)

Q: The relation between space and the way we live is a fundamental theme in architecture. How has the concept of scale worked in the definition of a place in a project you accomplished?

Fala

Lera Samovich: The idea of creating a prominent main space is somehow crucial in every project. Our obsessive production of axonometries is not just a cool exercise, it's actually a tool to study these spaces, to compare them. Every project is thought that way from the very beginning when we have many options to choose from and to the very end, we draw inner elevations carefully placing plugs, lamps, and switchers.

False Mirror Office

We never bound a program to a specific size: the human-scale is lastly the inevitable reference for any operation in design, being it at large or small scale, but as Architecture is reduced to a question of the scale we should consider how sizes affect the human scale, rather than the other way around. We like to see Ernesto Nathan Rogers's spoon competing with Godzilla for the title of biggest things in town, but we have a name for misrepresenting stuff, so...

Weyell Zipse

I once read a quote by Gerhard Richter, that he designed his own house as a perfectly symmetric cross, and was hoping that he thus would have created something timeless. It is always difficult to maintain a universal order when designing, but for the project to have a formal strength, it is somewhat necessary. For our project "Haus P", the proportional layout of spaces and relation in scale was a recurring discussion. We hope to have achieved a design that makes you think differently about the scale of rooms that a single-family house should have, like the wonderful Villas of Palladio do.

Studio Maks

That is a very open question on a very broad subject... Let's just say that people, in general, have a certain perception of what the scale of a space or object should be. If you change that scale, you change the perception of the object or space.

Relations

Relations are the very essence of human existence: man is by nature a social animal. The way social relations work, however, is continuously changing as the world is evolving around us. The figure of the architect is no exception to this, as we are asked to relate to different figures within different stages of the project, or with our own colleagues in a constant stream of ideas and debates. Today more than ever, relations mark a pivotal point in the discipline.

(relations)

Q: Working, especially in the case of architecture, means interacting with other people. The private and professional spheres are often mixed. What is the relation that you have with your clients? What are the professional and/or human relations between you and your coworkers?

dio is housed in an artist atelier in the attic of a residential building from the 1910s, in Stockholm's Vasastaden district. It is one of few such spaces that are still around, despite gentrification. We share the atelier with artist and photographer Helene Schmitz. Helene has a good eye and a wonderful sense of humour, and we are often testing our work on each other. The walls of the atelier are lined with Helene's large prints and our models.

Fala

Lera Samovich: We have very different clients and we have a 'no client' situation also with all the Airbnb projects. It's about how much they trust us, how much time they spend on Pinterest selecting cute images, how much money they want to invest. Sometimes it's just about money and the amount of sellable square meters, no discussions on concepts and beauty. Fixed cabinets and having as much storage as possible, having a place to watch TV, ten kitchen modules instead of nine, resentment to pink color and walls that are too blank.

Our office is very informal. We are almost a little ashamed to bring clients there. It's a small white room and everybody sits around one big white table. The fala family. No false smiles or painful frustrations. It's a mess, and Filipe is sometimes complaining about people not washing their cups and glasses before they go home, or Rute simply having too much stuff lying around. There are discussions on projects, upcoming lectures, the new book from KGDVS, a new project from ADVVT that has been published on a f a s i a, but also veganism, communism, The Game of Thrones, Adam Sandler. Always balancing between being serious and being foolish. We are safe from the risk of becoming too serious. But we know how to be professional, how to concentrate and produce, how to fill Excel charts and fold A3 into A4.

False Mirror Office

Our internal interactions reflect the condition of

contemporaneity: far-reaching expectations, drafts of unborn manifestos and a vast melting pot of ideas are ultimately reduced to bits on the wire. Nonetheless, as we confront our clients we try our best to stay professional, but we often end up in an overflow of winkings.

Weyell Zipse

We understand our work as an open process, that everybody participates in equally. This goes for us as Partners, but also our employees or collaborators. We don't believe in hierarchies, although to a certain extent they are necessary. Architecture evolves from a discussion and continuous development of a project. The sketch from the almighty genius is an alien idea to us. In the first respect, we are doing this out of interest and to find out something about our world. It only makes sense if we are enjoying what we are doing, so naturally, human relations are an important part. Concerning clients, you cannot always choose who you work with, but this is also a part of life. We were lucky enough to only having fantastic clients so far.

Studio Maks

As for clients: it very much depends on the type of project and the type of client. So there is not a straightforward answer to your question. As for our office: perhaps it can be best described as a design workshop.

CENTRAL ofaau

Since an architect is far from being an expert in every domain, we give a lot of importance in a relation based development of the project with the different stakeholders. Since we try to work in the blur between architecture and urbanism, a lot of people and parameters are involved. In Belgium, we have the chance to have Bouwmeesters and their teams that help to give a quality framework to the city development. The relation between public power and architects is enhanced around common ambitions.

(relations)

Q: Relating to the concepts of the professional and private spheres, the relationship between clients and architects, or maybe not only in the limited field of architecture, can you tell us a failure, or an unexpected event of your life and how you managed to deal with it?

one of the columns is standing right in front of the existing window. So we make it an exception both in shape and material, a round concrete column. And this little accident becomes one of our favorite moments in the entire project. It's never boring!

False Mirror Office

Once we met a consultant of us in the middle of a drag race lip-sync battle. That was unexpected.

Weyell Zipse

Luckily no failures or groundbreaking events until now, but they will surely arise sooner or later. If life IS more important than Architecture, being healthy and surrounded by people you love is the most essential of all.

Studio Maks

Again, that is a very broad question. Maybe I stick to a cliché here: I believe you learn from all your failures and mistakes, so I believe in the end it is never too bad to make them.

CENTRAL ofaau

We conceive our field of work as a learning process through trials. Doubts, errors and unexpected events are a daily part of it. Though some failures are worse than others, and those are yet to come. But we hope that not.

Mertelj Vrabič Arhitekti

Maša Mertelj: We started our office in the room where Matic was living, so we had to remove and camouflage the mattress every time a client would walk in, only to make us look serious and competent. Once we even asked some friends to come over and pretend to cut models to make our office look bigger for an important meeting.

Schneider Türtscher

Claudio Schneider: Recently, a study—as we have just described—has led us to say “NO”. We are a

in Venice, Munich, Münster, Porto, Lisbon, London, Genève, Liège and Bratislava. The atelier's work has been exhibited at several architecture biennials (Venice and Chicago among other) and widely published in international media platforms, Domus, Engawa, Baumeister, Zeppelin, Plot and the Architectural Review. The atelier has published '01', a collection of early projects by the atelier, and the international architecture magazine 2G will publish its monographic issue 80 on Fala's work.

False Mirror Office

It gathers five architects who share the Polytechnic School of Genoa as a common background: Andrea Anselmo, Gloria Castellini, Filippo Fanciotti, Giovanni Glorialanza and Boris Hamzeian. While collaborating with leading European firms, its members share the interest for selected themes of major relevance, spanning from disciplinary topics to unrelated matters. Believing that new only originates as a reaction to the existing, false mirror office re-discovers the past as the present, re-signifies high as mass culture, re-values forms and functions. As a matter of fact, false mirror office mis-represents Architecture.

Atelier Fanelsa

Is a young architecture practice based in Berlin and Gerswalde, founded by the architect Niklas Fanelsa. We are involved in private projects, public buildings, exhibitions, conversations, and publications. Fanelsa studied architecture at the RWTH Aachen University and the Tokyo Institute of Technology. He worked at De Vylder Vinck Taillieu in Gent/Belgium and TBBK in Berlin/Germany. He was a Teaching and Research Associate with the Chair of Housing at RWTH Aachen University and the Chair of Contextual Design at BTU Cottbus-Senftenberg. Currently he is a Teaching and Research Associate at the Chair for Design and Housing with Professor Verena von Beckerath at Bauhaus-Universität Weimar.

Fosbury Architecture

Is a collective of design and research. Fosbury's work has been awarded prizes in various international contests, including European13 (Leeuwarden), the Museum of Natural Sciences (Turin), YAC (Bologna) and Recycling Socialism (Tallinn Architecture Biennale). Fosbury took part in the Venice Architecture Biennale in 2016, and has been invited to display its work as part of various group exhibitions, such as: Re-Constructivist Architecture, Ierimonti Gallery (New York) and RIBA (London); Adhocracy (Athens); Re-Drawing the

Theory Re-Drawing the House (Milan); and Capitalism is Over, (Milan, Fuori Salone 2017). The collective was the youngest Italian group chosen to take part in the Chicago Architecture Biennial in 2017, Make New History.

Ganko

Is a Milan-based practice founded in 2016 by Nicolà Munaretto and Guido Tesio, following previous experiences in Brussels, Lausanne, Beijing and Basel. The work of the office spans the realms of urban planning, architecture, interiors and exhibition design. ganko is also actively involved in research, publication and education activities, currently at the École Polytechnique Fédérale de Lausanne (EPFL). Ganko understands architecture as a creative negotiation between desires and possibilities, subject and context—and not as the self-determined creation of objects. Unapologetically modern yet considered and rooted in context, ganko is after an architecture that is as simple and precise in its presence as it is multifarious and open in its experience

KONNTRA

At the beginning of 2018, KONNTRA started to build its initial shape, led by Erik Jurisevic from Slovenija, Silvija Shaleva and Mirjana Lozanovska from Macedonia.. It started with the development of conceptual projects challenging conventional and consolidated practices. As a result of their enthusiastic work, they were awarded with a several 1st places for architectural competitions. They have specific approach with contemporary, characteristic and colorful expression for presenting their architectural projects. As they were raised in different places and have gained work experience in various backgrounds, distance and diversity was a challenge for them, but not an obstacle.

Kosmos

Architects is an office collaborating virtually, bringing together partners based in Geneva, Moscow, Graz and New York. Kosmos is Artem Kitaev, Leonid Slonimskiy, Nikolay Martynov. It designs projects and environments of all types and scales: from a door handle to a city; from hardcore architecture to pop-up art installations. Kosmos' work expands to non-architectural projects as well, often collaborating with artists, photographers, designers, publishers and researchers. Kosmos Architects received awards and prizes in various international competitions, exposed its work in several architectural exhibitions, and gave lectures in different European universities.

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