



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

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2003 by Ante Nikša Bilić, Saša Bradić, Vera Grimmer  
fotografija / photo by Damil Kalogjera

**oris:** Danas se u Beču otvara vaša izložba u Arhitektur Zentrumu. Istovremeno se u Beču održava i izložba Zaha Hadid, koja je barokna, gotovo 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 i 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 oblika. 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 nešto 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 iskust-

vima života i rada u Africi, gdje ste boravili sa Jean Philippeom Vassalom. Smatram da je život u takvim različitim društvenim i kulturalnim 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 va' no 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 našem glavama proizvelo potres, jer je bilo toliko drugačije. Nakon nekoliko mjeseci -ovjek se sasvim oslobodi onoga što je naučio i počinje zamjetivati i analizirati male stvari. Tako se, na primjer, trguje na 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



**OPIS:** 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.*

**OPIS:** 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 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*

odje}om. 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 ničta ne posjeduju i sele se svakog tjedna. [kolu -ini 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 uču pisati i čitati, uču zemljopis. Kad vidite takvu školu, vidite da to jest arhitektura koja je istovremeno i vrlo suvremena. Ono što trebate uraditi, to radite vrlo brzo i vrlo dobro. Takvi su primjeri sasvim promijenili naša razmišljanja o arhitekturi.

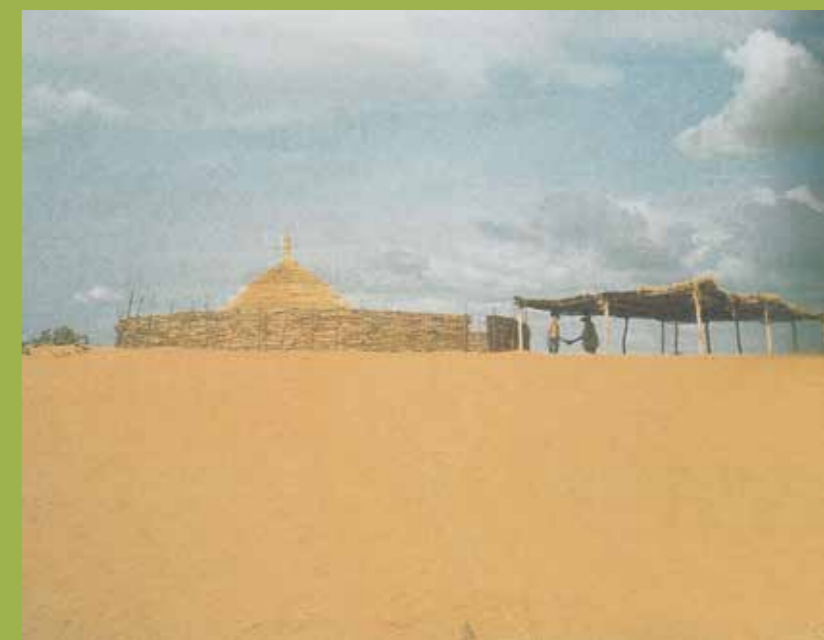
Na našoj bazičnoj izlozi bi nalazi se divna slamnata kuća, koja je istovremeno vrlo jednostavna i prelijepa. Kuća je kružnog tlocrta promjera 5 metara. Zidovi su od rišine slame sa slamnatim krovom, pod je pješčani. U njoj drže dragocjene predmete kao što su krevet i voda, koja je tu iznimno važna i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

Izvana je drugi krug promjera 12-15 metara samo sa slamnom ogradom, s jednim vratima, a bez krova. On služi za domaćinske funkcije – kuhanje, tuširanje, 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 izražuju se planovi, već se odlazi na lice mjesta s važnim osobama kao što su gradonačelnik, ministri i ljudi iz ministarstva. Uvijek je s njima i jedan starac koji poznaje lokalne prilike; on zna kad kišni oblaci s koje strane dolaze. Velika rijeka se, na primjer, može pojaviti na samo dva tjedna, a on vrlo do-

*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 it 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,*





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

bro zna gdje je moguće graditi. Izravno se na tlu iscrtavaju ulice, gradilišta – parcele za pojedina-ne obitelji. Sve se to radi s nekom vrstom inteligencije situacije. Nakon takvog iskustva potpuno smo promijenili smisao svog rada. Smatramo da se posao arhitekta ne sastoji u tome da poka' e kako zna projektirati prelijepu gra|evinu, već da inteligentno odgovori na postavljeni problem. Vrlo često je to kompleksan posao, ali radom na problemu pokušavamo na}i jednostavno rje{enje.

**OPIS:** Možda se sada možemo dotaknuti dvaju pitan-

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.

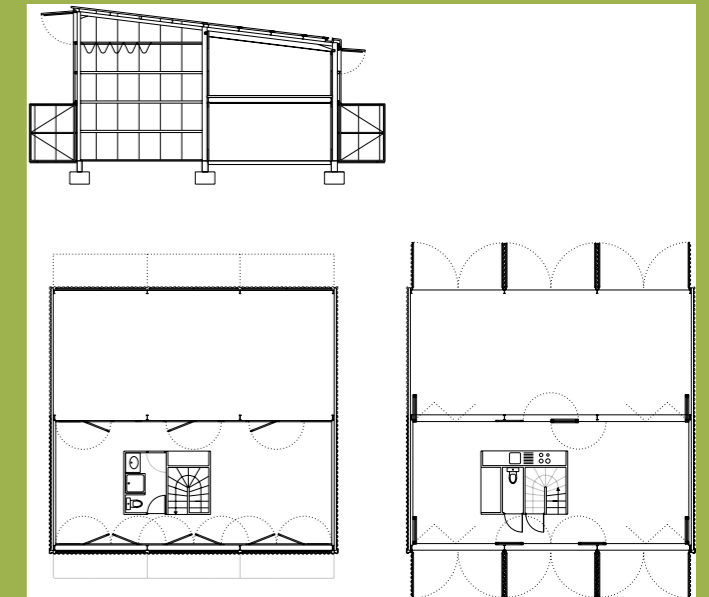
Outside there is a second circle 12-15 m, just a fence with straw, with just one door and no roof, and this is for domestic functions: cooking, showering etc, and outside there is a third construction which is just a place to receive friends, a sort of living room. It is very simple, but so delicious.

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 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,



ja 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 va' no da pokušamo uiniti nešto razli-ito 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 bazi-na obitelj, imala novaca samo za kupnju standardne kuće od 80 m<sup>2</sup>. Od samog početka naš je cilj bio projektirati veću kuću, ali ne veću za samo 10 m<sup>2</sup>, već, ukoliko to bude moguće, dvostruko veću, jer smo potpuno uvjereni da se u većoj kući, koja omogućuje i različite vrste prostora i ambijena, bolje 'ivi. Za nas je va' no dobro osun-anje svih prostora, mogućnost razli-itog korištenja prostora ovisno o godišnjim dobima. Tako smo u kući i Latapie nastojali postići maksimum unutar zadanog bud'eta, kojeg smo se nastojali



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

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.

**OPIS:** 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 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



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

dr' ati. Znali smo da je takvu ku}u nemogu} e izgraditi u tradicionalnim, solidnim materijalima. Tako je na{ prvi prijedlog bio prefabricirani staklenik. Kako je to, me|u tim, zbog gradske situacije bilo nemogu} e, po-eli smo tra' iti na drugim podru-jima kako bismo na{li jeftinu i zanimljivu vrstu konstrukcije; to smo na{li u industriji i poljoprivredi. [to se ti-e materijala, nismo na po-etku tra' ili samo jeftin materijal, ve} takav koji bi odgovarao na{im intencijama. U ku}i Latapie postoji velika transparentna soba, vrlo visoka, koja je ne{to izme|u unutarnjeg i vanjskog prostora. Htjeli smo da bude vrlo transparentna i vrlo otvorena. Bilo ju je nemogu}e zamisliti u staklu, jer bi staklo bilo prete{ko i preskupo. Zato smo se odlu-ili za plasti-ni materijal, jer omogu}uje izvedbu vrlo velikih povr{ina transparentnih krovova i zidova sa vrlo malo konstruktivnih elemenata. On je istovremeno veoma lagan i ekonomi-an, a omogu}uje zanimljive prostore ispunjene svjetlom. Takav se jeftini materijal mo' e upotrijebiti i u skupim projektima, jer se uop}e ne radi o tome da li je materijal jeftin ili skup. Materi-

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 an opportunity to have a different kind of spaces and ambiences 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*

jal je zanimljiv ili ne.

**OPIS:** *Prema tome nije problem u maloj svoti za investiciju, ve} u optimizaciji realiteta ideja koje }elite ostvariti. Kao arhitekti osje}ate se odgovornima i prema investitoru i prema dru{tvu. Svi}a mi se va{ rad na projektu za Trg Leon Aucoc u Bordeauxu. Bilo koji drugi arhitekt iskoristio bi priliku da se doka}e. Vrlo rijetko se doga}a da neki arhitekt izjavi kako nema potrebe da se bilo {to izmijeni. Smatram da je to jako odgovorno, a da to ima veze s na}inom }ivota koji je reduciran, ali nije siroma{an, kakav ste upoznali u Africi. To je takoder akt hrabrosti jednog arhitekta.*

Lacaton: Ne, hrabrost je kad se na|ete u te{koj i zna-ajnoj situaciji. Arhitektura nije tako va' na u 'ivotu; mo' emo 'ivjeti i bez arhitekture. U Bordeauxu su tra' ili imid' . Nakon 40-godi{nje slu' be prija{njeg gradona-elnika i imenovanja novoga prva 'elja politi-ara bila je da se izgradi ne{to novo. Gradona-elnik je 'elio da napravi-mo divan projekt za sve gradske trgove. Ali kad smo prvi put stupili na Trg Aucoc, u-inio nam se ve} lijepim. Pa kakav bi mogao biti odgovor arhitekta ako vidi ne{to {to je samo po sebi lijepo? U Versaillesu vam, na primjer, ne pada na pamet da bilo {to mijenjate. To je dodu{e drugo mjerilo, ali je osje}aj isti. Trg Aucoc nije divan samo zbog svoje arhitekture ve} i zbog atmosfere, jer su okolne ku}e vrlo skromno izgra|ene, ali dobro projektirane, a osje}a se i dobra atmosfera me|u stanovnicima. Od samog po-etka osje}ali smo da se na trgu ne bi trebalo ni{ta napraviti, ali smo takav stav trebali obrazlo' iti. Tijekom -etiri mjeseca odlazili smo tamo svakog tjedna, nakon -ega smo do{li s jasno argumentiranim odgovorom.

**OPIS:** *Tipi}ni be}ki arhitekt Herman Czech je jednom izjavio: "Arhitektura nije }ivot, arhitektura je pozadina".*

Lacaton: Stvar nije bila u tome da smo odbili ne{to napraviti, ve} smatramo da zada}a arhitekta nije samo u tome da gradi nego u prvome redu da razmi{lja. Tek nakon toga mo' e re}i treba li graditi ili ne. Vrlo -esto



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

*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 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.*

**OPIS:** *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 op-*



treba graditi, ali katkada i ne treba.

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

portunity 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 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.*

**OPIS:** 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.*

**OPIS:** 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 im-

teren vo | eni mi{lju kako }e pejzaž trajati i dalje, dok }e zgrada nakon 20 ili 30 godina biti uklonjena bez {tete po zemlji{te. Taj stav je stav respekta, ali i u'itka boravka u unutra{nosti ku}e. Mo'ete se odnositi s respektom prema mjestu, a da vas to ne ograni-ava. U sva tri projekta smo u-inili sve da se maksimalno iskoristi pejzaž i pogledi. Kako ne bismo radili iskope, zgrada se doti-e tla vrlo malim temeljima.

**OPIS:** *Taj projekt podsjeća na Felinijeve kuće na stamblima.*

Lacaton: U tom je projektu investitor 'elio drvenu konstrukciju zgrade. Nama je bila strana ta ideja da se drvena konstrukcija bolje uklapa u {umu od -eli-ne, pa smo se borili protiv nje. Tamo gdje kod -eli-ne konstrukcije imate 16 cm debljine, kod drvene biste trebali dvostruko. Kod drvene konstrukcije postavlja se pitanje koliko stabala treba posje}i da biste podigli svoju ku}u. Nastojali smo graditi s vrlo malim elementima koja su mogla nositi dva radnika. I kod temeljenja ku}e u Cap Ferretu upotrijebili smo mali stroj, ali je ipak uni{tavao zemlji{te. Tamo nema velikih temelja, niti su piloni spojeni. Oni su poput igala zabodenih u teren. Za nas je lako}a konstrukcije vrlo va'na. Bolje se osje}ate ako ne osje}ate te'inu zgrade. Mala napomena o ku}i u Cap Ferretu: kako je to vrlo iznimno mjesto jer vi{e ne postoje takva gradili{ta, cijena ku}e je samo 25% od cijene zemlji{ta. Zemlji{te je s ku}om ili bez ku}e skupo, {to vam daje veliku slobodu pri osmi{ljanju projekta.

**OPIS:** *Recite nam nešto o konceptu temporalnosti u vašem radu?*

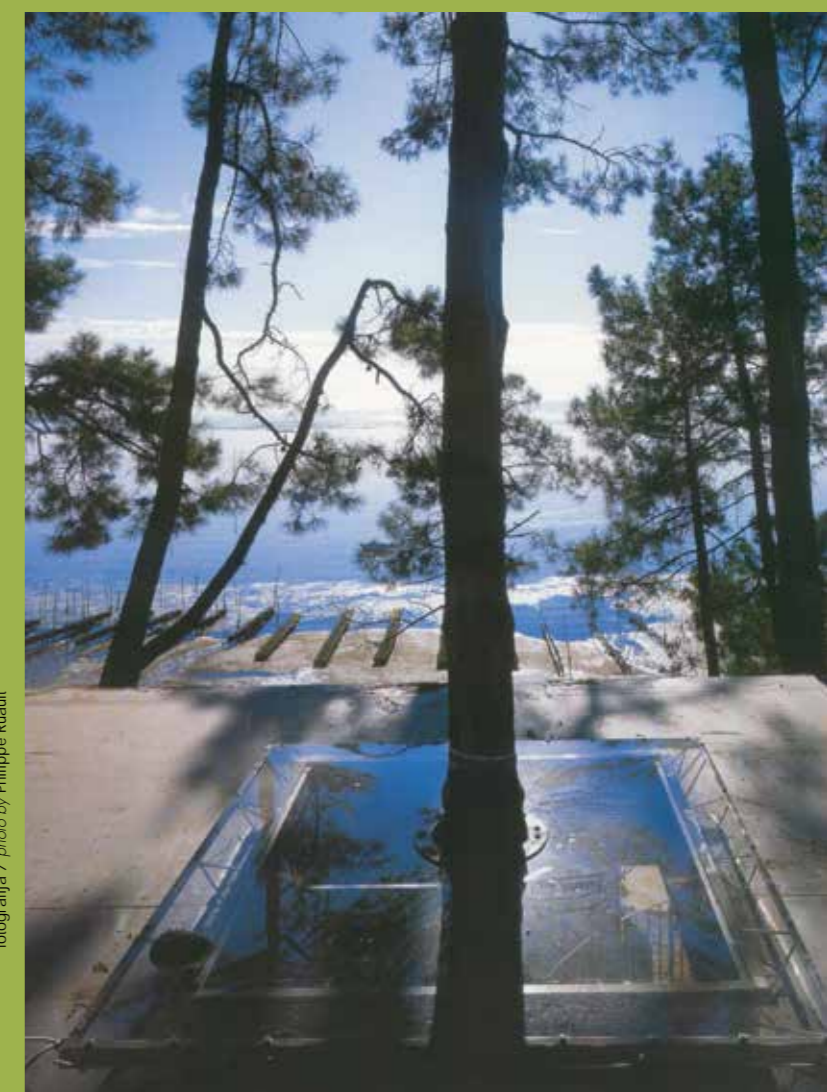
Lacaton: Istina je da ne 'elimo ostaviti znakove, ali istovremeno ne gradimo nešto efemerno, jer su gra |evni materijali kao {to su aluminij ili -elik dugotrajni. Po mom mi{ljenju nije pitanje u te'ini arhitekture, jer neke vrlo kompaktne zgrade, izgra |ene u kamenu daju utisak

portant 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 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*



Kuća Lége / Lége House, Cap Ferrat, Gironde, Francuska / France, 1998. fotografija / photo by Philippe Ruault



Kuća Lége / Lége House, Cap Ferrat, Gironde, Francuska / France, 1998. fotografija / photo by Philippe Ruault



Ku}a Lège / Lège House, Cap Ferret, Gironde, Francuska / France, 1998.  
fotografija / photo by Philippe Ruault



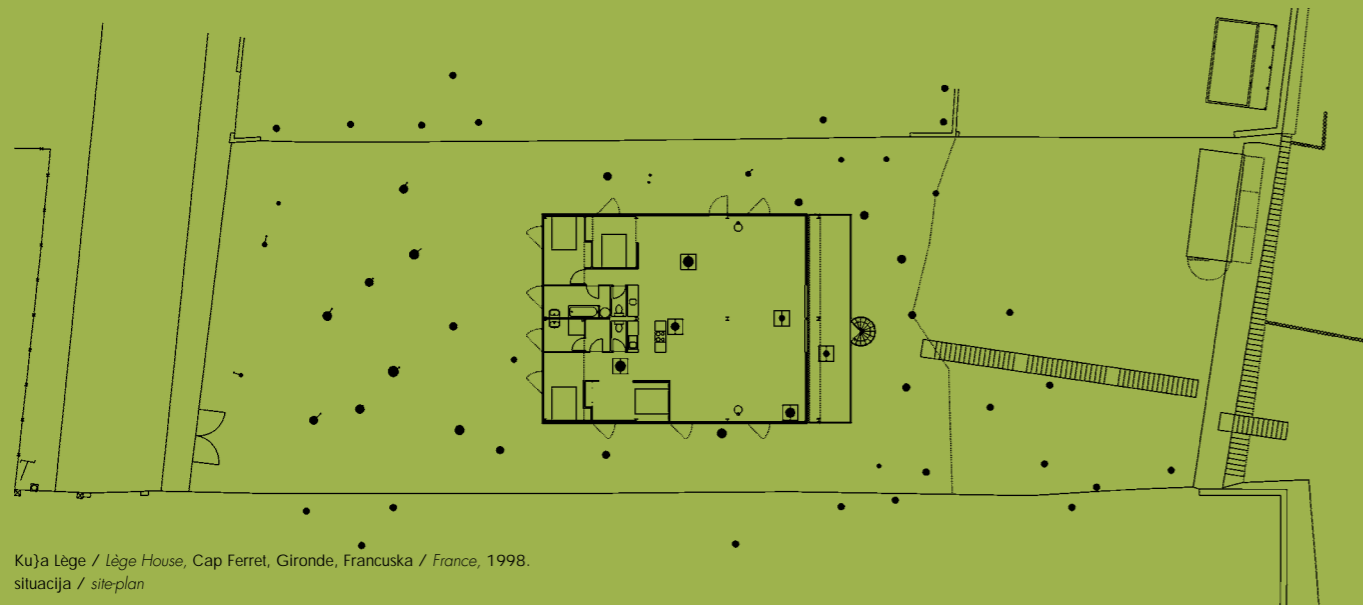
vje-nosti, ali nisu izgra|ene za vje-nost, jer se svakih 20-30 godina zgrada mora promijeniti, adaptirati. Mislim da je to pitanje imid' a. U Francuskoj svaka gra|evina, -ak i kad je lo{e kvalitete, nalikuje dvorcu. Tome nije tako stoga {to su one solidno izgra|ene, ve} je to slika naslje|a koje se prenosi s roditelja na djecu. Nama to pitanje nije va' no, jer smatramo da je arhitektura isto {to i bilo koji drugi proizvod - kupite ku}u da u njoj 'ivate, a mo' da ju i prodate ili ju promijenite. Mo' da ve} ina izgra|ene arhitekture ne predstavljaju ni{ta zna-ajnije od toga. Ona se gradi za svakodnevni 'ivot, to je ne{to ljudsko a ne ne{to {to stvara povijest, {to govori.

**oris:** Rekli ste da zgradu ili stanovanje treba projektirati od unutra prema van. Dva primjera: hotel

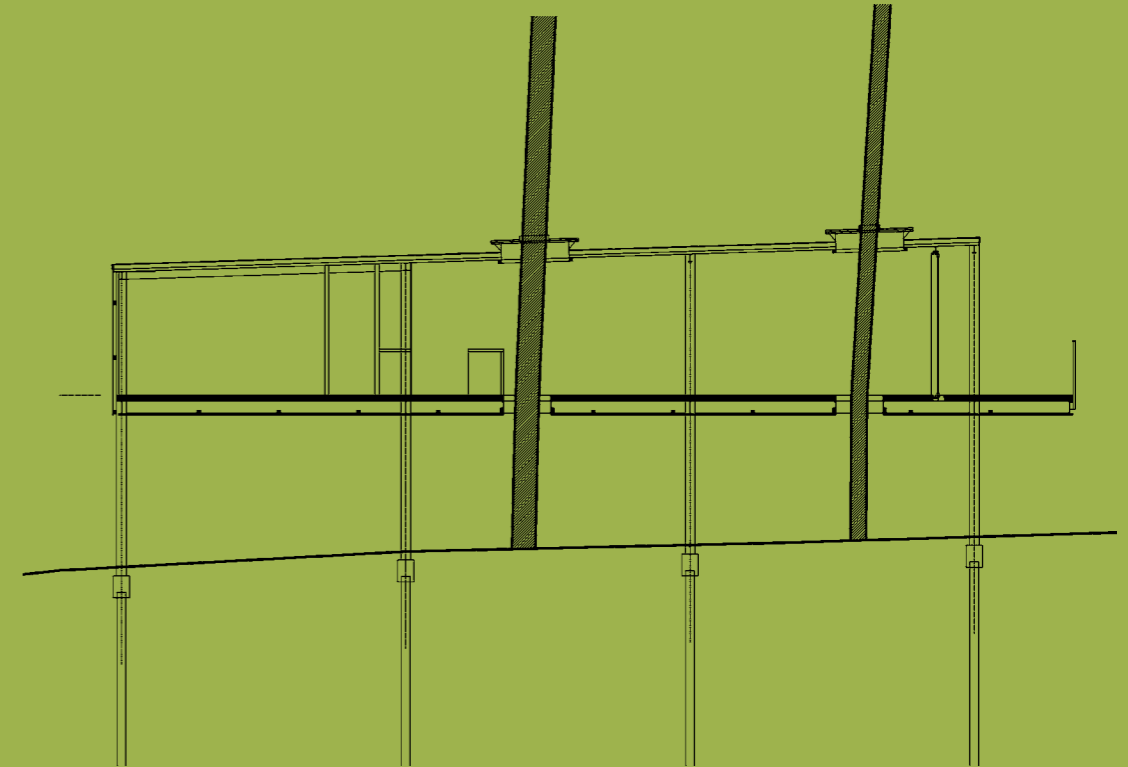
*20 or 30 years disappear without damage to the ground. It is an attitude of respect but also it is an attitude of taking pleasure, of taking the benefits of being inside. You can respect the place, at the same time it is not something reductive. In these three projects everything is made to profit a 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.

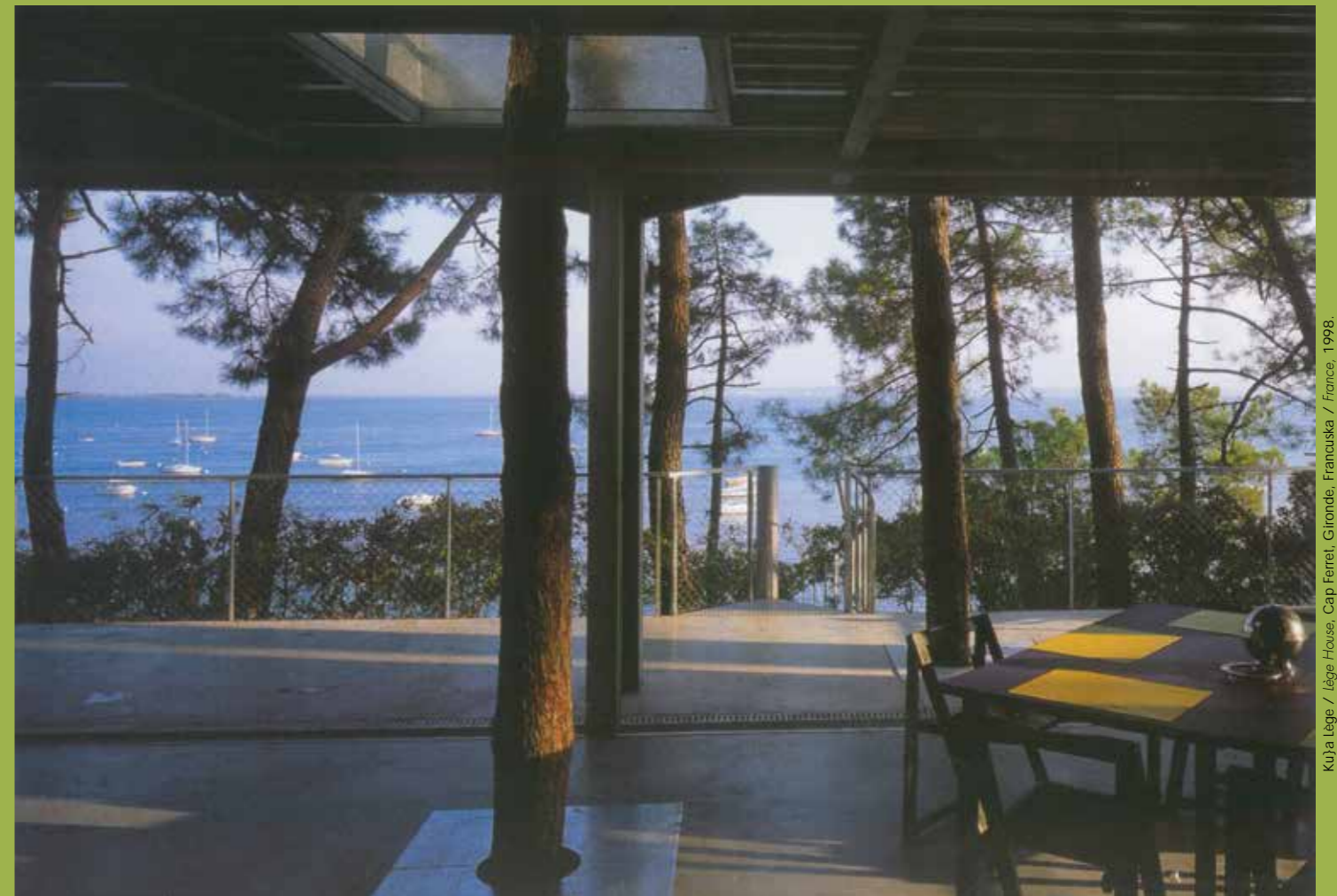
*Lacaton: For this project client preferred a wood construction, but for us it was a strange idea that a wood construction can be better integrated into a wood, into a forest, than steel. We fought against this idea. Whereas in steel you can have 16 cm width, in wood*



Ku}a Lège / Lège House, Cap Ferret, Gironde, Francuska / France, 1998.  
situacija / site-plan



Ku}a Lège / Lège House, Cap Ferret, Gironde, Francuska / France, 1998.  
presjek / cross-section



Ku}a Lège / Lège House, Cap Ferret, Gironde, Francuska / France, 1998.  
fotografija / photo by Philippe Ruault

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 mjerila i tlocrta.

Lacaton: Mislim da je to prvo pitanje o obliku, jer u projektu imate razli-ite vrste pitanja i problema. Imate tako problem gradili{ta i situacije. [to se ti-e tog pitanja, treba definirati odnos gra|evine prema situaciji – na koje mjesto i kako postavljate zgradu na teren, koje su njezine dimenzije, itd. U prvom dijelu problema radi se o ve}em mjerilu, –ak vrlo velikom – o planinama, na primjer, dok je druga stvar mjerilo ljudi koji nastanjuju va{u zgradu. Kad projektiramo, nastojimo zamisliti kako se ljudi kre}u u unutar zgrade, kako ‘ive u ku}i, u {koli. Zato svoje zgrade po-injemo razvijati od unutra prema van. U jednom –asu dolazimo do pitanja kontakta s vanjskim prostorom i tada treba odgovoriti na pitanje kakve odnose ‘elimo uspostaviti izme|u unutra{n-josti i vanjskog prostora – ‘elimo li pogled prema van ili ne, ‘elite 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 po-etku rada; to naj-e{e dolazi na kraju. Definiramo materijale; ako ‘elimo postit}i transparentnost, mo’emo upotrijebiti staklo ili polikarbonat,

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 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.

**OPIS:** 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



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

ukoliko ‘elimo za{titu od sunca, tu su vanjski zaslони. U slu-aju Univerziteta u Grenobleu bilo je va’no stvoriti poetsku sliku, a ne imid’ zna-ajne tehnologije – u ovom slu-aju to je zasad bugenvilija (Grenoble je okru’ en brdima, a nije u nekoj egzoti-noj zemlji). S egzoti-nim biljkama postignut je kontrast, pa se iz unutra{n-josti preko egzoti-nog cvije}a gledaju planine. Ta poetska slika za nas predstavlja mogu}nost dodira s drugim ‘ivo-tnim stilovima, mogu}nost da vas se prenese u neku drugu zemlju, mogu}nost otvorenog uma, bez predrasuda. To je na{ prilog arhitekturi za koji nemamo obja{njenja. Smatramo, naime, da se mo’emo bez obja{njenja poslu’iti takvim poetskim elementima ako dobro radimo svoj posao na planu tehnike, funkcije unutarnjih prostora.

**OPIS:** U vašem je radu zanimljivo 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, nađe izvan zgrade. Vi obrćete značenja, dajete 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 ‘ive u 2003. ^ovjek uvijek ‘ivi u svom vremenu, a katkad i u budu}nosti, poput umjetnika. Kao arhitekti i mi ‘elimo biti takvi. Smatramo da je danas suvremeno to {to, po na{em mi{ljenju,

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 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.

**OPIS:** 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



Hotel sa pet zvjezdica u Luganu/ Five-Star Hotel in Lugano, [vicarska / 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

ne postoje granice, {to se mo' e uzeti ne{to iz Japana, iz Australije ili iz va{e zemlje i time se slu' iti vrlo slobodno. Smatramo da gra |enje tradicionalnim materijalima ne pru' a dovoljno mogu}nosti razvoja. Ako pogledate {to se doga |alo 50-ih ili 60-ih godina, vidite da je tada bilo mnogo vi{e tehni-kih inovacija. Ako bilo gdje na |emo ne{to zanimljivo, mi to upotrijebimo, nema-mo nikakvih ograni-enja, sve je mogu}e.

**oris:** Vaša dva sljedeća projekta tiču se inteli-gentne 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 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

*dimensions are etc. The first part is a larger scale – it can be very large – the mountains, and the second scale 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 is 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*



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

na koji se danas grade muzeji – kao kod Franka Gehryja – samo izraz, senzacija, a na drugoj strani arhitektura kao osnovni okvir, arhitektura kao inteli-gentna konstrukcija unutar koje se može prezentirati umjetnost. Drugi je projekt Arhitektonska škola na kojoj upravo radite.

Lacaton: To su dva najnovija projekta. Me |utim ako pogledate ku}u Latapie, vidite da ona ve} ima isti koncept. Pitanje je gdje stati da bi se ljudima omogu}ilo da prihvate zgradu. Na primjer u ku}i Latapie izgradili smo minimum projekta, jer su vlasnici ' eljeli obojiti neke elemente i namje{taj. Vrlo je va' no omogu}iti ljudima da sami dovr{e ku}u. [to se ti-e Palais de Tokyo, to je naravno drugo mjerilo, jer je to vrlo velika zgrada u sredi{tu Pariza. Zgrada je bila izgra |ena kao muzej, da bi kasnije postala Centar za fotografiju i film. Devedesetih je napravljen velik projekt adaptacije i pre-namjene u kino. Radovi su zapo-eti, -itava unutra{njost je bila sru{ena, a zatim je

*of the bougainvillea, because Grenoble is 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.



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 budućet 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 išt dodavati. Kao drugo smo rekli da je budućet doista nizak, ali da znamo da to nije projekt adaptacije, već samo privremeni projekt, pa ćemo tako primijeniti vrlo pragmatičnu metodologiju. Dakle, izvest ćemo vrlo važne projekte konstrukcije, stabilizacije, protupožarnih mjera, itd., zatim ćemo uspostaviti instalacijsku mrežu u 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 egzotične cvijeće. Usporedo s efikasnošću trebate i nešto paralelno, nešto poetsko, nešto što vas uzdignuti iznad tehničkih problema. Ako se sjetite trga u Marakeču, to je velika površina bez demarkacija, bez granica na podu, okolo su zgrade. Jean Philippe poznaje vrlo dobro taj trg, jer je rođen u Maroku. Njega ne određuju okolne fasade. Katkad je sasvim prazan, no u ili rano jutro, 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 zabolaze automobili, sasvim se mijenja njegova funkcija. Za nas je to bio zanimljiv primjer, jer su direktori Palais de Tokyo objasnili da 'ele iziši iz sheme muzeja s bijelim zidovima. Umjesto toga 'eljeli su mjesto koje bi se neprestano mijenjalo. To je za nas bio



Palais de Tokyo, Pariz / Paris, Francuska / France, 2001.

*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 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.*

**OPIS:** 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 that was project of the cinema complex with 50 million budget, it was stopped and you were asked to make a new design. You mentioned this parallel with the square in Marrakech, 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 frame-

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. Ustvari umjetnici nisu bili spremni da rade na taj način, mnogi od njih su 'eljeli male zatvorene prostore za svoj rad. [to se tiče kole arhitekture, to je novi projekt. Prije dva mjeseca dobili smo taj natječaj u Nantesu. Objasnili su nam da 'ele kolu u kojoj mogu eksperimentirati u prostoru i evoluciji, pa smo predložili da izgradimo neku vrstu gradilišta koji –ine velika osnovna betonska konstrukcija velike nosivosti. Rampa povezuje sve nivoe. Ta konstrukcija predstavlja početak projekta. Sad nastojimo dizajnirati ili pronaći u katalogu konstrukcije i materijale koji se daju lako ugraditi u tu veliku osnovnu konstrukciju. Time su, naravno, omogućene lagane promjene.

**OPIS:** Bilo bi zanimljivo čuti vaše mišljenje o obrazovanju, kako studenata tako i investitora. Sreli smo se na motovunskom 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 'elim taj posao. Smatram da ste sposobni objasniti ono što radite s entuzijazmom, a studenti vole entuzijazam; no mo' da nije dostatno predavati. Smatram da treba izraziti svoje ideje, ali 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 ući u njihov doživljaj – to je neka vrsta zajedničke avanture.

work, 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*



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



**OPIS:** Možete li objasniti mistifikaciju i demistifikaciju u arhitekturi?

Lacaton: Ne postoji mistifikacija, postoji samo demistifikacija. Dok radite arhitekturu, ona je va' na, ali ona nije 'ivot. Ne treba mistificirati arhitekturu, jer danas nisu vremena kad su ljudi potpuno pod utjecajem religije i politike. @ivimo u slobodnim zemljama, barem ve}ina nas. Vrlo je va' no 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 va' nost. Po nama arhitektura treba biti vrlo –itljiva i pristupa-na, suprotno monumentalnosti. To pitanje o demistifikaciji je dosta te{ko, dosta intelektualno. Na{a je arhitektura vi{e senzitivna. Arhitektura je te' ak posao, ali smatramo da ne smije biti nalik psihoterapiji; mora biti lagana.

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, 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 here to sing, some artists. It seems not to be



Kavana Una / Café Una, Architektur Zentrum, Be- / Vienna, Austrija / Austria fotografija / photo by David Pradel

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 begin-

Kavana Una / Café Una, Architektur Zentrum, Be- / Vienna, Austrija / Austria fotografija / photo by David Pradel





ning 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.

**OP15:** 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?



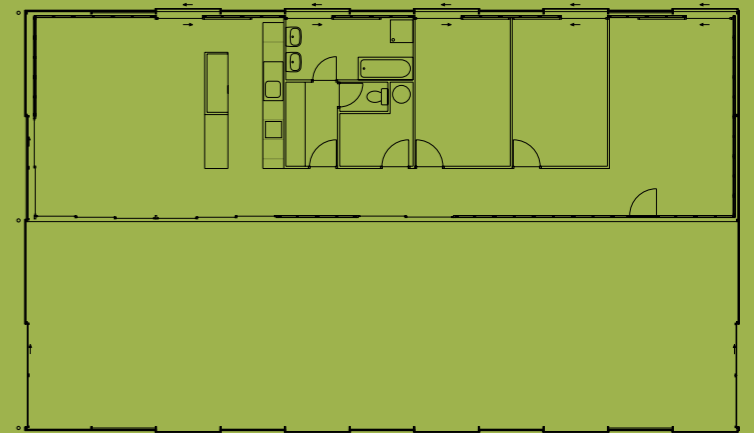
*Lacaton:* For me it is very different to teach and to have a relationship with a client. I am going to teach for the first time in October. I am not really sure that I want the job. I think if you are able to explain what you are doing with enthusiasm and students like enthusiasm maybe it is not sufficient 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 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.

**OP15:** 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



Ku]a Coutras / Coutras House, Gironde, Francuska / France, 2000.



Ku]a Coutras / Coutras House, Gironde, Francuska / France, 2000.  
floort / plan

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.



Ku]a Coutras / Coutras House, Gironde, Francuska / France, 2000.

