MASTER

School with a homely atmosphere

on the basis of the research on the quality of space in Peter Märkli's and Rudolf Oligati's houses

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Award date:
2016

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TU/e 2016

Graduation Project in the Studio Masterly Apprenticeship
dr. Jacob Voorthuis and ir. Jan Schevers

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Introduction

Is it so that our home is the only place we can feel the homely atmosphere? Why don't we strive to achieve this character of cosines in our offices or schools? Wouldn't it be more pleasant to spend our time wrapped with the feeling of security and tranquility that is so archetypal for dwellings?

After visiting the Academy of Architecture in Mendrisio it became clear to me that this particular university has the qualities of a big family, where everyone knows each other. Such a family needs a new house to accommodate the members in a comfortable way. The development of the extension building which primarily hosts students' ateliers takes from the thorough research on the houses designed by Peter Märkli, Rudolf Olgiati and Le Corbusier.

When I first encountered peter Markli's work, and that was during Jan Schevers lectures, it stroke me that it was hard to define the age of the buildings. I have to admit that at first I could not say that those buildings are beautiful, but they for sure all are about something. I just didn't know what it is. Each of them have reasons for it's shape or plan, and therefore they are a result of someone's conscious decisions. And even though their aesthetics might be, for one, hard to trust, and they at a first glance might not look like a typical houses, there was something about the atmosphere inside the buildings that made me believe in them. Something that made me look differently at how a space can be created.

Fig. 1 *Picture from a model 1:33 of La Congiunta.*

Peter Märkli was a signpost which directed me in many ways. I have researched the architecture of Rudolf Olgiati, Le Corbusier and I have looked for references in the proportion system developed by renaissance architects.

In order to gain proper tools which would help me design a school with a homely atmosphere, I have decided to research the idea of living room and the threshold between the interior and exterior of a building. To do that I have picked several elements like a fireplace or a balcony and spatial situations that have been the focus. I have based my research on several houses of Märkli, Olgiati and Le Corbusier.

The research consists also of interviews with Elli Mosayebi and Alex Herter that we have conducted with Katarzyna Gołuszka and Tim van der Steen in Zürich, in January 2016. Those were to gain a broader view on the question of architectural education in general, Peter Märkli and his personal designing methods.

One of the first exercises during the research phase was to recreate a building designed by the 'master' architect, so a picture similar to the original one can be taken (figure 1). I have recreated a photo taken by Gaston Wicky in the La Congiunta museum of Hans Josepsohn's scluptures, designed by Peter Markli in 1992.

Essay on Peter Märkli

Peter Märkli is always working alone in his own atelier, far away from the office he runs. It seems that he is a lonely artist who needs to free himself from the unbearable presence of others while diving into his own world. The only reason to escape it for a few moments is to have a meeting with his team. One could say, that for him this idea of undisturbed solitude is the only way to make use of his creativity and develop the projects. It has nothing to do with the boredom as one could imagine, it is about the closer attention to the details, proportions, textures and materials.[1] He says that in this arrangement both he and his team have more freedom in the work.[2]

1 Mostafavi, M. (2002). Approximations: The architecture of Peter Märkli.

2 Woodman, E. (2007). Beyond Babel: the work of Swiss architect Peter Märkli.

Fig. 2 *Single-family house.*
Trubbach, Azmoos. Peter Märkli 1982

Fig. 3 *Interior of Hans Josepsohn's studio*

During his studies at ETH in 70's the academic environment was hugely preoccupied with sociological concerns.[3] Those were accompanied by the institutionalized modernism, which was under the influence of Le Corbusier. A negative one, since it lacked the life of his buildings.[4] However those tendencies had almost no impact on Märkli. In one of the interviews he admits, that the begging of the studies was like starting to learn a new language, which he at first could not fully understand, except for the simple words - buildings.[5] His understanding was so poor, that he could not fully grasp the meaning of Mies van der Rohe or Le Corbusier, who were being discussed on daily basis. That is why he had to start with the basics.[6] As a result, he sought for other sources of knowledge that would complement the information coming from university.

That is when he found himself in the triangle consisting of ETH which he refers to as a very useful protected space,[7] Rudolf Olgiati, a graubunden architect to whom he was introduced by his physics teacher Sergio Bariletti already in the high school,[8] and a sculptor Hans Josephsohn. The visits to the ateliers of those two masters quickly become of a great consequence to Märkli. The way that they lived their lives without separating their work from private zones and the way they expressed their views opened his eyes. He admits that he hadn't experience anything like this before.[9]

3 Woodman, E. (2007). Beyond Babel: the work of Swiss architect Peter Märkli.

4 Mostafavi, M. (2002). Approximations: The architecture of Peter Märkli.

5 Schevers, J. (2012). Peter Märkli on Education Research and Practice in Architecture.

6 Bürkle, J. C. (2011). Architecture dialogues: Positions, concepts, visions.

7,9 Penn, S. (2012). Interview with Peter Märkli.

8 Riederer, U. (2004). Rudolf Olgiati: Bauen mit den Sinnen.

What did Peter Märkli learn from the discussions with Rudolf Olgiati? First of all, the buildings of Rudolf Olgiati are of elementary language, emotional and not intellectual.[10] That is why they were profitable case studies for Märkli, especially to start his education on the elements of architecture. The tuition consisted partly of simple explanations of basic forms that Oligati gave to Märkli. For instance, Olgiati explained the meaning of a circle as a figure that has no end nor beginning, is concentrated on the middle point and tends to gather people.[11] That is why the rounded columns in Olgiati's houses are very often not load-bearing but they concentrate on the meaning of the place in the buildings[12] and are used as gathering elements.[13] Olgiati said that in architecture it is not about what you know but about what you see. In consequence he based his design on personal experience.[14] He sketched with bold wild strokes to find the form in many small sketches.[15] One of Olgiati's emphasis was the outer wall as an element that he recognized as the core of the architecture.[16] As a result he modified the typical graubunden architecture by making the walls thinner, not building them out of rubbles as they used to be built. At the same time he used a tunnel-shaped windows carefully placed in order to achieve the effect of mass, typical to that region.[17]

10, 11, 14, 15 Riederer, U. (2004). Rudolf Olgiati: Bauen mit den Sinnen.

12, 17 Mostafavi, M. (2002). Approximations: The architecture of Peter Märkli.

13, 16 Olgiati, V. (1999). Valerio Olgiati : das Gelbe Haus Films, Umbau 1995-1999.

Fig. 4 *House Palmy*
Laax. Rudolf Olgiati 1980

Fig. 5 *Single-family house.*
Sargans. Peter Märkli 1983

Olgiati was somehow influenced by the works of Le Corbusier, who he also presented to Märkli in a different perspective that ETH did. He told Märkli about the Grigons houses in Engadine which were of inspiration to Le Corbusier and the realized works of Swiss architect.[18] The influences of Le Corbusiers in Olgiati's works can be found for instance in the rooms of Las Caglias in Flims,[19] where the bathrooms are reduced to a minimal size. For Olgiati, also the idea of building comfortable and aesthetic houses for the middle class, which is what Le Corbusier did, was appealing and that is also what he wished to achieve. Corbusier also opened Olgiati's eyes on the architecture that does not stop immediately on the facade but takes care of the interior, the specific environment and simple traditional circumstances.[20] Olgiati searched for an architecture of ideality that would be based on imperfections.[21] In his architecture, he sought for the synthesis of the regional character of vernacular architecture with the Corbusian modernism.[22]

The second master, Hans Josephsohn, taught Märkli about the graphic effects of the facades. Josepsohns approach was different from an approach of an architect. He treated architecture as art and the facade drawing as a painting, since he could not understand the floor plans very well.[23] In 1992, Märkli designed a pavilion in Giornico called La Congiunta in which the sculptures and reliefs of Josephsohn are exposed.

18 Bürkle, J. C. (2011). Architecture dialogues: Positions, concepts, visions.

19, 20 Riederer, U. (2004). Rudolf Olgiati: Bauen mit den Sinnen

21 Mostafavi, M. (2002). Approximations: The architecture of Peter Märkli.

22 Breiding, R. J. (2013). Swiss made: The untold story behind Switzerland's success.

23 Woodman, E. (2007). Beyond Babel: the work of Swiss architect Peter Märkli.

Märkli interprets architecture as a language which has its own grammar. Moreover, he says that all of the professions which are based on the visuality have their own grammar.[24] This interpretation of architecture as a language results in giving certain meaning to the specific elements. In this way he refers to the door, which is never just a door. They have a meaning on their own based on their dimensions, and placing.[25]

Proportions and especially the balance and tension of the building have been always playing an important role for him, as he mentions those aspects in almost every interview.[26] He says, that the question of proportion started interesting him when he was asked at the university to draw a rectangular interpretation of a sketch. At the time he did not know what to base the promotions on.[27] This is when his interest in Ancient Greek and Romanesque period architecture started as well.[28] He refers to the proportional systems as to the grammar of a language of architecture.[29] To prove the point of the importance of certain proportions he admits that he would always cross the border of the plot during his student projects, just to make a point.[30] He says that the design for a building is about the structure and the proportions of the structure.[31] The systems that he uses are: Golden Section, Middle Eastern dome constructions with the 5:4:3 triangle, the Triangulum, the equilateral triangle, Leonardo Da Vinci's proportion study and it's versions by Durer and Rembrandt.[32] According to Märkli, if you design the whole building in line with a one idea, for instance the grid of the structure, no matter what does the contractor do you can be peaceful because it will work anyway.[33] Now all of his buildings are designed according to the proportional systems of his own. It is based on the devisions of eights. It's sources are the Triangulum and the Golden Section.

24 Bürkle, J. C. (2011). Architecture dialogues: Positions, concepts, visions.

25, 29, 30 Galilee, B. (n.d.) Peter Märkli.

26, 27 Mostafavi, M. (2002). Approximations: The architecture of Peter Märkli.

28 Woodman, E. (2007). Beyond Babel: the work of Swiss architect Peter Märkli.

31 Schevers, J. (2012). Peter Märkli on Education Research and Practice in Architecture.

32, 33 Bürkle, J. C. (2011). Architecture dialogues: Positions, concepts, visions.

The key point, as Märkli believes, in being successful as an architect but also as a human being is to have a strong, adamant position. He says that he would prefer projects that are a bit awkward and have mistakes but are really about something.[34] In one of the interviews he cites Kafka:

You can't live life without a view - as Kafka once said - you have to have a view to gain life, you need to figure out your position to be able to live. Without a position or an opinion one can't do anything. So, this search for a position, for an opinion, a view, then determines your work. There isn't a work in the world that is 'timeless' without having a position - I'm convinced of this. Beauty is never without a position, it is due to the position that beauty exists.[35]

Among his fascinations are the shorter facades, which he finds underestimated. He likes to make the volumes of the buildings coherent, that is why he uses the pillars to mask the divisions between the apartments. In terms of colors, he uses them in a less obvious way that is why they tend to be longer lasting.[36] For him, the modern buildings which are made of glass and steel lack the sensuality and are not interesting for public spaces.[37]

34 Schevers, J. (2012). Peter Märkli on Education Research and Practice in Architecture.

35 Penn, S. (2012). Interview with Peter Märkli.

36 Mostafavi, M. (2002). Approximations: The architecture of Peter Märkli.

37 Schevers, J. (2012). Peter Märkli on Education Research and Practice in Architecture.

In the interviews, Märkli often refers to the art as a source of his inspirations. He mentions artists like Matisse, Cezanne, Titian and Poussin.[38] He says that art should not be a direct copy of the reality, but is should contain the critical judgment of the authors among with his interpretation and personal point of view. In this way the paintings of Cezanne are depicting something more than just still life. At the same time, he says that todays society often purposely omits to show the source if the influence, wheres for him, similar as for Picasso, the key is not to be influenced by himself. The difference between the painters and the architects is that painter can choose the size of the canvas.[39]

38 Mostafavi, M. (2002). Approximations: The architecture of Peter Märkli.

39 Schevers, J. (2012). Peter Märkli on Education Research and Practice in Architecture.

'The quality of buildings is how they can adopt life and imperfections.' [40]

40 Schevers, J. (2012). Peter Märkli on Education Research and Practice in Architecture.

Interviews

Interview with Elli Mosayebi

Elli Mosayebi is now one of the partners in office EMI and a professor at the University of Darmstadt in the Chair of Housing. After graduating in 2003 from ETH with Prof. Andrea Deplazes, she joined Peter Markli's office for 8 months. Straight afterwards together with Christian Mueller Inderbitzin and Ron Edelaar she established EMI Architekten in 2004. She has been working as an assistant at the Insitute GTA with Prof. Akos Moravanszky at ETH from 2004 to 2008. In her PhD, Elli Mosayebi explored the architecture of Luigi Caccia Dominioni.

We have conducted the interview on 11th of January 2016 in EMI Architekten office in Zurich together with Katarzyna Gołuszka and Tim van der Steen.

Who is your generation of architects influenced by?

My generation of architects is very particular maybe because we are very much influenced by people like Peter Zumthor, like Peter Markli, like Pierre de Meuron. This is a generation that was extremely important because they restarted the architecture after Aldo Rossi. They also criticized a lot what was taught when they were students. For example Marcel Meili is very important in this situation, also Miroslav Šik. We are a kind of people that inherited what they developed. So we didn't have to kill our father as they had to. That is somehow the big difference between their generation and ours. We had the advantage that we could build on what they were teaching. And then of course all those instruments that they have been taught by Rossi became important and of course we didn't know that those were the instrument from Italian rationalism. So the influence of Aldo Rossi was somehow brought to us through them.

Fig. 6 *Tim van der Steen, Elli Mosayebi, Michał Załuski. Zurich, 2016*

Were you aware of this at that time?

No, no one was actually. Of course in the lectures they mentioned Corbusier and Rossi, but as a student you just start and you don't know exactly. Now, in the retrospective I can observe it in a different way. When Aldo Rossi was brought to ETH by Fabio Reinhardt, that was in the late 60's, they invited him as a professor that has actually built something. Which is in retrospective also a little bit ridiculous because Rossi had built by then Gallaratese Quarter and he wasn't kind of an architect who really built a lot. Afterwards he did much more but at this point he was also the architect who had written very important book, The Architecture of the City so he was this figure and he was invited to the ETH because he lost his job in Milano because he was too political. It is also weird and it is the irony of the history that he then got this job at ETH as a visiting professor because people expected him to teach students how to build and how to design and draw floor plans. The story goes like this, that he gave the pencil back to the architects. Because before that, the architects were only discussing about sociological and political issues and they were writing instead of drawing. So Aldo Rossi was the guy who brought the pencil back to the architect even though he was a theoretician. He taught at the ETH two times as a visiting professor. And what is also very important that Fabio Reinhardt and Bruno Reichlin brought him to Switzerland with a short exhibition which took place here in Zurich. And through that he was introduced in Switzerland. And it is also very crucial that Rossi didn't speak very well german of course, he was an Italian and he could read it but not speak it. And of course this figures like Fabio Reinhardt and Bruno Reichlin who studied at ETH know very well german as well as Italian because they are from Ticino, they not only worked as

inviters of the figure but also as interpreters. What is also very nice. Rossi was writing his lectures, taking notes in Italian, then the notes were brought together by Bruno Reichlin, then the real interpreter which was Heinrich Helfenstein who became afterwards a famous photographer, he actually translated it into german and then he read it, or Aldo Rossi read it for the students. The whole translation process is also important to know what actually happened there. Who really is the author of what Rossi says in this circumstances becomes a little bit blurry. Because if you know this figures as Reinhardt or Reinchlin who are really strong personalities themselves you can really imagine that they also contributed a lot.. So if you ask former students like Šik and Meili they would say that Rossi didn't say a lot. There was a kind of his presence which was important, his charisma. It was not so much about the rationality in architecture but it was a lot about atmospheres in architecture.

And then you know that Fabio Reinhardt with Miroslav Sik they invented this Analog Architecture which was all about a kind of atmospheric architecture and bringing together different layers of memory a kind of new but also popular architecture. Bringing those different aspects of normality into new but not really new image. They were very much influenced by Aldo Rossi's approach but not so much about the architecture of the city. Maybe in the second book of Rossi, his autobiography there is more about atmosphere. I think this second book is much more clearing for what they did and how they understood it and transformed it to the Analog Architecture. It is something of its own, but it has relations to Rossi.

Rossi left and then 10 years later the other generations like Andre Deplazes, Quintus Miller Olgiati, the son of Rudolf came. They were students of Fabio Reinhard and Miroslav Šik. So then they did this extremely important drawings with wax and chock and what is

important is that you have this perspective on this particular thick paper and then you color everything in black and then you use a kind of textile and take away the black and then it becomes very grey and dark. And the dark and grey is all about atmospheric architecture, heaviness of architecture. This was one of the important messages. It was all about feeling and memory and how to develop architecture with a language that is understood not by one or two people but by many people. But of course it was very analogue. They wanted to teach as many people as possible in they rhetorics but at the end it is also very closed approach.

And then of course what is also very important is what Rossi brought is the idea of architecture as a discipline of its own. This Autonomous Architecture. So there is a history of architecture that refers only to itself. Of course political, geographical aspects are important but it is also important to look at the architecture as a discipline and how this discipline has its auto referential system so you constantly refer yourself to older architecture. That was also important message. In Aldo Rossi and also in younger architects. This attention to history was very important, staring with Rossi and later on with Analog Architecture. That is also what we have learned this attention to history, and that history is very broad and we are able to look at history as a kind of space but also kind of a layout of different possibilities for architects. And history from our perspective is a horizontal.

What was the focus of the university during your studies?

When we started studying, it was actually the first year of Andrea Deplazes who was one of this famous students of Analog Architecture movement. Andrea was very much interested in the questions of concepts and context, but he always looked much more on the idea of concepts. As you see this is not influenced but Analog Architecture at all I would say, but that is maybe also the thing which was important in 90's when we were starting. Finding a simple concept that solves everything. That was the case of Swiss architecture in the nineties, for example Gigon Guyer, Olgiati and Kerez, all they started for this and this was always like so. Also Peter Zumthor in Vals. Somehow if you look at their projects in 1:200 scale they are very simple spatial concepts but very strong and then they get enriched by different layers of materiality and so on. I can't track that back to Analog Architecture, I don't know where does this come from. But also the materiality and construction also played a role. And what also played a role in our understanding was the context. Context and concepts are not overlapping: concept tries to be very formal, clear and abstract, context is always dirty and never ideal. You always have to put you concept in this place where nothing matches and modify it so it becomes a project. Going back to the question where this strong idea of concept comes from maybe look at this idea of rational architecture, the typology and the idea of type as a clear idea of project. Palladio villa is a type, you have this 9 spaces in a symmetrical way. This idea of concepts has something to do with that. Next to the concept is the idea of how to deal with the context, because you are very rarely in the situation where context is clear. Very often you are in situations where you don't have anything, a periphery situation with few trees and you suffer as an architect because you don't know where you can get you images and your references from.

Which teachers did you studied with at ETH?

The first year it was clear, we had Andre Deplazes and Marc Angélil, and in the second year we could choose. A visiting professor at that time was then Christoph Luchsinger only for a year, who was very much kind of the same generation as Meili, I think he also had studied Rossi. He was interested in urban questions and he studied context. Then we had the traineeship and I was in the office of Barth and Deplazes and then I came back and I was studying with Herzog de Meuron, Peter Markli and Dominique Perrault. In this semesters the studios were like you really follow his masters. You enter the world of your master and find out how would he design his things. At Kolhoff it was very close but not so close at the same time here. It was my decision to go to the teachers who have a certain kind of openness to you. And Kolhoff was very famous at my time at least that he really want what he wants and that is closed. It is not entirely true in retrospective but in my perspective as a student I felt that way.

Do you think that following you master architect results in a successful architecture?

Valerio Olgiati, Peter Zumthor and Peter Märkli are those 3 big names who don't let you free yourself from they methods and you became a small copy of them. And you are not taken seriously because you are never as good as the master. If you look at offices like Meili Peter, which are similarly important but maybe not that obvious, those are the offices which bring young architects to be successful on they own therms. That is because they have this kind of intellectual approach, their thinking is very broad, whereas this masters think for themselves but intellectually they don't discuss with there employees and that is the reason you cannot be part of the discourse. On the contrary the office of Meili Peter, they bring really interesting young offices because they learn how to think.

How was studying with Peter Märkli?

Peter Märkli was later not like this anymore, it was his first year as a professor at ETH, so it was very interesting and opened. He didn't know what he wants so he was curious to see how do you develop a thing. And of course he is a guy who is extremely charismatic and he puts his students in hypnosis. He already had it at the begging later on it even became stronger. The topics were already clear, it was very much about facade, about certain materials he prefers. Also the beauty of the floor plan. But it was very sort of banal in a certain way. It was not about lets the view of architecture into your floor plan but about what solution would be good. Sometimes the answer was very pragmatic and sometimes we came with something which was very surprising. But it was very open and it was a dialogue and as a student you appreciate it very much.

Fig. 7 *House for the gardener.*
Eichberg, St. Gallen. EMI Architekten, 2006-2007

How was then working with your former professor?

Peter Märkli has his separate atelier and he visits the office and when he comes everyone puts his belief in him. So he visits the office and you have this discussions and he always knows what is good or what is bad in architecture so being an employee you are exposed to that and you always work out his ideas.

We have heard for example that when you work for him the first thing to know is to learn the proportion system. Did you encouraged that?

For me he didn't explain any proportional system, of course I knew them before but I didn't use them in the drawings. I remember the moment the other employees realized that nothing that I drew was in the proportional system and I remember the shock in their eyes.. I didn't know it was mandatory because he didn't tell me.

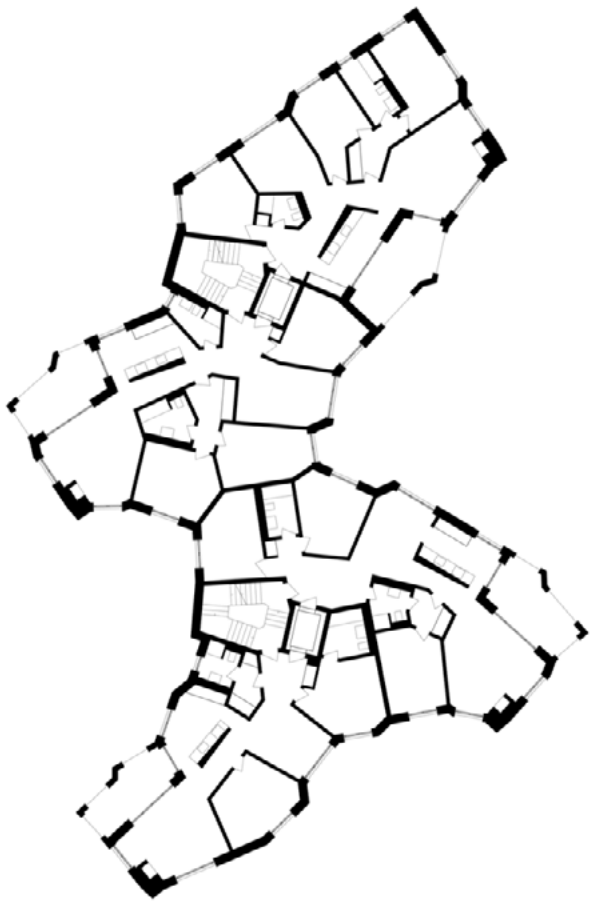

Fig. 8 *Apartment building.*
Zurich-Hottingen. EMI Architekten, 2011

Could you point out any particular thing that you learned from Peter Märkli and you use in everyday work?

The beauty of the floor plan that was something that started with him as a teacher. I remember things like the beauty of the floor plan and the beauty of the sketch. The way he sketched out something. This things that stick into your head. Going away from a strong concept into a beautiful space, that's also something he gave us. Or the proportions of the facade, and how classical the facade could be with the plinth and the middle and so on. These are very general topics, and in the end he just mentioned them and developed in his own office.

What do you think about his architecture?

I think its extremely important. He claims that he brought language back to the architecture and I can understand it to a certain point, but to some point you also think that he is just to heavy sometimes. He would never make fun of his own project. Even Zumthor is more funny, Peter is another league. He is not really self ironic. Even Zumthor laughs sometimes, not Peter. Privately he is a funny guy. But he suffered in his life, he started from nothing, he only had his ideas and his pencil and he invented himself. He really is an artist, a true artist. He sees himself as an artist. He invented his own figure and didn't inherit anything. He had his two master in persons of Rudolf Olgiati and Hans Josepsohn and they were extremely formative on his person so he invented himself though them. He always wanted to be out of the system, he never was in the system. He refuses to do certain things, he really is an own character with an own charisma and it's great that we have him. I really appreciate his architecture and his language a lot nevertheless its not repetitive, it is something that stands for itself.

Going back to ETH, how was the teaching organized?

Generally, the teachers were really present, also Jacque Herzog and Pierre de Meuron they really came weekly to the studio. You wouldn't talk to them really weekly but they were around so they were walking between the students and looking at plans if you wanted to. All of the things I remember from my studies, were when teachers or professors were seating next to me and showing me something. Making a sketch how they would design for example a bathroom. Of course it is very simple but you will never forget that, that's true. Or how would you design a facade, which proportions and so on. They hardly never gave lectures, they don't give lectures. Peter Märkli has maybe one of two lectures and he repeats them every year, but what they do is that they sit next to you and design with you.

Are you also this kind of present professor?

I'm teaching in Darmstadt south of Frankfurt since 3 years now. And as s professor I could not think differently. Also to sit next to students and discuss with them their projects because in this way I have to admit I see much more then when they do this pin ups and we have to talk with a certain distance from each other and everybody is listening. And it is this kind of master studio and I am this present professor and I really think that I learn a lot and the students learn a lot as well. Of course there are students who don't like that and they don't take the studio, for me it's absolutely alright. Since in Germany there is not so much this culture of this master apprentice system so it is strange that the professor is so present. So for example when I realized that half of the students didn't show up I thought it can't be this way, so I introduced to them kind of workshop to make sure that they come.

What is then the main focus of your university studio?

It is a studio for housing. There was a chair vacant for housing, and in Germany they have particular chairs for housing design. I was asked to apply it, for me it was a lucky situation. I didn't think to became teacher that early. For me, I always go different European cities, that is how I set up my program by now, and we are very much interested in cities in a kind of a second row, not the metropolis like Paris or London but places like Brussels, Oslo, Zagreb, Porto, Athen, Lion, because we say that they developed their debates in echoes of the international debates and therefore they are much more pragmatic and much more contextual. An we think that maybe in this contextualism you have to really find a way to solve a program and there is much innovation in floor plans. So this always changes, each semester we go to a different European city. The students receive a lot of floor plans and the images of the buildings, we always visit the city for a week and look at the houses also from inside and then the studio chooses 3 sites in the city, each student has to choose which site is interesting for them and then a student has to develop a housing project on their therms. So you try to find something that fits not only to the site but also the culture of the city. I like this cities in a second rob because they are not really researched, not really known from distance. Yes I also do a research seminar on this cities in parallel. So we go back second time to the city and write small histories of certain housing projects and we form a inventory of European housing, we have got by not around 80 projects and the book is going to published at one point. So this is something that i really enjoy. With my students I always have the 3 basic questions: one question is what does it mean to live in the city? People now prefer again to live in the city and in the 80's the went to the countryside and now they went back and the question is what do you want you apartment to be like after having this experience of growing up in the country side with a garden. The other question is what is innovation in the housing because we observe that housing compared to other programs tends to be a little bit conservative and if you look at floor plans from 100 years ago of course they changed, but its always about similar questions its always about intimacy so we are trying to come up with different kinds of living. Its really strange that even the floor plans in Asia imitate the European bourgeois housing from the 19th century. So we try to question and challenge this normative in floor plans. The third question is the observation of limitless individuality. We we as an office build a house with 200 apartments we don't know who is going to move there. This is due to the fact that now we have more pluralistic ways of live, gay couples etc. So its uprising that the floor plans look like the always did before. So I ask my students how can we develop a floor plan that at one hand can inhabit different ways of lives without being to generic. These 3 question repeat themselves throughout the series.

Does you office also focus on housing projects?

In Zürich particularly there is a big demand for housing because the city has grown in last 10 year a lot and what is also very interesting in Zürich that there is a big number of cooperatives here. They are very much interested in high quality apartments for themselves. Its not subsidized housing, its not for poor it's for the middle class but it's for the rent that only covers the living costs. As a part of cooperative you are the owner of you apartments. These people build for themselves. It's a very good system because they are interested in high quality architecture that is for themselves and they are not going to sell it, that's why they are interested in a kind of sustainable architecture. Not only in the energetic way but also in the aesthetic way. So we did competitions and we won for cooperatives.

How did the beginning of your office look?

Right after diploma we decided to have our own office. Ron and I we for 9 months in the office of Peter Märkli and Christian was in the office for the same time of Meili Peter. We had to guarantee our income somehow and Christian became assistant in Studio Basel with Roger Diener and Marcel Meili and I become assistant with the chair of Ákos Moravánszky at the Institute of History and Theory of Architecture at ETH and that's how we supported our expenses. And we started and I have decided to do a PhD and it took me a while but I have finished.

We started with really small projects. For 4 years we did a lot of competitions. It is also very good in Switzerland because as a young office you are still invited to competitions. You don't need like in Germany to work in an office for 3 years in order to became an architect. There are open competitions with are opened for everyone, it's very hard to win one, in our case it took us 4 years, but once you won one you are invited to closed competitions with only 10 other competitors competing with you. You have to push for this first step but once you have done this it is easier. We still do a lot of competitions, about 10 a year, it's producing a lot of work which is also good but very demanding.

In your projects, you are working with the idea of sequence of spaces, routes though the apartments. You also use the typology of the enfilade. Where does it come from?

The enfilade is very much bourgeoisie, it comes from the 18th, 19th century where you can put several rooms into a series a connect them with doors. This comes from bourgeoisie housing. You have different spaces particularly designed but you can opened the doors and jump from one to another. And Le Corbusier was very much into bourgeoisie but he always took the topic and transformed it and if you look at the Petit Maison he had done at the Lake of Geneva, which is very beautiful, there he also came up with this idea of en enfilade but next to the facade. This idea is totally then taken over by Roger Diener Peter Märkli, and everybody does it now and we did it too.

You said before that Peter Märkli would never make fun of is project. Do you show distance to yourselves in your design?

There is an aspect of play in our works. Because of the pithed room the space are quite high in the gardener house. And because we had a lot of space in the height we thought it would be nice to invent something like that, which is a lamp but can be used for hanging clothes. We like this idea of what we call Anekdotischer Funktionalismus, so Anecdotical Functionalism and it's not pure functionalism but you remember it as a kind of anecdote of usage. This kind of crossing of functions we are interested in.

Is there a master for yourself?

Peter Märkli is for sure very important for us. But since we didn't work in any office for several years, we started our office straight away there was nobody that formed us. We invented little bit ourselves but starting and looking around. I started to work as an assistant at the chair of Akos of Architectural Theory which was then somehow opening up the word because then it was about theories and positions and so on, it was not so much about figures and masters. I enjoyed it very much because it was also free intellectually. You could find yourself and position yourself within the range of different positions. And I would say that it is also true for Christian and for Ron. Maybe that is also the problem of distance, I cannot tell you now. In the end of course the ground in which you are raised also plays a role, I admit that. My teachers, Andreas and so on. There is no one person that is our master.

Why do you think there is not so many female architects in the business?

I think ten years ago, all the big offices were convinced that once you are a mother it is difficult to work 100 percent, and if you only can do 60 percent it's impossible to do really good job. So there was a kind of a split which was really bad. But then there was this few architects who imitated a kind of a male career and they became heroes. They decided once not to have any kids and have a career. That was how feminism was understood. Now I think is has changed, I am not the only one who has an office. Of course you know it's few, not a lot, but I think younger generations are changing. Now you have almost 50 per cent females studying at ETH and the question is what does those women do after studies. Many of them decide not to work because they can afford it. That is the other thing about Switzerland, because it was affordable that only one works. It was affordable that man worked and woman stayed at home, so you had to really want it. For instance if you have to put your kid to daycare it also costs a lot, so sometimes you have the weird situation that the salary you get you spend on the daycare.

Interview with Alex Herter

Alex Herter has graduated in 1998 in Architecture at ETH Zurich and in 2004 at Arts in Hochschule für Gestaltung und Kunst Zürich. From 2000 to 2004 he has been working in the office of Peter Markli and from 2002 to 2005 ha has been an assistant at the chair of Prof. Peter Märkli and Prof. Markus Peter at ETH. Since 2004 Alex Herter has been running his own office.

We have conducted the interview on 12th of January 2016 in Alex Herter's new atelier in Erlenbach together with Katarzyna Gołuszka, Tim van der Steen and Boaz van der Wal.

How was your time studying architecture at the ETH?

In the beginning, it was a normal study for me; you were young, you didn't really know all the difficulties. Background is relevant here, because my father is an architect and so was my grandfather, so in a way I was already 'loaded' with certain things. You get in touch and you see things, not on a theoretical or artistic way, but more on an everyday base, family wise. You see what the life of an architect could be in a way. That was normal for me.
The artistic side was more of a personal investigation for me. At first, I was more interested in the artistic side of architecture and wanted to be become an artist. Unfortunately, in Switzerland that is very difficult since there are no academies for this; there was no education if you want to become an artist. Therefore, combined with my family background, studying architecture was a more realistic focus at that time. When I started to do the study, many things happened. I wasn't really able to focus. And then, Peter Markli started to teach there and through him, I found a way to look at architecture as art, I found how I can combine these two things together.

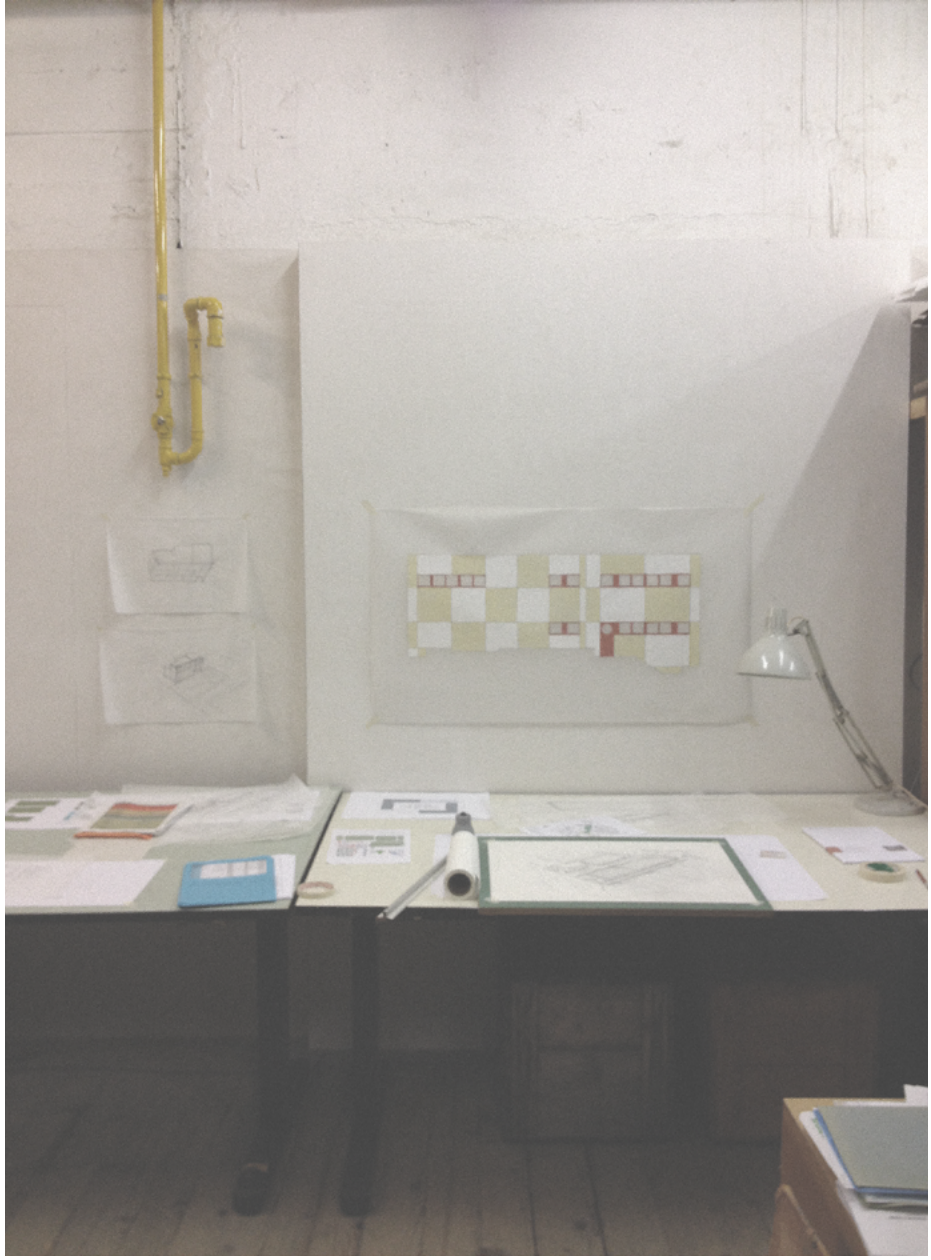

Fig. 9 *Alex Herter's atelier.*
Erlenbach, 2015

Can you elaborate on this more? How did he made you see architecture as an art?

That is difficult to explain. Of course the work of Peter Markli was already there, but that is his work; as a student that is unreachable in a way. He had, and still has, a way to talk and look about things. The first thing I did with him, was to visit the museum of London on a study trip. You had to apply to join his class and only a few students could register. Unfortunately I couldn't get in that class, but luckily I was able to go on that trip. So I met him and we talked, and the next semester, I was able to study in this course. That was already my last semester, and since he didn't made diploma's at the time because he was a guest lecturer, I made my diploma with another professor who was also a great architect, but different from Peter Markli. That is how I met him.

He was the only one who was able to talk about architecture in a much larger context and suddenly it covered everything for me; from your personal feelings to painting, to music. It wasn't just about construction and how you make things how many other architectural education works and that was really a revelation for me.

You said Peter Markli covered many other topics in his courses such as music and art. In the semester when you attended the atelier of Peter Markli, how did this different approach expressed itself in the courses? Where the lectures different, or perhaps the discussions?

Yes, the discussions, but in a certain way there was also more freedom but combined with a focus on certain topics. He was able to encourage you to go in a certain direction and ten focus on those topics more, to dive deeper into them. The topics which came up when you talked about your projects, 'the analogies when you compare things', 'what is your inspiration', all these things. And what impressed me, I was young, was that he knew exactly how it should be. That is very impressive, because other professors let you do things and then comment "yes, it could be like this" and "try this, and try that", "yes, that's fine". I guess for some people this was a shock or they couldn't handle this, but when you find a way except what his critic was, and when you are able to make a creative output of that, then it is like a liberation in a way because it is so... strong. You then know, this is how it should be, and it cannot be different. Just for that position in the design, in that moment. And it is almost like a contradiction, but it was always very brought in the stylistic way, and open. Compared to his critic could be, it is quite open in the sense that he always looked very closely to what that student wanted, what does he want to express, what is his motivation? And then, as a teacher, he gave the best advice for that specific student.

Fig. 10 *Alex Herter's atelier.*
Erlenbach, 2015

When you say he made you focus on certain topics when you talked about your project, can you give an example of such a topic in the project you attended with Peter Markli?

In that semester, the project was on the mountain top, where you arrive at a certain station with a hotel and restaurant, in the canton of Valais in the south of Switzerland. Therefore, the landscape was the main theme. The building was alone in this landscape and how do you react on this. You have this typography of the mountain which was given, but then you have this much bigger context and what does your little building have to do with this whole mountain? That was quite new for me. At that time, I was never able to look at a context like that. And then, he encouraged you, spatially, to look at your project; that was one of the main topics, I remember. And of course the volume of the building. In this project it was quit special because you had this outside terrace with the restaurant and it was rather difficult to place the building here since you nearly had no horizontal plain and the volume for the station was relatively big.

Another topic was of course the proportions. How do you make a window? The building was in the landscape, not in an urban environment, so what is your façade? What does it have to do with the surroundings? And the window, how does it sit in the volume? What are its dimensions? This was completely new thinking for me in a way at the time.

Did you work with scale models in this project? If yes, was there anything Peter Markli really focused on? Do you still use any of these techniques or approaches towards models?

I can remember, indeed, that working with models was important but only for the volumetric situation, a small model. He was never much interested in interior models or fragments of a building where you can see the inside. And I can relate to that, because that takes a lot of work for something which is quite small compared to the whole project. And as a student, when you are in a semester, you have to make sure that you have the focus on the important things. To lose time, though it can be good for someone of course, I also felt that you had to focus on that what is important. The benefit of small scale models is, that it does not take too much time and you can reduce to the important things. It is like an abstraction, not go into the details but make a disposition of the most important parts and then you plus minus had it, in a way. But later, I was an assistant of him, and I remember we had a similar topic on the mountain, again with this ski lift and we made this huge plaster models. Three of them. We made a large base, this socket, and then the mountain on top of this. And then the students worked on this model, not just with cardboard, but with a sort of clay or plastiline which does not dry out, so you could come back a few days later and adjust it. That was quite a good way to sculpture their design. You have to imagine that the base model they made was very large but their model was only 3 centimeters or so, and they could place it anywhere they wanted so you could see what all these different settings meant in a spatial way; you saw your model in a sculptural way. We did also made big models in the studio. Peter Markli always said that he did not do this for himself, but since we are with a lot of students now, we have a lot of man power to do this. They then made big situation models, which was nice to have when you talk about the designs; it is better visible.

So later, in your own office, and in his, you did not work on these large models?

Yes, we do make them. The bigger ones you see here, are for presentations or for competitions instead of renderings. But to work with, in the process quite seldom. Mostly the efficiency is the problem, it just takes too long; I therefore work with the small models only. For competitions here in Switzerland, we always have these white plaster models. When you enter a competition, first thing you get is the program and you get the model. And always, you have to turn one in. When you get it, the building site in the center is empty. When something stood there, it is already taken out. And in the end, you have to turn one it. Then the jury has these posters with the plans hanging and the model is right below. And each contestant turns in a model so they can compare. The model is very important in these projects because it is part of what they see. You cannot just make the project and plans, and then in the end think, now I have to make a model. That's too late. Having this model is a good way to develop the project for the urban spatial dimensions. So I always work with these models and I try to make everything I put in there in such a state that I can turn them in, in the end. I bring my version to the model maker, and he makes the same in plaster, since in the end, everything in this model needs to be made with this material.

Apart from these competitions, I can't remember that I ever made a big model where I changed the structure on it, or the windows. That is not possible, you need a lot of employees if you want to do that, and I do not have that. Small drawings and on the side of the plans. It may also have to do with the fact that it can.

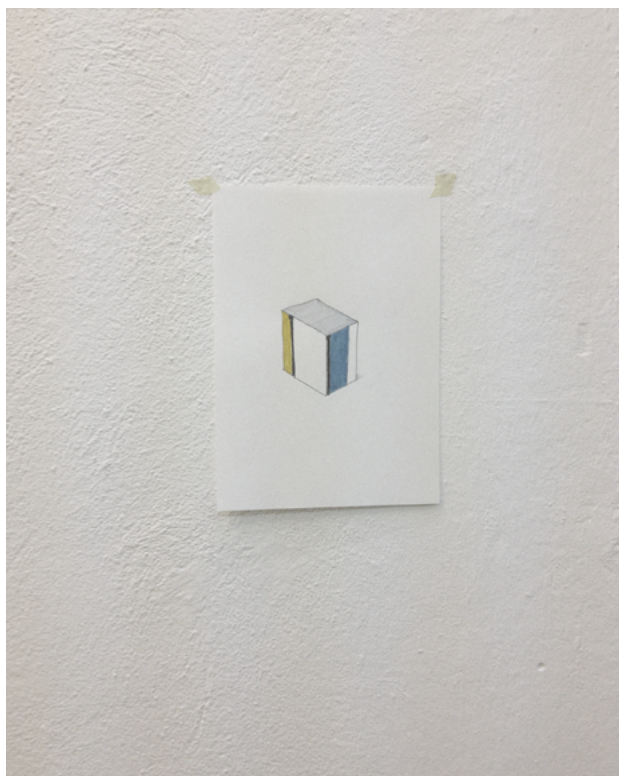

Fig. 11 *Alex Herter's atelier.*
Erlenbach, 2015

When I observe your atelier, I clearly recognize this artistic way of working as an architect, more as an artist like you said earlier. We also recognized this way of working in the atelier of Peter Markli. In your portfolio, I read that you for example use these artistic drawings to study models or free architectonic and geometric themes. Can you give us an example how you use these drawings during your design process?

As I have said, I always wanted to become an artist and for me drawing and painting was always something what I did. As a young kid, I started doing this, parallel to architecture. And again through Peter Markli, I found a way to bring these things together. I have to add here that after my study I did another study for art, a part-time education. As I have said, in Switserland you don't have these academies and so. In Zurich you now have the Hochschule der Kunsten, where I studied in from 1999 to 2003. I did this, because I wanted to dig deeper into this art side of architecture, because somehow I was not satisfied by what was taught at the ETH in an artistic way. Therefore, I worked part-time at Peter Markli, and at the same time did this artist study. Peter Markli supported this very much. I was able to work on smaller project for him at the office, like the organ in Basel and because it was a small project, I had time to do my own study in a parallel way. That way really good for me to actually find what I wanted to do in an artistic way. I always knew I wanted to do something in this area, but I didn't want to go into a big office et, because I thought that I wasn't ready for that; I had not find my own way of expressing things. That is what interested me.

Obviously, Peter Markli has this ability, to express his feelings through his work and especially also through his drawings. That was very inspiring for me and has had a big influence on me but especially in painting, there are also many other people who also influenced me. That is normal, to have many different influences. The drawings here on the wall for example is a façade study. I wanted to have this quality of the pastel, instead of the printing colors. By using these pastel pencils, you don't have this hard edges, for example, even though it is a geometrical pattern. It has a little bit of a imperfection. The elements I drew here, could for example be painted plaster. This one is quite large, but I often make smaller sketches which do not take a lot of time, so that I can tryout things more. In a way, they are abstract. You try out proportions. What does it mean when you have a rectangle which is standing upright and you add a pillar next to it, how far a way should it stand, there a endless combinations to try and every time it means something else. This step you can do with a pencil and then have color as an additional meaning. Often, it is not so clear what it is meant to be, it it not necessarily a façade. I often also think of them as sketches for paintings. It inspires to do things. Now for example I am thinking of these boxes, just simple boxes; how do you treat the sides, with just simple divisions. It than is very different if you put color here, or if you put it here. Furthermore, you can think about buildings, but is not necessarily one as I have said. Just the principle of painting boxes like this.

Some sketches of paintings take quite long to evolve but it is interesting to see that some of these drawings suddenly find their way into a project, though it may be in a different way as you thought of in the beginning. Each project has colors and proportions, so these productions you will in the end always use in one way or another. I just moved in here into a larger atelier and if find it pleasing when they just sit, or hang next to each other.

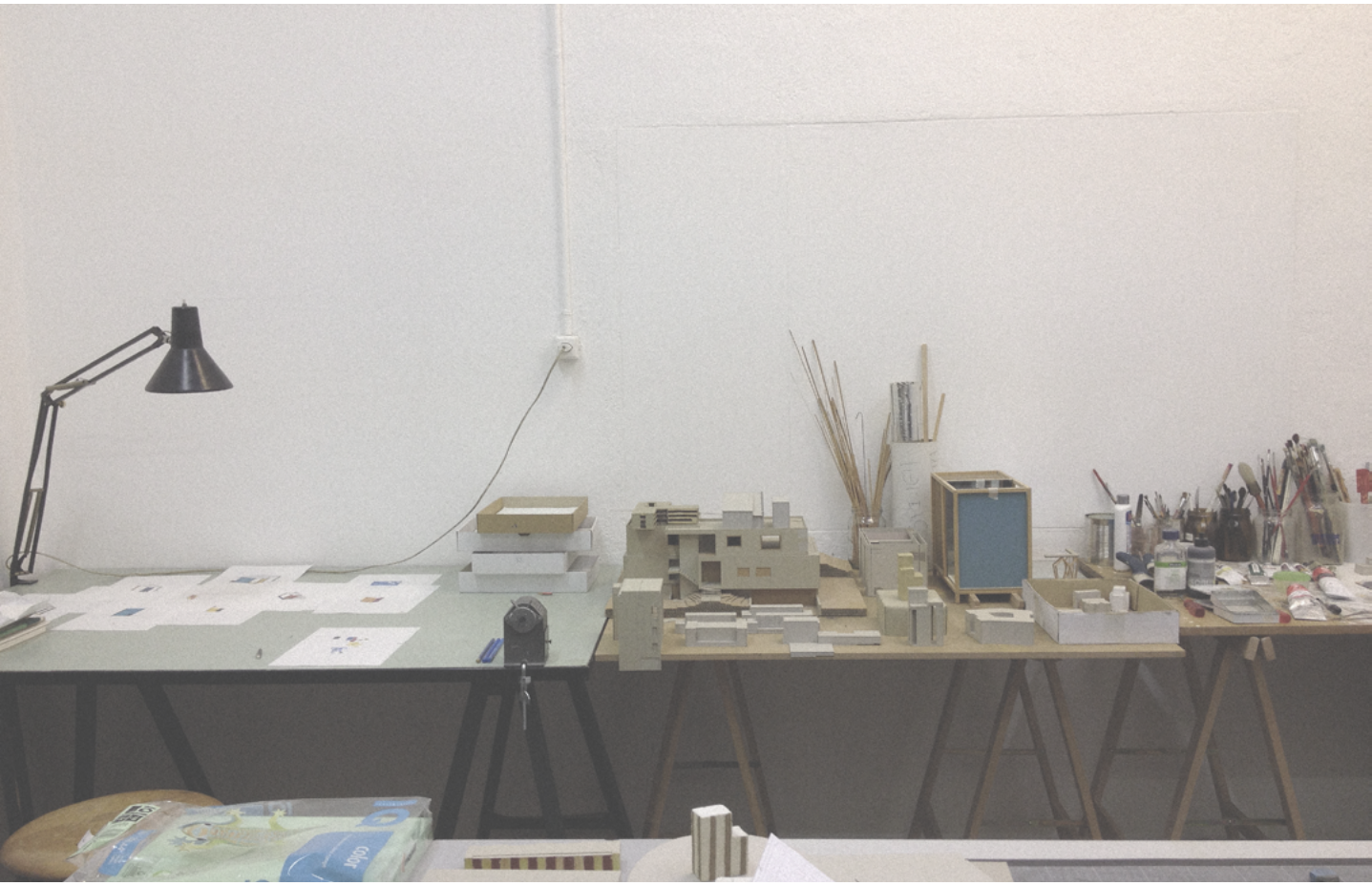

Fig. 12 *Alex Herter's atelier.*
Erlenbach, 2015

This environment, this atelier where we are in now, was this also the environment in the office of Peter Markli?

In a way it was, but at the office we were mostly working on projects which were in development already, in a further state, so that it always a little bit different. Peter Markli has his own office and that place is very special. The place always inspired me very much, but the office is not so much like that. He does not work there, he comes there, and he talks with people, and he works on the projects but when he does his own work, he is at his own place.

And did you liked this way of collaboration at the office, where Peter Markli only now and then visits the office to talk to you and your colleagues?

Yes, that was good. I actually think it is better. In this way, you had time to work on it and you know that there is another time to discuss the project. It is not this constant dialogue. I guess that is personal as well. Some people like to have constant feedback possibilities and others like to work more on their own. But for me this was good in this way.

And how often did he came to the office? Ones a week, ones a day?

No every day. Yes. Of course there are days that he has to go somewhere else, but on a regular day, always in the afternoon.

When he came to the office, did he talk to everyone individually or was there a group meeting as well?

Both. Yes.

I notice that with this way of working, you need a lot of space.

Yes, I know. It is terrible. I mean, I like it. Actually, I just moved here but this is the biggest atelier that I had so far. It was because places like this are really hard to find in this environment and then I saw this and I thought, "You have to take the opportunity". Probably I won't need this much space right now, but it is quite nice to have. I like to leave things sitting. So you can go and move from one thing to the other that is how I work. I never work too long on one thing, I like to go to another thing and then go back and so forth. It helps actually to be more efficient in a way because if you have to put everything in a drawer and then take the next project out, that makes you crazy after a while. But of course, it is a luxury to have this place.

In the light of our research, we have visited a lot of architects and offices by now and most of the time you enter such a place and it is has the office environment, with a lot of desks and computer screens. This is the first time I enter a real atelier with a lot of models, drawings and materials etcetera, when visiting an architect here in Switzerland.

I like it this way.

How many people are working in your office at the moment?

At the moment, there are only two but they are not here right now. When I had this bigger project in Austria which is finished now, we at one time were with four people but now it is less.

This place also gives me a certain flexibility which is also what I want. So if you need more people that I don't have to go and find or look for a place. It is difficult to find something. In this way, I have more flexibility. Another thing is, as an architect, you never do a project all by yourself. There are many people who work with you on a project; people from the electricity, planning or whatever. I also work with other architects on certain projects depending on the project. Each project has a different setup and sometimes you share certain work. But at the moment I use the place mostly myself.

In one of the interviews Peter Markli said that if you have something, for instance a proportion system not a color of the plaser, something strong, where you base your project on; when you give that to a contractor, to build this projects, something always goes wrong, someone will always do something wrong. But because of the proportion system Peter Markli uses, this building will still be his project, the idea still stands.

Yes that's true. I think it is important to have 'hierarchy', I call it. You have a main idea.. it is like in these steps, you get always closer to a certain detail. In the small thing it is possible to change, but the main idea remains the same.
What you said about proportions, is one thing I think which is really a good way of keeping the main idea outside of what material means, or all these things which can change or are part of the ones for whom the project is, let's say a one family house, the owner. That maybe changes, but the proportions; it's so simple in a way but if you keep hanging on to this, the main idea is safe. So you can always hold on to this.

In an interview, Peter Markli mentions the importance of proportion and states that everyone who starts working at the office needs, at some time, learn this proportion system he invented for himself, where everything ends up as a multiply of 'eights'. Was this also the case when you started to work for Peter Markli? Do you still use it for example?

Yes, I still use it, very much. But it is not like you come in and then you have to make a sort of test and then you can start working there. No. When he makes projects, he comes with plans he did himself and the main dimensions are already set in his plans. So then you just go finer, but the main proportions are set by his numbers. And with this proportion system it is I think, not at all so difficult. The thing is, I think it is not really important which proportional system you use; the Golden Rule, or whatever. More important is that you realize that is a help for you in the way that is like a.. there are not so much possibilities anymore, it limits you.

For me, I always connect it with music. When you have a guitar and the string can we touched down every millimeter, but then the sounds are bad. So, you have divisions where the sounds are right. That is how geometry works too. I mean, of course you can't compare it one to one, but it is a link you can make and when you look at the history of architecture, like Palladio or so, the geometry always tend to be basic and simple. And then you take a first start with a simple [...] and then you add, or make a little shift in al way, but always in relation to the other thing. The word 'relation' here is actually the most important here, because with this 'system', or whatever you want to call it, 'proportions', 'divisions', this let's you keep everything in relation. I think that is the most important thing, and that is something which is bigger than your project.

I think that that is the basis of architecture; that everything has to be related in a way. It is actually what life, or a city should be. Things should be in relation with each other. And how do you achieve this? There are many ways, but when you have plans to make, then you need measurements. Of course one can says that in the decimal system everything is related to each other but the steps are so, so small, that it would take for every to find the right position. So you make it easier in a way, to just pick out certain basic [...], I don't like the word but, 'grid', is a way to look at it even though it has been used sometimes in a negative way because in the end it should not be what comes to your mind. I mean, architecture is always related to geometry and systems and so, that is nothing new or special. It is more that you find, like a way to work with this, that is the important thing. It is not a means of expressing in a technical or in an esthetical way to show, I don't know, this 'rationalism'. It is not at all that.

Peter Markli have often mentioned that has always searched for the 'grammatik' of architecture and proportional systems are often related to find a sort of 'universal language', since a circle is a circle everywhere. So for you, is it also about finding a universal language in some way? Or even true 'beauty', like the Golden Ration implies? Do you believe in the use of proportions in this kind of way?

I think so, yes. I do. There was this time where people thought that the whole universe was based on mathematical proportions. I mean, it is a way to look at it. It is not so bad I think. It can explain many things in a way, or give sense to many thing. But the problem with it is, one should not look at it as an expression of a technical or rationalized society or whatever. It is more like a tool, a tool that you use. When you make music, you don't think about these things anymore, but you should know where it comes from, what the laws behind it are. In the best case, they actually disappear. But they are behind it, they are like the bones which hold the thing together in a way.

Could you some of the projects you are working on?

This was a project in the Engadine, in the mountains, which is a valley which is the closest to Italy. It is quite on a high level, meter wise. It is like a plane in a way, but still in a valley. This was a really old house. I don't know if you are familiar with this really typical architecture of this valley. It are Engadine houses. The classical Engadine house is white. Le Corbusier, he was also interested in these. It is still Graubunden. Rudolf Olgiati is very much influenced by Engadine, but the Engadine is only one valley. And you have St. Moritz, with the lake, Pontresina, Silvaplana.

The site was for a family, who came from this town. I am looking for a situation plan. This is a view of the town, the old center of the town and this yellow part is the old house of the family. The valley goes like this, and the river goes like this. And when you cross the mountains, you go towards Italy in this way. The site which belongs to them is bigger; there is a small barn here, and there was one older building which had to be torn down which was standing here. And there was empty area here, and another buildings here.

Peter Markli was asked to do a project, and he said that he couldn't design several buildings. I mean, he didn't wanted to design several buildings on his own, but he wanted to give it to different architect, so that in the end it would be a conglomerate of individual houses, but all with, maybe, a familiarity. So he asked two, three architects, one of them women, to do a project. The other two names were Christof Ansorge and Ingrid Burgdorf. They were both also assistant of Peter Markli.

There was a master plan, but of a small area, so it was more like, how you developed the volume in this area. The site for the extension I designed was quite given. Also for the upper buildings, which are situated here, and this building also. This masterplan was done by Peter Markli. The urban planning in a way. We were able to this project, which adds to this main building, this wing if you want to call it that way. With two small apartments here, which is only in the new part, and one big apartment in the top story, which has this floor, and this floor, which is quite high. And then here, you have a low area which is quite nice contrast in a way. And then, this double story here, remained in the family for their own apartment. And this is the cellar already, which is visible from the street. In the beginning it was actually the idea to have three apartments, all connected old and new, which everybody liked in the beginning. But the it turned out to be too difficult to make the new stair here, in the old building, because than you had to take out too much of the structure to put in an elevator. So then we developed it so that the elevator and the stair are in the new part, and then there is an entrance to a garage which actually is quite big, and also connect the other two buildings. That is the top, that is on the hill side, and that is the other one. They are like a little town in the town. And there is a little square which they all share.

What interested me, was how to make this addition to the house, and not use this cliché of contrasting old and new but somehow try to make one whole of it all. But still in certain areas, maybe use some abilities we have today to have more light and so on. This let me to this decision to treat these facades here, all in same way as the existing building, except for this side, which opens to the light.

So you used some characteristics of the existing building, like the proportions?

That is a good question, because I talked about this Engadine houses but that is not at all what this old building is. That was really surprising. When I first heard about the project and the said that it was this 200-years-old building in Engadine, I thought one of those typical houses. But it wasn't. This is like a classical palazzo type of Italy or so, so yes, this was a surprise but it turned out to be a quite good starting point, to add the new volume, to take up these principles of the quite rigid façade and also the interior. When you look at the interior, it has quite similarities.

And why is there this explicit wall, between the new and the old? It is higher than the other parts.

Yes, that is something that I saw in a building by Palladio. He did this in a palazzo in Vinceza and it absolutely amazed me when I first saw it. It is a main square, and you see this big, volumetric building, very heavy cubic building. And then you walk around, and then you come to the rear corner, and you turn around and then it is completely opened up. And this theme, it is like a double image or something. The volume is reduced to just a wall, just a wall. And then, further, you have the structure. So when you look at it from this way, it is a structural building and on the other side, we call it "loch façade", a cubic façade. And that's what helped me to have this classical façade, go together with the old building. On all these side. And only this side façade is different. It is interesting how do you make this shift from this side to this side. And how do you use the elements. From here, it is a wall, and from the other side, the wall is a pillar.

I took these pictures myself. It was a sunny day, which was not good for the pictures. It are not good pictures and the residents were gone. So always when I went up there, always the windows were closed, it is terrible. I asked someone who lives up there to go by and then I took the picture. When you look at it from here it is closed, cubic and traditional in that sense, with this end. And still, I tried somehow to have it in the same language, not like something completely added. So try to use for the pillars the same color and the same material, so that it is still in one piece, altogether.

The Living Space

The heart of a typical house is usually a living room. It is where the inhabitants spend most of their time while being at home. This space needs to be special. It needs to be able of accommodating everyone at the same time, while not loosing the sense of cosiness. It has to provide a certain doze of diversity so that the users can decide on several possibilities of making use of the space, without being monotonous or mundane.

The thing about Rudolf Olgiati's houses is that they all seem to have the specific, proper scale of the living room. The one designed and built for Dr. Allemann in Wildhaus connects the functions of a living room, a dining room, a kitchen and a study. The space is organized on a rectangular plan with the fireplace being pushed back. It is divided by the loggia into several zones, each being visible from one to another yet separated. Those zones, sort of corners of different functions are all linked to the loggia and all focused on it. The area in front of the loggia becomes a center point in this room. There is one window in the room apart from the loggia, which makes it even stronger focus point of the space.

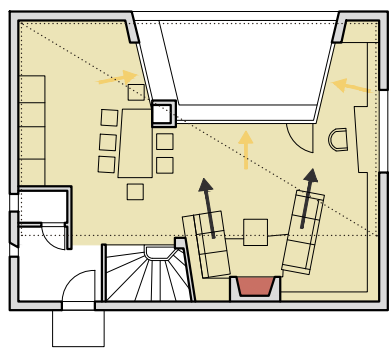

Fig. 13 *Ferienhaus Dr. Allemann.*
Unterwasser, Wildhaus. Rudolf Olgiati 1968-1969

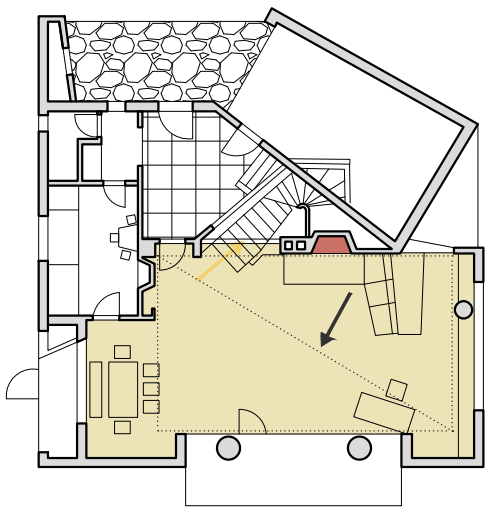

Fig. 14 *Wohnhaus Dr. Witzig.*
Flims, Wildhaus. Rudolf Olgiati 1966

The fire place is orientated towards the loggia as well. Two sofas are positioned next to its sides almost perpendicularly, each slightly angled outwards in a V-shape. Same angle continues in the shape of the loggia, thus making those two zones related. Such a setting makes it possible to at one time accommodate the area in front of the loggia into the fire place 'corner', while at other times use it as communication zone. If we simplify the living room to orthogonal shape, it's proportions are 8:5, similar to those of Golden Rectangle.

In the case of Dr. Witzig in Flims, the living room doe not contain the function of the kitchen. It accommodates the fireplace with the sofa, a dining area and a study. This space is orientated mainly towards the balcony and also the sides of the room. What is typical of Olgiati is to introduce a staircase that hides behind the fire place. It makes the space less restricted and somehow fluently connected to the rest of the house. In this kind of a living room, it seems that it is hard to define one 'back wall', a blind wall that one would like to have behind while being able to observe what happens in the sight. This is especially because there is another window behind the sofa which lightens that corner.

The fire place is facing the balcony and the sofa is standing next to it, again almost perpendicularly, slightly angled. It is possible to see the whole room from this point, except for one corner behind the sofa. The proportions of the rectangle which is determined by the fire place wall, the kitchen wall and the columns are again 8:5. This room seem to be held together at first because of the roof, which lowers from the balcony towards the center of the room and thus creates the main focus in the direction of the garden. Furthermore, optically the strongest elements are the columns which define the threshold between the balcony and the room, but more on that subject in the next chapter.

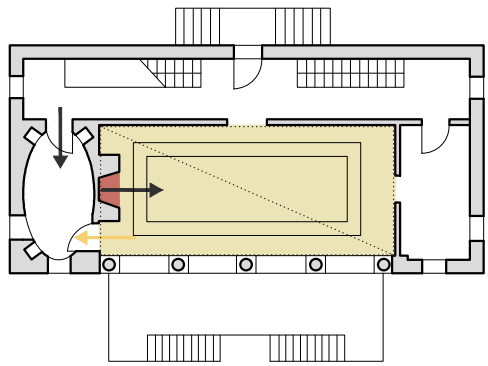

Fig. 15 *Single-family house.*
Trubbach, Azmoos. Peter Markli 1982

In one of the earliest projects by Peter Märkli, a single family house in Azmoos, the living room does not accommodate any other function apart being the gathering place for those who live in the house. It is of rectangular shape, situated alongside the longer axis oft he building, facing the garden facade with its longer side. It is positioned in the center between two smaller rooms next to its shorter sides. While entering the house one immediately sees through the middle of the living room towards the garden. One of the smaller rooms is a kitchen with just enough space to contain a small dining table and the other one is a library. Both of those rooms have two entrances, one leading from the corridor, a communication space located along the longer side of the living room and the second one leading from the living room. This idea of rooms with two entrances is a typical thing for Peter Märkli. In this case it looks like a reference to for instance Auguste Perret's Rue Franklin apartments which follow the same principle and were of an inspiration to Le Corbusier[1], to whom Peter Märkli often refers. This idea of a representational living room is also underlined by the use of marble for the floor on this level, whereas the floor on the first floor which consists of bedrooms is covered with wood.

1 Corbusier, L., Moos, S. V., & Rüegg, A. (2002). Le Corbusier before Le Corbusier: Applied arts, architecture, painting, photography, 1907-1922.

Fig. 16 *Single-family house.*
Trubbach, Azmoos. Peter Markli 1982

The fire place, unlike in the before-mentioned houses by Rudolf Olgiati is not facing the loggia nor the balcony, it is directed perpendicularly to the garden facade. As a result, it is possible to see the fire place and the garden at the same time. The living room is orthogonal and has no niches, except for the one next tot he fire place which is used for storing the wood. Even though it does not feel like a hall, and that is due to the columns in the garden facade and beam in the ceiling. In contrast, the adjusting library is in an oval shape, feeling secluded from the external world. To strengthen the impression of thick walls around the space, book cases are place in the corner walls. The relation between the dimensions of the living room is described by the square root of 5, approximately 2,23.

Another typical thing which could be inspired by Rudolf Olgiati is the concept of placing a door just next to the fireplace. It opens up the space and makes the fireplace feel lighter and more self-standing. The doors on the other hand can blend with wall and in that moment the only element that indicates that there is a room behind the fireplace is a metal door handle.

Fig. 17 *Single-family house.*
Trubbach, Azmoos. Peter Markli 1982

In the apartment building in Sargans, Peter Märkli's aim was to provide the richness living conditions possible in a apartment.[2] The first room is an entrance lobby. It adds a sense of spaciousness to the apartment. It also connects all of the rooms and therefore substitutes the corridors. From that point a visual connection can be made with all the chambers. The space flows towards the living room, which is situated at the end of the route, lit by the glazed facade. The room feels even bigger than it looks on the plan, because it its on the one side connected to the outside loggia, on the other to the kitchen which is big enough to accommodate a dining table therefore the is no need for one in the living room[3] and to a multi-purpose room at the other side. This room has two entrances, one leading from the lobby another one from the living room. The second one is, similarly to the project in Azmoos, positioned right next to the fire place. The fire place itself is positioned off the central axis and it is facing the balcony.

2, 3 Mostafavi, M. (2002). Approximations: The architecture of Peter Märkli.

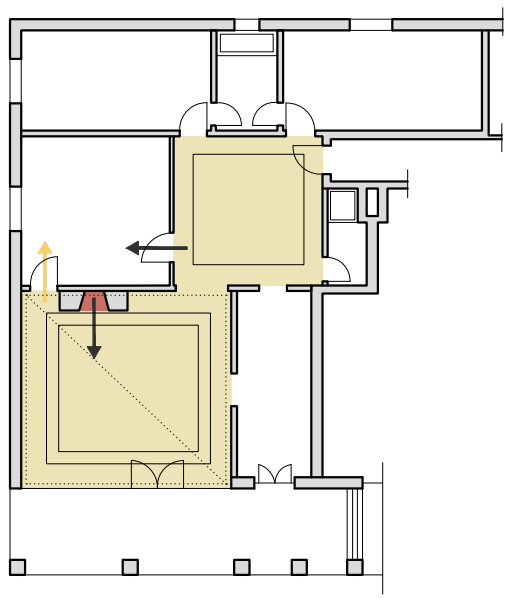

Fig. 18 *Apartment building. Sargans. Peter Markli, 1986*

Fig. 19 *Apartment building. Sargans. Peter Markli, 1986*

Märkli says that the idea of a room with two entrances adds to the flexibility of the apartment.[4] The other characteristics of this setting is the it enables to wander around the apartment and in this way makes it feel as a group of rooms than a series of cells accessible from a corridor. It also adds new possibilities to interpret the doors so some of them may be treated as entrances whereas other like exists. In the category of privacy some of them may be for guests and some for the inhabitants. This creates another layer of reading and using the apartment.

4 Mostafavi, M. (2002). Approximations: The architecture of Peter Märkli.

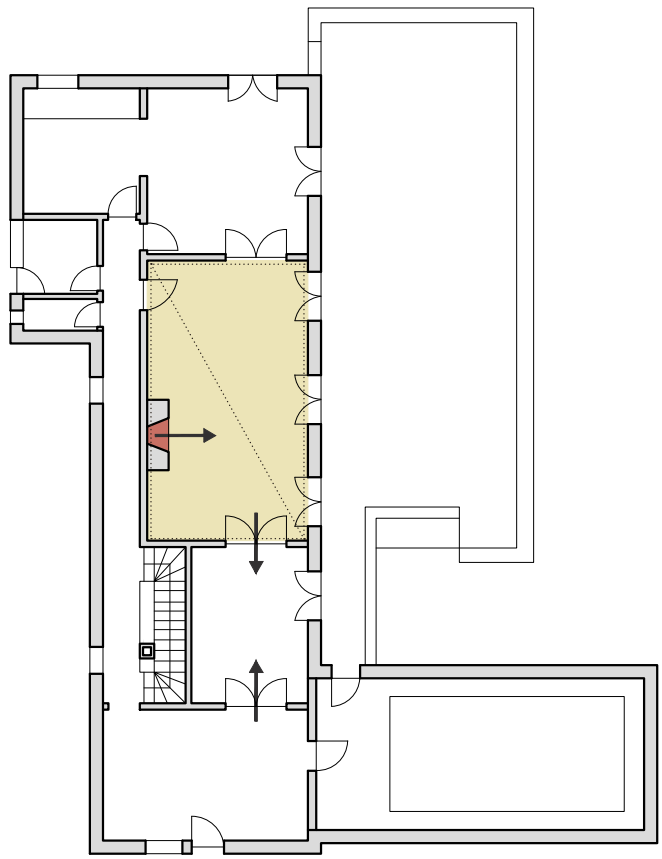

Fig. 20 *Single-family house.*
Winterthuur, Seen. Peter Markli 1987

In the project of a single-family house in Seen, Peter Märkli uses the typology of an enfilade. Similarly to the project in Azmoos, the rectangular living room is positioned along the longer axis of the building next to its garden facade. Although being the biggest room in the house (apart from the swimming pool), the living room feels like one from a series of rooms connected to each other. It can be accessed from three different rooms which makes is not a 'dead end' but more of a stop in a journey. The fireplace is facing the garden facade. The proportions of the room are of 1,73:1 which is a square root of 3.

Fig. 21 *Single-family house.*
Winterthuur, Seen. Peter Markli 1987

The use of the enfilade setting may be inspired by the works of Le Corbusier, who followed the characteristics of bourgeois housing.[5] The visual connection between several rooms gives the feeling of openness to the house, yet at the same time each of the rooms has different, individual character.

5 Gołuszka, K., van der Steen, T., Załuski, M.. (2016). Interview with Elli Mosayebi.

The Villa La Chaux-de-Fonds from 1912, which was designed by Le Corbusier for his parents and presents a total creative freedom that the young architect enjoyed.[6] This one of the first projects of Le Corbusier, was conducted shortly after he returned from a long journey though Greece, Asia, Turkey and Italy, and was full of clear formal architecture of Mediterranean lands.[7]

6 Brooks, H. A. (1997). Le Corbusier's formative years: Charles-Edouard Jeanneret at La Chaux-de-Fonds.

7 Corbusier, L., Moos, S. V., & Rüegg, A. (2002). Le Corbusier before Le Corbusier: Applied arts, architecture, painting, photography, 1907-1922.

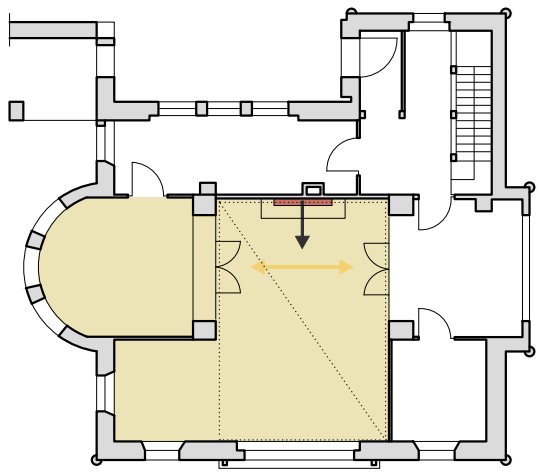

Fig. 22 *Villa Jeanneret-Perret.*
La Chaux-de-Founds. Le Corbusier, 1912

Fig. 23 *Villa Jeanneret-Perret.*
La Chaux-de-Founds. Le Corbusier 1912

The house consists of a sequence of light and opened rooms which corresponds to certain ideas of Auguste Perret, in whose atelier Corbusier worked from 1908 to 1909.[8] One enters the house though a narrow entry to a vestibule, from which proceeds to the antechamber. From this point on, its is possible to see thought a glass folding door the living room, the dining room in the back and the garden behind.

The living room is situated in the center of the house. The is very open and it gently flows to the areas of different usage as a dinning room and the 'little salon' which is in the corner. In this way it is partly a fragment of a sequence of spaces. The vast glazed doors make it possible to modify this sequence once needed. The fire place is facing the big window and in this way forms a living room space in the direction of the shorter axis of the building, whereas at the same time being perpendicular to the main axis. It is visible from the dining room. The proportions of the room are approximately 1,4:1 which is a square root from 2.

8 Corbusier, L., Moos, S. V., & Rüegg, A. (2002). Le Corbusier before Le Corbusier: Applied arts, architecture, painting, photography, 1907-1922.

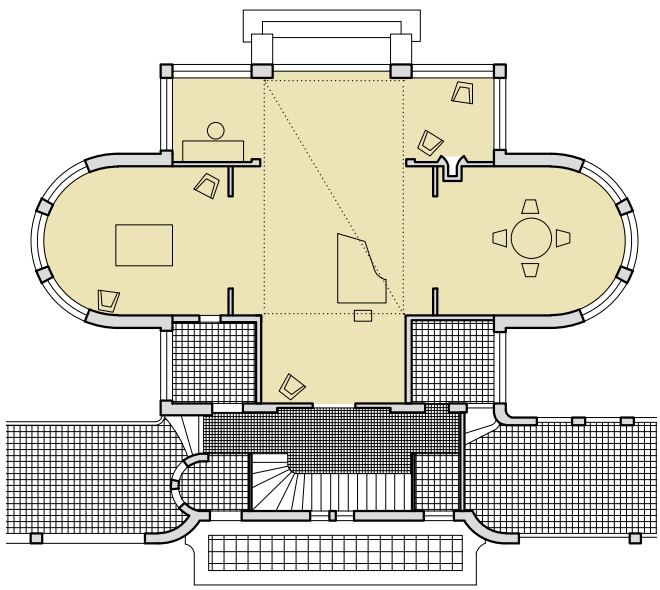

Fig. 24 *Villa Schwob.*
La Chaux-de-Founds. Le Corbusier 1916-17

The project of Villa Schwob by Le Corbusier was realized between 1916 and 1917. It is hard to define the borders of the living room, as the whole house is a play of intersecting intimate spaces. One might say however, that the living room is concentrated in on the crossing of the two axis of the house, one directing from the street towards the garden and the other perpendicular following the direction of the street. On the other hand the room feels coherent because of its double hight, whereas the adjacent rooms are only one floor high. Even though the area is huge, because the spaces are so directly connected there is no feeling of wandering thought the house and experiencing new since almost everything is visible at the first sight. The proportions of the space are close to the Golden Rectangle.

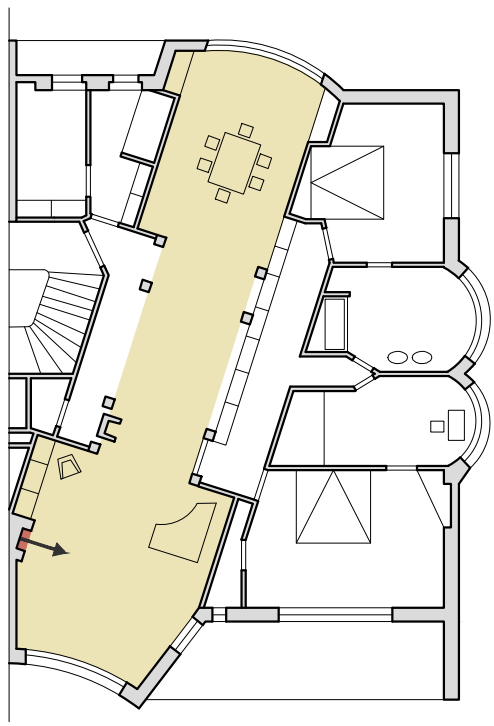

Fig. 25 *Projet F Apartments*
Le Corbusier, 1916

As mentioned before Le Corbusier was working for Perret brother in 1908 - 1909. Shortly after that period, he had a chance to make use of the experience while working on the project of a multi-unit luxury house, called Projet F.[9] The design was presented to a building corporation in 1916 but never realized. The project operates with the principle of poche spaces. Those are residual leftover spaces in a built structure.

9 Corbusier, L., Moos, S. V., & Rüegg, A. (2002). Le Corbusier before Le Corbusier: Applied arts, architecture, painting, photography, 1907-1922.

Fig. 26 *Projet F Apartments*
Le Corbusier, 1916

The living area spans throughout the whole apartment, being at the same time the representational part of the apartment, the only one accessible for the guests. It is divided into two zones by a sort of antechamber, emphasized by the skeleton frame construction. By using the idea of backing the subordinate spaces, Le Corbusier 'cleaned' the living room from the signs of private life. The room itself faces both sides of the building and at one point is connected to the loggia. One enters the apartment at the middle of into the antechamber from which it is possible to turn towards the dining zone or the actual living room. The fire place is set perpendicular to the window in the middle of a certain zone, making it concentrated around the fire place but also around the window. The optical link between the other ends of apartment makes it feel open and unconstrained while at the same time the diversity of textures and proportions of spaces creates the feeling of spatial sequentiality.

The Thresholds

Houses are all about rooms. But in order to exists, the room needs to have a border. A border which defines it and shapes it, a line which determines where does it start and where does it end. Sometimes the border can be generated by a certain zone, a terrace for instance. The crucial parts of those borders are the moments, in which the rooms make contact with each other - the thresholds.

The quality of thresholds makes impact on the whole building. An outside door without a roof does not encourage spending time in front of it. So the roof creates an opportunity to generate human presence in this place. Similarly the columns may create a sense of semi-enclosed space with an atmosphere of security.

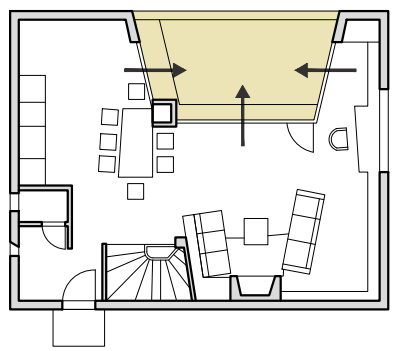

Fig. 27 *Ferienhaus Dr. Allemann.*
Unterwasser, Wildhaus. Rudolf Olgiati, 1968-1969

Fig. 28 *Picture form a 1:100 model of Wohnhaus Dr. Witzig. Flims, Wildhaus.*

Rudolf Olgiati in the house for dr. Allemann from 1968/9 uses a loggia as a kind of threshold. The loggia on the one hand connects the interior and the exterior of the building in a seamless way, while on the other it divides the interior itself into several zones. The fact that it is glazed from all 3 sides, allows the view from one internal zone, though the exterior to the other internal zone. In this way it includes the exterior to the everyday live inside the house. Furthermore, it is submerged in the volume of the house to such extent, that once the glazed doors are opened it may even become one of the internal rooms. In opposition to a balcony or a terrace which are external features added to the volume of the building, a loggia may be treated as a 'special room' which hosts the outside world and shows it to the inhabitants.

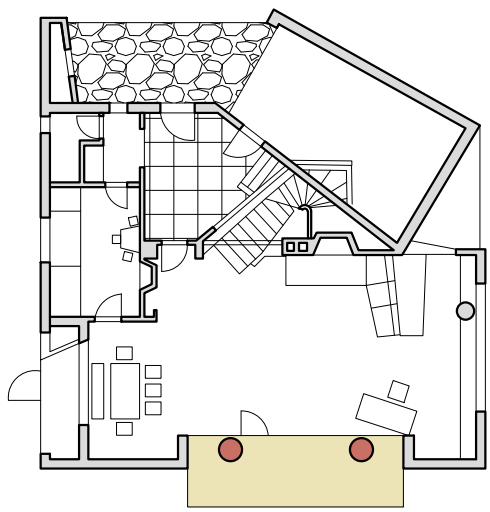

Fig. 29 *Wohnhaus Dr. Witzig.*
Flims, Wildhaus. Rudolf Olgiati 1966

In dr. Witzig house from 1966 Olgiati used a type of a hybrid between a loggia and a terrace. This area is partly pushed into the volume of the building. The windows are, unlike in the previously described project, fixed parallel to the facade. As a result the threshold itself looses the meaning, it does not create any particular space on its own. To change that Olgiati introduced to thick rounded columns which precisely mark the space. They may remind a sort of a gate which would pass entering the ancient city. Because of the columns, a new space with a separate meaning is being created.

Fig. 30 *Picture form a 1:100 model of Wohnhaus Dr. Witzig. Flims, Wildhaus.*

Looking from the inside of the house, the columns tend to drag attentions towards themselves. It is because they are not flat planes, rather linear elements which frame the view outside of the living room. They add to the quality of the space, make it consists of more layers of depth.

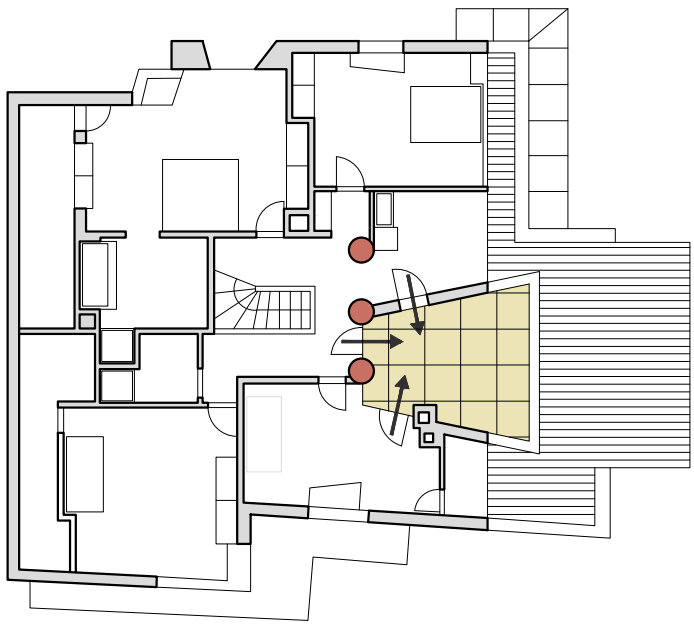

Fig. 31 *Wohnhaus Thoma.*
Walenstadt. Rudolf Olgiati, 1984-1987

In Wohnhouse Thoma from 1984-87, Rudolf Olgiati uses the loggia, the balcony and the columns at one time. The partly-sheltered balcony on the first floor of the house is connecting three spaces of different use. It links a bedroom, which has it's own separate balcony by the way, a communication zone that surrounds the staircase, and an informal space. Looking from the side of the staircase, the balcony is determined by two columns, in-between which there is a door. From the side of room, the balcony is glazed, from the side of the informal space, there is an opening in the wall. This multitude of entrances adds to the expression of the balcony and enables each of the connected spaces to experience the outside world without disturbing each other. The balcony becomes a meeting place, a common room.

The use of columns in the multifamily house Casa Rudolff in Flims makes a different impression. Here, Rudolf Olgiati created an entry space to the bar, which feels more like a labyrinth of columns in a Gothic church than a house. The columns are relatively thick, compared to the overall area of the entry zone, they are not load-bearing, purely formalistic. Their existence creates a feeling of 'zone' which is nether inside, nor outside of the bar, it is a threshold in its whole.

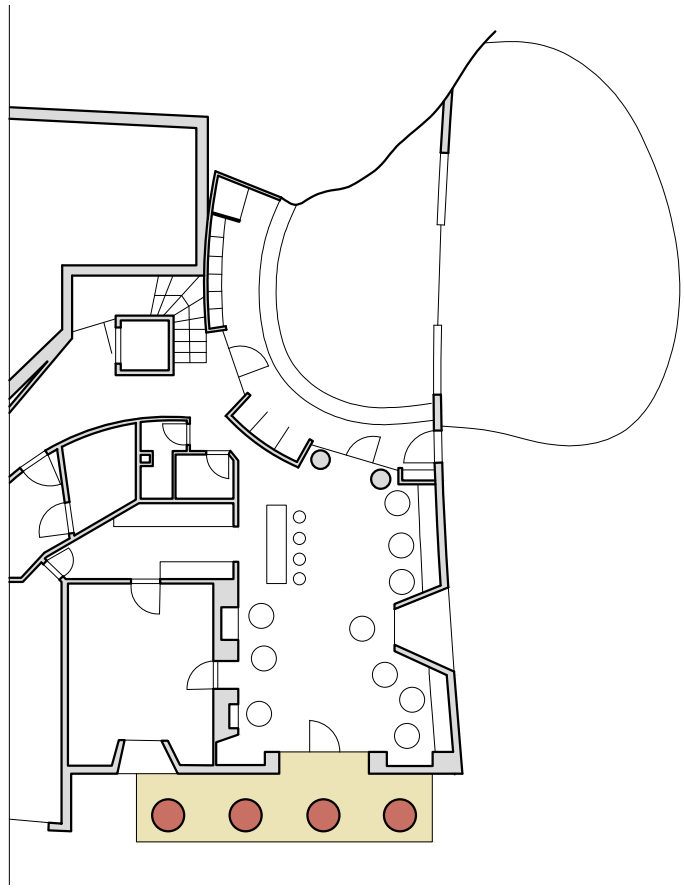

Fig. 32 *Mehrfamilienhaus Casa Radulff.*
Flims, Wildhaus. Rudolf Olgiati, 1971-1972

Fig. 33 *Mehrfamilienhaus Casa Radulff.*
Flims, Wildhaus. Rudolf Olgiati 1971-1972

The spaces between the columns favor individual discussions among the guests, they have an atmosphere of a private zones, little rooms, from which it is possible to observe the surrounding space even when it is raining or snowing. In the summer, the roof and the columns provide shadow.

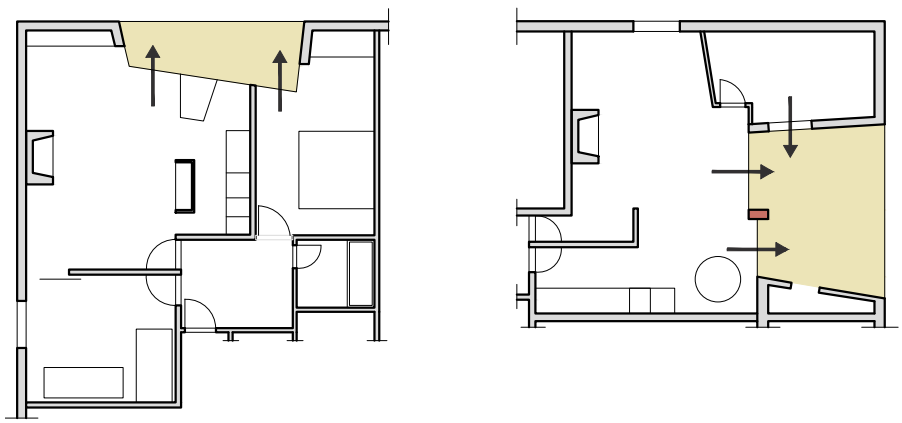

Fig. 34 *Mehrfamilienhaus Urecht.*
Chur. Rudolf Olgiati, 1971-73

In the project of multi-family house in Urecht, Rudolf Olgiati introduced loggias which connects neighboring rooms. Because of the placing of walls between the rooms and a column in once case, the view from the rooms to the loggia is unobstructed, while the view from one room to another is not always possible.

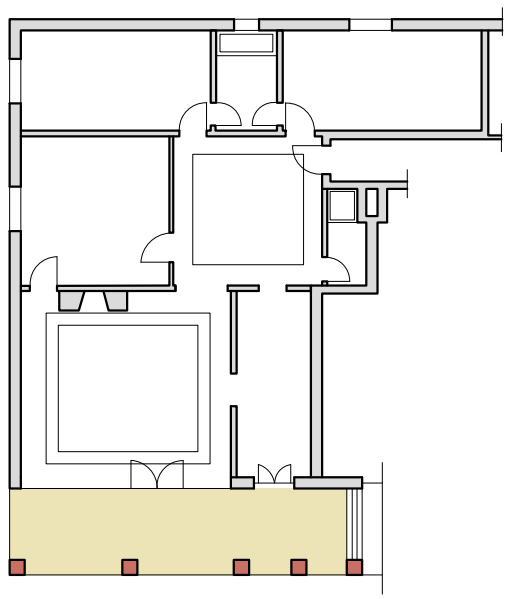

Fig. 35 *Apartment building. Sargans. Peter Markli, 1986*

Peter Märkli in the apartment building in Sargans from 1986 also uses the loggia as a kind of meeting place for the residents. It spans throughout the whole wight of the flat, thus broadening the living space. It is accessible from the living room and from the kitchen. The columns in this project are used as a mean of hiding the division of the building behind them. They do not clearly indicate the division of the apartments. Positioned in a certain rhythm, they create a first barrier between the semi-private loggia and the outside world.

In the first floor of the single-family house in Seen, Peter Märkli uses a similar principle of loggia as in the previously described project.

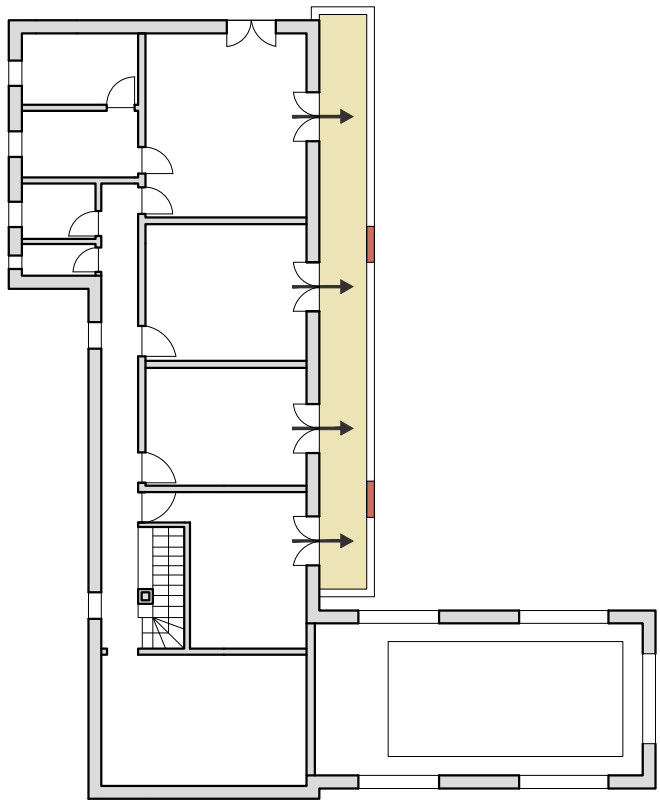

Fig. 36 *Single-family house.*
Winterthuur, Seen. Peter Markli 1987

The loggia becomes what the living room used to be on a ground floor - a connector of human activities. A common space of interaction for the inhabitants.

Fig. 37 *Single-family house.*
Winterthuur, Seen. Peter Markli 1987

In the apartment building Projet F, Le Corbusier used the loggia as an extension of the living room. It is not an obvious one, which would continue on the view axis of the living room, but a one which is only visible at the edge of the interior space. The loggia is located next to the vast living room window, in front of the bedroom.

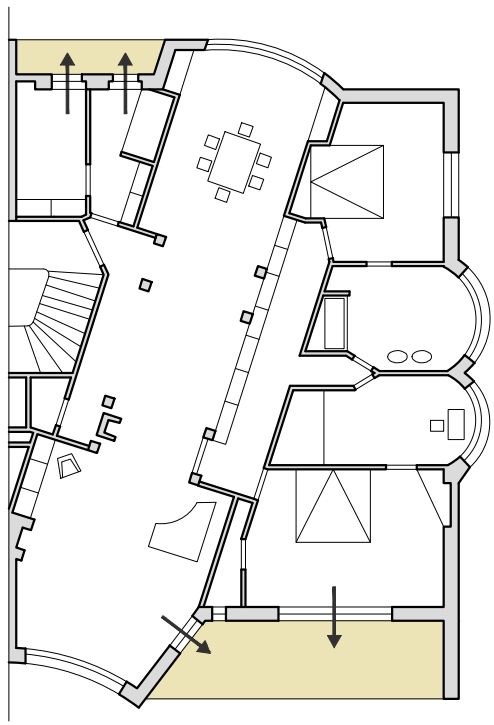

Fig. 38 *Projet F Apartments*
Le Corbusier, 1916

The Project

Mendrisio is a very small, peculiar city with international connections. This is thanks to the Academy of Architecture, which gather students and teachers of the highest regard from all around the world. This peculiar environment relates more to the picture of a big family then a typical school. In this family, the knowledge is transfered from the successful architects to their apprentices on a very close basis. As a result, the extension building of AAM should be of a different character then one might imagine.

The project of The School with a Homely Amtosphere relates to the "mendrisian" vision of teaching and exploring architecture.

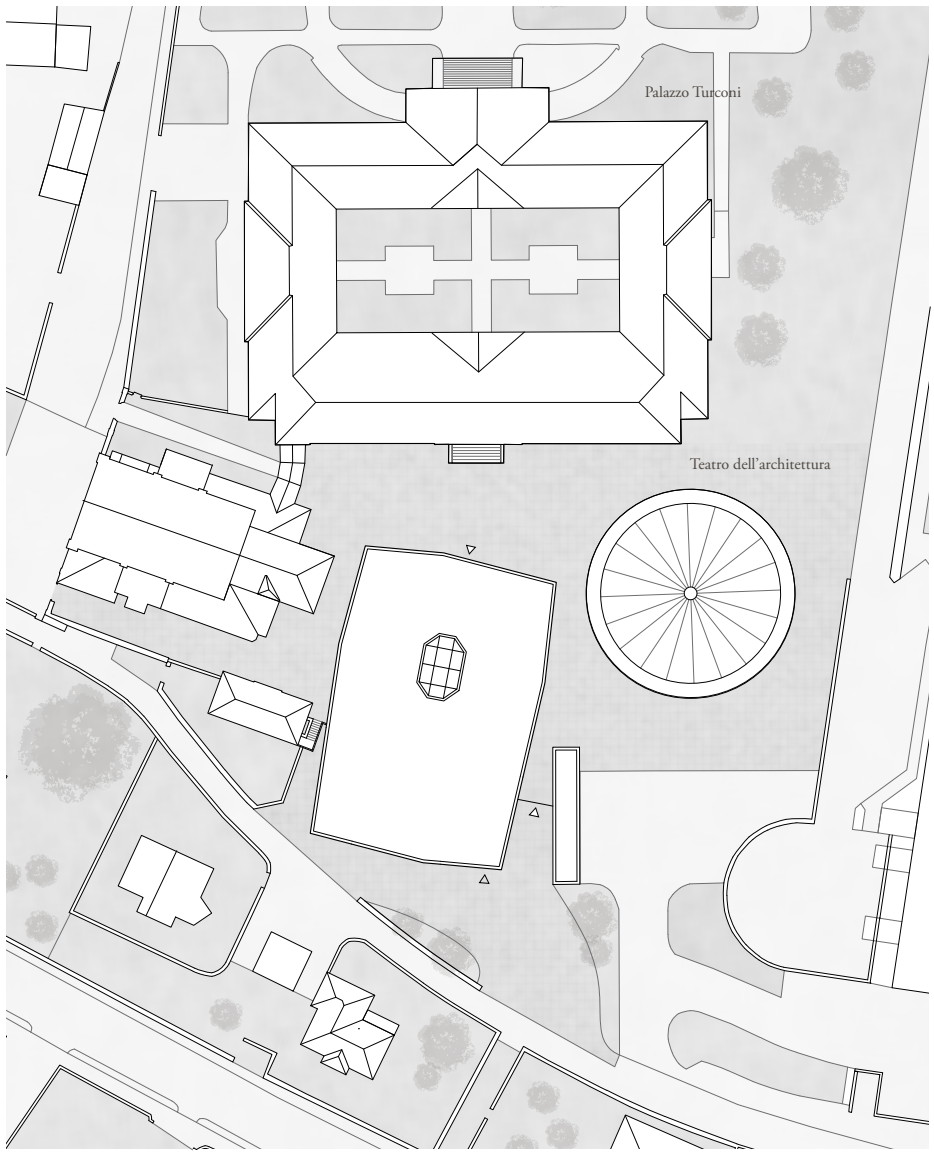

Fig. 39 *Site plan*
Scale 1:1000



Fig. 40 *Chiesa dei Cappuccini, Villa Argentina, Palazzo Turconi*

The campus of AAM is located on the eastern side of Mendrisio and consists of several buildings from XVII, XIX and XXI century. Those building are mainly stuccoed in pastel shades of earth-tones. Especially the closest neighbors to the site, which are: Palazzo Turconi - a XIXth Century former Hospital of the Blessed Virgin which now hosts the atelier of the first year and is going to host the library; Chiesa dei Cappuccini - also known as the Church of San Francesco, which was built in 1635 by Capuchin monks.

The design relates to the surrounding first of all by the colors of the facade. The plinth is made out of rough concrete in it's natural color, whereas the main volume of the school consists of light, desaturated pink-colored concrete elements juxtaposed with copper lintels. The second way of addressing the surrounding and blending the threshold between the inside of the school and the outside space is the arcades which continues along the volume of the building. On the street level it acts like a passage way from the train station to the campus and as a shaded entry zone on the south side of the buildings. On the upper level the arcades change into loggias which form a meeting points for the students and make the building more open to the neighborhood.

Fig. 41 *Chiesa dei Cappuccini, Villa Argentina*

Fig. 42 *Entrance collage*

Fig. 43 *Overview, 1:200 model*

Fig. 44 *East facade*
Scale 1:333

Fig. 45 *South facade*
Scale 1:333

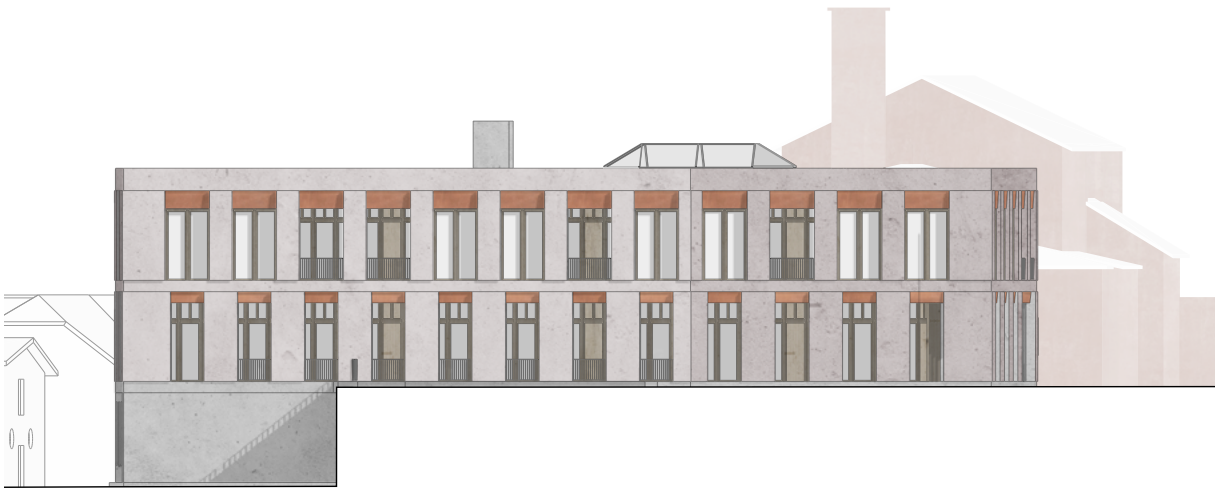

Fig. 46 *West facade*
Scale 1:333

Fig. 47 *North facade*
Scale 1:333

Fig. 48 *Collage made at the beggining of the project*

This collage has been made at the begging of the designing phase. It incorporates the pictures from Peter Markli's projects with images from Palazzo Turconi. The idea is to show the essence of the homely atmosphere in an architectural school. I have developed the project keeping this image in mind so the references to its particular parts, such as loggia, fireplace or the living room are visible.

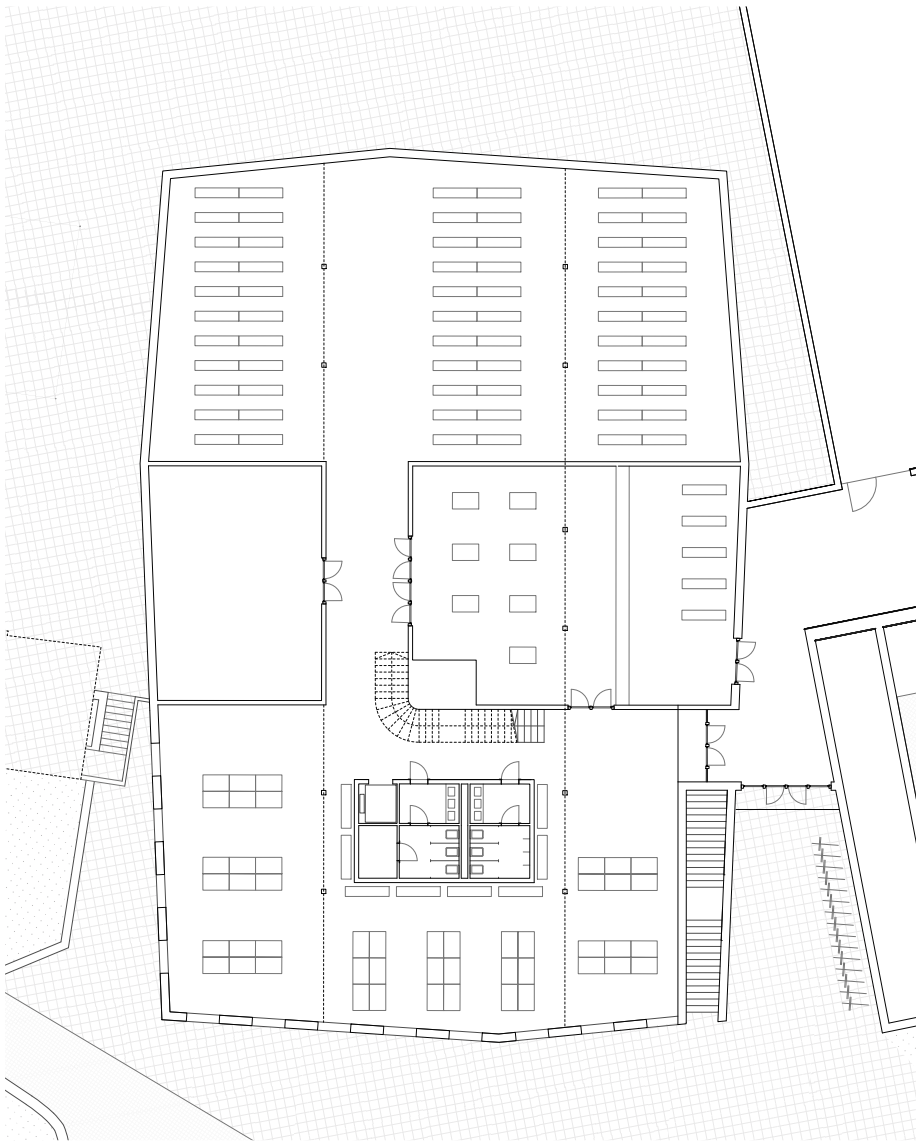

Fig. 49 *Underground floor*
Scale 1:333

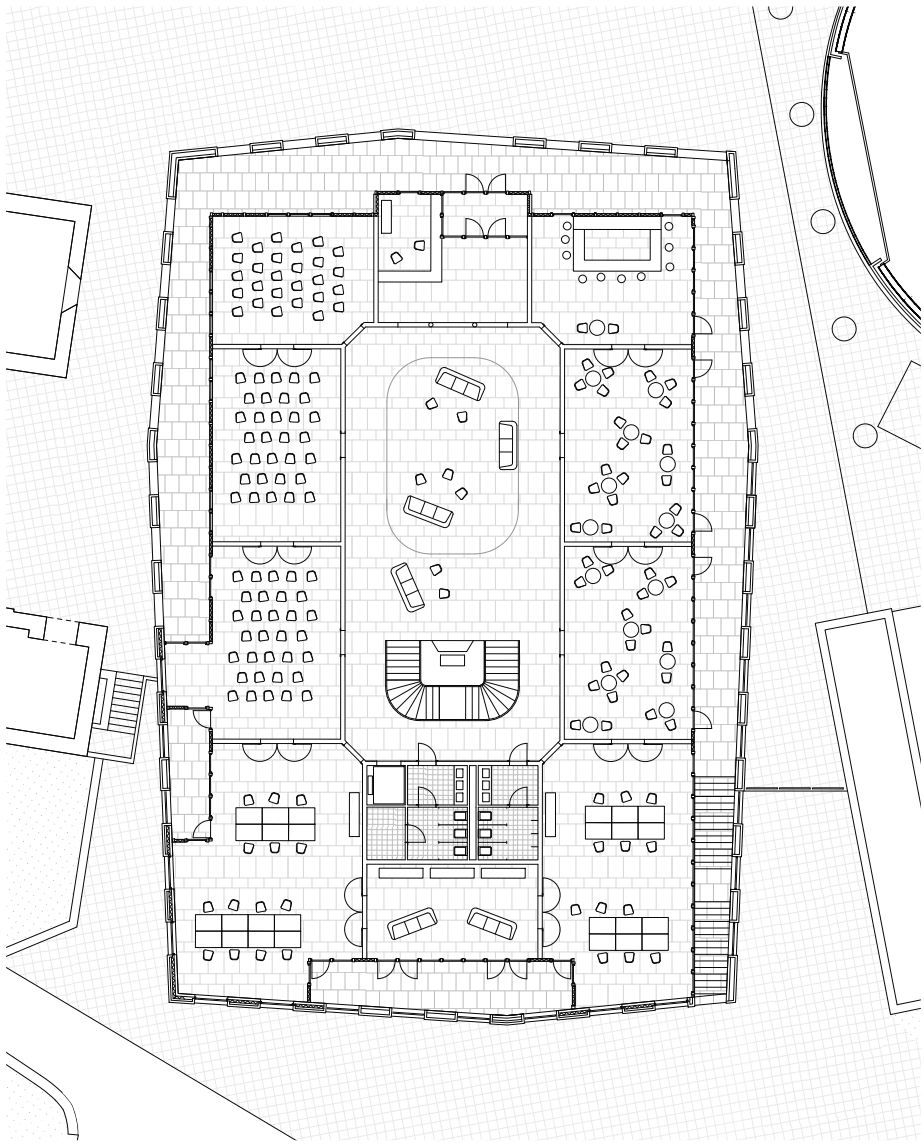

Fig. 50 *Ground floor*
Scale 1:333

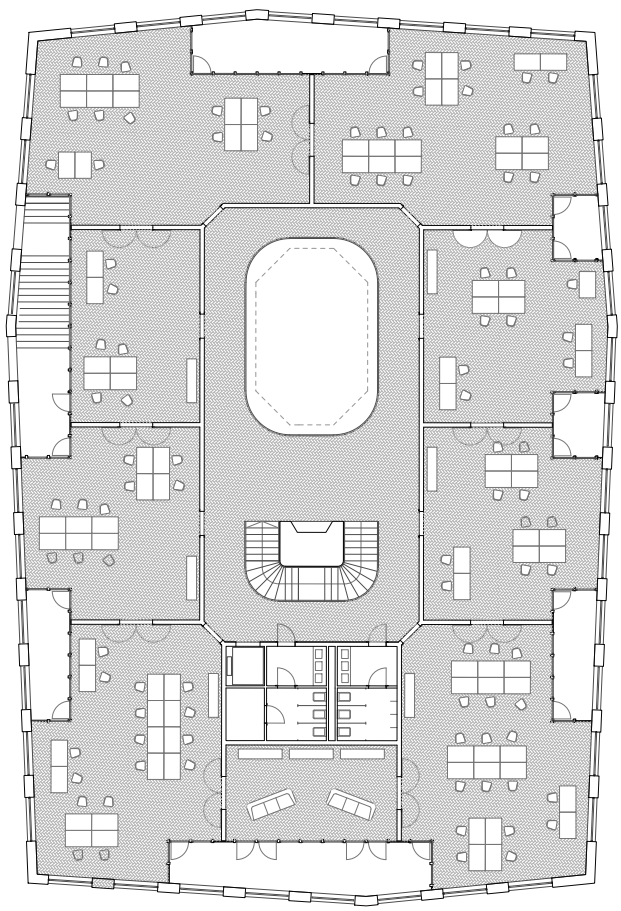

Fig. 51 *Upper floor*
Scale 1:333

The building is organized around the central room. This room, as I call it "the Common Room" is a reference to a typical living room from a single family house. On the ground floor there is a fire place with a massive chimney. Behind the chimney, there is a staircase that goes to the basemen and to the first floor. Around The Common Room, room sof different functions are placed in the enfilade setting. Right next to the which on the ground level is located on the south side, there is a cafeteria with two dining rooms. The opposite side hosts teacher rooms overlooking the Mendrisio valley. On the west site, there are 3 separate room which can be used as classrooms.

The upper floor consists of 8 Ateliers clustered around the central space, which connects to The Common Room by the void. Each of the Ateliers has access to a loggia. On the north side, there is a hidden Reading Room, accessible only through two of the Ateliers.
The underground floor is divided into three main zones: the open space of the workshop on the north side which has access to the windows; the central zone hosting the space for the machines and a photographic room; a storage space on the south side of the building which is entirely underground. The entrance on this level is located in-between the school and the Theatre of Architecture and serves those two buildings.

Fig. 52 *The Living room*
Picture from a model

The Common Room is the reinterpretation of a traditional living room. It is where all the meetings happen. This space connects all of the adjoining rooms on the ground and upper floor. It is focused on the concrete fire place and lit by the skylight. Similarly to some of Rudolf Olgiati's houses, the staircase is partly hidden behind the fire place. It curves along it. This Common Room has an feeling character and gets its unique character when it is filled with students and teachers.

Fig. 53 *The Reading room*
Picture from a model

The Reading Rooms, located both on the ground and on the upper floor, are a kind of secret spaces, reachable only through the neighboring rooms. They are the most quiet rooms in the building, suitable for concentration and reading They both face the Mendirsio valley and are connected to a vast loggia.

Fig. 54 *The Atelier*
Picture from a model

Each of the Ateliers is connected to the loggia. Yet, each one has a different character resulting from a change in neighboring buildings and slightly different plan of the room. The doors connecting the Ateliers are in the enfilade setting, making it possible to see through the whole building.. But those doors are not meant to be the primary mean of communication between the Ateliers. That is why the desks are sometimes places "in the way", which makes the scenery more organic and free in organization. The connection to the loggia is important, as it becomes part of the atelier, a place for catching the sun or breathing with the fresh air. This space is neither inside, neither outside since the concrete columns form a thick threshold.

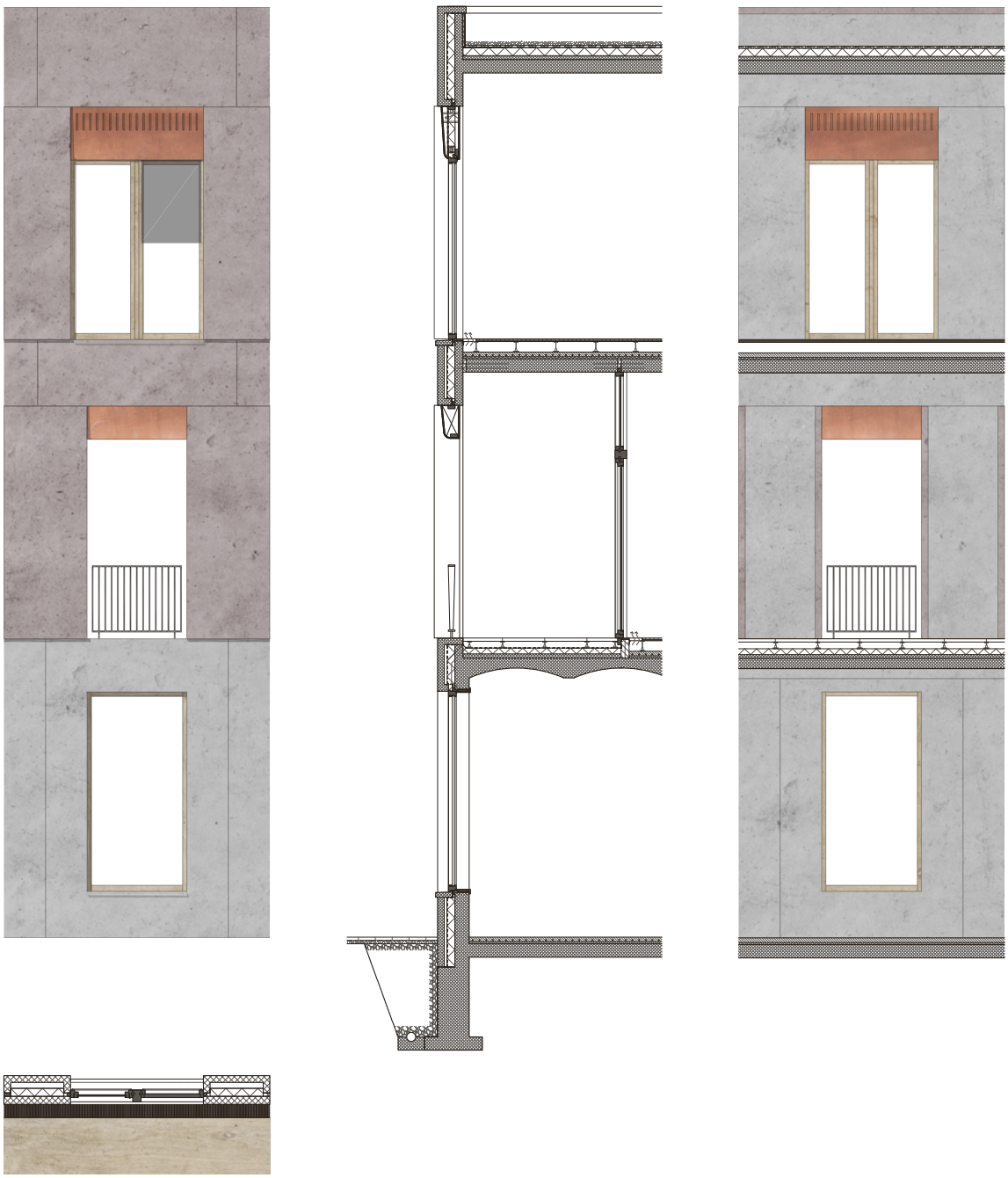

Fig. 55 *Facade section and view*
Scale 1:100

The load bearing structure of the building is built out of reinforced concrete. The walls are insulated on the outside and covered with prefabricated colored concrete plates. Those are hang on steel anchors. The division lines between the concrete elements are visible and are underlined by the shadows.

An integral element of the facade is the lintel. It is made out of copper plates fixed on the wooden substructure. It contains the rolling outside and inside sun shades as well as the mechanical ventilation unit.

The internal and external doors are made out of oak wood.

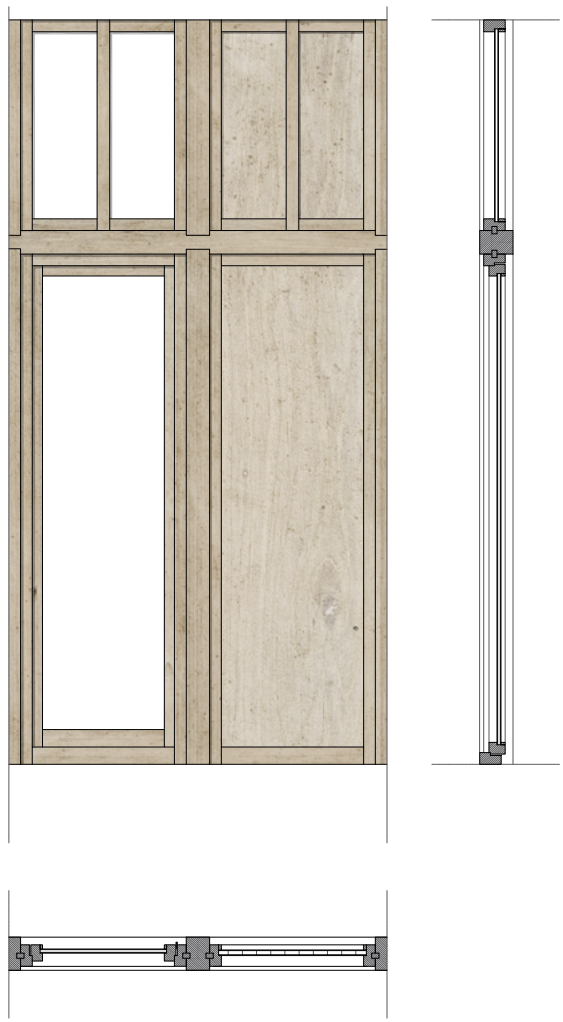

Fig. 56 *External door*
Scale 1:20

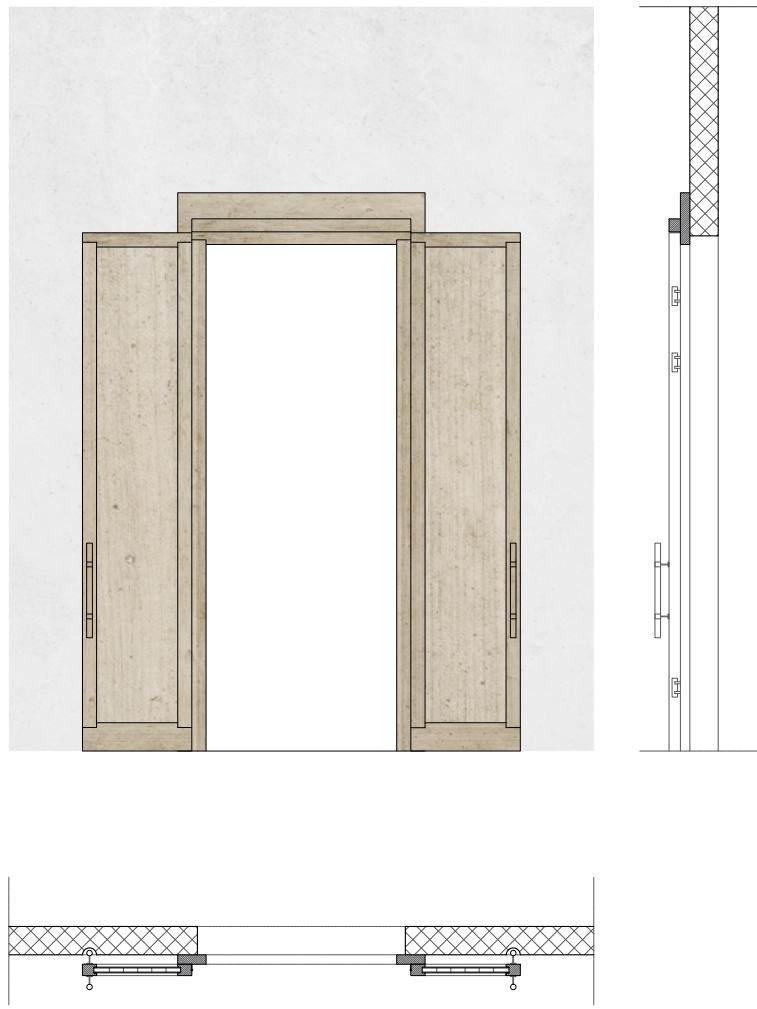

Fig. 57 *Internal door*
Scale 1:20

Fig. 58 *Loggia.*
Picture form the 1:33 model.

Fig. 59 *Loggia.*
Picture form the 1:33 model.

Fig. 60 *Picture form the 1:33 model.*

Fig. 61 *Picture form the 1:33 model.*

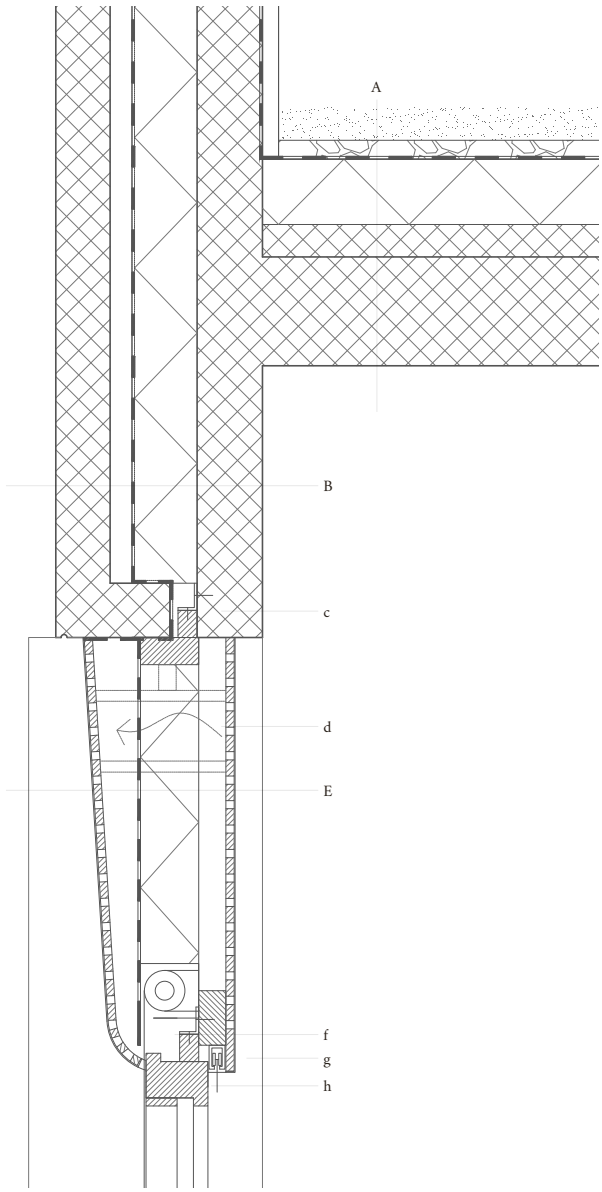

Fig. 62 *Upper lintel detail*
Scale 1:20

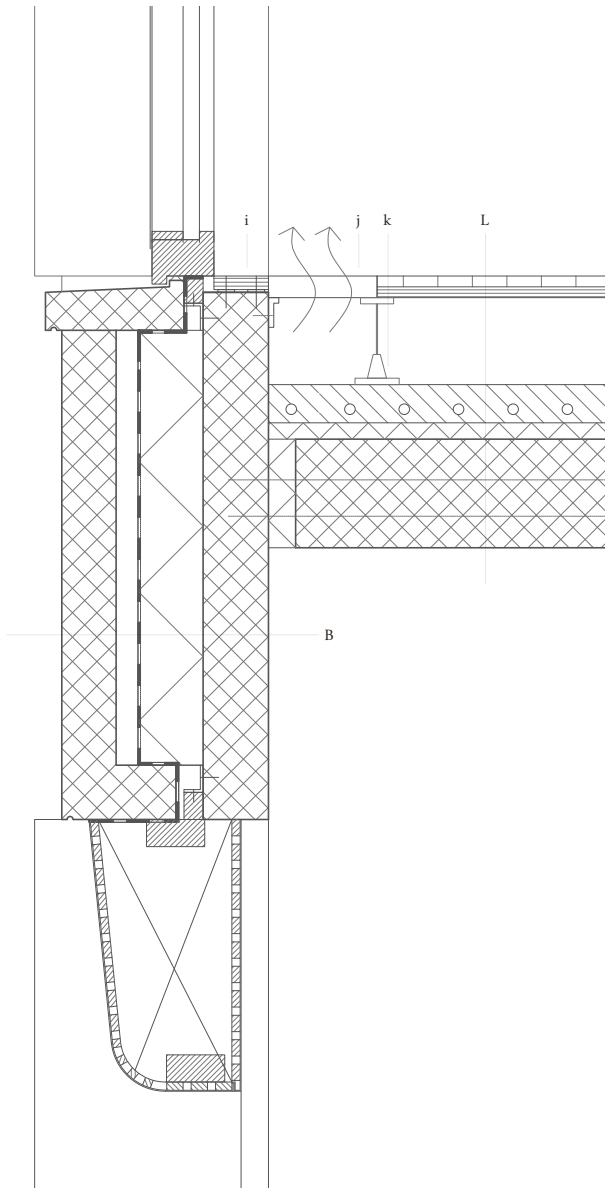

Fig. 63 *Lower lintel detail*
Scale 1:20

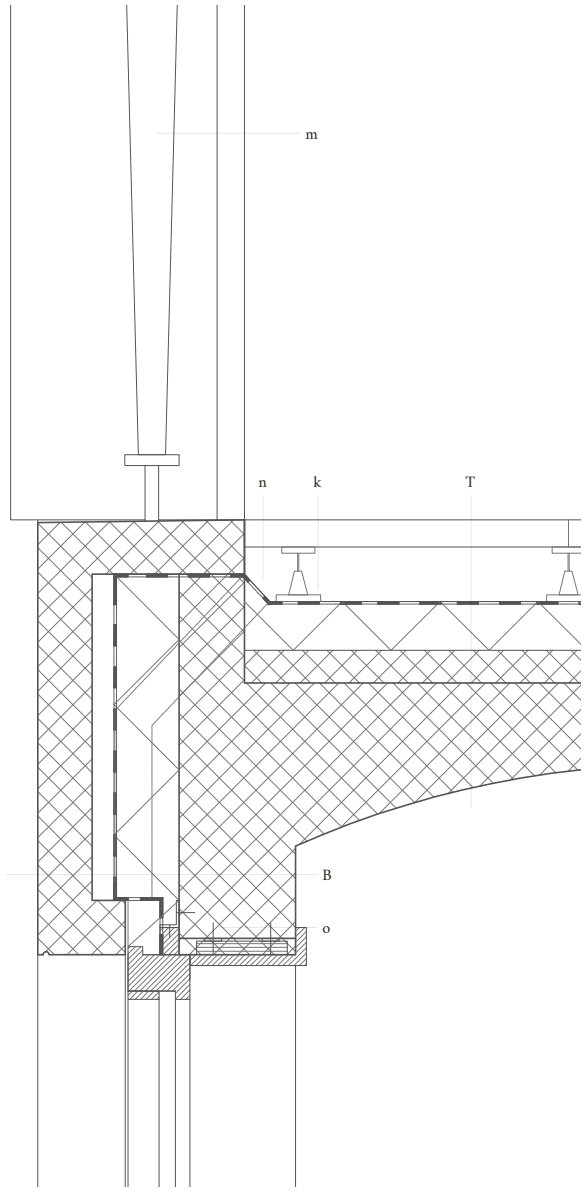

Fig. 64 *Logia detail*
Scale 1:20

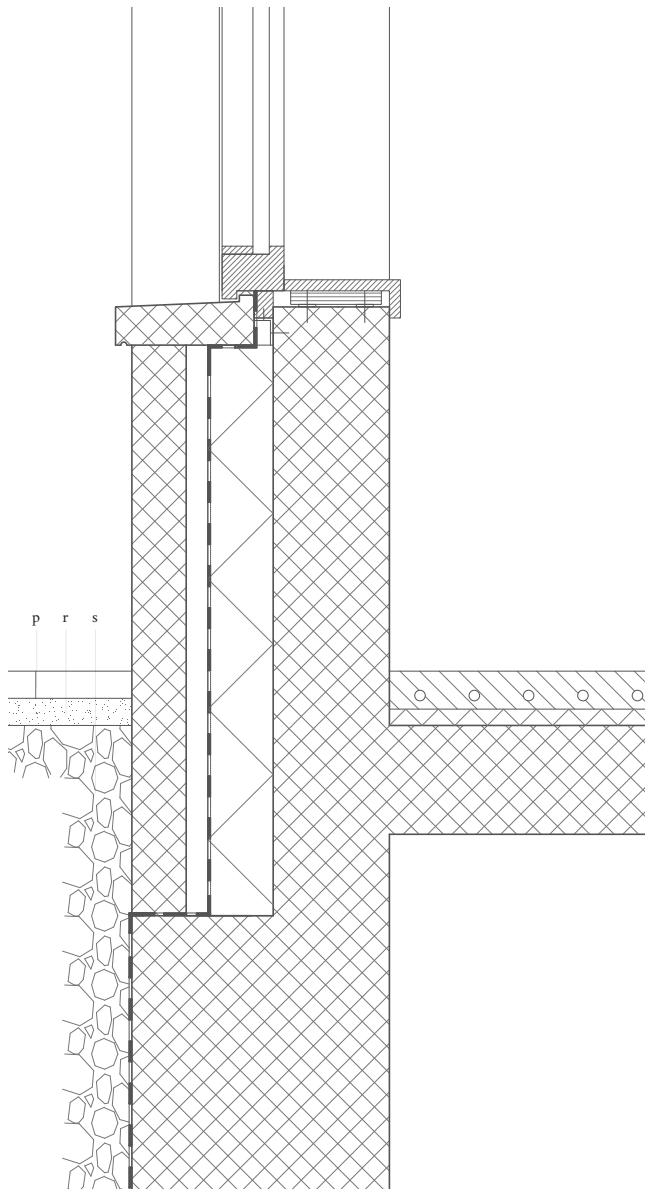

Fig. 65 *Plinth detail*
Scale 1:20

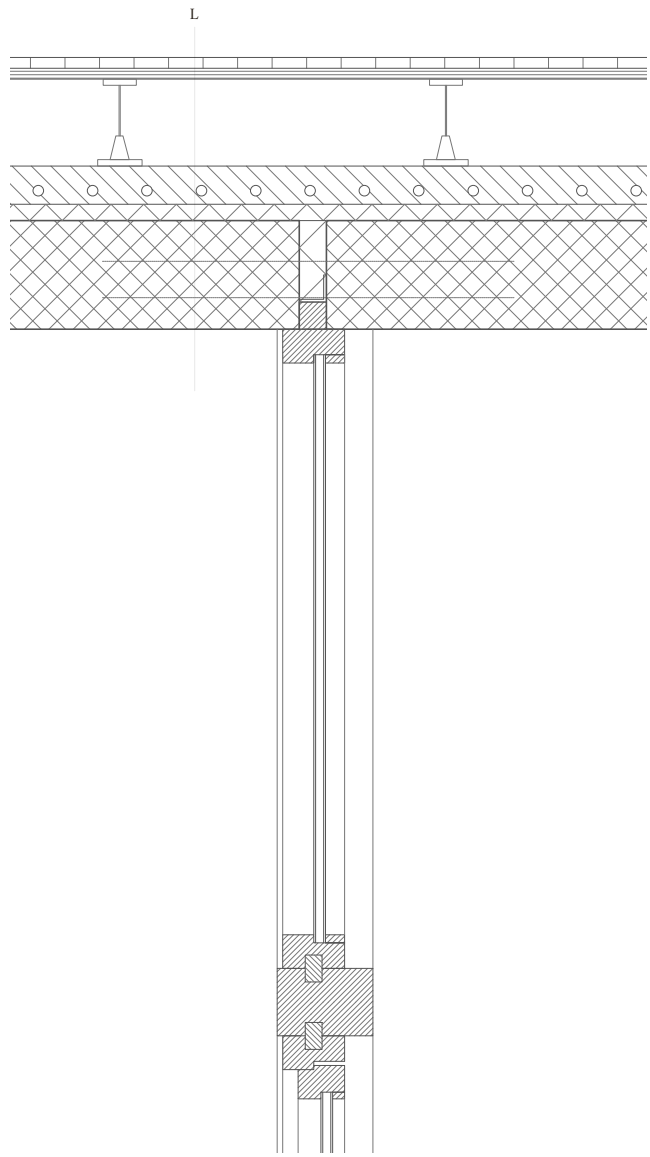

Fig. 66 *Door connection detail*
Scale 1:20

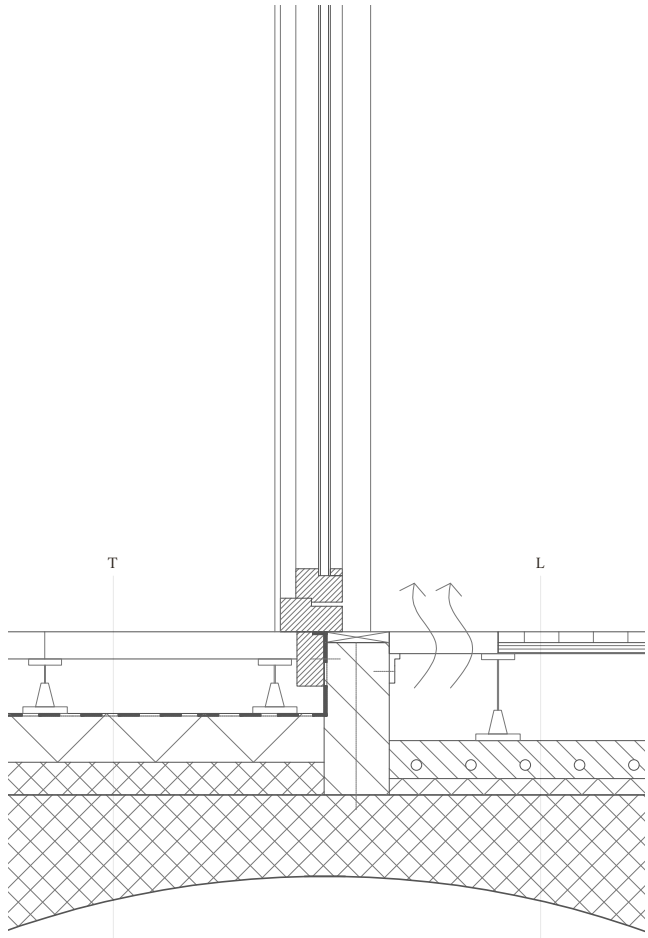

Fig. 67 *Threshold*
Scale 1:20

A Roof
reinforced concrete slab 300mm
leveling screed 50-80mm
water isolation
extruded polystyrene 150 mm
gravel 50 mm
soil 150 mm

B External wall
reinforced coloured concrete panel 150mm
cavity 30 mm
water isolation
mineral wool 150 mm
reinforced concrete 150 mm

c metal anchor
d mechanical ventilation unit

E Lintel
copper 2mm
wooden planks
water isolation
thermal insulation 150mm
wooden planks
copper 2mm

f external sun shading
g internal sun shading
h wooden window frame
i wooden threshold
j ventilation grill
k adjustable support

L Internal floor
reinforced concrete slab 300mm
steel connector
insulation 50mm
floor heating in concrete screed 100mm
cavity
plywood 20mm
parquet 20mm

m steel balustrade
n steel drainage

T Exteranl floor
reinforced concrete arched slab 300mm
leveling screed 50-80mm
thermal insulation 150 mm
water isolation
cavity
concrete plates

B External wall
reinforced coloured concrete panel 150mm
cavity 30 mm
water isolation
mineral wool 150 mm
reinforced concrete 150 mm

o steel anchor
p concrete plates
r sand
s gravel

L Internal floor
reinforced concrete slab 300mm
steel connector
insulation 50mm
floor heating in concrete screed 100mm
cavity
plywood 20mm
parquet 20mm

T Exteranl floor
reinforced concrete arched slab 300mm
leveling screed 50-80mm
thermal insulation 150 mm
water isolation
cavity
concrete plates

Appendix

The purpose of this appendix is to present images relevant to the research and to the project. Some of them were inspiration to my work, partly taken from the site of Mendrisio and partly from other sources. Those images helped me graphically describe the desired mood and atmosphere of the design.

Fig. 68 *Villa Argentina.*
Mendrisio. Antonio Croci, 1872

Fig. 69 *Villa Argentina.*
Mendrisio. Antonio Croci, 1872

Fig. 70 *Sant'Antonio Abate church.*
Genestrerio, Ticino. 1578

Fig. 71 *Palazzo Turconi.*
Mendrisio, Luigi Fontana, 1850's

Fig. 72 *Im Birch School.*
Zurich, Peter Märkli, 2004.

Fig. 73 *Picture.*
Author Unknown

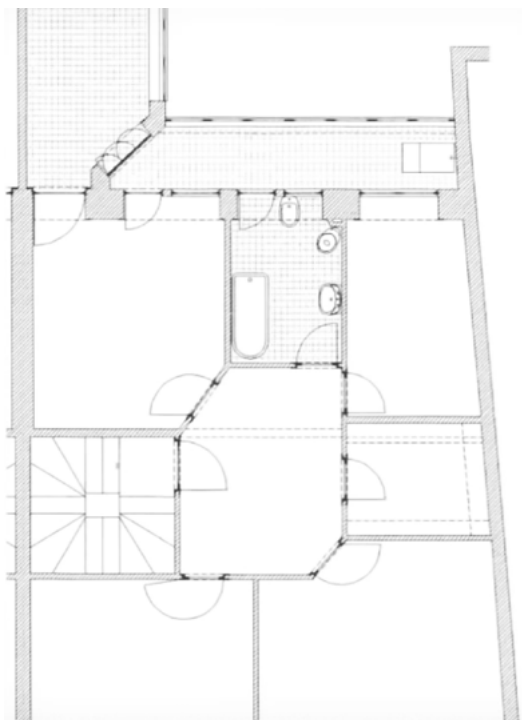

Fig. 74 *Apartment in Porto.*
Author Unknown

Fig. 75 *Im Birch School.*
Zurich, Peter Märkli, 2004.

Fig. 76 *La Congiunta.*
Giornico, Peter Märkli 1992.

Fig. 77 *La Congiunta.*
Giornico, Peter Märkli 1992.

Fig. 78 *Chiesa dei Cappuccini*
Mendrisio, 1635.

Fig. 79 *Rudolf Olgiati's own house.*
Flims, Rudolf Olgiati

Fig. 80 *Las Caglias*
Flims, Rudolf Olgiati 1960

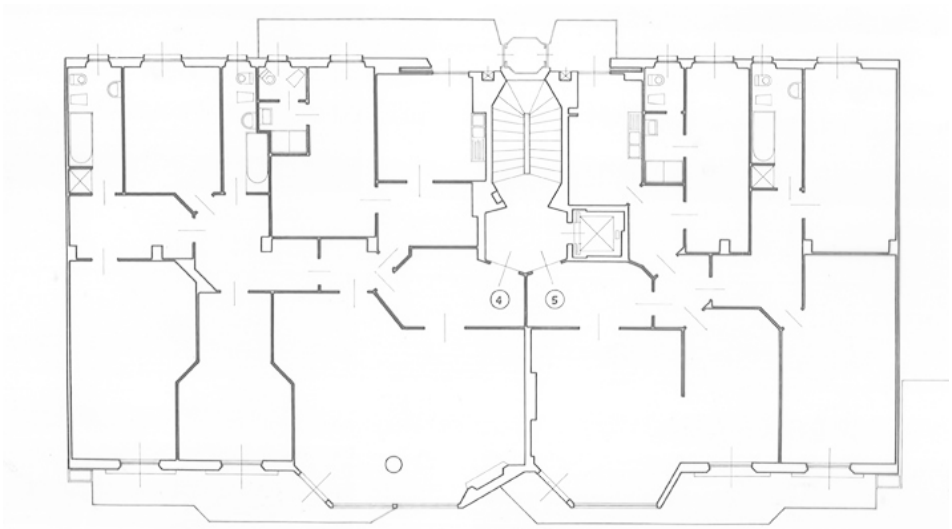

Fig. 81 *House at Via Giuseppe Vigoni 13.*
Milano, Luigi Caccia Dominioni, 1956-59

Fig. 82 *Villa Schwob.*
La Chaux-de-Founds. Le Corbusier 1916-17

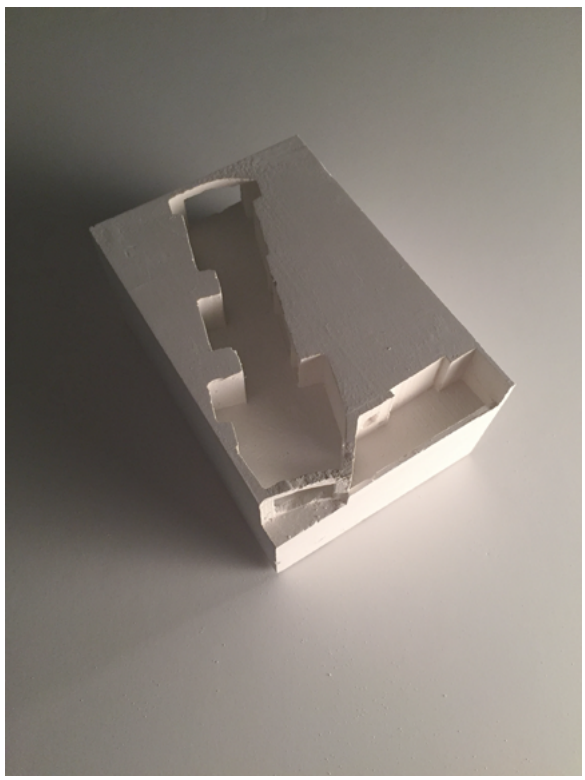

Fig. 83 *1:100 model of projet F Apartments*

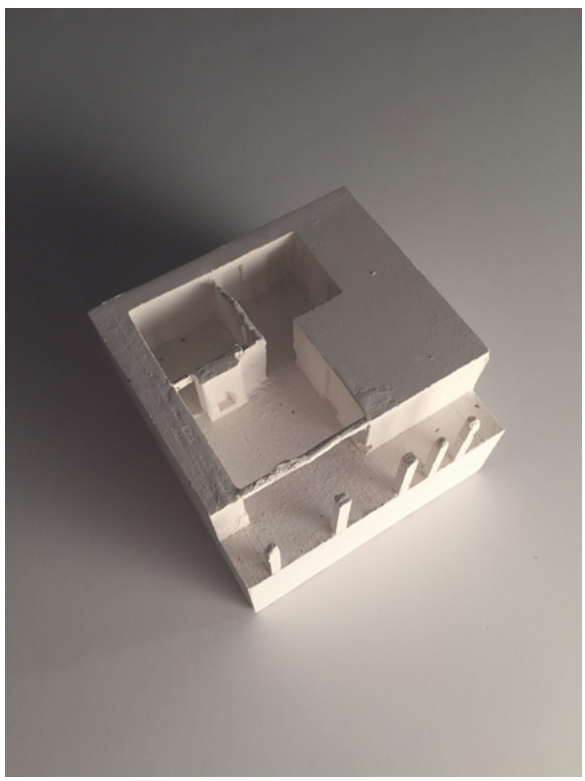

Fig. 84 *1:100 model of single-family house. Winterthuur, Seen.*

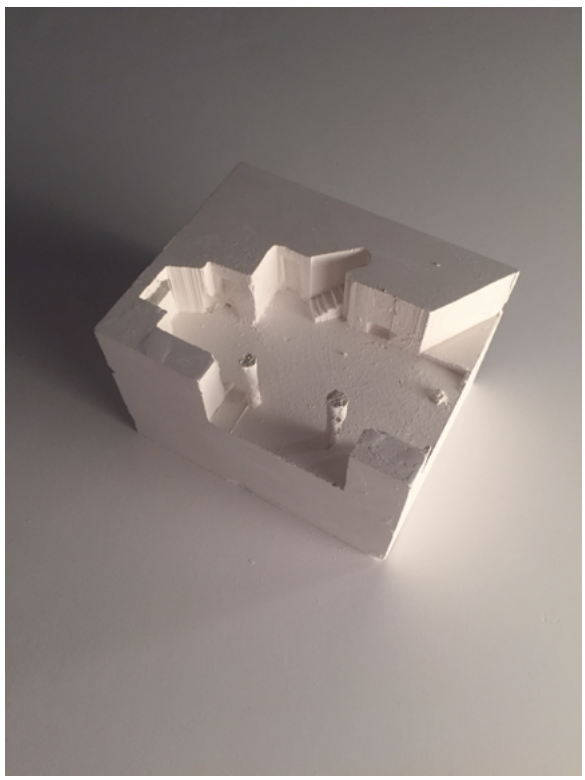

Fig. 85 *Picture form a 1:100 model of Ferienhaus Dr. Allemann.*

Fig. 86 *Research in making.*
Exhibition during Dutch Design Week 2015

Fig. 87 *Picture form a 1:33 model*

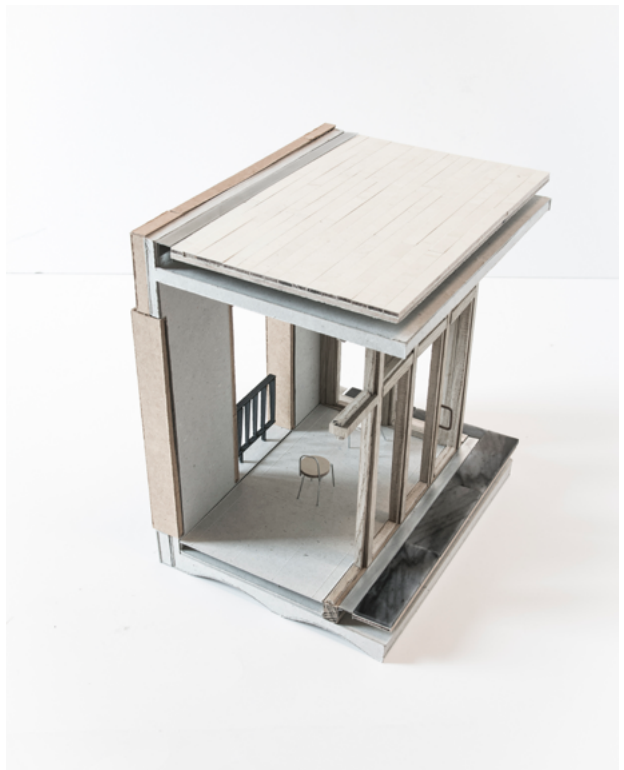

Fig. 88 *Picture form a 1:33 model*

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Figures

Drawing made by the author.

Fig. 14 Wohnhaus Dr. Witzig. Flims, Wildhaus. Rudolf Olgiati 1966. Drawing made by the author.

Fig. 15 Single-family house. Trubbach, Azmoos. Peter Markli 1982. Drawing made by the author.

Fig. 16 Single-family house. Trubbach, Azmoos. Peter Markli 1982. Adapted from Mostafavi, M. (2002). Approximations: The architecture of Peter Märkli. Cambridge, Mass.: MIT Press.

Fig. 17 Single-family house. Trubbach, Azmoos. Peter Markli 1982. Adapted from Mostafavi, M. (2002). Approximations: The architecture of Peter Märkli. Cambridge, Mass.: MIT Press.

Fig. 18 Apartment building. Sargans. Peter Markli, 1986. Drawing made by the author.

Fig. 19 Apartment building. Sargans. Peter Markli, 1986. Adapted from Mostafavi, M. (2002). Approximations: The architecture of Peter Märkli. Cambridge, Mass.: MIT Press.

Fig. 20 Single-family house. Winterthuur, Seen. Peter Markli 1987. Drawing made by the author.

Fig. 21 Single-family house. Winterthuur, Seen. Peter Markli 1987. Adapted from Mostafavi, M. (2002). Approximations: The architecture of Peter Märkli. Cambridge, Mass.: MIT Press.

Fig. 22 Villa Jeanneret-Perret. La Chaux-de-Founds. Le Corbusier, 1912. Drawing made by the author.

Fig. 23 Villa Jeanneret-Perret. La Chaux-de-Founds. Le Corbusier 1912. Adapted from Corbusier, L., Moos, S. V., & Rüegg, A. (2002). *Le Corbusier before Le Corbusier: Applied arts, architecture, painting, photography, 1907-1922.* New Haven: Yale University Press.

Fig. 24 Villa Schwob. La Chaux-de-Founds. Le Corbusier 1916-17. Drawing made by the author.

Fig. 25 Projet F Apartments. Le Corbusier, 1916. Drawing made by the author.

Fig. 26 Projet F Apartments. Le Corbusier, 1916. Adapted from Corbusier, L., Moos, S. V., & Rüegg, A. (2002). *Le Corbusier before Le Corbusier: Applied arts, architecture, painting, photography, 1907-1922.* New Haven: Yale University Press.

Fig. 27 Ferienhaus Dr. Allemann. Unterwasser, Wildhaus. Rudolf Olgiati, 1968-1969. Drawing made by the author.

Fig. 28 Picture form a 1:100 model of Wohnhaus Dr. Witzig. Flims, Wildhaus. Załuski M. A. 2016.

Fig. 29 Wohnhaus Dr. Witzig. Flims, Wildhaus. Rudolf Olgiati 1966. Drawing made by the author.

Fig. 30 Picture form a 1:100 model of Wohnhaus Dr. Witzig. Flims, Wildhaus.

Fig. 31 Wohnhaus Thoma. Walenstadt. Rudolf Olgiati, 1984-1987. Drawing made by the author.

Fig. 32 Mehrfamilienhaus Casa Radulff. Flims, Wildhaus. Rudolf Olgiati, 1971-1972. Drawing made by the author.

Fig. 33 Mehrfamilienhaus Casa Radulff. Flims, Wildhaus. Rudolf Olgiati 1971-1972. Adapted from Riederer, U. (2004). Rudolf Olgiati: Bauen mit den Sinnen. Chur: HTW Chur.

Fig. 34 Mehrfamilienhaus Urecht. Chur. Rudolf Olgiati, 1971-73. Drawing made by the author.

Fig. 35 Apartment building. Sargans. Peter Markli, 1986. Drawing made by the author.

Fig. 36 Single-family house. Winterthuur, Seen. Peter Markli 1987. Drawing made by the author.

Fig. 37 Single-family house. Winterthuur, Seen. Peter Markli 1987. Adapted from Mostafavi, M. (2002). Approximations: The architecture of Peter Märkli. Cambridge, Mass.: MIT Press.

Fig. 38 Projet F Apartments. Le Corbusier, 1916. Drawing made by the author.

Fig. 39 Site plan. Scale 1:1000. Drawing made by the author.

Fig. 40 Chiesa dei Cappuccini, Villa Argentina, Palazzo Turconi. Załuski M. A. 2016

Fig. 41 Chiesa dei Cappuccini, Villa Argentina M. A. 2016

Fig. 42 Entrance collage. Drawing made by the author.

Fig. 43 Overview, 1:200 model Kerstens V. 2016

Fig. 44 East facade. Scale 1:333. Drawing made by the author.

Fig. 45 South facade. Scale 1:333. Drawing made by the author.

Fig. 46 West facade. Scale 1:333. Drawing made by the author.

Fig. 47 North facade. Scale 1:333. Drawing made by the author.

Fig. 48 Collage made at the beginning of the project. Drawing made by the author.

Fig. 49 Underground floor. Scale 1:333. Drawing made by the author.

Fig. 50 Ground floor. Scale 1:333. Drawing made by the author.

Fig. 51 Upper floor. Scale 1:333. Drawing made by the author.

Fig. 52 The Living room. Picture from a model. Załuski M. A. 2016

Fig. 53 The Reading room. Picture from a model. Załuski M. A. 2016

Fig. 54 The Atelier. Picture from a model. Załuski M. A. 2016

Fig. 55 Facade section and view. Scale 1:100. Drawing made by the author.

Fig. 56 External door. Scale 1:20. Drawing made by the author.

Fig. 57 Internal door. Scale 1:20. Drawing made by the author.

Fig. 58 Loggia. Picture form the 1:33 model. Załuski M. A. 2016

Fig. 59 Loggia. Picture form the 1:33 model. Załuski M. A. 2016

Fig. 81 House at Via Giuseppe Vigoni 13. Milano, Luigi Caccia Dominioni, 1956-59.

Fig. 82 Villa Schwob. La Chaux-de-Founds. Le Corbusier 1916-17. Adapted from Corbusier, L., Moos, S. V., & Rüegg, A. (2002). *Le Corbusier before Le Corbusier: Applied arts, architecture, painting, photography, 1907-1922.* New Haven: Yale University Press.

Fig. 83 1:100 model of projet F Apartments. Załuski M. A. 2016

Fig. 84 1:100 model of single-family house. Winterthuur, Seen. Załuski M. A. 2016

Fig. 85 Picture form a 1:100 model of Ferienhaus Dr. Allemann. Załuski M. A. 2016

Fig. 86 Research in making. Exhibition during Dutch Design Week 2015. Załuski M. A. 2015

Fig. 87 Picture form a 1:33 model. Załuski M. A. 2016

Fig. 88 Picture form a 1:33 model. Załuski M. A. 2016