



SHADES OF WHITE

Inspiration from Europe's leading architects.



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When we created
the Baunit
“Shades of White”,
we were inspired of
the variety of white
colour tones, so pure,
mineralic and natural.

DEAR BAUMIT FRIENDS AND PARTNERS,



It has been almost 10 years since Baumit created Europe's largest facade colour system, Baumit Life, with 888 unique colour shades. Even though the trend-barometer has taken a turn in a more purist direction, there remain a multitude of possibilities.

In this book, and with our latest Baumit colour-coup, we take a look at the colour that is the sum

of all colours of the rainbow: the colour white. The Inuit tribe uses a variety of different names for white, depending on the colour and texture. We were inspired of the variety of white colour tones, so pure, mineralic and natural. It is dedicated above all to our design specialists, the architects, for whom white has always been a popular colour choice.

White is the colour that can be combined perfectly with other materials, be it metal, concrete or wood. White loves purity – but it also allows the creation of individual structures and designs. For example, we have updated the formula of our popular design plaster Baumit CreativTop for imaginative facade design.

Due to its hydrophobic/hydrophilic texture, Baumit CreativTop remains clean and beautiful for a particularly long time. However, white on a facade not only has an aesthetic reason, but also a very tangible one: climate change. Temperatures are rising, our cities are getting hotter and hotter. The albedo effect or the reflective power of the colour white can effectively counteract overheating in certain regions. We want to make more use of this effect.

In this book, renowned architects from our 25 Baumit countries answer questions such as "Why do architects wear black and build white?" Their surprising answers and many insights into the international world of architecture can be found on the following pages.

Enjoy browsing and perusing!

Sincerely,

Your Robert Schmid



ABOUT THE SHADES OF WHITE

THE EFFECT OF WHITE

Colour trends come and go, but classic white will always remain a popular choice – especially on a facade! In combination with black it is often the only thing you need to create the perfect harmony.



COLOURS OF LIGHT

White is the sum of all the colours of light and in its purest form it is also their absence. White looks clean and clear, but also cool and businesslike. The effect of white facades is at least as stunning as that of their colourful colleagues. Choosing the right white tone for a facade is often anything but an easy decision. No wonder, because in colour white is rarely just white. Pure white? Off-white? Warm white? Cold white? Even small variations can make huge differences in the appearance of a building. Warm white colours have undertones of red, orange and yellow, resulting in a soft glow and welcoming vibe. Cooler whites have hints of green, blue and violet, contributing to a clean and fresh look.

12 SHADES OF WHITE

To limit the almost boundless possibilities, Baumit took the 12 most beautiful white tones and bundled them up within a unique colour collection – from Star to Ivory, from Opal to Ice: The Baumit “12 Shades of White” palette. Feel free to choose from the new selected tones to give your project

a timeless appearance – as always in the well-known high Baumit quality. With the moodboards on the next pages you will experience a first impression of the exceptional “12 Shades of White” by Baumit.

COOL DOWN

Besides the clean and timeless appearance of white facades – they also have a functional side as well. They reflect a large amount of white solar radiation, which helps to reduce the temperature of overheated cities during the hot summer months.

WHY DO ARCHITECTS WEAR BLACK BUT BUILD WHITE?

Have you ever thought about it? We did – and wanted to know the reason why. Therefore we have interviewed 46 architects from all over Europe – always asking this and various other interesting questions when it comes to Architecture & Design. Simple questions with surprising answers.

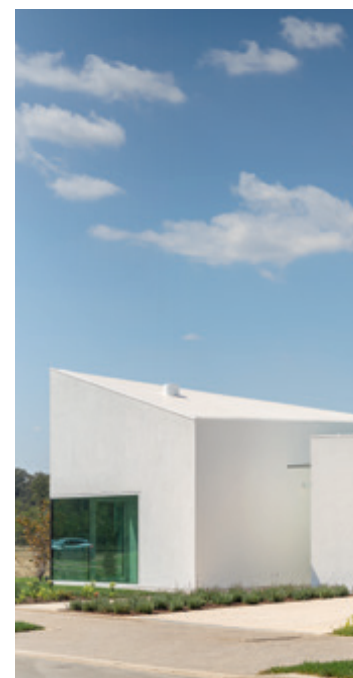
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CATEGORY WHITE





ABOUT THE PERSON

#1 PROJECT
Family house
Sveti Lovreč Labinski, Croatia



FACTS

Dean Peteh was born in Pula, Croatia. In 2005 he founded his own office Indigo. Dean graduated from the Faculty of Architecture in Zagreb in 1993.

Lina Stepančić comes from Pula as well, in 2005 she joined the architectural office Indigo. Lina graduated from the Faculty of Architecture in Ljubljana in 2005.

ARCHITECTS LINA STEPANČIĆ & DEAN PETEH IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

Lina: I started designing because I like to create new spaces. I like to move through spaces and feel them.

Dean: The job of an architect involves an entertaining mix of art and technology. This job is very useful to everyone involved.

Lina: And it is creative, because something new is achieved every time.

THREE ATTRIBUTES THAT BEST DESCRIBE YOUR OWN ARCHITECTURE?

Lina: I am inspired by the functionality and the experience one makes in a room and also by the context of a place, its orientation and views.

Dean: Every time we try to find an original and innovative solution that will inspire the investor. We are there for them and we want to make the most of the possibilities of each location within the respective programme.

WHAT MOTIVATES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

Lina: Creativity and creating something new is my guideline.

Dean: Every job is a new adventure.

New people, new spaces, new challenges.

Lina: In the design phase we often find that the client needs to be instructed and informed because he is afraid of something new that is invisible to him. But over time they accept new ideas and get used to something different, something better.

Dean: We are happy every time we achieve the maximum in a project in terms of quality and design. Ultimately, every project is very important to us because we know that we have to get the most out of a specific task, location and budget for a specific client.

Lina: We move our own and their personal boundaries.

Dean: We are aware that investors are the drivers and the most important part of the whole process. We try to answer the defined task as well as possible. Sometimes investors want a house with a Mediterranean ambience by the sea or a stone villa in a rural setting. Therefore we try to make the house as suitable as possible. The beauty of architecture lies in its diversity. And it is human to want to be different. In principle we satisfy the human ego through architecture and try to bring it into acceptable design and financial conditions.

Lina: When we mention contemporary architecture, people often think it is cold, so we try to introduce elements to soften this impression.

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Dean: We should always be able to respond well to a task. Both by cost optimisation to achieve the function with maximum quality as well as achieving high aesthetics. We strive to contribute to the lives of our clients, but also to the wider community.

Lina: Nobody should make copies of something that has already been made in history.

Dean: What we should never do is make the building inoperable, with structural defects, poorly resolved details and poor aesthetics, disproportionate elements, etc.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

Lina: Glass should be enough to illuminate the room and provide a good view. The purpose of glass is to draw the exterior into the interior. If the exterior is beautiful and cosy, we are more open to it and work with it. If that is not the case, we work with less glass.

HOW DO YOU SEE THE CURRENT VALUE OF ARCHITECTURE?

Dean: For a start, architecture is expensive, the prices are disproportionate. Who can afford an apartment in London, Munich and in other such cities? They are out of reach for most people. It sounds a bit utopian, but a way should be found to enable everyone to find a quality home quickly in times of constant crisis and to avoid long-term slavery to credit. Unfortunately, architecture is often at the service of the real estate business, which is designed to maximise profits.

WHICH ARCHITECTURAL TASK DO YOU PARTICULARLY LIKE?

Lina: Exactly what we do most. Family homes and vacation homes. The projects are very personal and so original. In them we can use all our creativity to create a quality space for the investor.

Dean: Every investor is different, tasks and locations are different, so the projects are different. Small-scale projects like family houses and vacation villas present our creativity with an inexhaustible challenge.



#2 PROJECT
Family house
Kanfanar, Croatia



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Today's construction printing technologies are still too complicated and too expensive, but I think that in the future they will go into mass construction mode.

#1 PROJECT
Family house
Sveti Lovreč Labinski, Croatia

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

Lina: Architecture will continue to adapt to the needs of people and new technologies.

Dean: It is interesting to see different fantasies about the rooms and buildings of the future in SF films. Some of these fantasies have already become reality. Today's construction printing technologies are still too complicated and too expensive, but I think that in the future they will go into mass construction mode. It often happened that what at first glance seemed like an unpleasant experiment became the standard in a short time.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

Lina: With every project we try to expand the boundaries of investors' thinking, because they are the ones who decide and invest.

Dean: We are courageous in our work every day. We constantly conduct argumentative discussions with investors, building permit offices, spatial planners as well as contractors and craftsmen in order to contribute to improving our solution and its performance. It is a long way from a conceptual solution to a well-executed building and its surroundings.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

Lina: Globalisation is good in terms of knowledge and technology exchange. Globalisation should not and can not influence the design of buildings, because due to their location, different climatic influences, the culture of the people, it is difficult to repeat the same architecture in different areas.

Dean: We see that globalisation as a process can not be stopped. Neither architects nor investors can influence this. It has both positive and negative aspects.

WHAT DOES THE TERM “GREEN BUILDING” MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE? ARCHITECTURE?

Dean: Compared to many countries, we are very behind in this question. On average, houses are poorly insulated and equipped with insufficient heating, cooling and lighting technology. It is an indicator of lower purchasing power, but also of people's living culture. Until recently, investors more often decided to invest in the size of the house than in its quality. Fortunately, this trend is beginning to turn in the direction of improving the quality of life.

N°01 ARCHITECTS DEAN PETEH & LINA STEPANČIĆ_INDIGO ARHITEKTONSKI STUDIO
CROATIA



#3 PROJECT
Vacation home
Kožljak, Croatia



THE COLOUR WHITE

#3 PROJECT
Vacation home
Kožljak, Croatia



ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

Lina: It all depends on the type of building, its design and its location. The rural houses we design are mostly a combination of materials like stone and wood, so white does not fit so well – instead, a more warm, earthy colour is appropriate. The colour depends on the proportions of the building and the context. For us, contemporary architecture is mostly white.

Dean: Yes, houses with contemporary design are best painted white, combined with darker tones, natural textures and clean materials. In only a few examples have our investors opted for a cream colour instead of white, and the house maybe lost the necessary purity and lightness of monumentality indicative of a contemporary form.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

Lina: We often combine white with some colour.

Dean: Then it comes to the foreground even more. We combine it with dark grey or dark brown.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

Dean: It is not enough to make an empty white cube. It is important that the solution is clear and harmonious, interesting changes from closed/open and play of textures of coarser material with the fineness of the white facade. In contemporary design there are countless possibilities, while in traditional style there is not too much freedom; obligatory symmetry, relationships of all proportions are defined and known. Contemporary architecture reflects the spirit of today's world and allows for much more expressiveness, better projects, better floor plans, more comfortable spaces with better views and contact with exterior and interior spaces.

Lina: Modern architecture is more adapted to our way of life. It is easier to answer the task and it is easier to approach the project and find a suitable solution.

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

Lina: It has been a trend for some time and the available materials are being combined. The future will bring some new materials, from which some new combinations will emerge. Depending on the purpose of the building, the appropriate material will be selected.

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Houses with
contemporary
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darker tones,
natural textures and
clean materials.

N°02 ARCHITECT ANDRIJA RUSAN_RUSANOV URED D.O.O.
CROATIA



ABOUT THE PERSON

#1 PROJECT
LUMENAR
Pula, Croatia

RUSANOV URED D.O.O.



FACTS

Andrija Rusan has worked as an independent architect since 1986 and runs his own studio, Rusan's Office. Parallel to publishing and exhibition activities, he designs, creates and builds a number of interiors, family houses and villas, as well as commercial and public buildings. His architectural works have been published in a number of books and magazines both in Croatia and around the world. He also gave a number of lectures about his work and the activities of the association ORIS – House of Architecture. In 2006 he was named a Confidante for Croatian Performance at the 10th International Venice Biennale of Architecture. Andrija graduated from the Faculty of Architecture in Zagreb, where he also worked as a research assistant at the beginning of his professional path.

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I am driven by the
realisation of my
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and of course by
the expectation
and uncertainty
whether the
investor will like it.

ARCHITECT ANDRIJA RUSAN IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

I think dealing with architecture is a vocation. It is not only a profession. You have to feel something. Something has to drive you from the inside if architecture is to work well and if you want to be creative. Of course you have to be talented, but to get the most out of yourself, you have to feel a vocation. Some people decide to study architecture at 18, others at 40. Some of them never finished their studies, and they were brilliant architects like the famous Tadao Ando. In my family there were no architects, not even a painter or someone from the field of art or even art history. At school, Mrs. Bernardi, the wife of the architect Bernardo Bernardi, taught me art history. Among other things she told us a great story about art history and architecture. To be honest, I do not remember realising at that time whose wife she was. I think she influenced my thoughts about a future profession. Since I was not an excellent student, I had to write my high school diploma, and for my high school diploma I wrote about Brasilia, the capital of Brazil, designed by a team of famous architects under the direction of Oscar Niemeyer and Lucio Costa in the 1950s. Afterwards I applied for the entrance examination in architecture. To my great surprise and shock, I was able to be the first in the ranking. After the third year of study, seven of us students were selected for a summer school in Urbino, along with students from dozens of

other architecture schools from all over the world and with top lecturers in architecture. And only then did I really feel that I wanted to become an architect. I think this was my real beginning, the decision to do what I do today.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE?

I want investors to enjoy my architecture, I want to be very satisfied with my work and I try to be exceptional, although the latter sounds rather presumptuous. Someone else has to judge how successful I am in this field.

WHAT MOTIVATES YOU? WHAT IS YOUR OWN PROFESSIONAL FOCUS?

I am driven by the realisation of my projects, the joy it brings me, and of course by the expectation and uncertainty whether the investor will like it. A good reaction of an investor is adrenaline, the drive to work on a new project, regardless of whether it is the same or a different investor. But of course, the greatest drive for new projects is the creation of a well-designed space that offers people a new quality of life.

N°02 **ARCHITECT ANDRIJA RUSAN_RUSANOV URED D.O.O.**
CROATIA

#2 PROJECT
Hotel Bellevue
Mali Lošinj, Croatia



WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Architecture should always respect the place where it was created, enrich it and, if possible, enhance it with quality. It should meet the investor's criteria and enable him to work, function and live well in this object. On the other hand, architecture should not endanger or annoy people in any way.

HOW DO YOU ASSESS THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL-SOCIO-POLITICAL POINT OF VIEW?

Architecture is a reflection of society from a distance. Houses, the development of the city – these things have always been directly or indirectly influenced by government and politics. Just like the atmosphere in society, which is also governed by the government. Good things happen when the authorities take care of them. Unfortunately, and on the contrary, the government allows the expression of evil in the work of architects. There is no good architecture without good politics!

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

I graduated forty years ago, but there is no task that does not interest me today. Of course it is practical to try something that we do not often have the opportunity to do.

ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

My interest is in architecture, not the place. The interest in the place is a natural factor in the creation of architecture. Of course, the architecture must correspond to the conditions and places. But I am just as interested in working in the city as I am in working in nature. I make no difference here. But there are more urban projects. There are many projects in tourism, and that has a lot to do with nature.

ARCHITECTURE, THE FUTURE & THE COLOUR WHITE



#3 PROJECT
Oris House of
Architecture
Zagreb, Croatia

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

In warmer weather I dress light, in winter dark. Wearing white or black is also a common question of practicality. With white the probability of making a mistake is reduced. Granted, white is traditional in many climates, so you will not start building red houses in Greece, for example. Therefore, building white is not always a line of least resistance, but a respect for the environment and tradition.

IF NOT – WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

I would not say that I have anything that can be called a “favourite colour”. We made the main square in Pleternica of concrete with five different colours. A colleague from the office had the idea. While looking at the aerial photo of the Slavonian fields we noticed stripes and different colours in the fields. For the well-being of Lošinj, we also made light yellow corrugated glass columns, while the ceiling is eggplant and the walls are almost black. It turned out to be very good, we got a special atmosphere. On the other hand, the Lumenart house in Pula is white inside and outside. Colour is one of the elements of architecture that needs to be thought through very well before application.

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I think that you build white because it is partly the line of least resistance. If you decide to design in colour, you can easily do something wrong.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

Very dangerous and demanding area. I try to research and at the same time I provoke my colleagues to express themselves creatively. In my office I encourage conversations and even discussions about the choice of colours. Since colour has an unlimited number, there is enough talk about. We can design the colour for each project and each atmosphere separately, lead by the impression we want to create.

MIXTURE OF MATERIALS ON THE FACADE – A LONG-LASTING TREND?

Some cultures support this, and only really high-quality works survive, regardless of trends and combinations of material or colour combinations. Every architectural work is a work in itself. At least that is what we try to do. The decision about what we will do before we start the project is only made after we have thought about the task and thus the direction in which we will develop the project.

#4 PROJECT
Beach Čikat
Mali Lošinj,
Croatia



N°03 ARCHITECTS CHRISTELLE AVENIER & MIGUEL CORNEJO
FRANCE



ABOUT THE PERSON

#1 PROJECT
ZAC des Grands Moulins
Pantin, France

AVENIER CORNEJO

FACTS



Christelle Avenier and Miguel Cornejo founded the Avenier Cornejo Architects agency, in Paris. They work in synergy with a dozen staff, in a complementarity that is reflected in the projects they carry out. A form of sensitivity, elegance and simplicity can be found in all of the agency's projects, which are designed to fit perfectly into their environment, while shedding new light on them. The sensibility and criteria to feel good in the buildings they create can be seen in the elegant use of materials and the simple juxtaposition of geometric figures, with a constant attention to detail for the future occupants. One such representative project is the "crèche project" with a home for young workers and migrants, a nine-storey brick building which was built in association with the Chartier Dalix agency. One of their projects was nominated for the Life Challenge 2020 award.

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ARCHITECTS CHRISTELLE AVENIER & MIGUEL CORNEJO

IN THE INTERVIEW

The durability
of a building
attests to
its quality.

CAN YOU TELL US ABOUT THE CREATION OF THE AGENCY?

We met at the Grenoble School of Architecture, where we spent two years, then we left for the second part of our studies at the Paris Villemin School, from which we graduated. We took advantage of our studies to travel and open ourselves up to other ways of perceiving, San Francisco, Chile... Back in Paris, we continued our experiences in agencies, and following these first Parisian experiences, we opened our agency.

HOW DID YOU EVOLVE TOWARDS SOCIAL HOUSING?

Like many architects, we started with perspectives and small projects for private individuals: two apartments, a house extension in Montsouris, a chalet in Savoie, a house in Orsay, which was our first new construction... In 2007 we had access to public procurement, therefore to competitions. With the SIEMP (Société Immobilière d'Économie Mixte de la Ville de Paris, editor's note) we were able to concentrate on bigger projects in architecture and live fully from our work.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE:

Sleek, useful, efficient, to design an elegant project. We are attached to simplicity. If we consider a window for example, we draw precisely all the details that are attached to it: the occultation, the joinery, the sill, trying to compose simple elements that will be executed easily, for more durability.

AND TODAY, HOW DO YOU SEE YOUR WORK?

Every new building is a challenge, an opportunity. Whether it is the material, the programme, the form, we like to reinvent ourselves. In terms of process, we work on the project as a whole. We go back and forth from the inside to the outside, but nothing at the expense of something else. We try as much as possible to work in synergy with the whole team.

TELL US ABOUT THE ARCHITECTURAL PROJECTS THAT INSPIRE YOU?

I like it when a project surprises me. Sometimes projects with glass, and depth... the light that comes to interfere in the spaces, the play of light, of masses, it is solemn and very well done. For example, I really like the project of the Palais des Beaux-Arts in Lille by Ibos & Vitart. They rehabilitated and extended the old stone building by integrating a contemporary glass facade, and by a play of depth and serigraphy, the old building is reflected on the facade, the exterior is integrated into the museum. The facade of the extension becomes the museum's trademark in the city.

WHAT ARE THE MATERIALS YOU LIKE TO WORK WITH ON FACADES?

Stone, wood, brick, we like materials. On the same project, we avoid adding too much complexity to the facades. We use one or two types of materials, but rarely more.

TELL US MORE ABOUT YOUR RUE CURIAL PROJECT, WHICH HAS BEEN NOMINATED FOR THE LIFE CHALLENGE 2020 IN THE "STUNNED BY TEXTURE" CATEGORY?

It is a project for a lessor of the city of Paris (ELOGIE-SIEMP), whose mission is to eradicate substandard housing, which was the case of the existing building. The project is therefore a new building. The plot is in a triangle, and we wanted to work on this rather complex shape. We created this movement of triangular plan, offering the apartments terraces. The creation of a garden allowed us to design luminous apartments, with natural lighting at both ends. This natural triangular point allowed us to build exteriors, a buffer zone with the street appreciated by the occupants. The constraint became an opportunity.

HOW DID YOU WORK ON THE FACADES OF THE PROJECT?

On the street side, this double skin system created by the metal cleats with louvers creates a protective effect, and on the first floors it covers balconies and terraces. The Baunit coating was used for the rear facades.



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We use
one or two
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but rarely
more.



#2 PROJECT

Rue Curial
Paris, France



WHAT DOES THE TERM “GREEN BUILDING” MEAN FOR YOU?

For me, it is to design a building with materials that regenerate themselves, that are non-polluting, with close origins, and that in time will age well, and will allow for the longevity of the work. It is also quite simply thermally-efficient walls that protect against both cold and heat. As architects, we participate in the evolution of a city, our building must fit into the city, but our role is also to look for solutions and make things move towards the most ecological constructions possible.

WHY THE CHOICE OF WHITE?

We chose white in contrast with the two neighbouring buildings, in brick on the rue de Crimée side and salmon colour for the adjoining building. We kept the white on all the materials with different finishes. The slatted bar is in gloss lacquer, and also brings a play of full and empty, accentuated by the depth given by the balconies and terraces. On the rear facade, which is in Baunit, we have a play with the finishes, the shutters which are white lacquered and the Baunit which is matt. Once again, the environment was a constraint that turned into an opportunity. The result is a rather sculptural project, with this play of light and shadow that brings another vibration to the environment.

DO YOU SEE ANY TRENDS REGARDING WHITE IN ARCHITECTURE?

With climate change, I have the impression that there is a trend towards lighter colours for facades. For interiors, at the beginning of our projects we used pure white to accentuate the light. We now use “off white” which are whites with slight grey or brown vibrations, they are a little warmer and easier to maintain. It renders a more sophisticated, elegant finish.



ABOUT THE PERSON

#1 PROJECT

Office Heike Hanada
Berlin, Germany

HEIKE HANADA



FACTS

Heike Hanada works as an artist and architect in Berlin. She founded the studio called “heike hanada_laboratory of art and architecture” in 2007 in Weimar and before that “Hanada+” in Tokyo in 1996. Her work received international recognition after receiving the first prize in an open competition for the extension of the Asplund Library in Stockholm. In 2018, she took over the Chair for Building Typologies at the TU Dortmund. Heike has also been a professor for design at the FH Potsdam. She studied architecture at the HdK Berlin and at TODAI, University of Tokyo.

ARCHITECT HEIKE HANADA IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

The study of architecture is a studium generale. This does not change even in professional life. Political, constructional, artistic aspects — in other words, questions from very different areas permeate the everyday life of the architect. At the same time, one is always in dialogue and coordination with the most diverse partners. In my opinion, this versatility and the simultaneous desire to work for society as an architect are the most important factors in giving this profession priority over all others.

THREE ATTRIBUTES THAT BEST DESCRIBE YOUR OWN ARCHITECTURE?

First, the context. Second, the material. Third, the search for radical simplicity.

WHAT MOTIVATES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

Since I also hold a chair for building typologies at the TU Dortmund University, my work is automatically determined by experimental and typologically oriented design. Investigations into public and intimate spaces but also interfaces between art, architecture and landscape space determine the focus of our work. Teaching and practice go hand in hand and complement each other.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

The most important role model is still the work of Mies van der Rohe. I believe that his attitude and his work will continue to form the basis for further developments for several generations to come.

With regard to the colour “white”, I’m thinking of one of the first smaller works by Kazuyo Sejima, which has been forgotten today. The “Villa in the Forest” from the years 92/94 develops a very intense relationship to the non-colour white in the middle of a thicket. A fabric-like, translucent skylight turns the secluded interior into a kind of artificial clearing. This “abundant natural illumination” dissolves any idea of space. In a much later work by Sejima and Nishizawa, they again worked on this theme in an artistic intervention at Mies van der Rohe’s pavilion in Barcelona. They decided to install curtains that appeared transparent with acrylic. The view through the acrylic makes the gaze turn milky. The room and its reflections are viewed as if through a white veil. The pavilion withdraws from the viewer and opens up an intangible, almost remote quality.

**N°04 ARCHITECT HEIKE HANADA_LABORATORY OF ART & ARCHITECTURE
GERMANY**

**WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT
SHOULD NEVER BE DONE?**

Architecture should respect the existing qualities of a place — however rudimentary and fragmented they may be — and translate them in such a way that a clearly recognisable dialogue between new and old is created.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

Usually as much as the spatial concept allows.

HOW DO YOU SEE THE CURRENT VALUE OF ARCHITECTURE?

Buildings determine our lives, both in everyday life and in special circumstance. We can not exist without architecture, without a built environment. It never ceases to amaze me how little responsibility our society and politics take in dealing with this fact

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

I like every task. Because every task has a value and a deeper meaning. You just have to want to recognize and accept it for yourself.

URBAN OR RURAL ARCHITECTURE?

Urban spaces are more complex, but landscape is much more sensitive. In both cases, the greatest interest must be to correspond to the inner orders that exist.

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

In my opinion, the future of architecture lies largely in the return to solid construction in brick, wood and concrete. At the beginning of my studies this seemed absolutely utopian. Today, more and more architects are asserting themselves with this claim and realising massive and thus ecologically satisfying buildings.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

Clearly, only a targeted reduction in the number of new buildings, more conversions and less demands for comfort will lead to a future-oriented and sustainable approach in architecture.

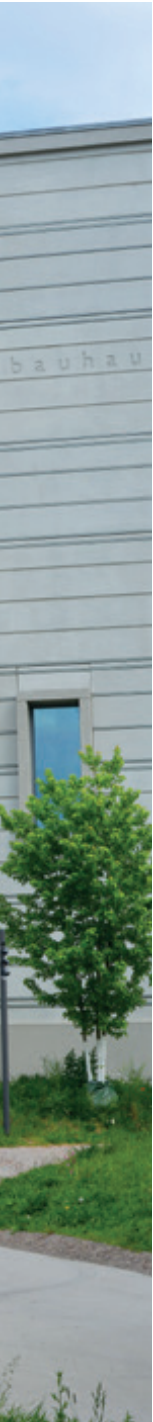


ARCHITECTURE, THE FUTURE & THE COLOUR WHITE

#2 PROJECT
Bauhaus Museum
Weimar, Germany

#3 PROJECT

Villa in the forest
New York, USA



#2 PROJECT

Bauhaus Museum
Weimar, Germany

”

I like every task.
Because every task has
a value and a deeper meaning.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

We should not ignore the negative consequences of globalisation. In the future, we must therefore deal more responsibly with our very different cultural identities and try to preserve and develop them.

WHAT DOES THE TERM “GREEN BUILDING” MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE? ARCHITECTURE?

The term “green building” explains very little per se. It is intended to distinguish between the past and the future, although many buildings up to the beginning of the 20th century were in many ways much more sustainable than they are today. In this respect, I would like to understand sustainable building as something that transcends history.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

Architects think above all in terms of the quality of the material. Thus colour is first and foremost determined by material and light. Only then do they think about contrasts, counter-positions or, if necessary, provocatively set colour effects. The staging of the room follows the concept of the material. Nevertheless, the non-colours white and black have a special fascination. They appear very rarely in nature and they reflect all colours only indirectly. They are, so to speak, a realm of their own. White leads to silence. Vacuum and emptiness have a special relationship to the idea of white. The flowing, dissolved space is in my opinion infinitely white and therefore transcendent. White light floods the space unhindered. Man, however, walks through the room in black dots.



ABOUT THE PERSON

#1 PROJECT
House E
Artemida, Greece

BUERGER KATSOTA



FACTS

Stephan Buerger and Demetra Katsota established Buerger Katsota Architects in 2005, with offices in Athens and Vienna. They have successfully been engaged with a variety of architectural and urban design projects as well as academic and editorial research on architecture. Their work has been published in reviews and journals exhibited internationally and received several prizes and honours in architectural competitions and awards. Stephan has been teaching at a number of schools of architecture all around the world, he received his Diploma of Architecture from the Architectural Association and his Masters of Architecture from Harvard University Graduate School of Design.

ARCHITECT STEPHAN BUERGER

IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

It is something I was keen to do since I was a small child.

THREE ATTRIBUTES THAT BEST DESCRIBE YOUR OWN ARCHITECTURE?

- responsive
- local
- straight

WHAT MOTIVATES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

To find individual appropriate solutions of each project to maximize the quality of the built environment.

”

It is an aspect
of our work
that we have
to continuously
improve.

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

To add positive value, on environmental (urban or rural), aesthetic and social aspects.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

Usually there can not be enough openings in a building. Glass is one of the very few and readily available building materials that facilitates this.

HOW DO YOU SEE THE CURRENT VALUE OF ARCHITECTURE?

We believe assessments and evaluations usually need to be done by a following generation, and they are getting clearly a louder voice. We simply try to do our best in any given circumstance.

URBAN OR RURAL ARCHITECTURE?

In recent years, our practice has mostly realised projects in rural contexts, but the urban remains the more challenging work field for us.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

Any that involves the public domain.

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

The future will tell, hopefully acting more responsibly.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

It has been an integral aim in our daily practice, which we try to improve with every new project.



#1 PROJECT
House E
Artemida, Greece

#1 PROJECT
House E
Artemida, Greece



”

Glass is one of the very few
and readily available
building materials.

#1 PROJECT
House E
Artemida, Greece



DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

Absolutely approve, whatever you exactly understand under this terminology.

WHAT DOES THE TERM “GREEN BUILDING” MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE? ARCHITECTURE?

The subject of “green” has been heavily commercialised over the last decades. But there is still a societal need and lot of room for improvement, on an urban to material scale. We as architects are slowly accepting our share of responsibilities for the built environment. It is an aspect of our work that we have to continuously improve. But is everything “green” that is labeled “green”? I have my doubts...

#1 PROJECT
House E
Artemida, Greece

N°06 ARCHITECT ZOLTÁN PÁRICSY_PÁRICSY & PARTNERS
HUNGARY

”

Architecture is not
the goal, it is a tool,
the process itself,
which in itself
gives me a lot of joy.



#1 PROJECT

AVKF, Vilmos Apor Catholic College
Budapest, Hungary

Leading Architects: Róbert Jahoda & Zoltán Páricsy
Fellow Designers: Győző Wittinger & Teréz Zwickl



ABOUT THE PERSON

#1 PROJECT

AVKF, Vilmos Apor Catholic College
Budapest, Hungary

Leading Architects: Róbert Jahoda & Zoltán Páricsy
Fellow Designers: Győző Wittinger & Teréz Zwickl

PÁRICSY & PARTNERS



ARCHITECT ZOLTÁN PÁRICSY IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

Since I was a kid, I wanted to work with people. The pragmatic, open approach and social sensitivity required for this has become part of my life already during my upbringing. I like the period of planning, construction, however, personal relationships are perhaps the most important in the process. Everyone can design a house, but only those who can identify themselves with the client can design a home.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE:

The buildings I designed are always unique, tailored to the given individual and family. I do not design any uniform houses, which is why I use different solutions in my work. This is just as true for a family house as well as for a multi-storey public building. On the other hand, it is also characteristic of my plans that the planned building can be actually built in any case. The third, and perhaps most important criterion that completely pervades my work is moderation thinking. In my case, it is also present on the level of principles. The moderate, environmentally conscious lifestyle manifests itself in simple, clean forms, so I never overdo the use of colours and motifs.

FACTS

Zoltán Páricsy works for his own company PÁRICSY AND PARTNERS Architects, where he is an architect designer and CEO since 2019.

Early on he wanted to work with people, the pragmatic open approach and social sensitivity required for this was a big part of his upbringing. Zoltán likes the period of planning and construction, however, personal relationships are perhaps the most important part in the process. He sees architecture as a tool, the process itself gives him a lot of joy. The buildings of Zoltán designs are always unique, tailored to the given individual and family. The moderate, environmentally conscious lifestyle manifests itself in simple clean forms, so the architect never exaggerates with colours and motifs. Zoltán earned his degree as an architect in 1994 from BME ÉSZK, he is also a professor of engineering and received a degree as a Specialised Engineer in Environment Aware Construction.

YOUR FAVOURITE PROJECT SO FAR? WHY? SHOW IT TO US, PLEASE!

Mostly I like to think back to my work where the experience of working together or the technical challenge has been a lasting experience for me. What I might want to emphasise is a sculpture studio in Verőce, about which even the locals said: "It was like this house was always there." In addition, there is a very interesting roof installation in the Buda Castle, where the structure was a challenge, or the central building of the children's camp designed for Mogyoró Hill in Visegrád, which was unfortunately not realised in the end, but it remains a permanent memory due to the positive feedback of Imre Makovecz. These are perhaps the most exciting, but of course I am happy to think back to many of our works, such as photo studios, holiday homes or family houses that have won awards.

” It is very important for
a good architect to work
with full dedication,
to strive for and to pay
attention to quality.

#1 PROJECT

AVKE, Vilmos Apor Catholic College

Budapest, Hungary

Leading Architects: Róbert Jahoda & Zoltán Páricsy

Fellow Designers: Győző Wittinger & Teréz Zwickl



ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE.
DOES THAT APPLY TO YOU?

That is a good one, because the question is completely justified. I think that this is a kind of funny generalisation, criticism of our profession. For myself, I have to say that it is partly true. Sometimes I wear black, though it is not characteristic, but it is also true that I design a lot of white buildings. I like to work with a little deep but definite colour on a white background, which can be red, blue or gray, which is already determined by the environment of the house. Basically, I am not used to working with many colours, but as a principle, I believe that very few of the defining deeper colours are enough. I prefer to embed more vivid colours in a more restrained background. And that is true of my dress.

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT
SHOULD NEVER BE DONE?

He can and wants to decide, is always open to novelties and thinks consistently. However, he does not accept a given assignment for perceived or expected recognition and for mere material goods.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

Very much. I myself have several eyeglasses, and architects love good wines. To speak seriously, I think that is changing. In general, you need a lot, but it depends on several factors. The healthy composition of the interior is important, and the given situation, orientation, view, sense of security, passive energy, hope for solar gain, and psychological influences determine this. The trend shows that the proportion of glass surfaces is steadily increasing.

WHICH ARCHITECTURAL TASK IS MORE APPEALING TO YOU?

For me, architectural directions are not so important. Like the criteria of my work, I would say here that it should be decided by someone who meets my work. I know my houses, I like to tell stories, but I do not think it is up to me to judge each direction.

ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY? WHERE DO YOU
DIRECT YOUR GREATER INTEREST?

It does not matter, because it both can be a challenge. If you are intelligent enough for the project, you can adapt to the situation, then it is irrelevant whether the request comes from the countryside or from the city. Looks like I have been able to adapt to all this.



#1 PROJECT

AVKF, Vilmos Apor Catholic College
Budapest, Hungary; Leading Architects: Róbert Jahoda & Zoltán
Páricsy ; Fellow Designers: Győző Wittinger & Teréz Zwickl

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

It is a very serious question. The basic purpose of the profession is to create value. This kind of creator will be extremely important in the future. It can also be just as important to draw attention to sustainability, which is now fortunately part of our everyday life. Thinking in these terms is the way of life of a sensible person. Rough, wasteful solutions generally do not produce proper results either in their function or visuals. I believe that in order to be happy, you really need very few things. In the future, we need to restrain ourselves a little more and focus on the important things. For my part, I continue to place emphasis on moderation in the teaching of architects.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

Yes, of course it exists. On the one hand, this is an exciting opportunity, because we can meet and work from distant countries, with exotic materials and solutions in a short time. On the other hand, it is dangerous, because this kind of abundance and comfort threatens the sustainability that largely determines our future. I have witnessed this already during the training of architects, as online solutions have clearly gained ground. Thanks to the development of technology and globalisation processes, we can now “take the houses and plans off the shelf” in an instant. This kind of prepared background often kills creativity, which in the design period of the old pencil turned out to be even indispensable. Of course, this is an extreme situation, but it is still very noticeable.

WHAT DOES THE TERM “GREEN BUILDING” MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

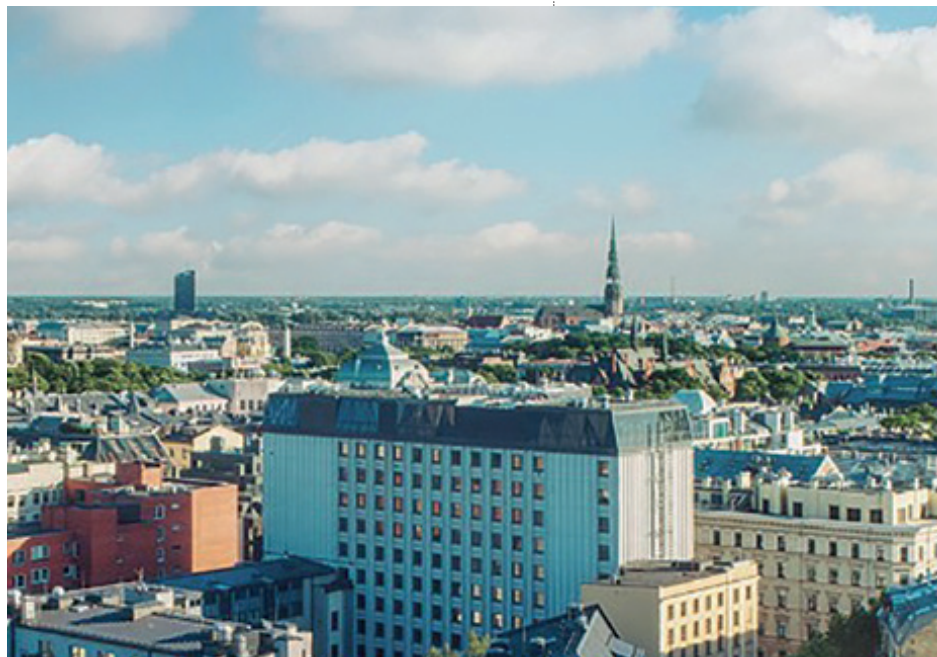
By itself, “green rating” does not mean much to me. Mostly I interpret as a periodic fashion the appearance of such products. However, the core of the idea itself is a very important factor, and in fact, if I want to exaggerate a little, I would say that this could be the way out. For the time being, however, it is characteristic that most products carry “green marks” either in name or in marketing elements, much less in their properties. However, environmental awareness and sustainability require technology to catch up with time and produce useful products in this area as well. It is also important for us, since we mostly design buildings for people, and this requires the creation of a healthy environment, a natural living climate and the right level of comfort. It is our duty, that is what we believe in, and that is what we teach.

N°07 ARCHITECT MAIJA EZERGAILE
LATVIA

#1 PROJECT
Twenty
Riga, Latvia

”

I would like to make
fine architecture –
it means fine function,
proportions,
right materials.



ABOUT THE PERSON

#1 PROJECT
Twenty
Riga, Latvia

MAIJA EZERGAILE



ARCHITECT MAIJA EZERGAILE IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

To realise myself.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE:

Dialogue with the context of the environment, function-based minimalism, client's needs.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

Elbphilharmonie by Herzog & de Meuron. My first favourite architect – Luis Kahn. During my studies in the late 70s his architecture revealed for me the advancement of contemporary architecture.

FACTS

Maija Ezergaile is an architect and the owner of her company LIME AD SIA. She is highly experienced due to her work in the architecture and planning industry. Maja is skilled in AutoCAD, Urban Planning, Residential Design, Comprehensive Planning, and Urban Design. Her current projects, in collaboration with the architect Ingurds Lazdins, include: the reconstruction of an apartment building in Riga which is a national architectural monument and the rebuilding of a warehouse building into a jazz club, in Ventspils. Her work has been recognised through awards and nominations over the past 25 years. Maija graduated from Riga Technical University, Faculty of Architecture.

WHAT MOTIVATES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

Creation. I would like to make fine architecture – it means fine function, proportions, right materials for ordinary people. Additionally, my ambitions are to make large-scale public buildings in the context of surroundings.

YOUR FAVOURITE PROJECT SO FAR? WHY?

New apartment residential house in Pulkveža Brieža street 5, Riga. I won the competition in 2014. The construction project documentation was developed until 2018, construction has not begun.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

We don't always build white architecture.

”

Architecture should
never emphasise
the visual difference
between different
groups of people.



#1 PROJECT
Twenty
Riga,
Latvia

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Architecture should always improve the environment and make the life for the inhabitants more comfortable. Architecture should never emphasise the visual difference between different groups of people. Maybe it is an impossible task.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

Depends on the context: of function, of task, of taste of clients, of local regulations, of nature protection.

HOW DO YOU ASSESS THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL-SOCIO-POLITICAL POINT OF VIEW?

In Latvia, we have no professional cultural and socio-political policy. We have its imitation. In Latvian legislation, architect's rights are not sufficiently protected. And it looks like politicians do not understand that by protecting the rights of professional architects, the rights of society as a whole should be protected.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

To make life better.

ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

My greater interest is directed towards the creation of buildings and other forms of architecture where the client really needs the advice of an architect.



#1 PROJECT
Twenty
Riga, Latvia

ARCHITECTURE, THE FUTURE & THE COLOUR WHITE



#1 PROJECT
Twenty
Riga, Latvia

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

Architecture should ensure high construction efficiency in the future to improve the level of life of many people.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

Preservation of existing building structures – to give them a second life and not to pollute the environment with demolition. The use of building materials and traditions. Almost zero energy buildings are among my favourites. They are not economically accessible for most of the society. Here is the contradiction of local and global (European) legislation. In addition, producing excessive building materials is an unnecessary burden on the environment.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

Globalisation depends on technology. Local or global building materials. Needs and taste of clients.

WHAT DOES THE TERM “GREEN BUILDING” MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

“Green building” means to me – as natural as possible. Synthesis of old and new construction traditions. As a simple example – natural ventilation, solar and earth energy.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

Off-white, off-black, natural wood, natural other materials, colour accents.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

Colour design is very important, especially in nuances which have to be finally fixed on site. Depends on the lighting.

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

Architecture should not be about tendencies. Architecture is about long lasting values and specifics of the context.



ABOUT THE PERSON

#1 PROJECT
Twenty
Riga, Latvia

INGURDS LAZDINS



ARCHITECT INGURDS LAZDINS

IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

Architecture is not just a profession. First of all, it is a way of thinking, an attitude towards the world. In my case, it is also the understanding inherited from my father – an architect.

THREE ATTRIBUTES THAT BEST DESCRIBE YOUR OWN ARCHITECTURE?

Rationality, truthfulness (tectonics) and a sense of context.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

I do not have one single favourite. Maybe Guggenheim Bilbao, if speaking about a building, then Kiasma Museum Helsinki. I was very influenced by Frank Gehry, Zaha Hadid, Steven Holl, and Bjarke Ingels.

WHAT MOTIVATES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

The human. His/her life, sense of life, processes and psychology.

FACTS

Ingurds Lazdins is an architect and also lectures architectural design at Riga Technical University, Faculty of Architecture. Additionally, he consults at other Latvian universities of architecture. To name just a few of his projects: “Riga South Bridge” concept and architectural project, the office building “Harbor Views”, the multi-storey residential building “Tal Residence Riga” and annexes to the embassy building of the Republic of Latvia project in Copenhagen. Ingurds has won numerous awards in his professional career. He graduated in 1990, at Riga Technical University.

Architecture as a backstage for personal life processes.

YOUR FAVOURITE PROJECT SO FAR? WHY?

Office complex Ostasskati in Riga, Kipsala, at 15 Matrožu street – the quintessence of modern functionalism with features of sculptural architecture.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

Definitely not. It is not a problem.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

In architecture, mixed, not clean or bright tones should dominate. It is determined by the average large and even huge scale of architectural objects.

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

To provide a good quality of life and a sense of satisfaction, even a sense of happiness; it does not solve problems and does not eliminate them.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

Free choice.

HOW DO YOU ASSESS THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL-SOCIO-POLITICAL POINT OF VIEW?

A very active, influential and expensive factor, an aspect in the viewpoint of the modern world.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

Functional solution, spatial planning and creation, metaphorical and symbolic, also contextual aspects.

ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

In both. Without particular preferences.

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

In the world of modern architecture and in the spectrum of stylistic trends, there is a mixture, fusion and simultaneity of styles and techniques. There is not just one or a few leading, dominant, and pure styles as in the past. I see the near future of architecture in creating an environment, associations and moods that correspond emotions, feelings, and purpose. In the distant future – in the gradually dominant position of parametric trends in architecture, and in the dominance of natural, authentic, and supposedly “self-growing” and organically formed architecture.



#2 PROJECT
Ostasskati
Riga, Latvia



#2 PROJECT
Ostasskati
Riga, Latvia

”

I see the near future of architecture in creating an environment, associations and moods that correspond to emotions, feelings, and purpose.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

Serves your purpose. That is the first. Saves energy and resources. Serves long or is easily recyclable. That is the second. Effectively and on the long run directly reduce and/or contribute to the reduction of entropy in a particular environment in an efficient manner and in long-term in the world as a whole. That is the third and most important.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

It is an objective reality, regardless of the field – it can be applied to and observed also in architecture. At the same time, from the point of view of psycho-emotional and place context, as well as from the point of view of belonging and succession, local architecture is more diverse in its diversity and originality.

WHAT DOES THE TERM “GREEN BUILDING” MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE? ARCHITECTURE?

Meaningful, deliberate attitude towards resources on the widest scale (including being aware of “the footprint impact”), but also – creating a healthy, pleasant and simple (uncomplicated) living and working environment.



ABOUT THE PERSON

#1 PROJECT
Kražių houses
Vilnius, Lithuania

BALČIŪNAS TADAS



FACTS

In 2009 Tadas founded his company the Architectural Bureau of Tadas Balčiūnas in Vilnius.

He is also chairman of the Vilnius Branch of the Lithuanian Union of Architects. His professional development started by graduating in 1987 from the LSSR Art Institute.

In the course of his career he has worked and helped alongside colleagues to implement many different projects. Still, it is residential apartment buildings that occupy the largest part of his portfolio. The most famous architects' projects for Vilnius residents are Vilnius City Municipality Building and the Entertainment Centre Vienuolio Str. In 2019 he was awarded the statue of St. Christopher for his high professional level and international reputation.

ARCHITECT BALČIŪNAS TADAS
IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

I chose architecture intuitively. It just pulled me.

Moreover, when I heard my father react to the desire to enter architecture, saying that I should not choose this profession, I just started boiling inside and desired to study architecture even more.

THREE ATTRIBUTES THAT BEST DESCRIBE YOUR OWN ARCHITECTURE?

That would be simplicity, clarity, and moderation.

It seems to me that these are the most crucial things in architecture; therefore, they must be pursued continuously.

When creating projects, I try to offer solutions where the houses are not overloaded and instead stylistically seamless. To many, it looks effortless. I often get the question: "How did you get everything so easily?" However, the truth is that creating a building that meets the three criteria I mentioned requires a lot of struggle. It is easy only when you find a good idea, but these kinds of instances are scarce. And until you notice those ideas, it is tough. Sometimes you look at the project you just prepared, which is right in a general sense, but you can not shake the feeling that something is missing.

WHAT MOTIVATES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

It depends a lot on what kind of building we are talking about, its purpose, and the place it is supposed to be built. It is important to remember that the architectural context is as important as the historical one. The building's mission must be taken into account as well. For example, the MO Museum, which recently opened in Vilnius, is an excellent example of how modern architecture can blend into older buildings surroundings without destroying historical context or losing its importance. And while I am not a big fan of Daniel Libeskind, this project is excellent, and I love it. One can say that architects work all the time. Ideas and inspirations can pop up in the most unexpected places. You think about possible solutions while driving, mowing the grass, or performing other daily activities. Inspiration can be found everywhere.

YOUR FAVOURITE PROJECT SO FAR? WHY?

Frankly, I do not have one. I am from Vilnius, I grew up there, and now I live in Užupis, in a place where there are many different styles. I like that variety and the mix of styles. It gives a unique charm. After all, a city is like a book of history. You just have to be able to read it.

N°09 ARCHITECT BALČIŪNAS TADAS
LITHUANIA



ARCHITECTURE, THE FUTURE & THE COLOUR WHITE

#3 PROJECT
Krievų houses
Vilnius, Lithuania



#2 PROJECT
Krokuvos 73
Vilnius, Lithuania

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

I believe that architecture should serve the people and vice versa – not be an obstacle to our lives and work. The building must meet the necessities of modern life. If you design a house and ignore people's expectations and habits, that project is doomed for failure.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

As with other building materials, the project's context needs to be seen, as each case is very individual. After all, glass is neither good nor bad. It all depends on how you use it. Glass is a unique material in that it gives a sense of space. Nowadays, this has become a highly sought-after thing. However, glass also has its drawbacks – you can lose a lot of heat through it. That can be a challenge from both an environmental and energy efficiency perspective.

HOW DO YOU SEE THE CURRENT VALUE OF ARCHITECTURE?

I am sure that it is imperative in this respect, although not everyone understands this, which often undermines architecture and its importance. The fact that architecture is one of the best visible and tangible things for the public is often used by politicians who seek to please the crowd with their speeches and thus try to gather a favorable opinion. Lithuanian society is not yet well-versed in architecture, so it is easy to manipulate it. Fortunately, young architects are already taking the initiative and educating people. They help them understand the meaning and significance of architecture.



WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

I could not single out this one because architecture is an assemblage of different solutions, and each of them is important in its way.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

There is a joke about architects dressed in black we tell amongst fellow architects. The essence of it is – they wear black because they mourn their unimplemented ideas.

However, I think this is just a myth. Of course, white colour is the one that suits everything, making it easy to work with it. White is also an accent colour that can highlight something. And as for me, white is the most mystical colour of all.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

To me, all colours are appropriate in architecture. There can be only bad combinations. Indeed, that often depends on personal taste. For example, no one will prove to me that bright purple and green can be in the same building project. But if you drive through Vilnius's suburbs, you most certainly find a house with a bright green facade. Someone likes it that way, and you can not argue with that.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

I have nothing against colours. I have seen colourful buildings that looked great and saw terrible implementation. After all, it all depends on what will be the arrangement, the overall design.

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

In my opinion, different materials in architecture have been and will be used unless new technologies emerge and lead to an absolute revolution in design and construction.

#4 PROJECT

Basanavičius houses
Vilnius, Lithuania

Krivių g. 45-4, Vilnius, Lithuania
+37 061 404 878

All colours are
appropriate
in architecture.
There can be
only bad combinations.

N°10 ARCHITECT TIMUR BASHKAEV_ABTB
RUSSIA



ABOUT THE PERSON

#1 PROJECT
MCC Koptevo
Moscow, Russia

ABTB

FACTS

For almost 20 years Tim Bashkaev has been running his own architectural office ABTB, which has completed more than 300 building projects over the years. Among the main customers are JSC Russian Railways and RUSNANO, the Committee for Architecture and Urban Development of the city of Moscow and many others. His projects include bridges, shopping centres, railway stations and parking lots and the most important transport infrastructure in Moscow and the Moscow Central Circle. The list of buildings that were built from his drawings is impressive not only for its geographical spread but also for its originality. Bashkaev's style is easily recognisable by its ability to fit into a limited space. Through the ability to animate an industrial zone with the help of "flying" streamlined structures, effects of airiness and weightlessness are created even in the most large-sized buildings. His work has been recognised with many awards since 1996.

Architecture
can do
anything!

”



ARCHITECT TIMUR BASHKAEV

IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

I wanted to create my own perfect world.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE?

The emotion, the ideal and metaphysics.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

La Tourette monastery, Le Corbusier.

WHAT MOTIVATES YOU? WHAT IS YOUR OWN PROFESSIONAL FOCUS?

To improve the quality of life of people in the cities.

YOUR FAVOURITE PROJECT SO FAR? WHY?

Half bridge of Hope in Nikolo Lenivets.

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Architecture can do anything!

HOW MUCH GLASS DOES ARCHITECTURE NEED?

As much as you need to achieve the ideal of a particular architect.

HOW DO YOU ASSESS THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL-SOCIO-POLITICAL POINT OF VIEW?

To develop and build megalopolises.

N°10 ARCHITECT TIMUR BASHKAEV_ABTB
RUSSIA

#2 PROJECT
Ruazanskaya
Moscow, Russia



WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

Big large-scale objects – I think there is nothing more interesting than to build a large museum specifically for the needs of its collection.

ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

Only the city!

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

It is becoming more emotional.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

It should be studied rather by the city customer.
They often save money without thinking about the future.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

If it reflects the ideals of a society and the architect, then yes.

WHAT DOES THE TERM “GREEN BUILDING” MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

Taking care of nature and humankind is always good, but in moderation and not to bring a good idea to the point of absurdity.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

Clothes are fashion, I am not close-minded. And white architecture is pure metaphysics, striving for an ideal.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

White.

ARCHITECTURE, THE FUTURE & THE COLOUR WHITE

” White architecture
is pure metaphysics,
striving for
an ideal.

#2 PROJECT
Ruazanskaya
Moscow,
Russia



#2 PROJECT
Ruazanskaya
Moscow, Russia



N°11 ARCHITECT ARSENY BORISENKO_ZA BOR ARCHITECTS
RUSSIA

#1 PROJECT
Gazebo 2071
Moscow region, Russia

”

I want to do
interesting things.
The things that are
comfortable but unusual.



ABOUT THE PERSON

#1 PROJECT
Gazebo 2071
Moscow region, Russia

ZABOR ARCHITECTS



ARCHITECT ARSENIY BORISENKO IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

I had no special plan to become an architect, and like many young people, when school was over I faced the problem of what I want to be and what to do. Drawing was my only passion then. Friends entered the Moscow Architectural Institute, and I asked them "Do you need to draw there?" They said "yes" and so I went to study architecture. Therefore, I did not aspire to be an architect.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE:

It is many-sided, polygonal and inventive. Sounds a little pretentious, but in fact – we were the first to do many things in our country and much cheaper than it was possible. For example, for Castrol we made a lamp with a total length of more than 100 meters, a huge yellow bird in St. Petersburg for Novotel, and practically in all our projects, we use sloping walls and complex polygonal furniture.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

I do not really follow the work of my colleagues, and do not remember building names.

FACTS

Arseniy Borisenko is one of the founders and the head architect at the za bor architects, which is an architectural workshop founded in Moscow in 2003 by him and Peter Zaytsev. Arseniy is also a member of the Russian Union of Architects.

The main company objects are residential and public buildings, private houses, cottages, office and apartment interior design. Their projects are innovative and distinguished by the abundance of architectural techniques, both in volume and interior design. The main feature of za bor design is the dynamic complex form which is especially noticeable in the interior, because for almost all objects they design their own furniture and furnishings. Their designs are part of international advertising agencies trend-books and also presented in the catalogues of leading furniture manufacturers.

The original concepts of the za bor architects are honoured with dozens of Russian and foreign awards.

If we talk about the style in architecture, Stephen Hall is understandable and close to me, I often catch sight of projects from China, and local architects do very interesting and visually simply incredible things.

WHAT MOTIVATES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

I want to do interesting things. The things that are comfortable but unusual. I always get great pleasure from how my sketches and 3Ds turn into volumes. As for professional focus, it was rather the focus itself that chose our company – we made a bright office for Yandex, and it became a very large client of ours, then IT companies began to contact us, and we designed in total 30 offices for them. We also have other large corporate clients. Another important area is private houses, we also built several dozens of them.

YOUR FAVOURITE PROJECT SO FAR? WHY?

I really like our "Pavilion 2071". It is a bold technical solution, good work with materials, and it is just beautiful.

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Architecture expresses
contemporary ideas about
culture and aesthetics.

#2 PROJECT
Setun House
Moscow region,
Russia



WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Architecture should form a comfortable and reliable human environment and should not be the subject of an architect's pure self-expression.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

Now windows are energy-efficient, and you can have as much glass as you like. You can have stained glass windows of almost any size without significant heat loss. It only depends on what kind of architecture it is and what problem is being solved, for example, all-glass facades have already become a tradition at airports or museums.

HOW DO YOU ASSESS THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL-SOCIO-POLITICAL POINT OF VIEW?

Architecture expresses contemporary ideas about culture and aesthetics. If you look at, say, the architecture of the 1990s in Moscow, you can understand a lot about the time and culture (or rather its absence). Modern architecture is difficult to specify and I am not an architectural critic, I have other tasks. If we talk about my feelings, today architecture has a number of integrated modern technologies but seems to me rather derivative. And if by social we mean the aspects of the urban environmental development, then on the one hand we have good new things here, on the other hand some decisions are copied so blindly and thoughtlessly that one can only raise eyebrows.

As for politics, Churchill seems to have said that cities are not built by architects, but by politicians. This is not the case today; probably politics has become a business. Therefore, architecture is not a message and not ideologically filled anymore. There is no ideological context in skyscrapers, only financial – a demonstration of success. Another modern trend is the destruction of “unwanted” architecture, which is always an act of vandalism and brings us back to culture, which allows its citizens to do such things.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

Big large-scale objects – I think there is nothing more interesting than to build a large museum specifically for the needs of its collection.



#1 PROJECT

Gazebo 2071

Moscow region, Russia

ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

It is rather suburban, simply because the experience of suburban construction we have is much more diverse than of the urban one.

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

I would say technologies allow architecture to move towards true freedom. The utopian concepts of half a century ago are now realisable, or even realised (Burj Khalifa, for example, is an iteration of Archizoom "Wind town"). At the same time, I hope that it will be possible to avoid the transformation of cities into anthills, as shown in many dystopias. It seems to me that with the development of technology, people should live away from big cities, surrounded by nature.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

Sustainable development is the only possible way for a humane civilization. The question is how humane and intelligent our civilization is.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

It is rather a yes. Thanks to these processes, even such a small company as ours was able to work in different countries.

WHAT DOES THE TERM "GREEN BUILDING" MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

Green building is an important and promising trend, which, however, is getting too much attention as it is fashionable.

#3 PROJECT
Architect Arseniy
Borisenko's own
apartment
Moscow, Russia



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In general, the colour should not be intense where a person lives or works, so neutral colours are ideal.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

I wear gray, but I can explain why architects wear black and build white. Most architects work with graphics, respectively, the main colours that are used in the architect's mind for operating are black and white. Black is nonspottable, so they wear it. White also needs to be used somewhere – and they build white. I am kidding of course.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

My favourite colour is white. I often use it as a background for objects, and colour nuances are made using materials that have a natural colour, and very rarely directly with paint.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

Everything is good when it is appropriate. You can give yourself free rein in colour and texture only in non-working premises of offices, we always make bright and original meeting rooms and other areas where work is not carried out constantly. In general, the colour should not be intense where a person lives or works, so neutral colours are ideal.

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

Not just old, but I would say it is very ancient.



#3 PROJECT
Architect Arseniy Borisenko's
own apartment
Moscow, Russia

THE COLOUR WHITE



Nº12 ARCHITECT ANTONIO RUIZ BARBARÍN
SPAIN



ABOUT THE PERSON

#1 PROJECT
GV 29
Madrid, Spain

ANTONIO R. BARBARÍN

FACTS



Antonio Barbarín has more than 35 years of professional experience. His studio in Madrid, Ruiz Barbarín Arquitectos “ARQUIMANÍA”, has realised a wide range of architectural urban planning and design projects, thanks to the tireless work of the whole team. The firm has undertaken commissions all over the world. Their field of activity includes new projects with more than 12,500 planned homes, as well as the renovation of buildings. They are predominantly in the educational, commercial, residential and office environments. The studio has won various awards. Antonio is always hungry for knowledge and new professional challenges, but it is on the building site where he really feels like an architect. Since 2012, Antonio has also been a university professor at the Department of Architectural Projects of the Escuela Técnica Superior de Arquitectura de Madrid University, where he also graduated as an architect and received his PhD.

ARCHITECT ANTONIO RUIZ BARBARÍN

IN THE INTERVIEW

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The cornerstones of
my architecture are
passion, precision
and work.

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

The summer I finished school, I went with my uncle Félix Pagola, an architect, to Pamplona; it was there where I caught the architecture bug, and once you have it you are lost, because it consumes everything. The best idea I had at the weekend was not to go to the swimming pool, but to just visit the works I have in progress, without rushing, in silence, to sit on the stairs, to walk around the spaces... That is not something I am compelled to do, it is something I feel I need to do. I am my most demanding client.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE?

Passion, precision and work. And, what is more, in that order. If there is no passion, all the work that goes into the project will come to nothing. As far as precision is concerned, we have to learn to work in millimetres; our techniques and society demand it from us.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

The Torres Blancas by Sáenz de Oiza, in Madrid, are the crowning glory of a mind like no other. Internationally, Frank Lloyd Wright's Fallingwater house. With regard to an outstanding figure, Le Corbusier is our Bible. I read him, I reread him, I look at his projects again... He was ahead of everything, I do not understand how from 1910 to 1969 he was able to do a thousand projects. Without computers, of course; he had everything in his hands and in his mind. In terms of Spaniards, I would go with Sáenz de Oiza because of his passion.

WHAT MOTIVATES YOU? WHAT IS YOUR OWN PROFESSIONAL FOCUS?

Our architecture is very Mediterranean. It is focused on using the materials to search for light and space. We are architects who build with bricks, concrete, wood and steel. This type of architecture is sensory; you see people working on those old renderings that almost caress the building or you touch a wooden wall and close your eyes to check if the varnish you have used covers the pore to make sure that the grain is still there. To be pleasing, architecture has to be precise, modulated and, above all, coherent.

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Architecture has to be consistent with its time, with the climate, with the budget available to build it. Work needs to be done with intuition and the best strategy for each project discovered. It has to be very sensible, there was a lot of ludicrous architecture in the 90s — for which we will continue to pay for years — because some architects wanted to make personalised buildings. I am vehemently opposed to that type of architecture.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

It is not a question of a lot or not much, but of consistency in its use. Each project tells you its recipe, the right amount of glass it needs. Certainly, if I were an architect in Helsinki I would work with a lot of glass. One fact: the Courthouse in Gran Canaria, which is almost entirely made of glass, had to be closed because there was no way to cool it. Curiously, it was the same plan that the Ministry of Justice had developed for Galicia. Understanding where a building is going to be built is essential.

HOW DO YOU ASSESS THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL-SOCIO-POLITICAL POINT OF VIEW?

After spending four months at home as a result of the pandemic, people have learnt to know every inch of their house and have discovered when it is good to be on the balcony or when it is more pleasant to be by the window of the children's bedroom. This will mean that society will demand of us a different type of architecture in which a square metre is much more versatile. That does not mean we have to move towards smaller and smaller houses. The challenge ahead is to regain use of terraces.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

The beginning, the process and the end. At the outset you find the starting point, trying to find that *raison d'être* of the building that you have been commissioned to do. And, of course, I love construction management; that is where I really feel like an architect, holding that pencil, getting my hands dirty, talking to the professional who is mixing the concrete. I love to meet the professionals who work on the construction itself, to see how the carpenters, the framers, the painters and the quantity surveyors share my passion.



”

Work needs to
be done with intuition
and the best strategy
for each project
discovered. It has to
be very sensible.





To achieve this you have to involve them in your passions and your concerns, which are also theirs. I believe that is an important part of the work of an architect as the conductor of an orchestra which comprises many different personalities.

ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

The countryside is idyllic, but people want to be near other people and that is where the creation of the cities – which are going to be denser and denser – comes into it.

In addition to this, technology is connected with mobility within cities, so that there are fewer cars, we can move around more comfortably and quickly, and we can live better in high-rise buildings.

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

You have had interesting times, now it is time to totally reinvent yourself. We have to move forward and be able to do instructional work with our clients, promoters and licensing officers, crafting and suggesting new solutions. With everything that is happening, we need to start to see the rules that cities like Madrid currently have in place in a different way or else we are lost. I am a great believer in cross-cutting teams, hearing the opinions of biologists, psychologists, doctors, engineers, etc. The more diverse the people involved in a project are, the more interesting the project will be.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

We have to remove the label and not focus our work on obtaining a certificate. What they did well at the beginning with the labels was creating an implementing protocol. For example, in Castellana 81 we found a bush that grows in Castile that was not used in landscaping. Luis Vallejo was the one who suggested using mastic. It is a beautiful plant, and two years after planting it no longer needs water. This shows us that you may not need to bring stones from China even if they are cheaper. To be truly sustainable, we must try to go back to being logical and using common sense.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

No, not at all. In architecture, globalisation is a way of thinking, of acting, but it is not an outcome. What works for us will not work for the Norwegians. Airing a room well is as important as knowing that you have many more hours of sunshine and you have to protect yourself from it, while they have to embrace it.

WHAT DOES THE TERM “GREEN BUILDING” MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

Coherent and consistent with its climatic and physical reality.

**Nº12 ARCHITECT ANTONIO RUIZ BARBARÍN
SPAIN**

#1 PROJECT
GV 29
Madrid, Spain



**ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE.
DOES THAT APPLY TO YOU?**

No. This has arisen because the guru Rem Koolhaas wears black, as do all the people who follow him. The architect in black is a preconceived image, such as in the case of Koolhaas, who has a whole philosophy behind him as he was the first to analyse our current cities in depth. Other than a black shirt from my younger days, most of what is in my wardrobe is white.

IF NOT – WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

It all depends on the project. We must be aware that the choice of colour has a decisive influence on space and the people in it. We recently finished a school in Vitoria made out of wood. All our focus was on getting the colour right, bearing in mind that it is a space where the youngest in society will be learning. Ultimately, we went with wood and its little users will add the colour. The colour can not become an afterthought, it has to be very carefully considered.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

My doctoral thesis was on architecture and colour. I studied this subject for 14 years and it could have been 14 more. I focused on the Mexican architecture of Luis Barragán, which had an impact on me from the beginning of my studies. Personally, although it is very risky, I like to use colour. I am drastic with it; I use it only a little, but radically. In the case of Torre 30, it was difficult to find the colour for the base – a greenish grey – which I wanted in order to get rid of the mishaps during construction and to enhance the whole palette of colours chosen for the tower.

MIXTURE OF MATERIALS ON THE FACADE – A LONG-LASTING TREND?

No. Just like how we dress, we have to find a single material that fits well. After all, you do not need three belts or four cufflinks. In the end, the buildings will thank you for that. They convey that they are building a city, and a good urban landscape.

THE COLOUR WHITE



#1 PROJECT
GV 29
Madrid, Spain

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We must be aware that the choice of colour
has a decisive influence on space
and the people in it.

#4 PROJECT
Torre 30 – First skin
Madrid, Spain



”

For creativity, you need to
keep your senses alive.
The senses must be released,
they must be allowed to make
mistakes as they wish.



AZAKSU ARCHITECTS



FACTS

Adnan Aksu is working in his practice at azaksu architects, which he founded in 1992 together with Zehra Aksu. They have carried out many architectural design and application works on the national and international market, where they have received many national and international awards. Adnan has also been a lecturer at Gazi University, Department of Architecture, for over 13 years now. He conducts undergraduate courses in architectural design and graduate courses on architectural and urban design theory and practice. He has published various research papers and books on these topics. Adnan graduated from the Department of Architecture at Gazi University, first with a Masters degree and later with a PhD in 1997; he was appointed professor in 2020.

ARCHITECT ADNAN AKSU IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

I think I can say that architecture chose me. I did not know what architecture was. But then I consciously remained within architecture. For me, it has been a profession that guided my life. As I got to know architecture, I found myself more involved in it.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE:

First is to be undisciplined. It takes what all professions produce, reinterprets them in its own field of study and makes them undisciplined. Then I can say circularity. I like the spiral loop structure with zero point. In order not to repeat yourself, it is necessary to return to the zero point. I think it is very important to blur the boundaries of architecture. I always try to have a vague, complex, contradictory but clear life.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

If any architect says he or she is not affected by anything, I guess it is a lie. It is necessary to experience architecture. I really care about situations where I can communicate with architecture. For example, when I think about Cordoba Mosque, I feel the mysterious atmosphere inside with the scents of orange flowers

from the courtyard. This experience will definitely have an effect on my architecture.

WHAT MOVES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

I can not distinguish between what humans produce, whether it is a product of creativity or something that actually goes on in their routine. First of all, architecture that repeats an existing situation occurs when the employer demands to see what he/she already knows. Doing something without thinking what it is for requires courage, and I believe it is important to show this courage. For creativity, you need to keep your senses alive. The senses must be released, they must be allowed to make mistakes as they wish. Then creativity is born anyway. Your imagination begins to work. You start to construct the relationship between the objects.

YOUR FAVOURITE PROJECT SO FAR? WHY?

All of them left a mark. If we do something, we do it so that it leaves a mark. Actually, on my behalf, I try very hard not to leave any traces. If you say to yourself "I made the best so far", everything you do after starts to refer to it.

”

I think every space has
a unique value.
Working both in urban
and rural areas
makes us very excited.

#2 PROJECT
Bodrum
Residence
Bodrum,
Turkey



ARCHITECTURE & THE FUTURE

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Architecture does not achieve anything, nor avoids anything. You experience architecture. It might fit better if we change the expression “architecture” with “architect”. The criterion of success can not be kept together on any subject related to architecture, but the architect may have his/her own goals. These goals can change over and over again in the context of any building. There may be differences, there may be dependencies. What the architect wants to achieve is important, but it should not be referred to as success or failure.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

We can describe architecture through glass. Glass today has somewhat moved beyond its prime task. In the past, it was very important for the opening of the interior to the outer space or vice versa for the establishment of that dialogue and for the light. Today, glass structures and curtain walls are made. The use of glass as a facade cladding material seems to me as spending a very valuable product everywhere.

HOW DO YOU ASSESS THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL-SOCIO-POLITICAL POINT OF VIEW?

Today, ownership is so entrenched. The effort of owning property constitutes one's own domain of power. Therefore, neither architects nor material producers, users or decision makers are free. Since everything is interdependent, nobody can make individual decisions. That is why architecture does not produce anything new, in fact, there are only formal innovations.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

We can talk about two types of architecture. First is the architecture itself; architecture that we can see in space, touchable by hand. There is also architectural design. Actually, we architects are working entirely on the second part. We are currently working in a virtual 3D environment. I love working in this field.

ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

Spaces must communicate with each other in order to be related to architecture. Louis Kahn says “Architecture starts with a single room.” Yes it does, but we need two rooms in relation for “architecture”. When two rooms come together, they must have a relationship. Architecture arises from these relationships. That's why architecture occurs in the city.



#2 PROJECT
Bodrum
Residence
Bodrum,
Turkey

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

The function of everything started to shift, the usage and the meaning we attribute changed a lot. Usage of the streets, houses and objects has changed. Structures can no longer be built for a single function and used for 100 years. Architecture needs to work on these changes right now. It is necessary to ask "How will the spatial change of everything that changes in life be?" And it is necessary to redesign these changes.

I think it is very important for the architect to think like a craftsman. The digital world allows us to simulate the designs exactly as it is and to see how they will behave in the long run. Beyond the quotidian knowledge of the traditional craftsman, there is a chance to see the perspective of the future and the past.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

Ecological sustainability first. Nature should sustain itself, and architecture should make it possible. There is also anthropological sustainability, in other words, the issue of sustainability of the culture of man-made life, which I take differently. Because history is also not continuous, there are breaks at certain times.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

What we call globalisation exists only in terms of the circulation of capital. This situation brought about by capitalism, which we call globalisation, means handing over everything to the hands of capital. We are starting to become standardized in architectural structuring. When global capital produces something, it wants to sell it everywhere. Architecture must return to its essence.

WHAT DOES THE TERM "GREEN BUILDING" MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

I attach great importance to being informed about and using green materials. But in order to do so, I do not find it right to throw aside the psychology of the human in space and the effective use of space and to focus only on solutions to obtain green building certifications. I do not find it right to place the "green building" certification on the top above many other components of architecture. This should not be a trend and should be adopted as a level of consciousness that will become indispensable for daily life.



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Architecture is a language
for communication,
it must definitely
establish a dialogue.

#3 PROJECT
Dalsan Office
Ankara,
Turkey

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

Actually, it is true for everyone involved in a creative act. Black and white are both about disappearance. This “non-being” is very important for creativity. If you are in a creative endeavor, first you have to make everything “nothing”. In this sense, architects and all designers may pay attention to this.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

I am afraid of using colours. Since I do not see black and white as colours, I use them more. After a while, colour is used to decorate the visible. I use colours on buildings very smoothly only when I give meaning to them. I like to use colours as bulks. I love to draw their own frames and use them as they are without interfering each other.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

Architecture is a language for communication, it must definitely establish a dialogue. There is no problem with using the codes/hints of the subject community in order to do so.

But this code/hint must be determined right. For a long period of time, natural materials were used in architecture, so by nature they had their own colour. If colours were used, it was for decoration.

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

When it comes to a trend, it is not likely to last long. I think it is correct to use innovative materials that are efficient in conserving energy resources. It seems to me that using only one type of material is becoming widespread. If the material is to be diversified, instead of using the same materials within different geographies, new materials for different cultures/geographies should be produced and used locally.

THE COLOUR WHITE





CATEGORY WHITE & NATURE



N°14 ARCHITECT GÜNTER KATHERL_CAMEL
AUSTRIA



ABOUT THE PERSON

#1 PROJECT
House Mesh
near Linz, Austria

CARAMEL



FACTS

Caramel Architects is managed by three partners: Günter Katherl, Martin Haller and Ulrich Aspetsberger. The office focuses on successful participation in international competitions. This is also the reason for the latest construction contracts. Besides the implementation of major projects like Science Park Linz, Adidas World of Sports West Herzogenaurach, WIFI Dornbirn, a factory building in Ansfelden and a school in Krems, the trio is dedicated to design studies, room installations, experiments and innovative family home projects. Idealism and inventive spirit are at the top of their list. Highlights such as lectures, courses and art projects, e.g. the contribution to the Austrian pavilion at the Venice Biennale 2016, are enjoyed by Caramel and its staff in their everyday work as architects.



ARCHITECT GÜNTER KATHERL IN THE INTERVIEW

I like to take
a step back
and observe
things from
afar.

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

That is a difficult question. Because I had to go to Vienna to study. I originally come from Attersee. I think that time was so much better compared to now. Back then, not all children had to know at the age of 10 what they wanted to do later in life. We only knew which train to take, but not a single one of us knew what we wanted to study, let alone major in. I only knew I was going to take the train to Vienna. But at that time it was still very broad-based, because I had so many different interests.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

I like to go back to the beginning of the line and start with the architect. I like to take a step back and observe things from afar. Because, what is the architect? There is an architect of the currency reform, or Greta Thunberg could be considered the architect of the "Fridays for Future" movement. It's someone who gets something into their head and, above all, can put it into practice.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE?

Individual, appropriable and, hopefully, human.

WHAT MOTIVATES YOU? WHAT IS YOUR OWN PROFESSIONAL FOCUS?

I guess it is building for people and with people. And that is where I think you will always get to the next project, the next question.

WHAT IS YOUR FAVOURITE PROJECT SO FAR? WHY?

Definitely one of them was the Venice Biennale Project, which took place in 2016. We worked with refugees back then and built a refugee shelter. Honestly, it is very difficult to say what the favourite project is. It is basically always the one that you are working on, but it is also many more, because I do not distinguish between the ones we do and the ones we want to do, we usually just do the ones we want to do. That should be our only relevance, that we help people or make them laugh with our work. With this answer, the matter was settled.

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Always serve people and never patronise them.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

As much as necessary and as little as possible. As little as necessary and as much as possible. That is always true. It is a difficult question, because with glass alone it is superb, but without glass it is even better.

HOW DO YOU ASSESS THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL-SOCIO-POLITICAL POINT OF VIEW?

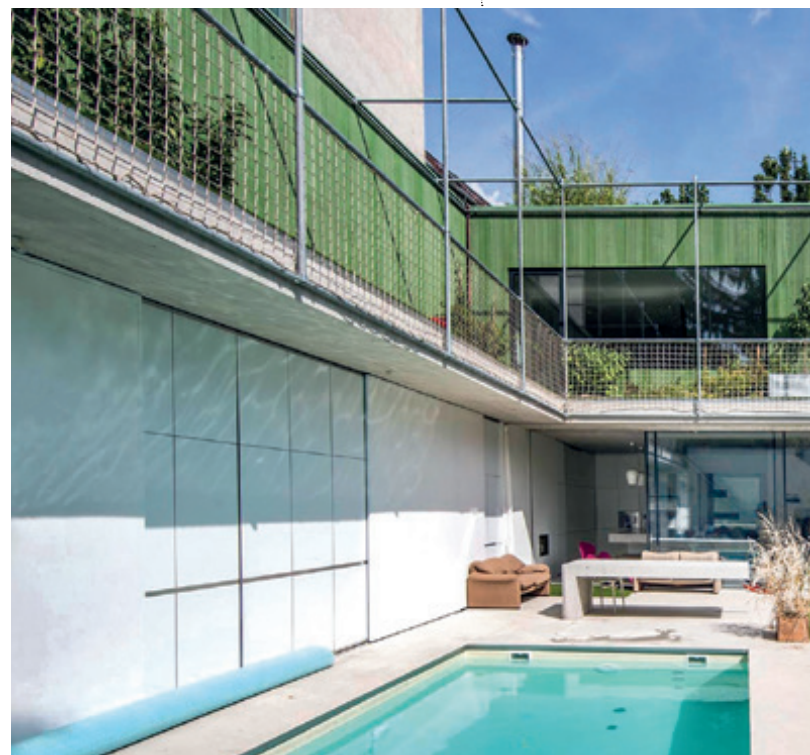
Well, let us say we are sufficiently involved in the artistic and philosophical discourse, if at all, but we certainly have far too little socio-political relevance. Projects like this one at the Biennale are an exception, and such a thing happens rather by chance. Much of what we have done now, we have only achieved because we dared to. The situation when we opened our office was far worse than it is now. The world is more open today, but far fewer young people are becoming self-employed than before.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

Anything as long as it has nothing to do with building. Architecture is much more than a means of definition. Architecture is simply much, much more than we imagine in our lives. I would prefer it to have less to do with the building aspect.

ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

That is another question I find difficult to answer. In the countryside we fight against urban sprawl and in the city we fight for densification. In other words, we have these tasks both here and there, and we try to fulfill them in the best possible way.



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Architecture is
simply much,
much more than
we imagine
in our lives.



#2 PROJECT

House Marie
Baden, Austria



THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

Probably less new construction, but more reconstruction, or rather more conversion. I very much hope so. There is perhaps a slight tendency towards this already, but still far too little. There is still far too little appreciation of the old, and for us as architects, this also means that we have to plan and build more flexibly and with a better future, so that we can plan and anticipate these new uses a little better.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

At the moment sustainability is mainly inflationary and that is what is disturbing about it. In principle, it would be extremely important, but at the moment it consists only of catchwords and that is also what bothers me immensely. There is also the question of what sustainable architecture is. Do I now have to build out of wood, do I have to build out of concrete? Some people say that if the house is supposed to hold for 500 years, it will be no problem to build it out of concrete, but if it is rather short term, you will have to think more about the use of materials. We like to think about the materials and we also think a lot about their sustainability, but the issue of durability needs to be reconsidered, because at the moment most buildings are demolished after 30 years. So you should ask yourself the question: Is that really necessary? That is the time of amortisation and that is how we have to calculate it.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

It is a bit of a shame that everything is being lumped together, but I do not think that it is 100 % true either. There are still local tendencies that we, as architects, also perceive. So there are local developments, fortunately. If everything came from just one source, that of a star architect who travels around the world, it would probably be bad.

WHAT DOES THE TERM "GREEN BUILDING" MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

Well, sooner or later we will have to think about how we will come to terms with nature and our environment.

N°15 ARCHITECT VEDINA BABAHMETOVIĆ_ENTASIS
BOSNIA & HERZEGOVINA

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I guess architecture
came as a natural
compromise,
a vocation in which
I would feel good.

#1 PROJECT
Municipality Kakanj
Kakanj, Bosnia & Herzegovina



ABOUT THE PERSON

#2 PROJECT
Villa S
Zenica, Bosnia & Herzegovina



FACTS

After the five-year war-induced hiatus, Vedina founded her own office “Entasis” in 1997, in Zenica. Since then, she has continuously been working on various architectural projects as a lead architect. She has been an active member of the Bosnian architecture scene, supporting the young emerging architects, actively participating in competitions, organisations and promotions, as well as giving numerous lectures. For the past 22 years, Vedina has been working with her team on more than 50 projects, both built and conceptual. To name a few: the Shopping Centre GMS, Franchise Center Vitez, residential complex “Makovi”. The most recent award she won is the Grand Prix Collegium Artisticum 2019 in Bosnia. With that she is the first woman without a partner who won the Grand Prix since its founding in 1975. Vedina has received her degree from the University of Sarajevo, Faculty of Architecture, in 1985.

ENTASIS

ARCHITECT VEDINA BABAHMETOVIĆ IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

I grew up in a family where my father was a model carpenter and my mother a seamstress. The craft work has been a part of me from the beginning, so a childhood spent among carpenter model on the one hand and tailor’s cuttings on the other left an important mark on my growing up and the development of my personality. Playing with wooden models was my very pleasant wonderland. Still, now indescribable shapes are deeply ingrained in my intellection of space. I had a fascination with tailor cutting patterns from “Burda”, and finalising clothing was a process I was allowed to participate in by my mother, and years later I understood that these were my first lessons in descriptive geometry. From an early age on, I demonstrated a sense for sketching and drawing, while math was not one of my weaknesses either.

WHAT MOTIVATES YOU? WHAT IS YOUR OWN PROFESSIONAL FOCUS?

Well, certainly a successfully completed project, which is achieved when both the client and we are satisfied. If the facility produces emotion, then it means that our truly hard work made sense. We will always repeat it again and again, from scratch, for our new clients, new objects and new emotions. It does not matter what kind of building it is, small or huge, public or residential, hotel or villa, the process and work approach is the same – a blank paper sheet and all from scratch.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE:

Well, I do not know if I can still call my architecture a style, but the postulates I try to stick to are:

- The interior and exterior of a house must be connected, whether large or small, it must tell a story.
- Context is the beginning of everything.
- synergy of function, construction and architecture = a good house

YOUR FAVOURITE PROJECT SO FAR? WHY? SHOW IT TO US, PLEASE!

My favourite project... They are various: GMS Vitez, because it was among the first post-war buildings of that typology; the building of Municipality of Kakanj because it is, I think, the only building of its kind made after the war in BiH so far; “Small administration house and big pine trees” because, with its 100 m² of reconstruction and extension, it was big enough to win the Grand Prix; “Makovi” in Zenica which was the trigger for housing and gave a new skyline to Zenica; “Hiža Mišljenova” because that small building tells the story of Bosnians and Bosniaks from Bogumils to today; “Kuća S” because I made my friends very happy by that, etc.; “Tisa” because it has become one of the “Roadside Signs” on M17 road.

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Well, I do not think it is a matter of interest, it just happens to be either a village or a town.

The task is important, the process of a project is the same.



#3 PROJECT
Small administration house and big pine trees
Zenica, Bosnia & Herzegovina

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

I am one of those who wear black as well, but sometimes we build white, sometimes we do not. I would even say that we build white, black, wooden, colourful and stone, depending on what the task is, where it is and for whom it is. A lot of factors intertwine until the object emerges with its volumes, textures, tones...

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

To make spaces for people, for only the element of usage elevates it to a real living space. It must not be its own purpose, otherwise it is a monument.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

It needs daylight, and therefore glass.

HOW DO YOU SEE THE CURRENT VALUE OF ARCHITECTURE?

Well, if we are aware that architecture is always a reflection of the socio-political moment in a society, then the current Bosnian condition is clearly readable from the buildings which surround us. The transition of the society and system takes place in construction as well, in a way that we often build in a language that is incomprehensible in the theory of architecture, so lately we often remember and mention typologies, materials, quality of both design and construction of previous times.



#1 PROJECT
Municipality Kakanj
Kakanj, Bosnia & Herzegovina



#1 PROJECT

Municipality Kakanj
Kakanj, Bosnia &
Herzegovina

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

I have already started answering to this question in the previous one. With the rapid development of technology, printing houses with 3D printers, we have simply come to the point where we need to go back to the beginnings. We have exaggerated. The new materials industry has exaggerated so much, so that wood is a material that is making a huge comeback through the front door. Air conditioning and ventilation of buildings are no longer trendy, but natural cooling and natural air circulation.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

I think that architecture will face a huge task to deal with these movements, simply because there is no other way out. There will be fewer and fewer energy sources, which will eventually be replaced by photovoltaic power plants on buildings, oxygen will be created by green roofs which will also be a healthy thermal insulation. Of course, it is a process, but it is unstoppable.

IS HEALTHY BUILDING A FUTURE CONCEPT TO YOU?

In order to survive, I think that the already boring phrase "green building" should be transformed into "healthy building" which implies a lot of segments in the field of design and construction.



#4 PROJECT

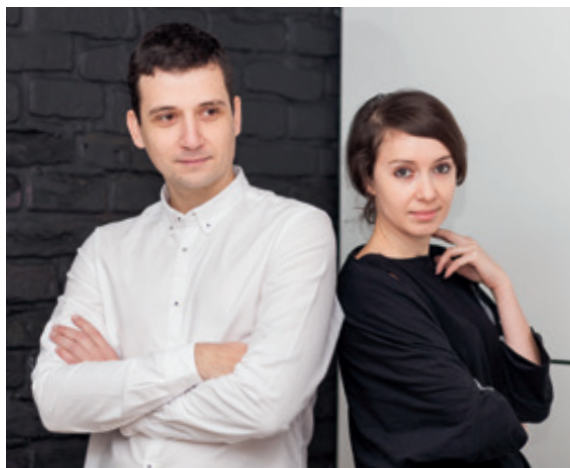
Residential building Zlokovac
Tuzla, Bosnia & Herzegovina



ABOUT THE PERSON

#1 PROJECT
Atlantis Residence Park
Burgas, Bulgaria

SPACEMODE STUDIO



FACTS

Architect Militsa Petrova created Spacemode Studio together with architect Asen Ignatov, in an effort to model the space within a building as a whole. Functionality, balance, facade, interior, exterior and a harmonic link between them with a flair for the detail. In conjunction with Atlantis Bulgaria Holding she has designed buildings with an accent on landscaping and added value for their inhabitants. She acts as an expert in cultural heritage preservation at the National Institute of Cultural Heritage in Sofia, Bulgaria. Her doctoral thesis is entitled "Modernism on Bulgaria's Black Sea Coast". She studied spatial memory and the potential for sustainable development in urban models using the Spacesyntax method with the Department of History and Theory of Architecture at the University for Architecture, Construction and Geodesy in Sofia. Militsa's work has been recognised and nominated by numerous awards.

ARCHITECT MILITSA PETROVA

IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

The constant change, the multiple layers and diversity – the art, the emotion, the spirituality, the creation and the drive to come up with a better version of our daily lives in a constant search for what is positive and beautiful. I do not know whether it is in the feminine nature to want everything, but in this profession you have to be totally committed, to work in a team, to take criticism... I think that the feminine beginning and the feminine nature is as multi-layered as an architect should be.

YOUR FAVOURITE PROJECT SO FAR? WHY?

Our favourite projects are the result of successful collaboration with the team of Atlantis Bulgaria Holding, with whom we have been working and following a common path. We are a good fit, after all, architecture is a higher form of collective creation, that is its power and its greatest challenge.

With Atlantis Residence Park, our main motivating idea was preserving the perennial vegetation, the cypress trees and the chestnut alley. There, we created 7 gardens and park areas, each with their own theme.

WHAT MOTIVATES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

Challenges motivate me – interesting-looking and provocative buildings, the "unsolvable" problems, complicated cases, but on the other hand, so do positive thoughts and positive people, which does not mean that these are people "with high status". I am motivated by clients who appreciate the opinions of architects and really need them.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE:

The drive towards "star" architecture seems to have become a thing of the past. The pure symbolic sculpturality of buildings as emblems is not something unreachable. As it turns out, achieving the more human aspects in architecture may be more difficult. Architecture for the people, human, down-to-earth, calm, balanced, fitting harmoniously to its environment, with reverence to nature and respect for traditions, with an attempt to achieve innovative, energy-efficient solutions, with its contribution to the fight with climate change. That is what is most difficult to achieve today! Functionality, balance and optimal efficiency of solutions – these are the three elements that we strive to remain true to...

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

As Petar Deunov said “Use not only your eyes but your spirit to see.” Architecture must strive to achieve aesthetics! It should follow the rules of architectural ethics. It must create space, it must influence and educate... or at least not to contribute to the overbuilding, oversaturating and exceeding all human boundaries and limits! I believe that no one should belittle its importance, restrict it or make excuses for it!

HOW MUCH GLASS DOES ARCHITECTURE NEED?

Architecture needs light and besides space it creates a multitude of scenes and scenarios. Glass is beautiful and necessary but within certain limits. For architecture, tangibility is more important. It recreates structures and the material and creates more intense emotions and impressions. I think there needs to be balance between the interior space spilling over into the outdoors and the outdoors themselves – there needs to be a harmonious connection to the environment. For this reason I strive to achieve balanced architecture and optimal solutions.

HOW DO YOU SEE THE CURRENT VALUE OF ARCHITECTURE?

Historically, architecture always lags behind and has to catch up with the interests, trends and philosophical ideas and questions of its time. According to Richard Rodgers, architecture is always political and somehow does not have the freedoms others arts enjoy, but it is much more responsible for the future.

URBAN OR RURAL ARCHITECTURE?

I believe the time has come for unity and continuity in the spatial ensemble that includes the buildings, the city and the territory. Architecture is all around us – in the cities, in the country, in nature, in the air, in the water, underwater and beyond...



#1 PROJECT
Atlantis Residence Park
Burgas, Bulgaria



” Responsibility today and
responsibility to the
future generations.



WHAT ABOUT THE FUTURE OF ARCHITECTURE? WHERE IS IT HEADED?

I, like Philip Johnson, hope that the “future of architecture is culture.” I hope this is the right direction and that we will follow a culture that embraces aesthetics in a healthy, environmentally friendly, sustainable, green and conscious future.

IS HEALTHY BUILDING THE FUTURE FOR YOU?

I think people have already started to pay attention to what they eat, what fabrics they wear, what air they breathe, and I hope they will start to be more conscious of what buildings they live in. Sustainable development must be linked to preserving the environment, economic growth and “social health”, considering its cultural peculiarities. Sustainable architecture uses the principles of sustainable development to offer buildings that reduce the use of non-renewable resources, mitigate environmental change, preserve natural indigenous ecosystems and connect people with nature for a healthier living.

#1 PROJECT
Atlantis Residence Park
Burgas, Bulgaria

N°16 ARCHITECT MILITSA PETROVA_SPACEMODE STUDIO
BULGARIA



THE COLOUR WHITE

#1 PROJECT
Residence Park
Burgas, Bulgaria



#2 PROJECT
Atlantis Atmosphere
Burgas, Bulgaria



ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

I can not deny it. As much as I want to believe and to talk about colours at the start of each project, in the end, the results always end up black-and-white. "Fashion, as architecture, is a matter of proportions", Coco Chanel insists. According to her, "people think of every colour except for the absence of colour. Black is enough. With us, it is the same. The beauty of these two colours is absolute. They create the perfect harmony". In the monochromatic version, proportions are emphasized and clearly stated, lines are clean, volumes are sincere but mistakes can not be hidden... White architects such as Richard Meier use volume and space and maybe that is the whole idea: to create a material entity that imparts emotion and feeling beyond the effect of the colour design, beyond the trendy tones and hues and beyond the constraints of time.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

Colour design is an important component of architecture and one that definitely has a strong impression. Maybe one has to be braver to enter the colour zone.

HOW MANY NUANCES DOES WHITE HAVE? IN ARCHITECTURE?

My first association is with Emily Dickinson's play White on White. White is a regal colour... White can be anything and with a slight breeze of colour you can express joy as well as sadness, optimism as well as pessimism, clarity, purity, efficiency, hope, idealism, individuality and community. If it is true that white contains all colours, then it gives you the freedom to express through it the entire spectrum of colours in landscapes and nature. As black absorbs everything, white reflects everything and enhances the visual perception of space. It is believed that white is the purest and fullest colour, a symbol of perfection and of new beginnings. It is like a blank piece of paper because it gives you creative freedom. White, with equal amounts of every other colour, contains both their positive aspects and their negative ones. With the slightest toning and dominance of a particular hue, we can accomplish different aesthetic sensations and impressions. Warm nuances express softness, coziness and harmony, while the colder express certainty, sophistication, style, formality and elegance in public spaces.

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**Why are your
buildings grey?
Is it because
this way it does
not show when
they get dirty...**

N°17 ARCHITECT SINIŠA BJELICA_SB-PROJEKTIRANJE
CROATIA

”

What I definitely
do not want to see is
uniform architecture.
Diversity should be the goal.

#1 PROJECT
Family house Srebrnjak
Zagreb, Croatia



ABOUT THE PERSON

#1 PROJECT
Family house Srebrnjak
Zagreb, Croatia

SB-PROJEKTIRANJE



FACTS

Siniša Bjelica is a certified (municipal) architect. He founded the architectural office “SB-Projektiranje” in 1994. During a decade of continuous work, hundreds of projects were realised and several architectural competitions were won by the office. It has all necessities to provide its investors with complete architectural support, from the development of lower-level city plans through the development of preliminary and main projects to the granting of building permits and the preparation of detailed design documentation. The company operates mainly in Croatia and has expertise in all areas of architectural design. Siniša has participated in several national public architectural competitions as a member or president of the jury. He graduated from the Faculty of Architecture, University of Zagreb, in 1992.

ARCHITECT SINIŠA BJELICA IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

I believed I could draw. You are convinced that you know and can do something, but life puts you in a situation where you have to become down-to-earth, like when you work with investors, when you have to create something for a certain amount of money that fits a certain location and the needs of the investors.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE:

After all these years of work and experience, it all boils down to one word, and that is compromise.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

One of the best for me is from the Argentinean office ESTUDIO RAMOS — Figueras Polo Stables. This building is, in my opinion, one of the best examples of how modern architecture integrates into the landscape. A quiet, excellent, unpretentious and indeed first class work. I very much appreciate the Japanese “Matsuyama Studio”. Many people prefer large offices, complicated and expensive projects, and these two offices do something that is very appropriate for a normal amount of money and on the scale of a very, very good and clean architecture.

WHAT MOVES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

My focus is a functional and rational floor plan in residential architecture. This is my biggest challenge, how to create the best possible apartment in as little space as possible — something functional and tailored to the user. If you look at what is offered on the housing market and what the floor plans look like, you realise that you have to accommodate a family of four in fifty square metres, which is a real disaster. If you look at it from a sociological point of view, instead of achieving a higher level, we have reduced the living space to a minimum. Therefore it is difficult to talk about the growth of quality in architecture. Moreover, investors unreasonably strive to realise the project as quickly as possible. Social organisation teaches us that we have to earn much more than we invest. We have come to the conclusion that the space must offer something that does not meet the standard and the expensive apartments of lower “quality” in Croatia are equivalent to social housing in a western country. In my opinion, we are not working to improve the quality of life for ourselves, but we look at everything locally, everything is subordinated to maximum profit. The user expects more but gets less. I would even say that we made subjectively better architecture during the war. There was much more trust from investors, you could design, you had more time. People think that you get a finished project at the push of a button. But there are still hours of work and thinking about what to do and how to design well and the investor wants the project unrealistically short-term.

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First of all, you should
always look at the project
from a functional
point of view.

#2 PROJECT
Zagrebačka G1
Zagreb, Croatia



WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

In an ideal world this would mean achieving 100 % of what is designed for your investor. And in the real world this is never the case. Although, in my opinion, the first idea gives the best result. Whenever I worked on many variants of the conceptual solution, it turned out that the first impulse was of course the best after all the discussions and agreements about the project task.

The spaces in which we design with our forms require it, with the proviso that architecture can not function well if urbanism is not good. In Croatia, there are many places at the state level where urban planning and strategy can be improved. As soon as we raise the level of one segment, all the others automatically become much better.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

The use of glass is a subjective category. It is difficult to say — only glass or no glass at all. It depends on what the project is, what function the building has, whether it is a public or private building, whether it is an exhibition space or a residential building. Glass should have the purpose of a balanced and functional relationship with the outside world. Glass always does, it is just a question of how much. And it is very important to be familiar with all the properties of glass and to be able to decide which glass is suitable for which purpose. In a family house we want to see natural colours through glass, while in office buildings we use tinted glass to reduce the effects of light, thermal conductivity and increase security. You need to know many parameters and characteristics of glass to control design and end result.

ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

Mostly in the city. It is much more complex. The “rural” market is very small, practically non-existent, so you can not focus on it. The city brings with it much more investments and projects that bring to life offices with more employed architects.

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

It leads us to the increasing application of technical and technological solutions that are changing the home. Not so much from the outside, but the use itself is becoming more complex, perhaps too complicated for the average user. Intelligent heating systems, light control, countless control options for many other

ARCHITECTURE, THE FUTURE & THE COLOUR WHITE

#2 PROJECT

Zagrebačka G1
Zagreb, Croatia

systems, but this is not forever. With regular maintenance, after some time it requires reconstruction and a completely new interior design with the replacement of installed systems. The challenge is to find a solution that will satisfy the user for at least a lifetime.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

All efforts to achieve the goal of sustainable architecture require more and more systems that we install in buildings. If we want to design sustainable architecture, we are using more and more technologically advanced systems, and this will be on our minds in about fifteen years. We must strive to make the house sustainable and technologically better, but we must develop the technology ourselves to make it work for the whole life of the house. It is still not a worthwhile investment.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

Architecture is "globalised", everyone sees and knows everything, all information is easily accessible. Those who do not have great ideas do similar things. With good modern architecture, the whole world works similarly. Maybe it is good to copy someone who is doing well in the world and make us aware of what quality architecture is.

WHAT DOES THE TERM "GREEN BUILDING" MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

For me it is just a name, a term. We do not all understand the same thing under "green building". Today a large part of the inappropriate is hidden under this name.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

The colour depends on many parameters that make up the design process. I do not have a favourite colour. Investors today choose white because of the price difference between light and dark colours. In the end it is always the finances that decide.

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

The material combination has always existed, you can not avoid it. Only on the facades of buildings at least five or six different materials are used for technical and technological reasons.



N°18 ARCHITECT RICHARD ČERNÝ_SIADESIGN
CZECH REPUBLIC



ABOUT THE PERSON

#1 PROJECT
Relax komplex
Pont, France

SIADesign



ARCHITECT RICHARD ČERNÝ
IN THE INTERVIEW

FACTS

Richard Černý has been an architect at SIADesign LIBEREC since 2007. Early in his career he worked internationally in Chicago at Lohan Associates for a year. Among his biggest projects that were realised are the square reconstruction in Hrádek nad Nisou, the residential complex PANORAMA in Liberec, the residence "Zelene udoli" LIBEREC and the relax complex PONT in France, to name a few. From 2009 to 2015 he was chief architect of the town of Mnichovo Hradiště. His work and his office have won several nominations over the years. Richard completed his studies of architecture at the Technical University VUT in 1999.

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It all does not depend much on the style but more on the quality of the building representing the particular style or history.

WHAT WAS YOUR MAIN GOAL IN, OR REASON FOR, BECOMING AN ARCHITECT?

To graduate at a university. The time when you are deciding what to do next after high school, some have a clear perspective already. In my case, it was not like that. I sent an application letter to the Faculty of Civil Engineering. As to architecture, I have just tried, and it turned out well. And I am glad it did!

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE:

Humility, simplicity, and tradition.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

Same as in music, my interests in architecture are very widespread. It all does not depend much on the style but more on the quality of the building representing the particular style or history. There are so many. However, if I had to choose just one to represent them all, it would be the Ještěd Tower – hotel and transmitter in one by the architect Karel Hubáček.

An utterly incredible, timeless building. As to architects, I could mention names such as Jean Nouvel, Renzo Piano, or Herzog & de Meuron.

WHAT MOVES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

The desire to create. We do not specialise in particular; we work on various projects. The biggest part is represented by residential buildings.

WHAT IS YOUR FAVOURITE PROJECT SO FAR? WHY?

It is always the current one. The most beautiful part is always the conceptual stage when the project is just being born. I love that process. Then there is always the exciting building stage when the house is being materialised. At present, it is the mountain hotel Královka.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

My first reaction was to respond with a NO. It is because I do not consider these colours my favourite ones, both in dressing and in architecture. Nevertheless, this question made me look around and I have to admit this "Truth" works in my case as well.

WHAT SHOULD ARCHITECTURE ALWAYS ACHIEVE AND WHAT SHOULD ARCHITECTURE NEVER DO?

Architecture should always strive to blend with the environment, taking it to a higher level. It should never be a self-focused building destroying the surroundings.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

As much as necessary for the project. It can become a strong design element of the building, but the amount of glass should always reflect the function of the particular building.

HOW DO YOU SEE THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL AND SOCIO-POLITICAL PERSPECTIVE?

I am sorry but the question is too abstract for me. I am a practical person, I will gladly leave philosophical debates to art theorists.

WHAT ASPECT OF ARCHITECTURE SPEAKS TO YOU THE MOST?

Creation of the environment. Each of us could definitely find a few examples when reconstruction or a new construction completely changed the atmosphere of the respective place. Architecture can cultivate the environment we live and work to a great extent.

ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

Architecture is borderless. I do not limit my interests; I just take the tasks as they are coming. Regarding the operation of the office, we mainly have projects in cities.

WHAT ABOUT THE FUTURE OF ARCHITECTURE? WHERE IS IT HEADING?

That is something I would like to know, too. Architecture has always reflected the technological development of society. Although it does not react as quickly as in other industries, the speed of changes is really mind-blowing nowadays. In our conditions, I can see a big move in the architectural quality of buildings, but a big drop in urbanism.



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The amount
of glass
should always
reflect the
function of
the particular
building.



#2 PROJECT

Penzion Horský
Hotel Královka,
Czech Republic



A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

I think we all are aware of it but as a society, we do not want to admit that. It is obvious that the current consumption speed and the way we act is inevitably heading towards a collapse. But I am an optimist, people are awakening. This question itself is proof of that. Hopefully, enough people will awaken in time and we will manage to reverse the current trend of the elite groups hypnotised by a mantra of never-ending growth.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

Globalisation is something one can never agree with, in any aspect, thus not in architecture either. A particular community, place, culture, environment, these are aspects architecture should reflect and respond to, not just global impersonal rules...

WHAT DOES THE TERM "GREEN BUILDING" MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE? ARCHITECTURE?

For me, green building is a synonym for striving to build with as low detriment to the environment as possible. Not only by choosing the materials but also the economy when the building is in operation. As usual, there are no "simple" solutions. It is necessary to be aware of the trends that are being presented as green, but their effects are rather the opposite. The best example is building subsidised photovoltaic power stations on agricultural land.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

The natural ones. I like the combination of materials in their natural colours. I also like combining such materials in the contrast of black and white.

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

It is not clear whether the question is asking about a combination of materials on the facade or about the particular material composition of the mixture produced by Baumit. Anyway, I can not see any clearly defined long-term trend in any of the categories.

N°19 ARCHITECT MARKUS BASTAM_VITAMINOFFICE ARCHITEKTEN
GERMANY



ABOUT THE PERSON

#1 PROJECT

Apartment buildings at Pfaffengasse
Schalkalden, Germany

VITAMINOFFICE

FACTS

VITAMINOFFICE ARCHITEKTEN is an Erfurt-based architectural office founded by the owner Markus Bastam with more than 10 years of experience in the development and realisation of buildings and interiors in the fields of residential, office and administrative construction as well as educational and social facilities. For the architects the passion for the development of spaces on all scales, the demands on the value of the planned, the creation of continuity and the possibility of process-oriented development in the buildings are both motivation and mission at the same time. The aim is to create architectures that respond to fundamental needs in terms of economy and ecology, social and emotional aspects, and to find the highest possible acceptance. Markus graduated as an architect from the Architecture Bauhaus University in Weimar in 2000; his work has been appreciated by awards throughout his career.



ARCHITECT MARKUS BASTAM IN THE INTERVIEW

**You want to find
a distillate that
is ingenious in
and of itself and
is tailor-made for
one's own needs
and desires.**

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

Because the "why" in building has always interested me more than just the "how".

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE?

Spatially valuable, atmospheric, serving.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

I do not have a favourite building. What I like about contemporary architecture is the valuable simplicity of some of Miller Maranta's projects, which have always been sustainable concepts of Lacaton & Vassal and the always strong atmosphere in the buildings of Peter Zumthor. All in all, however, Snøhetta, because the office Gesamtautor masters the implementation of relevant qualities of architecture in all project scales.

WHAT MOTIVATES YOU? WHAT IS YOUR OWN PROFESSIONAL FOCUS?

It is, of course, the claim and the daily struggle to find good answers to the manifold requirements of building in your own projects and to make the whole thing look comprehensible in the end. We often build for young people and perhaps we would like them to be motivated to engage in a cultural discourse about the built environment through their experiences with buildings.

WHAT IS YOUR FAVOURITE PROJECT SO FAR? WHY? CAN YOU SHOW US?

On the whole, it is probably my own house. This is surely because with all the experiences made so far with architecture and building itself, you want to find a distillate that is ingenious in and of itself and is tailor-made for one's own needs and desires.

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Something built for the long term should ideally achieve the highest possible compromise between social, ecological and economic acceptance. Architecture may be controversial, but it should never be created out of vanity.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

Just enough to support the implementation of an interior or exterior idea or the dialogue of both in the highest possible quality. Everything else is building physics.

HOW DO YOU ASSESS THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL-SOCIO-POLITICAL POINT OF VIEW?

The cultural-socio-political discourse is currently and increasingly dominated by topics such as sustainability and climate change. This will have a strong impact on our built environment. Motorised individual traffic will be driven out of cities, infrastructure areas will be transformed into new spaces. Working environments are changing rapidly and constantly. Sufficiency is becoming an issue not only in living spaces. These are all questions that architecture must also answer.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

First and foremost, of course, the very own task of designing good rooms. Usage only plays a role in this respect in relation to the project. I particularly like projects that describe architectural quality as a target agreement in the task definition. Unfortunately, tasks are often based on programmes, guidelines, regulations and standards that have to be implemented. Nevertheless, it is precisely in tasks that have to deal in some way with the existing building stock that this discourse is most likely to take place.

ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

That really does not play a role in the selection of the projects we strive for. We are currently planning two hotel projects that can not exist in rural areas. Fortunately, we are planning our school projects everywhere. These differ in their design, whether they are built in the city or in the countryside.

#1 PROJECT
Apartment buildings at Pfaffengasse
Schmalkalden, Germany



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Architecture may
be controversial,
but it should never
be created out
of vanity.



#2 PROJECT
Private house



Overall, however, it is our task to further strengthen the growing polycentricity of our regions. Rural areas in particular offer a high quality of life and housing and should be strengthened culturally, socially and economically.

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

Architecture finds it difficult to adapt to change. Buildings created in complex planning processes are usually designed for a certain specificity and durability. The technical developments surrounding us, on the other hand, are so much faster in their implementation. I believe that a new awareness of real needs is currently developing in society and will hopefully prevail. Without a doubt, built structures must become more flexible, allow for change and thus become more valuable. And they must continue to inspire us.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

If we limit the topic of sustainability to planning, building and operating, my attention is always drawn to a return to the past. In times when a life of wastefulness was not yet possible, we built what was needed. No more and no less. From building materials that were on site. Building culture has developed from this. This way of building remained without negative consequences. Sustainable planning and building must be part of everyday life today. If decisions are made in these processes that have negative consequences in any form, they are wrong. Architects alone can not achieve this. But they can be initiators and moderators.

WHAT DOES THE TERM "GREEN BUILDING" MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

I think that "green building" has arrived in the present, and the future is unthinkable without it. If you consider that in Germany approximately 5 m² of newly sealed area is created every second, you have to have an idea how to compensate for this land consumption. Purely in relation to buildings, this means that the footprint of each building in the roof and facade areas must be compensated with effective greenery. This also applies to all infrastructure areas.



ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

This is actually an often-used phrase. The fact that architects often wear black is something they have in common with cultural workers from all disciplines. This can also be understood as a task or obligation. I can not confirm that architects build in white as a general statement. I assume that colleagues know when the use of white is advantageous. White is particularly suitable when plasticity of ensembles, individual buildings or interiors is to be emphasised. This does not always have to be an issue.

IF NOT – WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

I like to use the original colours of the materials used. For the renovation of two schools, we have recently developed washing-up plasters that combine the chalk-like white of the plaster with the varied colouration of the blown-in aggregates. In the end, these are plaster facades that will remain unmaintained for decades because they neither get dirty nor fade. In general, however, we look for and use colours and materials that help to translate a design idea into the built environment. Thus, there is no such thing as a favourite colour. I still like gold because it is the only colour that brings light into the dark.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

If you understand colour design as the basic use of colour in architecture, then it can help me to create certain atmospheres in rooms. Otherwise, we like to create rooms that give a stage to the colourfulness and liveliness of the users.

MIXTURE OF MATERIALS ON THE FACADE – A LONG-LASTING TREND?

I can not say exactly, but probably yes. The simultaneous use of natural stone, plaster and wood goes back a long way in the history of building. Today, metals, composites and ceramics are often added. It may be that there are reasons for using different materials in combination. One of them is certainly the highest possible degree of industrial prefabrication and the associated factors of time, cost and availability of craftsmen.

#2 PROJECT
Private house

THE COLOUR WHITE

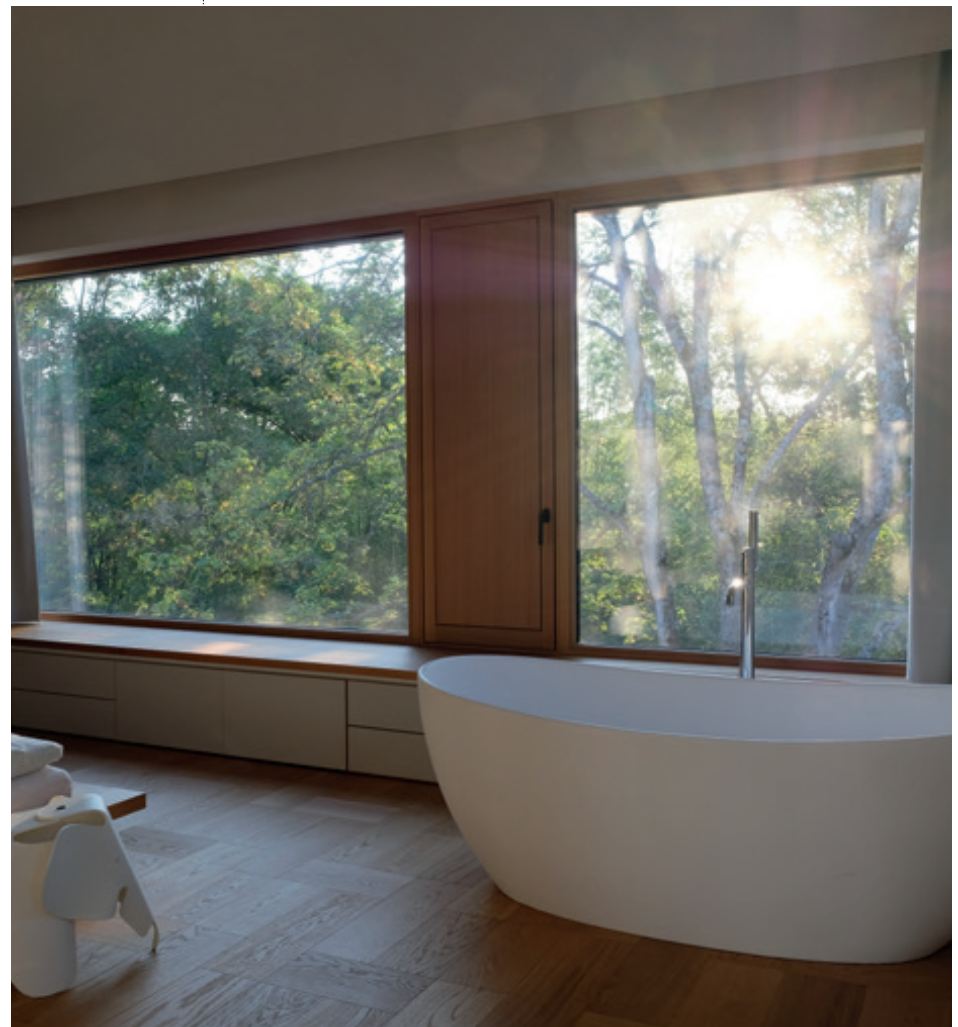
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White is particularly suitable when plasticity of ensembles, individual buildings or interiors is to be emphasised.

#2 PROJECT
Private house



#2 PROJECT
Private house



N°20 ARCHITECT DANIEL CIEŚLIK_ANTA ARCHITEKCI
POLAND



ABOUT THE PERSON

#1 PROJECT
In the frameworks
Czestochowa, Poland

ANTA ARCHITEKCI

FACTS



Daniel Cieřlik started the architectural studio Anta Architekci in the city of Częřtuchowa in 2003. He recalls the beginnings of the studio in his grandfather's basement, with great fondness. The workshop changed quickly, appreciated by the industry and therefore gaining the recognition of investors. Daniel knows why customers choose him, it is because of his work ethic – of not letting go. Over the past 16 years of activity, the studio has completed over 800 projects in Poland and abroad, the team consists of 20 people. Each project is the result of an extremely expressive and authentic style of the designer. It is a balance between crafts and artistry. Daniel obtained a diploma of the Architecture Faculty at the Cracow University of Technology and the international diploma of the Royal Institute of British Architects (RIBA) in 2001.

ARCHITECT DANIEL CIEřLIK IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

I found that archeology is not profitable enough.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

Frank Lloyd Wright's Fallingwater.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE:

Honesty, love, heritage.

WHAT MOTIVATES YOU? WHAT IS YOUR OWN PROFESSIONAL FOCUS?

Everything is important.

YOUR FAVOURITE PROJECT SO FAR? WHY?

Barka Cieřlika because it is 100% as I wanted it to be and it is in the place I wanted it to be.

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Balance is
good in life;
architecture is
just its
background.

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Architecture should achieve 100% of satisfaction of its users.
It should not be art for art's sake.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

A lot.

HOW DO YOU ASSESS THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL-SOCIO-POLITICAL POINT OF VIEW?

Value is a very big question, whether it brings a lot.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

I do not limit myself and I do not focus on the place and architecture.

**ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY.
WHERE DO YOU DIRECT YOUR GREATER INTEREST?**

City projects.

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

I think towards ecology.

**DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION
IN ARCHITECTURE?**

It is not cheap but it is a good direction. Balance is good in life;
architecture is just its background.

**WHAT DOES THE TERM "GREEN BUILDING" MEAN FOR YOU?
THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?**

That it is painted green, because it is often an abuse
considering the materials, technologies and emissions that
the building produces.



”
**I do not limit
myself and
I do not focus
on the place and
architecture.**





**ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE.
DOES THAT APPLY TO YOU?**

Banal.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

All depending on the context, textures, type of building and its purpose.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

Too few colours are used in architecture.

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

It will always be a trend, as will be the skills of an architect.

#4 PROJECT

Balance house
Warsaw, Poland



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Despite all the challenges
that this profession brings,
the desire to create new
spaces is something that
moves us every day.



KONTRASTUDIO



ARCHITECTS ZORAN NIKOLIĆ & MIROLJUB STANKOVIĆ IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

At the moment of making a decision about our future profession, we generally do not know what exactly we want to do in life and what kind of profession we are choosing. We think that, at that moment, only the instinct is recognisable. The need to create, that is what largely shaped our path as well. Despite all the challenges that this profession brings, the desire to create new spaces is something that moves us every day.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE:

Context is the starting point of our projects. We deal with architecture in a specific environment which is economically very limited. That is why we believe that the context largely shapes our architecture.

Multilayers is another important feature that characterizes our projects, and of course aesthetics.

FACTS

Zoran Nikolić and Miroljub Stanković founded the informal art association KontraGrupa in the late 1990s. In 2006, the association grew into a multidisciplinary studio for spatial and graphic design, under the name KontraStudio. Zoran and Miroljub have been working on their profession and as authors through the studio, with which they received numerous awards and honours, including the Award for Architecture of the Salon of Architecture, Belgrade. They are also co-founders of the space for creative activities called "DELI", which was established in Niš, Serbia, in 2015. Both architects graduated from the Faculty of Civil Engineering and Architecture in Niš in 2005.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

Of the many important and to us favourite buildings, we could single out the residential building in Marseille (Unité d'Habitation) designed by Le Corbusier. This residential building has an immeasurable value in architecture, and maybe nowadays it has gained even more importance, considering the concept and contents it has.

Among the architects, we would single out Rem Koolhaas, whose work has occupied us since our student days, as well as Bjarke Ingels as one of the most influential architects of today.

WHAT MOVES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

With our projects we try to push the boundaries of domestic and local architectural practice, and in that way influence the change of consciousness and perception of architecture among people in our environment.

We mainly create in the domain of residential architecture, from family houses to multi-family residential buildings. Additionally, designing the interior of residential and public spaces are tasks we get very often.

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Light, nature, and air are things
without which humans
can not live.

#2 PROJECT
C1B Residential
building
Niš, Serbia



WHAT SHOULD ARCHITECTURE ALWAYS ACHIEVE AND WHAT SHOULD ARCHITECTURE NEVER DO?

Architecture should, above all, create a dialogue between the user and the object itself. Without that communication between the object and the user, architecture would not make sense. As in any relationship, a conflict between the two sides is not a good option.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

Light, nature, and air are things without which humans can not live. Glass is perhaps the only material that at the same time protects a person from external influences, but also connects him with the environment.

The purpose of the object may determine the ratio between glass and wall (empty and full), but as in any creative area, there is no one correct answer and precise recipe.

HOW DO YOU ASSESS THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL-SOCIO-POLITICAL POINT OF VIEW?

Architecture is largely a mirror of the cultural, sociological and political condition of a nation. Changes in these fields take a long time, and often a small shift in architecture takes a lot of effort. Through our work, we always try to make a small step, because only in that way can we all change something together.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

Public facilities are always a great challenge because there are not many opportunities for the design and construction of such facilities.

ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

Currently, our focus is on residential architecture in the city. Each facility is specific in the city centre where there are many influences, various factors, and limitations that always motivate us further.



#3 PROJECT

V1 Residential building
Niš, Serbia

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

We are witnessing great changes in the world in just a few months. Human needs are changing and that is definitely reflected in architecture. We are yet to see where the basic human needs will lead us in the modern world.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

It is necessary to constantly raise awareness of the people in Serbia about sustainability and the necessary steps towards implementation. It is a long-term process in which every individual must participate, but also local and state institutions.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

As in all spheres of life, we can not avoid it. It brings good things but also takes away authenticity, diversity, and a sense of belonging to a certain environment.

In essence, globalisation is an inevitable part of progress and development, so it still has more advantages than disadvantages.

WHAT DOES THE TERM "GREEN BUILDING" MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

When it comes to environmental protection, we can not ignore any attempt to build new facilities responsibly. For too long, we have ignored the impact of hyper-construction on our environment, so now any application of "green" construction is significant.

#4 PROJECT
HAARUP
family house
Niš, Serbia



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Colour is perhaps the first information an observer receives about an object.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

Such a trend is known in the world, but this opinion is, however, too generalised. We do not find ourselves completely in that style of dressing, but we love white colour in architecture and we have it on every building.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE

Colours are a tool in architecture that we use carefully. In addition to white, which is most dominant, we often use various shades of gray, which in combination with other materials renders the best effect.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

Colour is perhaps the first information an observer receives about an object. Colours are the main factor of communication between the user and the object, they send a direct message and influence the psychological, cultural, historical experience of an object. However, the use of colours in architecture requires careful consideration and harmonisation with many factors.

MIXTURE OF MATERIALS ON THE FACADE – A LONG-LASTING TREND?

Yes, absolutely. The combination of materials contributes to an always new experience of the object because it forces the observer to a more detailed analysis, rediscovering new elements and details.



#4 PROJECT
HAARUP family house
Niš, Serbia





ABOUT THE PERSON

#1 PROJECT
M3 Project
Belgrade, Serbia



FACTS

Mina Srećo is working at the architectural bureau Mini Studio, which she launched by herself in 2009. In addition, she and her husband have been successfully running a digital media company for 11 years which is focused on lifestyle, design and topics from the world of luxury. Sophistication and understated aesthetics are the keywords that describe her lifestyle, as well as the style she applies in interior design and design of modern buildings. For Mina light plays relentlessly with shadow, optical illusions with our mind and our perception – architects play with form, colour and design. In the same manner, she accepts every challenge as a game which makes her life and work more interesting. Dance is her food soul, music and love move her and design fulfills her. She loves to travel and explore the world, but the main motivation and support in everything is her family. Mina graduated from the Faculty of Architecture in Belgrade.

ARCHITECT MINA SREĆO

IN THE INTERVIEW

MINA SREĆO

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

A better, more beautiful and attractive world. Even as a child, beautiful objects and design fascinated me, and since then I have had a constant need to design and create something. I hope that this world will feel my positive vibrations through my projects.

THREE ATTRIBUTES THAT BEST DESCRIBE YOUR OWN ARCHITECTURE?

Reduced, neutral and moderate (clear, clear, clear design).

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

Organised by the Faculty of Architecture, I had the opportunity to visit and analyse the famous buildings of renowned architects in Barcelona, but what made the biggest impression on me was the Barcelona Pavillion, created by the German architect Ludwig Mies van der Rohe in collaboration with architect Lilly Reich. It is a typical example of contemporary architecture, in which the synergy of male and female creativity is felt. Mies is one of the representatives of the modernist trend in architecture, whose design is characterised by elegant and clear forms. As in life, so in architecture, I am always guided by his words “less is more”.

WHAT MOTIVATES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

Good energy, nature, people around me, and my family. My life motto is “La vita è bella” and, also, my last name is Srećo (which means happiness in Serbian), so I always have a need to make the lives of others happier, better, and relieved. Simplicity in interior design, lighter notes accented with colour details, without superfluous elements, but always with a small dose of luxury, is what describes me in a nutshell. I apply it in different styles, depending on the wishes of clients.

YOUR FAVOURITE PROJECT SO FAR? WHY?

M3 – Office Space, with a dynamic facade, a building that pushes the boundaries in Belgrade architecture, with currently the largest overflow pool on the rooftop. The house from 1969 is fully renovated into one modern object. On the front facade, there is a play of diamond-shaped windows that are covered with жалюзи made of real wood – Siberian larch. The 12 жалюзи on 6 openings allow creating an incredible number of combinations and different facade looks. The project of the reconstruction has started, with the aim to get a bigger garage for the old-timers with a view from the living room and a swimming pool on the rooftop. All of this required special statics, house extension, house upgrade, insulation improvements, and facade reconstruction and adaptation.

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Uniqueness and timelessness, which can be minimally modified in accordance with trends and needs but should never exceed the limits of good taste.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

It depends on your point of view.. Glass is an important element in modern architecture, but I do not prefer glass buildings, because there is a large selection of attractive materials through which we can express our vision. Glass is a link between the interior and the exterior, but sometimes it is enough to capture only a good “frame”. It seems to me that glass skyscrapers do not have a “soul” and the strength to face each other.

HOW DO YOU SEE THE CURRENT VALUE OF ARCHITECTURE?

When we look at large metropolises, regardless of which continent they are located on, it is noticeable that there is not much difference between them, they are mostly densely arranged skyscrapers, of which rarely anything in particular stands out. In smaller communities, there is still the possibility of pure architecture, where creativity is in symbiosis with the local culture and the character of the population.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

I would definitely choose reconstruction. This is why I am especially happy to have a project such as the M3 – Office space in my portfolio.

URBAN OR RURAL ARCHITECTURE?

Until this year, my focus was on designing business and residential spaces in the city, but it is noticeable that the epidemic has changed my consciousness, the clients' as well. The trend is changing rapidly and it is directed towards enjoying nature. I look forward to new challenges.



#3 PROJECT
Weekend house,
Fruška Gora, Serbia



#4 PROJECT
Mountain house,
Tara, Serbia

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I do not prefer glass buildings, because there is a large selection of attractive materials through which we can express our vision.

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

The sky is the limit.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

A very important topic. Every architect must be aware of this because it directly affects the life and future of all of us. We constantly need to work on raising awareness about healthy materials, their application, as well as the facade systems of good quality that reduce energy consumption and operating costs.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

Globalisation has a great impact on almost all aspects of public and private life, so it is not surprising that it has an impact on architecture. It suppressed individual aesthetic and cultural uniqueness. Globalisation has significantly influenced the architecture of today, which was once a profession of individualism and cultural identity.

WHAT DOES THE TERM “GREEN BUILDING” MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE? ARCHITECTURE?

This is a distant future in my country, unfortunately, but I hope this trend will grow into our everyday life.

N°22 ARCHITECT MINA SREĆO_MINI STUDIO
SERBIA



#5 PROJECT
Zemun family house
Belgrade, Serbia



THE COLOUR WHITE

#5 PROJECT
Zemun family house
Belgrade, Serbia



ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

I am always looking for balance, like yin and yang.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

When choosing colours, I always try to make them fit well into the environment of the object, and I especially like to play with different natural materials and their colours.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

I have never followed imposed trends – it depends on moments and inspirations and on the clients as well.

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

I think that we are going in that direction. My favourite combination is the use of wooden elements on the facade that accentuates it, gives it warmth and liveliness.

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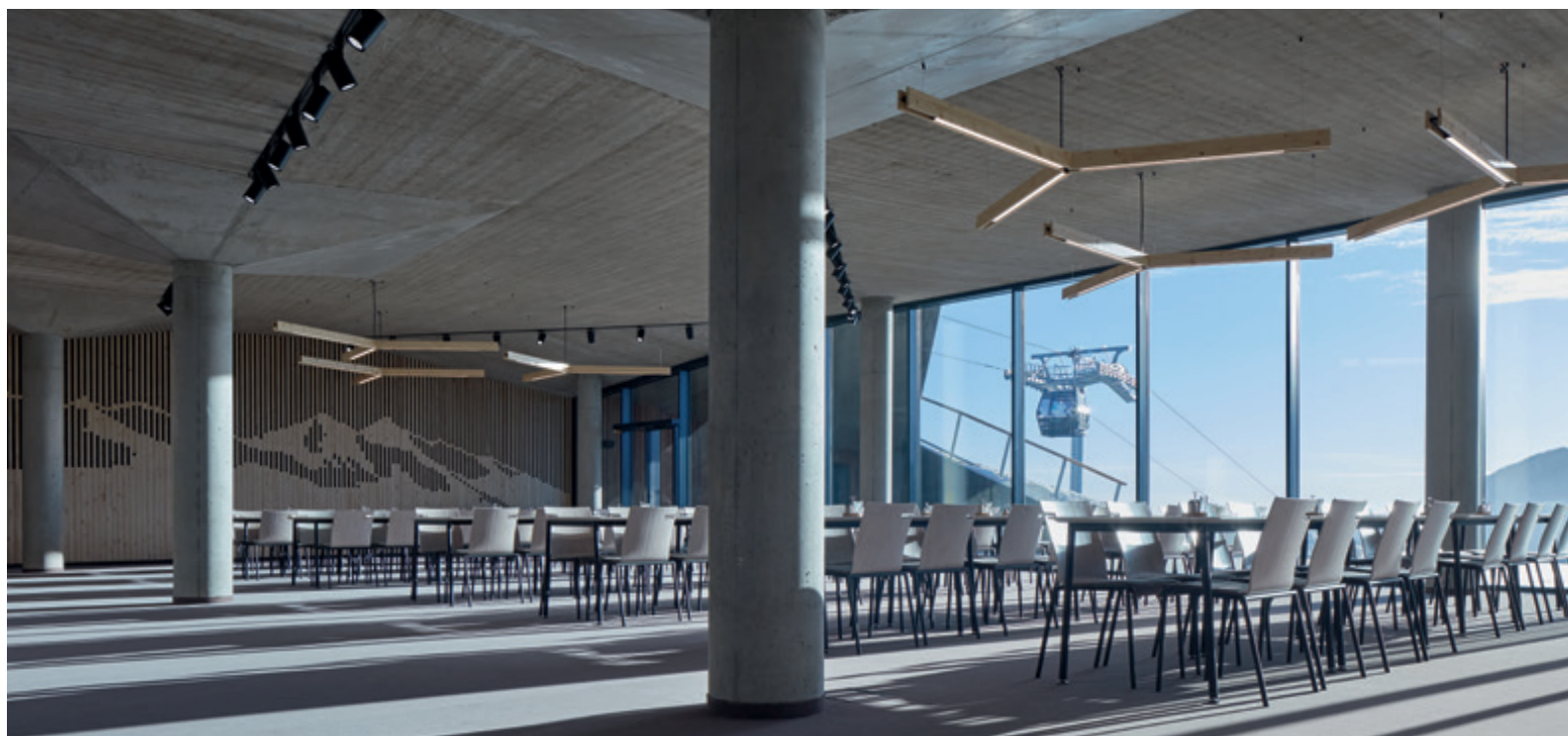
I always try to make them fit well into the environment of the object, and I especially like to play with different natural materials and their colours.



#6 PROJECT
Penthouse Kalemegdan
Belgrade, Serbia

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We are looking
for inspiration
absolutely everywhere.



COMPASS



ARCHITECT MATEJ GRÉBERT IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

As a child, I loved drawing houses and cities. I also had great role models in my parents, who are architects and introduced me to “the craft” when I was little.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE?

Functionality, efficiency, and aesthetics.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

I like projects by multiple architects, both local and international. It is tough to pick a name. It would also be difficult to choose a single building. I would rather look for examples in new neighbourhoods that several architects and urban planners participated in, such as HafenCity in Germany or the new districts in Copenhagen.

FACTS

Matej Grébert founded the architectural studio Compass in 2004 together with Juraj Benetin, where he still works at today. He is behind major multifunctional projects that are changing the face of contemporary Bratislava. One of the largest so far is the Sunflower residential project, which has won a number of architectural awards. It has been established with a team of architects for almost 17 years. Matej is involved in the rebirth of the former Cvern factory, called “Zwirn”, the creation of a new city district called “Nový Ružinov” and the ongoing construction of the Urban Residence project on Račianská Street in Bratislava. Since 2017, he has been an executive member of the Board of Directors of the Slovak Chamber of Architects. In his spare time he is actively involved in sports. Matej is married and the father of two daughters. He graduated from the Faculty of Architecture at the Slovak University of Technology.

WHAT MOVES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

We are looking for inspiration absolutely everywhere. Sometimes it comes to you when you go for a run in the woods, another time on a walk with your family or during a debate with co-workers.

YOUR FAVOURITE PROJECT SO FAR? WHY?

Our own favourite projects include Bachledka, thanks to the way it interacts with nature, Slnecnice, because we created a new urban neighbourhood, Nový Ružinov, because we managed to open up a new locale, and Rodinný Dom Jarovce, because of its aptness.

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Architecture is the key element
which influences the way
we live – how, where and how much
time we spend there.

#2 PROJECT
Slněčnice-C3
Bratislava,
Slovakia



WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Architecture should serve the people it was made for. That way, it can create an environment where people feel good, which is inspirational and healthy for them. Architecture should not be a pose or an architect's monument.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

It depends. Some need a lot, others just the bare minimum.

HOW DO YOU ASSESS THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL-SOCIO-POLITICAL POINT OF VIEW?

Architecture is the key element which influences the way we live – how, where and how much time we spend there. We spend a major part of our lives in buildings and if we are not in a particular building at the moment, it is mostly because we are moving in spaces between buildings.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

Currently, I am most excited by the projects of Matadorka and the Welding Institute in Bratislava. Creative work in nature or in a complicated context when, at the beginning, it is not quite clear what is supposed to be there.

ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

I incline toward the city because we live and work there.



#2 PROJECT

Slnecnice-C3

Bratislava, Slovakia

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

I think that the trend and direction are generally fine in this country. I am an optimist. It is all more and more about people and for people.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

I do not think that it makes sense to build a passive house that is kilometres away from the centre when the owner's commuting causes a CO₂-footprint equal to an uninsulated home. For me, sustainability means a compact and functional character for urban structures, which are home to an increasing part of the global population.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

I do not think there is a simple answer to that. There are aspects where it works, and there are others where it is better to make use of the local context and means of expression.

WHAT DOES THE TERM "GREEN BUILDING" MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

For me, this is a significantly more complex question than just judging particular buildings and architecture. Sustainability is certainly important, but in a broader context.

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Just as black is elegant
and timeless in terms
of clothing, white is
what is elegant and
timeless for buildings.

**ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE.
DOES THAT APPLY TO YOU?**

Partly yes. Just as black is elegant and timeless in terms of clothing, white is what is elegant and timeless for buildings.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

White, grey, earthy colours, and all colours of natural materials.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

It is crucial that we do not live in lifeless cities and do not walk down uniform streets.

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

What is important is the overall concept. Sometimes, it works when things become more varied; in other cases, a more serene and simple approach fits the building better.

#3 PROJECT
Family house
Jarovce,
Slovakia



THE COLOUR WHITE

#3 PROJECT
Family house Jarovce,
Slovakia





ABOUT THE PERSON

#1 PROJECT
Aluartforum
Zagreb, Croatia

MULTIPLAN ARHITEKTURA



FACTS

Aleš Žnidaršič and Katja Žlajpah have been collaborating since 1997. They work in architectural and public space design. Their credo is to create architecture that is accomplished and simple, in harmony with nature and cultural heritage. Their designs feature clear ideas, simple and understandable forms and a constructional logic. Aleš and Katja believe that in today's dynamic society, it is becoming increasingly important how we live, where we work and how we enjoy our free time.

Their approach derives from the Ljubljana School of Architecture. Their most important projects include the design of the F5 unit in the Zeleni gaj residential neighbourhood in Brdo in Ljubljana, the spectator platform of the Bled Rowing Centre, the renovation of the Main Square in Maribor, and other notable works. For their work, they have received a number of nominations and awards.

ARCHITECT ALEŠ ŽNIDARŠIČ IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

Endless possibilities of creative freedom with an emphasis on acting for the common good and social harmony.

THREE ATTRIBUTES THAT BEST DESCRIBE YOUR OWN ARCHITECTURE?

Versatile, contextual and environmentally friendly.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

Slovene modernism, the protection building for the archeological findings of Gutenwerth at Otok near Dobrava, 1973, architect Oton Jugovec.

WHAT MOTIVATES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

Stories about space, buildings and people and their specific interconnectedness within a recognisable whole.

To identify the context of a site and to establish a system of social interactions as a factor of good architecture.

YOUR FAVOURITE PROJECT SO FAR? WHY?

Art Gallery of the Academy of Fine Arts in Zagreb – AluArtForum, international competition, 1st prize, in project phase. Simple in appearance, complex in design.

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Good integration into the environment is the key to comprehensive solutions (right) and is opposed to the idea of presentation, which only exists for its own sake (wrong).

HOW MUCH GLASS DOES ARCHITECTURE NEED?

That depends on the specific conditions of the environment. The general motto of our studio is "there can never be too much glass – let alone natural light".

HOW DO YOU SEE THE CURRENT VALUE OF ARCHITECTURE?

The value of architecture cannot be measured – it is abstract and depends on an individual's understanding of what is good and what is bad. In general, it is also an expression of the socio-political context of a given environment.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

A successful three-way process of communication among the client, user and architect is the essence of any project.

URBAN OR RURAL ARCHITECTURE?

Cities, countryside, deserts... all of these landscapes present boundless opportunities for creating diverse projects, and each of them is interesting because of its specific characteristics.



#3 PROJECT
Rowing center Bled
Bled, Slovenia



#3 PROJECT
Rowing centre Bled
Bled, Slovenia

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There can never be too much
glass – let alone natural light.

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

Sustainable orientation promoting a common
consciousness for a better tomorrow.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

Today, it is an integral part of any industrial planning process in
architecture, design, the automotive industry, and so on. It is
a broad concept of a conscious lifestyle that is necessary for a
better tomorrow.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

Even though we talk about globalisation, we are always in a
particular environment, presenting a particular case.
Globalisation should not greatly affect local values and the
spatial context. However, a greater variety of cases generally
contributes to a wider range of both technological and
investment solutions.

WHAT DOES THE TERM “GREEN BUILDING” MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE? ARCHITECTURE?

Green architecture–green infrastructure–green planet,
such concepts will definitely be an integral part of the
future lifestyle.

N°24 ARCHITECT ALEŠ ŽNIDARŠIČ_MULTIPLAN ARHITEKTI
SLOVENIA



THE COLOUR WHITE

#4 PROJECT
Balcony apartments
Ljubljana, Slovenia



#4 PROJECT
Balcony apartments
Ljubljana, Slovenia



ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

Not in the least, although it is true that, on the whole, we are not in favour of using many colour combinations, except where this is specific to a project.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

None in particular, we play with the whole colour palette according to the characteristics of the project, especially in connection with the context of a place. We use all shades of primary, secondary and tertiary colours and their relationships. Above all, we strive to express natural shades which are specific to the chosen material.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

It can be acceptable in a specific context.

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

Yes.

”

**We strive to
express
natural shades
which are specific
to the chosen
material.**



#5 PROJECT
Matulji multimedia centre
Matulji, Croatia



CATEGORY WHITE & MIXED MATERIALS

WHITE & MIXED MATERIALS





ABOUT THE PERSON

#1 PROJECT
In der Wiesen Ost
Vienna, Austria

SUPERBLOCK



FACTS

SUPERBLOCK was founded in 2003 by Christoph and Verena Mörtl. Since 2006, an established team of dedicated employees has been involved in the growing number of projects, most of which are located in Austria and Germany.

The main areas of their work are subsidised and free financed housing, the planning of care and social facilities, interior design and construction in existing buildings. Further fields of the company are the elaboration of urban development strategies, as well as the preparation of building studies, urban development concepts and theoretical studies on the topics of urban development and residential building production.

ARCHITECT CHRISTOPH MÖRTL

IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

I asked myself the same question this morning. The only alternative had actually been veterinary medicine. There was no family background, but I was always very interested in it and I have never regretted it to this day. Maybe the relation between the craftsman and the planner was the reason.

THREE ATTRIBUTES THAT BEST DESCRIBE YOUR OWN ARCHITECTURE?

Three attributes is kind of hard. We try to get to the bottom of things and have a conceptual approach, and then actually carry it through to the end, across all project phases and interfaces.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

This is a difficult question. Just the same: What is your favourite music? It can not be answered. But what I really appreciate and what I have seen live is Rem Koolhaas, like the Casa di Musica in Porto, as well as the Kunsthalle in Rotterdam. So these are real favourites.

WHAT MOTIVATES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

Well, (laughs) moving is mostly done by motorcycle — and the professional focus is actually housing, or social housing, so we also do a lot of subsidised housing in Vienna and Lower Austria, also a project in Munich.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

Partially. So if I had become a veterinarian, I would have to stand at the other end of the colour spectrum, but I never questioned it. It is a bit of an existentialist story, the artist gene in general. Well, I do not always wear black now, but you do not have to worry too much about it. You could say that you should only think about the architecture and not about how to dress, and maybe that is why it is always black, but I am not one of those sectarians. We do not always design and build in white, in fact we have just built a nice yellow house, we have a certain affinity for colours in architecture.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

In the end, it is less about your favourite colours. We try to develop colour in terms of the context. Sometimes there is an architectural context that motivates a colour from a concept, so to speak, or the opposite. But we never try to see it only as a favourite colour, more to apply colour from a certain background. But the city also needs identification and colour.

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

We do not actually work like that because we focus more on the plasticity of the building, which is naturally determined by the cost in promoted housing construction. Here we have to build mainly with plaster front, and thermal insulation compound systems also play their role. We rarely have the room to play with material mixture. We now have a project at the Wildgarten, also a favourite project of mine, where we are building nine houses, on the basis of a very good urban planning procedure. Here, each house is in a different colour and made of a different material. But here we wanted to tell an identity story, where each house has its own materiality.

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

I was on a jury in Bratislava recently and what we discussed very intensively was that architecture has a cultural aspect as well as a social one. I would not say that it should never be fashionable, but this cultural impact on society is something that always distinguishes good projects and ones that will outlast time. The Guggenheim Museum in New York, for example, still has an impact on its surroundings and cultural life. I think that is a truly good project. Just building fashionably is a little too little in architecture.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

Probably none. I think that is also a question of the country itself. I can build huge glass structures in Spain with an incredible amount of effort, the question is whether that makes sense. Especially when you look at traditional architecture, for example in the Middle or Far East, it usually has a lower proportion of windows and a higher proportion of solids, out of a climatic necessity.

HOW DO YOU ASSESS THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL AND SOCIO-POLITICAL PERSPECTIVE?

That is a very difficult question. You could answer it now in a discussion lasting hours, but I think that the value of architecture in the world is relatively constant. I do not think it is possible to say that we are in a downward spiral, we are subject to the same mechanisms as in the Renaissance or Modernism. Not much has changed. There are still economic guidelines, there are technical guidelines. Every generation struggles with the changed conditions, but it is actually always relatively the same.

WHICH ARCHITECTURAL TASK DO YOU PARTICULARLY LIKE?

It is actually residential construction, and further on it is about urban structures. Our office also does a lot of urban planning. Recognising urban connections is actually what we really like about our job, that is to think structurally. We are currently doing this in Austria and Germany.



#2 PROJECT
 La fontana è bella
 Vienna, Austria



#1 PROJECT
 In der Wiesen Ost
 Vienna, Austria

” It should never be fashionable, but this cultural impact on society is something that always distinguishes good projects and ones that will outlast time.

RURAL OR URBAN ARCHITECTURE: WHERE DO YOU DIRECT YOUR GREATER INTEREST?

Well, at the moment it is actually more in the direction of the country side, but I would not make a fundamental distinction between the two. Architecture works here and there with a regional impact. Our interest is certainly more in the metropolis, in the city.

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

It will certainly go more in the direction of sustainability. We will neither want to nor be able to close ourselves off to this topic. Architecture will move more in a sustainable direction, especially with regard to building materials. It will perhaps be more interesting not only in terms of architecture, but also in terms of our entire society, where it will be heading, to what extent it will be demanded, and to what extent there are political guidelines. The Corona period also shows what can change in a society. I have been living in the city for 50 years now and I have never seen the city as empty as in April. But this topic is perhaps also part of our future.

WHAT DOES THE TERM “GREEN BUILDING” MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE? ARCHITECTURE?

I think it is not a trend. Maybe many things are a trend, but it is certain that our society has to rethink, or rather that we have to go in a more ecological direction. Especially in Western European society, which can afford to do so, I do not think it is a trend, I think it is the future. This is certainly the topic of the future.

N°26 ARCHITECT KRUM SERGEEV_STUDIO CREATIVE
BULGARIA



ABOUT THE PERSON

#1 PROJECT
Kanso
Sofia, Bulgaria

STUDIO CREATIVE



FACTS

studio CREATIVE was founded by Krum Sergeev in 2015. An architectural bureau where he works with both private investors on small-scale projects as well as with large companies on a series of large and important projects. Currently, the total built-up area of the sites designed by the bureau stands at over 300,000 square metres. For Krum, architecture is an art form that is directly related to society, with the creation of an environment that helps each and every one of us to feel better communicating with it. With each of his projects, he strives to create more interesting and novel architectural solutions. Always willing to try the leading technologies, trends, materials, visions and functionalities in construction, both locally and globally. It is of great importance to him that the buildings fit seamlessly into their environment. Krum graduated from the University for Architecture, Construction and Geodesy in Sofia in 2007.

ARCHITECT KRUM SERGEEV

IN THE INTERVIEW

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We always
have the
ambition
to create
high-quality,
functional
buildings.

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

Ever since I was very young, I loved going to work with my mother at the University for Architecture, Construction and Geodesy. There were models that I liked to look at. That was my favourite thing because they let me imagine things. I often looked at one of the unique models. It was made extremely precise from fine wooden components and bark. It looked magical and I could not believe it was built by human hands. At that moment, even though I was very young, I realised I felt a sincere feeling of admiration and respect for the people who had made it. I was also influenced strongly by my father who is a hydro-engineer. He used to constantly bring blueprints home with him, drawn by hand on tracing paper with rapidographs and rulers.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE:

Simplicity, because there is nothing proven better by the test of time than the simple things. Detail, because it is very important for each component and its impact on its environment to be well thought through. Quality, because it is important to have passion about things in life.

YOUR FAVOURITE PROJECT SO FAR? WHY? SHOW IT TO US PLEASE!

Favourite project, well... it is hard for me to come up with one specific project. Each of them has its own unique history and each of them means a lot to me. I have given each project my deepest undivided attention.

WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS? WHAT MOTIVATES YOU?

Each job that has ever been entrusted to studio CREATIVE has meant a lot for me and my colleagues, because it is a vote of confidence in us and our ability to handle a considerable investment. Even with the smaller jobs, we are always working hard and have the same ambitions and attention to quality. What I can say about professional focus is that we are mainly focused on designing residential buildings, complexes and office buildings.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

Yes, it is a strange trend. To tell you the truth, I am not really sure how I got to this. I believe this creates stylish and unintrusive buildings. In other words, classic! Yes, I can say that I prefer the colour white for the facades of my buildings. It could be stone cladding, render or whatever else. And yes, I like wearing black, grey and white clothes, but not exclusively :)



ARCHITECTURE, THE FUTURE & THE COLOUR WHITE

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

I would like to continue with stability. Each architectural design must be stable in time. Architects should try to think about each and every detail that could protect a building and make it more durable. What should not be done? Well, the exact opposite – one should never underestimate the effects of time and weather, because failing to do so can really hurt a building, aging it prematurely, making it less welcoming and even uninhabitable! People may not realise it, but they interact with buildings and the environment, and that affects their mood.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

It depends on the purpose, there is no strict formula. Glass is an integral part of the architectural environment in most cases. Yet, it must be used carefully because sometimes it is not enough and sometimes it is too much.

HOW DO YOU SEE THE CURRENT VALUE OF ARCHITECTURE?

In Bulgaria, people's attitude toward buildings is extremely poor. Buildings do not get nearly enough attention and that is sad! I do not know whether this is mainly due to the fact that we live in a low-GDP country or whether this is just a pattern that gets transposed from government to government. I believe that there is a way to achieve great results with relatively modest amounts of funds.

URBAN OR RURAL ARCHITECTURE?

Now, most of the jobs that we work on are urban. Each of them has its own submerged rocks and unexpected problems, which is always a challenge. Cities are places that develop very dynamically and people today are mostly focused on urban architecture.

WHERE WILL THE FUTURE OF ARCHITECTURE TAKE US?

To ever higher levels of technological sophistication, new standards of living and constant development.

#3 PROJECT
AIA-24-B
Sofia, Bulgaria



A FEW SENTENCES ABOUT STABILITY?

When there is attention to detail and the building is designed and built right, it will be stable through time. This is a very important topic which was overlooked for a long time during the transitional period in Bulgaria, and as a result we are feeling the impact of this today in our quality of life. Let all of us who are involved in this process stop overlooking this and do our best in the future.

DO YOU APPROVE OF GLOBALISATION IN ARCHITECTURE?

Whether I approve or not, globalisation in architecture is a fact and it cannot be stopped. Large cities will always grow and engulf the areas around them. Still, I believe that it is important for a city to develop, be that through new buildings or through updating existing ones.

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Yes, I can say that I prefer the colour white for the facades of my buildings.

IS HEALTHY BUILDING THE FUTURE IN YOUR OPINION?

I believe that the trend is toward healthier building through the use of natural and safe materials. However, I do not think that would become the dominant practice. Unfortunately, building timetables today are insufficient for healthy building. What is more, living in such buildings is accompanied by many harmful factors which are hard to ignore, such as WiFi and mobile networks and many more along those lines. In large cities, the environment is polluted by vehicles, heating utilities and other sources. A truly healthy building can be achieved in smaller communities and rural areas.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

Of course, not every building I design is white. There are plenty of other colours I use. Usually, I choose soft nuances in the warm range.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

Colour palettes must be used carefully because as effective colours can be in adding charm and interest, they can equally easily create a very off-putting effect. There are plenty of examples for both.

IS COMBINING VARIOUS MATERIALS IN THE FACADE A TREND THAT IS HERE TO STAY?

Of course. Successful combinations of materials have been used in facades for thousands of years. It is done today and people will continue to do it in the future! A well-chosen combination gives character to the building and makes it unique.

N°27 ARCHITECT BRUNO RECHNER_RECHNER D.O.O.
CROATIA

#1 PROJECT
Drive-in pharmacy
Osijek, Croatia

”

I guess architecture
came as a natural
compromise,
a vocation in which
I would feel good.



ABOUT THE PERSON

#1 PROJECT
Drive-in pharmacy
Osijek, Croatia

RECHNER D.O.O.



FACTS

Bruno Rechner is working as the main architect at Rechner d.o.o.; the company was founded by Predrag Rechner in 1991. Their main field of work is architectural design, consulting, engineering and design. Their projects have been exhibited and presented to domestic and international exhibitions and magazines, which were awarded fifteen times on various architectural awards and events all over the world, from Singapore, Slovenia, USA, Turkey, Italy and Spain to India. Numerous students and architects visit the company's realisations for professional training and the study of contemporary architecture.

ARCHITECT BRUNO RECHNER IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

As child I was watching my father, an architect, who was sketching and drawing all night at his desk in the living room. So I grew up watching architecture and obviously it had a great influence on my decision to choose architecture as my profession.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE:

Simplicity, contemporary design and functionality.

WHAT MOTIVATES YOU? WHAT IS YOUR OWN PROFESSIONAL FOCUS?

The next project moves me. I work all the time on ten projects of different scale, so there is no end in architectural work. If one project is ending, a second has started, a third is in sketches, a fourth has been designed, a fifth is being constructed, etc. So as an architect you have to accept dynamism and challenges.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

I will rather say that I enjoy good contemporary architecture no matter where and when it was built, than to choose a favourite one. But I like German accuracy and quality and Scandinavian simplicity and design in architecture. If I need to choose a favourite architect I will say Norman Foster, as an international architectural superstar, but there are plenty of really good architects.

YOUR FAVOURITE PROJECT SO FAR? WHY?

My favourite project is my next project, although there are some projects that have special emotion and special touch like Drive IN pharmacy Tripolski or Apartment building Block B or the reconstruction of the great cultural heritage Military Bakery.

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That is architectural work,
to move boundaries,
to move the limits.



#2 PROJECT
Military bakery
Osijek, Croatia

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Architecture should always achieve to be contemporary modern, but not trendy.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

Depends on the building usage, location, scale, etc. I use as much glass as I think the building needs to have.

HOW DO YOU SEE THE CURRENT VALUE OF ARCHITECTURE?

Depends from location to location, from country to country. As architects we can not wait to live in a perfect society to make good architecture. So, I think that architects live a life in advance, usually making better architecture than the society can accept at first, but that is architectural work, to move boundaries, to move the limits.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

Designing buildings, no matter the scale and usage. I enjoy the time when new building is born through sketches, drawings and 3D.

ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

I usually work in a city, but working in the countryside is also challenging.

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

It is heading towards sustainability and rational design and I do not like that. The beauty of architecture lies in exploring and using shapes and forms in a new different way and not in copying plain, sustainable, basic boxes.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

Not my favourite theme. I understand the logic and the need for sustainable buildings, but buildings are not just an engineering issue. Firstly, buildings are architectural creations.



#3 PROJECT

Apartment block B
Đakovo, Croatia

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

Approve it or not, globalisation is a fact you can't ignore.
Like in other areas of life, it is the same in architecture.

WHAT DOES THE TERM "GREEN BUILDING" MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

"Green building" is a mixture of a little bit of everything combined under one term. It is not just a trend because we have all been speaking about it for many years now, but it is also not the only possible solution for the future just because it is an important topic now. The world still wants and needs a variety of architecture that is not strictly "green building", and that is ok too.

IS HEALTHY BUILDING AN IMPORTANT TOPIC FOR YOU?

I do not think it will be the main topic in the future of architecture.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

Not for me, I usually wear dark blue or jeans blue, and build in all range of materials and colours.

IF NOT – WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

I do not have a favourite one, it changes from time to time, from building to building.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

I like vivid colours. It makes architecture more visible when I think it needs to be and when I feel that the used colour is perfect for the location.

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

As I already said, I do not like trends. They come and go. The truth in architecture is much more than using new materials, mixture of materials, trendy colours, etc.

N°28 ARCHITECT ŠTĚPÁN MALÝ
CZECH REPUBLIC



ABOUT THE PERSON

#1 PROJECT
Rezidence Castle View
Prague, Czech Republic

ŠTĚPÁN MALÝ



FACTS

In 2006 Štěpán started a closer cooperation with Jan Adámek, later they founded the ma3 architekti studio together. Earlier in his career he was working in Eva Jiřičná's Prague-based studio. The experience Štěpán Malý gained there includes projects such as the rector's central administration building of Tomáš Baťa University in Zlín, the theatre of the Zlín philharmonic, the reconstruction of the hotels Maximilian and U Tří Čápů in Prague. His construction education started with his studies at the secondary vocational school of construction at Zborovská in Prague. He then studied and graduated from the Faculty of Architecture at the Czech Technical University in Prague. Štěpán has been working on residential and office development projects worldwide, e.g. in Sydney where he was working in the Collins and Turner architects and designers studio.

ARCHITECT ŠTĚPÁN MALÝ IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

I always felt I wanted my profession to have freedom. I wanted to create something, build something, that would endure and have value.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE:

Simplicity, emotions and humility.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

I like buildings that are timeless, simple, ingenious. One such building is Marina City (corn cobs) in Chicago by Bertrand Goldberg. And otherwise I like the work of English architect David Chipperfield.

WHAT MOVES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

Every journey away from home provides me with a future supply of ideas and inspiration, which I draw upon in the course of designing.

I do not have any special focus. If a project captivates me, it makes no difference whether it is a family home or an office building or a transformer substation.

WHAT IS YOUR FAVOURITE PROJECT SO FAR? WHY?

Because I do not suffer from excessive sentiment for my old projects, I like the projects I am currently working on the most. At present, this is a house on the border of Prague's Vršovice and Královské Vinohrady districts. Working with a complex and beautiful plot of land on the edge of a park was a challenge.

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Good architecture is just
as important as the other
arts – painting, literature,
or music.

#2 PROJECT
Administrativní Budova
Prague, Czech Republic



WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Architecture should always offer beauty and sobriety. And it should blend in with the given environment. And it should never offer the opposite.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

The appropriate amount.

HOW DO YOU SEE THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL AND SOCIO-POLITICAL PERSPECTIVE?

Good architecture is just as important as the other arts – painting, literature, or music. And it is important for people to encounter it. For people to be influenced and cultivated by it.

WHAT ASPECT OF ARCHITECTURE SPEAKS TO YOU THE MOST?

I probably enjoy the opportunity of cultivating a given place the most in architecture. When designing, I think about what the project will bring not only to the place itself, but also to the street or the whole neighbourhood. I wonder if my project will be accepted by the people in the area.

ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

It does not matter at all whether it is in the city or the countryside. What is important whether if the project interests me.



#3 PROJECT

Residence Nad Vinohradem
Prague, Czech Republic

WHAT ABOUT THE FUTURE OF ARCHITECTURE? WHERE IS IT HEADING?

That is a question for a crystal ball. Architecture reflects all topics, changes or crises in society. So, as society changes, so do the requirements for architecture. In the near future, however, given the general emphasis on the sustainability of life on Earth, we will increasingly address modern technologies that will hopefully help us not to burden the planet.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

We, as humans, bear a collective responsibility for the current critical state of our planet. Modern technologies can help us keep the environment habitable, but they are not omnipotent. We should stop for a moment and consider whether it is not time to rethink our way of thinking, our needs, the way we live...

DO YOU AGREE OR DISAGREE WITH GLOBALISATION IN ARCHITECTURE?

Globalisation in architecture is a long-term phenomenon, longer than we think. It has been going on here since the Middle Ages. Maybe even longer. It is a natural thing, and the present time allows it to be applied on an even larger scale. So, for me, yes. It depends only on the approach of the architect and his effort to understand the genius loci.

WHAT DOES THE TERM "GREEN BUILDING" MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

It is closer to the present and looks like becoming a necessity in the future. Rising temperatures, which are a manifestation of climate change, will soon make our cities uninhabitable. That is, if they continue adhering to the form they have today. Thus, a much more intense discussion on lowering the temperature in cities and water retention in the countryside awaits us.

#1 PROJECT
Rezidence
Castle View
Prague, Czech
Republic



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What I like most are
the natural colours of
materials combined with
colour accents.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

I am a rebel, I design black and I wear white. No, really.
Architects wear black because they have many other ways to
express their creativity. We certainly do not just design white
houses, but the truth is that colour must be handled with care.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

What I like most are the natural colours of materials combined
with colour accents.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

Colour is just one and not the only property of a material. I like
working with colour as much as I do with texture or structure.
Often, a project is based on the contrast of smooth, light material
with dark and coarse material.

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

I have been using various materials for facades for a long time.
Plasters, concrete, bricks. I experiment with sheet metal. I like
to observe how the material used looks different each time,
depending on the time of day.



#1 PROJECT
Rezidence Castle View
Prague, Czech Republic





ABOUT THE PERSON

#1 PROJECT
Vila Augustus
Prague, Czech Republic

LUDĚK PODLIPNÝ



FACTS

He graduated from the Faculty of Architecture of the Czech Technical University in Prague. In 2003, together with his colleague Martin Sladký, he founded the architectural office Podlipný Sladký architekti.

The office deals with the design and projects of apartment buildings and residential complexes, commercial buildings, urban complexes and interior designs. The specifics of the office are know-how in the field of designing passive apartment buildings and residential complexes and the development of low-energy solutions.

The most well-known completed buildings include Vila Augustus, which won the 1st prize in the Façade of the Year 2014 competition, the Auto Jarov apartment building and the Ecocity Malešice Residential Complex. Their project "U Perníkářky" was nominated as the Façade of the Year 2019 and also advanced in the Life Challenge competition.

ARCHITECT LUDĚK PODLIPNÝ IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

I have enjoyed studying houses and looking at sections of various buildings in books since my childhood. In high school, I first met architects who taught art, and they inspired me to pursue this profession.

THREE ATTRIBUTES THAT BEST DESCRIBE YOUR OWN ARCHITECTURE?

Clear and simple form.
Blending of design with function.
Attention to detail and craftsmanship.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

For example, SILO – which was the conversion of a port silo into an apartment building in Copenhagen by the Danish studio COBE. In general, there are currently many first-rate studios in Denmark that produce high-quality and inspiring buildings.

WHAT MOTIVATES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

In our studio, we mainly devote ourselves to apartment buildings and housing in general.

WHAT IS YOUR FAVOURITE PROJECT SO FAR? WHY?

That is a difficult question. Of the completed buildings, it is probably Vila Augustus. We are currently implementing projects for larger housing estates, which I also really like.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

I have found that dark blue dominates my wardrobe and shades of blue generally predominate. I am probably not a "typical" architect when it comes to dressing. Houses with a white facade are represented in our portfolio by more than half.

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Architecture should always improve the site on which it stands, and, on the contrary, it should never be a parasite of its surroundings.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

That depends very much on the type of building and location of the structure.

HOW DO YOU SEE THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL AND SOCIO-POLITICAL PERSPECTIVE?

I think that the situation of perception of architecture and the need for architects in society is gradually changing for the better. This is all the more so in the case of public buildings, and less for private investors and developers, who are more in charge of project costs. They often decide based on the price or do not use an architect at all.

WHAT ASPECT OF ARCHITECTURE SPEAKS TO YOU THE MOST?

It is the opportunity to transform the given site and its relationships, the possibility to call up emotions for the building's users and those who see it.

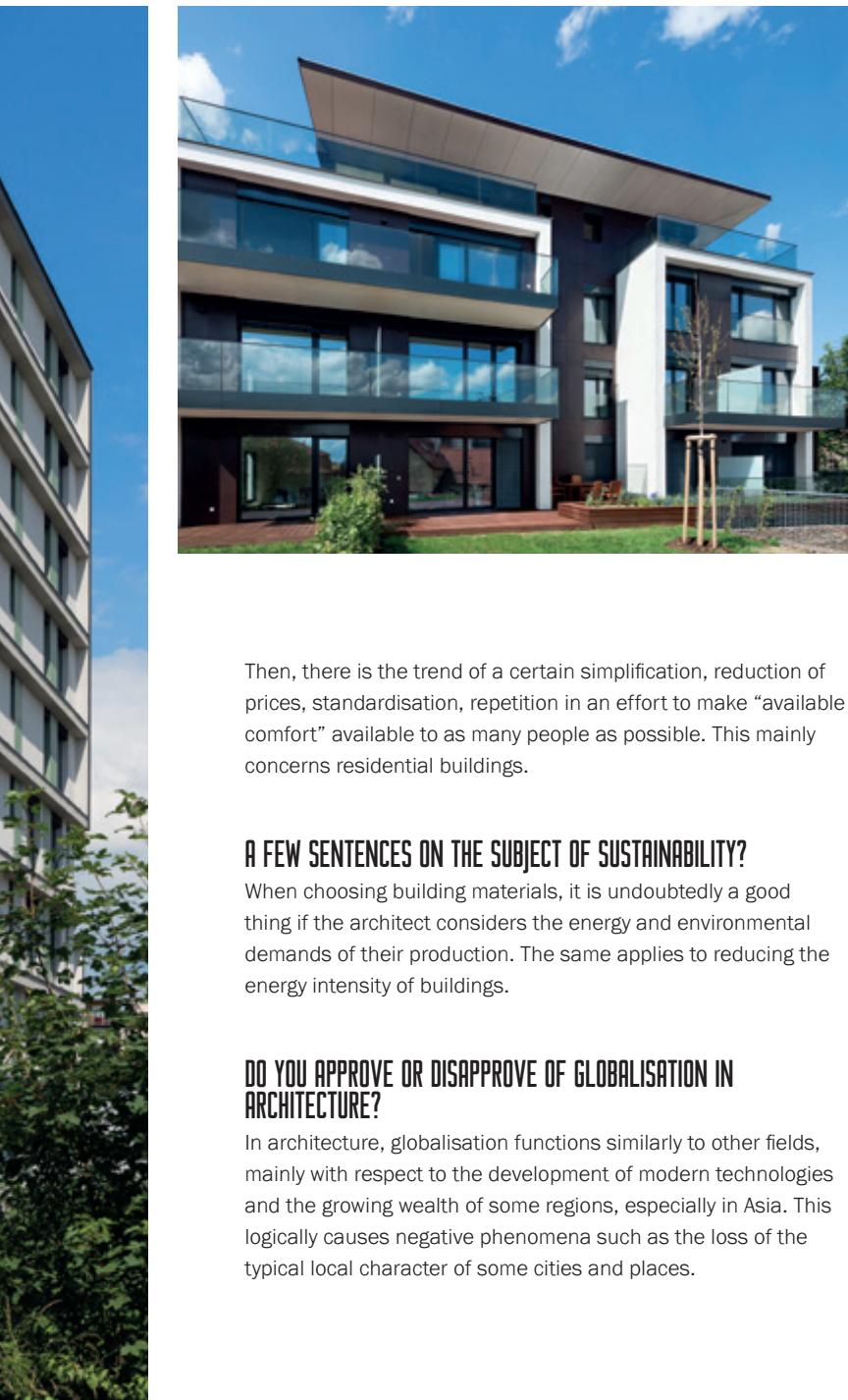
ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

Most of our projects are in urban areas. A job in a natural environment outside the city is, however, always a welcome and refreshing opportunity for us!

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

I see two main trends in the development of architecture: The first is parametric designing, made possible for architects by computer technology and a major shift in the possibilities of building materials and technologies. This brings more freedom and new possibilities.





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Architecture should always improve the site on which it stands, and, on the contrary, it should never be a parasite of its surroundings.

#1 PROJECT
Vila Augustus
Prague, Czech Republic

Then, there is the trend of a certain simplification, reduction of prices, standardisation, repetition in an effort to make “available comfort” available to as many people as possible. This mainly concerns residential buildings.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

When choosing building materials, it is undoubtedly a good thing if the architect considers the energy and environmental demands of their production. The same applies to reducing the energy intensity of buildings.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

In architecture, globalisation functions similarly to other fields, mainly with respect to the development of modern technologies and the growing wealth of some regions, especially in Asia. This logically causes negative phenomena such as the loss of the typical local character of some cities and places.

WHAT DOES THE TERM “GREEN BUILDING” MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE? ARCHITECTURE?

The concept of green building has many different forms and interpretations. From my experience, I would like to emphasise the need for suitability and balance between the costs incurred and the effect achieved.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

White, sand colour, brick red, warm grey, dark brown and black.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

One must work very carefully with colours, especially on building facades. Personally, I prefer muted, natural colours.

MIXTURE OF MATERIALS ON THE FACADE – A LONG-LASTING TREND?

I consider brick cladding to be a timeless material on building facades.

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We can directly
design and improve
living spaces by means of
planning and acting.



REINER NAGEL



FACTS

Reiner Nagel, architect and urban planner, has been chairman of the board of the Bundesstiftung Baukultur since 2013. Prior to this, he was head of department in the Berlin Senate Department for Urban Development, responsible for the areas of urban development, urban and open space planning. Reiner Nagel has worked for the City of Hamburg in various functions at district and senate level since 1986, he then became a member of the management of HafenCity Hamburg GmbH. He is a lecturer at the TU Berlin in the field of urban design and a member of the German Academy for Urban Development and Regional Planning, an associate member of the Association of German Architects and an honorary member of the Brandenburg Chamber of Engineers. He received his diploma in architecture in Hannover and has worked as a freelance architect and planner since 1985.

ARCHITECT REINER NAGEL IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

Because with architecture we can directly design and improve living spaces by means of planning and acting.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE:

Reflective — connecting — activating.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

Fortunately, there are many whose common ground is that they are committed to the city, the location and the users. Such an additional benefit can consist in open first floors, as in the Kulturpalast in Dresden, in accessible roofs, as in the Opera House in Oslo, or in a new identification with one's own place, as in the Church Centre in Pöng.

WHAT MOVES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

To make planning and building even more of a general social and structural-political concern and, as a result, to promote high-quality building culture.

YOUR FAVOURITE PROJECT SO FAR? WHY?

The building culture reports. Because they can be of great benefit if you read them and take them to heart. They are available on the website of the Bundesstiftung Baukultur as PDF or in book form.

#2 PROJECT
Opera
Oslo, Norway



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Bright colours should be muted and broken and should harmonise with each other and with the context.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

As a cliché, I have heard this sentence many times before. In reality it is only true to a very limited extent.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

I also find achromatic colours acceptable, even flamed wood where it fits. However, I am critical of the current tendency to make plaster buildings black, which is already problematic in terms of heat. Bright colours should be muted and broken and should harmonize with each other and with the context.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

As a separate layer of architecture, colour design can be extremely important. This then depends on the design and needs professional planning. Pure simulation techniques for advising clients are helpful, but do not replace sampling.

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

From a design point of view, it should not become too chaotic. It needs a basic melody. Technically, we should not blend materials to form non-recyclable building materials. The future of the facade is also heading in the direction of cradle to cradle.



#2 PROJECT
Opera
Oslo, Norway



N°31 ARCHITECT ATTILA BORSAY
HUNGARY



ABOUT THE PERSON

#1 PROJECT
Private house
Budakeszi, Hungary

ATTILA BORSAY

FACTS



Attila founded his own studio Borsay Attila Építésműterme Ltd. in 2017. For him it feels less like a conscious choice than a decision of fate to become an architect. From childhood on, his enthusiasm for the profession has been unbroken ever since.

He mostly designs large public buildings. There are three criteria that characterise Attila's buildings. He constantly strives for buildings to be sufficiently harmonious and aesthetic. His other focus is high technical quality, since creativity and technical knowledge must be constantly balanced. Overall, it is important for him that a building should not be unjustifiably exhibitant, it is best if it is discreetly adapted to its environment. His work has been recognised through awards since 1997. He got his master's degree in 2002 and is an Honourable Associate Professor since 2020.

ARCHITECT ATTILA BORSAY

IN THE INTERVIEW

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A building should not be unjustifiably exhibitant, it is best if it is discreetly adapted to its environment.

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

It feels less like a conscious choice than a decision of fate to become an architect. I remember clearly, when I was five years old, I came to my parents asking whether architecture is a beautiful profession or not. When I was in second grade, I was like, "What will I be when I grow up?" There was a competition and I won an award immediately with my drawing presenting the architects. And in my high school years, I gave lectures on different architectural styles for my classmates. And my enthusiasm for the profession has been unbroken ever since.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

Although I think there are few really good examples at home, perhaps the Papp László Budapest Sports Arena and the newly completed Puskás Ferenc Stadium in Budapest, which delighted me the most as an architect. Both buildings are also in European terms important. On the international level, my favourite is the Italian architect Renzo Piano, people can see many of his outstanding works all around the world. Due to the quality of his works, intellect and humane attitude, he even received the Pritzker award. If I had to highlight some international buildings separately, I could mention the Pompidou Centre in Paris, The Shard in London and the rebuilt Morandi Bridge in Genoa.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE:

First of all, the harmonious aesthetics, which I think can be found in very few buildings and architects in Hungary. In today's world, where aesthetics can be extremely important for a car, a laptop, a phone or even a toaster, architecture cannot afford to ignore it, too. In my opinion, this is not very typical of domestic architecture, but I constantly strive for my buildings to be sufficiently harmonious and aesthetic. The second criterion would perhaps be high technical quality, since creativity and technical knowledge must be constantly balanced. Overall, it is important for me that a building should not be unjustifiably exhibitant, it is best if it is discreetly adapted to its environment and represents the highest possible technical precision.

WHAT MOTIVATES YOU? WHAT IS YOUR OWN PROFESSIONAL FOCUS?

I mostly design large public buildings. I rarely take on the plans of a family house, but mostly only for the circle of friends and relatives. To be honest, in designing family houses I do not really find pleasure and suitable architectural challenges, and on the other hand it is a very intense genre, since in the relationship between the customer and the architect it is often typical that the customer does not let the designer unfold. On the other hand, real quality work is more present in the construction of larger public buildings, where it can be seen what kind of architect designed it.



WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Dare to dream and even dare to dream really big ones. Precise engineering knowledge is of course a basic requirement, since we are talking about an ancient profession, it is important to know and observe the necessary rules. It is also essential to have sufficient patience and humility for the profession, which is essentially a long-distance run. This is what we need to equip our lives for, since the active architect career most often begins only after the age of forty and can last up to ninety years of age. A project can last up to three to four years, this kind of long-term thinking may not be required by any other area or position. Anyone who is on the line is guaranteed to be doomed to failure. In addition, we need very good communication skills, as we constantly meet new people, whether we are thinking about private or corporate sectors. They need to be convinced that their investment will be in careful hands, and trust is also very essential.

ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

I cannot make a difference, I personally like to build everywhere. Both areas are equally important, you have to do your job everywhere equally well. The challenges may vary, of course, but you need to be able to adapt to them. There is also a difference in colours, as we cannot use striking colours in the surroundings of a castle, but deep, contrasting solutions work well in a boring downtown environment. In urban and rural environments, it is necessary to design a building with character in itself, often the building has to be adapted to the environment, but it must be recognised when it is necessary to have a characteristic building which must stand out. I think that I represent the top category in this regard.

#2 PROJECT

BI apartmans & yachtclub
Balatonlelle, Hungary

IS COMBINING VARIOUS MATERIALS IN THE FACADE A TREND THAT IS HERE TO STAY?

Unfortunately, this is the source of a major and big problem in my opinion. One of the most important features of a modern building built or designed today is that it has to be clean. The more fancy the final result, the more texture, colours or even styles you mix, the more likely it will not be timeless, but it will quickly go out of fashion. In the case of buildings that quickly become uninteresting in two to three years, the designer is primarily responsible. Simplicity and striving for this should always be overtaken by the designer, because if he does not pay enough attention to this or does not have the necessary knowledge, then the building he dreamed up will not stand for twenty to thirty years.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

In general, unfortunately, it is. Architects have a kind of aristocratic attitude, a so-called superiority attitude is typical of the majority. I consider this arrogance to be detrimental to the profession, which is why I never dress like that myself, I wear absolutely ordinary clothes. As far as the design of white buildings is concerned, I have quite a few white solutions for myself, but this is related to what fits the character and environment of the building. This is very often the colour white, but if I consider that the particular location requires the colour red, then I will use it. In this sense, it cannot really be generalised.

WHERE IS COLOUR DESIGN GOING IN ARCHITECTURE?

I could not define it that way. Of course, it is clear that every era has its own characteristics. In the pre-war period, typically all houses were white. The Bauhaus villas were almost one-to-one white. Over the past ten to fifteen years, this trend has come back and architects have started to use geometrically simpler buildings and solutions, too. Nowadays, of course, the dominance of white colour is present, the white base mixed with gray, anthracite shades are really fashionable, but I do not think this is a general trend. Personally, I take into account only the circumstances, the environment and colour of my buildings depending on this.

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The more fancy the final result, the more texture, colours or even styles you mix, the more likely it will not be timeless.

#2 PROJECT
BI apartmans
& yachtclub
Balatonlelle,
Hungary





ABOUT THE PERSON

#1 PROJECT
School Campus of Audi Hungaria
Győr, Hungary

RÓBERT GEISZTER



ARCHITECT RÓBERT GEISZTER IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

My ancestors were electrical engineers and IT engineers, but compared to them, I am not the kind of person who plans for two years of software updates, but someone who plans to do things that are permanent in the city. However, I graduated as a fine mechanical and automation technician, but then there was a turn of my life when I realised that I was attracted to long-term things. In addition, I found self-realisation in architecture. I want to create a beautiful environment in which people like to live, and I want to influence this.

YOUR FAVOURITE PROJECT SO FAR? WHY? SHOW IT TO US PLEASE!

I had two such projects, one of them was the Vienna Corner office building in Budapest, which was the reconstruction of an old school building and adjacent buildings within the plot. I thought this project was very exciting because of its complexity. We had to design a building next to a former school house with a very tight designed facade, in a way suiting the building, but with today's style, while in the back yard there was a baroque-style protected building, which was previously a brewery house, and we had to protect and rehabilitate it. We had to keep the

FACTS

Róbert Geiszter has been working at Óbuda Group since 2004, as a leading designer and studio manager. He found self-realization in architecture where he wants to create a beautiful environment in which people like to live. In the design studio they deal with large investments, so most of his work is designing public buildings, industrial and condominium residential buildings. Róbert's work mostly represents the modern, clean minimalist architectural direction.

His spectrum so far includes residential buildings to the dormitory, clinics, schools, industrial buildings; he had the opportunity to plan almost everything, only an agricultural building is still on his list to be built. For his creations he was honoured through numerous Hungarian awards. In 2003 Róbert graduated as an architect from the Budapest University of Technology and Economics, Faculty of Architecture.

mass of the other smaller residential buildings of the block, under which we designed an underground parking area. The selection of colours and shades used in the project was carried out jointly with the Heritage Office, and we used the results of research to design the colours, so here we moved on a very tied track. My other favourite project is the school campus of Audi Hungary in Győr, which was designed and implemented in several phases, for about five years. A previous designer started the work with the expansion of one of the existing school parts, but after looking for our office in connection with further planning, it became a very big project, so by the end the building complex covered everything from kindergarten through primary school to high school. It was very interesting to work with several contractors at once. At the most intense stage, three to four companies have already worked in parallel on the different wings of the building, aligning this was quite an interesting task. Here, white plaster has been combined with coloured building panels. The colour palette approved by the customer was inherited from the previous designer, but we have already figured out how to use them in which proportion to apply to the facade. Regarding the school, we have applied coloured fields only by the banks and between the windows, and in the case of the kindergarten we have coloured the facade with storey-high panels.

N°32 ARCHITECT RÓBERT GEISZTER
HUNGARY

#2 PROJECT
Bécsi Corner Office
Budapest, Hungary
Co-designer: János Plájner,
Alfréd Peschka



THE COLOUR WHITE

#2 PROJECT
Bécsi Corner Office
Budapest, Hungary
Co-designer: János Plájner,
Alfréd Peschka



ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

That is not true of me. I do not wear black. A lot of famous, talented architects used to wear black, and now I see that this direction is fading away. It was never typical of me, because I thought it was unimaginative, and I felt it affected the mood of a person. But in fact, black always matches black, and you always are elegant, so there is no way to make mistakes. I like to dress in colour because colours have a good effect on me.

I really like to see the sun shining through the clouds on a gloomy day, and it creates a kind of dramatic effect with a dazzling white house in the foreground. I am not sure if I use white in a downtown environment, because this can be a problem because of the dirt.

NOWADAYS, THERE IS OFTEN A MIXTURE OF STRUCTURES AND MATERIALS ON THE FACADE. HOW DO YOU SEE THIS? IS THIS AN "ETERNAL TREND"?

If you look back on the old country loam houses, their surface had a relief, a ripple. Then it was when strips were drawn into the concrete surface on the surface. Now we live in the time when the natural convex and undulating of the walls of farmhouses are mixed, as with a stripe, spoon or comb techniques and surface design products derived from new technologies. At present, a direction has started where we can mix different structures, but in moderation.

Looking at the future with the plasters, I do not know how much longer we can use them, because if we look at science fiction films, we see that everything is made of metal, and everything is durable, because there is such strong radiation and weather conditions that the metal will probably suit these the most. Personally, I hope that the plaster can stay, because I consider it one of the most sustainable materials. We use materials that are easily accessible, there are a lot of them on the ground and may even be recycled after the life of a building. I think the future of plaster lies in its sustainability.

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I also love the blinding white colour that always creates a sense of clarity and novelty.

COTTON WHITE, IVORY WHITE, ICE WHITE. DOES THE NAME OF COLOURS INFLUENCE THE OPINION ABOUT A COLOUR TONE?

The name is not decisive, as there are several colour definitions in the construction industry, and in each case there is a shade name and a number of the given colour. Rather, shade names have a significance for interior designers and laymen, which help them to compare the colour to something, but when manufacturing colour code is needed, we usually work with this one. However, in order to be able to sell the colour to the customer, the shade names are necessary, so I think they make sense.

WHAT COLOUR TRENDS ARE PRESENT NOW IN YOUR OPINION?

When I came home from Germany in 2013, anthracite grey was not very used in Hungary, but today this colour has become a standard colour for almost all manufacturers.

Thinking not only in facade colours, it can be said that there is a trend, the use of white and grey, or white and silvery shades, and then white and darker shades. But the metallic sparkling colours are also considered fashionable, although they are still used in a few places. If you look at the new office buildings, their glass surfaces are also characterised by the golden, bronze colouring, such as the Raiffeisen and Telekom office buildings in Budapest. Interestingly, the coloured glass surfaces were also fashionable in the 70s and 80s, for example, if you look at the facade of the old MOL headquarters, which was made with using bronze foil to protect the sun. This is the same trend now, only now in the gold-plated version. I myself think that now the fashion for metallic colours is coming, I will also apply the platinum version on the facade of my own house, applying Baumit CreativTop with comb technique.

N°33 ARCHITECTS MARCO ACERBIS
ITALY



ABOUT THE PERSON

#1 PROJECT
Bolle restaurant
Lallio, Italy

MARCO ACERBIS

FACTS



Marco Acerbis set up his own practice in Italy in 2004, the Marco Acerbis studio.

Fascinated by designing at very different scales, he explores with a constant cross-over of skills, ideas, tools and technologies all sorts of subjects to achieve a globally designed space. Over the seven years when he lived and worked in London, he collaborated on the construction of an eight-story high Medical Research Building at the Imperial College Campus in London and then became project architect for the Capital City Academy, a building for 1,400 students. Marco's interest for contemporary issues and sustainable architecture is displayed in his designs and construction management. As a way of exploring the boundaries between mind and body, he competes at Ironman, in his personal life. Marco graduated in architecture from Politecnico di Milano in 1998 and has won numerous awards over the last 20 years.

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Architecture
for me is
projecting
spaces from
outside
and from
inside.

ARCHITECT MARCO ACERBIS

IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

Architecture and design creativity have always fascinated me. They create a perfect balance with pure creativity, engineering and human relations.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

Norman Foster will always be my landmark. I have spent many years in his atelier in London, where I have trained and I have had experiences that help me to understand better my job even today. HSBC headquarters in Hong Kong is his first building I discovered when I was a student, and it is still a great source of inspiration for me.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE:

Emotional, logic and clean.

WHAT MOTIVATES YOU? WHAT IS YOUR OWN PROFESSIONAL FOCUS?

Architect is more a vocation than a job. You are born as an architect and you become it concretely and professionally. Anything I have not tried yet challenges me, everything new motivates me. Mental and design approach is the same, but the end and aims are different, and so are the means.

YOUR FAVOURITE PROJECT SO FAR? WHY?

I think it is POLINS, a polifunctional building in Portogruaro, Venice. It has a really efficient energy class and it is a perfect example of engineering integration in architecture, in an elegant and clean way.

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Architecture should be honest and must respect the environment in ecological and urban terms. It has to improve the area where the building is located, always giving something new all around. But we have to remember that architecture is a mirror of the historical period in which it is built, for better or worse. It is not built by itself, that means the society has to understand what it wants it to be, not the other way around.

HOW DO YOU ASSESS THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL-SOCIO-POLITICAL POINT OF VIEW?

I have partly answered before: architecture expresses the values of society and the historical period in which something is built. It does not mean that a bad historical period brings only bad architecture: fascist architecture shows lofty examples despite the terrible period, but its architects believed in a functional and representative role of the building. Currently the world is a sort of theatre stage, and the goal, among various different interests, seems to be to build the most whimsical and fanciful building. The communication side has a huge impact, too. Especially through social medias, and aesthetical aspect often overcomes the real one. I do not think that in five hundred years we will still watch with interest today's buildings as we now do with the old ones. I think it would be better to introduce the concept of scrapping in architecture, as it happens with cars and smartphones. Five-year-old buildings sadly look already old and tired.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

Architecture for me is projecting spaces from outside and from inside. Space is given also from lights and shadows, so it also is natural light design. Architecture is lived by the people and that's why it should be functional. As buildings are the reason of 50% of global pollution, it is necessary to design and build sustainably, putting the right focus not only on the budget for the building process, but also for maintenance and management costs. Great architects of the past already knew this and built with this awarenesses, in relation to their knowledge of the time. Today, architecture history study is underestimated and it is easy to be infatuated with news that are not really news, discovered and used years and centuries ago.



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Architecture
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the environment
in ecological and
urban terms.



#2 PROJECT POLINS Portogruaro, Italy



ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

I like both city and countryside. But before thinking about how we could live on Mars, I prefer thinking how can we better live here on Earth.

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

I have no idea. For sure, it seems to be less considered than many other contemporaneous challenges. A low quality of the finished building is now the ordinary standard and it will not last in time.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

This is another ambiguous word. Even internet is not global, as in developing countries it is not available. I do not think architecture is subject to globalisation more than in the past. In terms of architecture, maybe colonialism was even more

globalising that what is going on today. We can rather say that some countries try to emulate others to reach the same urban aesthetics and it creates a sort of international melting-pot style. But it is something we have already seen.

WHAT DOES THE TERM "GREEN BUILDING" MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

It does not mean so much to me. There are laws and protocols that should be fulfilled at a global level, in order to reduce pollution and safeguard our habitat.

Architecture belongs to a system of manufacts made by human beings, like cars or car batteries that will be disposed somewhere. There can not be a green architecture, but there must be an architecture that can coexist together with the rest of the system, respecting and protecting the environment. All the rest is a set of insignificant labels and classifications.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

Architects usually do not understand so much about colours. In doubt, they dress in black and paint in white. I usually do not wear black but I really love how white reflects the light.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

In terms of accuracy, design is state-of-the-art compared to architecture due to a big benefit: designers use prototypes they can refine, test and improve in several stages and keep improving them even after their production. In architecture things are made in one shot, no second chance, and there is not always the possibility to make changes. I often think about a statement by F.L. Wright: "for some architectures nothing remains but letting a vine growing on it".

MIXTURE OF MATERIALS ON THE FACADE – A LONG-LASTING TREND?

Nowadays, nothing can be a long-lasting trend. We are creating a world that goes too fast and needs news to say that something is new – not interesting or useful – but new.



ABOUT THE PERSON

#1 PROJECT
Piatkowska 133 Office & housing
Poznan, Poland

EAST ARCHITECTS



FACTS

Lukas Sterzynski is part of East Architects which he founded in 2005 with his associate Marcin Sucharski. East Architects is a dynamically developing architectural office that creates both architectural and interior designs. It treats each project as a challenge to which the architects try to add a unique atmosphere. Their work strives towards harmony and form. Each project that is created by East architects reflect the atmosphere of the place and is expressed through sensual materials. Their work comprises all stages connected with creating space – starting with the concept, which has to be a perfect reflection of customer's expectations through constructions projects, calculations, cost evaluations and everything else. The customer does not have to take part in a complicated construction process, instead they only wait for the final moment – when they start using it.

ARCHITECT LUKASZ STERZYNSKI

IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

I found in architecture the balance between technical science and humanistic/social science.

THREE ATTRIBUTES THAT BEST DESCRIBE YOUR OWN ARCHITECTURE?

Functional, authentic, unpretentious.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

Alvar Aalto – because he was so modern so long ago and also because he was a great designer at the same time.

Favourite building: Metropol Parasol by Jürgen Mayer, Seville. It pushes forward the limits of architecture.

YOUR FAVOURITE PROJECT SO FAR? WHY?

It is a concept that unfortunately has not been built. I like it because I think it was a successful revitalisation of an old building in an industrial area of Berlin. It is also very interesting to design abroad.

WHAT MOTIVATES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

We mostly build housing projects and we need to take building costs into consideration. I try to be focused on cost-efficient design.

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Architecture should not be irrational; it means the architect should be able to explain his/her actions. If you think about it, it is not limiting the design process at all. In other words, architecture should be a clear expression of the architect.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

Sometimes none at all if you look back at the great historical monuments. Nowadays proportions of glass on the facades should be adjusted to energy saving. Fortunately, technology is evolving and enables smart solutions for transparent buildings.

HOW DO YOU SEE THE CURRENT VALUE OF ARCHITECTURE?

I think that urbanism has a much bigger role in terms of socio-politics. The urbanistic decisions have a much bigger impact on the lives of many people. We have seen in the last years the efforts to fight against exclusion in many cities. Architecture should follow those ideas adapted to its scale.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

The conceptual part, when the flat drawings and simplified models become a photorealistic image.

URBAN OR RURAL ARCHITECTURE?

I prefer urban contexts, also for house design. There are much more limitations which stimulate the creativity.

ARCHITECTURE & THE FUTURE



#2 PROJECT
Housing Liliowa
Gniezno, Poland

#2 PROJECT
Housing Liliowa
Gniezno, Poland



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Architecture should be
a clear expression
of the architect.

#3 PROJECT
Hotel Apart Park
Swinoujscie, Poland

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

The last months showed us that our homes could also be our workplaces. People started rethinking the concept of offices. Also the e-commerce has changed not only shopping malls but also city centres. Maybe we will gather less in architectural sites. However, the goal of architecture, which is to create esthetic and functional buildings, will remain, I suppose.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

It is a direction that should be followed. Unfortunately, designs which follow rules of sustainability are in minority. It is also a duty of the authorities to enact regulations which make them applicable.

DO YOU APPROVE OR DISAPPROVE OF GLOBALIZATION IN ARCHITECTURE?

Of course it is always interesting to search for national or regional inspiration, but globalisation has already happened, first of all due to technology. We are less attached to local materials.

WHAT DOES THE TERM “GREEN BUILDING” MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE? ARCHITECTURE?

I think we should start to understand the concept literally and not only as a slogan for selling energy-efficient technology. Buildings should diminish the impact on nature as much as possible. For the moment, facades with vegetation are quite expensive, but this should change soon. Green roofs have a very positive balance and are affordable for most investors.

N°34 ARCHITECT LUKASZ STERZYNSKI_EASST ARCHITECTS
POLAND



THE COLOUR WHITE

#4 PROJECT
SZELAGOWSKA Office building
Poznan, Poland



#4 PROJECT
SZELAGOWSKA Office building
Poznan, Poland



ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

I design mostly in grey and wear grey colours, but I have a thick black glass frame, as of course architects should have.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

I admire architects and investors who not only dare to design but also build in very flashy colours. I would like to design a red building. At the moment, we are constructing of a “rusty” office building, covered with COR-TEN.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

First of all, the context should enable such design. You need to find the right place to build it. If your design stands out with its colour, you really need to be convinced about the quality of the design.

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

Rather yes. Very often it is a matter of costs. More expensive or resistant materials are used in visible parts of the building. On the other hand, mixture multiplies the possibilities of design.

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If your design
stands out
with its colour,
you really need
to be convinced
about the quality
of the design.



#4 PROJECT
SZELAGOWSKA
Office building
Poznan, Poland

N°35 ARCHITECT MAREK SZPINDA & PIOTR UHEREK_UCEES
POLAND

#1 PROJECT

Lipska 4-6-8 Residential and office complex
Cracow, Poland

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Architecture should
create stability;
it should not follow
“trends”, although it should
still be true to its time.



ABOUT THE PERSON

#1 PROJECT

Lipska 4-6-8 Residential and office complex
Cracow, Poland



FACTS

Marek Szpinda and Piotr Uherek are managing the architectural office UCEES. For them, a team is the essence of architecture. Even the word “architecture” itself refers to structure, system, unit – words which are signaling complexity, collaboration, dependence. Every realised building, even those of simplest forms, are complex structures. UCEES is a company of eleven. Creating a building is a team effort and should result in a timeless creation; to design resilient buildings is one of their credos.

UCEES

ARCHITECTS MAREK SZPINDA & PIOTR UHEREK

IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

To see the imagined. Long time ago, while choosing our degrees, our motivations varied.

Piotr: In my case, I was drawn to the connection between architecture and visual arts. People I have met along the way guided me towards architecture. They motivated me to appreciate rationality and the utility of buildings.

Marek: The choice was accidental, I wanted to depart from mathematical rigidity, to look for something opposite to that. However, I soon realised that architecture and mathematics have a lot in common (abstract thinking, connecting, looking for new results, luckily without complicated formulas).

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE:

Appropriateness – building should reflect its purpose.

Clarity of the structure – we always aim for simplicity in our designs.

Pragmatism – to complete a complex task in the simplest way.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

Piotr: It is hard to pick a favourite. Perhaps it is because of the present “Age of the spectacle” in architecture, the effects of which are present in the form of currently created buildings. We are often in awe of the works from classical modernism, and among contemporary buildings we tend to be drawn to those which represent similar aesthetics.

Marek: If we would have to choose, perhaps the new MOMA pavilion on Bowery, designed by SANAA.

WHAT MOTIVATES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

Piotr: We are moved by timeless creations. Things from various genres which successfully resist the passing of time (Bach’s Goldberg Variations, frescoes painted by Piero della Francesca, buildings designed by Mies van der Rohe) are truly inspiring. We aim to follow in their footsteps – to design resilient buildings – in literal, physical meaning as well as in a broader conceptual way.

Marek: I would say that an aspirational professional focus would be to create a perfect building. Perfect in its functionality and its structural design: effective and designed in an efficient way.

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“Green buildings”
are our present
and our future.

#1 PROJECT

Lipska 4-6-8 Residential
and office complex
Cracow, Poland



WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Architecture should create stability; it should not follow “trends”. Although it should still be true to its time.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

The amount of glass needs to be adjusted to the building in question. We should not focus on the sheer amount of glass, but apply it proportionally, always keeping in mind its shape and structure.

HOW DO YOU ASSESS THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL-SOCIO-POLITICAL POINT OF VIEW?

Since the latest 20th century manifests (Charte d’Athènes, etc.), architecture has not tried to answer socio-political issues. Buildings recognised as “the great 21st century creations” are most of the time manifests of authors’/investors’ preferences. Perhaps in the near future, in the context of social and climate challenges, we will observe a distinctive direction. I do not mean the current “green architecture” fad, but a real Direction with a capital “D”. One which could potentially lead to more emphasis on “moderation, consideration and deliberation” in architecture as a whole.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

Every task or project, is equally important and worthy of attention. As we can see from art history, even small projects have potential to become legendary.

ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

We do not have any fixed preference. We enjoy starting each project by looking at its context and what it tells us, how it can influence our direction. With that in mind, we look beyond just physical surroundings and try to keep in mind also the cultural “setting”. Whether it is a city or a countryside, the context is always there. If by looking and analysing what you see, you can understand the missing piece, you are on the right track to the right solution.



#1 PROJECT

Lipska 4-6-8 Residential and office complex
Cracow, Poland

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

Piotr: We cannot be sure. However, we hope it will aim for minimalism, clarity and beautiful simplicity.

Marek: It could develop even further into prefabrication, and from a design perspective into a new version of constructivism.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

There is no alternative. The idea of sustainability needs to be understood in the context of rational space, building structures, materials and consumed energy management.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

The world (at least before COVID-19) was a unified market, in the sense of capital and production flow. Architecture followed this transition. The best proof of that are buildings constructed in China or in the Gulf region. More often than not, without signed location we are unable to pinpoint where the building is placed. However, in our opinion, buildings that truly move you are almost always reflective of a local context or tradition. That is why we can see architecture as focusing on local solutions, with global technology and technical advancement.

WHAT DOES THE TERM “GREEN BUILDING” MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

In our opinion, every well-designed building can be a “green building”. A “green building” is built consciously, in regard to materials and energy consumption, during its completion as well as use. For us, this concept is closely linked to the idea of sustainable development. We are experienced in procedures of certifying buildings according to their sustainability and “greenness”. Systems controlling for implemented energy systems, environmental pollution, land use, fauna and flora protection, certified materials and water consumption are already standard procedures for large investments.

#2 PROJECT
GeoMedical
Hospital
Cracow,
Poland



Its surroundings,
combinations, and achieved
effects need to be
considered, not
the colour in the vacuum.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

Piotr: I guess that it used to be true for me. However, I never fully embraced this aesthetic, I like to wear colour and white and black as well. Nevertheless, white always suits a building.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

Piotr: Shades of gray, black, and many more. It depends on the context, but white will always remain at the top of that list.

Marek: Its surroundings, combinations, and achieved effects, to be considered, not the colour in the vacuum.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

We tend to approach the issue of colour in our designs at the final stage. Then, we try to use it to enhance the structure of the building, not as its main feature.

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

Piotr: As you can gather from our previous answers, mélange and excess of ornamentation is not our usual direction in design.

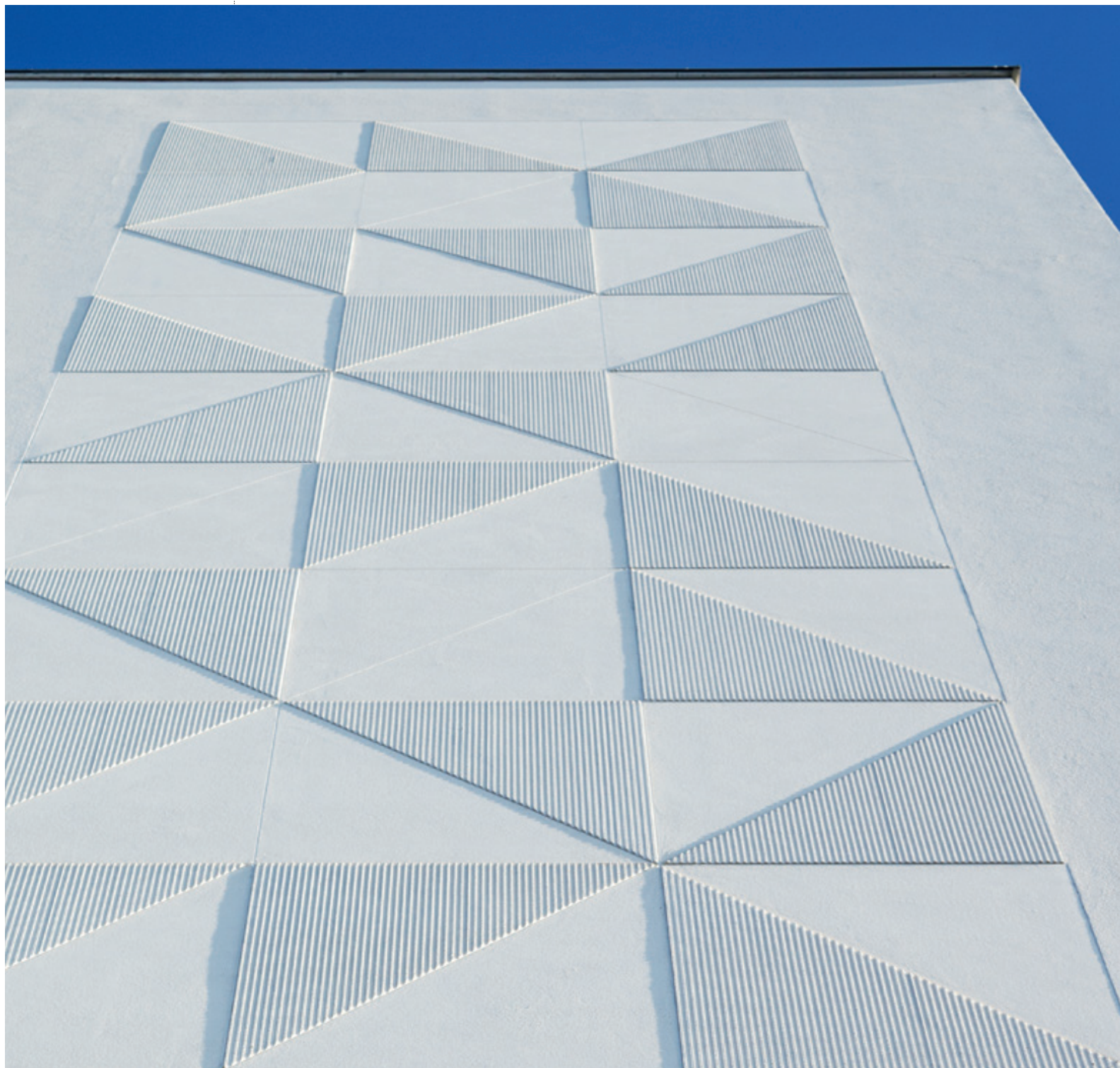
We believe in searching for facade elements which reflect the primary design decisions. When a mixture of materials enhances the form of the facade, it is appropriate.

When it comes to a mélange's longevity, I would qualify it as a trend.

Marek: It is a current trend, already fading in our opinion. In general, it is overused and too often used as a substitution for a clear and simple answer to a design problem.



#2 PROJECT
GeoMedical Hospital
Cracow, Poland



N°36 ARCHITECT RADU TEACĂ
ROMANIA



ABOUT THE PERSON

#1 PROJECT
Stejarii 2 Housing Complex
Bucharest, Romania

RADU TEACĂ

FACTS



Radu Teacă is a professor at the Ion Mincu University of Architecture and Urbanism in Bucharest and founder of the architecture office Artline. Author of numerous projects including office buildings, commercial buildings, individual houses and collective housing units, he received multiple awards, such as prizes at the National Architecture Biennale, the Bucharest Architecture Annual, the Prize of the Romanian Academy for the "Favorit" European Cultural Centre in 2014, the Constantin Brâncoveanu Prize in 2018 for the Stejarii 2 Housing Complex project in Bucharest and several nominations for the Brick Award and for the Mies van der Rohe Award. For Radu Teacă, architecture is the only art oriented towards praxis, art that can be used. Its difficulty lies in the fact that it must respect the exterior public space or nature, and at the same time it has to answer to the building's internal requirements, all of these having to be synthesised under the halo of an aesthetic meaning.

ARCHITECT RADU TEACĂ IN THE INTERVIEW

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I like it when
the expressivity
of a project
stems directly
from the
functional needs
and the needs
generated by
the site.

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

I do not know if I had a well-defined goal from the beginning, but as a child I liked to draw and imagined that architecture was a sort of osmosis between artistic and logical, between art and science.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE?

A perpetual attempt to synthesize between the requirements of the brief, of the architectural object and those of the site. An everlasting negotiation between the rigors of the object and the requirements of the site. The intention for the generative idea of the project to become transparent in the end. The transparency of the project's generative idea in my opinion is obtained through a continuous distillation until all superfluous elements, which make the initial intention unclear, are eliminated.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

Contemporary architecture is so diverse that it is hard for me to opt for a certain building or architect, but I can affirm that I have a great admiration for the Spanish school of architecture in general.

WHAT MOTIVATES YOU? WHAT IS YOUR OWN PROFESSIONAL FOCUS?

I like it when the expressivity of a project stems directly from the functional needs and the needs generated by the site. When the presence of a building reveals unequivocally the intention of the architect.

YOUR FAVOURITE PROJECT SO FAR? WHY?

Although I have better projects but also less successful ones, I do not have a representative project, there are several projects that I care about, some for their dialogue with the site, such as the house in Târgu Jiu, or the house on Petricani street, and others where the functional requirements pushed me to more spectacular structural solutions, such as the house in Dumbrava Vlăsiei, the Office building on Esarfei street, or the Favorit European Cultural Center.

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

I could not say that architecture never succeeds at performing in various aspects, the masterpieces being the proof of this fact, but I believe we can talk about general aspects which architecture many times avoids. I believe one of those, extensively debated, is the relationship of the architectural object with the public space. Many times, I see buildings which have a rhetorical, emphatical position towards the site, towards which it should have had at least a relationship of dialogue, if not even humbleness. Another important aspect is the unresolved problem at a general scale of the aging of modern and contemporary architecture. In many cases, the ephemerality of the buildings from this period was found, the approach being similar to an industrial product. Another aspect which I notice is the growing absence of substance in the project, in architectural design. The ease of 3D modelling given by computer incites to a certain frivolity of forms, frivolity which becomes irrepressible in the detriment of a more profound way of thinking regarding the brief, nature, function, the site, etc.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

I do not believe there is an optimal dose for a certain material in architecture, and this also applies to glass.

HOW DO YOU ASSESS THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL-SOCIO-POLITICAL POINT OF VIEW?

From a cultural point of view, contemporary architecture has become more subtle with an enriched, more refined language, being able to exploit the materials specific to an area or to archetypes, generating a beneficial diversity, which extracts its substance from the genius loci.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

I believe architecture must give humanity a state of serenity, especially now in the midst of the pandemics, and as much as possible offer us the chance to live in harmony with nature.

ARCHITECTURE & THE FUTURE

#2 PROJECT

House on Marin Drăcea street
Bucharest, Romania



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I believe
architecture
must give
humanity
a state
of serenity.



#3 PROJECT

House in Sibiu
Sibiu, Romania



ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

Both situations seem to me the more interesting, the more they are complementary.

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

It is a question which could generate a book. That is why I will enumerate some aspects regarding the future of architecture. The development of construction technologies, especially of the 3D printing one, and the necessity to build rapidly and precisely will probably lead to an approach towards constructions from the perspective of some ephemeral industrial objects, similar to automobiles. Constructions will have a limited lifespan and they will not have the capacity to age beautifully, making place for more performant ones. They will become more design than architecture.

Renewable energy will be more and more present, and it will determine paradigmatic changes in the architectural aesthetics. After the pandemic, people will learn that in isolation they need nature so they will have to find ways to live together with it. Working from home will probably lead to the reconversion of many office spaces.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

Due to the exhaustion of natural resources and of the pollution, sustainability has become a necessity. The passive house (or active house) concept will change a lot the architectural expression. All elements which contribute to capturing energy will have to find their place in the image of the building. An important aspect with a major impact on the aesthetics of architecture would be the means of solar protection. Already present for a long time, they become more and more performant and unusual, mobile, made from new materials and they will offer the buildings a chameleonic character. Natural ventilation is and will remain an important aspect regarding the economy of energy. The presence of green spaces with their related benefits such as air renewal, shading, psychological comfort, are and will be more and more important and more present in the architectural conception. The need of the people to live in the proximity of natural materials will make those to coexist with other high-tech materials.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

Undoubtedly, globalisation would only impoverish architecture.

WHAT DOES THE TERM "GREEN BUILDING" MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

For me "green building" is a term which overlaps with "sustainable building" and which is already an important concept, but having in mind that natural resources are limited, considering the demographic explosion and the increasing intensity of pollution, in the future it will become a necessity.



#4 PROJECT
Office building on Eșarfei street
Bucharest, Romania

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

Partially. I am the partisan of simplicity also in clothing, but not always in black. In architecture, I have indeed a predilection for white when I am not very much interested in highlighting the materiality of the volumes.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

In general, as I mentioned earlier, I use white (which is not a colour), but otherwise I do not have favourite colours but rather textures, materialities such as brick, concrete, wood, etc.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

I have not been attracted to the ways of seeking architecture expressivity through colour, although I like Barragan very much.

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

I do not know whether it is a trend or not because I see many very good examples which show that the architects opted to use a single material.

#4 PROJECT
Office building on Eșarfei street
Bucharest, Romania





#5 PROJECT
House in Dumbrava Vlăsiei
Balotesti, Romania

” In architecture, I have indeed a predilection for white when I am not very much interested in highlighting the materiality of the volumes.



#5 PROJECT
House in Dumbrava Vlăsiei
Balotesti, Romania



ABOUT THE PERSON

#1 PROJECT

Swan office technological park
Bucharest, Romania

ADRIAN ZERVA



FACTS

Adrian Emilian Zerva is a founding shareholder and managing partner at the STUDIO 10 M, where he started working in 1991. He is also invited as a visiting professor and tutor for the graduation projects and additionally a member of the Alumni Community at the University of Architecture and Urbanism "Ion Mincu" in Bucharest. Studio 10 M is actively engaged in multiple planning, consulting and management tasks. The company has experience as well as the technical capacity and manpower to take on the most difficult and challenging project tasks. Adrian's credo is that architecture must be long lasting. Any architect should and must always consider the socialising impact and the cultural-educational power of each project that he/she is realising. Architecture means civilisation and humankind in evolution, but also reflects technological progress. Adrian holds a Bachelor's and Master's degree in architecture and urban planning with a focus on architecture; he graduated from the Architecture Institute "Ion Mincu".

ARCHITECT ADRIAN EMILIAN ZERVA IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

Well, architecture is mainly a vocation. When I applied and started to study architecture at the beginning of 1970, one was supposed to be prepared and fit to become an architect. I myself had an artist background, I studied painting, drawing, sculpture and history of art. So I was prepared. I liked wandering through the streets looking at the buildings. My hometown Bucharest had a very strong developing tendency between 1925 and 1945, so the Bauhaus and Modernist heritage is present almost everywhere. Therefore I felt attracted. In the end being an architect was always and still should always be a profession of style and social respect. That is why I became an architect.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

Well, nowadays, it is hard to choose and say which. Today architecture is complex, different. As for the favourite architects: Frank Lloyd Wright, Le Corbusier, Gwathmey and Siegel, Richard Meier.

THREE ATTRIBUTES THAT BEST DESCRIBE YOUR OWN ARCHITECTURE?

I believe that a building belongs to the city, to the background, so first should be integration. A building should fit and fulfill the requirements and demands, so next comes functionality. A building exists first when it is finalised in time, in the budget and cost frame, using the right materials and technologies, so it can be safely and economically operated in the wished parameters, and so in the end we have feasibility and sustainability.

WHAT MOTIVATES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

Working indifferent, various and existing locations, identifying the permanent challenge, defining which is the best fit functionally, economically and as the best fit in the given surroundings.

YOUR FAVOURITE PROJECT SO FAR? WHY?

Once again hard to say. A parent loves equally all his children. Therefore, I am anxious to see my newborn finalised, it is under construction but ready to be finalised: Buzesti Tiriace Tower (BTT).

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

As stated before, architecture, my architecture, should always be perfectly integrated, perfect functional, innovative, using the right, up-to-date technologies, materials and construction systems, the best your money can buy. Architecture should be “sincere” not fake, not a form without sense and utility. I am a functionalist – form follows function; thus I really think that a good layout has all the chances to be perfectly reflected in good volumes and facades.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

It depends. Mainly on the usage and function of the building, an office building will always have other requirements than a condominium or a private residence. Glass brings transparency and reflection, a better connection/communication inside/outside, but using glass in excess is once again a professional debate. I will always consider using glass in my architecture.

HOW DO YOU SEE THE CURRENT VALUE OF ARCHITECTURE?

Architecture was, is and must always be “cultural”. Architecture must have an educational impact. It must educate the people, the city and the environment itself. A well-designed building, innovative, best fitted in the location, invites and challenges other architects to follow the example. Architecture also means evolution and civilization. On the other hand, architecture must respond to social demands of the individuals and collectivities but always adapt itself to the rules imposed by “the social”. Generally speaking, but also in particular cases, the needs of the society must carefully be observed and as much as possible fulfilled.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

Drafting layouts, establishing solutions and specification writings and budgeting, so the building is correctly and completely constructed using the most affordable and correct materials and technologies.

ARCHITECTURE, THE FUTURE & THE COLOUR WHITE



#2 PROJECT
Timpuri noi square 1
Bucharest, Romania

#2 PROJECT

Timpuri noi square 1
Bucharest, Romania



URBAN OR RURAL ARCHITECTURE?

Building in city locations, on difficult surroundings is always a challenge and I gladly accept this kind of projects. Building a special residence on a splendid estate with mountain and lake view is the dream of each and all architects. I have this dream too.

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

Ok, today architecture is everywhere: communication, travelling, media revolution and evolution bring architecture close to every individual. So the educational task of architecture is already fulfilled. It is hard to stop someone to be not influenced by what he sees; imitation is human. Others are seeking innovation in technologies, ideas, expression and others in criticism or comments. Effects are everywhere. Therefore, this is today's architecture.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

One cannot approve or disapprove. Globalisation exists. The future of architecture is global.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

Each of us understands sustainability in different ways, too many different ways. "Sustainable" means for me "to stand". Building with the usage of the right technology. Building systems, materials, energy consumption, production but also transport costs, providing the sites, all of this is connected to sustainability. Operational costs in time are also very important. Building long-lasting systems so that maintenance costs are brought to a minimum, this too means sustainability in the sense of natural and normal.

WHAT DOES THE TERM "GREEN BUILDING" MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE? ARCHITECTURE?

To quote one friend of mine, an architect in Germany, a real architect according to the traditional understanding: "Built with commonsense, according to all the accepted rules of the trade and technology, respect the DIN norms and you will get a green building for sure."

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

I am a fan of the British Fashion, traditional and sometimes conservative. Colour is real life. Nature is in full colour, not only in black and white. And yes, I build mostly white.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

The true colours of nature. Earth and vegetation, the variety of spring, summer, autumn and also the white winter.

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

If you say Greece, you think of white. If you say Northern Europe with grey rainy days, you think of strong colours: red, yellow, blue, green. In Central Europe, Italy, France you always think of mixed pastel colours. Colour reflects culture. Nowadays, it is mainly an experiment. However, architecture is everywhere, and a mixture of materials, and colours will last.

N°38 ARCHITECT LUBOMÍR ZÁVODNÝ
SLOVAKIA



ABOUT THE PERSON

#1 PROJECT

Dom nábytku Atrium
Bratislava, Slovakia

L'UBOMÍR ZÁVODNÝ

FACTS



L'ubo Závodný has been working at the Faculty of Architecture and Design as a visiting architect for almost 20 years now, where he runs his Vertical Studio. He is also active in the Slovak Chamber of Architects, where he currently works in the Examination Senate and has served on the SKA Board of Directors for four terms. In 1985 he founded his own architectural office, where a number of realisations of bank and administrative buildings, residential buildings, churches and family houses were created. After the Gentle Revolution in 1989, private architectural studios were gradually created and L'ubo was part of the A-plus studio and the Bahna-Palčo-Starý-Závodný office. The first high-rise building of the VUB Headquarters was built in this period. He graduated from the Faculty of Architecture in 1983.

”

ARCHITECT L'UBOMÍR ZÁVODNÝ IN THE INTERVIEW

**Inspiration
comes by itself
and there is a
lot of it; one just
needs to listen
and perceive it.**

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

I might have been guided to architecture subconsciously by the genes of my ancestors. Although there was no architect in my immediate family, I decided to trace the steps of my ancestors, and 25 years into my career, an elderly lady at the cemetery in Brezová pod Bradlom told me that my ancestors used to be builders. It even turns out that the Slovak architects Dušan Jurkovič and Juraj Tvarožek happen to be buried at the same cemetery.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE?

Rationality, striving for minimalism (less is more), and a healthy dose of poetics.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

I think that the Barcelona Pavilion by Mies van der Rohe has still not been bettered.

WHERE DO YOU GET YOUR INSPIRATION? WHAT IS YOUR PROFESSIONAL CENTRE OF GRAVITY?

Inspiration comes by itself and there is a lot of it; one just needs to listen and perceive it.

YOUR FAVOURITE PROJECT SO FAR? WHY?

If I should name only one of them, I would pick the ATRIUM House of Furniture. That was when I had the largest amount of freedom and trust from the client.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

I am better known for my white shirts, and it might not be just because they are easier to wash. I like to be myself, and so the black of architects is not something I favour.

**N°38 ARCHITECT LUBOMÍR ZÁVODNÝ
SLOVAKIA**

#2 PROJECT
Vila Mudronova 25
Bratislava, Slovakia



WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

First of all, it should maintain a contextual relationship with the place and environment or space where it is created, and it should be made user-friendly. And it should not go against the environment or its users.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

Only the amount it needs to keep the indoors well-lit and to allow interesting views.

HOW DO YOU ASSESS THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL-SOCIO-POLITICAL POINT OF VIEW?

As directly proportional to the social situation.

WHAT KIND OF ARCHITECTURAL ASSIGNMENT (OR PROJECT) IS ESPECIALLY ATTRACTIVE FOR YOU?

Each project possesses the same amount of attractiveness for me; it is especially about being new, different and unrepeatable. This is always connected with the environmental relationships, the theme of the project, and with the client as well.

ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

My previous reply includes an answer to this question, but let us say that most of my buildings are in the city.

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

Just like humanity at large, toward eclecticism, individuality, and diversity.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

Green buildings, zero buildings, ecology, smart... all of that is a necessity today.

ARCHITECTURE, THE FUTURE & THE COLOUR WHITE



#3 PROJECT
Zavodny Evangelical
Church Nitra
Bratislava, Slovakia



#4 PROJECT
Cassovar
Košice, Slovakia

” One should not overdo it with varied materials; as a concept, they should create a unified expression.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

Just like in everyday life, globalisation touches architecture, too, but it should be tied to the environment where it is being created.

WHAT DOES THE TERM “GREEN BUILDING” MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

It is a building that is friendly towards the environment and people.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

My favourite colours are grey, white and the natural colour of the material.

WHAT DO YOU THINK ABOUT COLOUR DESIGN IN ARCHITECTURE?

It should not be over the top and should create a colour chord.

MIXTURE OF MATERIALS ON THE FACADE – A LONG-LASTING TREND?

As I see it, Mies’s motto “less is more” applies here as well. One should not overdo it with varied materials; as a concept, they should create a unified expression. Musically speaking, they should strike some kind of chord.

”

Architecture is a
compromise between
nature and human beings.



STYRIA ARHITEKTURA



ARCHITECT DAVID MIŠIČ IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

I felt in love with architecture as a child when I travelled with my father, who was also an architect. I just admired his passion for buildings, design and architecture, and wanted to be like him.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE:

Nature, heritage, and beauty.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

This summer I visited a site of the Holy Redeemer Church in Santa Cruz on Tenerife, designed by Menis Arquitectos. I was deeply touched by its structure, caressed by the light and inspired by the complexity of ideas.

WHAT MOTIVATES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

A true faith and belief that the world we live in could be better.

FACTS

David Mišič manages the Styria architectural office together with partners and colleagues since 2001.

Many important public facilities have been built that have been created by the Styria Architecture office, such as the Cultural Centre of Arnold Tovornik with a library in Selinca ob Dravi, the Emergency Centre Novo Mesto, the Department of Physical and Rehabilitation Medicine in Maribor and many more. David and his co-workers are authors of many important public facilities such as the Faculty of Electrical Engineering and Computer Science, many multi-apartment buildings, commercial buildings, schooling facilities and residential houses.

Since 2018 David has been lecturing at the University in Maribor as a visiting professor for Studio Architectural Planning. David studied architecture at the Academy of Fine Arts Vienna. Later on he continued his education at the PhD School of Architecture at the Graz University of Technology.

YOUR FAVOURITE PROJECT SO FAR? WHY?

There is no child of your own you love more than another.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

I do not have a favourite colour, but I think wearing black means you do not really risk a lot. Although this might be my prejudice!

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

It depends on many issues. If it happens as a consequence of structure, as a disjuncture or hierarchical subordination, then I have no problem with it.

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Architects should always highlight the fact that architecture is a compromise between nature and human beings. Within this, they should never stop exploring and never lose hope of being satisfied.

#2 PROJECT
Pavilion in a
hayrack
Vrhe, Slovenia



Colours are like spices
in food. You have to
know when and
how to use them.

HOW DO YOU ASSESS THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL-SOCIO-POLITICAL POINT OF VIEW?

Architecture has never been more aware of its mission, which is now spreading out in an interdisciplinary manner. In this way, contemporary architecture gains a human dimension, one capable of inventing a new kind of aesthetic which is more appropriate for a sustainable society.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

All of them appeal to me, but I would add that the more strongly the project reveals human uniqueness, the more exciting and appealing the task is.

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

It will structurally slowly disappear between the forest, green spaces and concrete.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

To our profession, sustainability brings a great opportunity to rethink the notion of architecture in a more complex, different and less aesthetic way.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

Architecture will never be truly globalised, and in some sense should work to be anti-global. Architecture must be contextualised within a place and society, it has to work with local needs and to react to specific circumstances of culture, geography, habitat, climate and so on.

WHAT DOES THE TERM "GREEN BUILDING" MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

Green building could be the future, with architecture that will never be remembered. Zero pollution, zero waste, zero energy consumption, recycled, reused and forgotten.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

Metaphysically, the answer to this does not exist for anyone. If the colour of a building is just the reflection of light waves which cannot be absorbed, than perhaps it is best to talk about materials.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

Colours are like spices in food. You have to know when and how to use them.



N°40 ARCHITECT CEM SORGUÇ
TURKEY



ABOUT THE PERSON

#1 PROJECT
Hepiistanbul
Istanbul, Turkey

CEM SORGUÇ

FACTS



Since 2000, Cem Sorguç has been working as an architect at CM Architecture, of which he is a founder. In addition, he has been a DJ and author, published in various magazines, e.g. in the Istanbul ArtNews. Since university, he has been writing articles on topics such as music, city, space and architecture. He still writes from time to time. As of 2018, he has been running an architectural project studio as an invited lecturer at Mimar Sinan Fine Arts University. He took part in many architectural competitions and award evaluation boards as a jury member. In 2016, he curated the "Don't Be Late Home" Exhibition on House, that opened in Istanbul Modern and Ankara. Cem worked as a board member of ISMD (Istanbul Freelance Architects Association) earlier in his career. He completed his architectural education in Mimar Sinan University Faculty of Architecture, Department of Architecture, in 1993.



ARCHITECT CEM SORGUÇ IN THE INTERVIEW

Modern
architecture
is a vein that
influences and
nurtures me.

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

My involvement with pen, paper, and tools, which touches only a certain and limited point of the profession, but was told to me at a young age and perhaps also for many people, or my father's stationeries may have been a factor. In addition, the possibility of doing it alone as an introverted character – is this also misleading – may have been another factor.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE?

I am not sure whether the respondent can fully answer this, but if I talk about what I pay attention to rather than describing it, I can say that it is without redundancy, works as a programme and can be built as designed.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

Modern architecture is a vein that influences and nurtures me, I can not deny it. Although it is quite difficult to reduce it to a single name and structure, I can mention Carlo Scarpa, Alvar Aalto and their structures from the classical modern period.

WHAT MOTIVATES YOU? WHAT IS YOUR OWN PROFESSIONAL FOCUS?

It can be anything about life. I can say that it is not the focus points but rather strolling among the focus points. After all, it is not possible for architecture to get its share of inspiration without a design issue coming up. In other words, there is not a motivation like "I am inspired to practice architecture".

YOUR FAVOURITE PROJECT SO FAR? WHY?

I am usually excited in the beginning and during the progress. I can lose my excitement as it evolves into the next starting and designing process in most projects. For me, this affection issue is something that transfers to the next.

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Although it is not necessarily physical, the reason for its existence is that it is open to use and interaction. The opposite is what should be avoided.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

It is in the cross section of inside and outside. I also find it incomplete to be regarded only as a contemporary material.

HOW DO YOU ASSESS THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL-SOCIO-POLITICAL POINT OF VIEW?

The crucial issue of today is the difficulty of positioning and defining the existing socio-political, cultural, ecological and human issues of the world. Architecture is in a period of trying to develop a reaction against this situation and create a new perspective.

ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

Both of them. Because it is not possible to separate them. Both are interesting within the scope of architecture and in their own contexts.

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

Architecture is busy with breaking the shell and loneliness created by its conventional education and performance. By increasing and interacting more and more, it will move forward, withering away idle idealised ideas.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

We are obliged. Sustainability is not just an architectural issue. It is not an architectural choice or trend either. Sustainability cannot be reduced only to materials. Its priority should be to examine life conditions and habits and its reflection in all areas including architecture.



”

Architecture is busy with
breaking the shell and
loneliness created by its
conventional education
and performance.





DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

I have no objection. Architecture has all sorts of forms, and globalisation is one of them. Modernism and many other movements have already made this globalisation on a time scale, within the ability of reproducibility. In a world where everything is interlocked, it is absurd to say that “all architectural immovables must stay in their place”.

WHAT DOES THE TERM “GREEN BUILDING” MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

It is obviously a trend and it is already in a critical position. But it is important to have such waves to take a new road, to start an argument. Reducing the architecture to green leaves it incomplete. Architectural parameters are increasing day by day and some of them are looking for a solution.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

No. It is just a periodical description.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

I like using the contrast of cool and warm colours. I do not want to create an identity for myself with certain colours. But pastel shades are a palette I do not like very much.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

I care about it. I think that if it finds the right place, it carries some kind of claim and intensifies other effects of architecture.

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

Not very sustainable. Also I does not always meet the solutions correctly. Therefore, it has no continuity when the world and its economy should be more frugal and resource-saving day by day.



ABOUT THE PERSON

#1 PROJECT
IAOIZ NU Professional and
Technical Private High School
İzmir, Turkey

DÜRRIN SÜER



FACTS

Dürrin Süer has been working at Martı D Mimarlık as founder and partner since 2007.

Dürrin is the author of many articles on the effects of globalisation on spaces and architectural education. Her work has been published in architectural magazines such as Yapı, Mimarlık, Arradamento Mimarlık, Ege Mimarlık. Furthermore, she has been part of the jury in many architectural competitions and has been a speaker at various conferences. Dürrin graduated from Dokuz Eylül University Faculty of Architecture in 1987. She has completed her Master's and PhD degree there as well; she also used to work there as an academic.

ARCHITECT DÜRRIN SÜER IN THE INTERVIEW

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We design
white structures.
I think this
is a legacy
of modern
architecture
to us.

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

Although I think it is not a conscious choice, the way I relate to the environment I live in, my tendency to observe, change, and organise the environment may be the reasons. I am happy to be an architect. I think that architecture, beyond being a profession, is effective in the formation of our attitude towards life.

THREE ATTRIBUTES THAT BEST DESCRIBE YOUR OWN ARCHITECTURE?

I can say that our attitude in architecture is to suggest simple spatial constructions with a contextual, rational disposition.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

It is not possible to talk about a single architect and building. Different structures, different people have affected me in different ways. Cengiz Bektaş, affected me through the way he associates the cultural values, the built and natural environment with the production of architecture. Scarpa affects me through his attitude towards re-functioning, as his intervention to the existing structure in the Olivetto Showroom, while Topkapı Palace

affects me by the modest relationship it has with its environment as a building complex built in the 15th century by a powerful Sultan, by its simplicity and by its perception on the human scale. The Byzantine Culture Museum of Thessaloniki affects me through the perfection of the details of the combination of gross concrete and brick materials, while The Museum of European and Mediterranean Civilisations in Marseille – (MUCEM) affects me through the innovative use of the material, the concrete shell designed like a lace that surrounds the building, and through the shadow plays that it creates inside.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

I do not have such a fixed preference, but I prefer to wear dark colours such as black, gray, dark blue, or single colours that reflect the natural colour of the yarn. We design white structures. I think this is a legacy of modern architecture to us. I think that modern architecture uses white as a representation of the attitude that criminalises embellishment, is free of all claddings and breaks its ties with the past.

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Architecture is a profession that should be carried out by preserving the decision-making reflex with an awareness of public responsibility. On the other hand, we need to shape the savings or capital of the user or investor based on their demands. Sometimes it can be quite difficult to harmonise these two situations in design decisions. The attitude of the designer is very important here. I find it necessary that public responsibility should not be forgotten.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

Glass is a very powerful material in providing indoor-outdoor relationship, visual communication between spaces, and natural lighting. It is a material that liberates the space, has a harmonious interaction with different materials, and we care about its use in our designs.

HOW DO YOU SEE THE CURRENT VALUE OF ARCHITECTURE?

Architecture reflects the social values of the period. In the period when religion was dominant, typologies such as cathedrals, mosques, and monasteries became founders in the built environment, while the built environment was established with palaces and castles in the period of the empires. In every period, it reflected the power mark on the built environment. Today, I think we have a built environment determined by the capital-representing power.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

Design itself. It is exciting that different designers can produce different solutions in case of a situation that will be intervened and solved. The pluralism of design impresses me.

URBAN OR RURAL ARCHITECTURE?

I think every place has a unique value. We are very excited to do projects both in urban and rural areas. But I guess I am a city person, I find urban life and dynamism more motivating.



#2 PROJECT
İzmir Chamber of
Geological Engineers
İzmir, Turkey



THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

Sustainable orientation promoting a common consciousness for a better tomorrow.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

Today, it is an integral part of any industrial planning process in architecture, design, the automotive industry, and so on. It is a broad concept of a conscious lifestyle that is necessary for a better tomorrow.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

Even though we talk about globalisation, we are always in a particular environment, presenting a particular case. Globalisation should not greatly affect local values and the spatial context. However, a greater variety of cases generally contributes to a wider range of both technological and investment solutions.

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Glass is a very powerful material in providing indoor-outdoor relationship, visual communication between spaces, and natural lighting.

WHAT DOES THE TERM “GREEN BUILDING” MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE? ARCHITECTURE?

Green architecture – green infrastructure – green planet, such concepts will definitely be an integral part of the future lifestyle.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

In general, we prefer to use a language in which the structural material is insulated from the coating layers, such as exposed concrete, and the material felt in the space or the surfaces covered with natural stone and brick are reflected in the space. We prefer to use white on painted surfaces.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

We use colour in products that reflect the nature and colour of the material or in materials such as coloured glass and ceramics that will emphasise certain points. I find the use of colour in the designs of architects such as Baragan and Legoretta very impressive, who use colour as a language that reflects local culture in architecture.

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

We see it as a situation that we do not prefer in our designs and which creates problems in application and use. Buildings that use a wide variety of materials give me the feeling of a building catalogue. I find plain and serene designs closer to myself.

N°42 ARCHITECTS BILOTSKIY & KUTSALO_KYB ARCHITECTS
UKRAINE



ABOUT THE PERSON

#1 PROJECT
Dibrova Park
Kyiv, Ukraine

KYB ARCHITECTS

FACTS



KYB Architects is a group of creative people who are united with a common goal of designing a creative and functional space: it was founded in 2018.

The staff of the architectural studio consists of masters in their professions who can find optimal solutions for any complex task, thanks to their high level of professionalism. The company is bringing ideas and architectural solutions to life, from concept to realisation. The architects combine knowledge and experience, which makes innovative and ambitious projects possible. KYB provides a full range of services: architectural, construction and engineering solutions. Its approach provides the realisation of complete, commercially viable solutions that go beyond simple criteria of designing and stand out from the crowd, shaped by their good implementation.

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ARCHITECTS BILOTSKIY & KUTSALO IN THE INTERVIEW

By creating
well-thought-out
urban solutions
we influence
the quality of
people's lives.

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

Alexander, Aleksey: The thing that prompted us to become architects is a common goal and wish to be involved in the development of modern architecture. The profession of architecture gives us an opportunity to work with space that surrounds us. By creating well-thought-out urban solutions we influence the quality of people's lives.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE?

Alexander: In our projects we are guided by the main principles of the latest global trends. As a rule, the style evolves step by step. Thus we hope that with the passing of time our company will acquire its signature move that will be assessed in future.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

Aleksey: I can not single out one particular architect as there are several people who inspire me with their projects. Among them are Louis Kahn, Tadao Ando and Peter Zumthor. Each of their projects is a challenge in the world of architecture.

WHAT MOTIVATES YOU? WHAT IS YOUR OWN PROFESSIONAL FOCUS?

Alexander: We focus on each project our KYB Architects team works on. Moreover, we can work at diametrically different complexes at the same time. And here it is unacceptable to pay more attention to one project and less attention to another. We think that our distinctive feature is our ability not only to focus on the projects but to divert attention to other stages of designing.

YOUR FAVOURITE PROJECT SO FAR? WHY?

Aleksey: For us each project is our favourite as it has its unique history. One of our ambitious projects is a “Dibrova Park” residential building that is almost on everyone's lips. In designing this particular project we realised new principles of urbanism.

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Alexander: What always has to be achieved in architecture is an interconnection between people and nature. Pressure of business is a thing that should never be in it, as business has to help in development and not to dictate terms.



HOW MUCH GLASS DOES ARCHITECTURE NEED?

Aleksey: The notion of “much” or “little” are too subjective to state one single rule for the whole field.

HOW DO YOU ASSESS THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL-SOCIO-POLITICAL POINT OF VIEW?

Alexander: Architecture, like any other art form, has to stay out of politics. As for the social side, I think society poses a challenge from time to time. In particular, this exactly happened due to COVID-19. Now more and more people paused to think about the conditions they live in. The value of architecture becomes higher if it corresponds to society's demands.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

Aleksey: Complicated ones that demand non-standard approaches.





#1 PROJECT
Dibrova Park
Kyiv, Ukraine

ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

Aleksey: It is interesting to work on ambitious and complicated projects. I like to work in an urban environment that sets certain ifs and buts and has its own history.

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

Alexander: The future of architecture is in conciseness and technological effectiveness.

Aleksey: I would like to add that its future is also in honesty in the face of consumers and me.

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Colour in architecture is a complex solution that takes into consideration environment analysis, stylistics, history, and many other factors.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

Aleksey: Right technological solutions lead to the reduction of use of non-renewable natural resources.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

Alexander: Globalisation has its advantages: openness and availability of information about advanced technologies and architectural solutions. It gives a big impetus to the development of architecture in different countries.

WHAT DOES THE TERM “GREEN BUILDING” MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

Aleksey: It is a right trend in architecture that became its path to development. Right now, green building is commercially successful and will scale up.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

Alexander: There is a thin border between black and white and white-to-black. Each architect uses his/her own palette.

Aleksey: I think that colours in architecture and clothes, in which an architect designs his/her projects, are not connected with each other. And the colour of clothes in which an architect designs his/her projects, depends on the mood. Colour in architecture is a complex solution that takes into consideration environment analysis, stylistics, history, and many other factors.

MIXTURE OF MATERIALS ON THE FACADE – A LONG LASTING TREND?

Aleksey: Yes, of course. Today, technologies give an opportunity to combine materials without loss of quality.

N°43 ARCHITECT ALEKSANDR POPOV_ARCHIMATIKA
UKRAINE

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An architectural
solution becomes truly
multidimensional, high
quality, and sustainable.

#1 PROJECT
Comfort Town
Kyiv, Ukraine



ABOUT THE PERSON

#1 PROJECT
Comfort Town
Kyiv, Ukraine



FACTS

Aleksandr Popov is a founding partner and CEO at Archimatika. Together with the architect Dmitry Vasiliev he founded the company in 2005. Up till now, the company has designed over nine million square meters of residential and public buildings, of which two million square meters have been built and put into operation. The projects have a wide geography and are created for implementation in Europe and the USA. For the past 15 years of their successful activities, the company is noted for more than 60 international architectural competitions and awards. Archimatika has three offices located in Oslo, Moscow and Kyiv with its headquarter.

ARCHIMATIKA

ARCHITECT ALEKSANDR POPOV

IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

I grew up in a family of architects. It seemed to me that my parents were enthusiastically playing some complicated and exciting game. I regularly listened to their discussions with clients, subcontractors, searches for solutions. Hence, I sat down next to them and drew my sketches, made models; then, at some point, the architectural game carried me away to continue playing it further.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE:

In modern conceptual physics, there is a definition for a multidimensional space – SuperSpace. In addition to the usual three dimensions, there are still many other dimensions outside the Euclidean space. It is the kind of ideal we are striving for. In architecture, one of these dimensions is beauty, this is about proportions, aesthetics; another dimension is economics; and also a function, and even interaction with society, public space. An architectural solution becomes truly multidimensional, high quality, and sustainable when it lives in all these dimensions.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

We are inspired by the opportunity to raise the quality bar! It does not matter if it is a housing project, a school, or a clinic. Sometimes you need to make a reasonably high-quality project, just a useful object for a particular place. It is more of a mandatory programme than an inspirational one, but you also need to work this way, because it is impossible to break records on every project.

YOUR FAVOURITE PROJECT SO FAR? WHY?

A favourite is almost always the one that is currently at work or one of the last. For example, a school, in which we have implemented our concept of aesthetic education when architecture inevitably becomes part of the programme.

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**For me, green construction
is a harmonious construction
in a broad sense.**

#2 PROJECT
School
(Obolon district)
Kyiv, Ukraine



HOW MUCH GLASS DOES ARCHITECTURE NEED?

As much as possible so that the person retains a sense of security. The most protected place is a fortress, where in the vast mass of the wall there is a small hole – a loophole. The environment where such an architecture is needed to create such security are wars, attacks. In such a place, the glass palace would be ridiculous. So as in the opposite situation – when a person hides from safe, beautiful space in a bunker. These are extreme manifestations, and between them, you need to find a balance for each case.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

Of course, the architectural volume and facade are the classic parts of the work, that is what we regret giving to colleagues.

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

I think that priorities will shift. Throughout the 20th century, and partly by inertia in the 21st century, architects were carried away by helping subcontractors. They were looking for economical housing; in response to the demographic surge and the demand for a large number of apartments and houses, they were looking for energy efficiency, the ability to reduce CO₂ emissions using architecture and a lot of other work with subcontractors, so beauty, harmony faded into the background. The new question that architecture is formulating is beauty, harmony, proportions. We can say that this is the revival of beauty from the Vitruvian Triad, which will change everything very much. Architecture must take sustainability into account, but the ugly is unstable.



#2 PROJECT

School (Obolon district)
Kyiv, Ukraine

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

For me, it is like the weather, that is, absolutely natural. Globalisation has always existed. It is just that its channels and degrees are different. Both globalisation and localisation provide an opportunity to identify talents and find new opportunities. Globalisation makes it possible to share your own and learn someone else's experience, and localisation to focus on an independent solution. The more glass we have in architecture, the more globalisation; the larger the walls, localisation as the opposite. We are all in the local phase now, we are far more focused on the local culture, and this, one might say, is now the global trend. We are focused on digging deep, which is a rich deposit; there are many more exciting things to be found.

WHAT DOES THE TERM "GREEN BUILDING" MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

For me, green construction is a harmonious construction in a broad sense. Sustainability is a structural issue in which architecture is only a part, but it must be an active participant in this process. It is great that architects and engineers are looking for ways to find low-cost methods of organising a suitable microclimate inside the building. For example, the Iranian ventilation system in sweltering climates enables to create coolness on the inside merely due to the physics of air movement. It does not need to use costly, forced ventilation systems. And the more we use such solutions, the sooner we will approach harmony.

#3 PROJECT
RC Slavutich
Kyiv, Ukraine



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**White architecture is
the architecture of
a dead frame!**

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

I very rarely wear black and very infrequently build white. Black goes with everything, and this is the easiest way to be stylish. It is much more challenging to choose an elegant ratio of several colours, to make it not banal and appropriate for the situation. It is just that there are far fewer people with a colouristic taste than architects, and now only a very talented person by nature can understand colours well.

It is the same with buildings, if you make a white building of a beautiful shape, and it is quite simple, you would not have to look for complex material ratios. We also work with white architecture, for example, a school in the Obolon district, RC Slavutich in Kyiv, RC Pasechny in Lviv.

Here white is enough and the best colour scheme. But when we need texture, the ratio of textures, materials, and colours, we choose and combine different parts of the palette for us. Where can you find white in nature? Marble, limestone, shell, bone: white is a skeleton! White architecture appeared when the beauty of the ruins – the skeletons of ancient architecture – was discovered during the renaissance. White architecture is the architecture of a dead frame! Is the skeleton beautiful? Yes! Are there times when this particular beauty is needed? Yes! But you must admit, it is rather strange to paint all the architecture in skeletal whiteness!

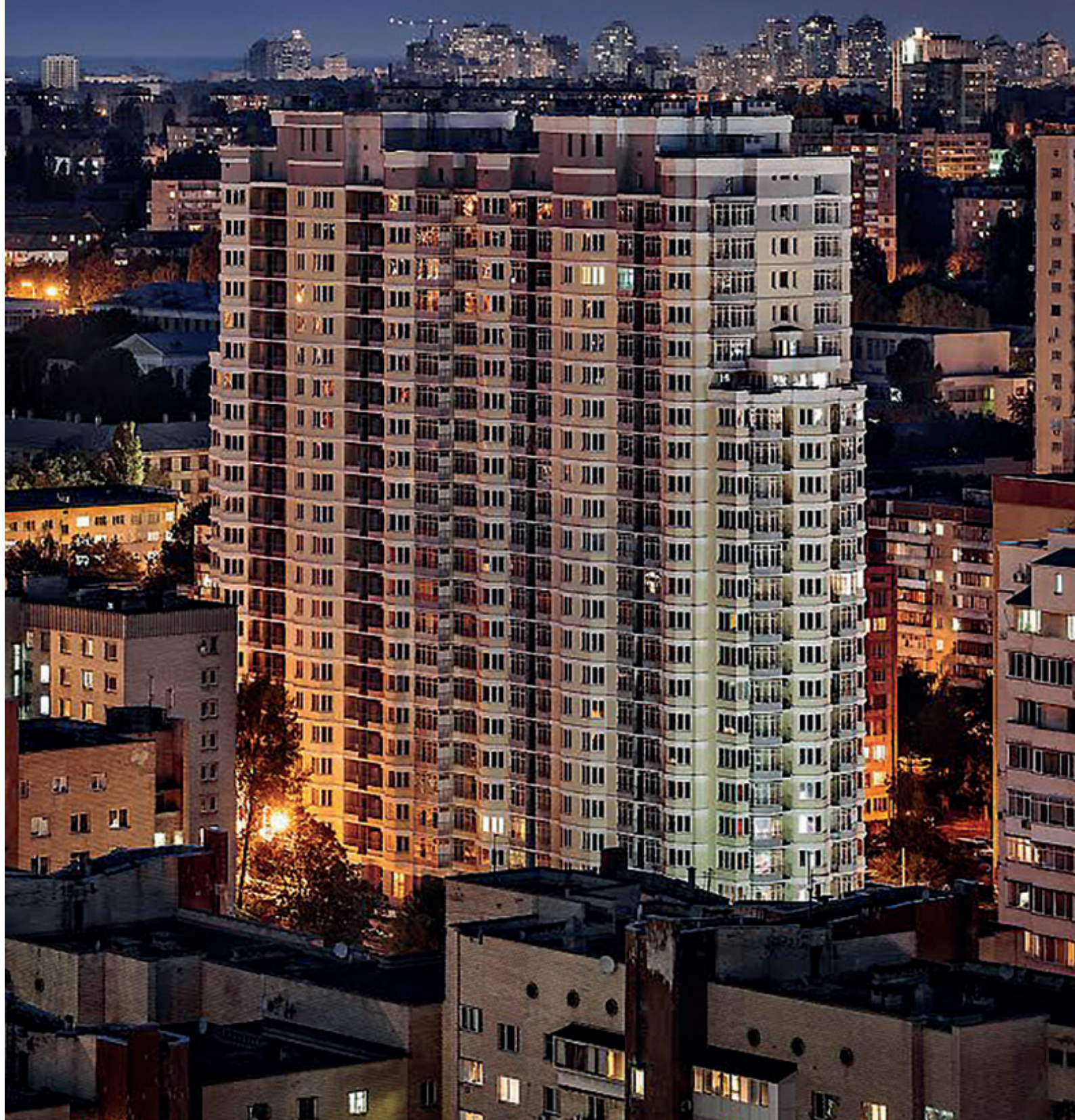
WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

Colour in architecture should be harmonious, and to find colouristic harmony, you need to be not only an artist. Because the laws of colour for a flat canvas do not work in volume, at least they work differently. It is essential to feel this spatial picture, and for this, you need to have talent. One of the ways to learn colour in architecture is to study the works of the nominees for the World Architecture Festival – Use of Colour Prize. We are proud to have won the first prize in 2019 for the Comfort Town colour scheme. It is crucial that architects not just bypass colour and not just strike tone indiscriminately, but also understand the features of this tool and choose it, possibly in a multidisciplinary manner, for example, in collaboration with an artist.



#3 PROJECT
RC Slavutich
Kyiv, Ukraine





ABOUT THE PERSON

#1 PROJECT
Lebedeva-Kumacha St.
Kyiv, Ukraine

NOSKOV SERHIY



FACTS

Noskov Serhiy has been working in his profession for over twenty years now. Since 2011, he is the head of “Pechers’ka Arkhitekturna Maysternya” (Pechersk architectural workshop). In 2017, the company celebrated its 20 years by achieving to have designed and supported more than one million square meters for residential and social objects. Noskov works on the development of numerous residential and social objects and complexes in Kyiv and all over Ukraine. His priority is the company’s support of the construction site from sketch to realisation. Noskov utilizes his knowledge of design stages, building and decoration. He has a complex approach to each project. As an architect he believes that you should listen, guide, determine, design and stay a little hidden in a shadow at the same time. The architect’s work is complete, when a customer is happy and becomes a friend. Noskov got his diploma in 2001.

ARCHITECT NOSKOV SERHIY IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

For each person the choice of a profession is a unique pathway that forms under the influence of various factors (social, economic, and creative, of course). For me the choice was obvious, since from being a boy I was astonished by possibilities with human fantasy put into practice in the form of architectural masterpieces. Fortunately, there were people beside me who believed in my choice and supported me.

THREE ATTRIBUTES THAT BEST DESCRIBE YOUR OWN ARCHITECTURE?

The vision of my style can be described as a mixture of functionality and economic efficiency. I believe that distinctive aspects of modern times are rationality and pragmatism in decision-making, but with maximum possible expression. Regarding the features, firstly, it is rationality, secondly, the understandable accordance of an architectural solution to the functioning with a building, and thirdly, the economic dimension.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

I try not to bring buildings or people to the level of favourites. It is much more interesting to perceive a project and not to be attached to its personality. The present-day concept of an

architect as the author of a project is a marketing ploy. This is a kind of a pop star that can add value to the project, but not more, because objects are developed by teams, where every person does his/her part. I am impressed by the objects and their authors, who, having rather significant limitations, solve problems and create functional and beautiful spaces.

WHAT MOTIVATES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

It is time to say something pretentious. An interesting situation has arisen on the Ukrainian market: solutions that in the experience of our foreign colleagues are overpriced are under cost on our market. And vice versa: guidance that the world considers to be progressive, our consumer is not ready to accept this, due to ignorance of the product, and, consequently, doubts about its use. It relates to the world leading construction methods thanks to technological effectiveness.

Fortunately, the situation is changing. Technologies become more popular as clients progressively collaborate with Western partner, and leaders in the construction industry pay more attention to promising methods. Leading manufacturers seek renewed production lines that allow producing modern high-quality products. At present, my team and I focus particularly on the technological aspects of project implementation and on finding the most optimal solutions for projects of different purposes.

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

In modern variety of styles and trends there are those that are not always functional and practical. There are solutions that come from the desire to declare the greatness of a client or the desire of an architect to manifest himself/herself by all means.

Or vice versa: extreme economy becomes the priority in favour of functionality and convenience. I believe that the priority in architecture is the balance of function and image, but the proportion is often individual.

HOW DO YOU SEE THE CURRENT VALUE OF ARCHITECTURE?

Modern architecture is a cultural snapshot that allows us to assess contemporary society, but we should also remember the potential capability of architecture — its educative side.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

It is really good when a client knows exactly what he wants. But sometimes there is a long way to understanding the task that he did not define himself. I know that such tasks are extremely hard to put into practice, but that is the reason why they are incredibly interesting, as they allow you to look at your work from unexpected points of view.

URBAN OR RURAL ARCHITECTURE?

When creating a project in the town or outside the town, it is necessary to employ different approaches. To create unique solutions in a city, it is often necessary to take into account formed housing development. Solutions for the renovation of industrial areas with functional changes are to be found with the help of various architectural methods, for example, the extensive use of colour to distract from the depressiveness of formed housing development or the change of identification of the place. When working with objects outside the town, you need to think through many more nuances: to make provision for transport and logistic solutions, the prospect of building in the surrounding areas. I believe that the location of a project is not as important as the ability to work in a context with a focus on the result.



HOW MUCH GLASS DOES ARCHITECTURE NEED?

Glass, concrete, brick, metal and other materials are just tools to solve a given task. Fortunately there is no one-stop solution.

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

In today's world, it is very difficult to give a long-term forecast. One thing is clear: the architecture of the future must be transformable and allow us to provide all possible usage scenarios. Not the least of the factors will remain the reduction of construction prizes due to the industrialisation of production, but with an individual approach. The current trend is to take into account the client's personal desires, but with increased availability of units, parts, elements at production and minimisation of construction procedures at a site.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

I believe that this question can not be a tribute to fashion. This is one of the key factors why we see the future in construction in an industrial approach as one of the reference points for rational controlled use of raw materials and subsequent processing.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

Globalisation is inevitable. It is up with technological progress, which opens broad opportunities for development, and architecture can not stand aside.

It is important for the architect to find correct proportion of the result of this trend using regional specific features, but recently I see more and more iterations of the same decisions of architects with the transfer of compositional and stylistic solutions, peeped in global architecture. For sure, this is the seamy side of globalisation, dictated by the desire of the author, marketer or client to get analogues of global solutions on the local market.

WHAT DOES THE TERM "GREEN BUILDING" MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE? ARCHITECTURE?

In different periods of construction, environmental friendliness was measured by different criteria, and recently this concept has often been used to add value to an object. However, not every

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The architecture of the future must be transformable and allow us to provide all possible usage scenarios.

natural material is suitable for construction and not every natural building material is environmentally friendly. Modern synthetic materials are technologically simple, and their environmental impact can be minimised.

The concept of sustainable construction should be considered not only from the point of view of neutral impact on humans, but also by taking into account the level of impact on the environment. The main conscious principle that is really important, in my opinion, is — “Do no harm!”, and by means of what solutions can be achieved is a matter of analytics in each specific case.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

Affection for colour is individual. Perhaps architects love black colour because it is always great in photos, and a person in it looks like a silhouette, just as in a project. White colour is usually associated with purity and simplicity. I think black looks good on white.

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

The introduction of a colour has to be reasonable by design, idea, style and other factors that influence an architectural solution in general. Brown will be the greatest option for one project, and shades of green for another, and you can choose a monochrome range of colours for the third one. And all of them will be favourites.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

The use of colour in architecture is subjective, as human feelings in every separate context depend on cultural traditions, personal experience, and emotional states. And optical effects are universal: light tones expand the space and smooth corners, and dark ones do quite the opposite. Colour influences your mood, emotions and in some way your physiology.

N°45 ARCHITECT ASHLEY WAITT_ON ARCHITECTURE
UNITED KINGDOM

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Architecture should
always be inclusive,
contextual and site-sensitive
and always deliver the
best for the clients and end users.

#1 PROJECT
Beaver Road Mixed-Use Development
Ashford, United Kingdom



ABOUT THE PERSON

#1 PROJECT
Beaver Road Mixed-Use Development
Ashford, United Kingdom



FACTS

Ashley Waitt works as an architectural designer and project manager at ON Architecture, which is an award-winning design practice that operates from studios in Kent and London. Ashley has eight years of experience in his profession, during which he has worked with various architectural firms and on a number of truly interesting building projects. Having a background in property development, Ashley has a Post-graduate Diploma in Architecture from the Architectural Association, a Master of Arts in Architecture from the University for Creative Arts, and a Bachelor of Arts in Architecture from the University of Portsmouth.

ARCHITECT ASHLEY WAITT IN THE INTERVIEW

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

A family background in property development and my own thoughts of a good career sparked my initial interest in architecture. Little did I know that the journey to become one would open my eyes to so much more. My passion for architecture grew throughout university and practice combining art, design, philosophy, literature, poetry, science, maths and many other subjects. Humans spend approximately 90% of their lives within a building. This, which alongside the knowledge that everything we use, wear and live in has been designed by somebody, somewhere at some point in time, fuelled my ambition to become an architect. For me, architecture is the ability to combine my passion, hobby and career to help make the world a better place. I consider it my superpower.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE:

Thoughtful, community involvement/engagement, phenomenological.

WHAT MOVES YOU? WHAT IS YOUR SPECIAL PROFESSIONAL FOCUS?

The knowledge that I get to do what I enjoy for the rest of my life, and that I get to help shape and make the world better.

YOUR FAVOURITE PROJECT SO FAR? WHY?

I have three projects which I have loved being part of: Beaver Road near our practice in Ashford, Kent, has been amazing to be involved with. It is a large-scale, mixed-use scheme in the heart of town and includes apartments, a landscaping podium for residents and a destination restaurant with 360° panoramic views. This project is giving a landmark development back to Ashford.

The Cowshed and Lambshed was an early project I was able to be part of at the later technical stage. Completed in 2018, the luxury country homes, which are based in Lenham, Kent, were inspired by traditional agricultural buildings. The simple material pallet stays true to the materiality and uses contemporary materials to achieve the traditional effect. The buildings are effective, efficient spatially and use locally-sourced materials for a sustainable approach. The buildings could be constructed within a 14-week programme, which is very cost-effective. There is also an essence of connectivity promoting neighbourhood interaction. My final year master's project is something I also hold very close to my heart. As part of a redevelopment of York military barracks, I designed 1,000 community-built homes – all for the price of approximately £20,000 with an achievable build-time of three-to-five days. The thesis argued that by gifting spaces, local authorities could lift financial burdens of upkeep through people wanting to give back to the areas they inhabit. The project was an international competition finalist and is being published later this year.

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The health benefits of
natural light, landscapes
and greenery play
a pivotal part of design
and the environment.

#1 PROJECT
Beaver Road Mixed-Use
Development
Ashford, United Kingdom



ARCHITECTURE & THE FUTURE

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Architecture should always be inclusive, contextual and site-sensitive and always deliver the best to the clients and end users and meet the client's expectations/budget. Architects should use their skillset to help people achieve what they need and help bring to life the best of each site.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

Glass is definitely an important material to consider when creating architecture. I feel within the colder and wetter climates glass has allowed the connection with nature to be far greater than what was traditionally possible. The health benefits of natural light, landscapes and greenery play a pivotal part of design and the environment.

HOW DO YOU ASSESS THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL-SOCIO-POLITICAL POINT OF VIEW?

Architecture has the ability to shape the buildings in which people are born, live, work and die. Designing for inclusivity and helping change the world for the better plays a crucial role from a socio-political point of view. It is a subject that I have researched when designing the aforementioned community-built barracks.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

All architectural tasks have many good traits, even the administration. Organisation/efficiency or "lean thinking" is just as important as the design stages. Seeing how the architectural vision is then realised through the technical stages also holds particular appeal. However, the best part of this job is that every day is different; you are constantly meeting new people, with new projects to offer. The clients make the profession, and helping them through the whole process (from conception to completion) is an amazing feeling. It is "the journey", rather than a singular moment that makes architectural design the amazing profession it is.

ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

Both have many opportunities and constraints. Currently, I prefer the more rural setting. I feel this provides greater space and can really respond to the natural context. I would often go out walking whilst holidaying within the New Forest in Hampshire, England, and think to myself, "what greater architecture is there than nature"?



#1 PROJECT

Beaver Road Mixed-Use Development
Ashford, United Kingdom

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO TO?

The future will be centred on sustainability, cohabitation, technological buildings and zero-carbon. Given climate change, we should look to reduce our architectural impact on the globe, whilst embracing some of the change that will occur. Flooding in the UK has become more frequent, therefore we should be looking to design floating homes, schools or buildings that have the ability to adapt and quickly. The use of supply chains and buildings that incorporate people data within will be able to give accurate responses to its inhabitants.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

It is one of the most critical issues surrounding our planet and life. We must be responsive, using natural techniques as much as possible to reduce the architectural impact on the environment. I feel governments are starting to take proactive steps to make a real change through policies, including planning and building regulations. I am an active member of Architects Climate Action Network (ACAN) and hope to be able to help with the current movement. Life depends on it.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

Technology has enabled humans to socially connect instantly around the world. However, we are seeing rising cases of loneliness and isolation. I think we have a lot to learn from the rapid growth of technology and how to utilise it for the better. Globalisation within architecture is both good and bad. We run the risk of losing cultural identity and history, but have the ability to become one as a species rather than an individual. I think the power of the collective far outweighs the individual, and architecture has the ability to enable this.

WHAT DOES THE TERM “GREEN BUILDING” MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

Within the context of sustainability, it means a building that is potentially carbon-zero, incorporates high sustainable technologies and helps the planet on a whole. I also think the incorporation of living plants, urban farming techniques and renewable energy sources play a big part in creating green buildings.

#2 PROJECT
Cowshed &
Lambshed
Luxury Homes
Lenham, Uni-
ted Kingdom



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Colour brings life to
sometimes forgotten
building elements and
has a positive effect on
people’s mental health.

**ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE.
DOES THAT APPLY TO YOU?**

Sometimes (laughs).

WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

I think colour plays a very important part in architecture. Pure white or pure black can give a building a sleek, no-nonsense type of finish. Traditionally, the use of white and black were very popular in terms of building design. These days, however, there is more colour diversity, which is seeing buildings change for the better and makes a designer’s job very exciting. Colour brings life to sometimes forgotten building elements and has a positive effect on people’s mental health.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

I think a material has many different colours and no two bricks, for example, are the same. As above, colour can really affect the inhabitants and change the emotional responses humans have within those spaces. Understanding this and using it can give new life to traditionally tired spaces.

MIXTURE OF MATERIALS ON THE FACADE – A LONG-LASTING TREND?

It will depend on the project, but I prefer it when a simple pallet of materials freely expresses what it is and does. I would limit it to three or four materials. Once you go beyond that number, the materials start to distract from the overall finished product.



THE COLOUR WHITE

#2 PROJECT
Cowshed & Lambshed Luxury Homes
Lenham, United Kingdom



N°46 ARCHITECT ALAN MANSBRIDGE_PIPER WHITLOCK
UNITED KINGDOM



STUART BAILEY
PHOTOGRAPHY

ABOUT THE PERSON

#1 PROJECT
Princess Square Shopping Centre
Bracknell, United Kingdom

PIPER WHITLOCK

FACTS



Alan joined Piper Whitlock Architecture as an associate in 2010. He has over twelve years of professional design experience in various sectors including retail, residential, mixed-use and leisure schemes, ranging in scale from individual one-off buildings to largescale asset management and master-planning projects. The main focus of his work is in retail, where Alan has developed a key ability to maximize the potential of client assets through a strong design approach and understanding of the brief.

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ARCHITECT ALAN MANSBRIDGE IN THE INTERVIEW

I am inspired by
the opportunity
to make a
difference and
motivate others
through the
buildings I help
to create.

WHAT WAS THE MAIN REASON YOU BECAME AN ARCHITECT?

My main aspiration was to have the opportunity to inspire and continue to be inspired by the built environment that surrounds the world in which we live. My interest in architecture evolved during my time at university, when I grew more aware of architecture's impact on society and its ability to influence the spaces we interact with on a daily basis.

THREE ELEMENTS THAT BEST DESCRIBE YOUR ARCHITECTURAL STYLE?

Aspirational: all architects aspire to create wonderful buildings.
Realistic: in the commercial world you have to adapt and be realistic about what is and is not achievable.
Thoughtful: as architects, we have to remember that the building design decisions we make will ultimately affect people's lives on a daily basis and we need to contribute positively in this regard.

WHAT IS YOUR FAVOURITE CONTEMPORARY BUILDING AND WHO IS YOUR FAVOURITE ARCHITECT?

Toyo Ito is my favourite architect. I researched a lot of his work during my university days and through him, I became a fan of Japanese architecture. I really like how he uses and controls light in buildings and plays with architectural forms. His work is incredibly inspirational.

WHAT MOTIVATES YOU? WHAT IS YOUR PROFESSIONAL FOCUS?

I am inspired by the opportunity to make a difference and motivate others through the buildings I help to create. Recently, I revisited a shopping centre refurbishment we had not long completed, and I saw a young boy who was walking through the centre with his mum. He pointed out to her the work that had been done and moments like those are really satisfying. For a lot of people, architecture is something which exists solely in the subconscious, so it is nice when people notice and appreciate a design transformation we have made.

WHAT SHOULD ARCHITECTURE ALWAYS STRIVE TO ACHIEVE AND WHAT SHOULD NEVER BE DONE?

Architecture should enhance the day-to-day life of the people who experience it. Growing up, I was fascinated by so many buildings that acted as inspiration for what I do now. The Barcelona Pavilion, which was built by Ludwig Mies van der Rohe, was a building I was particularly taken by. It is built from glass, steel and different kinds of marble and I was lucky enough to visit it as part of a university field trip. It was the first iconic building I had been in and explored, and it was such an amazing experience. Therefore, whether it is a house or an office building, architecture should set out to enhance people's lives for the better. Architecture should never be about architects pleasing themselves.

HOW MUCH GLASS DOES ARCHITECTURE NEED?

Letting light into a building has become one of the most important architectural aspects of the modern era. Its use is certainly more predominant, particularly as improvements in manufacturing mean glass can now offer so much more to a building. I am not sure it should be specified for the sake of it, but better-quality glass has given designers an unprecedented opportunity to allow buildings more natural light.

HOW DO YOU ASSESS THE CURRENT VALUE OF ARCHITECTURE FROM A CULTURAL-SOCIO-POLITICAL POINT OF VIEW?

Good architecture provides a sense of place and creates buildings and spaces that people want to inhabit and be a part of. This is vital from a cultural and socio-political point of view, as it can have a significant impact and influence on such aspects.

WHICH ARCHITECTURAL TASK IS PARTICULARLY APPEALING TO YOU?

Having the opportunity to put forward a vision or provide a spark that makes a building project more impactful or significant in terms of design. You kind of know when you have come up with an idea that works. It is a great feeling.

#2 PROJECT

The Lexicon, Bentalls Re-development
Bracknell, United Kingdom



”

Architecture
should enhance
the day-to-day life
of the people
who experience it.



#2 PROJECT

The Lexicon, Bentalls Re-development
Bracknell, United Kingdom



ARCHITECTURE IN THE COUNTRYSIDE OR IN THE CITY. WHERE DO YOU DIRECT YOUR GREATER INTEREST?

As I come from a more commercial architectural background, I tend to focus on city-based projects.

Compared to the countryside, architecture in urban areas generally gains more attention and can affect more people's lives. The projects themselves also tend to be larger, which offers more scope for ideas. Therefore, from that point of view and the fact that urban projects are more impactful overall, this means that I have a greater interest in city architecture.

THE FUTURE OF ARCHITECTURE? WHERE WILL IT GO?

I think architecture will need to become more integrated and flexible for it to evolve. The past year offers an example of how quickly life can change, with the pandemic forcing many people to work from home. Hereafter, with domestic and office life becoming increasingly entwined, it is likely we will no longer think of buildings as single-use. Therefore, the way we design and construct properties may need to reflect that flexibility of use.

A FEW SENTENCES ON THE SUBJECT OF SUSTAINABILITY?

About a decade ago, a building's sustainable performance was something architects maybe considered at the end of a building project. Now it has to be at the forefront of an architect's mind when working up a building's design. Clients are also increasingly aware of sustainability as a means of promoting buildings as well as benefitting the environment. Therefore, as far as the future is concerned, I think it is an issue that is only going to figure more prominently in architecture and the way we live. As an architect, making buildings more sustainable without comprising on style presents a different type of challenge. But it is a challenge we should embrace.

DO YOU APPROVE OR DISAPPROVE OF GLOBALISATION IN ARCHITECTURE?

I think a lot of larger companies maybe have too much of an overarching global influence in relation to architecture and other aspects of life. Interested parties with a better understanding of their local environment in terms of its history and culture should be given more of a say in a building's design.

”

It is true that white remains the best building modelling tool, because it allows you to view the shadows and delineations in the buildings you are trying to develop.

WHAT DOES THE TERM “GREEN BUILDING” MEAN FOR YOU? THE FUTURE, THE PRESENT, ONLY A TREND OR SIGNIFICANTLY MORE?

Green building will become the future, particularly as clients and governments place greater emphasis on its importance.

ARCHITECTS WEAR BLACK BUT DESIGN THEIR BUILDINGS WHITE. DOES THAT APPLY TO YOU?

The all architects wear black turtlenecks and trousers stereotype certainly does not fit anymore. I think we are all a bit more expressive with the clothes we wear these days. However, it is true that white remains the best building modelling tool, because it allows you to view the shadows and delineations in the buildings you are trying to develop.

IF NOT – WHAT ARE YOUR FAVOURITE COLOURS IN ARCHITECTURE?

I prefer white where applicable. Other than that, colour should be introduced as and when it is deemed necessary, dependant on what may best suit the project or requirements of the design.

WHAT IS YOUR OPINION ABOUT COLOUR DESIGN IN ARCHITECTURE?

Colour can be a tricky thing to control, as it must be managed in a complementary way for a project to be successful. It can, however, allow you to articulate certain elements or break up the mass of a building. But from a negative perspective, it can make a bad design really stand out.

MIXTURE OF MATERIALS ON THE FACADE – A LONG-LASTING TREND?

Cladding materials are evolving at a far greater speed these days. There is greater choice, especially architects having more of a palette of materials to work with, other than just white. I think this trend has legs, so to speak.

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UNITED KINGDOM

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