

PEZO VON ELLRICHSHAUSEN

Stupanj nelagode

razgovarala
interviewed by



Mira Stanić

Razgovarali u New Yorku 10. veljače 2016.

Svjesno izbjegavajući referencijalnost, istražujući arhitekturu kao oblik znanja te autonomnost arhitektonskih objekata, Sofia von Ellrichshausen i Mauricio Pezo u manje od 15 godina zajedničkog rada ostvarili su izniman opus prepoznatljiv kroz jezik osnovnih formi te arhetipskih prostornih odnosa. Bilo da je riječ o arhitektonskim ili umjetničkim projektima njihovi radovi jasno pripadaju istom misaonom i radnom procesu, a razvijaju se sustavno, kao iteracije unutar serija gdje se svaka sljedeća oslanja na saznanja iz prethodne. Jednostavan i snažan formalni izraz njihovih projekata tek svojom nestabilnom višeznačnošću nagovještuje složenost unutrašnjosti koncipirane poput nastanjive strukture koja utjelovljuje relativno shvaćanje funkcije i omogućava bogata i neočekivana prostorna iskustva.

PEZO VON ELLRICHSHAUSEN

A Degree of Discomfort

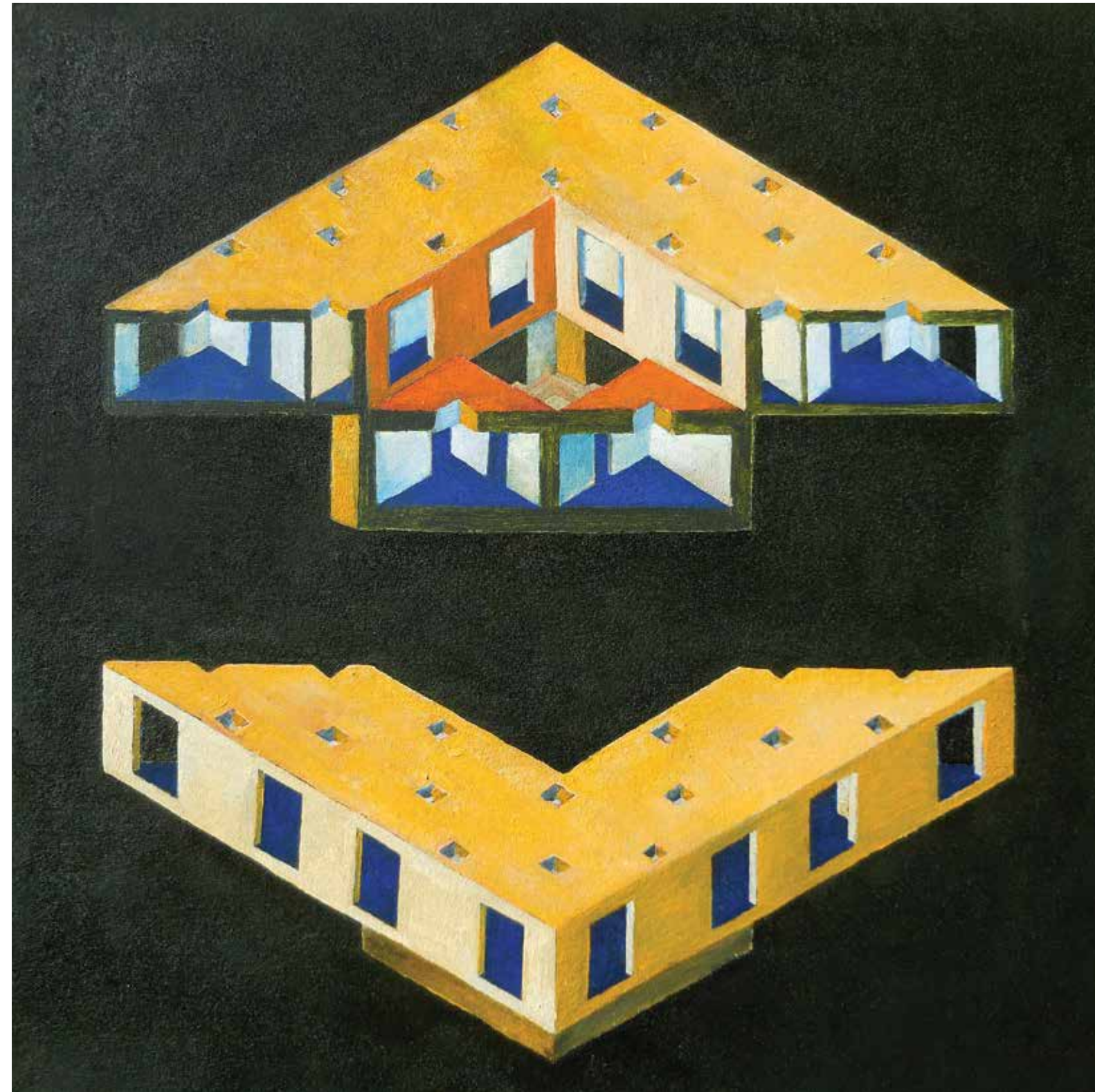
fotografije photographs by

Oscar Concha (OC)
Cristobal Palma (CP)
Pezo von Ellrichshausen (PE)
Charles Mostoller

portret portrait

Interviewed in New York on 10 February 2016

¶ Consciously avoiding referentiality, exploring architecture as a form of knowledge, and autonomy of architectural objects, Sofia von Ellrichshausen and Mauricio Pezo have, in less than 15 years of working together, realized an extraordinary oeuvre recognizable through the language of universal forms and archetypal spatial relationships. Whether it comes to architectural or artistic projects, their works clearly belong to the same contemplative and work process, and are developed systematically, as iterations within a series where each subsequent draws on the knowledge from the previous one. Simple and forceful formal expression of their projects only with its unstable ambiguity suggests the complexity of the interior conceived as an inhabitable structure that embodies the relative notion of function and enables a rich and unexpected spatial experience.





ORIS — Čini se da postoje dva načina da počnemo ovaj razgovor. Jedan bi bio od specifičnog – arhitektonskog objekta koji je moguće identificirati, a drugi bi bio iz sustava. Na kraju se oni sudaraju i vode u istom smjeru. Ono o čemu govorim je vaš prilično specifičan radni proces. Vrlo je sustavan i proizvodi radove koji svakako stoje sami, ali su također i dio obitelji i tvore jedinstven rad višeg reda. ♣ SOFIA VON ELLRICHSHAUSEN — Sustavan proces nije nešto što smo planirali od samog početka. S vremenom se naš način rada počeo oblikovati i počeli smo nalaziti udoban način rada, ali taj sustav je zapravo posljedica nereferentnog stava kojemu je potrebna druga vrsta kostura na kojemu će se temeljiti naše odluke ili će nam pružiti neku vrstu smjernica; ne toliko autorstvo nego unutarnja načela. Tu je i činjenica da nas je dvoje i morali smo stvoriti način rada koji dijelimo – kompromis s one strane Pezovih i mojih vlastitih preferencija

ORIS — There seem to be two ways to start this conversation. One would be from the specific – an identifiable architectural object, and the other would be from a system. Ultimately, they collide and lead in the same direction. What I am referring to is your rather specific work process. It is very systematic and produces works that certainly stand alone, but are also a part of a family and form a singular or unitary work of a higher order. ♣ SOFIA VON ELLRICHSHAUSEN — The systematic process is not something that we planned from the very beginning. With time, our method of work started shaping, and we began to find a comfortable way of working, but that system is really a consequence of a non-referential attitude which needs another sort of skeleton to base our decisions on, or to have some sort of guidelines, not so much authorship but inner principles. There is also the fact that there are two of us and we had to have generated a way of

koje su nekako vrlo slične. ♣ MAURICIO PEZO — U praktičnom smislu to je nešto što se razvija kroz vrijeme kao prirodan način da se proizvodi arhitektura; osobna metoda koja je, što se nas tiče, više kao prečac. Umjesto zaobilaznja i pokušavanja da proces učinimo teškim, čini se da je metoda izravan put do određenog mjesta. To je slično pisanju. Svatko ima kaligrafiju koja prirodno funkcionira s njegovim tijelom, njegovim načinom gledanja i komuniciranja. Onog trenutka kada pronađete svoju kaligrafiju, svoj vlastiti način pisanja, to se odmah čini najbržim, najprirodnijim načinom, budući da to nije manira ili maniristički način opisivanja nečega, nego nešto što je više unutarnje. Ne bih rekao da je to izraz, to je bliže refleksiji, instinktu. Dakle, u trenutku kada počinjemo ponavljati sustav da definiramo format projekta, definiramo kako otvoriti prozor, kako smjestiti objekt u krajolik, težimo tome da slijedimo određene staze koje su repetitivne jer su one naš prirodni način gledanja na stvari.

ORIS — Sustavan način razmišljanja zapravo je vrlo spontan.

♣ MAURICIO PEZO — Postaje sustavan zbog ponavljanja, ali prije toga je prilično spontan. Skloni smo tome da proizvodimo ono što nam je bliskije.

ORIS — Jedna od posljedica ovog načina rada je svojevrsna učinkovitost, minimiziranje onoga što će potpasti pod pojam dizajna, što je rezultat rješavanja sličnih problema na sličan način. Postaje vrlo zanimljivo otkriti specifičnost unutar sustava. ♣ MAURICIO PEZO — Metoda se čini prečicom, vrlo izravnim načinom da se nekamo ide, čak i ako ne znate kamo; to je putanja. Težite tome da ponavljate ono u što vjerujete i koristite iste alate, a istodobno je ishod taj koji je suprotan – drugačiji format, drugačija proporcija, drugačija veličina, boja, materijal. ♣ SOFIA VON ELLRICHSHAUSEN — I što je najvažnije – unutarnja prostorna struktura sasvim je drugačija i relevantna je za određeni slučaj. ♣ MAURICIO PEZO — Ono što se čini sustavnim, repetitivnim i zamornim ima ishod koji je suprotnost, čista razlika. Iako nas toliko ne zanima razlika sama po sebi jer ju je vrlo lako proizvesti. Više nas zanima proizvodnja specifičnosti – kako možemo proizvesti bilo sliku, predmet, zgradu koja je specifična za određeni specifični uvjet, stanje u vremenu ili u određenom zemljopisnom kontekstu, unutar određene kulture. Zato govorimo o razinama intencionalnosti. Mi forsiramo ili natežemo ili na kraju krajeva intenziviramo tu stvarnost u određenom smjeru, a proizvodimo razliku i specifičnost kao posljedicu. Taj intenzitet ili taj sustav sila, intencija u jednom ili drugom smjeru ili u načinu na koji nešto artikuliramo, a ta artikulacija se događa na različitim razinama, ne samo fizičkoj, nego i na način na koji razumijete mjesto, vokacije zgrada u

working that we share. A middle ground beyond Pezo's and my own preferences which happened to be very similar. ♣ MAURICIO PEZO — In practical terms, it is something that evolves in time as a natural manner to produce architecture; a personal method which is, in our terms, more like a shortcut. Instead of going around and trying to make it difficult, a method seems to be a direct way to go to a certain place. It is similar to writing. Everyone has a calligraphy that works naturally for their body, their way of looking and communicating. The moment you find your own calligraphy, your own way of writing, it immediately seems to be the fastest, the most natural way. Because it is not a manner or a mannerist way of describing something, but something that is more internal. I wouldn't say that it is an expression, it is closer to reflection, an instinct. So the moment we start repeating a system to define the format of a project, to define how to open a window, how to place an object in a landscape, we tend to follow certain paths that are repetitive because they are our natural way of seeing things.

ORIS — So the systematic way of thinking is actually very spontaneous. ♣ MAURICIO PEZO — It becomes systematic because of the repetition, but before that, it is rather spontaneous. We tend to produce what is closer to us.

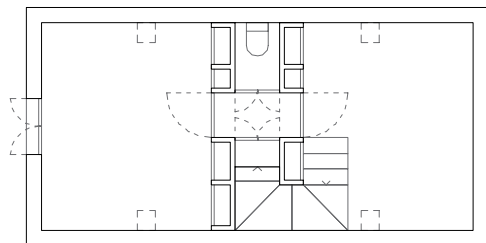
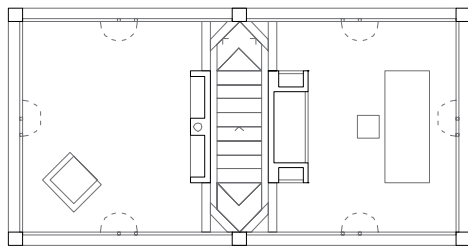
ORIS — One of the effects of this way of working is an efficiency of sorts, the minimization of what would fall under the term design, resulting from solving similar problems in a similar way. It becomes very interesting to find specificity within the system. ♣ MAURICIO PEZO — The method seems to be a shortcut, a very direct way to go somewhere, even though you do not know where; it is a trajectory. You tend to repeat what you believe and use the same tools, and at the same time, the outcome of that is the opposite – different format, different proportion, different size, color, material. ♣ SOFIA VON ELLRICHSHAUSEN — And what is most important is that the internal spatial structure is absolutely different and it is relevant to a specific case. ♣ MAURICIO PEZO — What seems to be systematic, repetitive and tedious has an outcome that is the opposite, that seems to be pure difference. Although we are not so interested in the difference *per se* because it is very easy to produce it. We are more interested in the production of specificity. In other words, in how we can produce either a painting, an object, a building that is specific for a given specific condition. A condition in time or in a particular geographical context, within a certain culture. That is why we talk about levels of intentionality. We are forcing, or stretching, or ultimately intensifying that reality in a certain direction, while producing difference and specificity as a consequence. That intensity or that system of forces, of intentions in one or

◀ Guna, ulje na platnu, 30 cm x 30 cm, aksonometrijski prikaz kuće Guna, Llacolen, San Pedro de la Paz, Čile, 2014.

◀ Guna, oil on canvas, 30 cm x 30 cm, axonometric projection of Guna House, Llacolen, San Pedro de la Paz, Chile, 2014

Kuća Arco, ▶
Concepcion, Čile,
2011., tlocrt razine
0 (ispod), tlocrt
razine +2 (iznad)

Arco House, ▶
Concepcion, Chile,
2011., 0 level plan
(below), +2 level
plan (above)



određenom krajoliku, sve je to dio slijeda intencija.

ORIS — Radite prvenstveno na odnosu između prostora, a sve ostalo čini se gotovo kao da je ishod. Tu je i niz vaših projekata koji se bave odnosom između služenog i služničkog prostora i njihovih podrazumijevanih hijerarhija: od kuće Poli s debelim nastanjivim zidom preko kuće Arco do kuće Solo, gdje je debeli zid pomaknut prema unutra. **SOFIA VON ELLRICHSHAUSEN** — Zovemo ga nastanjivom širinom zida i on dolazi od našeg zanimanja za relativni pojam granice, ali također i od relativnog pojma funkcije; pokušavamo na određeni način nagristi klasično razumijevanje o tome što soba mora biti, što nam stoga omogućuje da funkciji pristupamo gotovo kao još jednoj razini razdvajanja.

ORIS — U stvari, vaša ideja funkcije vrlo je proširena, a to se posebno vidi u vašoj kući Parr, kao i u kući Meri; obje se može promatrati kao nehijerarhijsku agregaciju soba koje izmiču mnogim modernističkim *credima*. **MAURICIO PEZO** — Slažem se sa Sofiom da se to na neki način može definirati kroz eroziju programa; funkcije u sobi nisu strogo vezane za samu sobu, tako da soba može vršiti svoju funkciju na drugačiji način. Mi nemamo tu romantičnu ili moralističku perspektivu o korelaciji oblika i funkcije, funkcionalistički pristup, jer vjerujemo da se ista soba može nastanjivati na drugačiji način. No, postoje određene funkcije koje su mnogo preciznije, poput stubišta, toaleta ili kuhinje. Ideja da prostor može biti fleksibilan je jedan od mitova modernizma, jer u stvari, osim ako ne uložite enorman tehnički

Pokušavamo na određeni način nagristi klasično razumijevanje toga što soba mora biti, što nam omogućuje da funkciji pristupamo gotovo kao još jednoj razini razdvajanja

We try to erode in a certain way the classical understanding of what a room has to be, which therefore allows us to treat function almost as another level of separation

another direction, or in a certain way that we are articulating something, and that articulation happens on different levels, not only physical, but also in the way you understand the place, the vocations of buildings in a certain landscape, all of that is part of a sequence of intentions.

ORIS — You work primarily on relationship among spaces, and everything else almost seems to be an outcome. There is a series of your projects that deal with the relationship between the served and the servant space and their implied hierarchy: from the Poli House with a thick inhabitable wall through the Arco House to the Solo house, where this thick wall is offset inwards. **SOFIA VON ELLRICHSHAUSEN** — We call it inhabitable width of the wall and it comes from our interest in the relative notion of limit, but also of the relative notion of function; to try to erode in a certain way the classical understanding of what a room has to be, which therefore allows us to treat function almost as another level of separation.

ORIS — In fact, your idea of function is a very extended one, and that is particularly obvious in your Parr House as well as the Meri House, both of which can be looked at as a non-hierarchical aggregation of rooms, escaping many of the modernist credos. **MAURICIO PEZO** — I agree with Sofia that, in a way, it can be defined through the erosion of the program; functions in the room are not strictly attached to the room itself, so the room can perform in a different way. We don't have that romantic or moralistic perspective about the

napor, postoji nekoliko elemenata koji su fiksni za mjesto. Mislim da je važno prepoznati one elemente koji su fiksni u životu, u kućanskom mjerilu na primjer, te u isto vrijeme biti u mogućnosti prepoznati one elemente koji mogu biti nedefinirani, koji se mogu nastaniti na slobodniji način. Ali ne mislim da eksplicitno pretpostavljamo stupanj tog moralnog stava koji je bliže stavu, na primjer, Louisa Khana — razlika između služenog i služničkog u smislu da uspostavlja primarnu i sekundarnu kategoriju prostora. Ne bismo rekli da je stubište sekundarno dnevnoj sobi, da je služi. To je vrlo usko čitanje prostora.

ORIS — Funkcije ostaju međusobno zamjenjive, što na neki način čitanje programa čini daleko manje naivnim; ne pokušava predvidjeti budućnost. Umjesto da se fokusiraju na određenu funkciju, vaši prostori omogućuju različite obrasce različitih aktivnosti. **MAURICIO PEZO** — Oni čak omogućuju i određenu razinu nelagodice. Mogu forsirati određenu situaciju. Ponekad postoje dva stubišta u kući i morate donijeti odluku ili možda morate ući u taj debeli zid s funkcijama i na neki način nestati. **SOFIA VON ELLRICHSHAUSEN** — Mislimo da je udobnost vrlo precijenjen pojam. I sklona je standardizirati iskustvo, diktira obrasce ponašanja. Vjerujemo da postoji toliko bogatstva koje možete dobiti iz malo napora. Naravno, to nije ništa novo, toliko arhitekture koja se gradi bazirano je na tome kako ona izgleda, a u našem razumijevanju arhitekture ne radi se o gledanju. Radi se više o tome kako se možete odnositi prema njenim objektima, ponovo izgraditi sljedove, ponovo izgraditi iskustvo prolaska i to je razlog zašto nam je vrlo teško pokazivati svoje projekte. Na predavanjima smo ograničeni sa samo par slika, a naše zgrade su, mislim, jako reducirane na slikama. Uvijek se osjećam frustrirano jer ono što je važno je kada si u njima, kada se krećeš i postoji istovremeno aktiviranje trenutaka. To je razlog zašto o tim prostornim strukturama razmišljamo kao o cjelokupnosti.

ORIS — Prikaz je važna tema u vašem radu i, prije kao pravilo nego iznimka, odlazite izvan uobičajenih sredstava – fotografija, arhitektonskih crteža, 3D vizualizacija. Posebno su zanimljiva ulja na platnu s aksonometrijskim prikazima. Kakav je odnos između tih slika i zgrada? Moglo bi se reći da jako podsjećaju na Hejdukove crteže koji su bili sami sebi svrha i zamjenjivi s arhitekturom. **MAURICIO PEZO** — Možda je Hejduk radio u trenutku kada je imao priliku kanonizirati aksonometriju u boji. No prije njega je bilo mnogo arhitekata koji su koristili isti alat – Stirling, Rossi, sve unatrag do Le Corbusiera. Svakako možete pronaći vizualne sličnosti, ali jedna glavna razlika i temeljna distinkcija je u

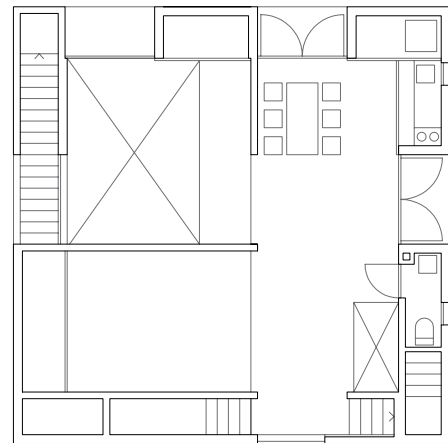
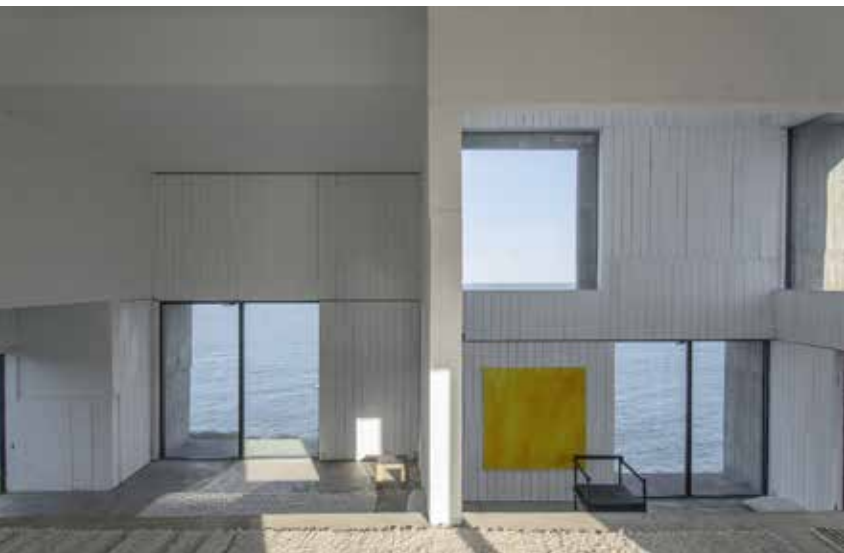


correlation of the form and function, a functionalist approach, because we believe that the same room can be occupied in a different way. But there are certain functions that are much more precise, like a staircase or a toilette, or a kitchen. The idea that space can be flexible is one of the myths of modernity because in fact, unless you make an enormous technical effort, there are several elements that are fixed to a place. I think it's important to identify those elements that are fixed in life, in domestic scale for example, to be able to, at the

▲ Kuća Arco,
Concepcion,
Čile, 2011.

▲ Arco House,
Concepcion,
Chile, 2011

(CP)



▲ Kuća Poli, poluotok Coliumo, Čile, 2005., tlocrt prvog kata
▲ Poli House, Peninsula de Coliumo, Chile, 2005, 1st floor plan



same time, identify those elements that can be undefined, that can be occupied in a freer manner. But I don't think that we explicitly assume the degree of that moral position, which was more the position of, for example, Louis Kahn, the distinction between the served and the servant in a sense that it establishes a primary and secondary category of space. We wouldn't say that a staircase is secondary to a living room, that it serves it. That is a very narrow reading of space.

ORIS — The functions remain interchangeable, which in a way makes the reading of the program far less naïve; it does not try to predict the future. Instead of focusing on a specific function, your spaces enable different patterns of different activities. ▼ MAURICIO PEZO — They even allow for a degree of discomfort. They can force a certain situation. Sometimes there are two staircases in the same house and you have to make a decision, or perhaps you have to enter that thick wall with functions and disappear in a way. ▼ SOFÍA VON ELLRICHSHAUSEN — Comfort is a very overrated concept, we think. And it tends to standardize experience, it dictates the patterns of behavior. And we believe that there is so much richness that you can get out of a little bit of effort. Of course, this is nothing new, so much of architecture that is being done is about how it looks, and in our understanding, architecture is not about the sight. It is more about how you can relate to its objects, rebuild sequences, rebuild experience of moving through, and that is why it is very difficult for us to show our projects. In lectures, we are stuck with just a couple of images, and our buildings are, I think, very reduced in images. I always feel frustrated because what is important is when you are in them, when you move and there is a simultaneous activation



Imamo otpor prema uobičajenim alatima koji koriste arhitekti, mislimo da su ponešto plitki. Općenito govoreći, naša disciplina je proizvodnja slika za komercijalne ili političke svrhe, a mi smo jako loši prodavači i političari. Zapravo nikada nismo pobijedili na arhitektonskom natječaju. Odustali smo od sudjelovanja prije nekoliko godina. Kod naših projekata ne radi se o sloganu, ne radi se o politički korektnim frazama. **ORIS — Ova važnost vremena koju ste spomenuli, ali također i neka vrsta temeljne demokracije između različitih područja unutar kojih radite — slika, arhitekture, instalacija — ponovno se ponovno u jedanaestoznamenkastom sustavu koji koristite za obilježavanje svih vaših realiziranih radova.** ▼ SOFIA VON ELLRICHSHAUSEN — Arhitekturi je potrebno određeno vrijeme, i općenito više umjetničkim projektima potreban je drugačiji opseg vremena. A oni također imaju i veću autonomiju u smislu da ih možemo lakše izazvati. Ipak, u našem slučaju svi se oni uklapaju u istu liniju razmišljanja. Sva naša produkcija je kontinuirana linija, to je sve isprepletano i jedina stvar koja određuje neku vrstu reda jest vrijeme. ▼ MAURICIO PEZO — Broj sadrži dan u tjednu, datum, mjesec, godinu i doba dana. Dakle, to je zapis o vremenu, o određenom trenutku u životu. U trenutku kad potpišemo tih 11

of moments. And that's why we think of these spatial structures as a totality. **ORIS — Representation is an important topic in your work and, as a rule rather than an exception, you move beyond the usual means — photographs, architectural drawings, 3D visualizations. Particularly interesting are the sliced axonometric paintings. What is the relation between these paintings and buildings? It could be said that they are very evocative of Hejduk's drawings, which were an end in itself and interchangeable with architecture.** ▼ MAURICIO PEZO — Perhaps Hejduk was working in a moment when he had a chance to canonize the axonometric with colors. But before him, there were many architects using the same tool — Stirling, Rossi, and all the way back to Le Corbusier. You can certainly find visual similarities, but one main difference and a fundamental distinction is that, in our view, Hejduk was trying to study architecture, to produce many ideas through drawing, and then to build a few cases that would illustrate the drawing; buildings would be an illustration of these drawings. In our case, drawings are an illustration of our buildings, it's the opposite, we are not using the axonometries, or the drawings or the paintings as the main source of information. ▼ SOFÍA

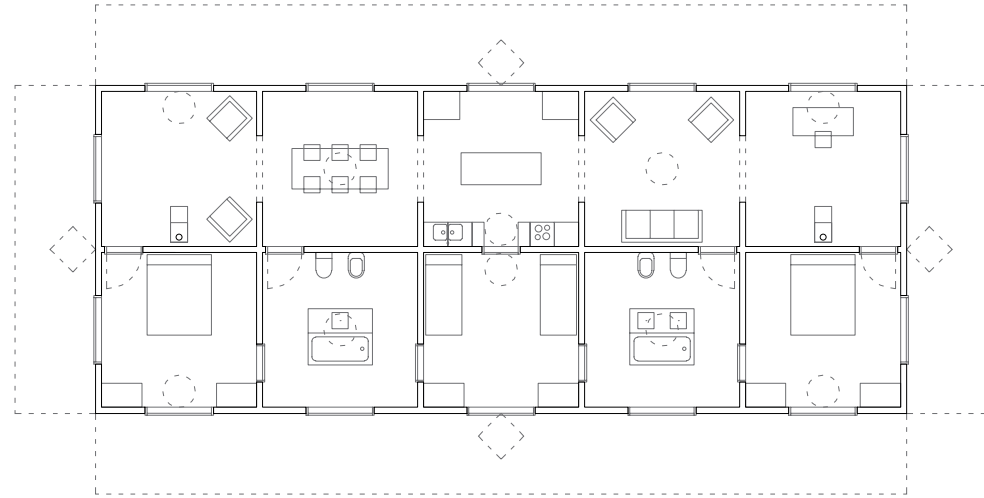
▲ Kuća Poli, poluotok Coliumo, Čile, 2005.
▲ Poli House, Peninsula de Coliumo, Chile, 2005
(CP)

tome što je, prema našem mišljenju, Hejduk pokušavao istraživati arhitekturu, proizvesti mnoge ideje kroz crtež, a zatim izgraditi nekoliko slučajeva koji bi ilustrirali crtež; zgrade bi bile ilustracija tih crteža. U našem slučaju crteži su ilustracija naših zgrada, sasvim suprotno, mi ne koristimo aksonometrije ili crteže ili slike da budu glavni izvor informacija. ▼ SOFIA VON ELLRICHSHAUSEN — Postoje ilustracije projekata ili prikazi, ali mi također koristimo prikaz kao istraživački uređaj, to je paralelna linija — kao u slučaju sa serijom *Interijeri* — o odnosima soba, te serijom formata, *Konačni format*, malim varijacijama volumetrijskih obilježja. Shvatili smo da je to alat koji nam se jako sviđa. Izrada tih prikaza zahtijeva vrijeme.

▲ Kuća Poli, poluotok Coliumo, Čile, 2005.
▲ Poli House, Peninsula de Coliumo, Chile, 2005
(CP)

Kuća Meri, Florida, Čile, 2014., tlocrt

Meri House, Florida, Chile, 2014, floor plan



znamenki, ne samo da dokumentiramo protok vremena u našem zajedničkom životu, nego također pretpostavljamo da rad postaje taj trenutak – imenujemo rad tim vrlo nezamjenjivim trenutkom. **SOFIA VON ELLRICHSHAUSEN** — Možete se identificirati s trenutkom ako znate da je nešto napravljeno u ponedjeljak, kasno noću, usred zime...

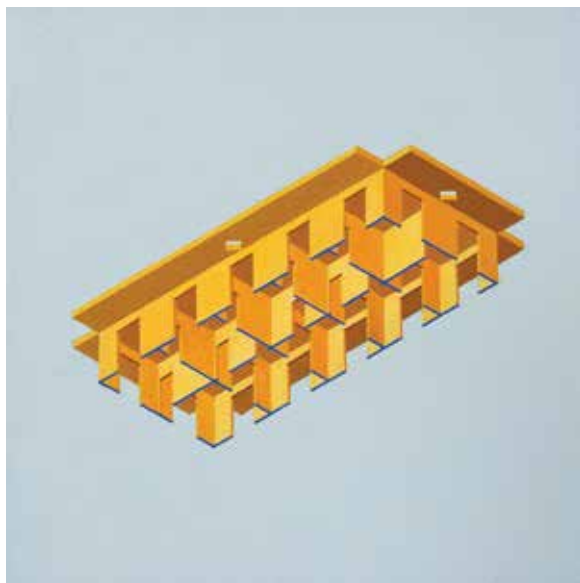
ORIS — Broj, koji je apstraktni element, zapravo nudi način kontekstualizacije. **MAURICIO PEZO** — On kontekstualizira vaš život, vaš položaj u vremenu. Mislim da je to zanimljivo,

VON ELLRICHSHAUSEN — There are illustrations of projects or representation, but we also use representation as an exploration device, it's a parallel line as is the case with the series Interiors, of relations of rooms, the series of formats, Finite format, small variations of volumetric character. We realized that it's a tool we like a lot. There is time involved in doing it. We are more resistant to the normal tools that architects use; we think there are somewhat shallow. In general terms, our discipline is producing images for commercial or political purposes and we are very bad sellers and politicians. In fact, we have never won an architecture competition. We gave up participating some years ago. Our projects are not about the slogan, not about politically correct phrases.

ORIS — This importance of time that you have mentioned, but also a kind of underlying democracy between the different fields you work within – paintings, architecture, installations, both reappear in the 11-digit number system which you use to record all of your finished works. **SOFIA VON ELLRICHSHAUSEN** — Architecture takes a certain amount of time, and in general, the more artistic projects take a different scope of time. And they also have more autonomy in the sense that we can trigger them more easily. Yet in our case, they all fit into the same line of thought. All our production is a continuous line; it's all intertwined and the only thing that determines some sort of order is time. **MAURICIO PEZO** — The number contains the day of the week, the date, the month, the year and the time of the day. So it is a record of time, of a specific

Meri, ulje na platnu, 30 cm x 30 cm, aksonometrijski prikaz kuće Meri, Florida, Čile, 2014.

Meri, oil on canvas, 30 cm x 30 cm, axonometric projection of Meri House, Florida, Chile, 2014



Zanima nas sposobnost formalnih kvaliteta da postanu nešto intimno povezano s iskustvom, a ne samo s vizualnim aspektom zgrade

We are interested in the capacity of formal qualities to become something intimately connected to an experience and not only to the visual aspect of a building

važnost vremena nad prostorom.

ORIS — Imate još jednu seriju slika vaših projekata, u sivim tonovima, gotovo pastoralnu, koje su meni najkontekstualnije od vaših prikaza. Priroda je osnovni kontekst s kojim radite, i tu je sadržan i pojam romantizma, ali i specifična ideja vremena. **MAURICIO PEZO** — Sive perspektive su ulja na platnu, a iako predviđamo stvarnost – većina njih slikana je prije nego što je izgrađena zgrada, one se zapravo pojavljuju kao stari prikaz te realnosti. Bliže su crno-bijeloj fotografiji pa evociraju osjećaj povijesti, paradoksalno prikazujući prošlost zgrada koje su još nepostojeće. Na neki način prikaz ide unatrag do izmišljene prošlosti, a u isto vrijeme i u budućnost do neizvjesne mogućnosti toga mjesta da bude izgrađeno. To također ima vrlo značajnu ulogu, jer mi ne činimo nikakvu razliku između objekta i njegove okolice, između onoga što predlažemo i konteksta za taj prijedlog. Sve stapamo u jednoj perspektivi. **SOFIA VON ELLRICHSHAUSEN** — Iako se ove perspektive mogu smatrati najfotografskijim, a možda i najrealističnijim od svih naših slika, nas uopće ne zanima istinitost informacije, ne pokušavamo replicirati stvarnu fotografiju. Mnogi slojevi informacija su izvađeni iz njih, od fotografija krajolika ili modela. No, na kraju djeluju na razini koja je gotovo krhka i difuzna.

ORIS — Potpuno se slažem, one se čine atemporalnim, bezvremenskim, onkraj okolnosti, a u tome me podsjećaju na fotografije duge ekspozicije Hiroshija Sugimota. **MAURICIO PEZO** — One čak ni ne prikazuju čitljiv trenutak u vremenu;



moment in life. At the moment we sign these 11 digits, we are not only documenting the passing of time in our life altogether, but we are also assuming that the work becomes that moment, we are naming the work with that very irreplaceable instant. **SOFIA VON ELLRICHSHAUSEN** — You can relate to a moment if you know that something was done on a Monday, late in the night, in the middle of winter...

Kuća Meri, Florida, Čile, 2014.
Meri House, Florida, Chile, 2014
(PE)

ne možete reći je li to ujutro ili poslije podne. Daju vam naznaku mjerila, određeni odnos s ulicom, drvećem ili nebom. **ORIS** — Utjelovljenje vremena ili uključivanje vremena kao elementa u arhitekturu je važan način bavljenja kontekstom u Čileu, a to nije nešto što zanima samo vas — na primjer, također mi pada na pamet i Smiljan Radić — te bi se moglo staviti u relaciju s određenim stanjem brisanja otprilike sva-kih trideset godina. **MAURICIO PEZO** — Nema kontekstualne agende iza tih ideja. Istina je da su neki čileanski arhitekti tvrdili da određenu inspiraciju dobivaju u prirodnim ljepo-tama naše geografije, ponekad s prezaslađenim tonom bližim

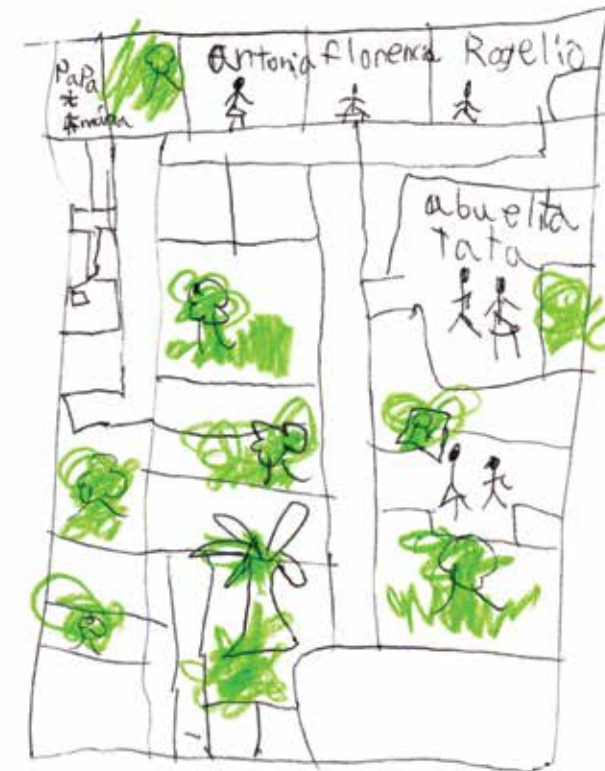
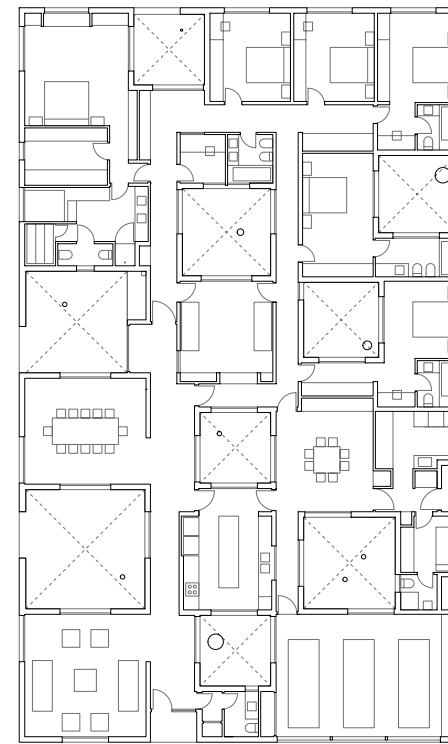
ORIS — So the number offers a way of contextualizing. **MAURICIO PEZO** — It contextualizes your life, your position in time. I think that's interesting, the importance of time over space.

ORIS — You have another series of paintings of your projects, grayscale, almost pastoral, and those are to me the most contextual of your drawings. Nature is the primal context you work with and there is a notion of romanticism in that, but also a specific notion of time. **MAURICIO PEZO** — The gray perspectives are oil on canvas, and even though we are anticipating a reality, most of them are painted before the building is built; they actually appear as an old depiction of that reality. They are closer to a black and white photograph, so they are evoking a sense of history, paradoxically depicting the past of buildings that are non-existent yet. In a way, it is going backwards to a fictitious past while, at the same time, going to the future to the uncertain possibility of that place to be constructed. It is also very instrumental because we are not making any distinction between the object and its surrounding, between what we are proposing and the context for that proposition. We blend everything in a single perspective.

SOFÍA VON ELLRICHSHAUSEN — Although those perspectives might be considered the most photographic, and perhaps the most realistic of all our paintings, we are not at all interested in the veracity of information; we are not trying to replicate an actual photograph. Many layers of information have been extracted from them, from photographs of a landscape or a model. But finally, they operate at a level that is almost fragile and diffuse.

ORIS — I completely agree, they seem atemporal, time-less, beyond circumstances, and in that, they remind me of Hiroshi Sugimoto's long exposure photographs. **MAURICIO PEZO** — They do not even depict a readable moment in time; you cannot tell if it's in the morning or the afternoon. They give you a glimpse of scale, a certain relationship with a street, or with the trees or the sky.

ORIS — This embodiment of time or inclusion of time as an element in architecture is an important way of dealing with context in Chile, and it is not something that only interests you, for example, Smiljan Radić comes to mind as well, and it could be put in relation with a certain state of erasure every 30 years or so. **MAURICIO PEZO** — There is no contextual agenda behind these ideas. It is true that some Chilean architects have claim upon a certain inspiration in the natural wonders of our geography, sometimes with an oversweet tone closer to a Neruda poem, but that is not our case. We are romantic, of course, but we do not romanticize



◀ Kuća Parr, Chiguayante, Čile, 2008., tlocrt (lijevo), prikaz kuće koji je nacrtalo vlasnikovo dijete (desno)

◀ Parr House, Chiguayante, Chile, 2008, floor plan (left), the owner's child's drawing of the house (right)

Nerudinoj pjesmi, ali to nije naš slučaj. Mi smo romantični, naravno, ali ne romantiziramo takozvanu danu prirodu. Vrijeme, kao ljudski izum, doista je mjerni instrument za ono što radimo. **SOFIA VON ELLRICHSHAUSEN** — Postoji lijep tekst, koji je napisao David Leatherbarrow, o skupini zgrada koje smo izgradili nakon velikog potresa u Čileu, kada smo razne arhitekta pozvali da predlože male kulturne centre. Trebali su biti konstrukcije od betona, jednostavni za održavanje, ali stabilni, a David ih je nazvao *zgradama koje traju u mjestima koja možda neće potrajati*. Mislim da Čileanci zaista imaju to ugrađeno u njihovu razumijevanju, da gradiš nešto što stoji na mjestu koje zapravo ne želi da to tamo bude. I pokušat će ga se otresti u nekom trenutku, čak i ako gradite u betonu. **MAURICIO PEZO** — Čak i ako gradite na vrhu granitnih stijena, činjenica da je zemlja seizmička daje vam svijest o toj krhkosti. **SOFIA VON ELLRICHSHAUSEN** — Osim osjećaja krhkosti ili osjećaja nemoći prema kontekstu, radili smo kuće koje su uglavnom smještene izvan granica grada. Stoga su kontekstualni aspekti s kojima se moramo baviti više trajni elementi prirode: kretanje sunca, topografija, daleki pogledi, vjetar... I to nije samo zato što razumijemo da je u tome puno snage, nego i zato što je *input* izgrađenog okoliša prilično slab. **MAURICIO PEZO** — Očito, ne djelujemo u

the so-called *given* nature. Time, as a human invention, is indeed a measuring device for what we do. **SOFÍA VON ELLRICHSHAUSEN** — There is a beautiful text written by David Leatherbarrow about a group of buildings that we developed after the big earthquake in Chile, when we invited different architects to propose small cultural centers. These were going to be constructions of concrete, low maintenance but stable, and David called them *buildings that last in places that may not*. I think that Chileans do have that embedded in their understanding, that you are building something that is standing on a place that does not really want it to be there. And it will try to shake it off, at some point, even if you are building in concrete. **MAURICIO PEZO** — Even if you are building on top of granite rocks, the fact that it is a seismic country gives you an awareness of that fragility. **SOFÍA VON ELLRICHSHAUSEN** — Apart from that sense of fragility, or a sense of impotence towards the context, we have done houses that are mostly in settings outside of the city boundaries. Therefore, the contextual aspects that we have to deal with are more permanent elements of nature. The movement of the Sun, the topography, the distant views, the wind... And it is not just because we understand that there is a lot of strength in that, but also because the input from the built environment is

Kuća Parr, Chiguayante, Čile, 2008.

Parr House, Chiguayante, Chile, 2008

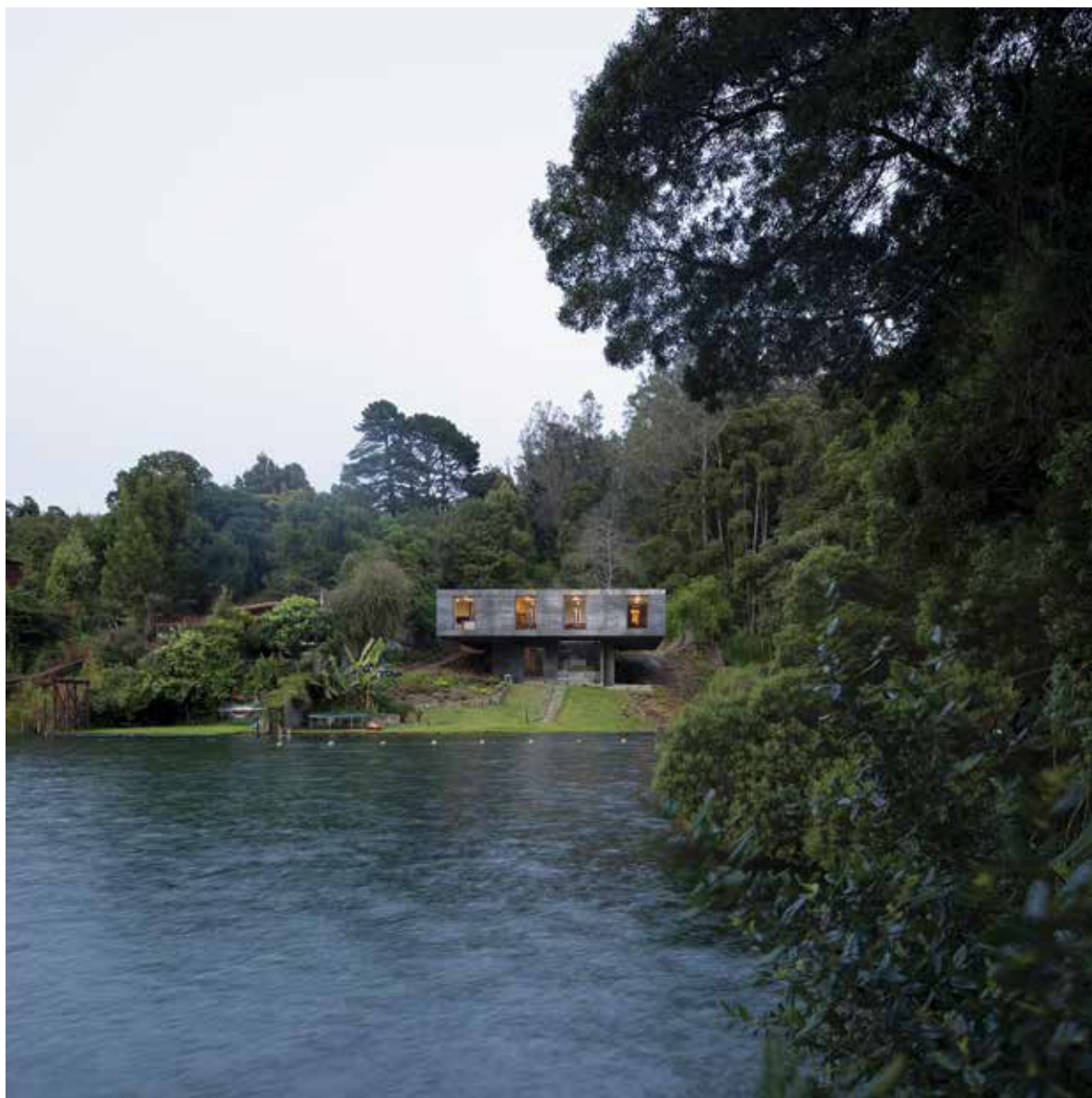
(CP)



Kuća Guna, ►
Llacolén, San
Pedro de la Paz,
Čile, 2014.

Guna House, ►
Llacolén, San
Pedro de la Paz,
Chile, 2014

(PE)



historijskom kontekstu starog grada u kojem ste dužni naučiti kako čitati taj kontekst, reagirati te uspostaviti određeni kontinuitet. Daleko od toga, mi radimo na mjestu gdje su zgrade, izgrađeni okoliš ili grad kao cjelina nepostojani čimbenici. Radimo s efemernim izgrađenim referencama. One mogu nestati, tako da im se ne može slijepo vjerovati. ◀ SOFIA VON ELLRICHSHAUSEN — To ne stvara postojan sloj informacija na koje se možete osloniti. Možda je to jedan oblik slobode, ali je također i ogromna odgovornost.

ORIS — Razvili ste prilično neobičan blok drva pod nazivom Romon. Baš jučer ste, u toku predavanja, rekli nešto vrlo

rather weak. ◀ MAURICIO PEZO — Obviously, we are not operating in the historical context of an old city where you are obliged to learn how to read that context, to react, and to establish a certain continuity. Far from that, we are working in a place where buildings, the built environment or the city as a whole are volatile factors. We work with ephemeral built references. They might disappear so they cannot be blindly trusted. ◀ SOFIA VON ELLRICHSHAUSEN — It does not generate a solid stratum of information you can rely on. Perhaps this is a form of freedom, but it is also an enormous responsibility.

ORIS — You have developed a rather peculiar block of wood

zanimljivo o tome. Rekli ste da je autonoman po definiciji i kontekstualan iz nužde, a u nekoj vrsti dalekosežne metafore mislim da se to proteže na mnogo vaših zgrada. ◀ MAURICIO PEZO — Istina je da smo tu igru zamislili gotovo kao povećalo za naš vlastiti rad. Ta igra je prikaz etosa našeg rada. Sve što smo napravili u više od deset godina kondenzirano je u toj igri: apstrakcija, repeticija, metoda, balans, specifičnost, reakcija na jedinstveno okruženje, krhkost, osobni angažman, mjerilo. Usprkos svojoj skromnoj veličini to je vrlo složen uređaj. Pravila za njegovu izgradnju su jednostavna, šutljiva i gotovo nijema. ◀ SOFIA VON ELLRICHSHAUSEN — Ali ona nam omogućuju da napravimo beskonačne varijacije. Kada ga koristimo, vrlo brzo čitamo kontekst. Jedini način da se te male strukture održe u zraku je da su ovisne o malim modulacijama na kojima se mogu uravnotežiti. A ako izvadite kontekst, one ne postoje. Nema načina da stoje. ◀ MAURICIO PEZO — To je poput savršene metafore za ono što je arhitektura. Ne možete napraviti arhitekturu bez konteksta. Možete samo razmišljati o takvoj mogućnosti. Ali ako želite graditi arhitekturu, stvarni kontekst je neosporan, to je gotova činjenica.

ORIS — Vaša izložba na Venecijanskom bijenalu 2008. bavila se kontekstom, prikazom i identitetom na vrlo zanimljiv način. ◀ SOFIA VON ELLRICHSHAUSEN — Zanimalo nas je obrtanje uobičajenog puta arhitektonske reprezentacije. Kao arhitekti koristimo redukciju, model, kao sredstvo za predviđanje stvarnosti. No to se također događa i u obrnutom smjeru. Postoje obrtnici koji čitaju izgrađenu stvarnost i iz nje rade minijature, takozvane suvenire. Nas je zanimala činjenica da se izrađivanjem suvenira dokazuje da je određena zgrada značajna za društvo u cjelini. Njenu važnost ne uspostavljaju arhitekti nego laici, tako da je to dokaz da određena građevina kondenzira njihov identitet. Za izložbu smo putovali od sjevera prema jugu Čilea, zaustavljali se na svakom popularnom sajmištu i kupili svaki arhitektonski suvenir koji smo mogli pronaći – ukupno devedeset predmeta. Zatim smo izgradili još deset u fikcionalnoj vježbi, gdje smo zamislili obrtnika da načini suvenire deset suvremenih čileanskih zgrada za koje smo mislili da su važne u tom trenutku i da bi trebale postati značajnima u nekom momentu u svome kontekstu. Na kraju smo, sve zajedno, predstavili stotinu predmeta. Suveniri nisu samo savršen rendgen materijalnih uvjeta – pokazujući da je sjever vrlo suh, s puno kamenja koje postaje drvo kako se premještate na jug – već i rendgen društvenog i kulturnog stanja zemlje. Na primjer, većina suvenira su bile crkve, što govori o tome što ljudi smatraju važnom referencom, značajnom arhitekturom. Željeli smo pokazati





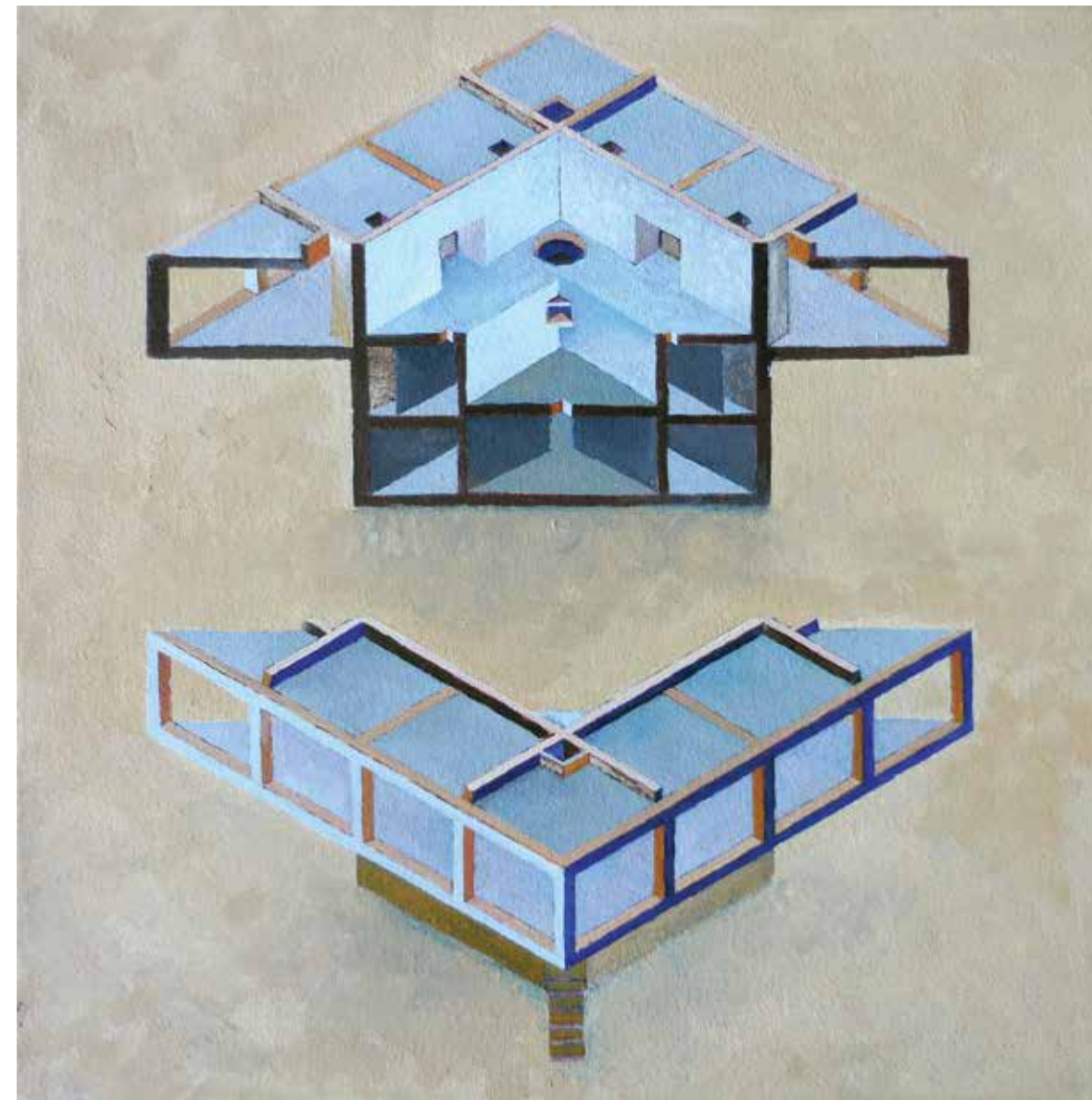
Udobnost je precijenjen pojam i sklona je standardizirati iskustvo, diktira obrasce ponašanja. Postoji toliko bogatstva koje možete dobiti iz malo napora

Comfort is an overrated concept, and it tends to standardize experience, it dictates the patterns of behavior. There is so much richness that you can get out of a little bit of effort

jaz između onoga što mi razumijemo kao važno i što ljudi razumiju kao važno te vidjeti postoji li preklapanje. MAURICIO PEZO — Bilo je lijepo vidjeti da se sâm čin modeliranja stvarnosti događa izvan naše discipline. Mi modeliramo stvarnost kroz modele u mjerilu koji su anticipacija stvarne

called Romon. Just yesterday you have said something very interesting about it. You said that it is autonomous by definition and contextual by necessity, and in a kind of a far-reaching metaphor, I think that extends to a lot of your buildings. MAURICIO PEZO — It is true that we conceived that

Kuća Solo, Cretas, Teruel, Španjolska, 2013.
Solo House, Cretas, Teruel, Spain, 2013
(CP)



Solo, ulje na platnu, 30 cm x 30 cm, aksonometrijski prikaz kuće Solo, Cretas, Teruel, Španjolska, 2013.

Solo, oil on canvas, 30 cm x 30 cm, axonometric projection of Solo House, Cretas, Teruel, Spain, 2013

stvari, 1 : 1. Obrtnici i laici gledaju stvarnost i vrše isti proces njenog modeliranja, ali u suprotnom smjeru i bez mjerila, bez preciznog prikaza onoga što građevina jest, oni prikazu samo određene značajke, tako da tu imamo vrlo zanimljivo izobličjenje. SOFIA VON ELLRICHSHAUSEN — Ponekad bismo pronašli suvenir iste zgrade u deset verzija koje su bile apsolutno drugačije, no još uvijek iste.

ORIS — Slično vašim formatima. U stvari, više volite govoriti o konceptu formata nego o formi. Ne vjerujete u formu unatoč formalnoj silini vaših zgrada. SOFIA VON ELLRICHSHAUSEN — Imamo primarni interes za formu, arhitektura je u

game almost as a magnifying lens for our own work. That game is a representation of our work's ethos. Everything we have done in more than ten years is condensed in that game: the abstraction, the repetition, the method, the balance, the specificity, the reaction to a unique setting, the fragility, the personal involvement, the scale. Despite its modest size, it is a very complex device. The rules to construct it are simple, mute and almost dumb. SOFIA VON ELLRICHSHAUSEN — But they allow us to make infinite variations. When we use it, we are reading the context very rapidly. The only way that these small structures hold up in the air is that they are dependent



▲ *Finite Format* (Konačni format), izložba, Galerija suvremene umjetnosti i arhitekture – kuća umjetnosti České Budějovice, České Budějovice, Češka, 2015.

▲ *Finite Format*, exhibition, Gallery of Contemporary Art and Architecture – House of Arts České Budějovice, České Budějovice, Czech Republic, 2015

(PE)

konačnici formalni sustav. Moramo znati formu, odnosno prostornu formu, ali vjerujemo da bi to trebao biti odgovor na neke druge temeljne principe. Mi zasigurno osjećamo nepoštivanje prema dizajnu; razumijemo to kao suviš-niju, odnosno dekorativniju dimenziju forme. ■ MAURICIO PEZO — Nismo zainteresirani za formu kao oblike, kao figuracije, kao dizajn prepoznatljivih elemenata ili figuracije stabla, planine, svih tih metafora koje su danas jako prisutne u arhitekturi. Više nas zanima svojstvo formalnih kvaliteta da postanu nešto intimno povezano s iskustvom, a ne samo s vizualnim aspektom zgrade. Danas figuracije i reference zamjenjuju vaše jedino razumijevanje zgrade i njezina mjesta. One istiskuju iskustvo, jer su vrlo zavodljive slike. Ali mi ne želimo biti zavodljivi. Ne želimo zavoditi figurativnim iluzijama, vizualnim narativima. To je razlog zašto težimo raditi s formama koji su prilično poznate, generičke. Više nas zanima razumijevanje odnosa između uobičajenih elemenata. Radimo s formalnim kvalitetama, a ne s figuracijama.

ORIS — Također radite s arhetipskim slikama. U vašem

on small inflections where they can balance on. And if you take the context out, they don't exist. They have no way of standing. ■ MAURICIO PEZO — It's like a perfect metaphor for what architecture is. You cannot make architecture without a context. You can only think about such possibility. But if you want to build architecture, a real context is undeniable, it is a given fact.

ORIS — Your 2008 Venice Biennale exhibition dealt with context, representation and identity in a very interesting way. ■ SOFÍA VON ELLRICHSHAUSEN — We were interested in reversing the usual path of architectural representation. As architects we use reduction, a model, as a tool to anticipate reality. But this also happens in reverse. There are craftsmen who read the built reality and make miniatures out of it, the so called *souvenirs*. We were interested in the fact that making a souvenir is evidencing the fact that a certain building is meaningful to society at large. Its importance is not established by architects, but by laypeople, so it is a proof that a particular building condenses their identity. For the exhibition, we traveled from the North to the South of Chile, stopped in every popular market and bought every single architectural souvenir that we could find – 90 objects in total. We then built 10 more in a fictional exercise where we asked an artisan to make souvenirs of 10 contemporary Chilean buildings that we thought were important at that moment, and that should become meaningful at some point in their context. At the end, we presented a 100 objects altogether. The souvenirs are not only the perfect x-ray of the material conditions – showing that the North is very dry, with a lot of stone that becomes wood as you move to the South, but also an x-ray of the social and cultural condition of the country. For example, most of the souvenirs were churches, which talks about what people consider to be an important reference, a landmark architecture. We wanted to show the gap between what we understand as important and what people understand as important, and see whether there is any overlap. ■ MAURICIO PEZO — It was beautiful to see that the very act of modeling reality happens outside our discipline. We model reality through scale models which are an anticipation of the real thing, the 1:1. The artisans and laypeople are looking at reality and doing the same process of modeling it, but in the opposite direction and without a scale, without a precise depiction of what the building is, they only capture certain features, so there is a very interesting distortion. ■ SOFÍA VON ELLRICHSHAUSEN — Sometimes we would find a souvenir of the same building in ten versions that were absolutely different, but still the same.

ORIS — Similar to your formats. In fact, you prefer to talk



nedavnom radu, kući Solo i instalaciji Plavi paviljon, na primjer, postoji interes za postolje ili bazu i ono što ista nosi. Ti se radovi na određenoj razini bave povijesnim prethodnicima, ali također uključuju i neke prilično transgresivne, gotovo perverzne (koristim to kao pozitivan atribut) elemente – stotinu metara procesijskih stuba, dvostruko stubište i dvostruki ulaz ili šuplje stupove. ■ SOFIA VON ELLRICHSHAUSEN — Nismo zainteresirani za transgresiju. Radije koristimo konstruktivniji pristup. Sviđa nam se pojam perverzije, čini se da u tome postoji opskurna razina intencionalnosti. U svakom slučaju, zanima nas mogućnost organiziranja prostornih struktura i oslobađanje od preduvjerenja o tome što bi trebale biti. Ali ne kao reaktivni, negativni proces. Mislim o tome više kao o unutarnjem interesu, kao o kuriozitetu. ■ MAURICIO PEZO — Opet, to nije disciplinarno znanje samo po sebi. Budući da ne radimo s referencama, mi čak ni ne kritiziramo Rossija ili Ungersa ili slično. Imamo obrazovanje, to znanje je dio naše kulture kao praktičara ili profesora, ali to nije instrument za produkciju našeg rada, mi ne pregovaramo s poviješću. Sva ta odstupanja ili anomalije, perverzija ili disfunkcionalnost nekih elemenata čini se poput predviđanja mogućega razumijevanja toga mjesta od strane njegovih stanovnika. Ta kompleksna stvarnost puno je više od reakcije

PEZO VON ELLRICHSHAUSEN,, Interview



about the concept of format than about form. You have a disbelief in form despite the formal forcefulness of your buildings. ■ SOFÍA VON ELLRICHSHAUSEN — We have primary interest in form, architecture is ultimately a formal system. We need to know the form, or the spatial form, but we believe it should be a response to some other underlying principles. We surely have a disrespect for design; we understand it as a more superfluous, or more decorative dimension of form. ■ MAURICIO PEZO — We are not interested in form as shapes, as figures, as design of recognizable elements, or the figure of a tree, of a mountain, all those metaphors which are nowadays very present in architecture. We are more interested in the capacity of formal qualities to become something intimately connected to an experience and not only to the visual aspect of a building. Nowadays, figures and references are replacing one's only understanding of a building and its place. They supplant experience because they are very seductive images. But we do not want to be seductive. We do not want to seduce with figurative illusions, with visual narratives. That is why we tend to work with forms that are rather familiar, generic. We are more interested in understanding the relationships between normal elements. We work with formal qualities and not with figurations.

PEZO VON ELLRICHSHAUSEN, Interview

▲ 72104130818, ulje na platnu, 60 cm x 60 cm, 2013., iz serije *Interijeri* (lijevo); 22207141410, ulje na platnu, 60 cm x 60 cm, 2014., iz serije *Interijeri* (desno)

▲ 72104130818, oil on canvas, 60x60cm, 2013, from the *Interiors* series (left); 22207141410, oil on canvas, 60x60cm, 2014, from the *Interiors* series (right)

Cien, ulje na platnu, ▶
30 cm x 30 cm,
slika kuće Cien,
Concepcion,
Čile, 2011.

Cien, oil on canvas, ▶
30 cm x 30 cm,
a painting of Cien
House, Concepcion,
Chile, 2011



na naše ograničeno disciplinarno znanje. Mi smo u samom trenutku, u aktualnosti zgrade, u neposrednoj interakciji s njom. To je na neki način slično reakciji koju biste mogli imati na knjigu; omogućuje vam da izgradite način razumijevanja. To je ujedno i fizičko i mentalno iskustvo. Dok se krećete kroz zgradu, analogno čitanju knjige, mislite o sebi, o kontekstu, o svojoj kulturi, o svemu što je dio vašeg vlastitog iskustva. U tom smislu, disfunkcija, dvostruko stubište ili dvostruki pristup prisiljava vas da vidite nešto što bi inače bilo nevidljivo. **ORIS — Nevidljivo u iskustvu oblikovanom prekomjernim funkcionalizmom?** **SOFIA VON ELLRICHSHAUSEN** — Malo

ORIS — You also work with archetypal images. In your recent work, the Solo House and the Blue Pavilion installation, for example, there is an interest in a podium or a base and something it carries, and these do seem to engage with historical precedents at a level, but they also include some rather transgressive, almost perverse (and I use this as a positive attribute) elements – 100 meters of processional stairs, a double staircase and a double entry, or hollow columns. **SOFIA VON ELLRICHSHAUSEN** — We are not interested in transgression. We prefer a more constructive approach. We do like the notion of perversity, there seems to be an obscure



sam razočarana činjenicom da je puno arhitekture postalo recept za to kakve bi stvari trebale biti, iz funkcionalističke dimenzije, za održivo društvo orijentirano na udobnost. Mislim da je važno da se vratimo na razumijevanje da su vrijeme i odlučivanje dio iskustva arhitekture. Da mogućnosti, kao što su imanje dvaju vrata koja vode na isto mjesto, kod korisnika naglašavaju stupanj odgovornosti. **MAURICIO PEZO** — Ne bismo trebali podcjenjivati sposobnost nekog drugog da bude inteligentan, da bude u mogućnosti odlučiti, da bude u mogućnosti zamisliti nešto što vi niste. Svaki put kad vidimo arhitekta kako objašnjavaju svoj projekt konceptom ili jednostavnom jednadžbom mislimo da je to govorenje s visoka. Ne možete arhitekturu objasniti takvim reduktivskim sloganom. Arhitektura je mnogo složenija od toga. **ORIS — Vraćajući se na pojam bezvremenosti vaših projekata što, naravno, ima veze s autonomijom i arhetipovima o kojima smo upravo razgovarali, ali također dolazi od grubosti tretmana materijala. Vaše kuće nikada se ne čine potpuno nove, one se pružaju natrag i naprijed u vremenu. U isto vrijeme pristupate materijalima na vrlo senzibilan način. Na primjer, u vašoj vlastitoj kući, kući Cien, vanjski sloj betona**

◀ Kuća Cien,
Concepcion,
Čile, 2011.

◀ Cien House,
Concepcion,
Chile, 2011

(CP)



Sva ta odstupanja ili anomalije, perversija ili disfunkcionalnost nekih elemenata čine se poput predviđanja mogućega razumijevanja toga mjesta od strane njegovih stanovnika

All those misalignments or anomalies, the perversity or the dysfunctionality of some elements, seem to be an anticipation of a possible understanding of that place by its inhabitants



▲ Plavi paviljon, privremena instalacija, Royal Academy of Arts, London, Ujedinjeno Kraljevstvo, 2014.

▲ Blue Pavilion, temporary installation, Royal Academy of Arts, London, United Kingdom, 2014

(PE)

ručno je ostranjen. U kući Poli ste istim drvetom koje je korišteno za betonske oplata obložili i interijer kuće. ▼ MAURICIO PEZO — Mislim da mnogi arhitekti počinju s materijalnim odlikama – mi činimo upravo suprotno. Radimo s odnosom između danog programa i danog konteksta da uspostavimo format i neke formalne kvalitete interijera, a onda počinjemo proučavati mogućnosti gradnje. Trošimo puno vremena na to, pokušavajući predvidjeti odgovarajuću debljinu zida, boju, teksturu i tako dalje. ▼ SOFIA VON ELLRICHSHAUSEN — Budući da su mnogi naši projekti napravljeni s ograničenim proračunima, želimo dobiti što je više moguće od jedne odluke. U pogledu strukture i stabilnosti beton je u Čileu dobra opcija. Betonom radimo strukturu i završnu oblogu. Riječ je o suptilnostima toga što je značajno za taj jedan hrabar konstruktivan napor koji ćete učiniti. U slučaju kuće Cien može se reći da to da netko četiri mjeseca polako uništava, odlama vanjski sloj betona zvuči suludo. No ispalo je da je to jedan jeftin način postizanja meke teksture bez

level of intentionality about it. Anyhow, we are interested in the possibilities of organizing spatial structures and getting rid of the preconceptions of what they are supposed to be. But not as a reactive, negative process. I think of it more as an internal interest, as a curiosity. ▼ MAURICIO PEZO — Again, it is not a disciplinary knowledge *per se*. Since we are not working with references, we are not even criticizing Rossi or Ungers or this or that. We have an education, this knowledge is a part of our culture as practitioners or professors, but it is not an instrument for the production of our work, we are not negotiating with history. All those misalignments or anomalies, the perversity or the dysfunctionality of some elements, seems to be more an anticipation of a possible understanding of that place by its inhabitants. That complex reality is much more than a reaction to our limited disciplinary knowledge. We are in the very moment, in the actuality of the building, in the immediate interaction with it. It is somehow similar to the reaction you might have to a book; it allows you to construct a way of understanding. It is both a physical and a mental experience. While moving through a building, analogous to reading a book, you think about yourself, about the context, about your culture, about everything that is part of your own experience. In that sense, the dysfunction, a double staircase or a double access, is forcing you to see something that otherwise would be invisible.

ORIS — Invisible in an experience shaped by excessive functionalism? ▼ SOFIA VON ELLRICHSHAUSEN — I am a little bit disappointed with the fact that a lot of architecture has become a recipe for how things are supposed to be, from a functionalist dimension, for a comfort-oriented sustainable society. I think it is important to go back to the understanding that time and decision taking are a part of the experience of architecture. That the possibilities such as having two doors leading to the same place are highlighting a degree of responsibility in the user. ▼ MAURICIO PEZO — We should not underestimate the capacity of someone else to be intelligent, to be able to decide, to be able to imagine something that you haven't. Every time we see architects explaining their project with a concept or with a simple equation, we think that is patronizing. You cannot explain architecture with such a reductive slogan. Architecture is much more complex than that.

ORIS — Going back to the notion of timelessness of your projects, of course, it has to do with the autonomy and the archetypes we just talked about, but it also comes from the roughness of treatment of the materials. Your houses never seem brand new, they extend backwards and forwards in



ikakve posebne oplata. Mislim da jako dobro funkcioniра. Njeno zrno razrjeđuje snagu tornja, ono omekšava njegove rubove i prekrasno stari. ▼ MAURICIO PEZO — Cijena oplata je reducirana jer je tekstura koju bi dala bila irelevantna. Napravili smo to sa šperpločom jer smo znali da ćemo razbijati sloj, što je potpuna suprotnost kući Poli ili drugim slučajevima gdje su oznake oplata izuzetno važne, gdje su važni kutovi, spojnice i svaka linija. U ovom slučaju oplata je napravljena izuzetno brzo, jer smo znali da će biti tretirana na vanjskoj strani, a iznutra prekrivena slojem izolacije i drva. ORIS — Kuća Cien je još jedna arhetipska slika – toranj. Također je višeznačna na mnogo načina – u mjerilu, u funkciji... Je li ta višeznačnost, koja nije rijetka u vašem radu,



time. At the same time, you approach materials in a very sensible way. For example, in your own house, the Cien House, the outer layer of concrete has been manually chipped away. In the Poli House, you used the same wood that was used for concrete formwork to cover the interior of the house. ▼ MAURICIO PEZO — I guess many architects start with material qualities, we do the opposite. We work with the relation between the given program and the given context to establish a format and some formal qualities of the interior, and then we start studying the possibilities of the construction. We spend a lot of time on that, trying to anticipate the proper thickness of a wall, the color, the textures, etc. ▼ SOFIA VON ELLRICHSHAUSEN — Since many of our projects have been

I Was There: Chilean Souvenirs (Bio / bila sam ondje: Čileanski suveniri), 11. Venecijanski bijenale arhitekture, izbornica: Claudia Barattini, Italija, 2008. arhitektureška, 2015. (desno) kustos: Mauricio Pezo, ko-kustosica: Sofía von Ellrichshausen, Venecija, Italija, 2008.

I Was There: Chilean Souvenirs, 11th Venice Architecture Biennale, commissioner: Claudia Barattini, curator: Mauricio Pezo, co-curator: Sofía von Ellrichshausen, Venice, Italy, 2008

(OC)



Pokušavamo na određeni način nagristi klasično razumijevanje toga što soba mora biti, što nam omogućuje da funkciji pristupamo gotovo kao još jednoj razini razdvajanja

We try to erode in a certain way the classical understanding of what a room has to be, which therefore allows us to treat function almost as another level of separation references

done with limited budgets, we want to get as much as possible from one decision. In terms of structure and stability, concrete has been a good option in Chile. With concrete we make the structure and the finishing. It is about the subtleties of what is pertinent for that one bold constructive effort that you are going to do. In the case of the Cien House, one can say that four months of somebody slowly demolishing, chipping off the outer layer of the concrete sounds insane. But it happened to be an inexpensive way of achieving a soft texture without any special formwork. I think it works very well. The grain of it dilutes the strength of the tower, it softens its edges, and it is aging beautifully. **MAURICIO PEZO** — The price of the formwork was reduced because the texture it would give was irrelevant. We did it with plywood, because we knew that we were going to demolish it, which is the complete opposite to the Poli House or other cases where marks of the formwork are extremely important, where corners, joints and every line count. In this case, the formwork was done extremely fast, because we knew that it was going to be treated on the exterior, and the inside covered with a layer of insulation and wood. **ORIS** — The Cien House is another archetypal image – a

oris, number 101, year 2016

rezultat ili traženje? **SOFIA VON ELLRICHSHAUSEN** — Oboje. Trudimo se osloboditi se predrasuda i stvarno se fokusiramo na program. Kuća Cien ima kompleksan program; to je naš atelje, kuća i ured. Njen dvostruki format definiran je načinom na koji smo se htjeli kretati s jednog mjesta na drugo. Savršeno je smisljena za tu lokaciju. **MAURICIO PEZO** — Možda je nedostatak definicije dan prividnim nedostatkom mjerila ili vanjskim izgledom koji se čini slučajnim. No sve je strogo uređeno prema unutrašnjim odnosima. Namještaj je poravnat s prozorom ili cirkulacijom. Postoji razina neprozirnosti, imate nešto što je diskretno i trijezno, rezervirano, privatno, potpuno neizražajno prema van. Vidite samo betonski monolit perforiran u različitim veličinama i pozicijama, ali ne možete ga doista pročitati. **SOFIA VON ELLRICHSHAUSEN** — Ne možete shvatiti što se događa iza tih zidova. **MAURICIO PEZO** — Domaćinski karakter je prikriven. Ne možete zamisliti što je iza, ne možete čitati funkcije ni hijerarhije i vjerujem da je to intiman, ali građanski način suočavanja s javnom domenom. Tiši je pa postaje oslobođen funkcije, mjerila, nijem na mnogo načina.

PEZO VON ELLRICHSHAUSEN., Interview

tower. It is also ambiguous in many ways – in scale, in function. Is this ambiguity, which is not rare in your work, a result or a search? **SOFÍA VON ELLRICHSHAUSEN** — Both. We try to get rid of the preconceptions, and we really focus on the program. The Cien House has a complex program; it is our atelier, house and office. Its double format is defined by the way we wanted to move from one place to the other. It made perfect sense for the site. **MAURICIO PEZO** — Perhaps, the lack of definition is given by an apparent lack of scale, or by an external appearance that seems to be random. But everything is strictly arranged according to internal relationships. The furniture aligns with a window or the circulation. There is a degree of opacity, that you have something that is discreet and sober, reserved, private, totally inexpressive to the outside. You only see a concrete monolith perforated in different sizes and positions, but you cannot really read it. **SOFÍA VON ELLRICHSHAUSEN** — You cannot understand what is happening behind those walls. **MAURICIO PEZO** — The domesticity is disguised. You cannot imagine what is behind, you cannot read functions or hierarchies and I believe that is an intimate, but civic way of facing the public domain. It is more silent so it becomes functionless, scaleless, mute in many ways.

PEZO VON ELLRICHSHAUSEN, Interview

Kuća Solo, Cretas, Teruel, Španjolska, 2013.

Solo House, Cretas, Teruel, Spain, 2013

(CP)

