

INTERVIEW

Architects Group Raum, AZC, AZPML, Bertolone Plazzogna architetti, boundaries, BXBstudio Bogusław Barnaś, caramel architekten zt gmbh, Cheungvogl Architects, Delution architect, DIBA Tensile Architecture, Didier Fiúza Faustino, ELA - Edu Lopez Architects, Equoatelier di architettura, Florian Busch Architects, FUKSAS, J. Mayer H., MMK+, NL Architects, object-e architecture, OBRA Architects, OFL Architecture, Pedro Novo Arquitectos, STEFANO CORBO STUDIO, SET Architects, SMAQ, SMAR Architecture Studio, SPACEGROUP, studio-GAON, Sue Architekten ZT GmbH, SUPA Schweitzer Song, TA.R.I-Architects, The next ENTERprise Architects, Tom Wiscombe Architecture, TOUCH Architect, TROPICAL SPACE, UNStudio

Q1

Are there any buildings you like by architects who are currently practising? Why do you like those particular buildings?

Architects Group Raum

‘KazenookaSousaijyo’ in Nakatsu, Japan, means ‘the hill of wind’ in Korean. It does not seem gloomy like a usual crematorium. It rather hide the architecture through communion with nature giving a harmony of nature and space.

AZC

We like many building, but these days we like to look at some of Chipperfield’s building for it’s clear simplicity.

AZPML

single a particular one out. While the experiments of our colleagues remain interesting to us, we are much more inspired by technological and scientific developments as sources of inspiration. Hydroponic farming, sensing technologies or pollution filters are a much more important source of ideas for us than architectural experimentation, right now.

Bertolone + Plazzogna architects

There are many buildings recently made that we like very much, but there are two architects in particular that we consider fundamental, because we feel their vision very close to ours. I refer to Rem Koolhaas and Peter Zumthor. Two architects very different from each other but that we like for their sensitivity in adapting perfectly in the place where they practice: The urban context with its complexity, his capability to mix together the different functions of a building with materials taken from many different contexts in the case of Koolhaas. Peter Zumthor for the same reason but working with a different context: an environment in which nature predominates, and where he succeeds in adapting perfectly thanks to his care for the treatment of materials.

BXBstudio Bogusław Barnacø

I admire all the buildings that are sustainable, logic and beautiful. Buildings that fits to the surrounding. There is lots of architects I admire. Great example is Glenn Murcutt who designs houses in Australian landscape.

Caramel architekten zt gmbh

I like the Dongdaemun Design Park + Plaza by Zaha Hadid, because it is not a building beside a park and beside a plaza, it is all of this and the public transport system put together and interwoven into a lively city in house size.

Cheungvogl Architects

Rem Koolhaasis obviously the great forethinker of how architecture can unfold possibilities and potentials far beyond architecture itself, by replacing self-centered pragmatism and aesthetics of architecture with conceptual thinking. Since the theoretical and practice manifestation ofhis thinking, architecture is not to be seen as art in itself anymore, but as a social and political relevant discipline.

Frank Gehry’s greatest heritage to us has certainly been the liberation from preconceptions

and how this liberation unfolds creative potentials architecture has not experienced before. In that sense, the most intriguing building completed in the recent past must be the EPFL Learning Center in Lausanne center by KazuyoSejima and RyueNishizawa, as well as the Teshima Art Museum by RyueNishizawa. These two buildings are great examples of how architecture can completely transform into something new by overcoming predefined conditions. Beyond its architectural re-definition, the EPFL Learning Center also transforms social aspects of community and education.

Delution architect

We liked some architects who are practicing and we reference it, but we did not set or idolized only one figure but we combine of several reference architect, so that the design we produce more exploratory.

DIBA Tensile Architecture

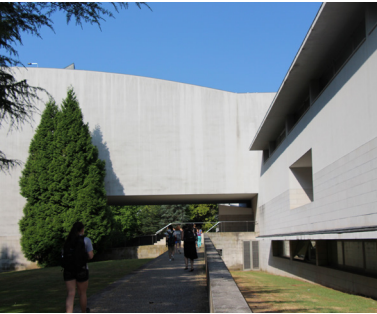
Of course there are many of them. I have recently visited the Seattle Library by Rem Koolhaas which left a great impression on me. In general I very much like the way Koolhaas thinks and analyzes the subject of a project and redefines each building type in a new way. Aside from him, I like the work of Iberian architects such as Alvaro Siza or Eduardo Souto de Moura, because of the richness and complex spaces they deliver in the buildings that may look very simple on the first look.

Didier Fiúza Faustino

What I actually like in architecture, is most of all the practices that refresh the point of view on the discipline. For example, a project that interested me those past weeks, is the Nida House (Navidad, Chile, 2016) designed by Pezo von Ellrichshausen. I was also very attentive to the project of Tato architects built in Kobe « Maison Rokko ». I really enjoyed those two projects, for me, it shows a new tendency which is a kind of new architecture, after a period of crisis, a will to design the frugality. Back to basic, but with a really sharp attention to the details! And regarding the future generation, I would like also to talk about two young architects who are working together : Sébastien Barat Martinez and Benjamin Lafore.

ELA - Edu Lopez Architects

I am very identify with the architecture that has created in California between 70s and 90s, like, Gehry, Eric Owen Moss, Israel Franklin, Howard Coy among others but there is an Architect who has stood in opposition to the standard and the normal, even as embracing the common and the everyday became one of its trademarks. This Architect is Tom Mayne, the founder of Morphosis. I believe in composition in architecture and Tom show in each project that all materials are part of what we do, demonstrating that new forms can emerge from low budgets, and that the project of architecture in to constantly e – inventing itself. There are so many building that I like about Morphosis, but one of the most newest is the new academic building for the Cooper Union, which aspires to manifest the character of an academic institution. This building is symbolically open to the city of New York. Visual transparencies and accessible public spaces connect the institution to the physical, social



DIBA Tensile Architecture’s Pick ↑ Seattle Library ↓ Siza Faculty of Media Science University



ELA - Edu Lopez Architects’s Pick The Cooper Union for the Advancement of Science and Art

and cultural fabric of its urban context. It is not just an another buildings, it is a building which create urban planning and city.

Equatelier di architettura

There is not in particular a single building, we always try to find and analyze works also very different from each other, to try to understand how common problems can be solved with different solutions.

Florian Busch Architects

Just recently, I enjoyed the symposium for the Detail prize 2016. Among the winners was a wonderful project by the Block Research Group ETH Zurich, the “Armadillo Vault”. The way it seamlessly bridges cutting-edge technology with a new material sensitivity is outstanding.

FUKSAS

The human expression is always different. Expanding this topic to an architectural point of view, it’s not just about the construction, nowadays more than ever it is essential to know how to composite not only in the right place but in the right way; without ignoring aesthetics, aiming not only the acquisition of the beauty but on the same time achieving the combination of artistry and functionality. For that reason, none of us can confess which one is his favorite architect or building. Each one express a specific concept, an idea.

J. Mayer H.

Urban renewal, innovations in infrastructure and new models for housing are at the center of our profession. Especially the mediation from building to public space is one of the main aspects that interests us in our work and what we follow in the architectural production of today

MMK+

We do not admire a specific design style, philosophy, or design methodology, which means it is very difficult to list up a few buildings or architects we like. However, there are things that we think it’s critical when we design a city or a building. From macroscale, a building that respect and properly responds to the context where the building is situated, and to microscale, a building where a materiality or small detail is carefully resolved and designed. Because, a building is not simply a single object that stands by itself, nor a machine where function is the only issue.

NL Architects

Ha-ha, many many! It is just overwhelming to see the amount of excellent work that is being produced by our peers... But even more stunning is the amount of loveless crap that pollutes the planet!

object-e architecture

The work of object-e architecture, is based on the principle that it does not operate within – and more importantly does not try to create – a specific architectural style. Each project



object-e architecture's Pick The city in the mirror



OBRA Architects's Pick ← Housing Project in La Giudecca → Neues Museum in Berlin

is a reply to specific situations and an expression of specific thoughts of the designer at that point in time. Therefore we appreciate the same attitude in the work of other architects too. However, instead of the work of (famous) architects, we find much more inspiring anonymous architectural moments. That is, random spatial conditions, in most cases not designed, that spring-up in places that you least expect them. Either in urban environments or outside the cities, our environment is full of spatial situations that challenge our perception of architectural space. In those you can find valuable insights that can push your own design forward. We are actually devoting considerable effort in documenting those random moments, through photography and video. And then we try to transfer those qualities in our desings.

OBRA Architects

Yes, architects are architectural junkies. I think there has been for some time a smoldering dissatisfaction with the discipline as pragmatic profession. Younger architects want to bring the discipline back to where we were before the 1980's, a discipline not afraid to think the future and interested in social progress. At the same time there is less interest in the work of corporate offices and starchitects and a desire to bring back intellectual and cultural relevance. Of course we can still be interested in the work of old masters such as Alvaro Siza, Mendes da Rocha and David Chipperfield for example, but right now it seems more interesting to attend to practices proposing disciplinary redefinition and a return to ideas of the cultural value of architecture, the future of the city and the social relevance of architecture. In terms of actual buildings I could mention—amongst many others— The Neue Museum in Berlin by David Chipperfield, Bruno Fioretti Marquez's Reconstruction of Master Houses Dessau and OMA's Shenzhen Stock Exchange and Taipei Performing Arts Center. More interesting than those would be housing projects such as OMA's Tripla Project in Helsinki, and the completion of Alvaro Siza's Housing Project in La Giudecca. There are too many to mention. In terms of alternative practices, written architecture one could call it, it is important to mention Arch+ and Ruby Press in Berlin, San Rocco and Campo Space in Italy and also the New York institutions dedicated exclusively to architectural culture: Storefront for Art and Architecture, Architectural League of New York and the Van Alen Institute.

OFL Architecture_ Written by Lipari

I'm recently very interest in the avant-garde movements in architecture which have been crucial to the evolution of our business and their methodological approach will always serve as a guide for a proper growth of the architectural discipline.

We are convinced that the contribution of the radical movement in architecture is still present because it has disassociated architecture from the conformism of the functions. For this reason, we think that in the everyday life of our profession, there must always be room for research and experimentation in architecture.

The whole following two instincts: utopian and realistic. Utopia helps us measure the limits and the ambitions of every idea and, at the same time is something real; it is the



STEFANO CORBO STUDIO's Pick Lacaton Vassal's project



Pedro Novo Arquitectos's Pick Stadium of Souto Moura

exasperation of a concrete idea, a wide clearing of creativity in which to go in search of the real matrix of our project. With OFL Architecture, in 2010, we began a process linked to the experimentation of future cities called Cityvision.

Pedro Novo Arquitectos

The Football Stadium in Braga (2004), north of Portugal, is a building designed by the winner of the Pritzker Prize (2001), architect Eduardo SoutoMoura. The characteristics of this building that interest me the most are related with landscape framing; inserting a building in a hole, leaning on a mountain that was once a stone quarry. The subtleness in the suspension of the benches anchored by a structure that creates the shading blade and the most surprising part for those who are accustomed to attend football stadiums, is the entrance of the North bench occurring through the roof, instead of the bottom floor next to the ground! In 2003, I had the opportunity to visit the building under construction, which allowed perceiving that the lawn is built on a cement tray, loose from the rest of the stadium, something that cannot be glimpsed now, due to the presence of a safety metal grid. An important and revealing work of SoutoMoura's influences in Mies Van der Rohe, Carlo Scarpa or Louis Khan.

STEFANO CORBO STUDIO

I appreciate the work of the France-based office Lacaton Vassal, because of their focus in reuse and post-production.The School of Architecture in Nantes, one of their most famous projects, is a good example of how architecture can establish a constant interaction with the city, and with the urban flows.

SET Architects

Casa das Histórias Paula Rego by Eduardo Souto de Moura is a building that we really like because it is a simple and essential architecture that is able to generate a great emotional impact on the visitor. In this project we find themes dear to us: the purity of the forms that creates an object with a strong identity.

SMAQ

We admire the work of all the countless self-builders how are constructing the so-called informal cities. They deal with minimal resources, work extremely site-specific and grow houses over time. Some of the outcomes are extremely beautiful as they create freedom within tight constraints.

SMAR Architecture Studio

Some of my favorite buildings of all times are from architects still in practice, Sendai Mediatheque (Ito) Pompidou (Rogers/Piano) Yokohama Port Terminal (FOA) Kunsthalle Rotterdam (OMA) FRAC (Lacaton Vassal) and many others... What all of this buildings have in common is that all of them broke ground, allowing architecture to evolve and discover new fields of experimentation.



SET architects’s Pick Casa das Histórias Paula Reg



TA.R.I-Architects’s Pick Museo d’Arte dei Grigioni



TOUCH Architect’s Pick NJ Villa

SPACEGROUP

The Hemeroscopiumhouse (2008) and Cyclopean House (2015) by Ensamble are two building where architecture and engineering explore a fresh promiscuity with one another, strong, light, naked and surprising.

The Prada Foundation in Milan is a brave take on adaptive re-use, neither nostalgic nor post-modern but rather like the first-generation Tesla Roadster – a new kind of beast built on a Lotus glider.

studio-GAON

Web-based source, such as webzine, is now days abundant; and thereby, we easily come across with different architects project, so there aren’t particular architects that that we are specially focusing on.

Sue Architekten ZT GmbH_Written by Michael Anhammer

City library, Turku, Finland; JKMM Architects
The new building successfully integrates into its heterogeneous inner-city environment while at the same time including existing buildings into the structure even though it speaks an entirely different language.
The building is a spatial composition consisting of a sequence of rooms, or places, respectively. Big, airy rooms that integrate the outside environment alternate with more intimate rooms for concentrated work. The building confidently takes its place, and its materials create an inviting atmosphere and exude an air of peace and tranquility.
The library as a modern cathedral, as it were, only bears the stamp of its time to a certain point, and it will outlast it.

SUPA Schweitzer Song

What most architects have in common is that they are never fully satisfied with their own work. There is always something that can be criticized, that could have turned out better. And precisely that keeps us going to do it even better next time. And this also extends to the judgment of the work of other architects. There are fascinating concepts out there, fascinating design methodologies, fascinating aspects of buildings, but not a single building we truly like in its entirety ... If there would be, we could just give up trying ourselves. (Looking at architecture history and therefor into a different context of time and culture the answer though would be quite different.)

TA.R.I-Architects

All the works by Barozzi Veiga are very inspiring for our research and practice. They always emphasise the importance of the spaces, light and colours, in an architecture powerfull of meaning.

The next ENTERprise Architects

Yes, we appreciate buildings that connect conceptual innovation and ideas with their “Gestalt”, their formal appearance. Buildings and landscapes that inspire.

TOUCH Architect

For now, we like NJ Villa. It is a private house which has been built and finished in late 2016. Even if it is not the most beautiful home, but its sustainability and living with comfort can serve all the owners’ needs in terms of both function and climate concern, which makes us feel proud of being part of this house.

TROPICAL SPACE

Louis Kahn’s Salk Institute

Q2

Do you have any employees from abroad? What do you think is the advantage of having multi-cultural members at your firm?

Architects Group Raum

Even though there are plenty of job applications from foreigners, we have not recruited any one since we are not ready to be with them yet.

AZC

Yes we have. What is interesting is the difference of approach.

AZPML

Yes, we have always been interested in fostering a multicultural population in the office, as we believe that counting on a broader cultural pool expands the potential responses.

Bertolone + Plazzogna architects

We have a small office in a town near Venice. So usually we work with people coming from the University of architecture of Venice, mostly Italians. However I think that the sharing of different experiences and different ways of living leaves traces in the project that give more depth to the architecture creating a more complex body with many layers of reading. Furthermore by now I think the architecture itself is a mixture between different styles of living, and reflects the trend of our society.

BXBstudio Bogusław Barnaœ

In BXBstudio we work in an international team. Architects form different countries, mainly Poland, UK, Germany, Italy, Spain, Slovakia and other parts of the world brings a fresh ideas. They enrich creative process because they have a different background on educational, cultural or mental level.

Caramel architekten zt gmbh

We have employees from all around Europe and had one from Taiwan, Israel and Russia.

Kahn’s imaginative use of space and his high regard for natural light.

UNStudio_Written by Ben van Berkel

A building that springs to mind is the Zürich Stadelhofen railway station by Calatrava. I was involved in this project when I briefly worked for Calatrava in the early 1980s. It is one of his very strong designs and is somewhat different to his later work, which is perhaps less intricate.

We like the intercultural exchange as well as the realization, that the needs of people as the basis of architecture are worldwide very similar.

Cheungvogl Architects

From our background, we have always been an international practice in terms of team members and projects. We embrace the different views and perspectives this diversity offers to our thinking. Most importantly, we are happy to see how, at least in our field, the multi-cultural exchange and striving for creative solutions in a complex world have overcome nationalities.

Delution architect

Until now we do not have employees who come from abroad, all our employees are still nationality Indonesia. Maybe in the future we will open up an opportunity for foreigners to join, because we think would learn a foreign culture is a unique and fun experience.

DIBA Tensile Architecture

Not at the moment, but we do have Iranian employees who have studies abroad and they came back to Iran. Of course having studied and worked in other parts of the world, gives them new experiences that once they are back they can share them with other people who are working with them in the office.

In general Iran is not a country where people from all around the world migrate to. So you don’t find the multicultural atmosphere that you see in Europe or North America.

Didier Fiúza Faustino

Yes! But more from abroad disciplines! The advantage of working with people that are not necessarily architects is to create a constant dynamic. It provokes infinite dialogs and exchanges which is great for creativity.

ELA - Edu Lopez Architects

Nowadays, I don't have any employee from abroad, but we constantly work with foreign consultants to make the buildings better. It is important for me to have the best team in order to make the architecture think the right work. However to have a multicultural member is the best way to acquire culture, not only professional culture but also personal culture. A couple of years ago I visited the Foster and Partners office in London, and there are the best example of that. One of the partner told me that in the office are a total of 40 languages that the people talk, so we can imagine the multicultural relation that the office have.

Equoatelier di architettura

We currently have no foreign employees, in that the study has recently opened. In the past, however, always we tried to work with different reality from ours, just to try to learn and deal with very different design methods and by our thoughts. Cultural exchange of information is a process not only useful but necessary for the growth of an architect, but in general for every people.

Florian Busch Architects

Yes, we have several nationalities represented in our office. The advantages of a diverse team configuration are obvious and can be felt every day through the increase in depth and layers of discourse.

FUKSAS

Yes, of course.. With headquarters in Rome, Paris and Shenzhen, our office is comprised of 170 professionals coming from different countries and fields of expertise, from architects to 3D artists, from designers to model makers.

J. Mayer H.

Our office team has always been an international group of highly talented and motivated architect. We share and learn from each other about all aspects of life and work in different parts of the world.

MMK+

Our partners and designers are all Korean, however, we have diverse experiences working for internationally renowned firms in the United States as well as Europe, where a lot of designers from different nationalities working together. From those experiences, a variety in background, culture, and design philosophy creates open-ended discussions and ideas which results in very solid and profound product – a good building.

NL Architects

We've always had many employees from abroad. We get about 5 requests each day of people that want to do an internship or to work for us... but we can only place about 12 each year. The great thing is that it brings in different perspectives. It is similarly inspiring to traveling: whenever you go abroad and experience how the things are slightly different and see that you can organize things alternatively you get the energy to reinvent stuff and

not take things for granted. It opens the mind.

object-e architecture

We have had international employees during the last years. That is not necessary one of the most important criteria when we select the people we will work with, however it adds to the diversity of the group and can provide a different approach to projects. Diversity is a key aspect for our team, and that can be achieved in many ways. For example working with people that come from different schools and diverse educational background is an important factor.

OBRA Architects

At the moment, we have only one American employee in New York, everyone else is from abroad, but that is not by design, we don't think in terms of nationalities, so I am not sure I can answer the question well. We hire whom we think is curious and motivated and in possession of the minimum basic skills we believe necessary. Besides that, we consider also whom we think would be—temperament wise—a good match for our team. Currently we have Koreans, Chinese, Swiss, Italian and American architects in the team.

OFL Architecture_Written by Lipari

Not at the moment. We had several foreign people and they have definitely increased the quality of OFL Architecture thanks to our multidisciplinary design approach. OFL Architecture, in facts, develops architectures that are the result of a cooperation of various professional figures and, consequently the synergy of disciplines that are complementary: architecture, ecology, music, social technologies.

Pedro Novo Arquitectos

I have a team with employees from five different countries: Portugal, Spain, Italy, Romania and Brazil. In the studio, it is very important to share different perspectives, acquired from the training in these different countries. Different ways of approaching problems are a virtue and a source of solving problems. Sometimes, a team composed of people from diverse backgrounds may have problems in communicating or understanding approaches, but the advantages are many and outweigh the problems encountered in the differences. In an informed and increasingly globalized society, we understand that this is the right way to respond to the problems we face when projecting for cosmopolitan clients with increasingly know-how levels.

STEFANO CORBO STUDIO

Multi-culturalism is not a choice. It's a condition you have to deal with. Different backgrounds, different culture can only produce a general enrichment, both personal and also professional.

SET Architects

Yes, we have a diverse team, with architects from different parts of the world. This is definitely a source of enrichment of the office because it allows to obtain contributions,

visions and different approaches to the project.

SMAQ

Yes, we do. Every employee should bring an inspiration into our firm. Different backgrounds offer different views and inputs, which in the best case create something as tasty as fusion food. .

SMAR Architecture Studio

Most of our staff is international. We have staff from China, Australia, Spain, UK, Norway...

SPACEGROUP

The majority of international architecture offices have a diverse mix of cultures working there. What is interesting in the case of Norway, is how forms of governance, social flatness, ideas of territorializing and Nordic openness and humility form a backdrop for these individuals to perform architecture. In this context, we use SPACEGROUP as a platform for research and exploration for these talents.

studio-GAON

Currently there aren't any employees from abroad. There was one from Scotland a few years back and because of the different curriculum that she was taught in Scotland allowed her to learn some ways that are practiced differently in Korea.

Sue Architekten ZT GmbH_Written by Michael Anhammer

People from seven European countries are currently working at our practice. Our projects are very much focused locally, i.e., on our country, Austria. While we do live in the European Union, the competition culture is still very much nation-based. We haven't yet managed to win a competition even in a neighboring country. Therefore, we are all the more happy to have exciting colleagues from abroad come to work with us in Vienna. If we are not active in the world at large, then the world at large is active in our practice. What we regret is that, owing to the unavailability of work permits, we can only employ people from the European Union or students studying in Austria. A more open approach would be a good thing here. I recently went to NOMA, this wonderfully inspiring restaurant in Copenhagen, Denmark. There they told us that more than 90% of their staff come from abroad. I think that is exactly what gives the place its spirit, its open-mindedness and its energy. I think about these things a lot and I wish we could have this great big world of talent come and work with us even more.

SUPA Schweitzer Song

I am European, my partner is Asian; we work and live in both worlds. It enabled us to look at our own cultures from outside and become aware how special and at the same time limited they are. This experience expanded our thinking tremendously.

TA.R.I-Architects

Doubtless, having employeers from abroad is an important chance to create a multi-cultural

working team, that with a different backgrounds would be able to face heterogeneous problems.

The next ENTERprise Architects

Yes, we value the different approaches due to their cultural backgrounds. It enriches not only the discussion within the office but gives an atmospheric impact within the team.

TOUCH Architect

We don't have any employees from abroad but we used to have an intern from abroad. It's good to have a chance to share an experience about different cultures and also climate concern which is a lot different from tropical-like in Thailand. Moreover, not only the projects, but also in terms of how we work together while working process of different countries are not exactly the same.

TROPICAL SPACE

No, we do not have foreign employee.

UNStudio_Written by Ben van Berkel

Yes, a large percentage of our employees are from abroad. We have people of at least 23 different nationalities working for us at present. If you are an internationally operating practice, you need to have an international staff - not just for communication purposes, but also for cultural understanding of the countries you are working in. And of course, it is important to have people on your design team that have a thorough understanding and experience with the local regulations in different countries.

Q3

Do you have a country or a city you would like to work in?
What are the reasons?

Architects Group Raum

Among the cities throughout the world, we have been working in Utoro, Kyoto in Japan. We have joined ‘Eruhwa Project’ to keep the history of Utoro village. The Eruhwa Project aims to investigate the buildings in Utoro village, make models of them and donate them to Utoro History Museum which waits for its construction. Utoro is where the Korean workers who were forcibly brought in the Second World War left their sorrow and loneliness from Japanese colonial rule. What we want to do is a construction job which will deliver the historic value of Utoro village that was made by a sad history in Japan and is now in danger of disappearance.

AZC

Suisse and USA. These two country are part of our culture.

AZPML

We would like to work in Beijing, because the scale of the problems is much larger than anywhere else and requires an interesting scale of operation.

Bertolone + Plazzogna architects

I work for one year in Bruxelles and two years in Madrid before coming back to my country: there I tasted two different way to conceive the project that left their mark in my approach of project. At the same time we feel deeply attached to our roots, to our sites and we like to working here.

BXBstudio Bogusław Barnaœ

Poland, just love this country! I had a chance to work in a great countries like Germany, England, Scotland, but Poland is a place I really feel the essence of life and enjoy my design visions for a projects based anyway in the world.

Caramel architekten zt gmbh

I am very impressed with Seoul because I appreciate the speed of change as an adaption to changing needs.

Cheungvogl Architects

We are currently also working on schemes in Korea, especially in Seoul. The most intriguing aspect of working in Korea is to bridge between the thousands ofyears old culture and traditions and the most advanced technological society in the world. This can make Korea a forerunner in investigating urbanism and architecture on the brink of the current Fourth Industrial Revolution, which interlinks information technologies with automated processes in all aspects of life. There is an immediate need to rethink the core values of our societies and the built environment.

Delution architect

Yes, we have a dream to expand into Singapore, the reason is we think Singapore is a country of transit that flows come and go the busiest for business purposes.t

DIBA Tensile Architecture

For the moment considering the fact that we have an eleven years old office that has a known name in Iran and even in the world, we are quite happy with where we are. If we go anywhere else we must start from zero. But of course we would love to be involved in projects all around the world.

Didier Fiúza Faustino

Well, I would love to work in a tropical country! And, this wish is becoming more and more true actually. I’m starting a new architectural challenge in Costa Rica.
But, to name more precisely, a city, I really want to answer : Seoul! I would love to create in Seoul. And I’ve had already work in South Korea but Seoul is, for me, the « ultra-city » an exciting contemporary megalopolis.

ELA - Edu Lopez Architects

I have always passionated with USA, I think that the big dream of an architect is to build a tower in Chicago or New York or maybe a library in Washington. I have the opportunity to visit many office in Usa and Talk with the partners, like SOM, Morphosis, Dilles Scorfidio... and they match in several things like it is very hard to build in USA but by other way it is very easy to make a great group to obtain the best result to make the building. All people talk about the American dream and that you can make your dreams reality, so why not?

Equoatelier di architettura

For our experience we would like to go back to planning in South American countries, where in addition to the formal choices, a great attention is paid to all cultural aspects. Where the architecture becomes really a way to meet with people and where the building itself is important not only for its formalities but also for its function. We believe, however, that just of the importance of learning about different cultures and points of view, each job done in reality different from those of belonging is extremely precious and engaging.

Florian Busch Architects

There are many places around the world where I could imagine building. In fact, there are hardly any where this wouldn’t be the case. The challenges and opportunities that come with a different environment are always intriguing, always enriching.

FUKSAS

I like to work everywhere... Apart from Rome, Paris and Shenzhen, for me the opportunity to work abroad can always occur, whether travelling in Italy or traveling in metropolitan cities like London or New York City. The journey provides you the opportunity to distance yourself from the everyday life and gives space for new ideas to be developed.

J. Mayer H.

We enjoy the dynamic of international projects. This year we worked on projects in New York, Miami, Moscow and Georgia. And in India, but it is too early to talk about it. To be part of the unique transformations in Asia is fascinating and collaborating and building

in this context is an exciting experience. This years we participated in many conferences in India and Beijing. I will be back in India in early 2017 to start a new project in cooperation with our partner architects "Collaborative Architecture", located with offices in Mumbai and also Beijing.

MMK+

Since we have experienced a lot of projects all over the western world, we are now very interested in working on projects in Seoul or cities in China, where countless urban issues are all mixed-up and also very complicated – those places are where architects and urban designers can contribute in solving those issues.

NL Architects

Stephen Hawking claims that we have to leave the planet soon.... so it is great to know that Astronomers for the first time have identified a planet where conditions are such that life should be possible. Let’s hope that life on Gliese 581g will be intelligent and that it appreciates good architecture...

object-e architecture

We are pretty happy with working in Thessaloniki, Greece. Even though the economic situation is tough, it still makes more sense. First of all, we can still work on international projects and different sites through competitions or commissions. For example we are currently working on projects in 3 different places in Greece (none of which is in Thessaloniki), a project in Cyprus and one in Germany. Therefore it is possible to achieve something like this. On a second level, we are against centralized ways of operation in every possible level. Therefore we wouldn’t like being in one of the ‘perceived’ centers of contemporary architectural production (London, New York, Shanghai etc). We believe that locality has to offer much, and it is actually an advantage in regards to architectural production: it makes it easier to differentiate your approach and develop unique solutions.

OBRA Architects

We love working in Asia, we are currently under construction in Beijing and we love working there, foreign architects complain about bad construction quality in China, but I think it is in part a problem of deficient communication across a cultural divide. We have had good results in China to a large extent. We would love to work in Korea, a country in which we are present working regularly at the Korean National University of Arts and for which we have boundless admiration. In Korea you feel you are closer to the future than anywhere else in the world. Mexico is very interesting, the only country in the world where a highly-developed native culture has mixed with European culture in equal measures to create a very unique social and cultural condition. Berlin is also very interesting, it has been marked by the Cold War in a very unique way. Strangely there seems to be something weirdly "Latin American" about Berlin. There is also of course Italy. Which architect would not want to work there?

OFL Architecture_Written by Lipari

I'm in love with New York and I think this city is the most avant-garde city in the world.

Pedro Novo Arquitectos

I do not have a particular country or city where I would like to work. But, I would like to continue creating humanitarian development projects in underdeveloped countries, just as we did in Guinea-Bissau in Africa. We would like to continue having an active role in changing the lives of the most disadvantaged, and feeling that our intervention is important in increasing the quality of life of the populations, such as in Bambadinca, in the project "Casa das Baterias". Through this project, since March 2014, we have enabled 7000 inhabitants’ access to electricity in their homes. This is very important for this population, because we are silently implementing an extraordinary social revolution in all areas: diet, creation of small industries or even in telecommunications and access to information.

STEFANO CORBO STUDIO

Europe is the place I want to live and work in.

SET Architects

We are very fascinated by Asian countries, their culture and their traditions. Seoul is definitely one of the cities in which we would like to leave a mark.

SMAQ

We would like to build in the tropics because here wind, temperature, humidity, shade and openness become the elements of architecture - and because of less regulation than in Germany. We would like to build in Berlin; to find a design pathway between the many morphological and social pasts and futures which are a an inspiring challenge to us.

SMAR Architecture Studio

Right now we have projects in Australia, Spain and Lithuania. We have worked in the past also in Peru, Finland and Taiwan. We’d love to work in Korea for example. That will be a great experience!

SPACEGROUP

The world is looking to Norway. They have heard about the economic stability and building boom, and they have a fantasy about an honesty and quality in Scandinavian architecture. The challenge lies in confronting the pressure of building with innovation, quality, and sustainability. There will in any country be the unique villa, or exceptional cultural building, but what about the standard office building and standard housing block, that what makes of most what is being built? Here we need to be supra-creative.

studio-GAON

We are interested in Kyoto. We think that the design of the building can merge with the context of the old city with the perspective of a respectful approach.

Sue Architekten ZT GmbH_Written by Michael Anhammer

I do have this dream of once in my life swapping places and working at an architects' practice in a completely different country. With chefs and good restaurants this kind of international exchange is totally normal. It would be great to swap places with a colleague from Switzerland or Beirut or Istanbul for half a year. It would be really interesting to see how they work and what kinds of challenges and clients they are faced with at these places of my dreams.

SUPA Schweitzer Song

We prefer to work in places we know very well as our ideas mostly develop as a direct reaction to the specific sociocultural context. The better we know a place/city/country/mentality/issue/politics/culture/problem the more intense, unique and interesting a project turns out to be for us. Therefor we would like to work most where we currently are.

TA.R.I-Architects

Well, we had the chance to visit many countries. New York is absolutely very inspiring, with a multi-cultural background and different influences. On the other hand, Kuala Lumpur is not bad too.

The next ENTERprise Architects

It's more the wish for open minded clients regardless what country or city. However, the



How is the economy for architecture in your country of practice?

Architects Group Raum

As the period of economic growth had gone and the period for awareness of culture began, there are lots of opportunities for works where the construction can get recognition with its value not only as an economic property, but as an art or culture demanding the quality as a work.

AZC

It wasn't so good these last year, but it seems to be going better.

AZPML

many different countries but almost exclusively in Europe, and as everybody knows, European economy is not fantastic right now...

Bertolone + Plazzogna architects

Surely Architecture in Italy is passing the worst period of all time, and this is due to economic condition of this period. At the same time there are many good architecture's offices that are born in these latest years: competitiveness has raised up the level of planning.

context of a site and the cultural surroundings are certainly another trigger we are very curious to work with.

TOUCH Architect

China. Since it is a big country which needs to be developed a lot in terms of architecture and buildings. It will be a good chance to cooperate with professional Chinese company.

TROPICAL SPACE

We didn't think about this yet, currently, we are very busy and also excited with our projects in Vietnam.

UNStudio_Written by Ben van Berkel

We are already working globally, so we currently have projects all over the world. I particularly enjoy working in China - where we also have a full-service design office - because the pace is so fast. I also enjoy working in Singapore. Singapore is very well organised. It enjoys outstandingly intelligent planning regulations which, although strict, still enable innovation and new approaches to the built environment.I have realised that the more often you visit a city, the more you discover the details and that is really important for gaining a more thorough overview of the context that you will work in. In that respect, cities are not unlike art: there is always more to discover if you look at them from a different perspective.

BXBstudio Bogusław Barnaś

Poland right now is a very dynamic developing country with strong economy. This reflects as well a great progress in architectural standard which in my opinion grows rapidly.

Caramel architekten zt gmbh

Population pressure in our cities continues to grow and so there is enough work for architects, especially in residential buildings.

Cheungvogl Architects

Since the establishments of our practice in 2008,we witnessed the ups and downs of the economic outlook internationally, triggered by diverse political and/or economic developments. However, we also experienced great optimism throughout; for instance, we have recently completed a project in Saint Petersburg, Russia, despite the current political and economic difficult situation in the country.

Hong Kong itself is a unique place, as its construction industry has always been very resilient to economic influences.

Delution architect

In Indonesia, we think the services of architects is still a tertiary needs, so for the economy in Indonesia, especially in terms of architecture can not be said to be stable.

DIBA Tensile Architecture

In general the architecture and engineering fees are very low in Iran compared to many other parts of the world. But depending on the client and architect it is also possible to redefine fees that are satisfactory for both side. The sad part is that there are many clients who are willing to pay for materials and building construction but they are not willing to pay for thought, creativity and design.

Didier Fiúza Faustino

I can't really answer that question because my projects are much more related to the people I work with than linked to the economy. I'm trying to stay focused on the personalities of the people I have met and I'm currently working for to be closer to the private sector and in a worldwide spectrum.

ELA - Edu Lopez Architects

In my country, Spain, the economy is very important because usually we have very low budgets to make the buildings but this fact have a very important vision about how we make architecture and is that we have to give the best to make the best result with the low budget. Along the years this is happening in Spain and this fact make the Spanish architect are one of the most valuables architects in the world. We put all our efforts to make good buildings with the lowest budget. obviously there are so many exceptions, that maybe the people know...but in general that don't happened.

Equoatelier di architettura

Today in Italy the architectural sector is not in very good condition. The crisis of recent years has greatly reduced investment in the real estate sector, and high competition and the continuing fall in prices led to an average level of work qualitatively very low. Lately it seems that the situation is slowly improving, still remain large uncertainties on the future, and the certainty that the architect's role will increasingly be cross and intercept different fields and disciplines.

Florian Busch Architects

Japan has been blessed with some of the highest standards in building. But like in many other developed countries, the trend away from challenge and risk towards comfort and safety is stifling progress.

FUKSAS

I am proud of having accomplished important works in Italy, such as the Fiera di Milano, Torino Porta Palazzo, La Ferrari, Nardini, the Diocesi in Foligno and finally the New Congress Center in Rome, "La Nuvola".. My desire has always been to leave a sign of optimism and make the appearance less noticeable in the country: one that works

compared to the many ills redeem at the end the creativity of our country: a country that is able to recover its identity, the welcome and the deep sense of civilization in relations. Respecting what is conceived so far, without forgetting that reality is changing every day and what we see today is not the same thing that we saw yesterday. In Italy, the problem is rather to understand how finances work and how it is organized.

J. Mayer H.

It is an exciting and busy moment for architecture in Germany and also in our office. We are working on three mixed-use high-rise projects and some university buildings for education, all of them are exploring new digital technologies and material innovation. I don't believe in forecasts but I am looking forward to being surprised in 2017 by what new technologies and the digitalization will generate in production, creation and communication - the way we negotiate the future of our cultures. Many more projects are under development. It's an energizing mix of different scales, cultures and inspiring clients.

MMK+

Not good. As usual.

NL Architects

Prior to the Lehman Brothers' collapse too much stuff was build in the Netherlands. Very perverse incentives were at play to produce millions of square meters of office space that nobody really needed but were built anyways to make profit. During the crisis that followed hardly anything was build: it was impossible to sell houses because people could not get a mortgage. But demand is now sky rocketing again because of the limited production in recent years combined with the extremely low interest rates and the renewed gravitation of cities.

object-e architecture

Economy in Greece in going maybe through its toughest period during its late history. Construction is almost non-existent and architectural offices are shrinking. That is obviously not an ideal condition to operate in, however we try to transform the economical problems into opportunities. Some of them can be found: you can focus more on the essential aspects of architecture, appreciate better what is important and what is not and be inventive as to how you practice architecture. At the same time it offers more space for experimentation and leaves time for other activities like teaching and academic work which is a very important and fundamental part of object-e architecture. It is always a struggle to meet the financial needs of the office, but if that can be achieved, then many possibilities arise.

OBRA Architects

Not good for us yet, but we don't give up. It is a market dominated by big corporate developers who are only interested in their corporate architects or in the "next shiny object." We are working with New York City's Department of Design and Construction to perhaps design some interesting public projects in the city, it's a very good prospect about which we are very excited.

OFL Architecture_Written by Lipari

The changes imposed by media and internet, the emergence of environmental issues together with a greater attention of the use of the land, the need to recover spaces of the city that are characterized by a state of degradation, the revolution of self-building processes introduced by three-dimensional printing, drive towards the search of new methods of participation. In Italy economy is facing a tough moment since 2008. The country is struggling with new opportunities trying to find good alternatives to old economical models to be overtaken thanks to social technologies, which I think are the only way to find a compromise between the “analog world” and the “digital one”.

Pedro Novo Arquitectos

At the moment, the Portuguese State's commitment to urban rehabilitation and allocation of populations in the city centers, provided work opportunities for some of the 24000 Portuguese architects. However, the new generations continue emigrating to central and northern European countries, in search of work.

STEFANO CORBO STUDIO

I only conceive architecture as connected to theoretical speculation. My main interest is in transferring obsessions, curiosities and ideas into practice. Any kind of project turns into a battleground to test the validity of such ideas.

SET Architects

Currently we work in Italy, where the current economic crisis has greatly affected the quality of the architecture sector. Despite everything, the building speculations does not seem to have suffered.

SMAQ

At the moment there is a housing boom in Germany. There is a need for affordable dwellings in the city centers, a challenge to be taken on.

SMAR Architecture Studio

Even if we are based in Australia and Spain, we are an office with an international vocation. Only this year we have been working also in projects in Finland, Peru and Lithuania. The economy for architecture in Australia is healthy, although all the big commissions are most of the times for really big multinational practices. In Spain, the architecture economy has been great in the past but not anymore, although the economy is improving and construction is being reactivated, the fees are lower than years ago and the number of architects and schools are irresponsibly large.

studio-GAON

The general view of the economy for larger commercial buildings, condominiums, high-rise apartments in Korea is currently not up-brining, however, the demand for privately owned residential buildings or smaller commercial buildings projects is consistent..

Sue Architekten ZT GmbH_Written by Michael Anhammer

How is the economy for architecture in your country of practice? In Austria we are lucky to be in a situation where, after studying architecture and acquiring practical experience, you can open your own practice and be successful if you work hard and deliver quality work. This is what we have achieved, and what other colleagues of our age have achieved. An important factor in this respect is that there is still a low threshold for entering architectural competitions so that even young colleagues have a chance of winning if they submit a good concept. However, access to the market and to competitions is changing. Clients more and more often require references, sales figures or other information, which tends to limit market access. This poses a real threat to our Austrian culture of architecture production by small and diverse practices. Therefore, we are very active in architectural politics because we are convinced that the next generation should also have the chance to open their own practices if they deliver good work.

SUPA Schweitzer Song

It is never easy, but at different places for different reasons. Every country we worked in so far has a very distinct Baukultur (culture of building). The more advanced it is the more it actually restricts the range of possible experimentation and conceptual approach but one can survive. The less advanced it is the more freedom it gives to develop unique ideas and to express your thinking but one starves on the way.

TA.R.I-Architects

Unfortunately, the economy is not good in Italy. In particular for young generations of architects. During last years, the construction industry has slowed down, with obvious consequences in our sector.

The next ENTERprise Architects

It is good for standard architecture but unfortunately rare for innovative concepts.

TOUCH Architect

In the middle of the city and CBD is already full of dense, thus, most of the project built are spread out to a suburban area, rural area or other provinces. For the building in urban area are mostly under renovation since the land price and construction cost is getting higher, so the market trends now is small space and renovation for residential and home-office.

TROPICAL SPACE

There is many idea, opinions about the economy. In our point of view, we don't think that a beautiful building must cost a lot of money.

UNStudio_Written by Ben van Berkel

We have offices in Amsterdam, Shanghai and Hong Kong. In Europe the profession suffered significantly from the 2008 recession, but things are improving now and there is more work than there was a few years ago. The fact that we had offices in China was a great benefit during the more difficult times however.

Q5

What is driving you to continue practising architecture to this day?

Architects Group Raum

Do we need any reason for doing what we like and are good at? Construction is a way to contain the thoughts and behaviors of people. Because we focus on the gaze and scenes found by the ideas and movement, get attracted by making space, and believe and know the power of space.

AZC

Passion

AZPML

It is the only thing we know how to do really well and we are addicted to it.

Bertolone + Plazzogna architects

I can't hide that our work is hard and must take account of many factors, from the customer to the public administration: it's a work in which the sensitivity plays an important role and where we put all our commitment, often going beyond the economic interest, so when our project doesn't satisfy our expectations, after investing a lot of time it's an hard thing to accept. Conversely I think no other job can give you the satisfaction of a work that reflects exactly what first you have visualized in your mind and you succeed in respecting it.

BXBstudio Bogusław Barnaś

We are an interdisciplinary design studio which attempts to creatively challenge issues in the fields of urbanism, architecture, art, design, graphics and publishing. In design work, the studio draws inspiration from Polish history and tradition, re-thinking traditional motifs and adapting them to contemporary design. In recent projects, the studio dwelled on folk notions such as the Zakopane Style or timber sacral architecture. BXBstudio places great emphasis on the relationship between man and nature. This aspiration is reflected in the character of places created – from urban schemes, to built forms and interiors. We strongly believe that sustainable development will change the world for the better, create beautiful and healthy environments for humanity to thrive. Sustainable and energy efficient homes make up a large proportion of our portfolio. We constantly search for beauty in our surroundings. We believe that our objectivity and wide range of creative activity allows us to create unique beauty as opposed to the repetition of trends or patterns. This approach, supported by trusted specialists in various fields, allows us to explore, develop, create and materialise the best solutions.

Caramel architekten zt gmbh

Architecture is service to the society that never ends. Even the fun of it does not end.

Cheungvogl Architects

Architecture is an ongoing thinking process. The singular projects only represent milestones on the timeline, which re-inform the studio's philosophy. This ethos is the driving force behind the practice of Cheungvogl.

Delution architect

That makes us until today still practicing is a passion to help make the world a civilization evolved by contributing in the field of architecture.

DIBA Tensile Architecture

The love of creation. The fact that in every project we get involved with a new story, new people and new problems to be solved. So every new project is an opportunity to investigate and expand our knowledge around the work we are doing. And eventually, once a project is built, being in a space which is much bigger than yourself, which can embrace you and many more people and give them the kind of good feeling that a space can get to those who occupy it, these are all feelings that cannot be replaced with anything else.

Didier Fiúza Faustino

I can't really answer that question because my projects are much more related to the people I work with than linked to the economy. I'm trying to stay focused on the personalities of the people I have met and I'm currently working for to be closer to the private sector and in a worldwide spectrum.

ELA - Edu Lopez Architects

Architecture for me is not a profession or a degree that a had obtain in the university, t is a way of live. I am always thinking in architecture, every day I read architectural books, I revise the new buildings that other people have done etc... For me it is impossible not continue practicing architecture because is a very important part of my live. Always drawing, always thinking and always seeing architecture. Architecture is a way to understand the live.

Equoatelier di architettura

The passion we have for the discipline. We know it is a difficult period, but we are aware that this is the job that we really like and we want to do. After all the planning is an ongoing challenge to solve problems and find solutions.

Florian Busch Architects

Curiosity.

FUKSAS

First of all, Architecture needs to avoid repetition. Architecture is something that belongs to the city, to people, to everyone, according to individual needs. When we work on a project, we can improve the sustainability of our cities with actions that concern mobility and environment, political, social, intellectual and economic aspects, creating a geography that puts together economy, landscape and human beings. Also today, practicing architecture for me means to continue making drawings and sketches, surveying on matter and materials, use modern technology, produce physical models even if you already know the flow of colors, pictures and shapes.

J. Mayer H.

Architecture should work as an activator to engage people from a passive mode of expectation to an involved level of participation and attention. We want to evoke curiosity and surprise for the potential of a building and it’s context. Architecture is a catalyst which is not a background to an everyday life, but something that provokes you to rethink spatial conditions and concerns about our built environment, and yet it needs to provide comfort and ease. The discussions surrounding climate change, limited resources and questions of global equitable distribution are finally part of the general consciousness. Extreme weather events, some with catastrophic consequences, sharpen our view towards our future and lead to a discourse of sustainability that is shaping nearly every aspect of everyday life. We work every day on improving our built environment, in cities and in rural areas alike.

MMK+

Obsession? I don’t know - just do it because we love the work.

NL Architects

The urge to make a better place...

object-e architecture

The sole driving force for object-e in practicing architecture is our love for architecture itself; the production of, and experimentation with, architectural space and spatial qualities.

OBRA Architects

What is driving you to continue practicing architecture to this day?

We are passionate about architecture, you could say that is the selfish reason. A more serious reason is that architecture is needed today throughout the world today more than ever. Our cities are bursting at the seams with problems and Urban Planning has no solutions. Architects need to get back in the business of thinking the city and propose urban alternatives. Things will only get worse, the current political system based on free-trade in a globalized world, which seemed so stable only a short time ago, isn’t really so. We will in the very short time need to be thinking of political alternatives, the city is the form architecture has to think politically.

OFL Architecture_Written by Lipari

My passion for architecture is a fire will never be extinguished, despite all the difficulties we face everyday.

It's important to adapt our work to global changes and to demanding clients. Thanks to my curiosity I always find new ways to conceive architecture, diving into the world of video games and movies.

Pedro Novo Arquitectos

The practice of architecture is a dream, which continues being built. The architects’ role in the development of societies is extraordinary and sometimes undervalued. I am aware of this "statute" and for this reason I intend to make a contribution in the construction of

increasingly democratic and inclusive cities, and obviously in solving our clients’ problems. The extraordinary thing about architecture is that for every problem there is no recipe. We are always facing the unknown!

STEFANO CORBO STUDIO

I only conceive architecture as connected to theoretical speculation. My main interest is in transferring obsessions, curiosities and ideas into practice. Any kind of project turns into a battleground to test the validity of such ideas.

SET Architects

The passion and love for this craft. The desire to build spaces where people can live happily.

SMAQ

We want to make our environment, in particular our cities, more livable. Architecture as a encompassing cultural practice can build bridges and concepts in territorially, socially and ecologically contested condition.

SMAR Architecture Studio

I have been lucky to have wonderful professors when I studied that inoculated me the love for architecture and this is something that lasts forever. I am trying to do the same with my students and collaborators. The secret is to keep learning and trying to make things better all the time. The driving force is not the money of course!

SPACEGROUP

This year we launched 7 visions for the future of SPACEGROUP:

- Traveling light
- 5 Meter City (#5MC)
- European Rail connection (#Europaforbindelsen)
- Oslo Roadless (#Osloroadless)
- Space Standards
- Top Level – The Intellectual Garden
- SPACEMAN.

studio-GAON

We enjoy very much the aspect of designing together and sharing dreams. We believe designing and constructing one’s house, for example, can work towards realizing a glimpse of one’s vision.

Sue Architekten ZT GmbH_Written by Michael Anhammer

What is driving you to continue practising architecture to this day?

We have so many friends of our age, i.e., in their early 40s, who earn a lot of money but are troubled because they fail to find meaning in what they are doing in those big companies or offices. I consider myself lucky as I have never known such a crisis of

meaning – because we work for, and with, people. This exchange with our clients, with our partners, with the workers on the building sites and experiencing the satisfaction that what we are building is meaningful, that is a real joy to our hearts.

SUPA Schweitzer Song

This is tough to answer as it is extremely subjective, but: To think up and create the space that surrounds us is just the most fascinating thing there is to do...

TA.R.I-Architects

Passion of course. We do love our work, but, above all, the desire to improve ourselves from time to time, putting all our energies and enthusiasm in every project.

The next ENTERprise Architects

Curiosity for the next.

TOUCH Architect

We love to be an architect. It’s a combination between arts and science. Also, this occupation challenges us in various types of skills such as design, creativity, practical, and human relation.

Q6

What does a client mean for you and why?

Architects Group Raum

I think a partner to build up a space together. Because the construction is possible only when I understand their ideas and they believe the power of space that I suggest.

AZC

A client is a necessary partner to achieve a good building.

AZPML

You cannot do a good building without a good client. A client has to be an accomplice.

Bertolone + Plazzogna architects

Without a client project doesn’t exist, so he deserves respect. Architects must understand that the entrusting of a big amount of money on the designer’s hand may raise doubts and uncertainties during the project process. It’s important that architect’s idea crosses with client’ needs.

TROPICAL SPACE

After finishing a project, we look at kids’ reaction when they are using the space. It brings us inspiration for our design.

UNStudio_Written by Ben van Berkel

From childhood onwards, I have always felt that architecture is one of the most important structuring elements in life, so I have always been passionate about the effects our surroundings can have on us. After 25 years of practice you see some of the effects of what you can contribute to a city say, or to the life of somebody living in a house that you designed and that is very pleasing. You can also, after time, see the benefits of using new techniques to create healthier work places for example. But communicating through architecture is one of my most important goals, because if your architecture doesn’t communicate with society then you have no architecture.

BXBstudio Bogusław Barnacki

Our creative nature and hunger for continuous development makes us open to the latest global trends. We aspire to apply intelligent and innovative solutions. In the strive for perfection, regardless of the scale of task at hand, we aim to equally meet economic, aesthetic and social aspects, while always working for the solution most beneficial to our client.

Caramel architekten zt gmbh

A client should be my future friend because we have realized his dreams together.

Cheungvogl Architects

We believe progressive and forward thinking clients enable us to create and build meaningful projects. It is because of our clients’ shared values, we are able to develop our thinking and re-shape the build environment within our generation.

Delution architect

According to our client is a partner who becomes a springboard to help us realize a stunning piece of architecture. Because the client can be described as an investor to fund all existing architectural creativity in our minds.

DIBA Tensile Architecture

The client is one of the most important players of any project. Without a decent client you cannot expect a good project as an outcome. It is the client who must be willing to get involved in a certain project, and must have a realistic idea about their budget and what they expect to have as the result. The closer the vision of the client and the architect, the smoother will be the working process.

Didier Fiúza Faustino

The client is synonymous of new « inputs », new pretexts to feed the research. The client allows us to provoke new stimuli!

ELA - Edu Lopez Architects

The client of me is everything in architecture, basically because if we don't have clients, the architecture will not exist. But we have to take care about that. Sometimes the client wants to be the architect to his building, and we can't allow that. So many times the client try to direct us to economic way with interests.

Equoatelier di architettura

The client is a person who has to trust your work. Our job is to make sure that the customer can trust, establishing a collaborative relationship with him, where the choices are not imposed but discussed, bearing in mind that it must be the architect to propose solutions, and evaluate needs of the client.

Florian Busch Architects

There is no built architecture without a client.

FUKSAS

Now and then the man interests me enormously. My job is not just to create objects and functions, but to improve the quality of people's lives, offering emotions. I believe in an architecture conception that is in relation to the human dimension, by an architect who receives and gives strong feelings to those who will inhabit.

J. Mayer H.

The relationship between a client and us is a joint force like accomplices for the realization of best building possible. Since we always develop individual designs for specific programs, sites and clients, we don't start with a special formal intention in mind. It is developed during the design process based on a repertoire that we developed over the years, on pushing limits and driven by the curiosity for the new. that goes hand in hand with the client's requests and also curiosity to invest in new concepts. Some conceptual approaches are based on our research by architectural projects and art installations. We

look closely at the site, critically rethink the program and try to extract something that is special to the specific site. We establish parameters as a skeleton or framework for each project. These are conceptual conditions rather than design driven compositions, based on a clients brief, contextual references and programmatic logistics.

MMK+

Those who provide us with opportunity to work that we love.

NL Architects

Clients are the most important variable in the equation: they have the initiative, the ideas, the resources. In the Netherlands there is a very important architecture prize called the Golden Pyramid: a "state prize awarded each year for excellence in commissioning work in architecture", so a prize for the best client. We've been very lucky. Our clients win each year! They make it very easy for us :)

object-e architecture

A client is for us is an extra parameter in our design process. It can enrich that process or create problems to it depending on her/his attitude. We have worked on several projects where the client is not the actual prospective user of our design (for example working for competitions or in collaboration with construction companies), and in this cases the input from the client is very precise and comes usually at the beginning of the project, which therefore makes things easier. Whenever the client is involved throughout the process, things are more unpredictable, for the better or the worst. At any case, until now we always managed to incorporate that factor in our process without serious problems.

OBRA Architects

Our clients are very important to us of course. Trust is the more important thing for people trying to do things together, and we are very grateful to our clients for their trust. Our clients also often tend to become our friends, so as time goes by they become more and more important to us. Not only do our clients enable the fruition of our work but also become the gauge through which we understand an important part of reality. Our clients also tend to become our partners, and unless you are an egomaniac, to be an architect is to understand your role as interpreter and vehicle for the society's needs, desires and vision of the future. Our clients are the point of contact, the all-important connection, between us and society.

OFL Architecture_Written by Lipari

Clients are the key for architecture. Sometimes you must be a psychologist to get in touch with them, finding an always personal way to make architecture adapting your idea to their needs.

Pedro Novo Arquitectos

The client is the key of the problem! Architecture is nothing more than the answer to man's problems. The project is generated around several factors with the location, climate,

program, regulations and client's personality and temperament! Sometimes, processes of a project are overly long in people's lives and during this time architects become psychologists, marriage counselors, financial managers or even marketers! Despite this joke, these new roles arise because our office has a very close relationship with its clients. We consider that this is the only way of achieving results which actually meet the needs of those who are approaching us.

STEFANO CORBO STUDIO

Architecture is a collective process of knowledge aimed to generate a public domain. I'm generally interested in public programs managed by public institutions.

SET Architects

For us a client is a person with whom to establish cultural exchanges and mutual trust relationships. The aim is to meet their needs through the design of quality spaces.

SMAQ

A client is for us a very important partner in the development of a project. Without a client most projects are not possible. But a good project is only possible with a good client.

SMAR Architecture Studio

A client is someone that is investing money in a project, therefore you have a big responsibility with him. But the most important element in order to build a relationship with a client is trust. Trust is essential, and with trust comes mutual respect, without it, no good architecture will come, with it, everything is possible. Behind all the great projects of architecture in history were good clients.

SPACEGROUP

Great clients make great projects. And in some cases, great clients can also be made. For many clients, an architectural collaboration is their first time. The unbearable speed, the infinite number of decisions, the unpredictable legal and public processes are all taxing a healthy relationship. And at some point, when the brainstorming devolves into infernal logistics, the interests of client's wane. We have very dynamic relationships with our clients. They influence us and we influence them. They understand that we build on their intelligence and empower them.

studio-GAON

The relationship with a 'good' client can be like becoming a family, because a thrall understanding of client's dream and vision makes a good design of a building.

Sue Architekten ZT GmbH_Written by Michael Anhammer

Our motto is: Architecture is about people. We need a strong counterpart, and we need to have concrete people to build for. Without our clients we wouldn't be here. They can fully rely on us in that we are always going to work for them and never against them, and that we listen to them. We may not share their opinion and we are happy to engage

in discussions, but we would never do anything against the express will of our client. Therefore, we sometimes even have to turn down jobs if the chemistry isn't right, much as the project in question would appeal to us. Because we have learned one thing: A good result is possible only if the chemistry is right and if there is mutual trust and respect.

SUPA Schweitzer Song

Clients are always an ambiguous subject; they enable us and at the same time they restrict us. And strangely in response to the restrictions the best solutions emerge as we are challenged to think further than our initial ideas. Too much freedom given by the client produces boring projects, too much restriction by the client produces boring projects. It is an interaction that challenges both sides but without this challenge nothing good can come in the result.

TA.R.I-Architects

The client is the one to accompany along the entire way, keeping in mind his needs and desires, and fusing them with sinergy with our philosophy and ideas.

The next ENTERprise Architects

In the best case, it means a partner for developing and realising a project / a piece of city / an installation. Trust is the basis of this partnership. It's the clients option to be more or less involved in the developing process as a feedback partner. To do innovative projects you need a client who is open for "NEXT" steps and concepts in architecture.

TOUCH Architect

We do believe that an architect can't live without a client. The reason why we believe like this is because, a good architecture is not for serving an architect's demand for just only beauty, but it is for supporting all client's needs. It has to be usable, practical, functional, comfortable, and also beautiful. Moreover, in terms of business, without a client, an architect cannot survive. Both architects and clients should rely on each other.

TROPICAL SPACE

We usually put ourselves in the customer's shoes when we design the buidlings. When we work together on the design, we discussed a lot with each other. Then we become friends who really understand about our design and explain our design idea like a real architect. That is very interesting.

UNStudio_Written by Ben van Berkel

Today's clients are availing themselves with vast amounts of new knowledge and expertise before they even come to the architect's table. In the past we would speak of 'the client' and 'the consultancy team'. Now we simply refer to 'the client team'. This team is often made up of numerous new specialists, including experts in social trends, cultural and design anthropologists and strategic-creative consultants. Many of these are new experts to the architectural collaboration process and their role within it is to empower the client with a design attitude and instruct them on precedents.

Interdisciplinary reciprocity Aarhus, Finland

ELA-Edu Lopez Architects

INFO

Flexibility, internacionality, prototyping, texting, networking? how can we create a tangible teaching space which meets these conditions? The answer is not easy, but, we start that we want to create a space and not a building. We do this idea removing the functional program and allocating a quality to the space, which will be the true functions of the program. This quality named interdisciplinarity, creates a new model of building and teaching method, where everything is learned by all and everyone learns everything. We want to create a reciprocity between students, professors and citizens, where education will not defined only by the building users, but to anyone interested in it. Therefore, we know that one of our main start point is to create a space whose formalism will be directly proportional to the urban situation of aarhus. The building does not become an independent element to the city as is not about of invent a new shape. The key is the discovery of what exists to unveil a new reality. It is a synthetic project that share elements of their identity immediate context, which dominates the mass, color, flatness and the roof shape, but also identify him with the rest of the city.

Basically we have create a horizontal project, with just one store in order to prevent vertical communication elements like lifts and stairs and accessible to handicap people. It is a open space, where its 10000 square meters has only a few opaque walls. The vials are following railway lines of the plot, as if they were its extension to the city, which will hold the roof structure by way of relieving arches and they will stay in those areas that service the building, like storages, restrooms, facilities...with it we get a minimum gross surface, so that we minimize the relationship between gross and net surface to as little as possible, leaving the greatest constructive effort to the surround element.

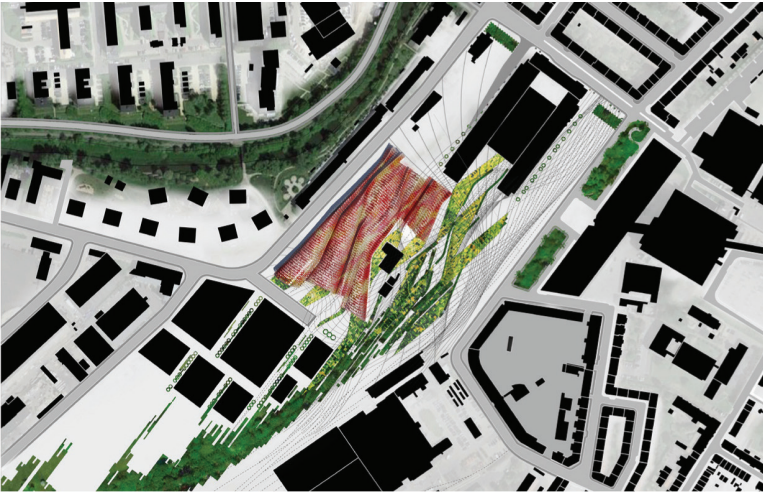
Just a few metallic rails floating in the air where the different metallic grids with different porosity hang from it, are the elements who generate the interior space, which they work as heavy curtains sliding in order to create more or less privacy when the students are learning. Wherever you are always there will a visual and sensory connection with the spaces and activities that are taking place near to you.

The skin surrounding the inner space is treated as a transition of the train remains existing in the plot and the city. So the building section is changing from a number of railway tunnels to become the city roofs as they approach to it. The expressive building charge, is concentrated in a pieces matrix who is modelling the skin. That skin acquires different intensities depending on the area that encompasses within it. These pieces are ceramic elements that are identified with the colors acquired the city itself. It is a unitary element that is repeated and varying in depth and width to suit the needs of the lighting and interior temperature, likewise this pieces on its part not ceramic, are treated differently, creating some artificial lighting , foltovoltaicas cells, vegetation all of this skin is supported by a laminated wood mesh, who is recuperated of the country. this mesh is leaving the entrance of the light in a porous way, such a way that all the interior spaces are bathed for luminic perforations. Those perforations reflect over the metallic curtains, creating small lighting flashes.

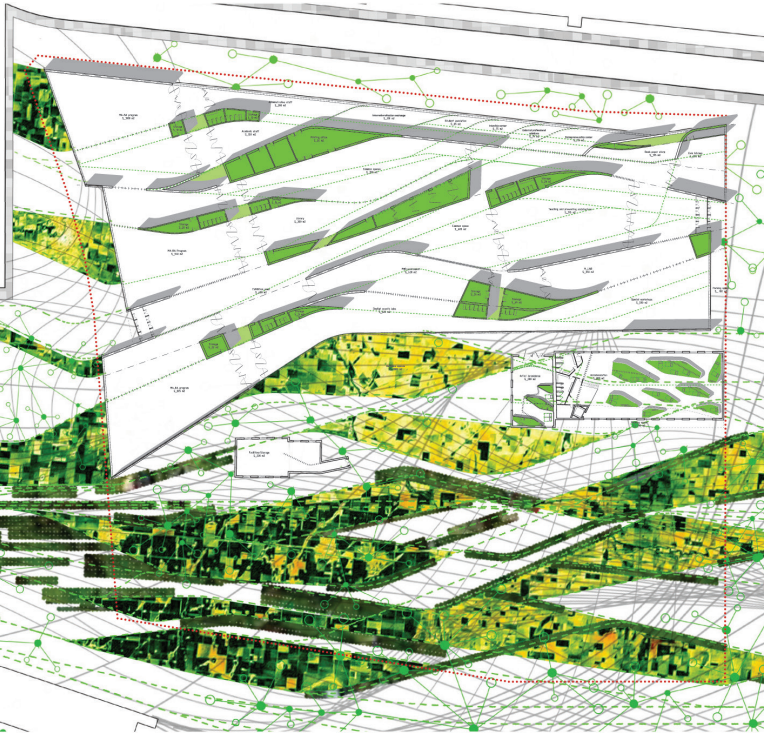
In this project we wanted to recover the history and identity of the city, giving a sense of value from a contemporary architecture, but with traditional elements that make up the city. A project who is not intended as a building, but a mindset that invites to the interdisciplinary and reciprocity.



SITE PLAN

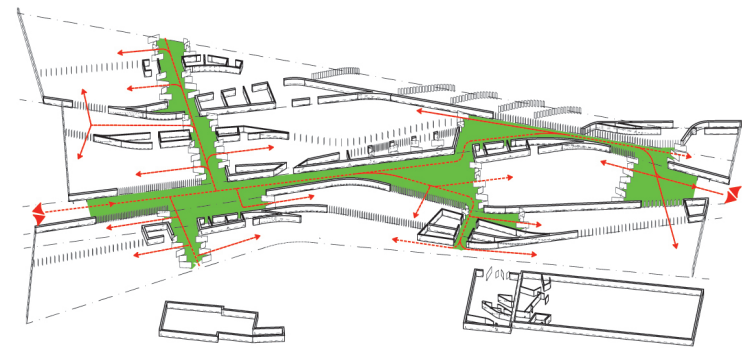


GROUND FLOOR PLAN

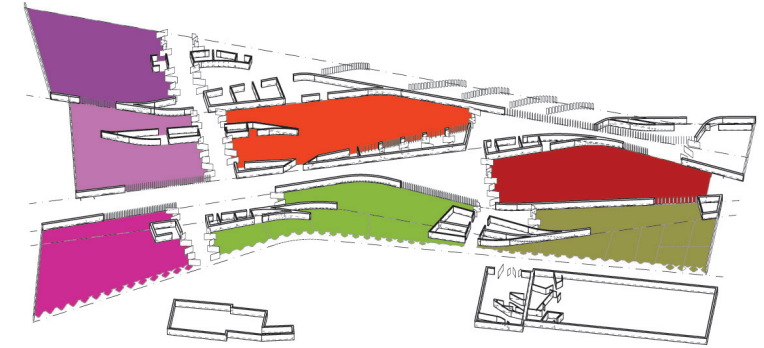


Name: Interdisciplinary reciprocity
Program: Education
Location: Aarhus, Finland

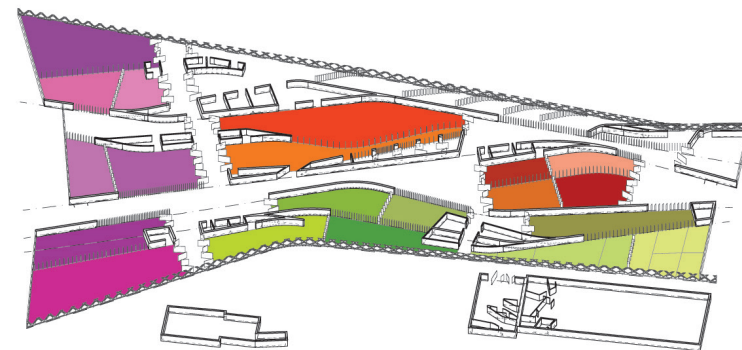
CIRCULARION SCHEME



FLOW, ORGANISATION



LEARNING SPACES



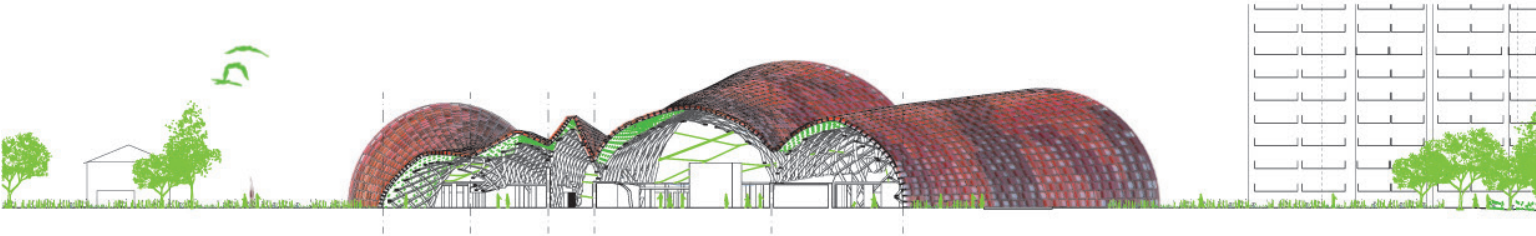
COMMON SPACES



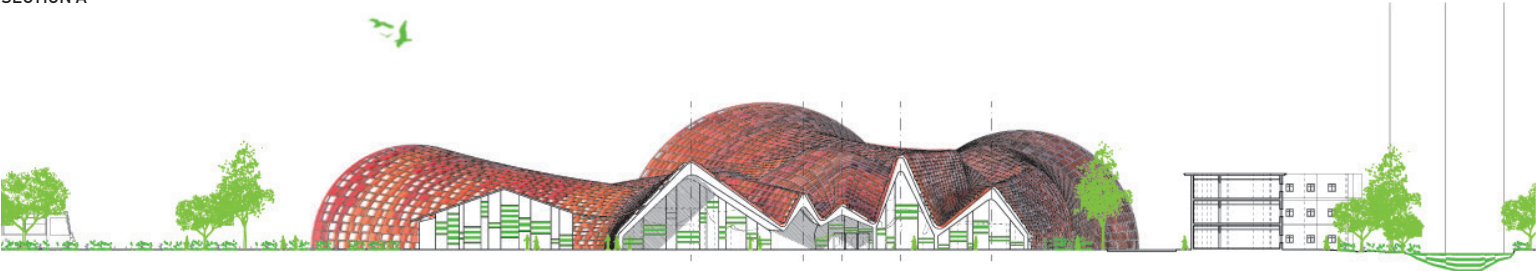
WORKSHOP SPACES



SECTION

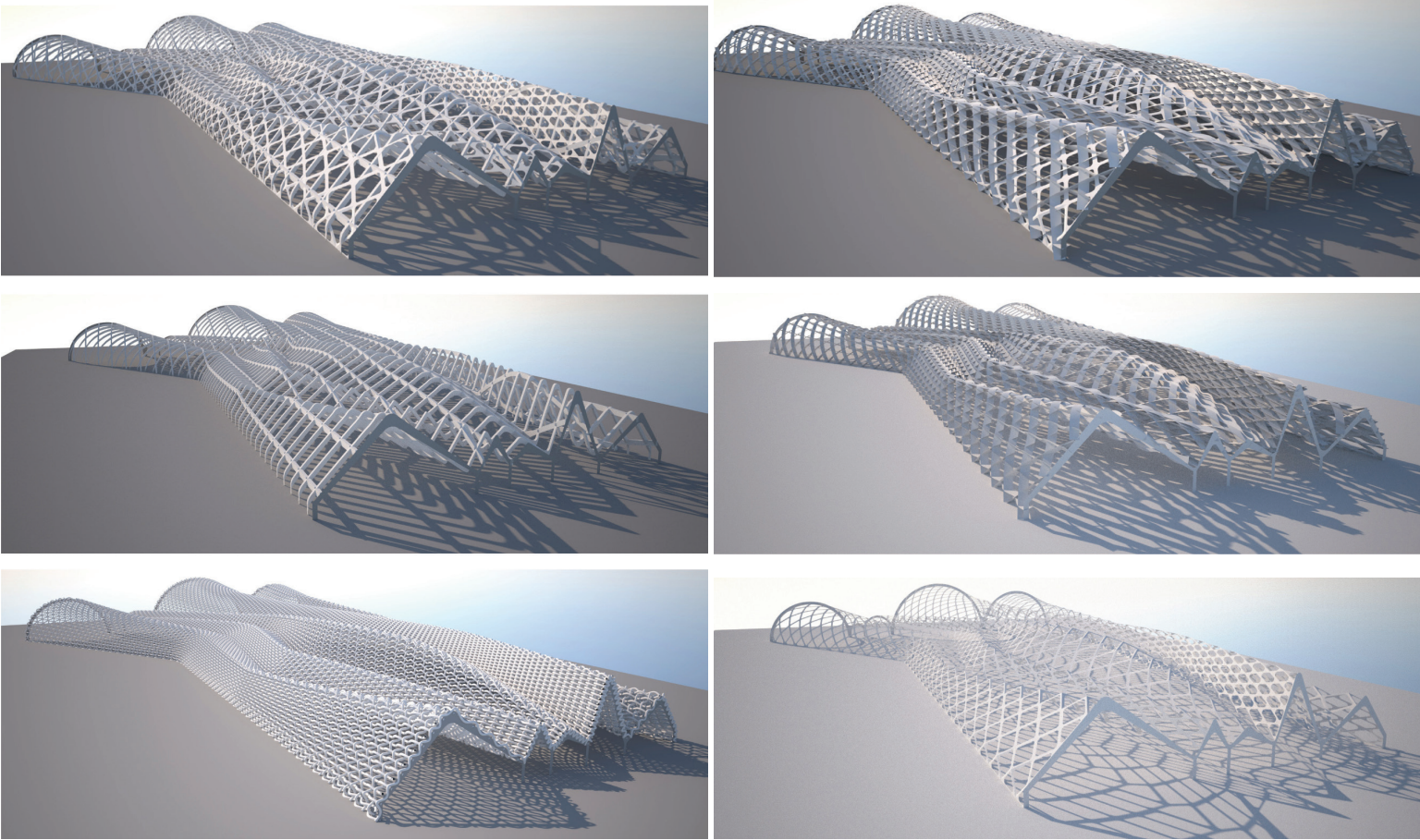


SECTION A

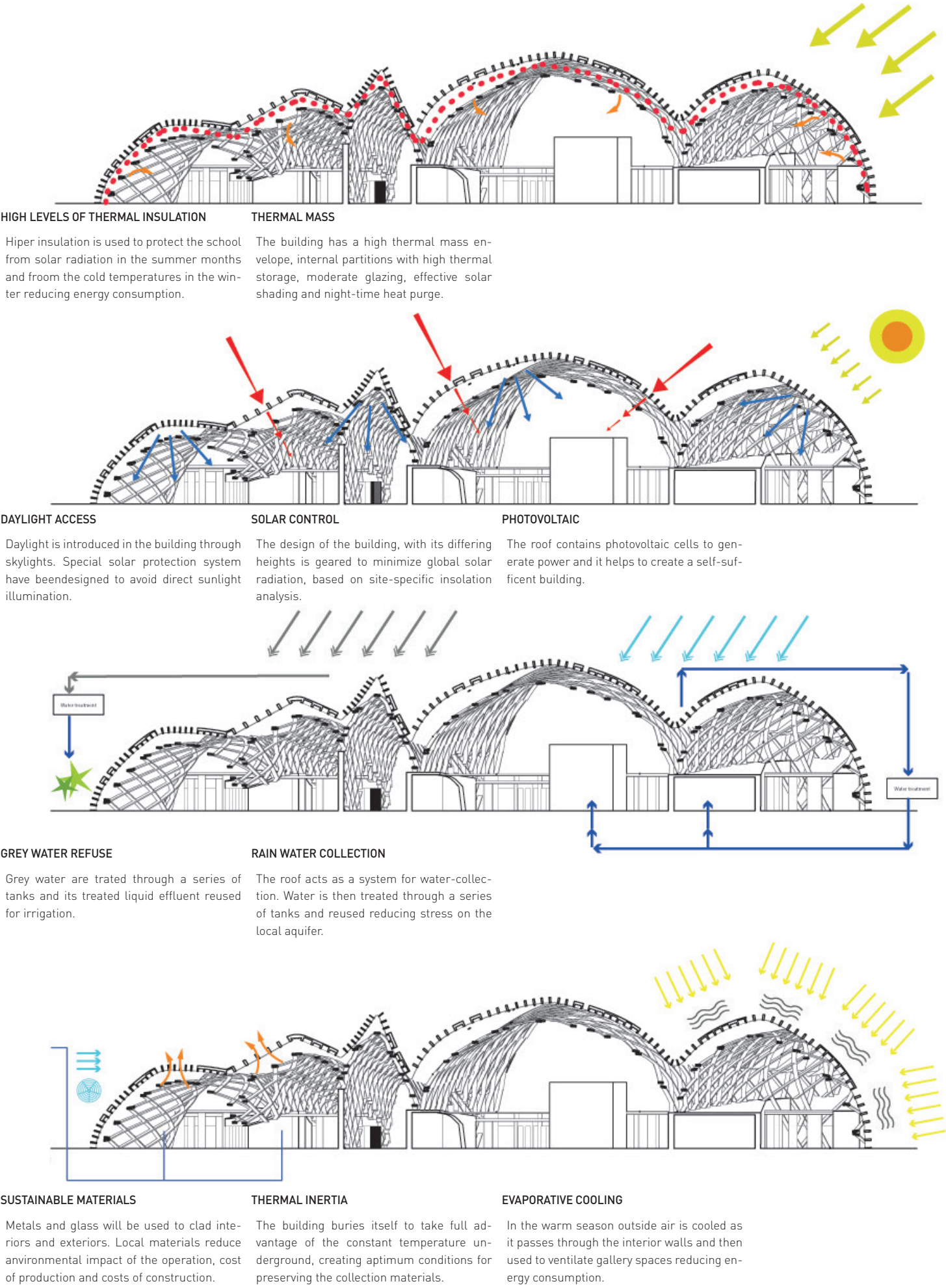


SECTION B

STRUCTURAL OPTIONS



BIOCLIMATIC SCHEME



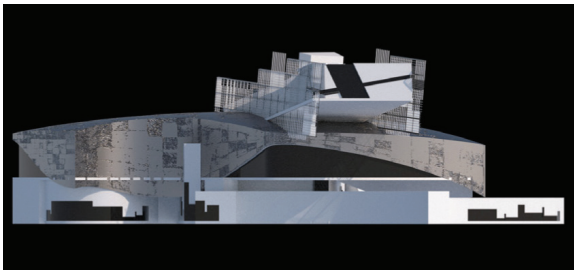
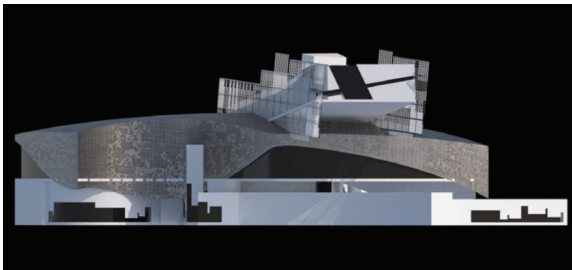
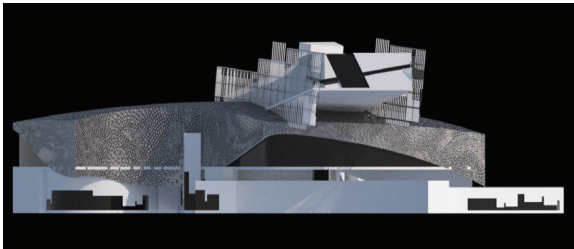
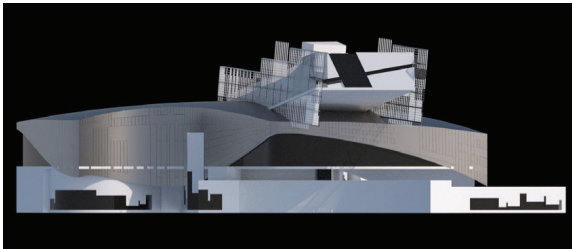
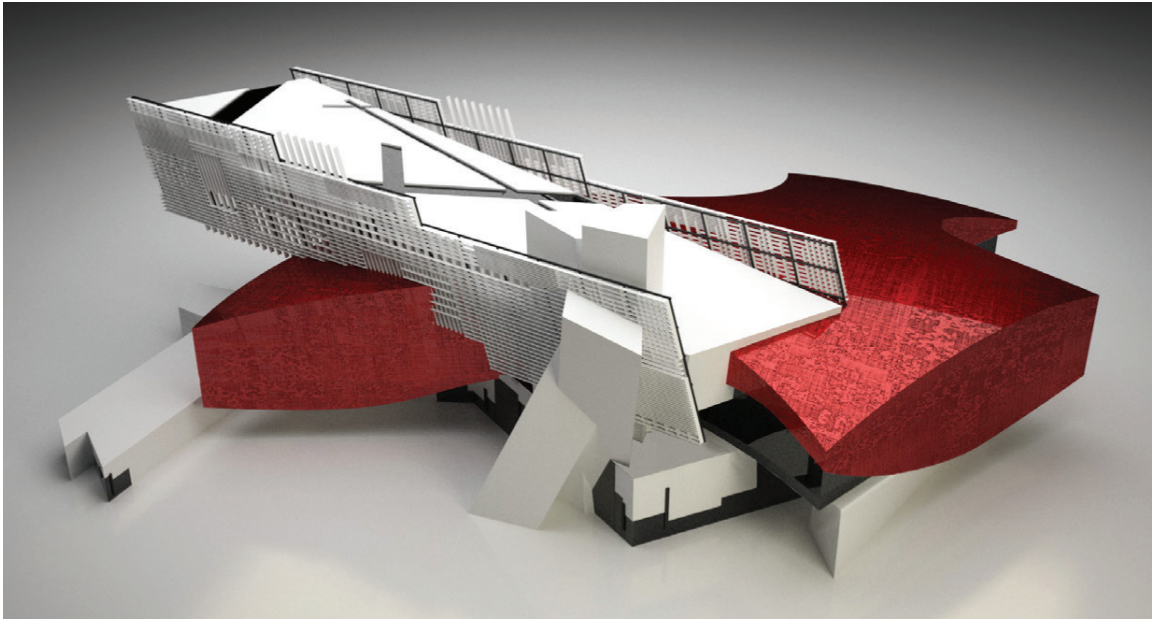
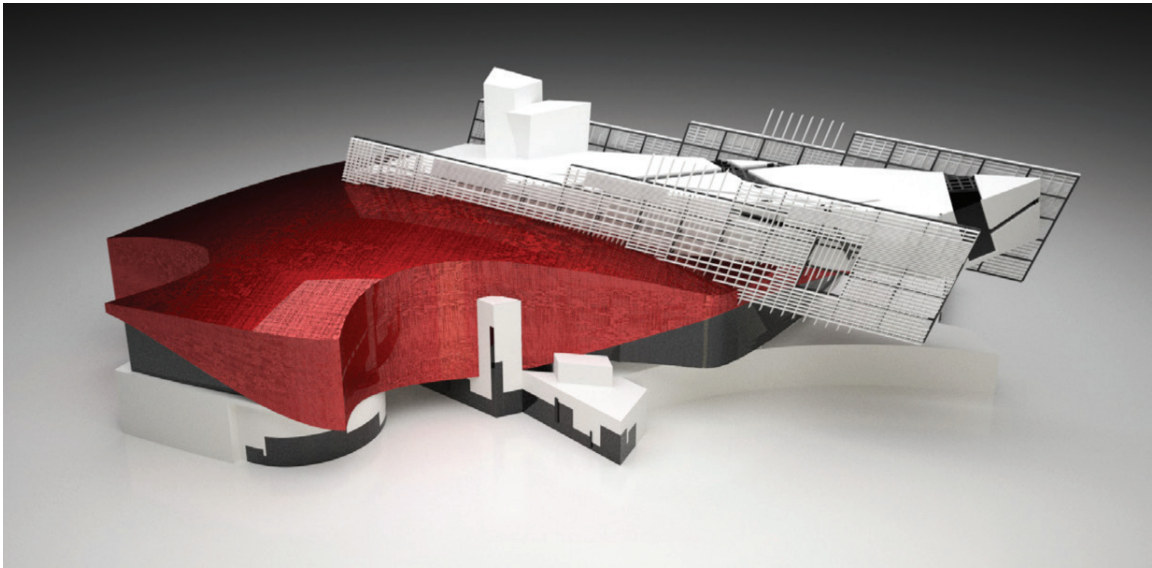
INFO

We want to change and think of ideas rather than objects. Think of concepts and processes. Choose materials. Make tours. Prevailing ideas on the formal aspects. Leave the final decision as mere support. Working out of time and fashions. It seems that is appropriate to design an art museum. The concept is the work itself.

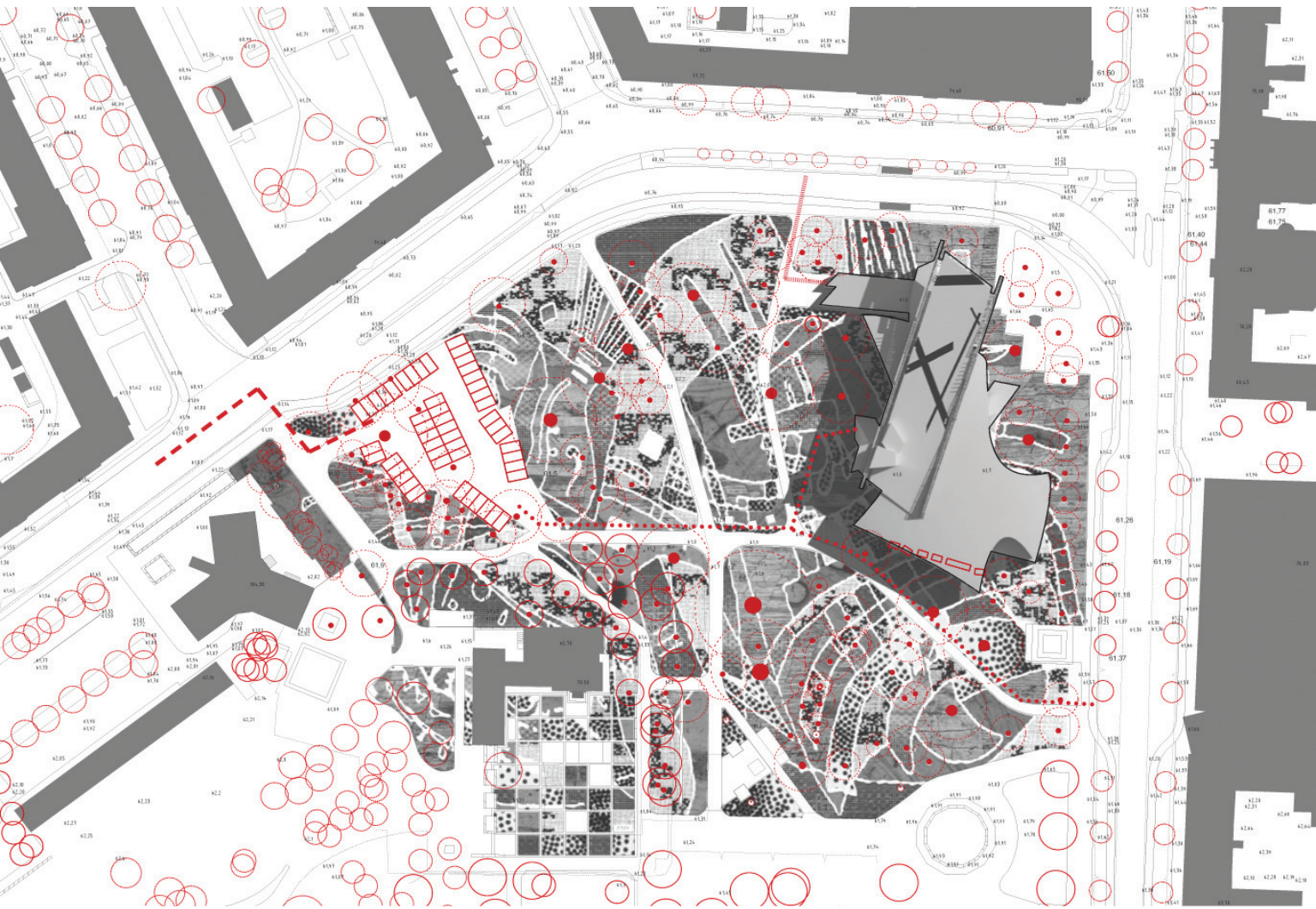
The architecture is the visualization of a building process. Generates forms. At the end there will be objects. But their purpose is different: meet outcomes (response to a program, being the image of the culture of our time, dialogue with society, allowing the public, adapt to some environmental commitments, ...). The important thing is to design the process to optimize these ingredients against an idea. Is a process concept.

There are not an unam uous and stable relationship between form and function. Today we understand, in architecture, that any function can fit in any form. We are able to function optimally any space. Generic spaces triumph over the multipurpose spaces. No problem to use any portion of the form.

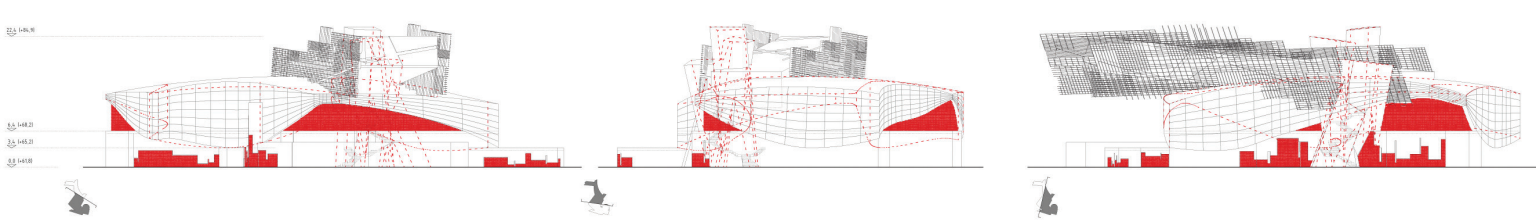
The museum displays as fragments devel- oped from the most representative works of the three periods of the Bauhaus and the spatial organization comes from pieces drawn from the paintings of Lazar Lisitski for non-exhibition program and Vasil Kandinski for the exhibition program. As facade we use fragments and generic abstractions of tapestries Anni Albers and as a sculptural element we use the work of Walter Gropius. Thus, we obtain a museum that collects the pragmatic essence of all the Bauhaus era, not only in the field of architecture. We used the mainstream as painting, sculpture (furniture) and tapestries, all linked by creat- ing a building, which belongs only to the Bauhaus.



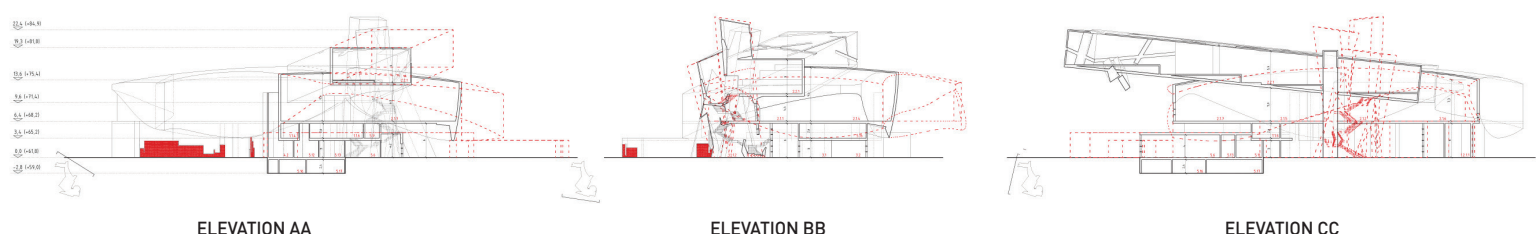
SITE PLAN



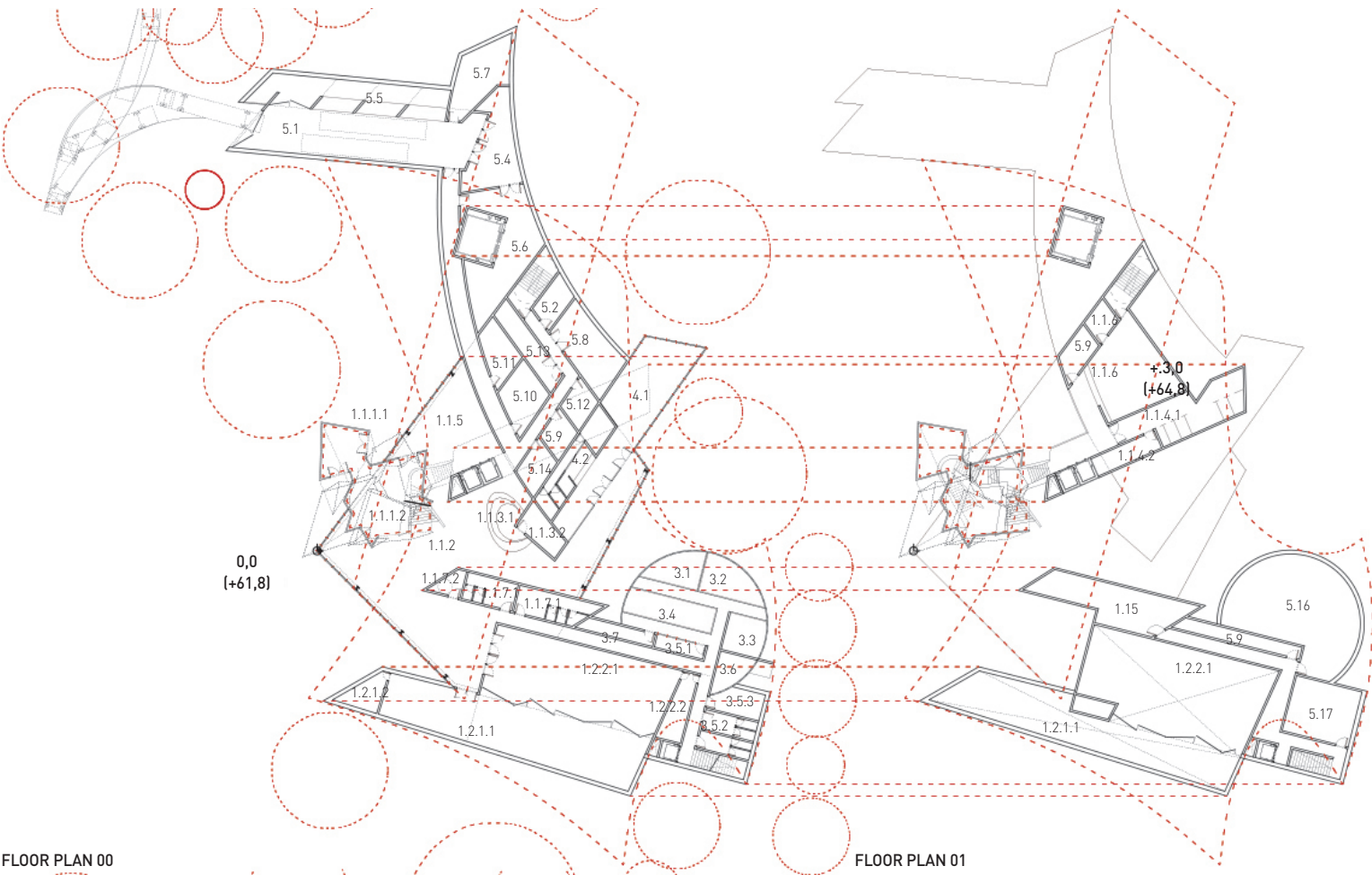
ELEVATION



SECTION



FLOOR PLAN



FLOOR PLAN 00

FLOOR PLAN 01

FLOOR PLAN 02

FLOOR PLAN 03

SPATIAL PROGRAM

VISITORS' SERVICE & EDUCATION

- 1.1 Visitors' Service
- 1.1.1 Porch
- 1.1.1.2 Visitors' Entrance
- 1.1.2 Inquiry Area
- 1.1.3.1 Ticketing
- 1.1.3.2 Ticketing Storage
- 1.1.4.1 Shop
- 1.1.4.2 Shop Storage
- 1.1.5 Group Access
- 1.1.6 Wardrobe / Lockers
- 1.1.7.1 Restrooms
- 1.1.7.2 Restrooms accessible
- 1.2 Museum Education
- 1.2.1.1 Workshop Space
- 1.2.1.2 Workshop Storage
- 1.2.2.1 Space for Events
- 1.2.2.2 Chair Storage

EXHIBITION

- 2.1 Collection Presentation
- 2.1.1 Regular exhibition space
- 2.1.2 Exhibition Space
- 2.2 Temporary Exhibition
- 2.2.1 Exhibition Space

OFFICE SPACES

- 3.1 Administration
- 3.2 Office Exhibition
- 3.3 Office Museum Educ.
- 3.4 Office Directors'
- 3.5.1 Kitchenette
- 3.5.2 Restrooms
- 3.5.3 First Aid
- 3.6 Office for Commuters
- 3.7 Server Space

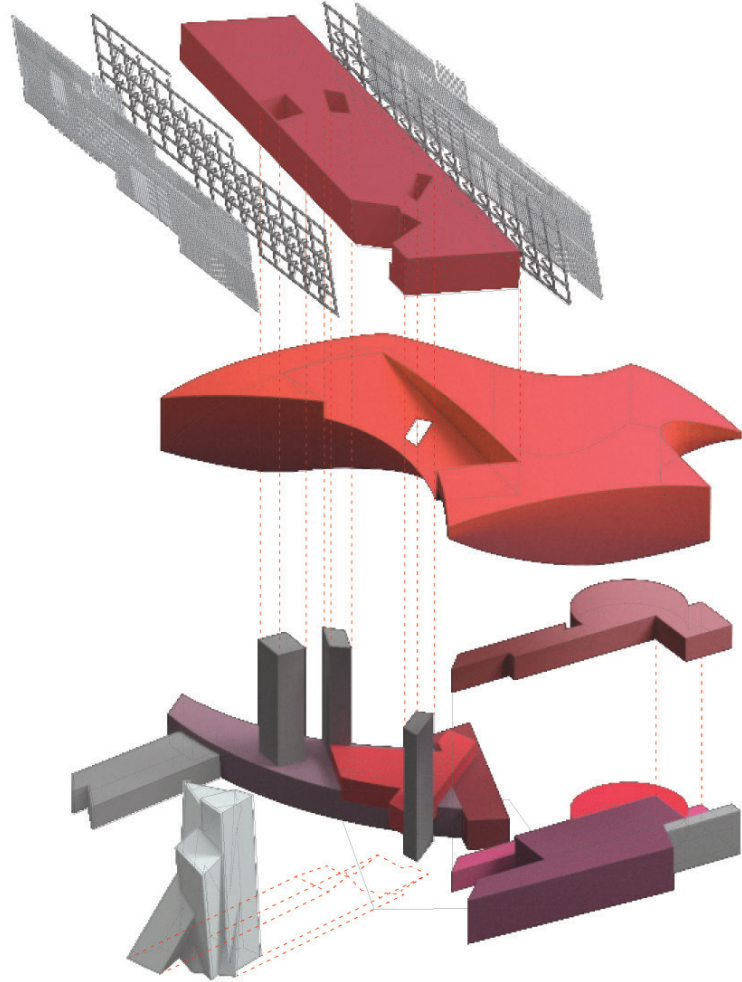
CAFETERIA

- 4.1 Restaurant
- 4.2 Preparation Space

LOGISTICS

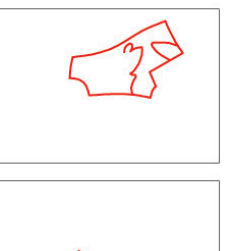
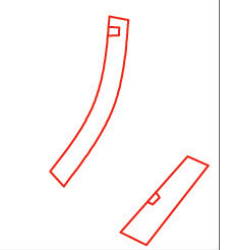
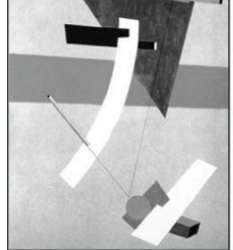
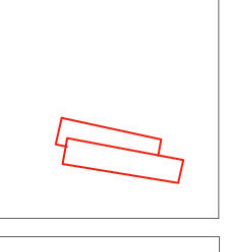
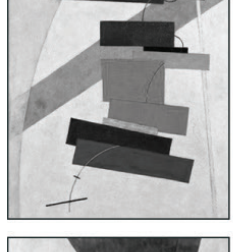
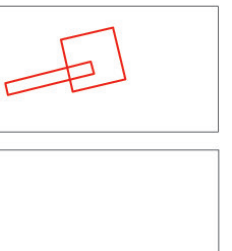
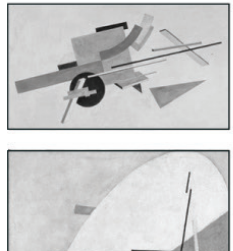
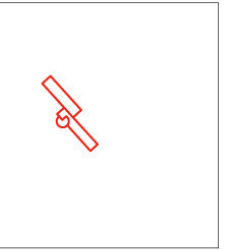
- 5.1 Objects' Delivery Hall
- 5.2 Janitor
- 5.4 Distribution Warehouse
- 5.5 Logistics, Cotr, Packing
- 5.6 Interim Storage
- 5.7 Material Storage
- 5.8 Mobile Wall Storage
- 5.9 Cleaning decentralized
- 5.10 Painting
- 5.11 Workshop
- 5.12 Garbage Room
- 5.13 Changing Room Staff
- 5.14 Crew / Staff Room
- 5.15 Utility Interface
- 5.16 HVACR Control Centre
- 5.17 Building Services

SPATIAL PROGRAM



- | | | |
|----------------------|------------------|------------------------|
| Temporary exhibition | Cafeteria | Logistic |
| Permanent exhibition | General services | Public access |
| Facilities | Office | Logistic access |
| Visitor's service | Education | Vertical communication |

PROCESS DIAGRAM



Between tress

Daegu, South Korea

ELA-Edu Lopez Architects

Name: Between tress

Program: Education

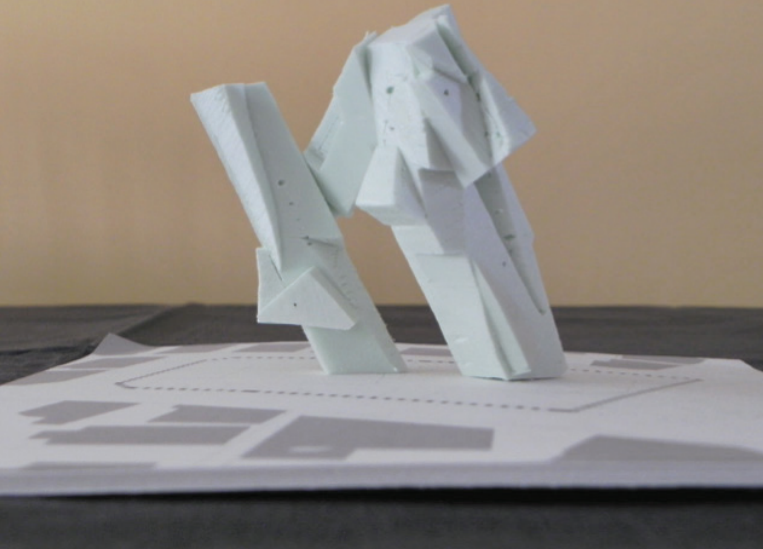
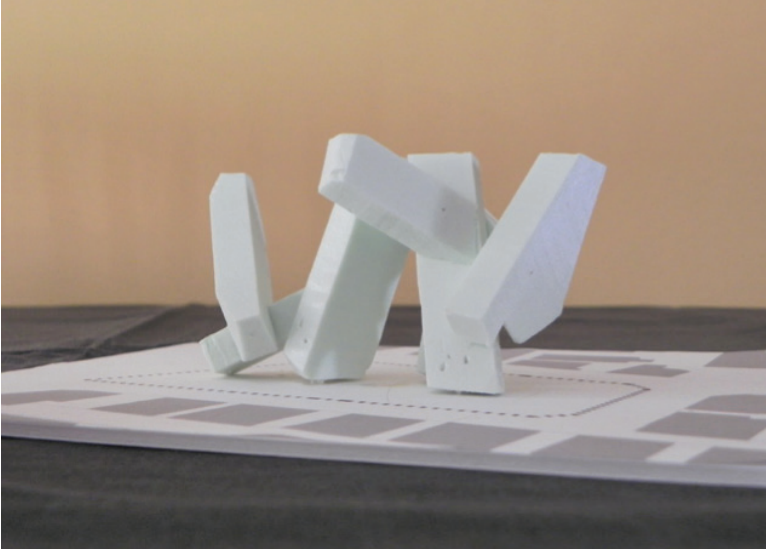
Location: Daegu, South Korea

INFO

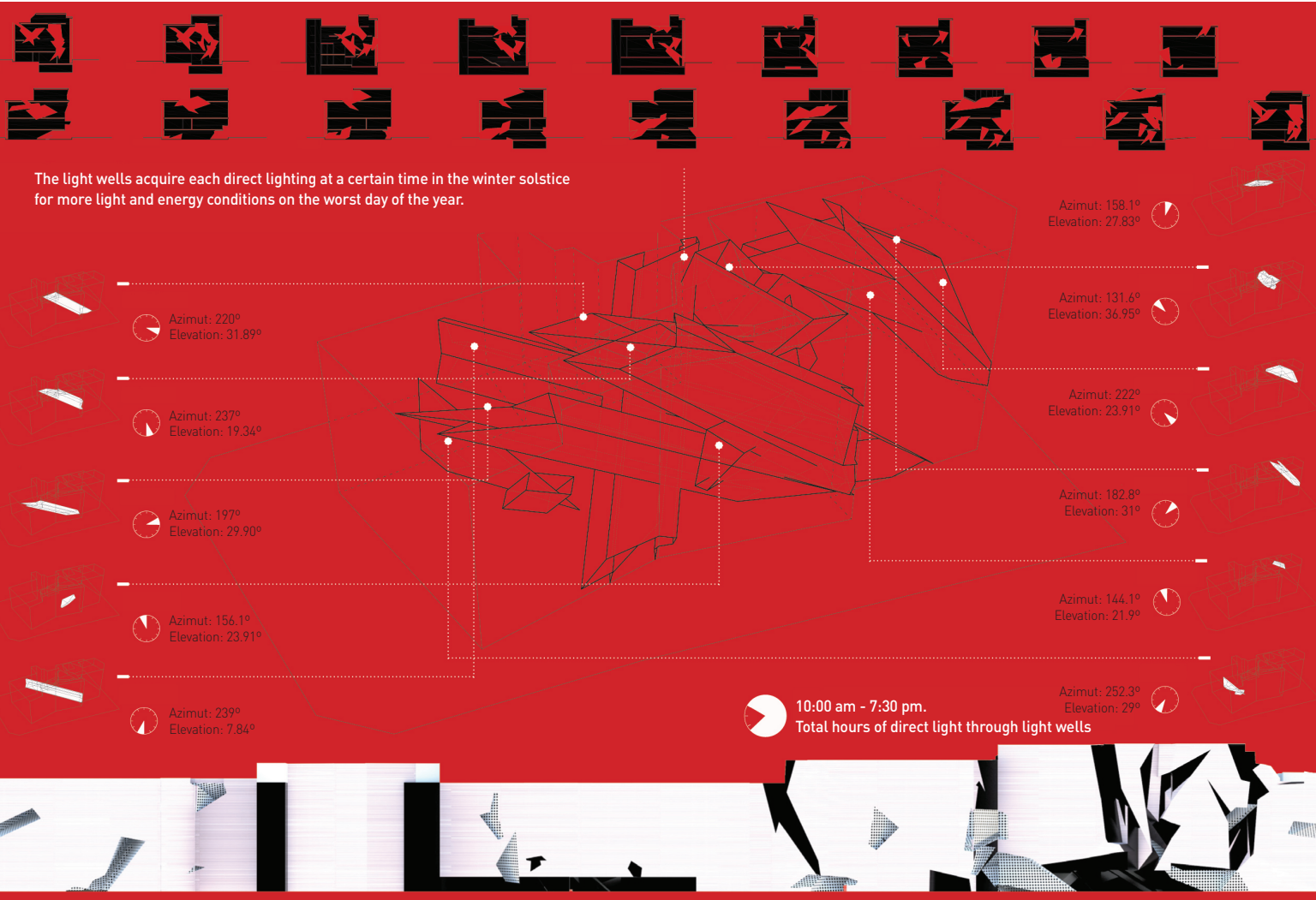
What is the inside of a book like? One possible approach to the Public Library in Jerez is to imagine the inside of a book: that conceptual space defined by its edges, in which diverse planes or pages are intertwined; a recipient that can create an interior world with a life of its own, where light enter like the interior of a vase. A place in which each person is a letter, similar and different from the others, acquires sense and meaning. In which the spaces are like pages, similar in form but different in content, intertwined, like a book, constantly revealing the next one. A book seen from within is almost a cubist book, where forms are unmade only to be remade later one. Where space opens outwards and also inwards. Where the boundaries between interior and exterior disappear to form part of the city. Where plans unfold and intertwine. So similarity and difference, order and flexibility, variations and restrictions all become and abstract approach to the world of culture, but also to the material, concrete world of architecture, identifying themselves. But this iea can

only take the form of a fashion... correctly resolving the issues related to function, construction, structure, energy, traffic, security, the urban surroundings, the environment in harmony with the city...

This proposal arises from two considerations; in the first place, understanding the importance of the facade as a foreground and background to the library site and the secondly, taking up the radical change to the direct link between the “green belt” and the surrounding area. To resolve that, we try to merge the library volume with the buildings next it. and we create a movement in the facade, where the trees of the “green belt” carved the facade vertically, creating a game of subsidence and outgoing. One of the most powerful, is that the building conforms to all existing trees, without demolishing any existing green area, adapting to the geometry that is between those green masses.



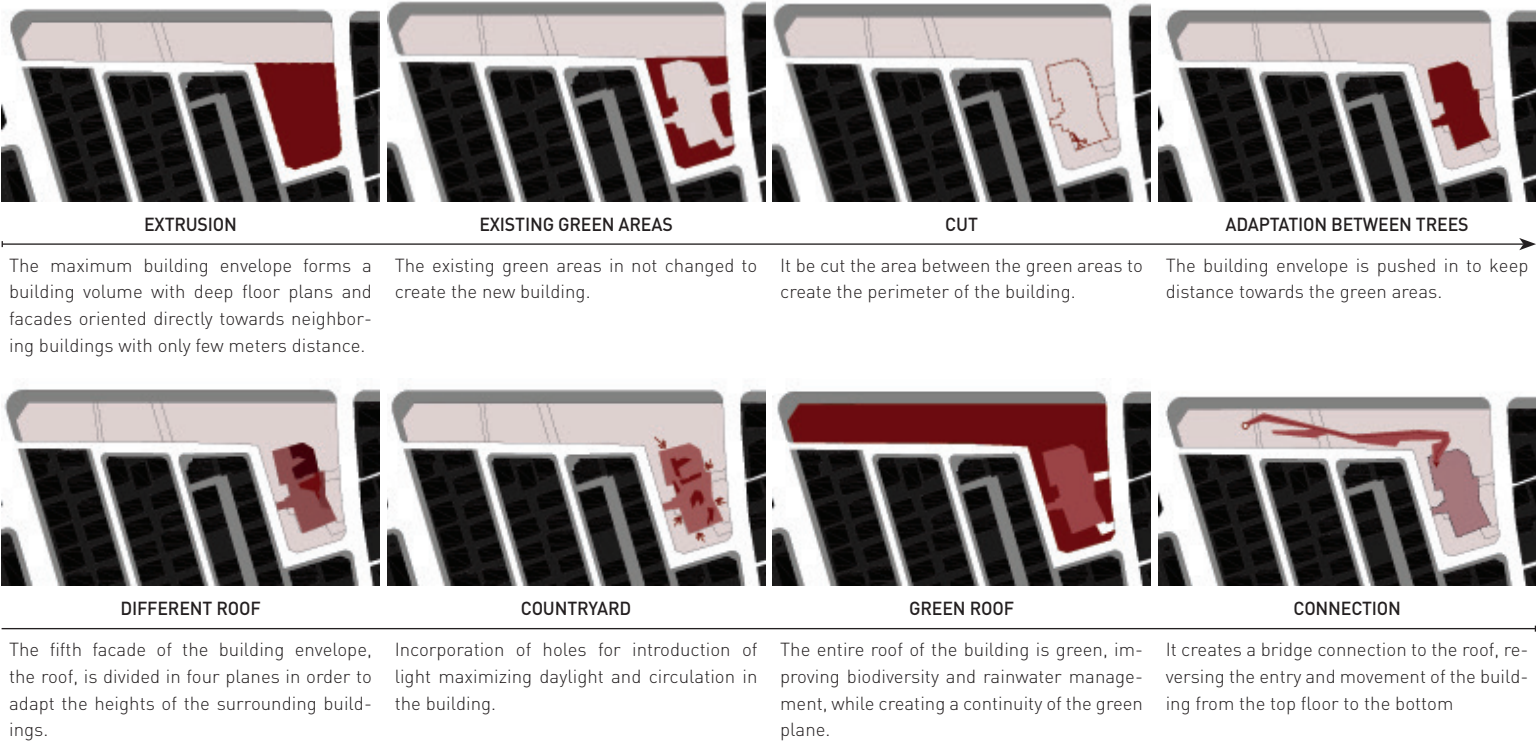
LIGHT WELLS



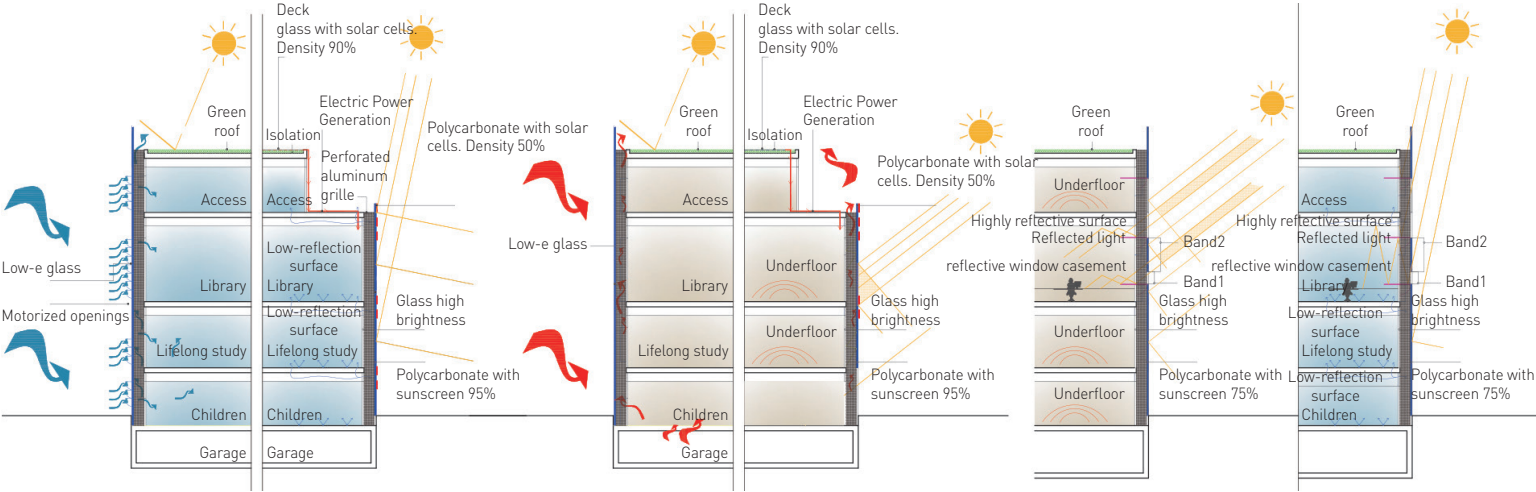
FLOOR PLAN



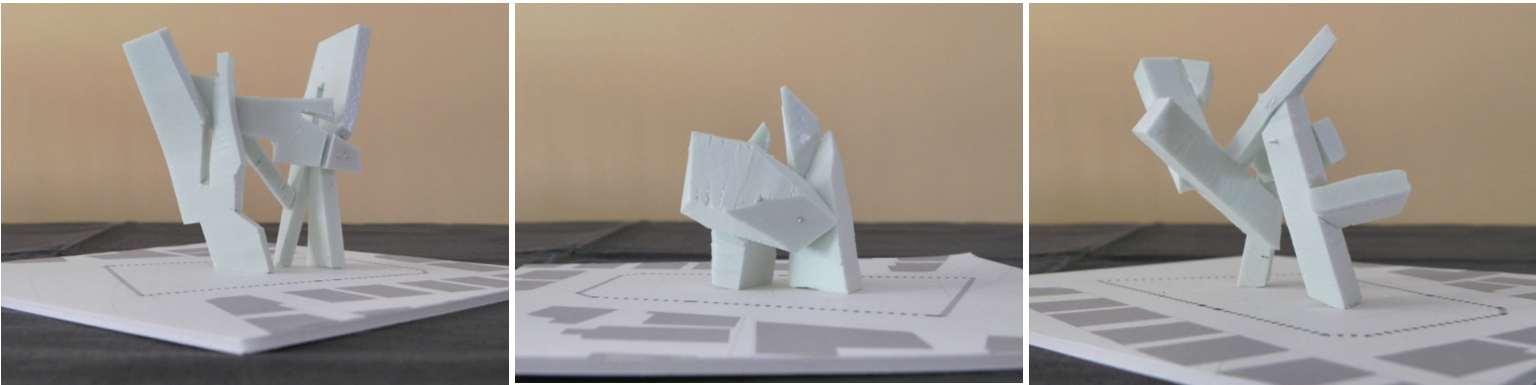
CONCEPT DIAGRAM



ECOFRIENDLY DESIGN



MODEL



PROGRAM DIAGRAM

