

razgovarao
interviewed by



Mensur Demir

KENGO KUMA

Jednom u životu

KENGO KUMA

Once in a Lifetime

Razgovarali u Mostaru 3. kolovoza 2015.

¶ Kengo Kuma jedan je od naistaknutijih međunarodno priznatih japanskih arhitekata današnjice, s uredima u Tokiju, Pekingu i Parizu. Kako je on arhitekt koji nije ni modernist niti tradicionalist, njegov se pristup ne može jednostavno svrstati ni u jednu od ovih kategorija. Pomni pristup fenomenologiji lokacije i sofisticirani osjećaj za materijalnost može se shvatiti kao njegov rukopis, nit koja povezuje njegove raznolike kreacije. Svijet ideja Kenga Kume ne može se

Interviewed in Mostar on 3 August 2015

¶ Kengo Kuma is currently one of Japan's most prominent, internationally recognized architects, with offices in Tokyo, Beijing and Paris. Being an architect who is neither modernist nor traditionalist, Kuma's approach cannot be simply labelled in any of those categories. Careful approach to the phenomenology of the location and a sophisticated sense of materiality could be seen as his handwriting, a red string that connects his various creations. Kuma's world of ideas

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Arhiva / Archive Kengo Kuma & Associates (KK); Daici Ano (DA); Erieta Attali (EA); Mitsumasa Fujitsuka (MF); Takumi Ota (TO); Nicolas Waltefaugle (NW)

kategorizirati kroz mjerilo kategorija zapadnjačke izgradnje; kreativnost nastaje kroz kombiniranje intelektualnog pristupa i jednog intuitivnog, osobnog, gotovo šamanističkog slušanja mjesta. Njegov se pristup formirao kroz desetljeća praktičnog rada, a istraživanje se objašnjava kroz osvrt na njegove formativne godine, rane utjecaje i iskustva, ali isto tako i održavanje stalne refleksije o izazovima našeg vremena i budućnosti.

KENGO KUMA, Intervju

is not to be categorized through scale or western building categories; the creativity emerges through combining intellectual approach and an intuitive, personal, almost shamanic listening to the site. His approach formed in decades of practical work and research is explained through views on his formative years, early influences and experiences but also keeping a steady reflection on challenges of our time and the future.

KENGO KUMA, Interview



(MF) ▲ Gradska vijećnica Yusuware, Yusuware, Takaoka, prefektura Kōchi, Japan, 2006. ▲ Yusuware Town Hall, Yusuware, Takaoka, Kōchi Prefecture, Japan, 2006

ORIS — U početku Vaše karijere dobili ste uvid u tradicionalnu arhitekturu Japana kroz knjige Brune Tauta ili arhitekturu Franka Lloyda Wrighta. Kada gledamo na Vašu karijeru, čini se kako je vrijednost kulturne razmjene od velike važnosti u smislu razumijevanja nečega s udaljenosti. Pogled sa strane i s udaljenosti može dati više od pogleda usredotočenog na jednu jedinu točku. Kako vidite kulturnu razmjenu u današnjoj

ORIS — At the beginning of your career you gained an insight into traditional architecture in Japan through the books of Bruno Taut or architecture of Frank Lloyd Wright. Looking at your career, it seems that the value of cultural exchange is essential in terms of understanding something from a distance. A distant side view may provide more than a view fixed on a single point. How do you see cultural exchanges in today's information age? How does the unprecedented rapid exchange of information affect architecture today? KENGO KUMA — The speed of communication is constantly increasing. Such speed, the speed of sending images and texts, has almost come to nothing. There is almost nothing between two places. But, the experience is different. If I want to feel space, I still need to go to a place and the speed of viewing is the same. Even the speed of an airplane is almost consistent. If I want to go to Europe or to Mostar, travel time is almost the same as before. This means that there is a big gap between the speed of sending data and the speed of real experience; and the value of real experience is getting greater and greater. This change is reflected, in a significant way, in the design of architecture. In the age of industrialization, in the 20th century, the prevailing mode of communication was sending images — it was the age of TV, the age of video images — and people tried to achieve something in the field of this type of visual imagery. Now, architects want to design something in the realm of real experience. In my case, materiality is becoming increasingly important. Materiality includes tactile experiences, scents, temperatures, etc., and these multiple senses cannot be transported to other places. The criteria of architectural design changed drastically because of the change of time; owing to this change, I was able to find my method. The method of this period should be something very different from the method of the 1990s.

ORIS — That reminds me of Juhani Pallasmaa's writings (in his book *The Eyes of the Skin*) on how Western culture has been highly focused on visual experience, from the Renaissance to the present day, while all other senses of the human body, which have always been involved in experiencing architecture, have been neglected. In your writings, you often mention the careful listening to the site; could you describe your analytic approach to sites in foreign countries? You travel a lot and live a very fast life. KENGO KUMA — I travel a lot because I cannot experience space itself by merely considering any visual image. Sometimes clients send me videos of a place and ask me to start creating a design using the video, but I cannot do anything before I visit the place. I cannot move my hand without visiting the site. When I am present on the site,

Ne mogu pokrenuti ruku dok ne posjetim lokaciju. Želim vidjeti lokaciju i kretati se po njoj nekoliko sati — upiti strujanje zraka, prirodno svjetlo, zemlju

I cannot move my hand without visiting the site. I want to see the site and move around it for a few hours — absorb the flow of air, of natural light, of earth



informacijskoj eri? Kako na današnju arhitekturu utječe rekordno brza razmjena informacija? KENGO KUMA — Brzina komunikacije sve je veća. Brzina slanja slika i slanja teksta došla je to toga da gotovo nema čekanja. Gotovo da nema ničega između dva mjesta. Ali, iskustvo je drugačije. Ako želim osjetiti prostor i dalje moram osobno otići na to mjesto, a brzina gledanja ostala je ista. Čak je i brzina zrakoplova i dalje skoro ista. Ako želim ići u Europu ili u Mostar, za to je potrebno gotovo jednako vremena kao i ranije. To znači da postoji velika razlika između brzine slanja podataka i brzine stvarnog iskustva, a vrijednost stvarnog iskustva sve je veća. Ova se promjena značajno odražava u projektiranju arhitekture. U doba

with my feet touching the ground, I can feel the topography of the area and this kind of experience is very different from an image in motion. I want to see the site and move around it for a few hours — absorb the flow of air, of natural light, of earth. This basically resembles animal intuition. I try to go back to that kind of primitive experience — and forget the artificial, forget my education — I want to go back to the very primitive native instinct.

ORIS — The architect's understanding of architecture is shaped by experiences and influences of the environment. In one interview for *Der Spiegel* — while defending the aesthetics of the ugly — Rem Koolhaas mentioned that his love



industrijalizacije, u 20. stoljeću, prevladavajući način komunikacije bio je slanje slika – to je bilo doba televizije, doba videa, i ljudi su pokušavali postići nešto u toj vrsti vizualnih prikaza. Sada arhitekti žele projektirati u području stvarnog iskustva. U mom slučaju, materijalnost postaje sve važnija. Materijalnost uključuje taktilno iskustvo, miris, temperaturu i slično, a ove višestruke dojmove nije moguće prenijeti na druga mjesta. Kriteriji arhitektonskog projektiranja drastično su se promijenili kako se promijenilo vrijeme; zbog ove sam promjene uspio pronaći svoju metodu. Metoda sadašnjeg vremena treba biti nešto posve drugačije od metode iz 1990-ih.

ORIS — To me podsjeća na pisanje Juhanija Pallasme (u njegovoj knjizi Oči kože) o tome kako je zapadnjačka kultura izrazito fokusirana na vizualno iskustvo, od renesanse pa sve do danas, dok su sva druga osjetila ljudskog tijela, koja su uvijek dio doživljavanja arhitekture, zanemarena. U svojim tekstovima često spominjete pažljivo osluškivanje mjesta. Možete li opisati svoj analitički pristup lokacijama u stranim zemljama? Mnogo putujete i živite zaista brzo. ¶ KENGO

for concrete and enormous glass screens was formed by his childhood memories of living in a modern house in postwar Rotterdam. What were your milestones in architectural experiences from childhood to maturity, before you became an architect? What is it that formed you? ¶ KENGO KUMA — My birthplace was important. My birthplace is between Tokyo and Yokohama, it is not the real countryside. But, I was born in 1954 and during that period my house was still very close to a rice field – 20 metres away – and also very close to *satoyama* experiences. I explain *satoyama* as a culture very often. *Satoyama* is a *mountain village*, but this mountain is not a wild one. People have been traditionally living off *satoyama*: the use of its natural resources is the ideal of the coexistence of nature with human life. My house is situated just beside the edge of *satoyama* and very close to the rice field. Every day I was playing in *satoyama* with my friends – most of whom were farmers – and for me the experience was wonderful. I was lucky. My house was built before the Second World War, it was a typical small house with most of the floors covered with

tatami mats and very different from contemporary Japanese houses, which are the same as American houses. The floors were covered with tatami mats and the house had clay walls: you could sense the smell of these materials; the experience was incredible.

ORIS — It was the bodily experience of a traditional, vernacular way of thinking in a building. How do you feel about the global transmission of ideas? Nowadays all cars look alike, and a lot of architecture is copied. In one interview you mentioned the process of applying a texture in computer software. Does the future of architecture lie in the correct interpretation of wisdom and trial and error experiences of vernacular architecture? Our ancestors had many years to test what was the best for the ambient and available materials. How do you feel about the future of architecture in relation to traditional architecture? ¶ KENGO KUMA — It should not be about going back to traditional architecture. Traditional architecture is a kind of artificial creation of human history. I want to go back before that.

ORIS — The question is: what is contemporary? All art has once been contemporary as well as all architecture. ¶ KENGO KUMA — To put it simply, art and architecture are contemporary definitions, as part of the man-made history, after the Greek, Classical period. Before that, the boundary between art and architecture did not exist, and neither did the boundary between the environment and buildings. There was just one integrated environment. I try to reach that kind of integration again, but I am not a nostalgic and I stay away from historicism, I go to the time before that kind of nostalgia.

ORIS — This, perhaps, refers to a common sense way of thinking, the healthy way of thinking which is mostly lost in the global market of needs and materials. Which are your projects that reflect the sense of *sukiya* most? ¶ KENGO KUMA — I would like to explain the term *sukiya* in that context. The *sukiya* is a movement from the 16th century and it was then that the tea master Sen no Rikyū initiated it. His basic idea, his philosophy, goes back to the primitive – to the farmer's hut – as he hated the contemporary of his time, of the 16th century. *Sukiya* is not a style, it is a type of avant-garde movement. It became an architectural style later. But, I have never liked *sukiya* as a style and I have always wanted to go back to the time before that.

ORIS — Your goal in architecture is to obliterate in order to blend in and respond to the surroundings has led you to the development of the blurred or – to put it carefully – pixelated appearance of your buildings. The *moiré* effect of your repetitive lines laid over volumes of buildings remind me of

KUMA — Putujem mnogo zato jer ne mogu doživjeti mjesto kao takvo kroz bilo kakvu vrstu vizualnih prikaza. Ponekad mi klijenti šalju videosnimke mjesta i mole me da počnem projektirati uz pomoć videosnimke, ali ja ne mogu učiniti ništa prije no što posjetim lokaciju. Ne mogu pokrenuti ruku dok ne posjetim lokaciju. Kada jesam na lokaciji, kada moje noge dodiruju tlo, tada mogu osjetiti topografiju mjesta, a takva vrsta iskustva vrlo je različita od pokretne slike. Želim vidjeti lokaciju i kretati se po njoj nekoliko sati – upiti strujanje zraka, prirodno svjetlo, zemlju. To je zapravo slično intuiciji životinja. Pokušavam se vratiti na tu vrstu primitivnog doživljavanja – zaboraviti umjetno, zaboraviti svoje obrazovanje želim se vratiti vrlo primitivnom urođenom instinktu.

ORIS — Način na koji arhitekti shvaćaju arhitekturu oblikovan je na temelju iskustava i utjecaja okoliša. U jednom intervjuu za Der Spiegel, Rem Koolhaas je spomenuo, kada je branio estetiku ružnoga, da je njegova ljubav prema betonu i ogromnim staklenim stijenama nastala zbog sjećanja iz djetinjstva, kada je živio u modernoj kući u poslijeratnom

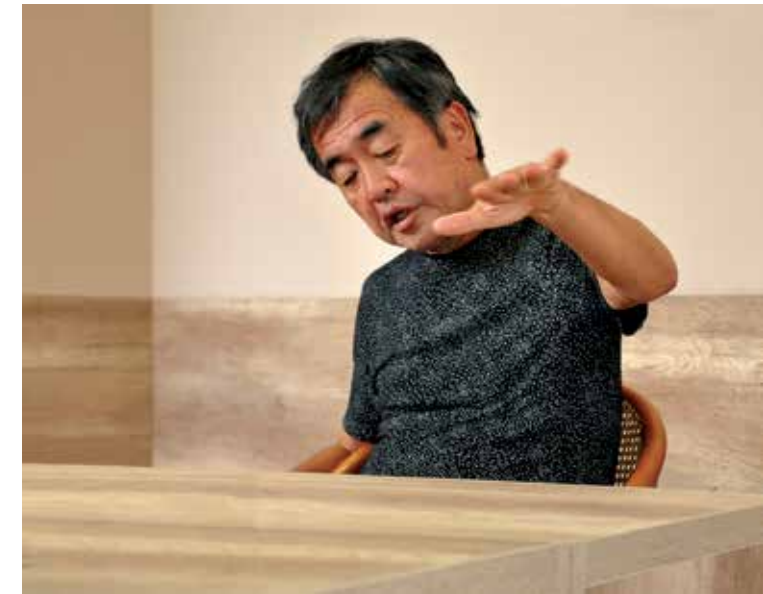
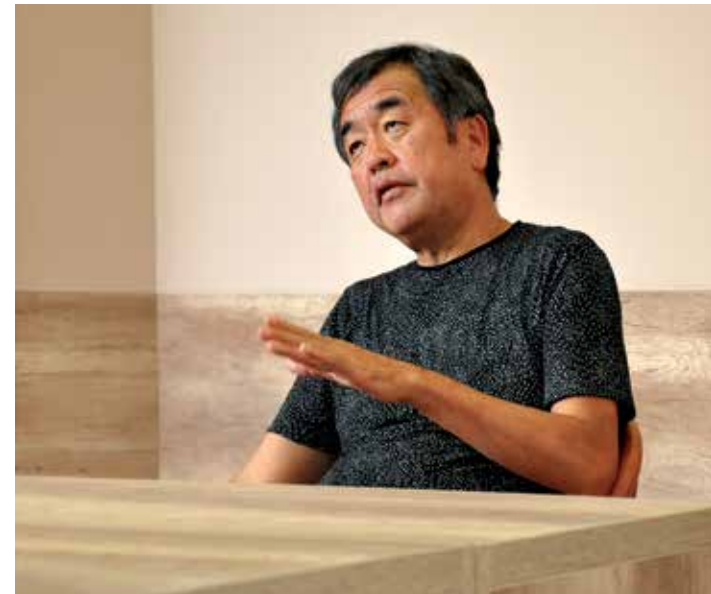
◀ Restoran Sake no Hana, London, Ujedinjeno Kraljevstvo, 2007.

◀ Sake no Hana Restaurant, London, United Kingdom, 2007

(KK)

Za moj su ured najvažniji mali detalji i odabir materijala, a za svaki projekt razgovaram s voditeljima koji su zaduženi za realizaciju tog projekta

Small details and the choice of materials are the most important for my office, and in every project I communicate with the staff in charge of its realization



Rotterdamu. Koja su arhitektonska iskustva bila prekretnice za Vas, od djetinjstva do zrele dobi, prije no što ste postali arhitektom? Što Vas je formiralo? KENGO KUMA — Mjesto gdje sam rođen je važno. Moje je rodno mjesto između Tokija i Yokohame, ne radi se o pravoj ruralnoj sredini. Međutim, rodio sam se 1954. godine, a u tom periodu moja je kuća još uvijek bila vrlo blizu polja riže – bila je udaljena 20 metara od polja, a isto tako bila je i vrlo blizu iskustvima satoyame. Vrlo često objašnjavam što je satoyama kao kultura. Satoyama je planina na kojoj su sela, to nije planina u divljini. Ljudi žive sa satoyamom, koriste njezina prirodna bogatstva, i to je ideal suživota prirode i ljudi. Moja kuća smještena je točno uz rub satoyame i vrlo blizu polju riže. Svaki dan sam se s prijateljima igrao u satoyami, a većina njih bili su zemljoradnici, i to je za mene bilo prekrasno iskustvo. Imao sam sreću. Moja je kuća izgrađena prije Drugog svjetskog rata, to je tipična mala kuća u kojoj je gotovo sav pod prekriven tatami prostirkama, što je vrlo različito od suvremenih japanskih kuća koje izgledaju identično kao američke kuće. Na podovima moje kuće bile su tatami prostirke, a zidovi su joj bili od gline, i mogli ste osjetiti mirise tih materijala; to je bilo nevjerovatno iskustvo.

ORIS — Tjelesno iskustvo tradicionalnog, vernakularnog načina razmišljanja kod gradnje. Što mislite o globalnoj transgresiji ideja? Danas su svi automobili slični, a mnogo je arhitekture kopirano. U jednom ste razgovoru spomenuli proces primjene tekstone u kompjutorskom softveru. Leži li budućnost arhitekture u točnoj interpretaciji mudrosti i iskustvima pokušaja i pogrešaka u vernakularnoj arhitekturi? Naši su preci

Ando Hiroshige's ukiyo-e depictions of ephemeral phenomena like rain, dusk. When I try to imagine your architectural evolution, I think of a short animated ukiyo-e style image. It begins with the weakening of the dominance of vertical elements, or, more precisely, Western perception of architectural elements, the dictate of choking a modernist box. Vibrant lines cover clear elegant planes then and add a specific texture, making solid volumes breathe, become porous. Your recent architecture further dissolves the rhythm of lines into a scattered, particlised, as you like to say, texture. Imagined as fast animation – your handwriting developed from the dissolution of the known hierarchies of elements and then became continuous and – during a decade and a half – very recognizable, almost repetitive in some aspects. In ukiyo-e the repetition of patterns, elements, even the repetition of motifs and pictures themselves is appreciated and cherished. How important is repetition in your practice, the repetition of also, let's say, an approach that you test on smaller houses or tea houses which can later be applied to bigger houses? KENGO KUMA — For most architects, architecture has categories: residential, institutional, industrial, etc. I want to obliterate these categories. For me, independent of the size, architecture is a kind of environment. I want to create a contraposition between the environment and the human body so the categories don't mean anything to me. To me, even a small pavilion without any function is relevant; I can achieve something with it and it can be converted into a skyscraper. This method is very different

imali mnogo godina da provjere što je najbolje za ambijent i za raspoložive materijale. Što mislite o budućnosti arhitekture u odnosu na tradicionalnu arhitekturu? KENGO KUMA — Ne bi se trebalo raditi o povratku na tradicionalnu arhitekturu. Tradicionalna arhitektura jedna je vrsta umjetne tvorevine ljudske povijesti. Ja se želim vratiti u vrijeme još prije toga.

ORIS — Pitanje je što je suvremeno. Sva je umjetnost jednom bila suvremena, jednako kao i sva arhitektura. KENGO KUMA — Jednostavno rečeno, umjetnost i arhitektura su suvremene definicije, dio su povijesti koju je stvorio čovjek, nakon grčkog razdoblja. Prije toga, granica između umjetnosti i arhitekture nije postojala, jednako kao ni granica između okoliša i građevina. Postojao je samo jedan integrirani okoliš. Ja pokušavam ponovno postići takvu vrstu integracije, ali nisam nostalgičan i držim se podalje od historicizma, odlazim u vrijeme prije takve vrste nostalgije.

ORIS — Ovo se možda odnosi na zdravorazumski način razmišljanja, zdravi način razmišljanja koji je velikim dijelom izgubljen na globalnom tržištu potreba i materijala. Koji od Vaših projekata najviše odražava smisao pojma sukiya?

KENGO KUMA — Želim u ovom kontekstu objasniti pojam sukiya. Sukiya je pokret koji datira iz 16. stoljeća, kada ga je pokrenuo majstor čaja Sen no Rikyū. Njegova temeljna ideja, njegova filozofija je povratak na primitivno, na kolibu ratara; mrzio je suvremeno svojeg vremena, 16. stoljeća. Sukiya nije stil, to je neka vrsta avangardnog pokreta. Kasnije postaje stil u arhitekturi, ali meni se sukiya nikada nije sviđao kao stil, ja sam se želio vratiti u vrijeme prije toga.

from that of most other architects. There is a history of the skyscraper, especially in Western architectural culture, but I want to obliterate this division.

ORIS — I would like to know how your workflow has changed as your office grew from a small office at the beginning of the 1990s to today's architect without borders, as some might describe you? KENGO KUMA — My practice has changed drastically. In the 1990s the size of my office was around fifteen to twenty people, but after the year of 2000 it kept growing every year and now I have a staff of one hundred and eighty. But, my method is consistent. I communicate with everybody, there is no hierarchy. If there were hierarchy in the office, I wouldn't be able to check on the details, and I want to check every detail, every colour of the project. Small details and the choice of materials are the most important for my office, and in every project I communicate with the staff in charge of its realization. Now, that is possible because every day I carry an iPad around and my staff sends me many images expecting a very simple answer – yes or no; very simple, just one word. It is a bit like football, there is no director, we kick the ball quickly to each other. Such communication is possible thanks to contemporary technology and that is why I can manage the size of my office.

ORIS — The restaurant Sake No Hana in London is, for me, a great example of the utilization of traditional wood joinery in a contemporary environment creating a multi-layered transparency. Another example is, also, the Yusuvara Town Hall. It translates traditional Japanese tectonics into modern wood



FRAC Marseille, Marseille, Francuska, 2012.

FRAC Marseille, Marseille, France, 2012

(NW)

ORIS — Vaš cilj nestajanja arhitekture radi stapanja s okolišem i reagiranja na okoliš dovodi Vas do razvoja zamućene ili, možemo s oprezom reći, pikselirane pojavnosti Vaših građevina. Efekt *moiré* Vaših ponavljajućih linija položenih preko volumena zgrada podsjeća me na slike *ukiyo stila* autora Hiroshija Anda koje prikazuju privremene fenomene poput kiše, sumraka. Kada pokušavam zamisliti Vašu arhitektonsku evoluciju, pomislim na sliku *ukiyo stila* s GIF animacijom. Počevši od rastakanja dominantnosti vertikalnih elemenata – ili, bolje reći, zapadnjačke percepcije arhitektonskih elemenata, diktata modernističke kutije. Zatim preko jasnih elegantnih ploha dolaze treperave linije i dodaju posebnu teksturu, čime solidni volumeni dišu, postaju porozni. Vaši recentni arhitektonski projekti dalje raščlanjuju ritam linija u raspršene, usitnjene, kako volite reći, teksture. Zamišljen kao brza animacija – Vaš se rukopis razvio iz raščlanjivanja poznatih hijerarhija elemenata, a zatim je u periodu od posljednjih petnaestak godina postao kontinuiran, vrlo prepoznatljiv, gotovo repetitivan u nekim aspektima, nalikuje stilu *ukiyo* u kojem je ponavljanje uzoraka, elemenata, pa čak i ponavljanje samih motiva i slika cijenjeno. Koliko je važno ponavljanje u Vašem radu? Pristup koji isprobavate na manjim građevinama ili na čajanama kasnije se primjenjuje na većim građevinama.



technologies. What impulse do you follow when choosing materials for a certain project? What is it that makes you decide between tectonic wood and inverting stone, as you once said? KENGO KUMA — Ideally, I want to use local indigenous materials in my projects, but in some of them this is difficult. For example, what is the local material of London? In the choice of materials, I am flexible. Between the program, the location and the construction methods, I want to create some kind of balance, but the most important criteria when choosing the material is the singularity of the project, its uniqueness. I do not want to copy from my own work; I create a kind of singularity in every project. It is a meeting. In Japan, the philosophy of the tea ceremony is called *ichi-go ichi-e*, which means *a meeting in a lifetime*. The tea ceremony is a gathering of the location and the tea guests once in a lifetime, it doesn't repeat. My architecture is like that. Each project is a once-in-a-lifetime meeting. My gathering with the location, the users, the client, once in a lifetime.

ORIS — In some of your texts you express your fascination with the human skin, the way it changes, responds and heals through time, similar to the Grand Shrine of Ise, which is rebuilt every twenty years. Does the future of architecture lie in a kind of renewability that is similar to self-healing,

KENGO KUMA — Kao povijesna ideja, arhitektura za većinu arhitekata ima kategorije: stambenu, institucijsku, industrijsku itd. Ja želim izbrisati te kategorije. Za mene je arhitektura, neovisno o veličini, neka vrsta okoliša. Želim stvarati kontrapoziciju između okoliša i ljudskog tijela, pa mi tako kategorije ništa ne znače. Meni je važan čak i mali paviljon bez ikakve funkcije; mogu s njim nešto postići i to se može primijeniti na neboder. Ova se metoda prilično razlikuje od metoda većine arhitekata, posebno u zapadnjačkoj arhitektonskoj kulturi. Postoji povijest nebodera, a ja želim izbrisati takvu vrstu odvajanja.

ORIS — Želio bih znati kako se mijenjalo Vaše poslovanje s rastom Vašeg ureda – od malenog ureda početkom 1990-ih u današnje arhitekate bez granica, kako vas ponekad opisuju?

KENGO KUMA — Moja se praksa drastično promijenila. U 1990-ima moj je ured zapošljavao oko 15 do 20 ljudi, ali nakon 2000. godine svake je godine rastao i sada imam 180 zaposlenika. Ali, moja metoda se ne mijenja. Komuniciram sa svima, nema hijerarhije. Kada bih imao hijerarhiju u uredu, tada ne bih bio u mogućnosti provjeravati detalje, a želim provjeriti svaki detalj, svaku boju u projektu. Za moj su ured najvažniji mali detalji i odabir materijala, a kod svakog projekta razgovaram s voditeljima koji su zaduženi za realizaciju tog projekta. No, to je moguće zato jer cijeli dan nosim sa sobom svoj iPad i moji mi ljudi šalju brojne slike u očekivanju vrlo jednostavnog odgovora – da ili ne; vrlo jednostavno, samo jedna riječ. To je pomalo nalik na nogomet, nema nadređenoga, svi brzo dodajemo loptu jedni drugima. Ovakva vrsta komunikacije moguća je zahvaljujući suvremenoj tehnologiji i zbog toga mogu voditi ured takve veličine.

ORIS — Za mene je restoran Sake No Hana u Londonu izvrstan primjer kako koristiti tradicionalnu građevnu stolariju u suvremenim uvjetima, tako stvarajući višeslojnu transparentnost. Jednako kao i Gradska vijećnica Yusuhare, koje prevodi tradicionalnu japansku tektoniku u moderne tehnologije s drvom. Koji Vas impuls pokreće kada odabirete materijal za neki određeni projekt? Na temelju čega odlučujete – tektonika drveta ili invertiranja kamena, kako ste jednom rekli?

KENGO KUMA — U idealnim okolnostima želim koristiti lokalne autohtone materijale za svoje projekte, ali kod nekih je projekata to teško – što bi, na primjer, bio lokalni materijal za London? U odabiru materijala sam fleksibilan. Kod programa, lokacije i metoda izgradnje želim stvoriti neku vrstu ravnoteže, ali kada odabirem materijal najvažniji kriterij je individualna kvaliteta svakog projekta, njegova jedinstvenost. Ne želim kopirati samoga sebe; stvaram neku vrstu jedinstvenosti za svaki projekt. To je susret. U Japanu, filozofija ceremonije ispijanja čaja naziva se *ichi-go ichi-e*, što znači jedan susret u cijelom životu.

adapting, or in upcycling, reusing? Do we need to change our attitude? After the devastating earthquake in March 2011, you stated that the catastrophe made you rethink architecture, that the 20th century problem was the arrogance of designers and architects. You appealed for humbleness in architecture. How do you, as an architect, interpret the term humbleness? What is humbleness in architecture for you?

KENGO KUMA — I think that great disasters always reveal the problems of a society. A notable example is the powerful earthquake in Lisbon in 1755 which showed the problems of the society. The same is true for the Great Chicago Fire in 1871. This last earthquake revealed the problems of contemporary Japan. In contemporary Japan we forgot about humbleness. Traditionally, Japanese culture and economy are based on the philosophy of humbleness. We were living on a small island with very limited natural resources and we used



FRAC Marseille, Marseille, Francuska, 2012.

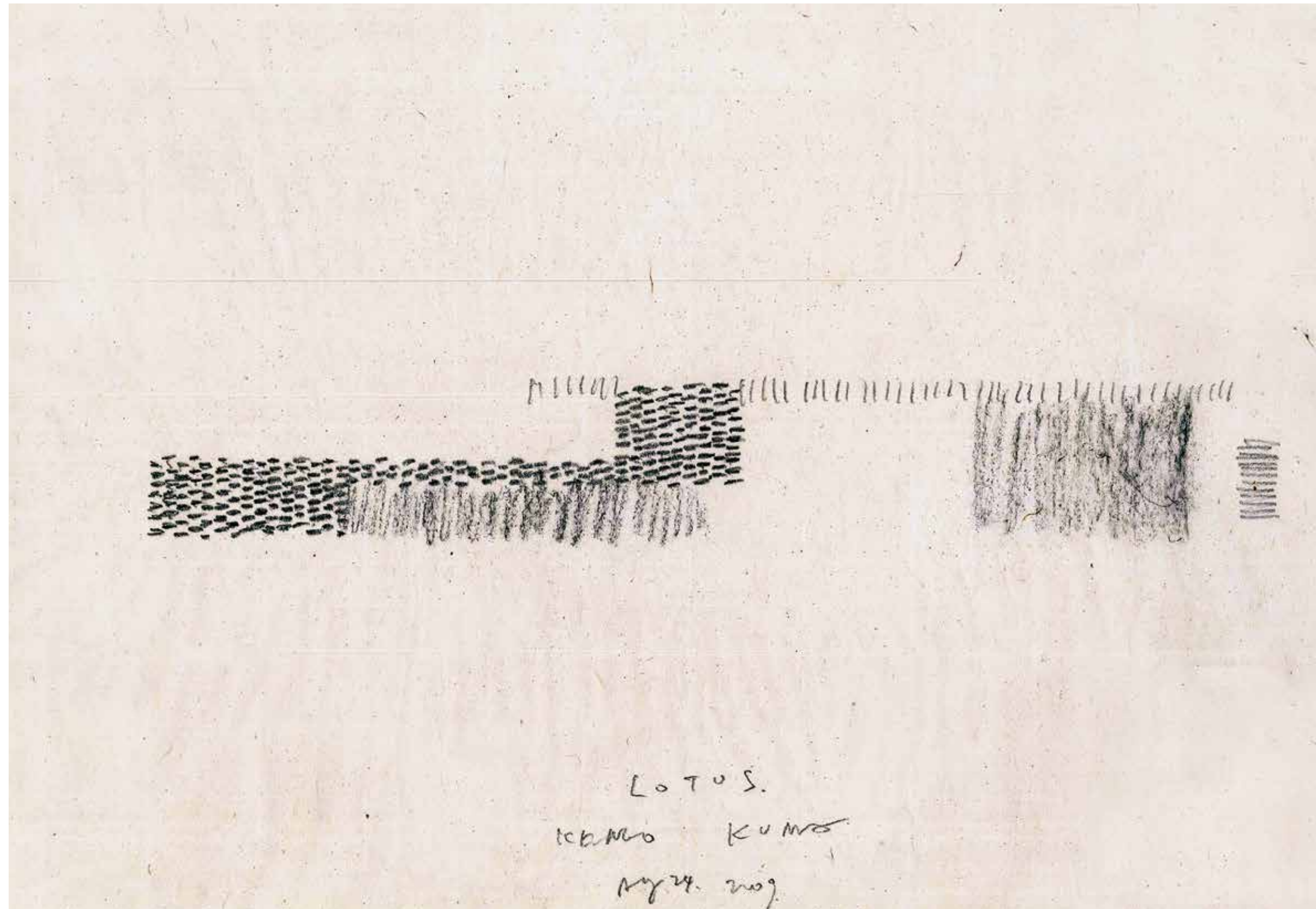
FRAC Marseille, Marseille, France, 2012

(EA)

Kao povijesna ideja, arhitektura za većinu arhitekata ima kategorije – stambenu, institucijsku, industrijsku. Ja želim izbrisati te kategorije. Za mene je arhitektura, neovisno o veličini, neka vrsta okoliša

For most architects, architecture has categories: residential, institutional, industrial. I want to obliterate these categories. For me, independent of the size, architecture is a kind of environment

Kuća Lotus, ▶ Ceremonija ispijanja čaja je susret mjesta i gostiju na čaju jednom u životu, ona se ne ponavlja. Takva je i moja arhitektura. Svaki je projekt jedan susret u jednom životu. Susret sa samim sobom, s lokacijom, s korisnicima, s klijentom, jednom u životu.
Lotus House, ▶ **ORIS** — U nekim svojim tekstovima izrazili ste svoju fascinaciju ljudskom kožom, načinom na koji se mijenja, reagira, zacjeljuje tijekom vremena, slično tome kako se Veliko svetište Jingu obnavlja svakih 20 godina. Je li budućnost arhitekture u nekoj vrsti mogućnosti obnavljanja, koja bi bila analogna onoj samozacjeljivanja, prilagođavanja ili kreativnog ponovnog upotrebljavanja, ponovnog korištenja? Trebamo li promijeniti svoje stavove? Nakon razornog potresa u ožujku 2011. godine izjavili ste kako Vas je ta katastrofa navela da promijenite mišljenje o arhitekturi, kako je problem 20. stoljeća arogancija dizajnera i arhitekata. Pozvali ste na skromnost u arhitekturi. Kao arhitekt, kako tumačite termin skromnosti? Što je za Vas skromnost u arhitekturi? ◀ KENGO KUMA — Mislim da velike nesreće uvijek iznesu na vidjelo probleme društva. Čuveni primjer je veliki potres u Lisabonu 1755. godine koji je razotkrio probleme tog društva. Isto vrijedi za Veliku vatru u Chicagu 1871. godine. Posljednji potres otkrio je probleme suvremenog Japana. U suvremenom Japanu zaboravili smo na skromnost. Tradicionalno, japanska kultura i ekonomija



Trg Chokkura, Takanezawa, Shioya, prefektura Tochigi, Japan, 2006.

Chokkura Plaza, Takanezawa, Shioya, Tochigi Prefecture, Japan, 2006

(DA)



temelje se na filozofiji skromnosti. Živjeli smo na malom otoku s vrlo ograničenim prirodnim resursima i vrlo pažljivo smo koristili te resurse. U 20. stoljeću zaboravili smo sve: došla je američka kultura konzumerizma i Japan se drastično promijenio. Ova katastrofa 2011. godine nama u Japanu poslala je jednu snažnu poruku i isto tako pokazala da bi japanski model pažljivog korištenja prirodnih resursa mogao biti vrlo koristan model za način života bilo gdje u 21. stoljeću. U tom smislu, ove velike katastrofe nisu nesreća za nas, one nam pružaju priliku da promijenimo svoj način života. Zaista cijenim ovu veliku katastrofu.

ORIS — Ponekad je pisana riječ arhitekta važnija od njegovih građevina. Možete li nam reći nešto o Kuma Labu, kombinaciji istraživanja, podučavanja i prakse? Kako se Lab mijenjao i razvijao Vaše djelovanje? KENGO KUMA — Istraživanje je oduvijek bilo bitno u mojoj praksi. Kada ne bismo pronalazili vrijeme za istraživanje, jedini način na koji bih mogao nastaviti bio bi ponavljati samoga sebe, kopirati samoga sebe. Ali, ako

these resources very carefully. In the 20th century we forgot about everything. With the arrival of the American culture of consumption in the 20th century, Japan changed drastically. The disaster in 2011 sent a powerful message to us in Japan and also showed that the Japanese model of the careful use of natural resources could be very helpful everywhere, in the 21st century lifestyle. In that sense, these great disasters are not unfortunate for us; they offer us a chance to change our lifestyle. I really appreciate the great disaster.

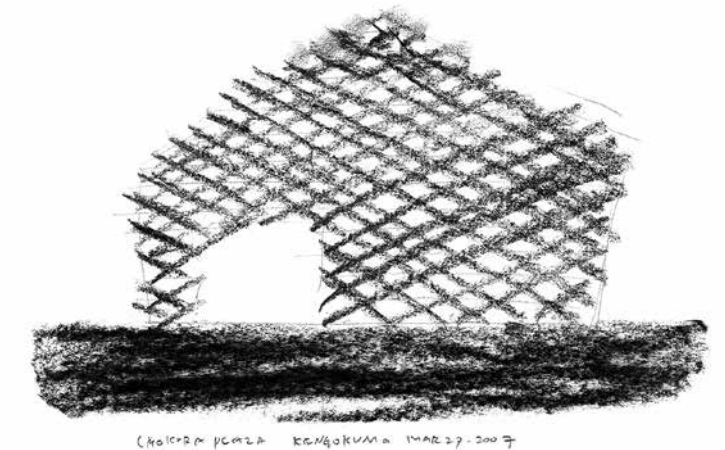
ORIS — Sometimes, the architect's written word is more important than his buildings. Could you tell us something about Kuma Lab, the combination of research, lecturing and practice? How has Lab changed your work and how has your work evolved? KENGO KUMA — Research has always been essential for my practice. If we weren't able to find time to do research, the only way I could continue would be by repeating myself, copying myself. But if we do find time for research,

nađemo vrijeme za istraživanje, onda smo isto tako u stanju sami pronaći nova područja. U tom smislu, istraživanje i praksa moraju biti povezani. Zapravo, Frank Lloyd Wright radio je nešto vrlo slično; njegov je Taliesin uključivao i istraživanje i praksu. To je model i za moj rad.

ORIS — Možda je arhitektura bez istraživanja samo u službi tržišta – je li arhitektura slijepa bez svojih specifičnih radara?

KENGO KUMA — Da, posebno u ovo vrijeme kada je pritisak kapitalizma vrlo snažan. Ako želimo pružiti otpor tom pritisku trebamo naglasiti potrebu za istraživanjem, kao i ranije.

ORIS — Kako pristupate brisanju arhitekture na velikim projektima, stambenim zgradama, javnim prostorima? Posebno me se, na primjer, dojmio pikselirani oblak na FRAC-u u Marseilleu. Jednostavno rečeno – lako je izbrisati malu zgradu, ali kako izbrisate neku koja je jako velikog mjerila? KENGO KUMA — Na projektu u Marseilleu želio sam negirati tradicionalnu definiciju fasade. Tradicionalna definicija fasade kruta



Trg Chokkura, Takanezawa, Shioya, prefektura Tochigi, Japan, 2006., skica

Chokkura Plaza, Takanezawa, Shioya, Tochigi Prefecture, Japan, 2006, sketch



Svaki je projekt jedan susret u cijelom životu. Susret sa samim sobom, s lokacijom, s korisnicima, s klijentom, jednom u životu

Each project is a once-in-a-lifetime meeting. My gathering with the location, the users, the client, once in a lifetime

Kuća kamenog krova, Nagano, Japan, 2010. ▲
Stone Roof House, Nagano, Japan, 2010 ▲
(TO)

je obloga koja jasno odvaja interijer od eksterijera, ali u slučaju projekta u Marseilleu obloga nije uopće kruta, ona je dvosmisljena. Vrlo je slična ljudskoj koži – može disati, to je jedna meka koža.

ORIS — Kuća Lotus, trg Chokkura ili u skorije vrijeme Kuća kamenog krova, da nabrojim samo neke, Vaši su čuveni projekti u kojima Vam je izazov bio kamen, materijal koji je sličan betonu zbog svoje čvrstoće i neprozirnosti. Tkali ste kamen na način kako bi netko radio s tkaninom, napravili ste gotovo nezamisliv shoji, napravljen od elemenata koji se ponavljaju. Možete li nam reći nešto više o Vašem pristupu invertiranja karakteristika materijala – pretvaranja čvrstoga u prazninu, neprozirnog u prozirno i providno? ▼ KENGO KUMA — Prije no što smo projektirali Muzej kamena nikada mi se nije sviđao kamen zbog toga što je upotreba kamena u modernoj arhitekturi nekako lažna, to je samo obloga na betonu. Kada sam

we are also able to find new fields for ourselves. In that sense, research and practice should be connected. Actually, Frank Lloyd Wright did something very similar; his Taliesin included both research and practice. That is a model for my practice as well.

ORIS — Perhaps architecture without research is only in the service of the market. Is architecture blind without its specific radars? ▼ KENGO KUMA — Yes, especially in this time when the pressure of capitalism is very strong. If we want to resist this pressure, we need to emphasise the necessity of research, as before.

ORIS — How do you approach the obliteration of architecture on large-scale projects, residential buildings, public spaces? I was particularly impressed by the pixel cloud of FRAC in Marseille, for example. To put it simply – it is easy to obliterate a small building, but how do you obliterate a large-scale one? ▼ KENGO KUMA — In the Marseille project I

dobio projekt muzeja kamena, detaljno sam porazgovarao o kamenu s majstorima zanata i zamolio ih da se jako potrudite tretirati kamen kao da je drvo. Bili su vrlo strpljivi te su njihovi odgovori na moja teška pitanja i detalji za muzej vrlo različiti od normalne upotrebe kamena. Nakon toga sam počeo razmišljati o tome kako mogu postići prozirnost s bilo kojim materijalom. To je razlog zbog kojeg je projekt muzeja kamena za mene vrlo važan. Nakon toga smo radili kuću Lotus, isto tako koristeći kamen, ali ne kao oblogu; on je vrlo lagan, ali on nije površina. Kamen je korišten na jasan način. Pokušavam postići takvu vrstu jasnoće i lakoće kod svakog materijala.

wanted to deny the traditional definition of the term *facade*. The traditional definition of the term *facade* is a rigid skin which clearly separates the interior and the exterior, but in the case of the Marseille project, the skin is not rigid at all, it is ambiguous. It is very similar to the human skin – it can breathe, it is a soft skin. Even for bigger projects we can find that kind of skin.

ORIS — Lotus House, Chokkura Plaza and Shelter, or, more recently, Stone Roof House are a few of your well-known projects in which you challenged stone, a material related to concrete in its solidity and non-transparency. You weaved stone in a manner in which one would weave textile, and produced an almost inconceivable shoji made of repeating elements. Could you tell us more about your approach to inverting the characteristics of a material: inverting a solid into a void, opaque into translucent and transparent? ▼ KENGO KUMA — Before we designed the Stone Museum I had never liked stone. The use of stone in modern architecture is somewhat fake, it is just cladding over concrete. When I was asked to design the Stone Museum, I discussed stone with artisans very closely and I asked them to try hard to use stone as if it had been wood. They were very patient and their answers to my tough questions and the details of the museum were very remote from the ordinary use of stone. After that I began to think that I could achieve transparency with any material. That is the reason why the Stone Museum was, for me, a very important project. Then we did the Lotus House, and also used stone, but not as cladding. It is very light, but it is not a surface. Stone is used in an honest way. I try to achieve that kind of honesty and lightness with every material.

Muzej kamena, Ashino, Nasu, prefektura Tochigi, Japan, 2000.

Stone Museum, Ashino, Nasu, Tochigi Prefecture, Japan, 2000

(KK)



ORIS — Kako vidite odgovornost arhitekata u smislu poboljšanja ili degradiranja kvalitete izgrađenog okoliša? U Europi smatramo da su sile kapitalizma, vojske specijalista, degradirale i potisnule arhitekturu, dok se uloga *univerzalnog* arhitekta polako dezintegrira. Kako se možemo ponovno izboriti za svoju ulogu u društvu? ¶ KENGO KUMA — Rem Koolhaas i mnogi drugi europski autori načelno su vrlo pesimistični kada je riječ o arhitekturi. Ja sam vrlo optimističan što se tiče uloge arhitekture u suvremenom društvu zato jer materijalnost može biti nova tema društva. U industrijskoj eri tema društva bila je masovna proizvodnja, ali danas za društvo sve više značenja imaju materijalnost i osjetilna iskustva. Arhitekti se nalaze na idealnoj poziciji s koje mogu detaljno raditi s tom vrstom materijalnosti. U tom smislu, arhitekti mogu spasiti svijet u ovom suvremenom periodu. Zbog toga sam vrlo optimističan kada se radi o budućnosti arhitekata.

ORIS — What is your view on the responsibility of architects in upgrading or downgrading the built environment? In Europe, we feel that architecture is being downgraded and pushed away by capitalist forces, by the armies of specialists, while the role of *universal* architects is slowly weakening. How can we regain our role in society? ¶ KENGO KUMA — Rem Koolhaas and many other European authors are basically very pessimistic about architecture. I am very optimistic about the role of architecture in contemporary society because materiality can be the new theme of society. In the industrial era mass production was the theme of society, but now, the materiality and the sensory experiences are becoming the sense of society. Architects are in the ideal position of being able to work with this kind of materiality very closely. In that sense, architects can save the world in this contemporary period. That is why I am very optimistic about the future of architects.

