

# CARTHA

## **II The Limits of Fiction in Architecture | December 2017**

Pablo Bronstein | Office Kovacs | Thomas Gordon Smith | Adam Nathaniel Furman | Keith Krumwiede |  
Giona Bierens de Haan | Point Supreme | Nicolò Zanatta | Lütjens Padmanabhan | Lorenzo Lazzari | Sabrina Morreale |  
Neyran Turan | ATLAS OF PLACES | Jesùs Vasallo | kosmos architects | Gruppo Torto | Andreas Amodio,  
Giulia Furlan, Mario Beeli

## II The Limits of Fiction in Architecture. The Image Issue

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# Editorial

CARTHA

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1 German bombing offensive against Britain in 1940 and 1941, during the Second World War.

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2 [www.paternostersquare.info](http://www.paternostersquare.info)

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3 Deyan Sudjic, *If only Sir Christopher Wren alive today*. The Observer 19 January 2003

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4 [www.paternostersquare.info](http://www.paternostersquare.info)

On the night of the 29 December 1940, London was hit by one of the heaviest bombings during *The Blitz*<sup>1</sup> destroying most of the buildings around the Paternoster Row, curiously leaving the neighbouring St. Paul's Cathedral intact. From 1961 to 1967 the Corporation of London, partially inspired on a proposal by Sir William Holford, redeveloped the destroyed area with a project that ended up being both unsuccessful and controversial due its highly contested modern architecture<sup>2</sup> and a very low occupancy rate. This led to a point when, only 20 years after its completion, a new competition to redevelop the area was organised, resulting in a winning proposal by Arup. Then, in 1990, the result of the competition was dismissed in favour of a plan by architect John Simpson championed by HRH Prince of Wales. This plan however was perceived as a "Pastiche"<sup>3</sup> and was never executed due to the 1993 recession. Finally in 1996 a master plan by Sir William Whitfield was selected and successfully developed up until its conclusion in 2003.

The development, currently owned by *The Mitsubishi Estate Co.*<sup>4</sup>, consists of a large central square inserted in the urban fabric, with small roads cutting through the blocks around it. At the center of the square, a Portland stone corinthian column of 23 meters high stands as the main monument of the area. Clearly inspired by

Christopher Wren's *Monument to the Big Fire* and Inigo Jones' west portico of the old St. Paul's cathedral, the column designed by Whitfield, functions not only as a symbol of the square but also as a ventilation shaft for a service road under it. Half monument half technical facility, private while seeming public, corinthian but built in the early 2000s, real and fake. The column embodies a series of contradictions and accidents that surpass by far its mere physical presence and historical context, mimicking the common imaginary of what monuments should look like while performing a technical function for a public infrastructure.

The Paternoster column is definitely not the only built structure that embodies Fiction in several of its layers, but it proved to be of great help when asking ourselves where the limits between Fiction and Reality stand in built or unbuilt Architecture. In the same logic, we decided to take the case study as research and communication tool for the whole cycle. It allowed us to assure a certain degree of coherence and relatability in the outcome of both issues, while presenting a stable basis for possible further development. This relatability is in turn reinforced by the ambivalence / complementarity in the choice of format for the two issues which suggests yet another possible line of research related to the influence of the medium in current representations

of Fiction and Reality.

The 29 case studies in this cycle, 12 in text and 17 in image, set Fiction free from preconceived ethical or political judgements and place it under an uncompromised light. They offer valuable, critical insights from multiple perspectives, reflecting on the question launched in our calls while expanding on it in rich and refreshing ways, drawing from the current context and relating it to historical references, to multidisciplinary traces and to fictional realms. They attempt to find the slightest possibility of a steady path up the slippery slope of the research on the Limits of Fiction in Architecture.



# Erecting of the Pater Noster Square Column

Pablo Bronstein

*Technique:* Ink and pencil on paper, artist's frame  
*Dimensions:* 222 x 150 cm  
*Date:* 2008

*Tate Collection*  
*Courtesy Herald St, London*  
*Photo Alex Delfanne*



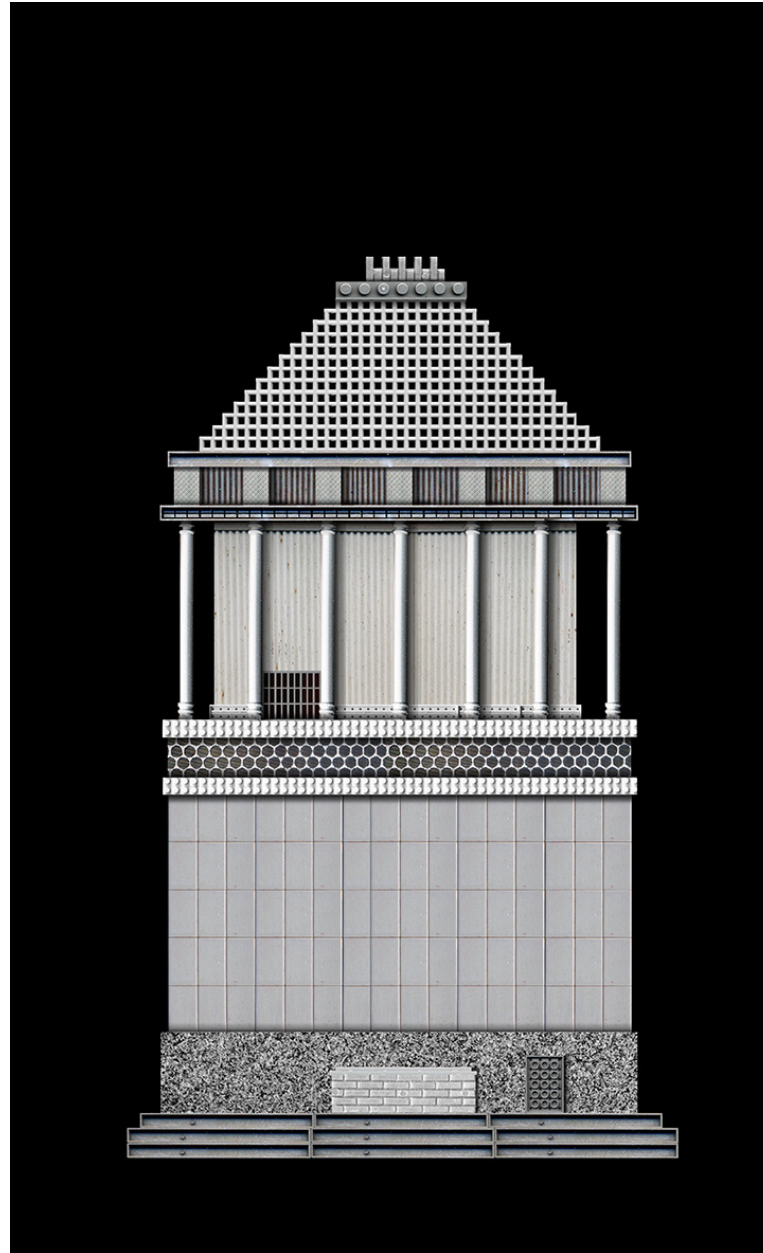
Pablo Bronstein (b. 1977, Buenos Aires) lives and works in London.

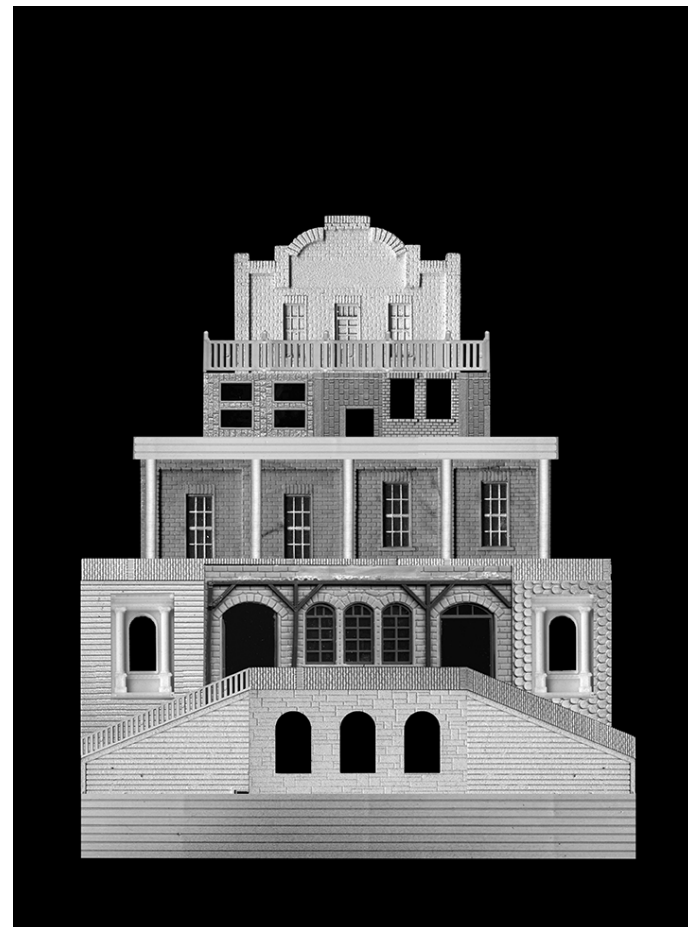
Bronstein was the recipient of the Tate Britain Commission 2016, for which he produced *Historical Dances in an Antique Setting* in the Duveen Galleries. In 2016 he also designed the set for *The Creation* produced by Rambert and reenacted at Garsington Opera, Buckinghamshire before touring to Sadler's Wells, London. He also had a solo show entitled *Wall Pump* at Pallant House Gallery, Chichester. In 2015 Bronstein had solo shows at Nottingham Contemporary, Nottingham and Chatsworth House, Derbyshire, as well as at the Museo Marino Marini, Florence and The Museum of Fine Arts, Houston. Other solo exhibitions include: REDCAT, Los Angeles (2014); Centre d'Art Contemporain, Geneva (2013); Institute of Contemporary Art, London (2011); Kunsthal Charlottenborg, Copenhagen (2011); Sculpture Court, Tate Britain, London (2010) and The Metropolitan Museum of Art, New York (2009).

Recent group exhibitions include: *Idea Home*, Middlesbrough Institute of Modern Art, Middlesbrough (2017); *Spaces without drama or surface is an illusion, but so is depth*, Graham Foundation, Chicago (2017); *British Art Show 8*, various venues, UK (2015-2017); *Collected by Thea Westreich Wagner and Ethan Wagner*, Whitney Museum of American Art, New York and Centre Pompidou, Paris (2016-2017); *Galerie Rudolfinum*, Prague (2016); *L'Année dernière à Marienbad*, Kunsthalle Bremen (2015); *History is Now: 7 Artists Take on Britain*, Hayward Gallery, London (2015) *Folkestone Triennial*, curated by Lewis Biggs, Folkestone (2014); *Curiosity: Art and the Pleasures of Knowing*, curated by Brian Dillon, Hayward Touring exhibition (2013-2014); *Ideal Standard Forms*, Galleria d'Arte Moderna, Turin (2013); *Arkhaiologia: Archeology in Contemporary Art*, Centre PasquArt, Biel (2011); *Scene Shifts*, Bonniers Konsthall, Stockholm (2010); *MOVE: Choreographing You*, Hayward Gallery Touring (2010-2011).

# Mausoleums

Office Kovacs





OFFICE KOVACS is a design studio based in Los Angeles. OFFICE KOVACS works on projects at all scales from books, exhibitions, installations, interiors, homes, speculative architectural proposals and public architecture competitions. The recent design work of OFFICE KOVACS includes a proposal for a dog park in downtown Los Angeles, a honorable mention in the MALI design competition for a new contemporary art wing in Lima, Peru, and the renovation of an airstream trailer into a mobile retail store that travels the Pacific Coast Highway.

ANDREW KOVACS is an Assistant Adjunct Professor at UCLA Architecture & Urban Design where he teaches design studios and seminars at both the undergraduate and graduate level. From 2012-2013 Kovacs was the inaugural UCLA Teaching Fellow. Kovacs studied architecture at Syracuse University (Bachelor of Architecture), The Architecture Association in London, and Princeton University (Master of Architecture). Kovacs' work on architecture and urbanism has been published widely in the architectural press including A+U, Pidgin, Project, Pool, Perspecta, Manifest, Metropolis, Clog, Domus, and Fulcrum. Additionally, Kovacs is the creator and curator of Archive of Affinities, a website devoted to the collection and display of architectural b-sides. In 2015 Kovacs published the book Architectural Affinities as part of the Treatise series organized and sponsored by the Graham Foundation in Chicago.



## Matthews Street House watercolor

Thomas Gordon Smith

*"I designed Matthews Street House for an empty lot in Berkeley, California in 1978 with the idea of using economical construction methods and salvaged columns to make a house for my young family. The cost was prohibitive, however, and instead of being constructed, the design was exhibited in three museums and widely published, including in Newsweek Magazine. To me, the house still signifies the potential for the rebirth of classical architecture."*  
Thomas Gordon Smith

*Technique:* Watercolour of the facade

*Courtesy DAM Collection*



Thomas Gordon Smith combined the practice of architecture and teaching. Smith taught at UCLA, Sci-Arch, Yale University, and the University of Illinois, Chicago before he was appointed chairman of the School of Architecture at the University of Notre Dame, Indiana, where he transformed the School into a classical program. Smith won the Rome Prize in Architecture at the American Academy in Rome in 1979 and his façade and architectural designs contributed to the Strada Novissima Venice Biennale, The Presence of the Past, in 1980.

Smith's publications include *Classical Architecture: Rule and Invention*, *Vitruvius on Architecture*, and books related to early 19th century American architecture and furniture. Professional projects include architectural design for the Benedictine Annunciation Abbey at Clear Creek in Oklahoma; Our Lady of Guadalupe Seminary in Nebraska; the Classical Galleries in the American Wing of the Metropolitan Museum of Art in NYC; several university buildings in California and Indiana; and residences built in California, Illinois, Indiana, Wisconsin, and South Carolina.

## Democratic Monument

Adam Nathaniel Furman

Democratic Monument is a proposal for a new kind of Town Hall for British cities. It re-groups various civic functions into one visually symbolic composition of architectural forms that reconfigure and express varying references, ornament and allusions, depending on the metropolitan area it is situated in and embodies. It is an expression of urban pride, chromatic joy, and architectural complexity.













Adam Nathaniel Furman is a designer based in London. He is trained in Architecture and Fine Art, and works in those areas as well as products, interiors, writing and teaching. His work has been exhibited in London, Paris, New York, Milan, Rome, Eindhoven, Minneapolis, Portland, Vienna & Glasgow, is held in the collections of the Design Museum, the Sir John Soane's Museum, & the Abet Museum, and has been published widely. He has lectured at the RIBA, UC Berkeley, Cardiff University, Innsbruck University and the Casa dell'Architettura Rome, amongst others.

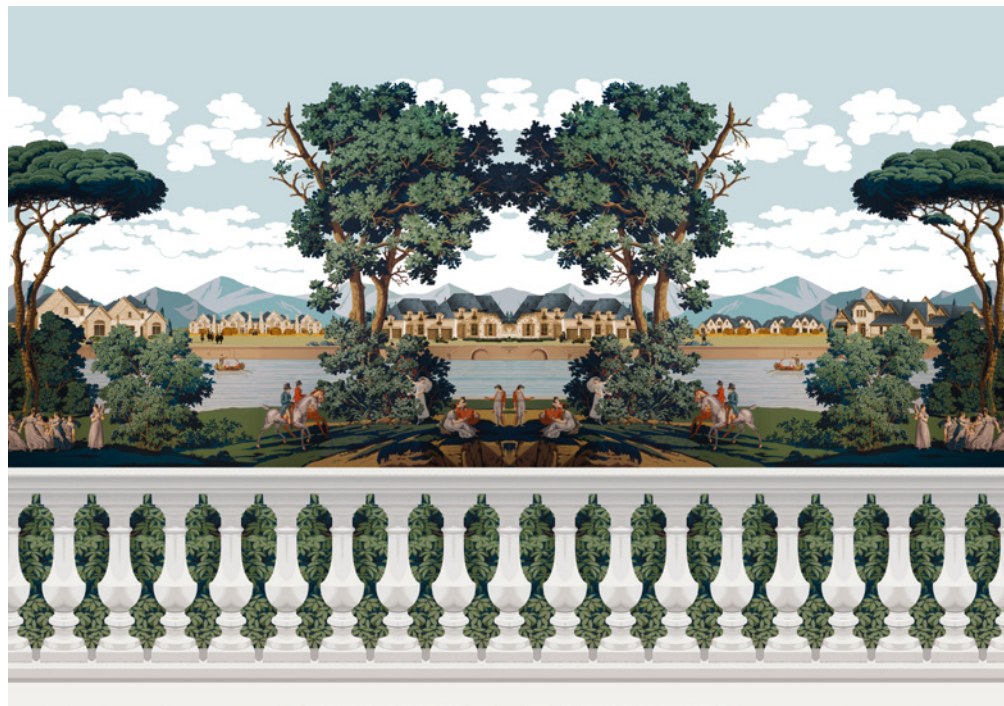
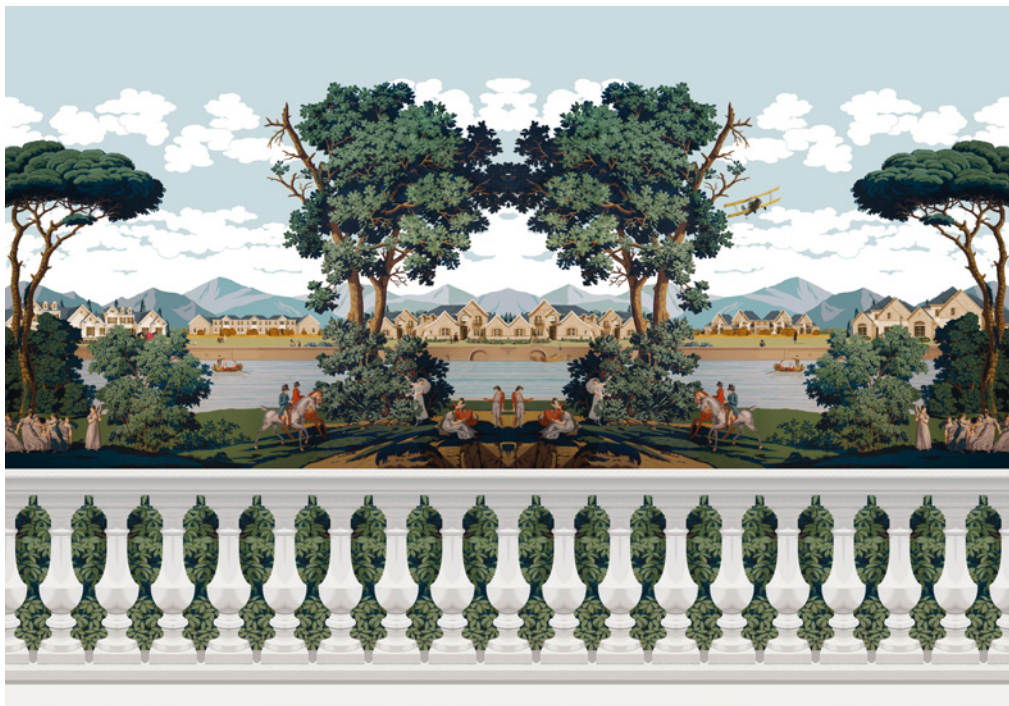
# Monuments of another America

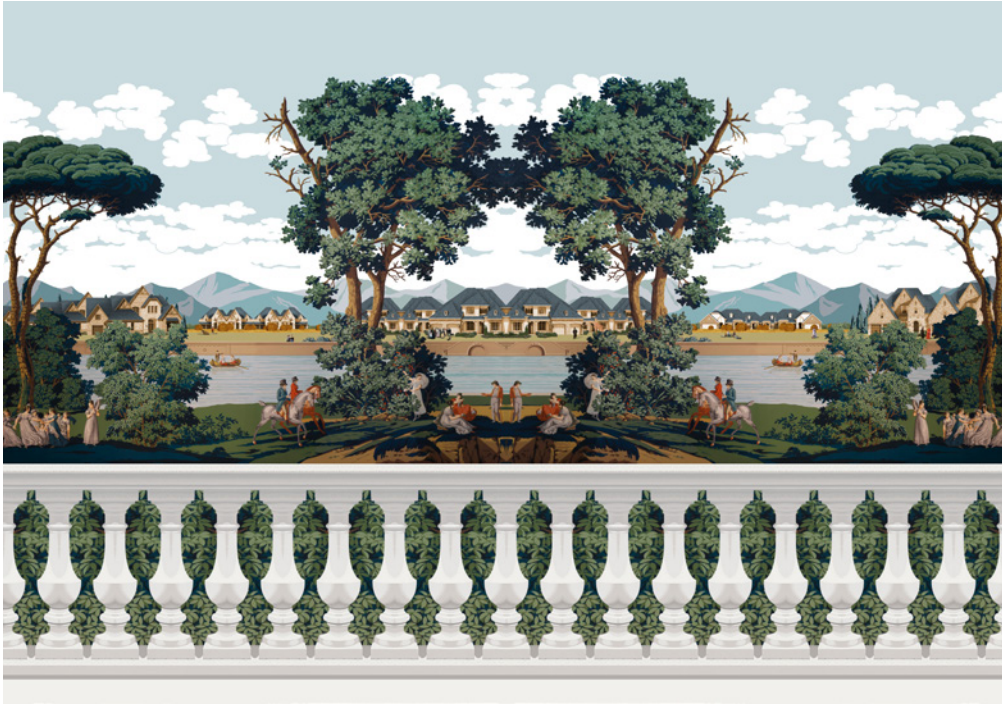
Keith Krumwiede

A scenic wallpaper in four parts depicting life in and around the oversized estates of Freedomland, an imagined inhabitation of Thomas Jefferson's great gridded game board of real estate speculation. First exhibited at the 2017 Chicago Architecture Biennial, *The Monuments of Another America* is based on Xavier Mader's 1814 wallpaper, *The Monuments of Paris*.









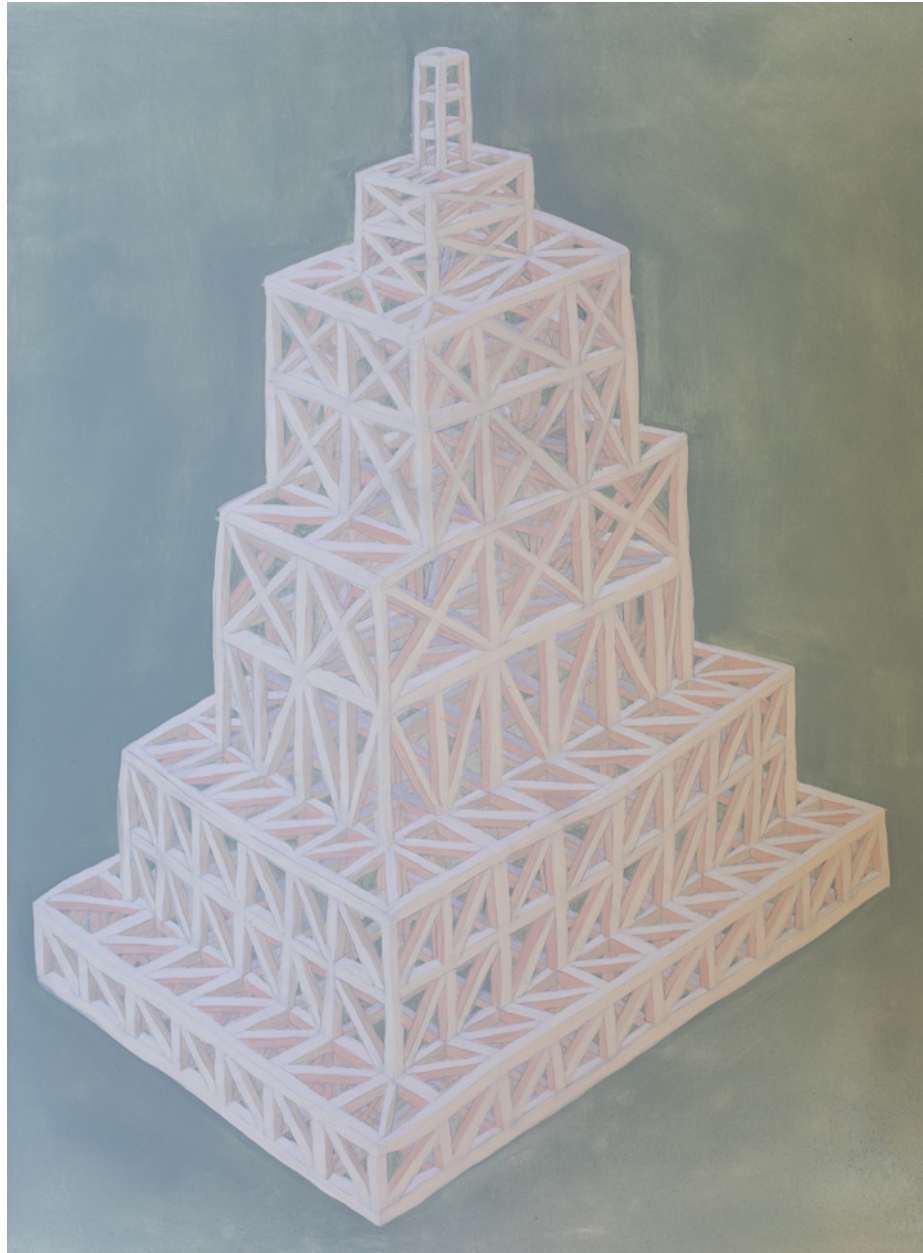
Keith Krumwiede is the author of *Atlas of Another America: An Architectural Fiction* (Park Books, 2016). He studied at the University of California, Berkeley and the Southern California Institute of Architecture and has taught at Rice University, Yale University, the Massachusetts Institute of Technology, the New Jersey Institute of Technology (where he served as the director of graduate architecture programs from 2012-2017) and at the University of California at Berkeley, where he is currently a visiting associate professor. Krumwiede is the winner of the 2017-2018 Arnold W. Brunner / Katherine Edwards Gordon Rome Prize in Architecture. In Rome he will work on essays and projects for a new book, *The New World: Architecture After the End of Work*.

# El Extraordinario Cine Argentino

Giona Bierens de Haan

*Study for what's left from  
Architecture when it comes  
to dreams*

*Technique: Oil paint  
Dimensions: 120 x 90 cm  
Date: 2017*





Giona Bierens de Haan graduated from the EPFL (école polytechnique fédérale de Lausanne) in 2012. He founds the studio "Le Repaire Fantastique" together with Laurent Chassot and Simon Pillet and runs it from 2012 to 2017. He has been teaching in the interior design department at the HEAD (art school Geneva) from 2012 and 2015. He regularly collaborates with other artists (Yann Gross, Augustin Rebetez). His art production is exposed internationally (Edinburgh, Montreal, Buenos Aires). In 2017 he develops and builds an open air Cinema in the North of Argentina (El Extraordinario Cine Argentino). He is currently living in between Switzerland and Argentina.

# Athens as an island

Point Supreme



## Open air cinema

Point Supreme



Point Supreme Architects was founded in Rotterdam in 2008 by Konstantinos Pantazis and Marianna Rentzou and is now based in Athens. Their work integrates research, architecture, urbanism, landscape and urban design.

Konstantinos Pantazis studied architecture at the National Technical University Athens (2002), and did a Master of Excellence in Architecture at The Berlage Institute Rotterdam (2002-2005). He has worked for a variety of offices in Athens and abroad including: MVRDV in Rotterdam (2007-08), Alton and Porter in Amsterdam (2006), 51N4E in Brussels (2005), Farjadi Farjadi in London (2004), O -Rem Koolhaas in Rotterdam (2003-04), Yushi Uehara in Amsterdam (2003) and Jun Aoki in Tokyo (2002). He currently teaches at Patras University.

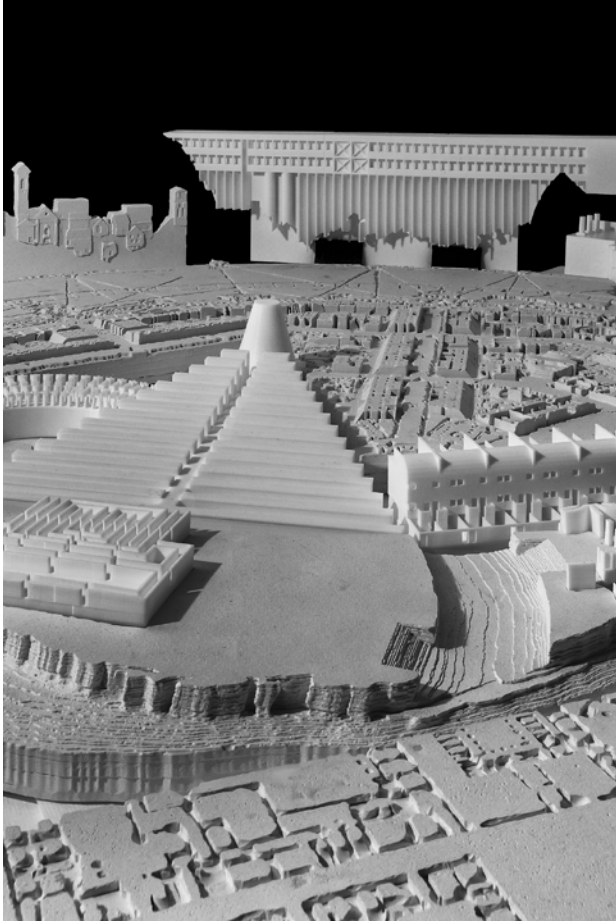
Marianna Rentzou studied architecture at the National Technical University Athens (2002), and did a Master of Architecture at the Bartlett School of Architecture in London (2003-2004) followed by further studies at the Design Academy Eindhoven with Droog Designers. Following working in Athens she worked for MVRDV in Rotterdam (2005-2006) and OMA - Rem Koolhaas in Rotterdam (2005, & 2007-2008). At OMA she worked on a diverse range of large scale projects in the Middle East and led the Dubai Creek theatre and 'Dubai Next' in Basel.

# Uchronia - Space of Becoming

Nicolò Zanatta







Nicolò Zanatta (1990) is a Venice-based architect and photographer, having worked closely with Italian architectural photographer Alessandra Chemollo. He graduated from IUAV University of Architecture of Venice in 2017 with a master thesis on the workings of Gian Battista Piranesi, Antonio Sant'Elia and Aldo Rossi, tutored by professor Fabrizio Gay and professor Renato Bocchi. Be it via photography and/or architectural models, his research area is the exploration of alternatives to the idea of a "given" configuration of Reality. Brodsky & Utkin, Massimo Scolari, François Schuiten, Dino Buzzati, Italo Calvino, all legitimately contribute to the Discourse around Architecture and its advancement. Anything that can help us reply to the innate question of our profession, which has sometimes been forgotten, the very urgent "*how could things could be instead?*".

## Binningen II

Lütjens Padmanabhan

Lütjens Padmanabhan Archi-  
tekten, Apartment Building  
in Binningen, 2014  
Photo: Walter Mair





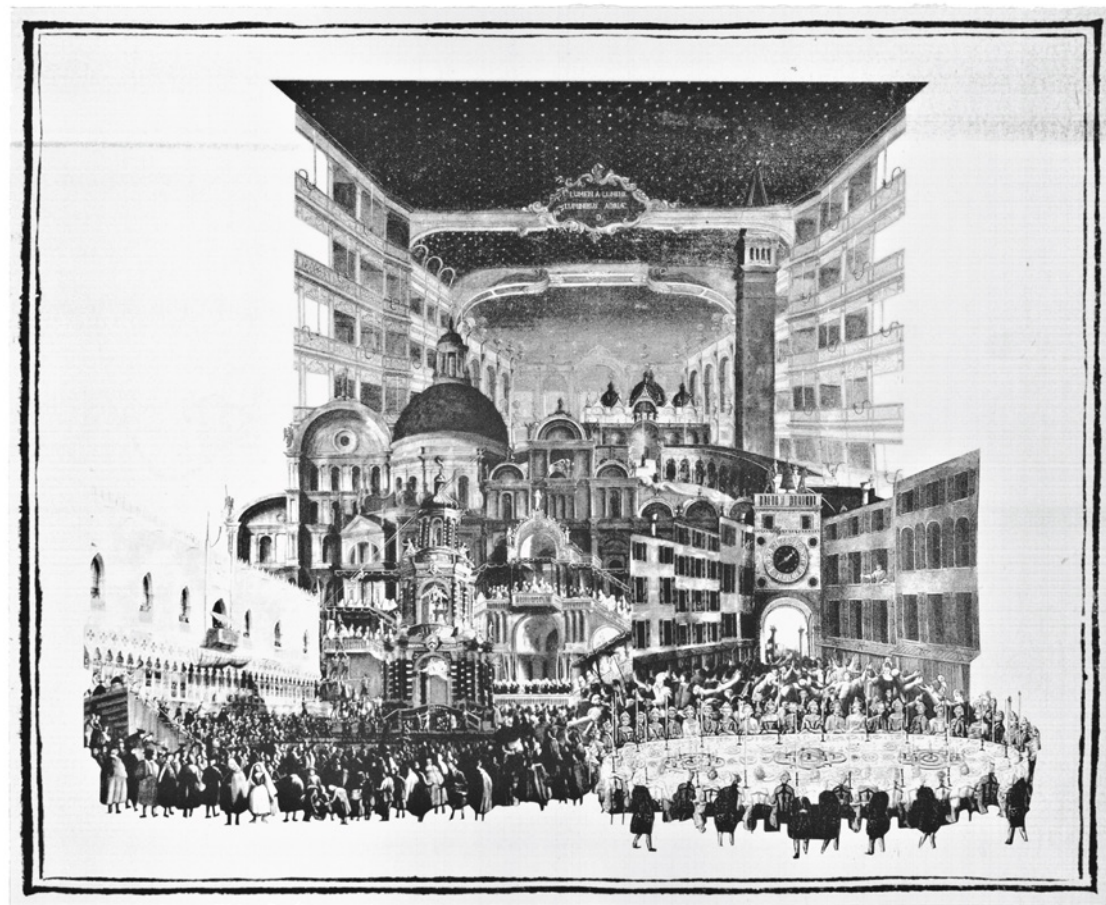
Lütjens Padmanabhan Architects was established by Oliver Lütjens and Thomas Padmanabhan in 2007. The recent work of the practice focuses on housing in the residential districts surrounding the cities of Zürich, Basel and Munich. Despite their love for a more refined, urbane architecture, Oliver Lütjens and Thomas Padmanabhan have light-heartedly embraced the fact that most of their commissions are set in the mundane anonymity of suburbia. Their interest in complex architectural expression has distanced the practice from the craft-oriented mainstream of Swiss architecture. The current projects explore the impossible task of reconciling the autonomy of the exterior facade with the typological uncertainty of interior spaces and loose urban contexts. After teaching as assistants at ETH Zürich Oliver Lütjens and Thomas Padmanabhan were guest professors at TU Munich and EPF Lausanne.

# Elegy for a party

Lorenzo Lazzari

Elegy for a party:  
the San Samuele Theater by  
A.Codognato and other fictions  
by G. Bella, or the invention of  
Venice as festival-city.

Technique: Collage



Lorenzo Lazzari is a research grant holder at the ClusterLAB LSD, Iuav University of Venice. He studied Architecture at the Iuav of Venice and at the ETSAB of Barcelona. He graduated with the thesis *Species of Rooms*, a research on the correlation between individual memories and the intimate space of the room, coordinated by Malvina Borgherini and Xavier Monteys. He recently collaborated with TEd'A arquitectes in Palma, Spain. He has edited the publication *Devenirs* (Iuav, Venice 2017) with Gianmarco Causi, Egidio Cutillo and Elena Gianelloni. He published the work *Forma della Crisi. Crisi della forma* in the volume *Dall'archivio: rimontaggi radicali* (Iuav, Venice 2016) curated by Malvina Borgherini and Sara Marini. He exhibited *Species of Rooms* in the exhibition *Esemplare: il paradosso del libro in copia unica* (Venice 2017), curated by Mario Lupano and Sara Marini. His research ranges from the political representation of urban festivals to the representation of the memory in the domestic space.

## Sabrina Morreale

## "Eat-Use-Repeat"

Sabrina graduated from the Architectural Association in 2016. She is collaborating with various magazines as illustrator and with the RIBA as curator assistant. Her projects have always been related to the idea of fragmentation, authorship and originality, enhancing the process of how things are made and assembled together. Lately, she founded Lemonot, a platform using architecture as a methodology to reach different outcomes: toys, pastry tools and storytelling.

[www.sabrinamorreale.com](http://www.sabrinamorreale.com)

[https://www.instagram.com/\\_lemonot/](https://www.instagram.com/_lemonot/)

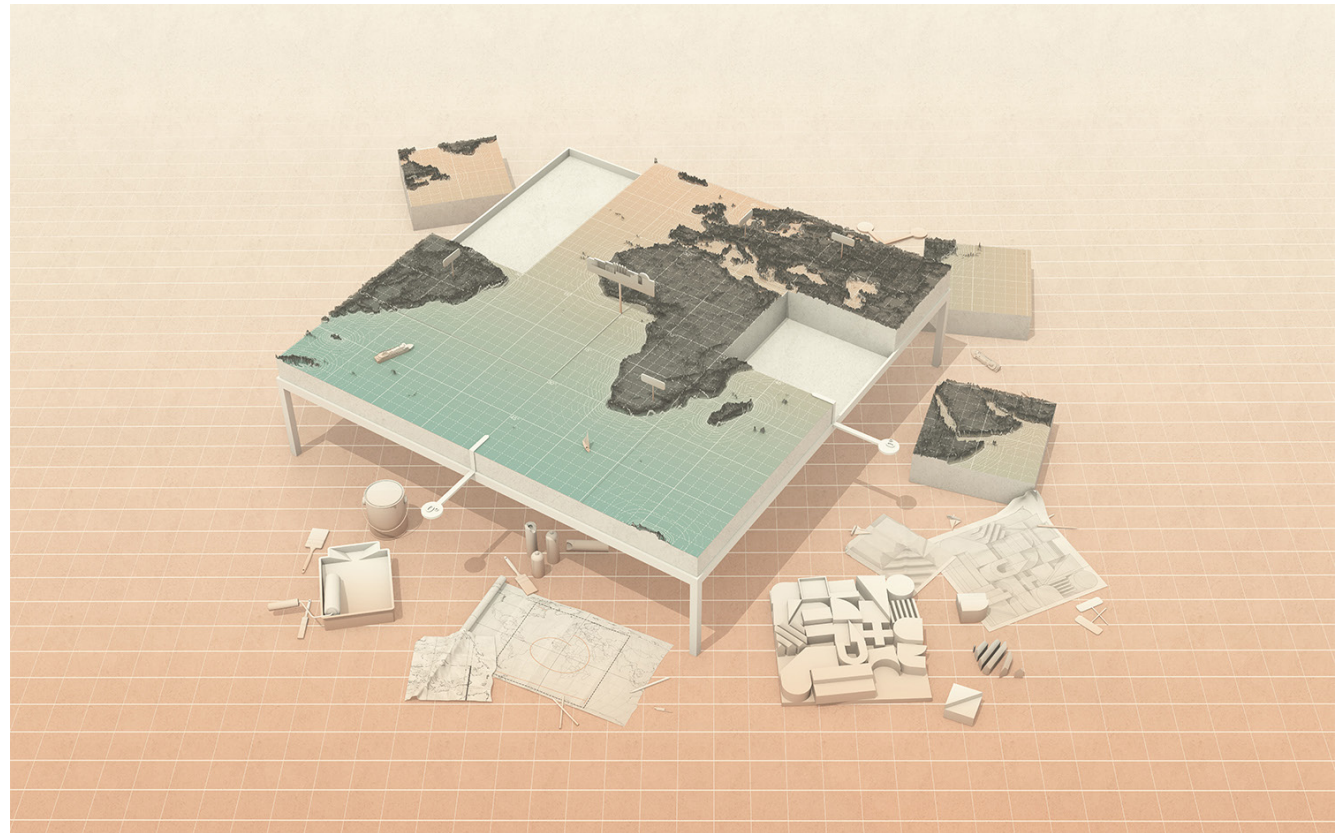


# Middle Earth: Dioramas for the planet

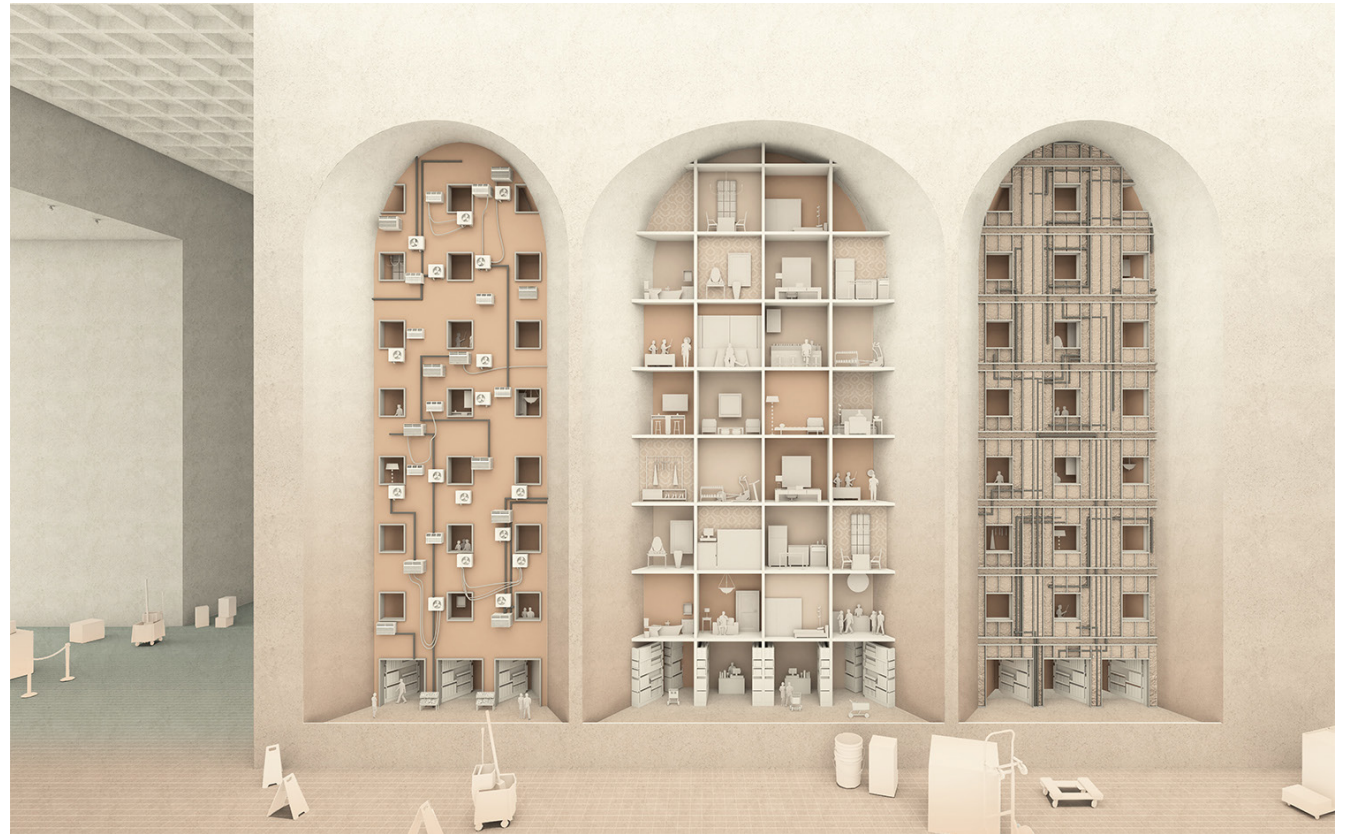
Neyran Turan

*Middle of the Earth: Dioramas for the Planet* is a geo-architectural fiction, which positions climate change as a cultural and political idea that requires a renewed architectural imagination. The project imagines a natural history museum, which contains large scale dioramas that each displays a specific problem brought by climate change taking place at the "middle of the earth," i.e., around the equator, the earth's zero-degree latitude: the melting of the icebergs, deforestation in Brazil and Indonesia, plastic waste in the Pacific Ocean, sand mining in Singapore, and the e-waste dump sites in Ghana. Rather than limiting the role of climate change for design to a problem to solve, the project speculates on architecture as a measure against which the world might be read.

**ENTRANCE HALL.** The relief map table showing the actual location of the museum, situated at the coordinates 00N 00E, the exact location on Earth where the equator crosses the prime meridian near the Gulf of Guinea, Africa.



TRIPTYCH OF AIR CONDITIONING.  
Diorama depicting the ext-  
ravagant use of air-conditio-  
ning around the zero-degree  
latitude.





PLASTIC PACIFIC HALL. Diorama portraying the plastic trash in the Pacific Ocean.





ROOM OF ICEBERGS. Diorama portraying the melting of the icebergs and their drift to the coastal regions within the earth's zero-degree latitude.



Neyran Turan is an Assistant Professor at the University of California-Berkeley and a partner at NEMESTUDIO, an architectural office that has been recognized with several awards, including the 2016 Architectural League New York Prize for Young Architects, 2016 Architects' Newspaper Best of Design Award, Notable Award at Core 77 Design Awards 2017, and a Graham Foundation Award. NEMESTUDIO's work, ranging from installations to buildings and landscapes, has been exhibited internationally at Storefront Art and Architecture Gallery, Parsons New School of Design Gallery in New York, Wurster Gallery in Berkeley, Chicago Architecture Biennial, SALT in Istanbul, Piazzale Donatello in Florence, Michigan University Taubman College Main Gallery and most recently, at the 3rd Istanbul Design Biennial curated by Beatriz at Colomina and Mark Wigley. Turan's work draws on the relationship between geography and design to highlight their interaction for new aesthetic and political trajectories within architecture and urbanism. Turan is the founding chief-editor of the Harvard University Graduate School of Design journal *New Geographies* and was the editor-in-chief of the first two volumes of the journal *New Geographies* 0 (2008) and *New Geographies: After Zero* (2009). Some of her recent writings have been published in journals and edited books including, *Perspecta* (MIT Press), *Are We Human?* (Lars Muller Publishers), *Climates: Architecture and the Planetary Imaginary* (Columbia University GSAAP & Lars Muller Publishers), *20/20: Editorial Takes on Architectural Discourse* (AA Publications), *Offramp*, *ARPA Journal*, *SAN ROCCO*, *Scenario Journal*, *Conditions*, *MONU*, *ThinkSpace*, *ARQA*, *Bidoun*, *Thresholds*, *The Superlative City*, *Landscapes of Development*, and *Mega-Cities*.

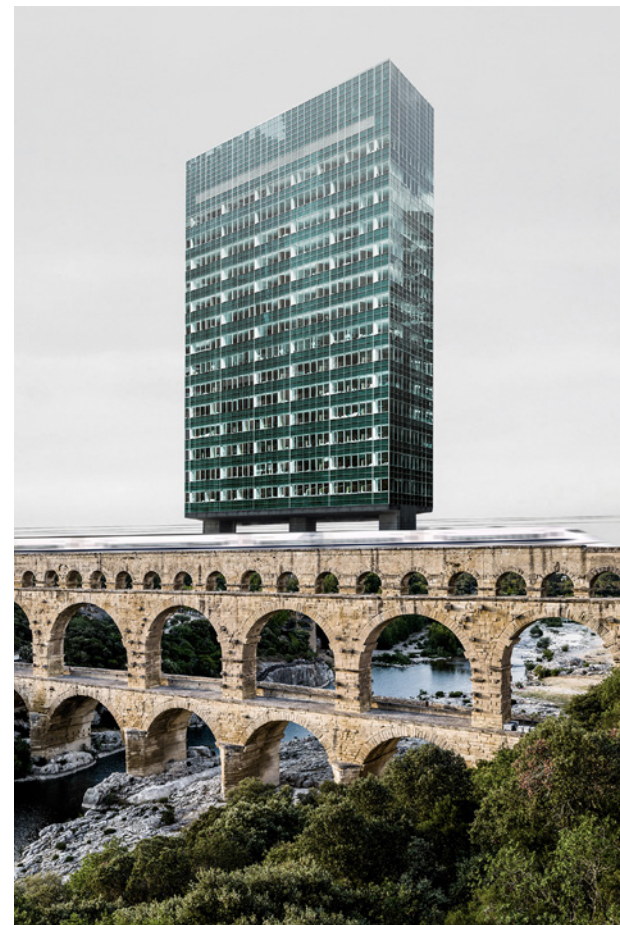
## Semiotics

ATLAS OF PLACES

The series "FUCK CONTEXT? DOUBT CONTEXT!" is the first production of an ongoing research on the relationship between economical, social and political factors in architecture. It questions the fashionable trend of museumification, speculation and gentrification of European cities by mixing old and new, disturbing our too familiar reality, in order to accentuate faults and opportunities. The dissensus that emerges can be tragic, comic at times, but it can also be a strong statement: the architecture that demonstrates as insufficient what is presented to us as the only possible reality begins to invent the future. It cannot change the world, but it can help us awake to the necessity to doubt it and, maybe, change it.







Muriz Djurdjevic and Thomas Paturet graduated from the École Polytechnique Fédérale de Lausanne in 2016. Muriz now works for Herzog & de Meuron in Basel and Thomas for MADE IN in Geneva. They are both editors at ATLAS OF PLACES, an online journal founded in 2015, whose mission is to stand out in an increasingly uniform architectural media landscape for its critical vision/research, in-depth analysis of contemporary issues and publications that illuminate the state and relationship between architecture, technology and society.



## Downtown Bestiary: Generic Architecture and Abstract Beauty in Downtown Houston

Jesús Vasallo

Downtown Houston is made by the unruly collision of generic boxes clad with normative facades. In few places are parking garages more difficult to tell apart from office towers, department stores from police stations. What do all those big blank boxes dream of becoming once all the workers have left to the suburbs and downtown is empty for the night?



Jesús Vassallo is a Spanish architect and writer. Based in Houston, Texas and Madrid, Spain, his work interrogates the problem of realism in architecture through the production of design projects and scholarship. He is the author of *Seamless: Digital Collage and Dirty Realism in Contemporary Architecture* (Park Books, 2016). His projects and articles have been published internationally in magazines such as AA Files, 2G, Log, Harvard Design Magazine, Future Anterior, Domus, or Arquitectura Viva. In 2015 Vassallo opened an independent design practice that bridges architecture and urbanism through an understanding of both as material culture.

# Borderland

kosmos architects



K O S M O S Architects is an office collaborating virtually, bringing together partners based in Basel, Moscow, Bangkok and New York. K O S M O S designs projects and environments of all types and scales: from a door handle to a city; from hardcore architecture to pop-up art installations. The office combines art and technology, global experience with respect to local context, European professionalism and Russian drive.



# The P.P. Layouts & The Illusion of the Domestic

Gruppo Torto

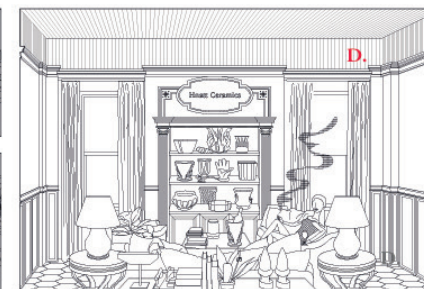
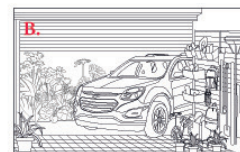
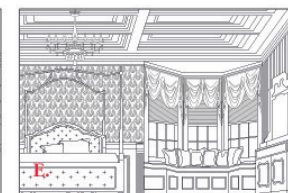
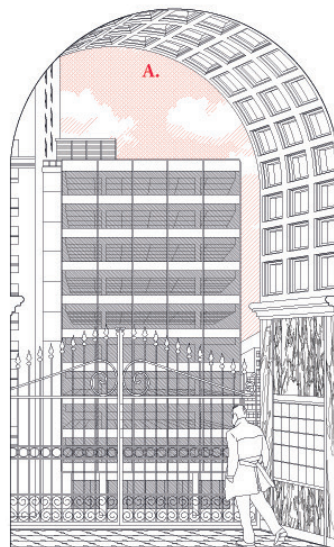
"He Himself [Sam Regan] was a believer; He affirmed the miracle of translation, the near-sacred moment in which the miniature artifacts of the layout no longer merely represented Earth but became Earth. And he and others, joined together in the fusion of doll-inhabitation by means of the CAN-D, were transported outside of time and local space. Many of the colonist were as yet unbelievers; to them the layouts were merely symbols of world which none of them could any longer experience. But, one by one, the believers came around."

Philip K. Dick, *The Three Stigmata of Palmer Eldritch* (New York: Doubleday, 1965), 36



- A. Subsurface Building  
Sir Francis Drake
- B. The Garage
- C. The Fitness Room
- D. Hnatt Ceramics
- E. Pat's Bedroom
- F. The Wardrobe
- G. Pat's Bathroom
- H. Walt's Bedroom

- I. "This is an Illusion. You are Sam Regan, a colonist on Mars. Make use of your time of translation, Buddy boy. Call up Pat Pronto!"
- J. The Psychologist
- K. Hitting the Road
- L. On The Shore
- M. The Terrace

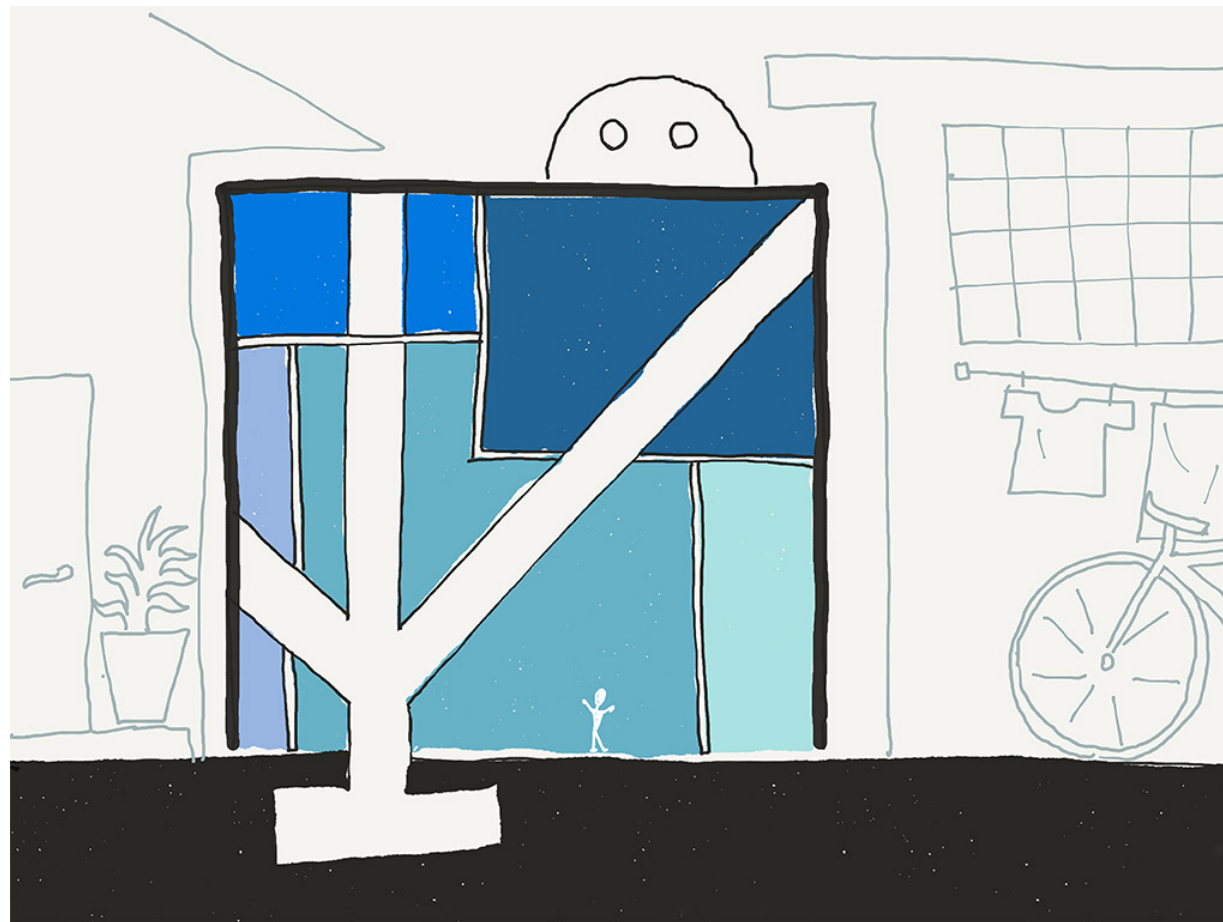


GruppoTorto, founded in 2016, is a research collective of young architects who graduated at Politecnico di Milano and work now in different international studios across Europe. The main research topics revolve around architecture and urbanism whereby the focus is directed on the analysis of dysfunctional conditions of our cities. The group is based on the common effort of Franz Bittenbinder, Martina Bovo, Claudia Consonni, Mattia Inselvini, Chiara Lippi, Gianmario Pandozzi, Enrico Pinto and Luigi Savio.

## House in Uehara, Kazuo Shinohara

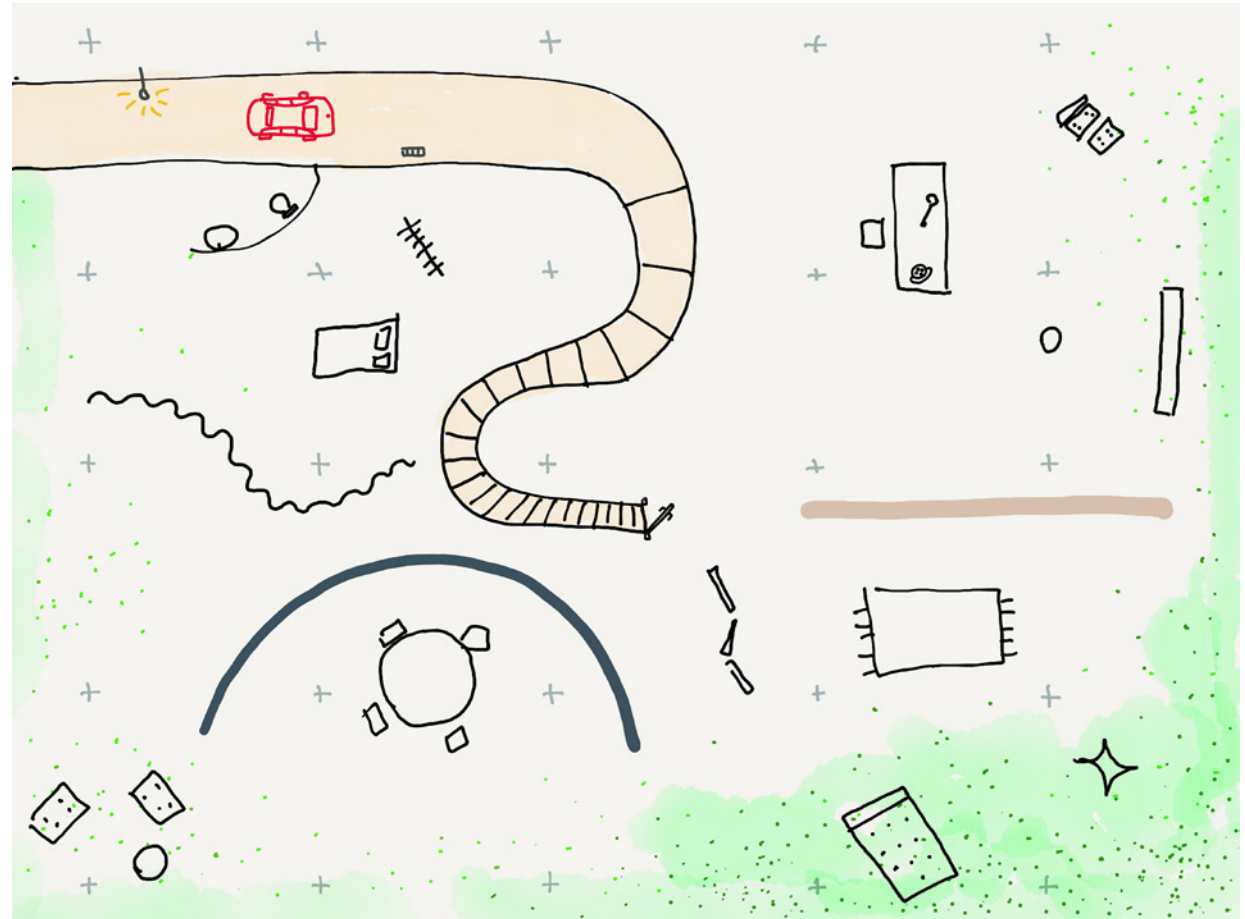
Andreas Amodio, Giulia Furlan, Mario Beeli

After coming to the conclusion that the most relevant and commonly shared value nowadays is experience, we sat together and shared our memories, thoughts, ideas about buildings we had seen and experienced or just found triggering as architects. We did this avoiding to look at plans and images, and translated our dialogues into sketches. The attempt of drawing existing buildings by heart, based on nothing else than experience soon enough lost any aim of showing things how they really are. We ended up bringing in fantasies, personal memories and perceptions, interpretations, desires, critiques and so on. A collection of fictional images grown out of experience of many existing buildings was suddenly on the table. It shows the fictional cores of these pieces of architecture beyond the limitations of reality, just as felt in person and stored in our head. What we found out is that how we see things and decode them into ideas and feelings is the fictional potential within the real world.



# Villa Tugendhat, Mies van der Rohe, Brno, Czech Republic

Andreas Amodio, Giulia Furlan, Mario Beeli





Andreas Amodio (1982) is an Italian architect based in Milan. He studied at the Academy of architecture of Mendrisio, USI, Switzerland, and graduated in 2007. He opened his own practice in 2008 and later on the same year became a teaching assistant at the Chair of Valerio Olgiati in Mendrisio. He taught and worked in Switzerland for over 7 years and in 2015 returned to Italy, where he currently continues his practice.

Mario Beeli (1983) is an architect based in Zurich. He studied architecture at the Swiss Federal Institute of Technology and graduated with Professor Christian Kerez. After graduating in 2009 he opened his practice. He has previously worked in the offices of Atelier Bow-Wow in Tokyo and Valerio Olgiati in Chur. From 2011 until 2015 he was teaching assistant for Valerio Olgiati at the Academy of architecture of Mendrisio. Currently he collaborates with different architects on various projects.

Giulia Furlan (1985) is an architect based in Mendrisio. She studied architecture at the Academy of architecture of Mendrisio, and graduated in 2009. After working in London and in Zurich, she founded her practice in Ticino. She currently is a teaching assistant at the Chair of Valerio Olgiati in Mendrisio and collaborates with different architects on various projects in Switzerland, France and Italy. Having taught together in Mendrisio for four years, the three of them, each bringing in different yet compatible positions, have developed a common creative process.

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