

CARTHA

1 HOW TO LEARN BETTER, june 2016

Guest editors: Bureau A

Luis Urculo | Carolin Stapenhorst, Andrea Alberto Dutto | Amateur Cities | Tristan Lavoyer

Manuel Krebs, Shirana Shahbazi, Titi Balali | Farquet Architectes | Åbåke | Sam Jacob | ALICE, Dieter Dietz

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HOW TO LEARN BETTER

Forget about a one year project, CARTHA is still here.

One year of life didn't feel like enough. The debutant year brought new friends, experiences, a great number of learnings and it seemed to keep offering us glimpses into a 2016 full of new opportunities. One of them presented itself as the participation as an associated project in the Lisbon architecture Triennial, which will have as a theme *The Form of Form*.

Such theme could hardly fit better as a counterpart for the previous *Relations in Architecture*, so we took it as our own. The magazine's second cycle, *The Form of Form*, will consist of three issues, a number of events, an exhibition in Lisbon and a book. But CARTHA will not undertake this journey into Form alone: *Bureau A* in the present issue and Victoria Easton, Matilde Casani and Noura Al Sayeh in the upcoming issue, will act as guest-editors. They will share their own take on the cycle's theme and, with all certainty, enrich the editorial body of the magazine.

HOW TO LEARN BETTER, edited in collaboration with *Bureau A*, inaugurates this new cycle questioning, through a series of posters, the learning methods around architectural production. A wide spectrum of different personalities ranging from architects, artists, writers, photographers to graphic designers, contributed with their very unique vision on the matter, showing us in nine contributions a variety of directions that

could hardly diverge more on the pedagogy of architecture.

While the *HTLB* issue focuses mostly in architecture learning, its origins and conclusions encompass broader fields. Learning is definitely not exclusive to architecture, much less is form.

In his book *Art and Agency*, Alfred Gell proposes an anthropological theory of visual art in which he treats among many subjects, the impossibility of using 'aesthetics' as a universal parameter of cultural description and comparison. He states that "Evaluative schemes of whatever kind, are only of anthropological interest in so far as they play a part within social processes of interaction, through which they are generated and sustained."¹ He adds: "The anthropology of law for instance is not the study of legal-ethical principles – other people's ideas of right and wrong – but of disputes and their resolution in the course of which disputants do often appeal to such principles."²

Under this lens, each experience or piece of information contained in our context will inform the way we relate to it and will play a decisive role in our perception. While learning architecture, we create an image of what it is supposed to be in our consciousness and we build a hierarchy of values that may reaffirm and/or reshape previously formed conceptions. By having almost half of the contributions produced by non architects, a window into several different experiences

^{1,2} Gell Alfred. *Art and Agency An Anthropological Theory*. Clarendon Press. Oxford, England 1998. Pag.

and contexts opens up to us, greatly enriching and expanding the questions around architecture pedagogy.

As mentioned by *Bureau A*, and reaffirmed by Sennett and Gell, form cannot exist without a prior conception of it and, while the architecture learning process may sometimes feel like a box checking matter, the questions around it should be as broad as possible.

With these nine posters *CARTHA* and *Bureau A* pose an honest question : How to learn better?

Editorial

Bureau A

HOW TO LEARN BETTER is a number on architectural education and learning. Inspired very intimately by the writings of Richard Sennet, *The Craftsman* and *Together*, this number of the CARTHA series explores how an architect is or can be educated and what are the milestones of the architect's learning progression. What are the skills he or she must develop and how this skills can be or not useful in a professional world.

Education is probably the most influential moment in an architect's career, when the beginning of a creative identity emerges and starts pointing out to particular interest and fields of exploration that will constitute later, in a professional journey, the specificity of every practice. We believe thus, that this moment, those years of learning are of an incredibly importance, where the amount of cultural discovery is balanced by the formation and definition of specific personalities. Despite the fact that the process of learning does clearly not end by the end of the studies, the first impulse is launched during those university years and will drive the continuous learning process.

The other aspect of education that seems quite intriguing is the variety of educational typologies that have prevailed for the past 100 years or so, from Beaux-Arts oriented schools to what Beatriz Colomina has named *Radical Pedagogies* (implemented by schools such as Black Mountain College in the 1930's). It is very curious to admit that the education imparted by

all of these very different institutions provides more or less the same professional title. We are forced to admit thus that architecture can hardly be considered as an homogeneous discipline. Or shall we draw the conclusion that the definition of the skills that an architect must have is so vague that it can be achieved through a wide diversity of educational paths?

Yet, the education of an architect calls for tools, and these tools make him/her skilled. Drawing, writing, model making, photography and filming are indispensable tools that the architect will use throughout his professional life to accomplish his projects, to materialize his/her ideas.

Richard Sennet's writings have focused on craft and making. His trilogy *Homo Faber* (from which the two first volumes have been written) deals with the relation of man to things. How can mankind relate to a physical world of made things and what are the tools and skills needed to materialize this relation. The philosophical background of this question is not negligible: can we even think or name one thing without having it experienced it physically? Can the idea of an object appear before its physical existence?

In the second volume of his trilogy, *Together*, the Sociologist develops the notion of collaboration as opposed to solidarity, where a bottom up human activity achieves highly efficient and qualitative levels of production.

The relation to THE FORM OF FORM – this year's theme for the Lisbon Triennale of architecture – is thus a logical consequence of this same thinking. How can we talk about FORM without discussing the form of WHAT? And how can WHAT be defined without a physical reference? And then, this is where the physical reference is rooted, in the CONTEXT that produces it, that allows its emergence. And finally WHO makes, within this context, the WHAT that addresses a FORM? We strongly believe that forms cannot be discussed outside this complex system and that form does not exist as an object, even as a conceptual one. Within the context of the Triennale the question would then be: from what moment of the learning journey of an architect can form be discussed? When does this question become important, if it does?

HOW TO LEARN BETTER wants to address these issues through a pictorial approach. The words and sentences are painted, made out of collage from a graphic design approach, like definite slogans that address the issue of learning architecture. This pictorial approach presents the learning process in its relation to methodology. The written / painted words or sentences are a condensed broth of an educational theory.

Embrace Fiction

Luis Urculo

Luis Urculo's work is characterized by his unusual, complex and irreverent portrayal of architecture, both physical and cultural and the unexpected narratives that arise through the language of his mark making.

As a practicing architect, his work investigates the periphery of the architectural process, the processes, developments and approaches that can be manipulated, sampled and translated into other scales, creating new scenes, experiences and even expectations not contemplated previously. Fiction, representation and interpretation of diverse domestic geographies have been the basis for the development of his practice.

Luis Urculo has exhibited in XI Bienal de Venecia, The Metropolitan Museum of Art (New York), MAXXI (Roma), Tokyo Wonder Site (Tokyo), MAC Quinta Normal (Santiago, Chile), Art Institute (Chicago), Matadero (Madrid), La Casa Encendida (Madrid), Centro de Arte Tabacalera (Madrid), Fabrica (Lisboa), Arredondo / Arozarena (México), Max Estrella (Madrid), The Popular Workshop (San Francisco), Centro Cultural Estación Mapocho (Chile), Parque Cultural (Valparaiso, Chile), Transculturelles des Abattoirs (Casablanca), National Glyptoteque (Athens), Bienal Iberoamericana de Medellín. As a teacher and researcher he directs thesis projects with Jaime Hayón for Master of European Design Labs in Istituto Europeo di Design, Madrid.

He has also been invited as visiting professor and lecturer in Geneva (HEAD), Columbia University (New York), Danish Center for Architecture (Copenhagen), Vitra Design Museum at Boisbuchet, Kent State University (Florence), Graham Foundation (Chicago), LIGA (Mexico DF), Universidad Anahuac (México), Istanbul Design Biennial, Buenos Aires, Barcelona and Madrid.



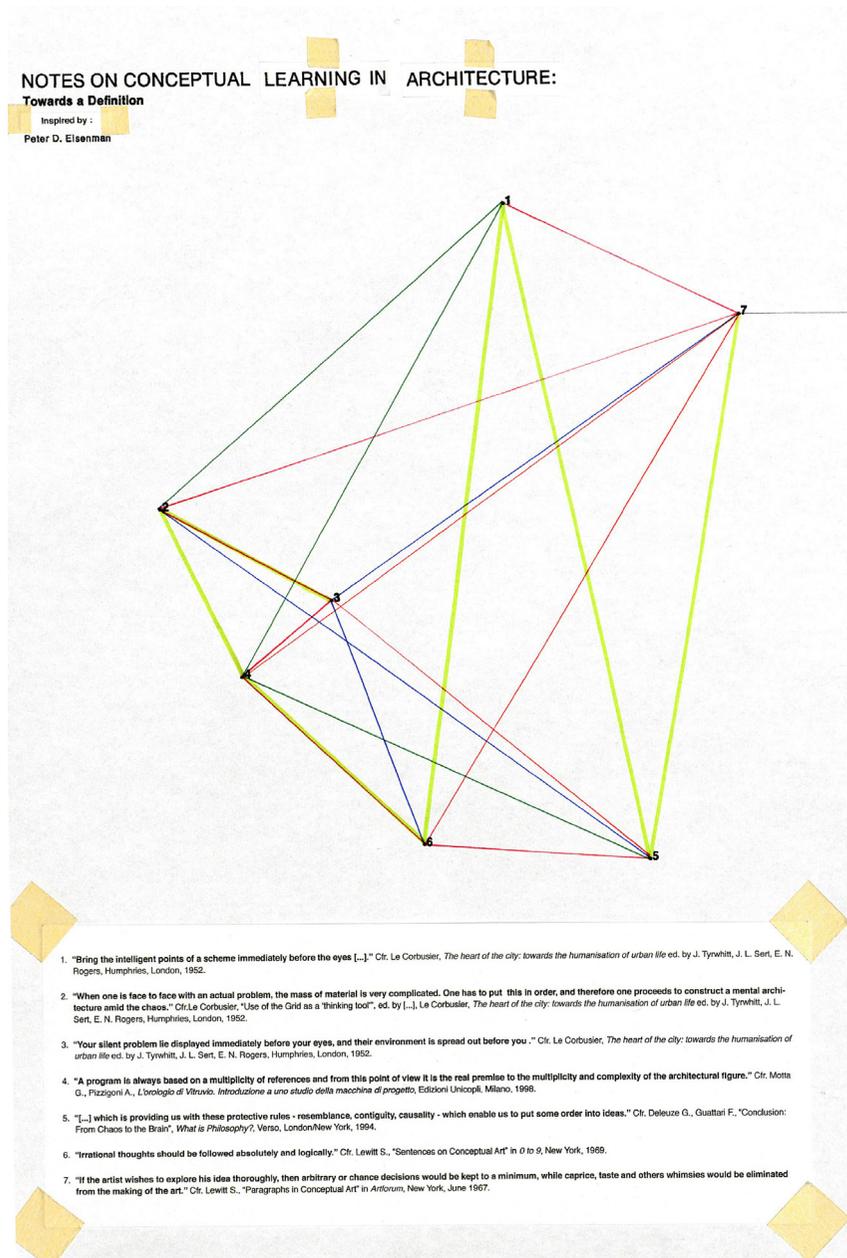
Notes on conceptual learning in architecture

Carolin Stapenhorst, Andrea Alberto Dutto

Carolin Stapenhorst studied architecture at RWTH Aachen and IUAV Venice. After her diploma degree at RWTH in 2003, she worked as architect with C+S Associati in Venice. In 2007, she took a PhD grant in Architecture at Polytechnic University of Turin and started her collaboration with Luciano Motta in their own architectural practice Studio Motta-Stapenhorst. She concluded her doctoral studies in 2012 and was appointed with the Junior Professorship "Tool-Culture" at RWTH Aachen in 2014.

Andrea Alberto Dutto graduated in 2010 with a dual degree at Polytechnic University of Turin and the ENSA Marseille. Since 2013 he is a PhD candidate in Architecture at Polytechnic University of Turin and since 2015 he is developing his PhD thesis within a co-tutelle program between Turin and RWTH Aachen University where he is collaborating at "Tool-Culture".

The Junior Professorship "Tool-Culture" considers its research fields as tightly connected to its teaching activities and focusses on the instruments and methods of architectural designing. We investigate the impact of specific methodical approaches on the results of design processes, the interdependencies between a changing professional profile and the selection of design tools, and the potential of knowledge transfer between architecture and other disciplinary or scientific fields. In our didactical activities, we develop experimental setups and methods to convey productive design thinking and a general reflexivity to student



Untitled

Amateur Cities

Amateur Cities is an online publishing platform on alternative ways of citymaking presented critically. It aims to connect city thinkers to city makers.

Amateur Cities publishes articles that collect, analyse and clarify contemporary urban and technological development interesting for learning cities anew – not as masters, but as amateurs. It provides a platform for a dialogue on urban collective intelligence by presenting side-by-side theoretical and practical voices. It stimulates cross-sector exchange by engaging experts from architecture, urbanism, art, science, information technology, media, sociology and philosophy.

The platform has been set up and developed by Cristina Ampatzidou and Ania Molenda with a generous support from Creative Industries Fund NL.

PUT STUFF ON PAPER
TEST AND MAKE
THINGS.
YOUR IDEAS MAY AFFECT
PEOPLE'S LIVES
(FOR BETTER OR WORSE)
COLLABORATE
DON'T OVERANALYZE IT.
THE POINT IS TO
CHANGE THE WORLD.
EXPLAIN YOUR IDEAS
TO CHILDREN.
THINKER

amateur

Respect your
teachers
Learn from
the past
Listen to yourself,
Spend time alone
Good intuitions
are not enough
Developing skills
takes time & patience

DISCUSS EVERYONE'S
OPINION MATTERS
DON'T CREATE USELESS
TASKS FOR OTHERS
ARCHITECTURE IS
NOT NEUTRAL. OBJECTS
HAVE POLITICS
DON'T TALK ABOUT YOUR
WORK DESCRIPTIVELY
A MODEL IS NOT
A BUILDING

MAKER

master
In love there are
no professionals.
Ask stupid questions
Read newspaper
sections you don't
find interesting.
Make time for
other things.
Appreciate small
achievements.

Critique of the jouissance reason

Written by Tristan Lavoyer. Traduction by Dimitri de Preux

Tristan Lavoyer, born in 1986, artist, works in Lausanne.

Alice is tired, she has cuckolded her husband and she's afraid. Her forest epic which happened during her childhood has plunged her into an ubiquity. She tells herself that it's easy to omit her act by way of her daydreams that take her to the very unavowed place of her madness – to sleep once again with the logician, she loves him so much – and to spend her time performing a daily blah-blah between expression and repression. Her husband, elegant but dumb, Ulysses that is, doesn't know how to arouse her his imagination. Besides, he stands in another epoch, between the sidewalk of Mexico City and Kafka's character K. Yet, every now and then, taken by a surge of lucidity given his young age, he repeats his own proper noun to himself. Alice walks around, her trajectory is a stroll between the living room where Ulysses gently crawls on his back and moans in order to reach the cosmos and the cellar from where one can observe how planes take off at different paces above the garden's tree. The problem of Ulysses ; one has to pierce the ceiling, he tells himself.

- AAAh Alice, says Ulysses.

- UUUh Ulysses, says Alice.

Knowledge, if it exists, finds its meaning within organisms in trance, away from the snubs of cynicism. Knowledge sharpens us for the appetite of indefinite spaces. These spaces are neither against us, nor against myself, nor beyond these two instances, but are a materialist idealism. Yes, put another way, when I speak with Alice she always lets me look on and in the cave and tells me about her findings. Ulysses lets himself go towards the passerby, the one who is looking down on him and for whom he dedicates his finger, palm, arm and body. However, you could blame me for it, Alice and Ulysses, even though you know them and explore them, are the fruits of one imagination and one reality. This is certainly not the case, Alice and Ulysses are at times myself and the others, the master and the pupil, the turnstile and its ellipse, they are all that links to a fluidizing of existence by the milky way. It's impossible to justify. Well actually, Alice and Ulysses are precisely the moment when the justification transforms itself into an action estranged from a will to be. Vague and free comets above our sound and laden skies and earths. The lyrical musing these people are capable of is the moment when the ultra-conscience about a system has been achieved, but, paradoxically, the abolition of which is made impossible.

I should explain the function of the parable, to ensure a clear understanding about what is reductive and moralizing about the metaphor when it brings two objects to a single dialectical entity in order to systemize them. Alice and Ulysses are in a clash against the rational beasts, these things as they are called, which in their proselytizing surges fabricate metaphors in order to associate the technical elements (their bodies) to an effectivity of meaning (their concrete form). They're certainly dissidents, where their existence flaps through explications by which things force themselves to bring them back.

The daily blah-blah, ultimately, turns out to be Perec's *Things, Les Choses* in French, this moment when the idea to produce the thing restrains itself and reduces itself to a manipulation. The idea makes use of an organism and its extension which produce, from time to time, restlessness. Many skillful means have enabled Ulysses and Alice to get rid of the thing. Love, sex and boredom, and most of all, to build of a dense dump, that is to say, to plunge into the very object of the thing's incapacity. Otherwise, I take hold of the thing and of my body's phenomenology, and wham, here I am, the professional who masters this process which makes the object blossom, very often, a big Bertha, in other words, a cop and a banger. Yet, it's only organization which is of interest for the two lovers, a kidney, a liver, a heart, and other limbs that mate, separate, and offset the loss of energy to this fascist-like and systematic reality that isn't concrete. That's the metaphor of an existence turned on itself, of what Marx gently termed alienation and for which the only solution Ulysses and Alice found is the undeniable dereliction devoid of content and form, anti-discourse.

Beautiful existence, beautiful ruse, Alice and Ulysses, you who aimed at foiling reality, you are the poor children of these conquerors. These rational beasts have transformed you into the disabled of judgement and have finally caught you between the lethargic cosmos and the unconscious frenzy, in their unbounded speculation. Our two characters have understood that meaning isn't actually concrete, but that it's a sort of post-cultural fertilizer circulating between and within the legislating organs. But what's fun is to be outside inside the system which bounds you to the thing and which really wants to make us come, at least in the common bowl. We can, if we want, reinvent our life excessively, modify the organ which brought into being the bosom of your sexualization in order to come back to it like loudmouths and affirm that, ultimately, we're in a post-macho society which has assimilated that the technicality of the word converges with the language of Homer. Despite this diminish view, Ulysses and Alice are exceptional people, of short stature, lilliputians who move laboriously and appreciate the roadside built by the giants. They aren't married, they haven't any children, they don't know who they are, they deny the reality principle. They don't know about microwaves, they never heard about custard pies, they aren't familiar with Antiquity, and more generally, they ignore history, they ignore death, etc.

**CRITIQUE OF THE
JOUISSANCE REASON**

Education

Manuel Krebs, Shirana Shahbazi, Titi Balali

Titi Balali, librarian, works in Oxford.
Shirana Shahbazi, art critic, works in Karachi.
Manuel Krebs, graphic designer, works in Zurich.

SMALL EDUCATION B1 — SOCIAL SKILLS

SEVEN SHORT LESSONS ON HOW TO EXPRESS YOURSELF ADEQUATELY IN CONVERSATION



**REMEMBER THAT NOWADAYS,
EVERY CONVERSATION IS A JOB INTERVIEW.**

- 1. REMEMBER CLARITY.**
ALWAYS SPEAK SLOWLY AND CLEARLY. PRETEND YOU'RE TALKING TO AN ARTIST.
- 2. REMEMBER TO MAKE TRANSITIONS.**
YOU CAN MAKE TRANSITIONS BY CHANGING SEATING POSITION, PAUSING, USING VISUAL AIDS, PICKING UP A PROP OR SHARPLY VARYING YOUR TONE OF VOICE. DO ANYTHING THAT BREAKS THE PATTERN OF WHAT YOU WERE DOING, AND INTRODUCES WHAT YOU PLAN TO DO NEXT. REMEMBER THE TIMING. TIMING IS NOT SO MUCH KNOWING HOW OR WHEN TO SPEAK BUT KNOWING WHEN TO PAUSE.
- 3. REMEMBER THE HUMOR.**
HUMOR BEGINS WITH THE CHOICE OF WORDS. KNOW WHICH WORDS ARE FUNNY AND WHICH WORDS ARE NOT. ALKA SELTZER IS FUNNY. YOU SAY 'ALKA SELTZER' YOU GET A LAUGH. WORDS WITH 'K' IN THEM ARE FUNNY. CASEY STENDEL, THAT'S A FUNNY NAME. ROBERT TAYLOR IS NOT FUNNY. CUPCAKE IS FUNNY. TOMATO IS NOT FUNNY. COOKIE IS FUNNY. CUCUMBER IS FUNNY. CAR KEYS. CLEVELAND. IPSO FACTO. CRITIC/CURATOR. POSTCOLONIAL. POSTCOLONIAL IS FUNNY. MARYLAND IS NOT FUNNY. THEN THERE'S CHICKEN. CHICKEN IS FUNNY. PICKLE IS FUNNY. INTERDISCIPLINARITY IS NOT FUNNY. SOMEONE ACTUALLY RESEARCHED WHY THE 'K' SOUND IS FUNNY: IT HAS SOMETHING TO DO WITH THE SOUNDS WE ASSOCIATED WITH COMFORT AS BABIES. LIKE COOTCHIE-COO, CUDDLE, COZY, ETC. BUT THE CHOICE OF WORDS ASIDE, HUMOR HINGES ON THE PUNCHLINE. THE PUNCH-LINE GETS ITS NAME FROM THE DELIVERY TECHNIQUE. YOU MUST PUNCH THE LINE OUT A LITTLE HARDER AND WITH A SLIGHTLY DIFFERENT VOICE THAN THE REST OF THE JOKE. SAY IT LOUDER AND MORE CLEARLY THAN YOU SAID THE SETUP LINES. JUST BEFORE THE PUNCHLINE YOU SHOULD PAUSE SLIGHTLY TO EMPHASIZE AND DRAW SPECIAL ATTENTION TO THE LINE. ALSO, DELIVER THE LINE TO ONE PERSON AND ONE PERSON ONLY. THE PERSON TO WHOM YOU DELIVER THE PUNCHLINE IS NOT RANDOMLY CHOSEN. I DELIVER PUNCH LINES TO A PERSON I KNOW IS GOING TO LAUGH. HOW DO I KNOW? I PAY ATTENTION. THAT'S HOW I KNOW.
- 4. REMEMBER THE GESTURES.**
THE LARGER THE GROUP, THE LARGER AND SLOWER THE GESTURES. IF YOU HAVE A SMALL GROUP, USE SMALLER GESTURES. GENERALLY, LET YOUR WORDS TRIGGER YOUR ACTIONS. IF YOU ARE COUNTING, HOLD OUT YOUR FINGERS. IF YOU SAY NO, SHAKE YOUR HEAD NO. HOLD YOUR HANDS OPEN AND WIDE APART TO SHOW SINCERITY AND HONESTY. HOLD YOUR HANDS BEHIND YOUR BACK WHEN ASKED A QUESTION (BUT DON'T OVERDO IT). ALSO AVOID EXCESSIVE HANDS IN POCKETS, CLENCHED FISTS, POINTING, HANDS ON HIPS, AND THE INFAMOUS FIG LEAF POSITION WHERE YOUR HANDS ARE CROSSED IN FRONT OF YOUR GROIN.
- 5. REMEMBER THE COMPETITION.**
DO NOT HESITATE TO BLOW OUT OTHER PEOPLE'S CANDLES TO MAKE YOURS SHINE BRIGHTER. IF YOU DO IT WELL, NO ONE WILL NOTICE.
- 6. REMEMBER HOW TO CLOSE A CONVERSATION.**
IF THE SUBJECT IS APPROPRIATE, HUMOROUS CLOSINGS ARE PREFERABLE FOR SEVERAL REASONS. IF YOU LEAVE THEM LAUGHING, AN EXTREMELY POSITIVE IMPRESSION ABOUT YOU WILL REMAIN. THE SAME SHIFT IN TECHNIQUE CAN BE VERY EFFECTIVE IN ENDING A MOSTLY HUMOROUS ENGAGEMENT. HAVE THEM LAUGHING ALL ALONG WHILE YOU MAKE YOUR POINTS. THEN FINISH SERIOUSLY. THIS CONTRAST WILL CREATE A GREAT IMPACT. IT WILL CONVEY THE FACT THAT YOU BELIEVE IN A LIGHTEARTED APPROACH TO THE SUBJECT, BUT THE RESULTS ARE VERY SERIOUS TO YOU.
- 7. REMEMBER TO REVISE.**
MAKE A TRANSCRIPT OF YOUR CONVERSATIONS, WHICH YOU CAN RECORD WITH A STANDARD DIGITAL VOICE RECORDER. HOW DID YOU FARE? DID YOU SEEM DULL, INSECURE, OR SELF-INDULGENT? HERE'S AN EXERCISE: CIRCLE EVERY 'I' AND EVERY 'YOU' THAT YOU HAVE UTTERED. WHAT'S THE RATIO? IF IT'S NOT THREE TO ONE IN FAVOR OF 'YOU', REWRITE YOUR CONVERSATION.

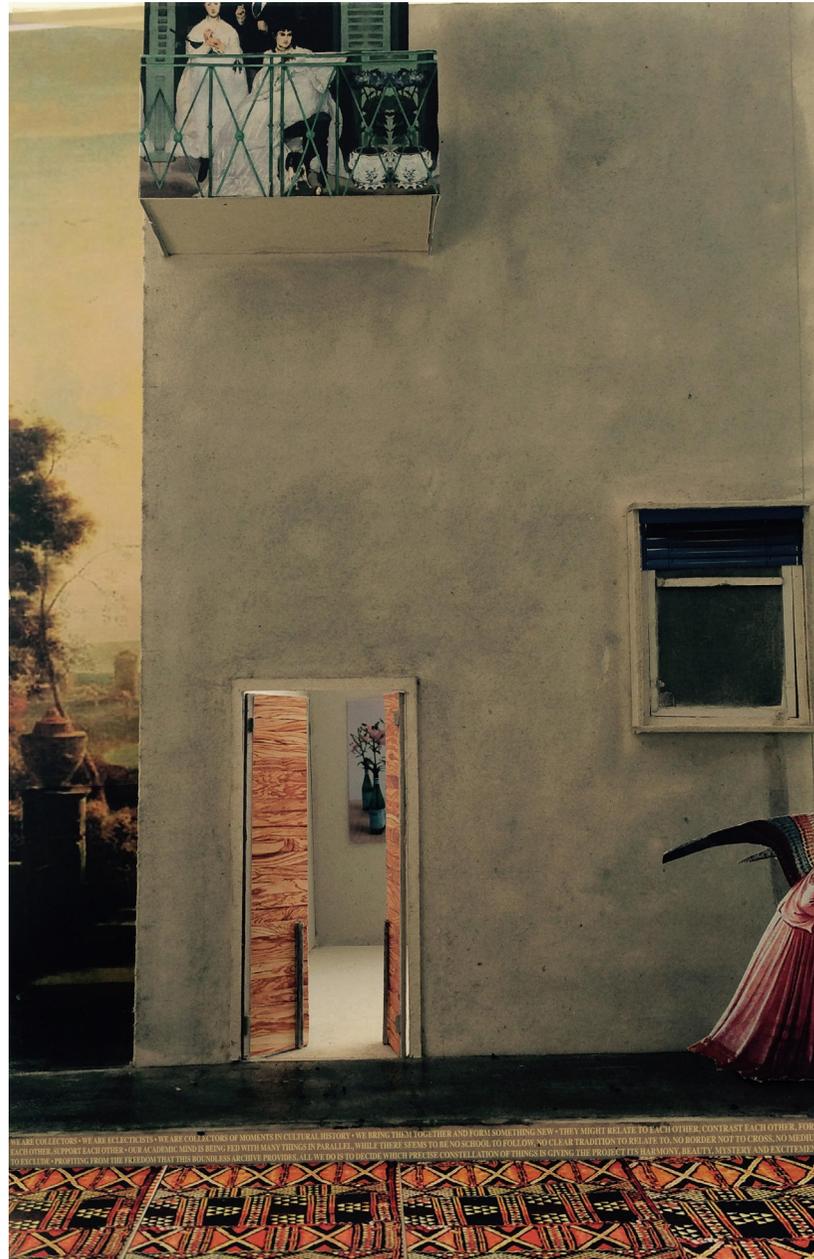
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Farquet Architectes

Grégoire Farquet.
Coming from the Valais, Grégoire has studied at EPF Lausanne and ETH Zürich where he graduated at Prof. Peter Märkli's diploma class. During his study time he worked on several building transformations in rural areas of the Valais. He founded Farquet Architectes Sàrl in 2015 and is regularly writing critiques for ‚hochparterre competitions‘.

Eric Leo Gösswald.
Before graduating at Universität der Künste in his hometown Berlin, Eric has been guest student at Studio Krucker Bates (TU München), Prof. Peter Märkli (ETH Zürich) and the painting class of Thomas Zipp (UdK Berlin). He also worked at Moder- sohn & Freiesleben Architekten in Berlin and Lüt- jens Padmanabhan Architects in Zürich.

Anna Katharina Hüveler
Beginning her studies at RWTH Aachen then continuing at ETH Zürich at studio Prof. Hans Kollhoff and later graduating at the diploma class of Prof. Peter Märkli, Anna has worked for Max Dudler (study for the university centre Zürich and transformation of Sihlpost Building Zürich) and later joined the office of Joseph Smolenicky (transformation of the city theatre Bern and several competitions for educational buildings).



Exercices de style

Åbäke

Åbäke is a transdisciplinary graphic design collective, founded in 2000 by Patrick Lacey (UK), Benjamin Reichen (FR), Kajsa Ståhl (SE) and Maki Suzuki (FR) in London, England, after meeting at the Royal College of Art.

Members of Åbäke co-founded Sexymachinery (Magazine, 2000–2008), Kitsuné (Record label, 2002), Dent-De-Leone (publishing house, 2009), Drawing Room Confession (Journal 2011). They have taught at RCA (2004–2010), Central St Martins (2005–2015), IUAV (2009), HEAD (2012–on going), Isia Urbino (2013), Camberwell (2015), Chelsea (2015) and Yale (2015).

DON'T
LET
OTHER
PEOPLE'S
DEADLINES
STOP
YOU



Untitled

Sam Jacob

Sam Jacob is principal of Sam Jacob Studio for architecture and design, a practice whose work spans scales and disciplines from urban design through architecture, design, art and curatorial projects. He has worked internationally on award winning projects and has exhibited at major museums such as the V&A, MAK, and The Art Institute of Chicago as well as cultural events including the Venice Architecture Biennale. He is Professor of Architecture at UIC, Chicago, visiting professor at Yale School of Architecture Director of Night School at the Architectural Association and columnist for Art Review and Dezeen. Previously he was a founding director of FAT Architecture.

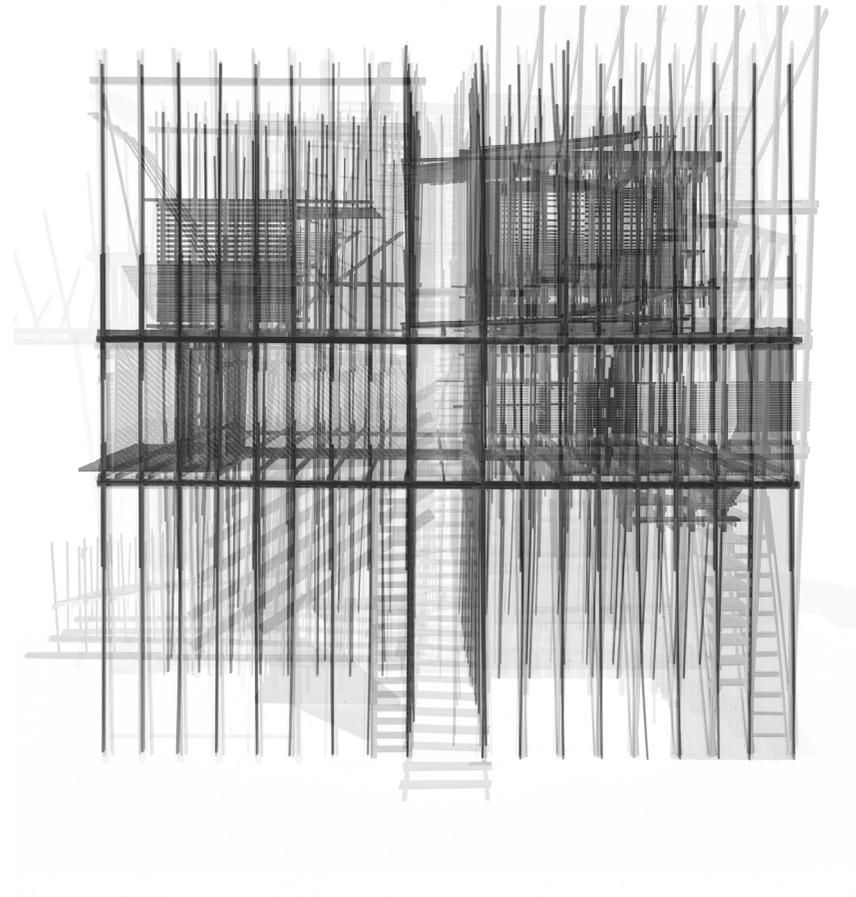


TOGETHER : The Rituals, Pleasures and politics of cooperation

ALICE / Dieter Dietz

Educated at the Swiss Federal Institute of Technology, Zurich (Arch. Degree 1991), Dieter Dietz also studied at the Cooper Union in New York with Diller/Scofidio, Micheal Webb and Jean Scully. Since 2006, he is Associate Professor for Architectural Design at EPFL, director of the ALICE laboratory in the ENAC faculty. He collaborates with the ALICE team on research projects at diverse scales with labs and professionals inside and outside EPFL.

HOUSE I



TOGETHER

The Rituals, Pleasures and Politics of cooperation

by ALICE

Abbé-Decarroux Maud Clara - Abdalla Giovanni Ekram Boutros Salib - Aellen Valentine Sarah - Aeschmann Samuel Antoine - Alioth Lucie Audrey - Amaral Nelson Miguel - Ammeter Emma - Annen Nathalie Morgane - Antonietti Luciano Nicolas - Arias Alexandre - Armanet Juliette Maia - Artavazd Harutyunyan - Badaracco Chiara Antonietta Maria - Baddour Yousra - Bakir Ozan Baran - Balestra Clea - Balet Lucas - Batista Cordeiro Paulo Sérgio - Baud Coraline - Baumgartner Lara Karine Marcelle - Baur Raffael - Beetschen Agathe - Bélisle Romain Clément - Ben Amor Ayoub - Berisha Nathan - Berta Pietro - Bianchi Celia Anna - Billy Audrey Marie - Biolley Franzetti Candice - Birchler Lorenza Agnes Sofia - Blagojevic Milena - Blanc Odile - Blank Alison - Bollmann Axelle - Boscarato Raphaël Alexandre - Bosman Axelle Anna Louise - Botsis Katerina - Bovard Arno Axel - Bovey Maude - Boyer Coline Marie Gabrielle Matthieu - Brazauskas Justas - Bron Alexandre Maxime - Brucchi Lena - Brühlmann Marilyn - Büchi Laura Estelle - Bühler Léon - Burgisser Morgane Godelive Marianne - Burnier Mandy - Bützberger Jessica Anousha - Cabay Edouard Jean Ernest - Calzolaro Andrea - Castella Paul Romain - Casula Alba - Chaminade Jules Marie-Joseph Emmanuel - Chassot Laurent - Chawa Chaza - Citherlet Jonas - Clivaz Margaux - Coen Violaine-Ophélie - Collin Romane Éliane Madeleine - Conforti Louis - Cordoba Enéa - Corpataux Héloïse Roxane - Cossali Kilian Adrien - Coste-Sarguet Margot Marion Yannick - Coupland Christopher Andres - Crim Ileana - Da Cunha Liliana Fátima - Da Cunha Pedro Catia Sofia - De Lima Carvalho Ana Claudia - De Pestors Jonkvrouw Anne-Sophie Sylvie - De Sousa Mesquita Tiago - De Sousa Santos Alex Filipe - De Vaulx Albane Isabelle Suzanne Marie - Decurtins François Louis - Deiss Fanny - Del Grosso Margherita - Délez Marc - Deli Yekan Mehmet - Deliski Stéphanie - Della Bruna Luca - Demuynck Clara - Den Hartog Alexa Penelope - Deon Garcia Maila - Dieter Dietz - Dionne Caroline - Dos Santos Rainho Morgane - Dupuis Aurélie - 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