

IÑAQUI CARNICERO

Odrediti arhitekturu prilagodljivim sustavima

IÑAQUI CARNICERO

To Define Architecture by Adaptable Systems

razgovarali
interviewed by



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¶ Iñaki Carnicero pripada mlađoj generaciji španjolskih arhitekata koji nastupaju nakon razdoblja globalnog uspjeha španjolske arhitekture. Kao i García Abril, on dolazi iz okruženja madridske Politehnike, gdje je djelovao kao nastavnik prije nego što je prešao na američki Cornell. U svom radu bavi se konceptualnim i sistemskim procesima u uvjetima reduciranih materijalnih mogućnosti. Pažnju je pobudila njegova konceptualna transformacija jedne od hala Matadere — madridske klaonice — u prostor kulturne namjene. Metoda rada Iñaquija Carnicere istraživačka je, u smislu optimalnog prostornog performansa.

Interviewed in Dubrovnik on 27 April 2014

¶ Iñaki Carnicero belongs to the younger generation of Spanish architects who appeared after the period of global success of Spanish architecture. Like García Abril, he comes from the Polytechnic University of Madrid, where he taught before he went on to teach at Cornell University. He is interested in conceptual and system processes within reduced material possibilities. His conceptual transformation of one of the halls of Matadero — a former Madrid slaughterhouse — into a cultural centre, drew attention. Iñaki Carnicero's work is exploratory and aims for an optimum spatial performance.





Kuća Pitch,
Torrelodones, Madrid,
Španjolska, 2009.

Pitch House,
Torrelodones, Madrid,
Spain, 2009

(RH)

ORIS — Vaš projekt Hangar 16 u kompleksu Matadero rigidna je konstrukcija s obzirom na to da je otporna na promjene i procese koji se oko nje odvijaju, dok ona zadržava svoj glavni koncept, glavnu ideju. Bili ste prisiljeni reducirati projekt, ali usprkos tome, on je ostao onakav kakvog ste ga i zamislili. Jeste li o tome razmišljali kad ste započeli projekt? IÑAQUI CARNICERO — U ovom slučaju, bio je to zatjev samog natječaja. Nisu spominjali fleksibilnost, ali željeli su istovremeno imati više različitih programa i to je, mislim, na jedan način bio prvi put da sam ozbiljno shvatio važnost ove strategije u arhitekturi. Morali smo ukloniti sve nepotrebno jer je budžet bio smanjen. Na kraju smo realizirali važne geste — one kojima se mnogo postiže. Na primjer, velika vrata — to je vrlo jednostavna konstrukcija od čelika, ali otkrili smo da proučavajući razne načine rotacije možemo razviti različite konfiguracije, kako bismo omogućili da se u prostoru dogode razne aktivnosti.

ORIS — Ovaj prostor na neki način govori toliko puno: materijali, strukture, vrata koja rotiraju. Tu se odvijaju mnogi arhitektonski događaji, ali konstrukcija je stvarno bazična i jednostavna. Ono što mene zanima jest što se događa kad imate takav jedan jednostavan projekt i morate smanjiti troškove?

ORIS — Your Hangar 16 Project in the Matadero complex is a rigid construction considering the fact that it is resistant to change and processes revolving around it, while retaining the main concept, the main idea. You were forced to reduce the scale of the project, yet, in spite of that, it was ultimately left unchanged, just as you imagined it. Have you thought about it when you began the project? IÑAQUI CARNICERO — In the case of Hangar 16 in Madrid those were the requirements of the competition. Flexibility was not mentioned, but the desire was to have a number of different programs simultaneously, which was, I believe, the first time I took the importance of this architectural strategy seriously. We had to do away with everything superficial and unnecessary, because the budget was reduced. We have ultimately realized what the important gestures are—those with which one can achieve a lot. For instance, the big doors, it is a very dumb, simple steel frame structure, but we discovered that by studying different ways of rotation we could develop different configurations to allow many activities in the space to happen.

ORIS — This space tells a lot, the materials, the structures, the rotating doors. Many architectural events are happening there, but the structure is really basic and simple. What

IÑAQUI CARNICERO — Na početku uvijek imate otpor. Ovaj je projekt rezultat natječaja i budući da smo pobijedili na natječaju, očekivali smo da ćemo ga izvesti točno kako je definiran na papiru. Ali što više radim, svjesniji sam kako je teško projektirati samo na papiru, bez da se tisuću puta ode na lokaciju i osjeti prostor i materijale. Ali teško je govoriti općenito, svaki projekt je različit.

ORIS — Slično se dogodilo i s Revolutionary Houseom te Kućom Pitch. Također ste mijenjali projekt. Kako radite te redukcije i što na kraju ostane? IÑAQUI CARNICERO — U slučaju ovih dviju kuća situacija je bila različita. Tijekom projekta Kuće Pitch, ekonomske restrikcije prisilile su me da radim kao izvođač, kako bih uštedio novac tijekom izgradnje. Kod Revolutionary Housea, urbana pravila koja isprva nismo uzeli u obzir, prisilila su nas da izmijenimo projekt.

ORIS — Ta je pozicija vrlo zanimljiva jer morate imati različite pristupe. IÑAQUI CARNICERO — Prije nisam shvaćao koliko možeš naučiti ako u isto vrijeme radiš posao izvođača i arhitekta. To je za mene zaista bilo nevjerojatno iskustvo. Upravljanje novcem, ugovaranje poslova s raznim tvrtkama, ali najviše učenje od radnika koji imaju iskustva u gradnji.

ORIS — Je li se sam projekt promijenio? IÑAQUI CARNICERO — Puno se promijenio, ja sam grozan klijent. Kad nešto radiš i znaš da ćeš ti živjeti u toj kući, postaneš pomalo šizofreničan. Projekt se stalno mijenjao sve dok nije bio u potpunosti završen.

ORIS — Zbog budžeta? IÑAQUI CARNICERO — Da, naravno, budžet je bio presudan. Morao sam biti siguran da ni jedan euro neću uložiti u nešto što ću kasnije zažaliti. Kao arhitekt imaš ideju, posebno se vežeš uz određeni materijal, detalje koji ti se sviđaju. S druge strane, kao izvođač ili klijent nemaš novca. Jako je zanimljivo biti između ovih dviju pozicija jer tada shvatiš da određene odluke koje doneseš kao arhitekt i nisu tako važne. Mislim da bi svaki arhitekt trebao imati to iskustvo istovremene pozicije arhitekta i klijenta.

ORIS — Na neki način ta te pozicija navodi i na pojednostavljivanje... IÑAQUI CARNICERO — Svakako. U ovom slučaju izvrstan je primjer pojednostavljivanja; na primjer, način na koji smo riješili glavne prozore na kući, bez okvira ili ičega drugog. Shvatili smo da do jako zanimljivih rješenja možemo doći uklanjanjem, a ne dodavanjem materijala.

ORIS — Ista se stvar dogodila s projektom socijalnog stanovanja Vallecas u Madridu. IÑAQUI CARNICERO — Da, međutim, opet potpuno drugačija situacija, budući da je ovdje projekt bio završen šest godina prije nego je izgrađen. Projektiran je sa slojem ekstrudiranog metala. Nama je bilo jako važno da je materijal na krovu i pročelju jednak. Bilo je to

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Kuća Pitch,
Torrelodones, Madrid,
Španjolska, 2009.

Pitch House,
Torrelodones, Madrid,
Spain, 2009

(EP)





▲ Socijalno stanovanje
Vallecas, Madrid,
Španjolska, 2012.

▲ Social housing
Vallecas, Madrid,
Spain, 2012

(IC)

vrlo razrađeno, vrlo promišljeno pročelje s vrlo promišljenim prozorima koji su imali vanjske kapke i dodatni sustav za ventilaciju. Tada smo započeli izgradnju. Tražili su najjeftinijeg izvođača; prvi izvođač je otišao, drugi je izgradio konstrukciju pa zatim otišao, a treći je izvođač morao završiti zgradu. Morali su smanjiti budžet i mi smo morali sve promijeniti. Projekt se uvelike promijenio i nije mi se baš sviđao, ali imao sam dvije opcije: mogao sam otići i ostaviti na cjedilu 30

I am interested in is what happens when you have such a simple project, and somebody asks you to reduce the costs?

✦ IÑAQUI CARNICERO — At first you are always resistant. This commission was the result of a competition, and since we won it, our expectation was to build it exactly as it was defined on paper. But the more I work, the more I realize how difficult it is to design something just on paper, without visiting the site a thousand times, and experiencing the space and the materials. But, it is difficult to generalize, every project is different.

ORIS — A similar thing happened with the Revolutionary house, or the Pitch house. You were also in a position where you had to change the project. So, how do you make these reductions, and what does ultimately remain? ✦ IÑAQUI CARNICERO — The situation was different for each of the two houses. During the Pitch house project, the economic restriction forced me to act as a contractor to save money during the construction process. In the case of the Revolutionary house, the urban regulations that we did not initially take into account forced us to repurpose the design.

ORIS — That position is really interesting, because you should have a different approach. ✦ IÑAQUI CARNICERO — I never realized how much you can learn by doing the job of a contractor and an architect at the same. It was really an incredible experience for me. Manage the money; manage the contracts with all these companies, but most of all, learning from experienced construction workers.

ORIS — Did the design itself change? ✦ IÑAQUI CARNICERO — It changed a lot, I am a terrible client. When you are doing something, and you know that you are going to become the user of the house, you become a little bit

obitelji koje su već 6 ili 7 godina čekale da se zgrada završi ili ostati i shvatiti to kao izazov. Odlučio sam ostati i pokušati nešto što mi se isprva nije nikako sviđalo napraviti što boljim. To je podrazumijevalo gubitak mog autoriteta kao projektanta i uzimanje u obzir ljude koji će u tim prostorima živjeti više od vrednovanja vlastitog projekta. Konačni mi se rezultat dugo nije sviđao, razmišljao sam kako to nije moja arhitektura. Ali sada ponovno razmatram svoje osjećaje povezane s tim projektom. Sviđa mi se kad mi arhitekti ponekad gubimo mali dio autoriteta koji smo ranije uživali.

ORIS — Koje su pouke takvih iskustava? Radite li sada projekte koji su jednostavni od samog početka? ✦ IÑAQUI CARNICERO — Promijenio sam pristup. Ranije sam mislio kako je važno da kontroliram svaki detalj, svaki je kutak trebao biti projektiran prije nego bismo počeli s izgradnjom. Sada me više zanima nalaženje sustava ili strategija koje se mogu prilagoditi mogućim promjenama. Na primjer, trenutno radimo na velikom projektu u Kini i ne žele da im vodimo gradnju na lokaciji jer tamo imaju velike urede koji su za to zaduženi. Tako da smo puno razgovarali o strategijama. Razvijamo ideje u kojima arhitektura nije definirana krutim operacijama ili vrlo rigidnim planom, već sustavima koji se mogu prilagoditi mogućim transformacijama koje nametne klijent. Sve sam više zainteresiran za arhitekturu koja je više generička, fleksibilna, nego za vrlo specifičnu arhitekturu koja je izrađena do u detalje.

ORIS — Više je to projektiranje koje je otvoreno i usmjereno na proces. Nagovještava i kanalizira procese koji će se dogoditi u budućnosti. Ovakav tip arhitekture možda je bliži

schizophrenic. The project kept changing constantly until the last moment.

ORIS — And not as a result of the budget cuts? ✦ IÑAQUI CARNICERO — Of course, the budget was critical. I had to make sure that my every euro was spent on something I would not regret in future. As an architect, you have an idea; you have this special bond with a certain material, with the details that you like. But as a constructor, or as a client, you do not have the money. Being in the middle is really interesting because then you realize that certain decisions that you take as an architect are not very important, in a way. So I think every architect should have the experience of being a client and an architect at the same time.

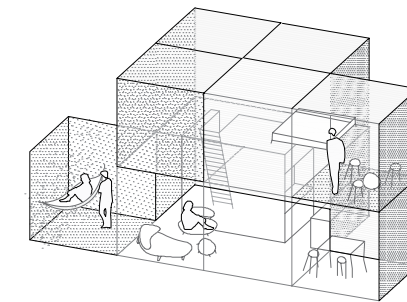
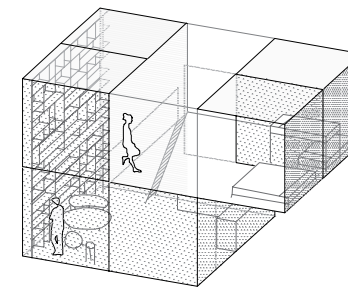
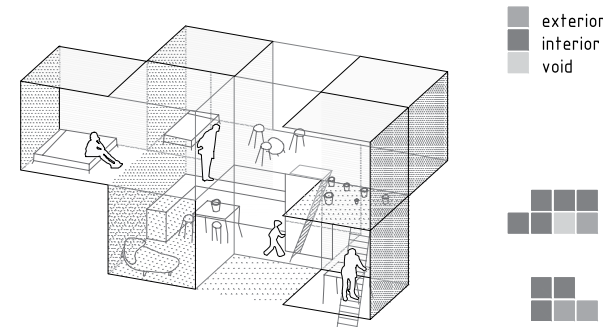
ORIS — Also, somehow it brings you to a position wherein you need to make things simpler. ✦ IÑAQUI CARNICERO — Definitely. I have learned a lot from this process of simplification, for instance, the way we have dealt with the main windows of the house, without frame or anything. You realize that you can have really interesting solutions by just removing things, not adding materials.

ORIS — The same thing also happened with the Social Housing Vallecas in Madrid. ✦ IÑAQUI CARNICERO — Well, again, another completely different situation, because there we have been designing the project for six years before the construction was completed. And it was designed with a layer of extruded metal. Because this idea that the material of the roof and of the facade should be the same was extremely important to us. It was a very elaborately designed facade; the windows



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◀ Revolutionary House, Carrión de los Condes, Španjolska, 2013., aksonometrije

◀ Revolutionary House, Carrión de los Condes, Spain, 2013, axonometric projections



▲ Revolutionary House, Carrión de los Condes, Španjolska, 2013., model

▲ Revolutionary House, Carrión de los Condes, Spain, 2013, model

urbanizmu, nego arhitekturi. IÑAQUI CARNICERO — Nešto između. Kako to postići? Je li možda moguće dati određene upute graditeljima, izvođačima s kojima ne pratite svoj precizni nacrt? Moraju slijediti određena pravila, materijale koji su povezani s lokacijom, a onda nije važno je li oblik ovakav ili onakav.

ORIS — Kakvu ćete vrstu komunikacije koristiti u projektu luksuznog odmarališta u Nalatiyu u Kini? Nacrtite ili tekstove u kojima se definiraju pravila? IÑAQUI CARNICERO — Dosad

with shutters outside were also very elaborate. There was a second system for ventilation. Only then we began with the construction. They were looking for the cheapest constructor. The first constructor left, the second came, built the structure, and left. The third constructor had to finish the building. They had to reduce the budget, and we had to change everything. The project changed a lot and I did not like it very much, but I had two options there. I could leave, but in that case, I would abandon 30 families who were waiting for this house for 6 or

smo izradili puno maketa. Volim raditi s maketama kako bih bolje shvatio prostore koje projektiramo u uredu. Moramo naći način na koji ćemo konačni rezultat imati pod kontrolom.

ORIS — U kojem je projekt otporan. IÑAQUI CARNICERO — Da, sviđa mi se ta riječ. Projekt koji će biti savršeno pogodan za nastanjanje i bilo koju vrstu namještaja koji mi se možda i neće svidjeti, ali projekt koji će ipak imati nešto što nam je važno, u smislu prostora, materijala, forme.

ORIS — Da, ali ovo se također događa s arhitekturom tijekom korištenja. Što bi se dogodilo s Vašim kompleksom ako bi netko počeo unositi intervencije? Što bi ostalo od arhitekture? IÑAQUI CARNICERO — Sve me više zanima arhitektura koja dopušta da se takve stvari događaju. Mislim da bi arhitektura trebala biti spremna na ovakav tip transformacija jer korisnik može raditi što želi. Ne vjerujem u tu vrlo čistu arhitekturu u kojoj je sve bijelo, u kojoj sve treba biti na svom mjestu, čisto. Možemo definirati osnovu sustava stanovanja, ali u isto vrijeme omogućiti ljudima da prošire ili transformiraju vlastitu imovinu. Mislim da je to vrlo pametno.

ORIS — Prilično je čudno da je ovakav tip projekata tako rijedak. Za očekivati je da više arhitekata razmišlja u ovom smjeru. Bilo je tih eksperimenata participativne arhitekture 60-ih i 70-ih, ali realizacije su bile vrlo rijetke. No sve više arhitekata postaje svjesno ovakvog tipa arhitekture; pružanja osnovne konstrukcije u kojoj korisnici mogu prilagoditi prostor vlastitim potrebama. IÑAQUI CARNICERO — Način na koji se izgrađuju neke brazilske favele uvijek uzima u obzir buduće transformacije prostora. Arhitektura sama po sebi nije možda spektakularna, ali zanimljivo je kako savršeno odgovara njihovim potrebama te uzima u obzir da će se obitelj promijeniti — sve je spremno za to.

ORIS — Po meni je Dioklecijanova palača primjer snažne urbane strukture koja omogućuje transformaciju. Struktura ostaje što god napravili. Postoji osnovna jezgra ideje koja se kasnije može transformirati, tijekom izgradnje ili tijekom

7 years. So I decided to continue, and take it as a challenge. I decided to stay and deal with something I did not like at first and make it as best as I could. It meant losing my authority as a designer in a way, and making an allowance for the people that are going to live there, more than for my appreciation of my design. For a long time I could not get myself to like the final result: *this is not my architecture*. But now I am reconsidering my feelings about it. I like the fact that we as architects are losing a little bit of authority that we used to have.

ORIS — Which are the lessons of such experiences? Do you now make designs which are basic from the beginning?

IÑAQUI CARNICERO — I changed my approach. I used to think that it is important to control every single detail; every single corner had to be designed before I began the construction. And now I am more interested in finding a system or strategies capable of accommodating possible changes. For instance, we are currently working on a large project in China, and they do not want us to make the thing there, because they have these big offices there, which are in charge of building. So we have been discussing strategies a lot. We are developing an idea where architecture is not defined by rigid operations, or a very rigid plan, but by systems that can be adapted to possible transformations requested by the client. Therefore, I am increasingly getting interested in a more generic, flexible architecture, rather than in a very specific and detailed one.

ORIS — So, a more process-oriented design which is open. It anticipates and channels processes which will take place in the future. This type of architecture is perhaps closer to urban planning than to architecture. IÑAQUI CARNICERO — It is something in between. How do you manage that? Is it possible to give certain orders to builders and to constructors when there is no precise design to follow? They have certain rules to follow, certain materials which are connected to the site, and then it does not matter if the form resembles this or that.

ORIS — Which means of communication will you use in the



▲ Luksuzno
odmaralište, Nalati,
Kina, u izgradnji
▲
▲ Luxury resort,
Nalati, China, under
construction



korištenja. IÑAQUI CARNICERO — Slažem se. To je ljepota položaja Dioklecijanove palače i grada Splita koji se prirodno razvijao te razmatranje o onom što je bio, ali i o tome kako određeni red, specifični sustav može biti krut i fleksibilan u isto vrijeme. Vrlo je zanimljivo promatrati projekt, ne samo kao rimsku palaču za Dioklecijana, nego kao proces koji je započeo u 4. stoljeću izgradnjom rimske palače, ali koji i danas dozvoljavaju prilagodbe zbog ponovnog korištenja prostora. Što ako je Dioklecijanova palača od trenutka kad je projektirana bila spremna na ove transformacije i uzimala ih u obzir? Mislim da je to fascinatno.

ORIS — Slažete li se da je javni natječaj izvrsna prilika za eksperimentiranje i da čak ako ne pobijedite, uvijek steknete neko novo iskustvo? Znanje koje je akumulirano tijekom javnih natječaja jako je važno. Mislite li da je niz javnih natječaja, osobito za javne zgrade u Španjolskoj, na neki način doprinio,

Luxury Resort Project in Nalati in China? Plans or texts defining the rules? IÑAQUI CARNICERO — So far we have made numerous models. I like to work with models a lot in order to understand the space that we designed in our office. So we have to find a way where we have the final result under control.

ORIS — Where the project is resistant. IÑAQUI CARNICERO — Yes, I like that word. A design that can somehow cohabit perfectly, and allow any kind of furniture that I may dislike, but which will still have something that it is important for us, in terms of space, in terms of material, in terms of form.

ORIS — Yes, but this also happens with architecture during usage. What would happen to your block if someone made an intervention in it? What would remain of architecture? IÑAQUI CARNICERO — Well, I am increasingly interested in architecture that allows such things. I think architecture should be prepared for this kind of transformation, because the user

recimo, uspjehu i ekspanziji španjolske arhitekture 90-ih i 2000-ih? IÑAQUI CARNICERO — Svakako. Mislim da je to bilo presudno. Mnogi mladi arhitekti dobili su priliku osnovati vlastite urede. Počeli su graditi projekte, vrlo radikalne u pristupu gradu. I to se događalo u Španjolskoj tijekom mnogo godina, barem 10 – 15 godina.

ORIS — U Španjolskoj, osobito u Madridu, mnogi arhitekti eksperimentiraju s formom, konstrukcijama, poput Mansille i Tuñona. Odlikuje ih vrlo radosna igra oblicima. Ima i drugih koji ne eksperimentiraju, ali su zainteresirani za dimenzije prostora, materijale, čista rješenja i oblikovanja. Čini mi se da Vi pripadate ovoj drugoj skupini. Razgovarate li o tome u Madridu, prepoznajete li se? IÑAQUI CARNICERO — Mislim da je to mnogo kompleksnije nego se naizgled čini. Slažem se da je neko vrijeme postojalo određeno pretjerivanje, ne samo u oblicima, ali ne slažem se da arhitekti koje ste spomenuli pripadaju toj skupini.

ORIS — Spomenuli smo Mansillu i Tuñona u kontekstu rada s formom, ali rekao bih da su radili s različitim tipovima



organizacijskih sustava. Nije to bilo povezano samo s formom, već i s nehierarhijskim oblikovanjem prostora. Bilo je to naprednije. Moramo naglasiti da je ovaj tip pristupa vrlo regionalan, nešto što je došlo iz Španjolske kao doprinos suvremenoj arhitektonskoj diskusiji. Trenutno ne vidim puno eksperimentiranja u Španjolskoj. Naravno da postoje faze u povijesti – 10 godina eksperimentiranja i 20 godina stabilizacije. Možda smo trenutno u stadiju ponovnog promišljanja. IÑAQUI CARNICERO — Možda, ali sada je glavni problem činjenica da otprilike 70 % arhitekata u Španjolskoj nema posla. Mnogi su radili na javnim natječajima, a sada nema otvorenih natječaja. Mladi promoviraju kolektive; novi način rada. Isprva sam mislio da to neće uspjeti, ali vrijeme je pokazalo da sam u krivu. Rade zanimljive projekte i surađuju, ne samo s klijentima, već i s ljudima iz udruga, zajednica i susjedstva. Pokušavaju raditi male stvari, različitog mjerila i

can do whatever he wishes. I do not believe in this pure architecture where everything is white, where everything should be in its position, clean. Let us define the basis of this housing system, but at the same time let us allow people to extend or transform their own properties. I think that is very clever.

ORIS — It is quite strange that such projects are so rare. You would expect that architects would think more in this direction. There were experiments in the 1960s and 1970s of participatory architecture, but when you look for realisations, they are very rare. But architects are increasingly becoming aware of this type of architecture: providing basic structure, and then leaving it to the inhabitants to adjust the space according to their needs. IÑAQUI CARNICERO — The way some of the favelas in Brazil are built is always in consideration of the future transformation of space. So the architecture itself is, perhaps, not very spectacular, but it is very interesting to see how it fits their needs perfectly, and it takes into account the changes in a family, everything is prepared for that.

ORIS — For me Diocletian Palace is an example of strong



urban structure that allows transformation. Whatever you do, the structure remains. There is a simple core that can be transformed later, either in the course of construction, or during usage stage. IÑAQUI CARNICERO — I agree. That is the beauty of the position of Diocletian Palace and the city of Split that has been naturally growing, this reconsideration of what it was, but also how a specific order, specific system can be rigid and flexible at the same time. It is really interesting to read the project not only as a Roman palace for Diocletian, but as a process which began in the 4th century with the construction of a Roman palace, and which still allows adaptations which enable the reuse of space. What if Diocletian Palace has been prepared for it, what if this transformation has been taken into account, already in the days it was designed? I think that is fascinating.

ORIS — Would you agree that public competition is a great opportunity for experimenting, and even when you do not

Arhitekt je stručnjak za određena područja koji može pomoći ljudima da razviju bolje okruženje u svom životu

Architect is an expert in certain things that can help people to improve their living environment

Proučavali su vezu između materijala, lokacije i vremenskih uvjeta. Svakom je bio dodijeljen različiti tip primitivne strukture i morali su proučiti zašto se koristi određeni materijal, sustav ventilacije ili zašto je krov više ili manje nagnut. Nakon toga, morali su početi transformirati taj predložak i prilagoditi te ideje drugoj lokaciji. Tako su razvili niz modela jer imaju svjež način razmišljanja i vrlo su kreativni.

about this in Madrid, do you recognize each other? IÑAQUI CARNICERO — I think it is more complex than it looks. I agree that for a certain time, there has been some kind of excess, not only in forms, but I do not think that the architects you mentioned fall within this group. ORIS — We mentioned Mansilla and Tuñón, in the context of working with form. But, I would say, they were working



▲ Seminar Concrete sense, Cornell, 2014., studentski rad

▲ Seminar Concrete sense, Cornell, 2014, student work



▲ Studio na prvoj godini, Cornell, 2014., studentski rad

▲ First year Studio, Cornell, 2014, student work



▲ Seminar Concrete sense, Cornell, 2014., studentski rad

▲ Seminar Concrete sense, Cornell, 2014, student work



▲ Studio na prvoj godini, Cornell, 2014., studentski rad

▲ First year Studio, Cornell, 2014, student work

budžeta, ali jako korisne za grad. Rekao bih da je to novost koja se događa, barem u Madridu.

ORIS — Razdoblje krize ne podrazumijeva nužno potpunu stagnaciju arhitekture jer se u razdoblju krize možeš okrenuti istraživanju, razmišljanju, teoriji, projektima malog mjerila, rekonstrukcijama, akupunkturnim intervencijama u gradu. Koje teme obrađujete u radu sa studentima? IÑAQUI CARNICERO — Kontinuirano ih mijenjam. Moji studenti na Sveučilištu Cornell studenti su prve godine. Vrlo su vješti u manipuliranju s materijalom i izradi maketa. Znaju kako rezati drvo, izraditi maketu od betona i imaju jako dobru intuiciju, iako još ne znaju mnogo o arhitekturi. Vidjeli su slike atraktivnih formi, atraktivnih prostora, ali još uvijek ne znaju što je na tu arhitekturu utjecalo. Prva dva tjedna ovoga semestra, zajedno s Valom Warkeom, izvrsnim profesorom s Cornella, radio sam na istraživanju vernakularne i primitivne arhitekture iz različitih dijelova svijeta te različitih, vrlo ekstremnih, klimatskih uvjeta.

win, you gain new experience. Body of knowledge produced for the public competitions is very important. Do you think that a series of public competitions, especially for public buildings in Spain, somehow contributed to the, let us say, success, or expansion of Spanish architecture back in the 1990s or 2000s? IÑAQUI CARNICERO — Definitely. I think it was critical. And it gave the opportunity to very young architects to establish their own practices. They started building projects, very bold, very radical in their approach to the city. And that has been happening in Spain for many years now, at least for 10 to 15 years.

ORIS — In Spain, especially in Madrid, many architects are experimenting with form and structure, such as Mansilla nad Tuñón; very joyful games with forms. And there are others who do not experiment, but are interested in proportions of space, in materials, clean solutions, and compositions. I would place you in this second group. Is there any discussion

ORIS — Imate li planove kako ćete to dalje razvijati? IÑAQUI CARNICERO — Ovim se zapravo bavim tijekom ovog semestra. Prošli smo semestar ponudili izborni kolegij koji sam nazvao Madrid Re-used. Odveo sam studente u Madrid i radili su u napuštenoj tržnici pokraj rijeke. Morali su prenamijeniti tu napuštenu zgradu. Bio je to potpuno drugačiji pristup, tako da konstantno mijenjam program, ovisno o svom interesu. Ova se tržnica nalazila pokraj bivše klaonice Matadero Madrid. Neki studenti iz Kine nisu razumjeli zašto nije bilo bolje srušiti staru zgradu i izgraditi novu. Vrlo je zanimljivo raditi sa studentima toliko različitih nacionalnosti.

ORIS — Ponovno korištenje, recikliranje, rekonstrukcija starih zgrada, vrlo je europska tema. Kina je potpuno drugačija priča. A Amerika? Ima također gradova koji propadaju, na primjer Detroit, kojima je zaista potreban novi razvoj. Koliko su Amerikanci svjesni ovog problema, čak i mogućnosti da se ne gradi novo, već reciklira ono što je jednom napušteno?

with different types of organizational systems. It was not only about the form, but also about non-hierarchical composition of space. So it was more advanced. Their work is very regional, a Spanish contribution to the contemporary architectural debate. Concerning the level of experiment in Spain, at the moment I do not see many new things. Of course, there are different phases in the history of architecture; a decade of experiments, and then 20 years of stabilization. Perhaps now came the phase of re-thinking. IÑAQUI CARNICERO — Perhaps, but the main issue right now is that probably 70% of architects in Spain cannot find work. Many of them used to work on public competitions, and there currently are not any. Young people are promoting the collectives, a new way of working. At first I thought that it was not going to work, but time has proved me wrong, and they are doing interesting projects and collaborations, not just for clients, but also for various associations, communities and neighbourhoods. They



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are trying to do little things, projects of different scale, and different budget, yet still very effective for the city. So I would say that that is the new thing that is happening, at least at Madrid.

ORIS — A time of crisis does not necessarily have to mean complete stagnation of architecture, because in times of crisis you can turn to research, reflecting, theory, small scale projects, reconstructions, small acupuncture interventions in the city. Which topics do you discuss with your students?

❖ IÑAQUI CARNICERO — I keep changing them, but, for instance, the students that I have at Cornell, they are first year students. What happens with these students is that they are very skilful in manipulating materials and producing models. They know how to cut wood, how to make a concrete model. And they have very good intuition even though they do not know much about architecture yet. So, they have seen pictures of attractive forms, of attractive spaces, but they do not know yet what influences this architecture. So, what I have been doing with them for the first two weeks of this semester, together with Val Warke, an excellent professor from Cornell, is research in vernacular and primitive architecture from different places of the world, from different, very extreme, climates. They were studying the relationship between the material, the site and the weather conditions. So, each was assigned a different type of primitive structure, and they had to study why a specific material was used, why they are keeping ventilation system, or why the roof is more or less tilted. Afterwards, they have to start to transform that example, and adapt those ideas to a different site. So they are developing a series of models, because they are very open-minded and very creative.

ORIS — Do you have any plans to develop this further along?

❖ IÑAQUI CARNICERO — Well this is what I have been doing this semester, but last semester I did an option studio that I named Madrid Re-used. I took my students to Madrid, and they worked in an abandoned market near the river. They had to reuse this abandoned building. It was a completely different approach. So I am constantly changing the topic, depending on what interests me. The market was near the former slaughterhouse Matadero-Madrid. Some of the students from China did not understand why it was not better to demolish the old building, and build a new one. It is so interesting to work with students of many nationalities.

ORIS — Reuse, recycling, reconstruction of old buildings is a very European topic. China is a completely different story.

◀ Hangar 16, kompleks Matadero, Madrid, Španjolska, 2012.

◀ Hangar 16, Matadero Complex, Madrid, Spain, 2012

❖ IÑAQUI CARNICERO — Mislim da nisu toga svjesni. Bilo je to veliko iznenađenje — količina napuštenih građevina koja se može vidjeti u New Yorku, predgrađima ili u New Jerseyu; mnogo je praznih industrijskih zgrada i njima to ne smeta. U nekim gradovima, poput Detroita ili Buffala, polovica je grada prazna. Prodali bi vam kuće za 600 \$. Daju ih i besplatno samo da tamo živiš, plaćaš električnu energiju i doprinosiš gradu. Tako da uopće nisu spremni... Situacija u Detroitu jest katastrofalna. Istovremeno, nešto i počinje. Neki mladi ljudi odlučili su se preseliti u Detroit kako bi započeli ponovno razvijati grad, no to se odvija jako sporo. Mislim da SAD može mnogo naučiti iz našeg europskog iskustva.

ORIS — Madrid ide u drugom smjeru ponovnog razvoja postojećih struktura. Postoji li zato opća strategija ili se to samo događa od projekta do projekta?

❖ IÑAQUI CARNICERO — Madrid, naročito klaonica, bio je dio veće vizije kojoj je bio cilj dovesti kulturne aktivnosti na jug grada. Tijekom povijesti, jug Madrida bio je siromašni dio grada. Sve su investicije, svi muzeji u Madridu i kulturne aktivnosti uglavnom završavali blizu Atoche, ali južno od stanice Atocha nije se događalo ništa. Uvodeći ovaj program u Matadero, promijenili smo dio grada i sada se tamo događa mnogo toga. Mislim da je to vrlo uspješan projekt.

ORIS — Mnogi gradovi trebaju ovakvu strategiju, ne širenje, novu gradnju, već gradnju iznutra, unutar već izgrađenog.

❖ IÑAQUI CARNICERO — To je to. Još uvijek ne mogu shvatiti kako nismo spremniji za mogućnost smanjivanja gradova. Rušenje bi trebalo biti arhitektonski postupak, baš kao i izgradnja, s jednakom odgovornošću.

ORIS — Mislite li da arhitekti mogu aktivno utjecati na nastanak izgrađenog okoliša?

❖ IÑAQUI CARNICERO — Mislim da bismo na neki način trebali poboljšati svoju povezanost s društvom. Više ne mislim da je arhitekt umjetnik čiju briljantnu ideju treba poštovati od početka do kraja. Smatram ga više stručnjakom za određena područja koji može pomoći ljudima da razviju bolje okruženje svom životu. Mislim da za to trebamo biti spremniji. Uvijek postoji ovo prilično konvencionalno pitanje, ali mislim da je važno.

ORIS — Studirali ste u Madridu 90-ih. Bilo je to tada prilično uzbudljivo mjesto za studiranje, s obzirom na sve što se događalo. Kako se sjećate tog vremena — i na Sveučilištu i u Španjolskoj općenito? Jer čini mi se da ste bili u središtu vrlo važne arhitektonske scene.

❖ IÑAQUI CARNICERO — Nisam toga tada bio svjestan jer mi se to, dok sam studirao, činilo normalnim. Ali sada kada se osvrnem na to razdoblje, shvaćam da smo imali priliku birati profesore. Mogli smo se odlučiti kojim putem krenuti. Na Arhitektonskom fakultetu Politehničkog

IÑAQUI CARNICERO, Intervju

But, what about America? There are also sinking cities, for example Detroit, that really need some sort of redevelopment. How much are Americans aware of this problem, of the possibility of not building anew, but recycling what was once abandoned?

❖ IÑAQUI CARNICERO — I think that they are not aware of it at all. It was a genuine surprise, the amount of abandoned structures that you see in New York, in the suburbs, or in New Jersey, there are so many empty industrial buildings. And they are okay with that. In some cases, such as that of Detroit, or Buffalo, half of the city is empty. They sell houses for 600\$.



▲ Hangar 16, kompleks Matadero, Madrid, Španjolska, 2012.

▲ Hangar 16, Matadero Complex, Madrid, Spain, 2012

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They give it for free, so that you would live there, pay electricity, and contribute to the city. So they are not prepared at all... Detroit is catastrophic. But, at the same time, it is a beginning. Some young people decided to move to Detroit, and start redeveloping the city. Only, it is a very slow process. I believe the Unites States could learn a lot from the European experience.

ORIS — Madrid is going in a different direction when redeveloping existing structures. Is there a general strategy, or is it happening on a project basis?

❖ IÑAQUI CARNICERO — Madrid had a larger vision of bringing cultural activities to the city's south. Because, historically, southern Madrid was a poor area. All the investments, all the museums of Madrid, the cultural circle, it all ended at Atocha, but south of Atocha station nothing was happening. By bringing this program to Matadero we have redeveloped the neighbourhood, and many things are happening there now. I believe it was a very successful project.

IÑAQUI CARNICERO, Interview



▲
Obnova arapskog
tornja, Riba de
Saelices,
Španjolska, 2011.

▲
Renovation of an
Arab Tower, Riba de
Saelices, Spain, 2011

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Sve sam više zainteresiran
za arhitekturu koja je više
generička, fleksibilna, nego za
vrlo specifičnu arhitekturu koja
je izrađena do u detalje

I am increasingly getting
interested in a more generic,
flexible architecture, rather
than in a very specific and
detailed one

ORIS — Many cities need this strategy, not to grow, not to
build more, but to build inside, to build from within. ♣ IÑAQUI
CARNICERO — That is it. I still cannot understand how we
were not better prepared for this possibility of *shrinking* cities.
Demolishing should be as architectonic as building, and with



sveučilišta u Madridu imali smo oko 110 profesora projekti-
ranja koji su bili zaista zanimljivi ljudi. Sjećam se da sam imao
priliku studirati kod Alberta Campa Baeza, izvrasnog profe-
sora, te kasnije podučavati s njim. Druge godine imali smo
priliku slušati predavanja Emilija Tuñona i Luisa Morene Man-
sille, Alejandra Zaere ili Inakija Abalosa. Jednu sam godinu
podučavao s Antonom Garcijom Abrilom, ali posebno se sje-
ćam svoje posljednje tri godine koje sam tamo proveo izvrsno
suradujući s Joseom Marijom Sanchezom i Joseom Manuelom
Lopez-Pelaezom. Na Sveučilištu rade zaista nevjerovatni ljudi.
Podučavanje na Sveučilištu u Madridu nije bilo nešto što ste
radili za novac jer je plaća bila grozna, već se radilo o obvezi
koju smo osjećali prema arhitekturi. Vrlo dobri arhitekti pola
radnog vremena podučavali su projektiranje. Tako da sam
stvarno imao sreću i imao nevjerovatne profesore poput
Alberta Campa ili Josea Manuela Lopez-Pelaeza; ljude koje
smatram majstorima. Mislim da se to i dalje događa, ali vidjet
ćemo što će biti u budućnosti jer smatram da Sveučilište ne
postupa prema ovim ljudima kako treba.

ORIS — Postoji li mogućnost da radite kao arhitekt u New
Yorku ili je to samo Vaša baza iz koje odlazite raditi na druga
mjestu? ♣ IÑAQUI CARNICERO — Nije lako raditi kao arhi-
tekt u SAD-u jer da bi ovdje arhitektonski ured preživio, mora
konstantno imati klijente. Obratili su nam se ljudi koji žele
graditi kuću, male projekte, a ovdje smo tek godinu dana.
Isprva smo mislili da ćemo ostati godinu dana, ali produžili su
nam ugovore na tri godine. Iznenada i potpuno neočekivano
dogodio se i projekt u Kini koji radimo zajedno s Andreom
Simitch i Valom Warkeom. To su izvrsne prilike za Lorenu

the same responsibility.

ORIS — Do you think that architects can actively affect the
production of built environment? ♣ IÑAQUI CARNICERO — I
think that we should improve our connection with the soci-
ety, in a way. I do not believe that an architect is an artist
who has these brilliant ideas that should be respected from
the beginning to the end, anymore. He is more of an expert
in certain things that can help people to improve their living
environment. I think we have to be better prepared for that.
There is always this quite conventional question, but I think
it is important.

ORIS — You studied in Madrid in the 1990s. And it was quite
an exciting place to study since many things were going on.
How do you recall that time, both, at the University and in
Spain in general? Because it seems to me that you were in
the middle of a very important architectural scene. ♣ IÑAQUI
CARNICERO — I did not notice it at that time, because when
you study it seems quite normal. But today, if I look back and
remember that we had the opportunity to choose our profes-
sors in Madrid! So you could basically choose your path. And
in the School of Architecture in Madrid we had about hundred
and ten professors of design; and they were truly interest-
ing people. I remember the opportunity to study with Alberto
Campo Baeza, who was a great professor in my opinion, and
afterwards I taught along his side. The following year one could
choose Emilio Tuñon y Luis Moreno Mansilla, Alejandro Zaera
or Inaki Abalos for professors. I taught with Anton Garcia Abril
for a year, but the last three years there I will always remem-
ber fondly, having a wonderful experience of work with Jose

Obnova arapskog
tornja, Riba de Saelices,
Španjolska, 2011.

▼

Renovation of an Arab
Tower, Riba de Saelices,
Spain, 2011

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del Río i mene. Sviđa nam se što tamo imamo bazu jer jako volimo podučavati. Ono što podučavamo i ono što radimo u arhitekturi jako je povezano, više nego u Španjolskoj. Sveučilištu se to jako sviđa; praktičar koji koristi Sveučilište kako bi dobio povratnu informaciju. To je jako zanimljiv sustav i studenti ga vole jer ga vide kao priliku za kontakt sa stvarnim uredom, praksom.

ORIS — Studenti sudjeluju u Vašim projektima, možete li ih zainteresirati? Plaćate li ih? IÑAQUI CARNICERO — Da. Dobiju novac od Sveučilišta koje sredstva daje meni kako bih ih zaposlio. To je nešto što oni zovu sredstva za istraživanje. Povezano je s osobnim pristupom. Natječaji koje radimo za njih dio su osobnih istraživanja, što je sjajno jer to u Madridu sebi ne bih mogao priuštiti — jedan natječaj nakon drugog. Ovdje je na neki način povezano s podučavanjem i funkcionira. Zasad ćemo ostati ovdje i vidjeti što će vrijeme donijeti. Trenutačno radimo natječaje i pokušavamo realizirati projekte.

María Sanchez and Jose Manuel Lopez-Pelaez. And you have these really, really amazing people at the University. Historically, teaching at the University of Madrid was not something that you would do for money, because the pay was terrible, but it was something like a commitment you made to architecture. So the really good architects had a part time job teaching design. I was really fortunate to have amazing teachers such as Alberto Campo or Jose Manuel Lopez-Pelaez, the people I consider masters of their profession. I think that is still happening but, we will see what happens in the future. Because I think University is not treating these people very well.

ORIS — Are there any opportunities for you to come in New York to work as an architect, or it is just a base to work from?

IÑAQUI CARNICERO — It is not easy to work as an architect in the United States. Because in order for your office to survive there, you need to have clients constantly. We have been approached by people who wish to build a house, the little things, but we have been there only for a year. At first we thought it was going to be for a year only, but our contract has, since, been extended to three years. And then this project in China that we are doing with Andrea Simitch and Val Warke happened out of the blue, it was unexpected, so we do not know what is going to happen. It has been an incredible opportunity for Lorena del Río and me. We like to be based there because we enjoy teaching there so much, and there is more connection between what we teach, and what we do with our practice, more than in Spain. And the University likes that. University likes to have a practitioner that is using the University to get feedback. So that is a very interesting system, and the students love it, because they see it as an opportunity to be in contact with a real office, a real practice.

ORIS — Students participate in your projects, you can somehow engage them? Do you pay them? IÑAQUI CARNICERO — Yes. They get money from the University, and the University gives me money to hire them. They call it *research money*. It has something to do with your personal approach. So doing a competition for them is a part of personal investigation, which is great. It is incredible, because if I think about my situation in Madrid, I could never afford it—doing one competition after another. Here, somehow, it is connected with your teaching, and it is working. For the moment we shall stay there, and we will see what happens in the future. Right now we are working on some competitions, and are trying to start working as well.

