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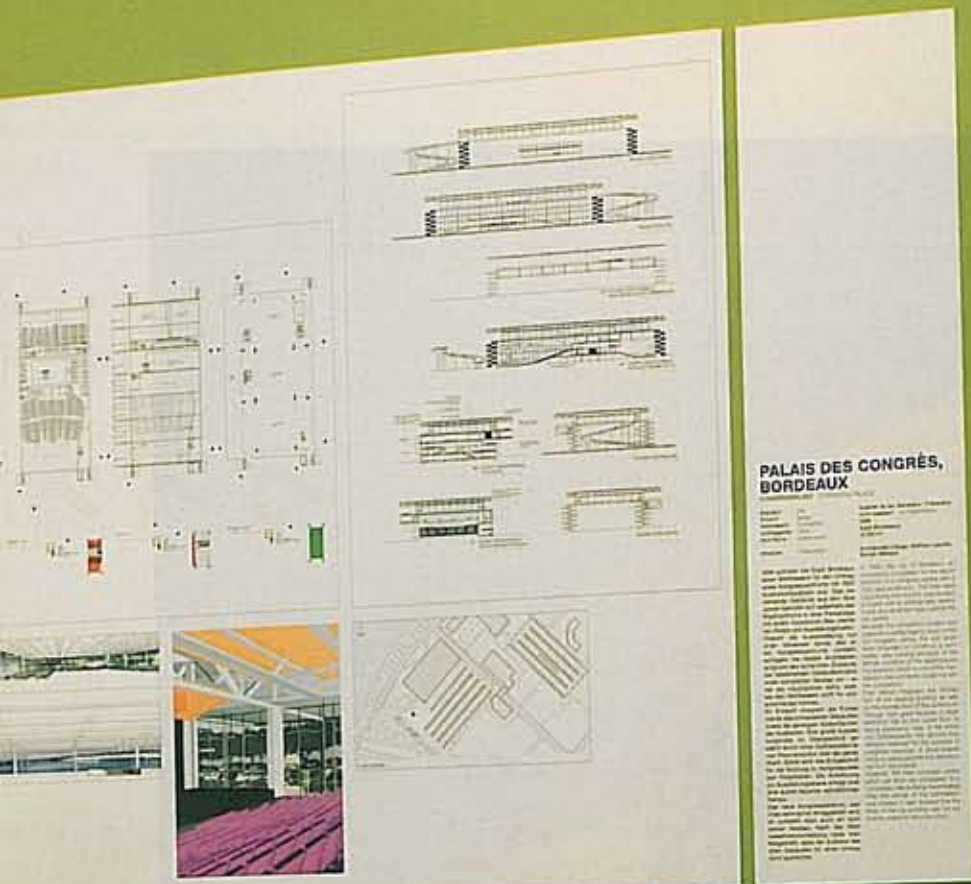
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Arhitektura





PALAIS DES CONGRÈS, BORDEAUX

Das Palais des Congrès in Bordeaux ist ein Beispiel für die Zusammenarbeit von Architektur und Landschaftsarchitektur. Die Architekten haben versucht, die Gebäude mit der Umgebung zu integrieren und einen Raum zu schaffen, der sowohl für die Veranstaltung als auch für die Besucher geeignet ist. Die Fassade ist aus Glas und Metall, was dem Gebäude ein modernes Aussehen verleiht. Die Innenräume sind hell und freundlich, mit viel natürlichem Licht. Die Architektur ist funktional und ästhetisch zugleich.



Anne Lacaton MI BAŠ NE VJERUJEMO U FORMU WE DON'T MUCH BELIEVE IN FORM

razgovorali u Beču 25. lipnja, 2003. / interviewed in Vienna, June 25
2003 by Ante Nikša Bilić, Saša Bradić, Vera Grimmer
fotografija / photo by Damir Kologjera

oris: Danas se u Beču otvara vaša izložba u
Architektur Zentrum. Istovremeno se u Beču održava
i izložba Zaha Hadid, koja je barokna, gotova
maniristička svetkovina oblika. Vaša će pak izložba
pokazati sasvim drugačije mogućnosti arhitekture
danas. Što mislite o važnosti oblika?

Lacaton: Mi baš ne vjerujemo u formu.
Naravno da oblik postoji, jer stvarate
nešto što će biti izgrađeno, što ima
dimenzije, ali to nam u početku
projektiranja nije osobito važno. Za nas je
arhitektura stvaranje prostora u kojima se
živi, u kojima svatko može dobro živjeti i
raditi, bilo da se radi o školi, kući ili nekoj
drugoj namjeni. To je naš glavni cilj, a
nakon toga postavljamo pitanje okoliša.
Nikad ništa ne nastaje u slobodnom
prostoru, projektira se ili u pejzažu ili u
dijelu gradske strukture. Za nas je problem
situacije vrlo važan. Pitanje oblika
pojavljuje se tek kad odlučimo što ćemo
graditi, koje će biti dimenzije zgrade,
njezin oblik i konstrukcija.

oris: Kako bismo razjasnili ovaj koncept oblika ili ne-oblika, mogli biste nam nešto reći o svojim iskustvima života i rada u Africi, gdje ste boravili sa Jean Philippeom Vassalom. Smatram da je život u takvim različitim društvenim i kulturnim uvjetima imao utjecaja na vaš rad. Kako je taj boravak utjecao na vaš rad u arhitekturi?

Lacaton: Kako smo u Afriku otišli neposredno nakon diplome u Bordeauxu, to je predstavljalo važno iskustvo u ključnom trenutku našeg života. I mi smo, kao i ostali studenti, naučili o arhitekturi u školi, pa smo tako naučili kako raditi arhitekturu, kako izvesti zgradu, što su to stilovi, kako projektirati prozore, fasade, itd. i bili smo uvjereni da znamo raditi arhitekturu. Došli smo u vrlo siromašnu zemlju u Africi, južno od Sahare, gdje ne postoji arhitektura o kojoj smo učili u školi. Tamo postoje vrlo jednostavne i bazične kuće sa slamnatim krovovima i zemljanom konstrukcijom, što je u našim glavama proizvelo potres, jer je bilo toliko drugačije. Nakon nekoliko mjeseci čovjek se sasvim oslobodi onoga što je naučio i počinje zamjećivati i analizirati male stvari. Tako se, na primjer, trguje na

oris: Today there is the opening of your exhibition in Vienna in the Architektur Zentrum, and at the same time there is another exhibition in Vienna by Zaha Hadid, which is a celebration of forms in a Baroque, Manneristic way. Your exhibition will show and presume the possibilities of architecture today in a completely different way. What do you think about the importance of form?

Lacaton: We don't believe in form very strongly. Form exists, of course, because you produce something, which is built, which has dimensions but this is really not something very important for us at the beginning. What is architecture for us – it is really producing spaces to live in, and to live well somewhere for everybody, to work, whether that is a school, a house or something else. This is the first aim for us and then there is also the question of the environment. You are never doing something in a free space, you work in a situation - it is landscape, or it is a part of the city. The situation is also very important for us. The question of the form arrives at the moment we decide what to build, the dimensions of the building, the shape, the structure.

oris: Maybe to understand this concept of form or no form, could you tell us about your experience of living and working in Africa. I think living in these different social and cultural conditions influenced your work. You had been living there with Jean Philippe Vassal. What are your experiences in connection to your architectural work?

Lacaton: It was a major experience at a major moment of our life because we went to Africa just after finishing our studies in the school in Bordeaux. Like all students, we learnt architecture in school, so we had learnt how to do architecture, how to do building, what style is, how to do the windows, the facades, etc, we believed that we knew how to do architecture. When we arrived in Africa, in a very poor country south of the Sahara, there was no architecture in the sense we had learned it. There were very

ulicama; mnogo ljudi samo stoji na ulici, a popodne, kad je sunce visoko na nebu i kada je jako vruće, oni naprave sjenu pomoću jednostavne konstrukcije od grana drveća koje pokriju odjećom. To je nešto vrlo bazično i ne predstavlja arhitektonsku gestu – oni su naprosto iz potrebe za sjenom našli adekvatno rješenje. Zanimljiv je i primjer škole u pustinji. Ti ljudi ništa ne posjeduju i sele se svakog tjedna. Školu čini vrlo jednostavan krov od grana sa devet do dvanaest stupova, ovisno o broju djece. Televizija radi na sunčanu energiju, a školski program dobivaju iz glavnog grada. Ne postoji učitelj, ali oni svejedno uče pisati i čitati, uče zemljopis. Kad vidite takvu školu, vidite da to jest arhitektura koja je istovremeno i vrlo suvremena. Ono što trebate uraditi, to radite vrlo brižljivo i vrlo dobro. Takvi su primjeri sasvim promijenili naša razmišljanja o arhitekturi.

Na našoj bečkoj izložbi nalazi se divna slamnata kuća, koja je istovremeno vrlo jednostavna i prelijepa. Kuća je kružnog tlocrta promjera 5 metara. Zidovi su od rižine slame sa slamnatim krovom, pod je pješčani. U njoj drže dragocjene predmete kao što su krevet i voda, koja je tu iznimno važna i mora se držati na čistom mjestu; ono malo stvari koje posjeduju čuvaju u jednoj kutiji.

Izvana je drugi krug promjera 12-15 metara samo sa slamnatom ogradom, s jednim vratima, a bez krova. On služi za domaćinske funkcije – kuhanje, luširanje, itd. Izvana je treći krug, mjesto na kojem se primaju prijatelji, neka vrsta dnevnog boravka. Sve je tako jednostavno, a tako divno.

Tamo smo proveli pet godina. To je dugo razdoblje u kojem smo imali vremena razmišljati o svom radu. Jean Philippe nije projektirao, jer tamo nema posla za arhitekta, već je radio u urbanizmu. Kad se tamo organizira nova gradska četvrt, novi dio grada ili predgrađe, ne izrađuju se planovi, već se odlazi na lice mjesta s

simple and basic houses with straw roofs and earth construction, and it was like an earthquake in the mind because you look at something that is so different. After some months you begin to be completely free of what you have learnt, begin to observe and analyse very small things: for example, the shops are on the streets, a lot of people just stand around in the street, in the afternoon when is too hot, the sun is very high, they make sort of roof with tree branches and they put their clothes on it and it makes a sort of shade. It is very basic, it is not a gesture of architecture, but just because they need to have a shade and they found a way to do it. For example, there is a very interesting school for nomadic children in the desert. They have nothing, they move every week, there is just sort of a roof made of branches, very simple, with nine or twelve piles depending on the number of children. There is a television running on solar energy and they receive the schools programme from the capital. There is no teacher but they learn how to write, how to read, the geography. When you see it, it is architecture, but it is also very contemporary. What you need to do, you do it very carefully, you do it very



well. From these examples we completely changed our mind about architecture.

There is a wonderful straw house at our Vienna exhibition, it is so simple, but so wonderful, the plan of the house is just a circle of 5 m. It is made of rice straw all round and there is a roof with straw, the floor is sand, in this part you have what they keep very carefully like a bed to sleep on, the water, it is very important there, it must be kept in a very clean place, and they keep in the box the few things they have, their belongings.

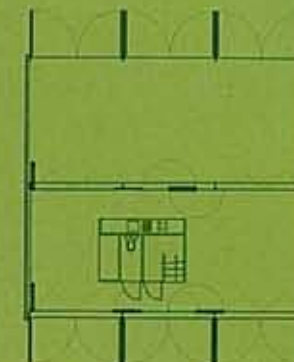
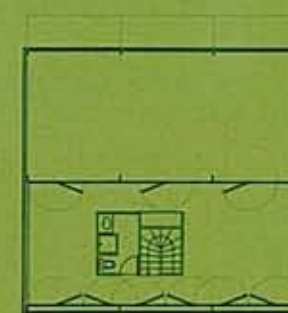
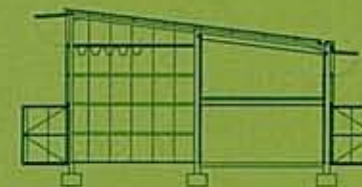
Outside there is a second circle 12-15 m, just a fence with straw, with just one door and no roof, and this is for domestic functions: cooking, showering etc, and outside there is a third construction which is just a place to receive friends, a sort of living room. It is very simple, but so delicious.

We spent five years there, five years is long time, we had time to consider our work. Jean Philippe didn't work in architecture, because there is no work for architects there but in urbanism. To organize a new quarter or a part of the city or the suburbs, you do not make plans but go there with important people, like the mayor of the city, the authorities and the minister. There is always an old man there who knows the place: when it is raining, from where it is coming. Sometimes we have a big river that appears for maybe just 2 weeks, and so he knows

arhitekta ne sastoji u tome da pokaže kako zna projektirati prelijepe građevine, već da inteligentno odgovori na postavljeni problem. Vrlo često je to kompleksan posao, ali radom na problemu pokušavamo naći jednostavno rješenje.

oris: Možda se sada možemo dotaknuti dvaju pitanja koja se odnose na koncepte i ideje u vašoj arhitekturi, a koje smatram veoma značajnim. S jedne strane to je inteligentna uporaba prostora, na primjer u kući Latapie, koja za mene predstavlja paradigmu vrlo bazičnih, specifičnih elemenata, gdje je vanjski prostor proširenje unutarnjeg, kao u primjeru okruglih kuća o kojima ste govorili. S druge strane je upotreba materijala, vrlo bazičnog, vrlo jeftinog, primjerice valovitog polikarbonata; kao i uporaba industrijskih materijala na sasvim nov način, za mene neka vrsta "prljavog nadrealizma", stvaranje nove vrijednosti pomoću "prljavih detalja". Smatram da su ta dva elementa vrlo važna za vaš rad. Možda nam možete nešto reći o kući Latapie, o vašem prvom velikom projektu s kojim ste postali poznati.

Lacaton: Kuća Latapie je bio naš prvi projekt nakon povratka iz Afrike. Bilo nam je važno da pokušamo učiniti nešto različito na planu stanovanja. Ako pogledate projekte iz 50-ih i 60-ih godina, oni su bili puno bolji nego današnji stambeni projekti. Problem je s kućama u tome što si ljudi mogu priuštiti samo vrlo malu kuću. Tako je i obitelj Latapie, koja je bazična obitelj, imala novaca samo za kupnju standardne kuće od 80 m². Od



Kuća Latapie / Latapie House, Floirac, Bordeaux, Francuska / France, 1993.
presjek / cross-section, floor / plan

very well where it is possible to build or not, they draw on the floor the streets, different plots for every family. It is made really with the kind of situational intelligence. After that we completely changed the sense of our work. We are sure that the work of an architect is not to demonstrate that he knows how to do very beautiful buildings; but to be intelligent with the question asked. Very often it is complex but you work on it and try to find a very simple solution.

oris: Maybe we can come to two questions concerning concepts and ideas in your architecture, which I find very important. On one hand there is intelligent use of the space in for example Latapie House, which for me is a paradigm of very basic, specific elements, where the space outside is an



Kuća Latapie / Latapie House, Floirac, Bordeaux, Francuska / France, 1993
fotografija / photo by Philippe Ruault

važnim osobama kao što su gradonačelnik, dužnosnici i ljudi iz ministarstva. Uvijek je s njima i jedan starac koji poznaje lokalne prilike; on zna kad kiši i s koje strane kiša dolazi. Velika rijeka se, na primjer, može pojaviti na samo dva tjedna, a on vrlo dobro zna gdje je moguće graditi. Izravno se na tlu iscrtavaju ulice, gradilišta – parcele za pojedinačne obitelji. Sve se to radi s nekom vrstom inteligencije situacije. Nakon takvog iskustva potpuno smo promijenili smisao svog rada. Smatramo da se posao



Kuća Latapie / Latapie House, Floirac, Bordeaux, Francuska / France, 1993
fotografija / photo by Philippe Ruault

samog početka naš je cilj bio projektirati veću kuću, ali ne veću za samo 10 m², već, ukoliko to bude moguće, dvostruko veću, jer smo potpuno uvjereni da se u većoj kući, koja omogućuje i različite vrste prostora i ambijenata, bolje živi. Za nas je važno dobro osunčanje svih prostorija, mogućnost različitog korištenja prostora ovisno o godišnjim dobima. Tako smo u kući Latapie nastojali postići maksimum unutar zadanog budžeta, kojeg smo se nastojali držati. Znali smo da je takvu kuću nemoguće izgraditi u tradicionalnim, solidnim materijalima. Tako je naš prvi prijedlog bio prefabricirani staklenik. Kako je to, međutim, zbog gradske situacije bilo nemoguće, počeli smo tražiti na drugim područjima kako bismo našli jeftinu i zanimljivu vrstu konstrukcije; to smo našli u industriji i poljoprivredi. Što se tiče materijala, nismo na početku tražili samo jeftin materijal, već takav koji bi odgovarao našim intencijama. U kući Latapie postoji velika transparentna soba, vrlo visoka, koja je nešto između unutarnjeg i vanjskog prostora. Htjeli smo

extended room, so to say, like the example of these circle houses in Africa you mention before. On the other hand the use of material, very basic, very cheap, for example corrugated polycarbonate, and the use of industrial materials in a new way, is for me kind of deep dirty surrealism, with dirty detailing. Making a new value, I think, is very important element in your work. Maybe you can tell us about Latapie house, the first big project that made you famous.

Lacaton: The Latapie House was the first project we worked on, after coming back from Africa. For us it was important to try to do something else for dwellings. When you look at the projects of the fifties and sixties they were much better than now. The problems with houses is often that the people can just buy a very small house, Latapie is a very ordinary family, with enough money to buy a standardised house of 80 sq.m. From the beginning our aim, our intention was to try to make a larger house, not 10sq m more but maybe twice as big, if possible, because we were completely convinced that you live better in a large house, and it is also

da bude vrlo transparentna i vrlo otvorena. Bilo ju je nemoguće zamisliti u staklu, jer bi staklo bilo preteško i preskupo. Zato smo se odlučili za plastični materijal, jer omogućuje izvedbu vrlo velikih površina transparentnih krovova i zidova sa vrlo malo konstruktivnih elemenata. On je istovremeno veoma lagan i ekonomičan, a omogućuje zanimljive prostore ispunjene svjetlom. Takav se jeftini materijal može upotrijebiti i u skupim projektima, jer se uopće ne radi o tome da li je materijal jeftin ili skup. Materijal je zanimljiv ili ne.

oris: Prema tome nije problem u maloj svoti za investiciju, već u optimizaciji realiteta ideja koje želite ostvariti. Kao arhitekti osjećate se odgovornima i prema investitoru i prema društvu. Sviđa mi se vaš rad na projektu za Trg Léon Aucoc u Bordeauxu. Bilo koji drugi arhitekt iskoristio bi priliku da se dokaže. Vrlo rijetko se događa da neki arhitekt izjavi kako nema potrebe da se bilo što izmijeni. Smatram da je to jako odgovorno, a da to ima veze s načinom života koji je reduciran, ali nije siromašan, kakav ste upoznali u Africi. To je također akt hrabrosti jednog arhitekta.

Lacaton: Ne, hrabrost je kad se nadete u teškoj i značajnoj situaciji. Arhitektura nije tako važna u životu; možemo živjeti i bez arhitekture. U Bordeauxu su tražili imidž. Nakon 40-godišnje službe prijašnjeg gradonačelnika i imenovanja novoga prva želja političara bila je da se izgradi nešto novo. Gradonačelnik je želio da napravimo divan projekt za sve gradske trgove. Ali kad smo prvi put stupili na Trg Aucoc, učinio nam se već lijepim. Pa kakav bi mogao biti odgovor arhitekta ako vidi nešto što je samo po sebi lijepo? U Versaillesu vam, na primjer, ne pada na pamet da bilo što mijenjate. To je doduše drugo mjerilo, ali je osjećaj isti. Trg Aucoc nije divan samo zbog svoje arhitekture već i zbog atmosfere, jer su okolne kuće vrlo skromno izgrađene, ali dobro projektirane, a osjeća se i dobra atmosfera među stanovnicima. Od samog početka osjećali smo da se na trgu ne bi trebalo ništa napraviti, ali smo takav stav trebali



Trg Léon Aucoc / Léon Aucoc Square, Bordeaux, Francuska / France, 1996.

an opportunity to have a different kind of spaces and ambiances in the house. For us it is very important, to have insolation everywhere, it is very important to have different possibilities to live and to move depending on the season, so the work on the Latapie House was really trying to do the maximum within a budget, so we took care to respect that budget. By the time of the Latapie House we knew that it was impossible to build such house in traditional solid materials. So the first project was made with the prefabricated green house. But because of the situation in the city it was not possible to use it, so we looked into another field than architecture, what kind of construction is very cheap and interesting, and in industry and agriculture we found this kind of construction. As for the materials we did not try at the beginning to find just a cheap material but the material that would completely allow us to go along with our intentions. In the Latapie House there is this big transparent room, a very high volume, which is kind of between inside and outside. It had to be very transparent and very open. It was impossible to imagine doing it in glass, because it would be very heavy and very expensive. That is the reason why we worked with plastic material, because it gives you the ability to have very large transparent roofs and walls, with very few structures, because it is very light and at the same time it is also very economical. But it also gives very interesting spaces with lots of light. But



obrazložiti. Tijekom četiri mjeseca odlazili smo tamo svakog tjedna, nakon čega smo došli s jasno argumentiranim odgovorom.

oris: Tipični bečki arhitekt Herman Czech je jednom izjavio: "Arhitektura nije život, arhitektura je pozadina".

Lacaton: Stvar nije bila u tome da smo odbili nešto napraviti, već smatramo da zadaća arhitekta nije samo u tome da gradi nego u prvome redu da razmišlja. Tek nakon toga može reći treba li graditi ili ne. Vrlo često treba graditi, ali katkada i ne treba.

oris: To je možda jedan vid vašeg stava – ta odluka da ostavite Trg kakav je bio, u čemu se vidi

we could use this kind of material in very expensive projects too. For us it is not a matter of cheap and expensive material. Material is interesting or not.

oris: So it is not the problem of the low budget but of optimisation of this reality of the ideas you want to make. You are as architects very responsible towards the client and towards society. I like the example of your work on the Léon Aucoc square in Bordeaux. Any other architect would use this opportunity to express himself, but it is very seldom that an architect says there is no need to change anything. I think it is very responsible and it has to do with this life, the way of living, reduced but not poor, you experienced in Africa. It is an act of courage of an architect as well.

Lacaton: No, courage is when you are in a very difficult and strong situation. Architecture is not so important in life, we can have a life without architecture. In Bordeaux they waited for an image. Just after the appointment of the new mayor of the city of Bordeaux, after forty years of the same mayor, the first act of the politicians was to build something. The mayor wanted us to do a project of a beautiful layout for all the squares in the city. When we come to Place Aucoc there the first impression was that it was already beautiful, so what can an architect say, when he sees something that is already very beautiful. For example if you go to Chateau Versailles, you don't have any idea about changing anything, so it is another scale, but the feeling is the same. It was not beautiful only because of the architecture but it was beautiful because of the atmosphere, and these small houses, very cheap, but very well designed and there was good feeling among people. At the beginning there was this feeling that there was nothing to do, but it was impossible to say this without any argumentation. During four months we went there every week, and after four months we got an answer, we developed a very clear argumentation.

respekt prema mjestu, prema ambijentu. Drugi projekti na isti način pokazuju odnos pun poštovanja prema krajoliku, kao što je to slučaj s kućama na Korzici i u Cap Ferretu. Smatram da su ta dva primjera također važna zbog načina na koji ste postavili kuće na teren i omogućili pogled prema moru s jedne strane, a sa druge ostavili pejzaž i prirodu netaknutima.

Lacaton: Ta dva projekta, kao i hotel u Lugonu, su gotovo istovjetni kao primjeri situacija gdje su parcela i pejzaž tako divni da se kao arhitekt bojite bilo što promijeniti kako ne biste uništili zatečeno stanje. U slučaju projekta u Cap Ferretu htjeli smo izgraditi nešto vrlo lagano, objekt samo postaviti na teren vođeni mišlju kako će pejzaž trajati i dalje, dok će zgrada nakon 20 ili 30 godina biti uklonjena bez štete po zemljište. Taj stav je stav respekta, ali i užitka boravka u unutrašnjosti kuće. Možete se odnositi s respektom prema mjestu, a da vas to ne ograničava. U sva tri projekta smo učinili sve da se maksimalno iskoristi pejzaž i pogledi. Kako ne bismo radili iskope, zgrada se dotiče tla vrlo malim temeljima.

oris: Taj projekt podsjeća na Felinijeve kuće na stablima.

Lacaton: U tom je projektu investitor želio drvenu konstrukciju zgrade. Nama je bila strana ta ideja da se drvena konstrukcija bolje uklapa u šumu od čelične, pa smo se borili protiv nje. Tamo gdje kod čelične konstrukcije imate 16 cm debljine, kod drvene biste trebali dvostruko. Kod drvene konstrukcije postavlja se pitanje koliko stabala treba posjeći da biste podigli svoju kuću. Nastojali smo graditi s vrlo malim elementima koja su mogla nositi dva radnika. I kod temeljenja kuće u Cap Ferretu upotrijebili smo mali stroj, ali je ipak uništavao zemljište. Tamo nema velikih temelja, niti su piloni spojeni. Oni su poput igala zabodenih

oris: A typical Viennese architect Herman Czech said once: "architecture is not life, architecture is background".

Lacaton: It is not about refusing to do something, but we consider that the work of an architect is not only to build, the first to do is to think, and only after that are you able to say whether you should build or not. Very often you have to build but sometimes not.

oris: Maybe this is one way you decided in this square to stay as it is – this is a respect for the place, for the ambience. Other projects are important in the same way – very respectable dealing with the landscape: the house in Corsica and the house in Cap Ferrat. I think these two examples are very important as well, because of



Kuća Léga / Léga House, Cap Ferret, Gironde, Francuska / France, 1998
fotografija / photo by Philippe Riquit



Kuća Léga / Léga House, Cap Ferret, Gironde, Francuska / France, 1998
fotografija / photo by Philippe Riquit



Kuća Léage / Léage House, Cap Ferret, Gironde, Francuska / France, 1998.
fotografija / photo by Philippe Ruault

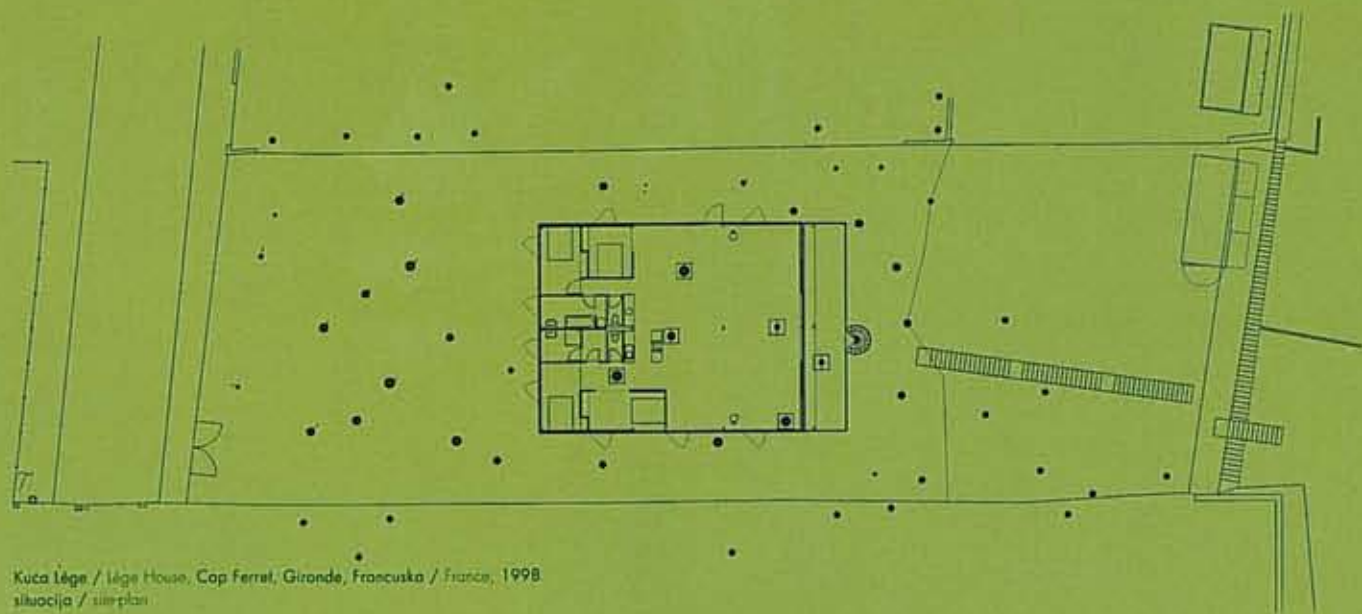
u teren. Za nas je lakoća konstrukcije vrlo važna. Bolje se osjećate ako ne osjećate težinu zgrade. Mala napomena o kući u Cap Ferretu: kako je to vrlo iznimno mjesto jer više ne postoje takva gradilišta, cijena kuće je samo 25% od cijene zemljišta. Zemljište je s kućom ili bez kuće skupo, što vam daje veliku slobodu pri osmišljavanju projekta.

oris: Recite nam nešto o konceptu temporalnosti u vašem radu?

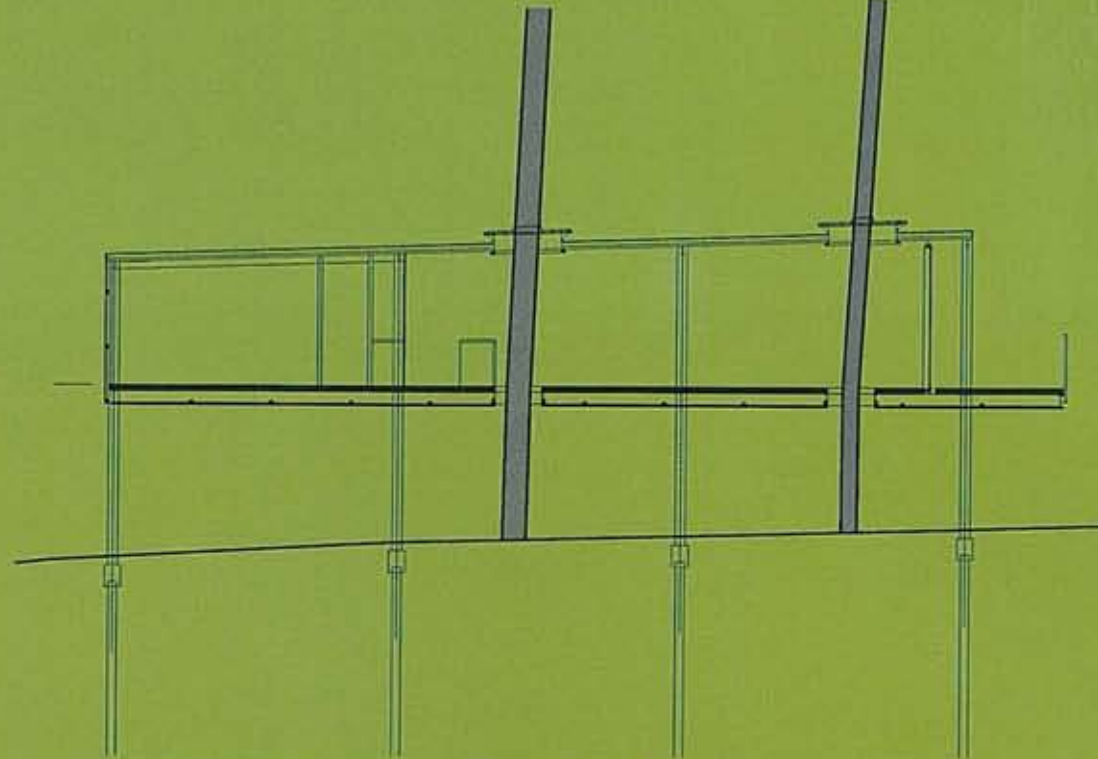
Lacaton: Istina je da ne želimo ostaviti znakove, ali istovremeno ne gradimo nešto efemerno, jer su građevni materijali kao što su aluminij ili čelik dugotrajni. Po mom mišljenju nije pitanje u težini arhitekture, jer neke vrlo kompaktne zgrade,

way of putting the house on the contours, to enable the free view to the sea, on one hand and on the other hand to let the landscape, the nature be as it is.

Lacaton: Yes, these two projects have nearly the same situation as the hotel in Lugano, because it is an example of a project where the site, the landscape is so beautiful, so as an architect there you are afraid to change it and to damage the situation you found. In the Cap Ferrat project, it was our effort to build something very light, just to put it on the site and maybe to consider that the landscape was there to stay but that construction could in 20 or 30 years disappear without damage to the ground. It is an attitude of respect but also it is an attitude of taking pleasure, of taking the



Kuća Léage / Léage House, Cap Ferret, Gironde, Francuska / France, 1998.
situacija / situation



Kuća Léage / Léage House, Cap Ferret, Gironde, Francuska / France, 1998.
presjek / cross-section



izgrađene u kamenu daju utisak vječnosti, ali nisu izgrađene za vječnost, jer se svakih 20-30 godina zgrada mora promijeniti, adaptirati. Mislim da je to pitanje imidža. U Francuskoj svaka građevina, čak i kad je loše kvalitete, nalikuje dvorcu. Tome nije tako stoga što su one solidno izgrađene, već je to slika naslijeđa koje se prenosi s roditelja na djecu. Nama to pitanje nije važno, jer smatramo da je arhitektura isto što i bilo koji drugi proizvod – kupite kuću da u njoj živite, a možda ju i prodate ili ju promijenite. Možda većina izgrađene arhitekture ne predstavlja ništa značajnije od toga. Ona se gradi za svakodnevni život, to je nešto ljudsko a ne nešto što stvara povijest, što govori.

oris: Rekli ste da zgradu ili stanovanje treba projektirati od unutra prema van. Dva primjera: hotel u Luganu i Univerzitet umjetnosti i društvenih znanosti u Grenobleu imaju taj element dvostruke opne proširenog prostora. Ta neka vrsta zelenog prostora predstavlja obogaćenje arhitektonskog mjera i ilocrita.

Lacaton: Mislim da je to prvo pitanje o obliku, jer u projektu imate različite vrste pitanja i problema. Imate tako problem gradilišta i situacije. Što se tiče tog pitanja, treba definirati odnos građevine prema

benefits of being inside. You can respect the place, at the same time it is not something reductive. In these three projects everything is made to profit a lot from the landscape, the view. You touch the ground with very small foundations in order not to dig up the floor.

oris: This project makes one think of Fellini's tree houses.

Lacaton: For this project client preferred a wood construction, but for us it was a strange idea that a wood construction can be better integrated into a wood, into a forest, than steel. We fought against this idea. Whereas in steel you can have 16 cm width, in wood it would be almost twice that. If you build your house in wood, you can ask what trees you have cut to build your house. We tried to build with very small elements which two men could carry. So for the foundations of this house in Cap Ferrat we used a very small machine, but it did nevertheless do damage to the ground. There are no big foundations, no elements that link the piles, it is like needles in the ground. For us the question of the lightness of the building is very important. You feel better if you don't feel the weight of the construction. Just the small story on this house in Cap Ferrat. The place is so exceptional because there are no more places like that, the cost of



Zgrada UFR Arts & Sciences Humaines / University of Arts & Human Sciences, Université Pierre Mendès France, Grenoble, Francuska / France, 1995. & 2001.
fotografija / photo by Philippe Ruault

situaciji – na koje mjesto i kako postavljate zgradu na teren, koje su njezine dimenzije, itd. U prvom dijelu problema radi se o većem mjerilu, čak vrlo velikom – o planinama, na primjer, dok je druga stvar mjerilo ljudi koji nastanjuju vašu zgradu. Kad projektiramo, nastojimo zamisliti kako se ljudi kreću unutar zgrade, kako žive u kući, u školi. Zato svoje zgrade počinjemo razvijati od unutra prema van. U jednom času dolazimo do pitanja kontakta s vanjskim prostorom i tada treba odgovoriti na pitanje kakve odnose želimo uspostaviti između unutrašnjosti i vanjskog prostora – želimo li pogled prema van ili ne, želite li da se vas se vidi ili ne. Odgovor na ta pitanja definira fasade i razloge zbog kojih su one takve. Ne projektiramo fasade na početku rada; to najčešće dolazi na kraju. Definiramo materijale; ako želimo postići transparentnost, možemo upotrijebiti staklo ili polikarbonat, ukoliko želimo zaštitu od sunca, tu su vanjski zasloni. U slučaju Univerziteta u Grenobleu bilo je važno stvoriti poetsku sliku, a ne imidž značajne tehnologije – u ovom slučaju to je zasad bugenvilija (Grenoble je okružen brdima, a nije u nekoj egzotičnoj zemlji). S egzotičnim biljkama postignut je kontrast, pa se iz unutrašnjosti preko egzotičnog cvijeca gledaju planine. Ta poetska slika za nas predstavlja mogućnost dodira s drugim

the house is 25 percent of the cost of the plot. With a house or without it the plot is expensive. It gives you a lot of liberty to think the project.

oris: Can we speak about temporariness in your work?

Lacaton: It is true that we do not have it in mind to leave marks but at the same time we do not build something ephemeral because building materials – aluminium or steel – can stay a long time. I do not think this is a question of the heaviness of architecture, because, some buildings that are very compact, very strong, built with stone, they give an image of eternity. But they are not built for eternity because, of course, every 20-30 years buildings must be changed, adapted. I think it is always a question of image. In France all the houses, even if they are very bad quality, look like castles. It is not because they are solid, but it is an image of the patrimony, the heritage from parents to children. For us this question is not important, we consider that architecture is like any other product in life, you buy it to live in it in your lifetime, and maybe to sell it, to transform it. Maybe a lot of architecture has no more



Hotel sa pet zvijezdica u Luganu / Five-Star Hotel in Lugano, Švicarska / Switzerland, 1999.



Zgrada UFR Arts & Sciences Humaines / University of Arts & Human Sciences, Université Pierre Mendès France, Grenoble, Francuska / France, 1995. & 2001.
fotografija / photo by Philippe Ruault



Zgrada UFR Arts & Sciences Humaines / University of Arts & Human Sciences, Université Pierre Mendès France, Grenoble, Francuska / France, 1995. & 2001.
fotografija / photo by Philippe Ruault

životnim stilovima, mogućnost da vas se prenese u neku drugu zemlju, mogućnost otvorenog uma, bez predrasuda. To je naš prilog arhitekturi za koji nemamo objašnjenja. Smatramo, naime, da se možemo bez objašnjenja poslužiti takvim poetskim elementima ako dobro radimo svoj posao na planu tehnike, funkcije unutarnjih prostora.

oris: U vašem je radu zanimljiva baratanje elementima koji dolaze iz drugih područja – kod vas, na primjer, staklenik postaje predložak za stanovanje ili se hodnik, umjesto svoje tradicionalne i uobičajene funkcije, daje im nove vrijednosti uzete iz drugog konteksta, te one postaju novi elementi kompozicije.

Lacaton: Mi mislimo da smo doista suvremeni. Arhitekti kao i svi ostali žive u 2003. Čovjek uvijek živi u svom vremenu, a kaskad i u budućnosti, poput umjetnika.

importance than that. It is something for the life of every day, it is something human, it is not something to make a sort of history, it is not talky.

oris: You said that the building or the housing should be developed from inside to outside. The two examples, the hotel in Lugano and the Grenoble University of Arts and Human Sciences they have this double skin element of extended space. It is kind of a new green space, as an enrichment of architectural scale and plan.

Lacaton: I think it is the first question about form because in the project you have different kinds of questions and problems. You have the problem of the site and situation. Concerning this question you have to take a position about your building in the situation, where you put it, how you put it on the ground, what the dimensions are etc. The first part is a larger scale – it can be very large – the mountains, and the second scale



Zgrada UFR Arts & Sciences Humaines / University of Arts & Human Sciences, Université Pierre Mendès France, Grenoble, Francuska / France, 1995. & 2001.
fotografija / photo by Philippe Ruault

Kao arhitekti i mi želimo biti takvi. Smatramo da je danas suvremeno to što, po našem mišljenju, ne postoje granice, što se može uzeti nešto iz Japana, iz Australije ili iz vaše zemlje i time se služiti vrlo slobodno. Smatramo da građenje tradicionalnim materijalima ne pruža dovoljno mogućnosti razvoja. Ako pogledate što se dogodalo 50-ih ili 60-ih godina, vidite da je tada bilo mnogo više tehničkih inovacija. Ako bilo gdje nademo nešto zanimljivo, mi to upotrijebimo, nemamo nikakvih ograničenja, sve je moguće.

oris: Vaša dva sljedeća projekta tiču se inteligentne uporabe prostora kao osnovnog prostora i proširenog prostora: Palais de Tokyo i novi projekt za Školu arhitekture u Nantesu, na kome upravo radite. Mislim da se radi o vrlo sličnim pristupima. U slučaju Palais de Tokyo bili ste zamoljeni da spasite projekt. Najprije je to bio projekt za kino s budžetom od 50 milijuna. Zaustavljen je i vas su

is the scale of the people who are living inside your building. When we do our project we try to imagine how they move inside, how they live in the house, the school. This is the reason why we begin to let the building grow from the inside outwards. At one moment you come into contact with the outside question and you answer the question what relationships you want to establish between the inside and the outside- if you want to see or not, if you want to be seen or not, and it gives you all the facades and their reasons. You do not design the facade at the beginning, it comes often at the very end. You define the materials, if you want transparency, it can be glass or polycarbonate, if you want protection against the sun there are screens outside. At Grenoble University of Arts and Human Sciences it was interesting to give a poetic image and not the one of major technology. This led to the idea of the baugainvillea, because Grenoble is

zamolili da napravite novi. Spomenuli ste tu paralelu s trgov u Marakešu, koji se mijenja tijekom dana i godina i samo je okvir za događanja koja se izmjenjuju tijekom vremena. Palais de Tokyo je za to vrlo dobar primjer. Možemo razgovarati o načinu na koji se danas grade muzeji – kao kod Franka Gehryja – samo izraz, senzacija, a na drugoj strani arhitektura kao osnovni okvir, arhitektura kao inteligentna konstrukcija unutar koje se može prezentirati umjetnost. Drugi je projekt Arhitektonska škola na kojoj upravo radite.

Lacaton: To su dva najnovija projekta. Međutim ako pogledate kuću Latapie, vidite da ona već ima isti koncept. Pitanje je gdje stati da bi se ljudima omogućilo da prihvate zgradu. Na primjer u kući Latapie izgradili smo minimum projekta, jer su vlasnici željeli obojiti neke elemente i namještaj. Vrlo je važno omogućiti ljudima da sami dovrše kuću. Što se tiče Palais de Tokyo, to je naravno drugo mjerilo, jer je to vrlo velika zgrada u središtu Pariza. Zgrada je bila izgrađena kao muzej, da bi kasnije postala Centar za fotografiju i film. Devedesetih je napravljen velik projekt adaptacije i prenamjene u kino. Radovi su započeti, čitava unutrašnjost je bila srušena, a zatim je Ministarstvo kulture zaustavilo radove, jer se u to doba smatralo da je objekt građen za izlaganje umjetničkih djela, pa da ga je šteta zatvoriti. Radovi su zaustavljeni, ali u jako lošem trenutku – kad su već bili uklonjeni svi pregradni zidovi, ostavljene rupe u podu i uklonjene sve instalacije. Odlučili su budžet koji su namijenili Centru za suvremenu umjetnost u jednom drugom dijelu Pariza prebaciti na taj projekt u pokušaju da ponovo otvore zgradu za publiku, ali uz vrlo malu investiciju od 3 milijuna eura. Imali smo samo tjedan dana da damo prijedlog, pa se naš odgovor nije sastojao u projektu, već smo na sastanak došli da kažemo koje su naše namjere. Rekli smo da se, prvo, po našem mišljenju, arhitektura još nalazi tamo i da je vrlo zanimljiva, tako da mi nemamo namjere išta dodavati. Kao drugo smo rekli da je budžet doista nizak, ali da



Palais de Tokyo, Pariz / Pariz - Francuska / Francija, 2001.

surrounded with mountains, it is not an exotic country. Exotic plants make a contrast. When you are inside you see the mountains across these exotic flowers. We think maybe it is a way of bringing you to another lifestyle, bringing you to another country, being open-minded, but it is really our contribution to architecture, we have no explanation to give to that because we consider that if we do our work about technique, the functioning of internal spaces, very well we can have this kind of element without maybe having to give any explanation.

oris: What is interesting in your work is your handling of elements which come from another field, like handling the construction of greenhouse which became a dwelling for you, or the corridor which you put on the outside of the façade instead of its conventional or traditional function. So you just turn up these meanings, and you find them a new value. They become, taken from another context, new elements in the composition.

Lacaton: We think that we are really contemporary. Architects and everybody actually live in 2003, you always live in your time and sometimes in the future like artists. As architects strongly we want to be like that. What is contemporary for us today is that we think that there are no frontiers, you can take something from Japan, from Australia, or from your country and add that in a very great

znamo da to nije projekt adaptacije, već samo privremeni projekt, pa ćemo tako primijeniti vrlo pragmatičnu metodologiju. Dakle, izvest ćemo vrlo važne projekte konstrukcije, stabilizata, protupožarnih mjera, itd., zatim ćemo uspostaviti instalacijsku mrežu i onda stati kad više ne bude novaca. Znali smo da ćemo, ako uspijemo napraviti te glavne elemente, moći otvoriti zgradu i dobiti vrlo zanimljiv prostor. Taj je primjer nalik projektu u Grenobleu, gdje smo upotrijebili egzotično cvijeće. Usporedo s efikasnošću trebate i nešto paralelno, nešto poetsko, nešto što će vas uzdignuti iznad tehničkih problema. Ako se sjetite trga u Marakešu, to je velika površina bez demarkacija, bez granica na podu, oko su zgrade. Jean Philippe poznaje vrlo dobro taj trg, jer je rođen u Maroku. Njega ne određuju okolne fasade. Katkad je sasvim prazan, noću ili rano ujutro, a onda dolaze razne grupe pjevača, umjetnika. Iako je sve organizirano, nemate taj osjećaj. Različite grupe tu glume, ljudi ih promatraju, stvaraju se krugovi ljudi koje zaobilaze automobili, sasvim se mijenja njegova funkcija. Za nas je to bio zanimljiv primjer, jer su direktori Palais de Tokyo objasnili da žele izići iz sheme muzeja s bijelim zidovima. Umjesto toga željeli su mjesto koje bi se neprestano mijenjalo. To je za nas bio vrlo interesantan zadatak, eksperiment organiziranja prostora bez pregrada i zatvaranja. Ujedno je taj prostor nalik *loftu* – strukturiran prema različitim funkcijama i prostor koji ne treba zatvarati. U stvari umjetnici nisu bili spremni da rade na taj način, mnogi od njih su željeli male zatvorene prostore za svoj rad. Što se tiče Škole arhitekture, to je novi projekt. Prije dva mjeseca dobili smo taj natječaj u Nantesu. Objasnili su nam da žele školu u kojoj mogu eksperimentirati u prostoru i evoluciji, pa smo predložili da izgradimo neku vrstu gradilišta koji čine velika osnovna betonska konstrukcija velike nosivosti. Rampa povezuje sve nivoe. Ta konstrukcija predstavlja početak projekta. Sad nastojimo dizajnirati ili pronaći u

freedom. We consider that if we build with traditional construction there is not enough evolution. For example, if you look at the construction of the sixties or fifties, there was much more invention with technique. If we find something interesting anywhere we use it, there is no kind of restriction, everything goes.

oris: The next two projects connected with the thematic of intelligence of using the space as a basic space and extended space: Palais de Tokyo and the new project you are working on, the architecture school, we think it is a very similar approach. On the one hand in the Palais de Tokyo you were asked to save the project. At first



Trg Djemaa el Fnaa / Djemaa el Fnaa Square / Marrakech, Maroko / Maroko

that was project of the cinema complex with 50 million budget, it was stoppt and you were ask to make a new design.. You mentioned this parallel with the square in Marakesh, which is changing through the times of today and the years to be just a frame for actions that are changing through time. Palais de Tokyo is a very good example. We can talk about the way museums are built today- for example Frank Gehry – just expression, sensation, and on the other hand, architecture just as a basic framework, architecture as intelligent structure where art can be presented .. The other one, is the project for the architecture school, you are working on...

Lacaton: You mentioned these two projects which are very recent projects. In fact if you look at the Latapie House it is already the same concept. It is the question of where to stop, not to go too far, make a possibility for people to appropriate the building. For example in the Latapie House we have the minimum of the project, they wanted to paint some elements or the furniture, it is very important that the people could finish the project. For the Palais de Tokyo it is another scale because it is a very big building in the centre of Paris. It was built for a museum and then it was changed into a centre for photography and cinema. In the 90s there was a very big project to refurbish it and to make it into a cinema. They began the works, they demolished all the inside, and then the project was stopped by the Ministry of Culture because at that time the opinion of the Ministry was that this building was really built to exhibit works of art, and it was pity to close it. They stopped it, but in a very bad situation, because there were holes in the floor, there were no more partitions, no more networks in the floor. They decided to transfer the budget they had for a centre for contemporary creation in another part of Paris here to this place and to do something to try to open it again for public, but with a very low budget. It was 3 million euros and we entered a competition for it. We had very short time to prepare something, just a week and our answer was not a project: It was just a meeting to say what our intentions were,

katalozima konstrukcije i materijale koji se daju lako ugraditi u tu veliku osnovnu konstrukciju. Time su, naravno, omogućene lagane promjene.

oris: Bilo bi zanimljivo čuti vaše mišljenje o obrazovanju, kako studenata tako i investitora. Sreli smo se na molovnskom seminaru prošle godine i vidio sam vaš dobar kontakt sa studentima. Sposobni ste vrlo izravno prenijeti svoje ideje i koncepte. S druge strane, vi i Jean Philippe kao arhitekti morate prenijeti svoje ideje i investitorima. Ambivalentna je to situacija transportiranja arhitektonskog dijela na različite ljude. Što očekujete od nastave na arhitektonskim školama?

Lacaton: Za mene je velika razlika između nastave i odnosa s klijentima. Prvi put ću imati nastavu u listopadu, a zapravo nisam sigurna da želim taj posao. Smatram da ste sposobni objasniti ono što radite s entuzijazmom, a studenti vole entuzijazam; no možda nije dostatno predavati. Smatram da treba izraziti svoje ideje, ali



Kavana Uno / Café Uno, Architektur Zentrum, Bec / Vienna, Austrija / Austria fotografija / photo by David Pradel

Kavana Uno / Café Uno, Architektur Zentrum, Bec / Vienna, Austrija / Austria fotografija / photo by David Pradel

and we said that for us the architecture was still there, and it was really interesting, so we did not have the intention to add any architecture. And second we said that the budget was very low but we knew that it was not project of refurbishment, it was only a sort of temporary project, so we would have a very pragmatic methodology. We would begin with very important work on structure, stability, fire security etc, and then do the performance networks, and then we would stop when there was no more budget. We knew that if we managed to do these main elements it would be enough to open it again and to have a very interesting space. And also it is nearly like the flowers in the Grenoble project. If you talk about efficiency, you need to have something parallel which is poetic, something which brings you over the technique. We are talking about this plaza in Marakesh, which is a very large floor without any demarcations, no limits on the floor, all around there are some buildings. In fact Jean Philippe knows this place very well because he was born in Morocco. The idea we had of this plaza is, that it is not designed by the facades all round. Sometimes it is completely empty in the night and in the morning, very early there are some groups that are coming





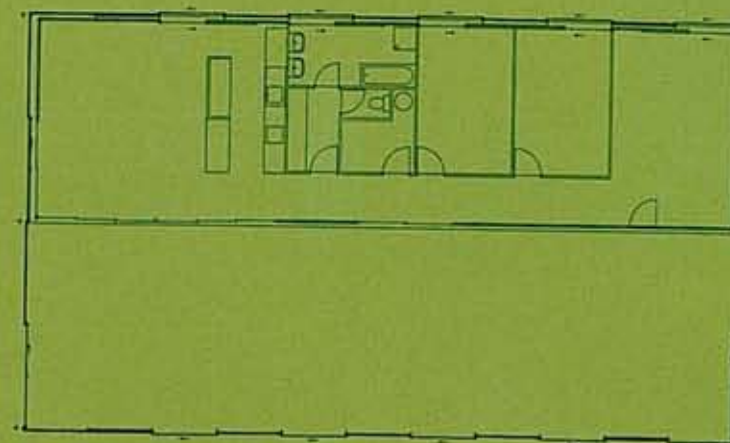
Kuća Coutras / Coutras House, Gironde, Francuska / France, 2000.

here to sing, some artists. It seems not to be very organized, in fact there is organisation but you don't feel it. There are different groups acting on the place, all round people watching what they are doing, and it makes some circles of people, and the cars go round these groups of people, it completely changes the function. For us it was a very interesting example because the directors of the Palais de Tokyo explained to us that they wanted to get out of this type of museum with white walls and they explained that they wanted a place that could change all the time. For us it was a very interesting example, an experiment, it is possible to organise the place without closing it and without making partitions. The space is also like a loft organised by different functions and you don't need to close it. In fact artists are not ready to work like that, a lot of them ask to have their artwork closed up in small rooms. As for the school of architecture it is a new project. It is a competition won 2 months ago for a School in Nantes. They explained to us that they wanted a school where they could experiment, in the space and the evolution, so we proposed to build a sort of site and this site is made with big structures in concrete, very, very strong with capacities for very high loads on the floors. There is a ramp linking all the levels. This structure is the beginning of the project. Then we try to design or we look into industrial catalogues of structures and materials that you are able to build very easily into the big structure. And of course you can change things very easily.

oris: It would be interesting to see your opinion on the education, both of students and the clients. We met each other at the Motovun seminar last year and I saw that you have very close contact with the students. You are able to transport your ideas and concepts very directly. On the other hand you and Jean Philippe as architects have to transmit your ideas to the client as well. This is an ambivalent situation architecture work being conveyed to other people, so what are your expectations from the teaching in the architectural schools?

studenti također trebaju naći svoj stav. Mislim da je zajedničko odnosu prema studentima i investitoru to što treba slušati što oni imaju reći. Kad radite sa investitorom, treba ga poslušati kako biste shvatili tko je on. Ne smatram da ih treba obrazovati – to bi bilo pretenciozno. Vi morate predstaviti svoj doživljaj i morate uči u njihov doživljaj – to je neka vrsta zajedničke avanture.

Locaton: For me it is very different to teach and to have a relationship with a client. I am going to teach for the first time in October. I am not really sure that I want the job. I think if you are able to explain what you are doing with enthusiasm and students like enthusiasm maybe it is not sufficient to teach. I think you have to express your ideas, but also the students have to find their own opinion. I think what is common between the students and the client, is



Kuća Coutras / Coutras House, Gironde, Francuska / France, 2000.
floort / plan



Kuća Coutras / Coutras House, Gironde, Francuska / France, 2000.



oris: Možete li objasniti mistifikaciju i demistifikaciju u arhitekturi?

Lacaton: Ne postoji mistifikacija, postoji samo demistifikacija. Dok radite arhitekturu, ona je važna, ali ona nije život. Ne treba mistificirati arhitekturu, jer danas nisu vremena kad su ljudi potpuno pod utjecajem religije i politike. Živimo u slobodnim zemljama, barem većina nas. Vrlo je važno imati neposredan pristup zgradama; mi uvijek nastojimo da je zgrada na istom nivou kao i okolni teren. Ne volimo zgrade sa stubama – kad se uspinjete do ulaza u zgradu – jer im to daje važnost. Po nama arhitektura treba biti vrlo čitljiva i pristupačna, suprotno monumentalnosti. To pitanje o demistifikaciji je dosta teško, dosta intelektualno. Naša je arhitektura više senzitivna. Arhitektura je težak posao, ali smatramo da ne smije biti nalik psihoterapiji; mora biti lagana.

that you have to listen to them. When you work with the client, you have to listen what they have to say, to understand what they are. I do not think you are doing education with the client, it would be very pretentious to say that. You have to come with your adventure and you have to go into his adventure. It is a sort of common adventure.

oris: Can you explain mystification and demystification in architectural work.

Lacaton: There is no mystification, but only demystification. In fact, architecture is important when you do it, but it is not life. You have no necessity to mystify architecture, because we are not in times when people are completely in the power of religion, of politics, actually we live in free countries, most of us do. It is very important to be very direct in the way you come to the building, we try to do the buildings on the same level as outside, we don't like buildings with steps, when you go up to the building because it gives it too much importance. For us architecture has to be very readable and very accessible, it is the opposite of the monument. It is a difficult question – mystification, something a bit intellectual. We do architecture which is more sensitive. It is hard work but we think that doesn't have to be like psychotherapy, it should be something easy.