

razgovarali
interviewed by



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Atelier Bow-Wow
(ABW)
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Made in Tokyo

Made in Tokyo

ORIS — Htjeli bismo razgovarati o nekoliko tema vezanih za vaš rad, prije svega o vašim crtežima kao svojevrsnom zaštitnom znaku i o objavljenim istraživanjima te, s druge strane, o vašim izgrađenim radovima, posebice mikro mjerilu obiteljskih kuća i hiperkontekstualnosti takve arhitekture u odnosu spram specifičnosti lokacije. Možda bismo mogli započeti s vašom posljednjom knjigom *Graphic Anatomy*. U predgovoru postoji vrlo interesantna paralela između vaših arhitektonskih crteža i ilustracija u biologiji i prirodoslovlju. Moglo bi se reći da su vaši crteži po objektivnosti načina prikazivanja i vrlo

ORIS — In this interview, we would like to talk about a few issues relating to your work, first of all your drawings as your hallmark, and your published research, and on the other hand your built work, especially on the micro-scale of single family houses, the hypercontextuality of that architecture and site specifics. Maybe we should start with your last book, *Graphic Anatomy*. There is an interesting thing in the foreword, some kind of parallel between your architectural drawings and illustrations in biology and natural history. We could say that your drawings are, in an objective kind of representation and

Razgovarali u Zagrebu
10. svibnja 2008.

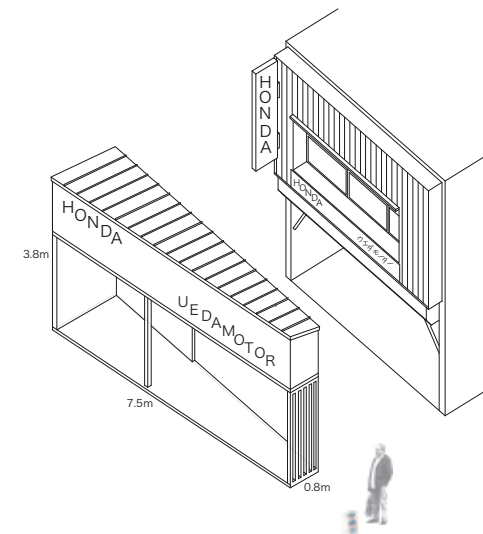
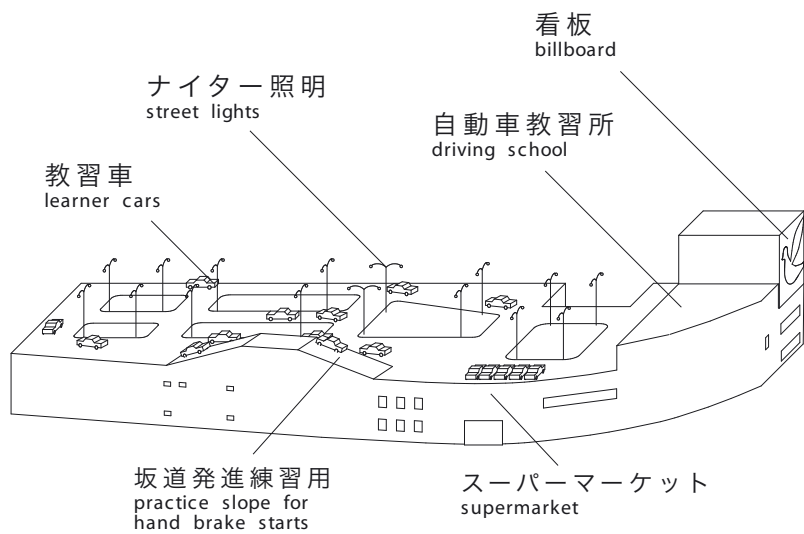
Interviewed in Zagreb,
May 10th 2008



Yoshiharu Tsukamoto

Momoyo Kaijima





◀ Ueda Motor, Trgovina motociklima, Tokyo, Japan, iz knjige Pet Architecture Guide Book (Tokyo Institute of Technology Tsukamoto Architectural Laboratory & Atelier Bow-Wow)

◀ Ueda Motor, Motorbike Shop, Tokyo, Japan, from the Pet Architecture Guide Book (Tokyo Institute of Technology Tsukamoto Architectural Laboratory & Atelier Bow-Wow)

▲ Super car school, Supermarket + vozačka škola, Tokyo, Japan, iz knjige Made in Tokyo (Momoyo Kaijima, Yoshikaru Tsukamoto, Junzo Kuroda)

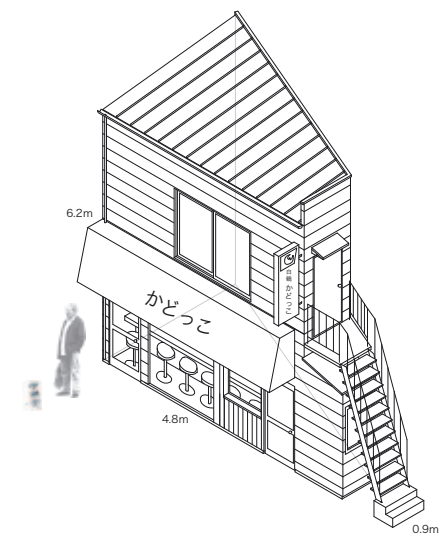
▲ Super Car School, Supermarket + driving school, Tokyo, Japan, from the book Made in Tokyo (Momoyo Kaijima, Yoshikaru Tsukamoto, Junzo Kuroda)

preciznom načinu crtanja vrlo slični ilustracijama botaničara ili anatomista. Također je zanimljivo što se takva vrsta prikaza mijenja od projekta do projekta, od jednog mjerila do drugog. U knjigama *Pet Architecture* i *Made in Tokyo* imate jednu vrstu arhitektonskih crteža, a ovdje sasvim drugačiju, vrlo preciznu i naprednu. Možete li nam reći nešto o načinu na koji se služite crtežima kao arhitektonskim alatima? ◀ BOW-WOW — Uvijek stremimo pronalaženju jedinstvene prezentacije onoga što želimo prikazati. U našoj prvoj knjizi *Made in Tokyo* htjeli smo prikazati vrlo normalan okoliš, ne samo za Japance nego i za strance. Za ljude iz drugog grada i druge kulture fotografija možda ne obuhvaća dovoljno. Potom počnemo crtati ono što vidimo i objašnjavati što je osobito u svakom slučaju. Primjerice, Super Car School iz knjige *Made in Tokyo* je samo supermarket, ali koji na svom krovu ima i vozačku školu. Ima poligon za vožnju, ulične svjetiljke, automobile, nizbrdice za vježbanje kočenja. I u knjizi *Pet Architecture Guide Book* elementi koji izviru iznutra vrlo su bitni za shvaćanje prostornog iskustva svakog pojedinca. Mi tu kvalitetu prostora - da je zgrada sličnog mjerila kao i klima uređaj ili samoposlužni automat - nazivamo 'prilagođavanjem'.

ORIS — U svojoj drugoj knjizi *Pet Architecture Guide Book* koristite prikaz čovjeka sa psom, što je vrlo zgodno za stjecanje utiska o veličini zgrade koja je zapravo vrlo malena. ◀ BOW-WOW — Sama zgrada je vrlo mala, tako da elementi koji su kasnije dodani oko nje, kao samoposlužni aparat ili vanjska jedinica klimatizacijskog uređaja, imaju vrlo jak utjecaj na njen izgled. *Made in Tokyo* i *Pet Architecture Guide Book* pomoći će vam u spoznavanju Tokyja kroz njegovu arhitekturu. U tom slučaju ljudi mogu čitati arhitekturu, analizirati je ili promatrati kao dio urbanog krajobrazza. U četvrtoj knjizi, u *Graphic Anatomy* pokušali smo pokazati i naše arhitekton-

very precise way of drawing, quite similar to a botanist's or anatomist's illustrations. It is also interesting that this kind of representation changes from project to project, from scale to scale. You have one kind of architectural drawing in *Pet Architecture* and *Made in Tokyo* and quite another here, very precise and advanced. Can you tell us something about your ways of using drawings as architectural tools? ◀ BOW-WOW — We always try to find a unique presentation on what we want to show. In our first book, *Made in Tokyo*, we wanted to show a very normal environment, not only for Japanese people, but also for foreigners. For people, from another city, from another culture, a photograph may not be comprehensive enough. Then we start to draw what we saw, and to explain what is special in each case. For example, Super Car School from *Made in Tokyo* is just a supermarket, but it also has a driving school on the roof. It has a driving course; streetlights, cars, slopes for brake training. Also in the *Pet Architecture Guide Book*, the elements spilling over from inside are quite important to understand the spatial practice by each individual. We call this spatial quality 'customization' when the building is at a very similar scale to an air conditioner or vending machine.

ORIS — In your second book, *Pet Architecture Guide Book* you picture a man with a dog, which is quite nice to get an impression of the size of a building which is actually quite small. ◀ BOW-WOW — The building itself is very small so the elements lately added around the building, such as vending machines or air conditioning exterior units, have a very strong impact on the building's appearance. *Made in Tokyo* and *Pet Architecture Guide Book* help you understand the city of Tokyo through its architecture. So the architecture can be read by people, or can be analyzed or observed as part of the urban



◀ Kadokko, Restoran, Tokyo, Japan, iz knjige Pet Architecture Guide Book (Tokyo Institute of Technology Tsukamoto Architectural Laboratory & Atelier Bow-Wow)

◀ Kadokko, Restaurant, Tokyo, Japan from the Pet Architecture Guide Book (Tokyo Institute of Technology Tsukamoto Architectural Laboratory & Atelier Bow-Wow)

ske detalje i ljudsko ponašanje prema svakodnevnim predmetima. U njoj je nacrtan odnos između ljudskog ponašanja i građevnih elemenata i prostorne organizacije. Primjerice, u tako malim kućama prozori postaju iznimno bitni. Ti su crteži prvotno nacrtani u našem uredu kao tehnički nacrti i detalji za gradnju, a potom su studenti dodali perspektive sa svakodnevnim predmetima i životnim situacijama kao što su sjedenje u kući ili uživanje okoliša iz unutrašnjosti kuće. Prozori, osim toga, omogućuju stjecanje životnih vještina kontroliranjem odnosa unutarnjeg i vanjskog. Knjiga je izdana kao katalog naše izložbe u Tokyju da bi se lakše shvatili modeli u mjerilu 1:20, izloženi u galeriji. Publika je ponijela knjigu sa sobom u izložbeni prostor kako bi mogla uspoređivati naše crteže i modele. ◀ Ta je knjiga i naš odgovor na prethodne knjige o

landscape. In the fourth book, *Graphic Anatomy*, we also tried to show our architectural detail and human behaviour with daily objects. The relationship between people's behaviour and building elements and spatial organization is drawn in it. For example, a window becomes very important in such small houses. These drawings were initially drawn by Bow-Wow's staff as the technical detail drawings for the construction, then added perspectives by students with daily objects and human behaviour such like how to sit in the house, how to enjoy the surrounding environment from inside the house. Windows also gather life skills on controlling the relationship between inside and outside. The book was published as the catalogue of our exhibition in Tokyo for the better understanding of the 1/20 models exhibited in the gallery. Visitors



Kuća Gae, Tokyo, Japan, 2003. ▶
Gae House, Tokyo, Japan, 2003 ▶

(ABW)

detaljima, poput knjiga s detaljima arhitekata Makija i Anda, iz kojih smo učili dok smo bili studenti.

ORIS — Prema tome, proučavanje načina crtanja detalja i načina prikaza arhitektonskog mišljenja kroz crtež može biti vrlo korisno i edukativno. Objavljivanje tih crteža pruža mogućnost predstavljanja vašeg načina razmišljanja i rada široj publici. ▶ **BOW—WOW —** Publikacije su za nas vrlo važne jer nas zanima širi okvir djelovanja arhitekture. Ukoliko širi okvir projekta nije dobar, onda samo trošimo energiju bez učinkovitog rezultata. Pronalaženje odgovarajućeg okvira djelovanja za svaki projekt jedna je od najvažnijih uloga arhitekata danas u eri bez snažnog socijalnog, arhitektonskog kanona. Do 60-ih godina prošlog stoljeća jezik arhitekture je imao snažan kanon kojeg je društvo dijelilo, no danas svaki arhitekt može iznova definirati i izumiti arhitektonski jezik. Okvir djelovanja projekta mora biti dobro promišljen ako se želi da taj jezik bude uvjerljiv. Prve dvije knjige bile su vrlo bitne za nas jer su promatranjem postojećeg okoliša uspostavile određeni okvir djelovanja arhitektonskim radovima u Tokyju. ▶ Druga motiva-

brought this book to the exhibition space and could compare our drawings and the 1/20 models. ▶ This book is also our response to the previous detail books, such as Maki's, Ando's, etc, that we learned when we were students.

ORIS — So, studying the way of drawing details, and also the way of representing architectural thinking in this drawing is very useful and educational. Publication of these drawings can show your way of thinking and working to wider audiences. ▶ **BOW—WOW —** Publication is very important for us, because we are very interested in the framework of the architecture. If the framework of the project is not good, we just waste our energy and the result is not efficient. Finding the proper framework of each project is one of the most important roles of architects today in an era without a strong social, architectural canon. Until the 1960s, the architectural language of modernism was a powerful canon and was shared by society, but today architectural language can be redefined and invented by each architect. In order to make this language convincing, the framework of the project must



(ABW)

cija bila je stvoriti stil crtanja. Budući da se knjiga *Made in Tokyo* bavi hibridnim uvjetima različitih programa u gradu, dovoljan je jedan crtež nalik na pasicu stripa za prikazivanje različitih programskih elemenata. Jednostavna metoda crtanja bitna je i u radu sa studentima. Tom metodom crtanja eliminirali smo razliku između crtanja svakog pojedinog studenta u svrhu optimiziranja svih prikaza građevine i našu studiju učinili znanstvenijom. U knjizi *Pet Architecture Guide Book*, osim ako ih nisu dizajnirali arhitekti, morali smo crtati detaljnije, jer knjiga govori o građevini sastavljenoj od svakodnevnih predmeta. U vezi s knjigom *Graphic Anatomy* mogu reći da smo smatrali da je došlo vrijeme da skupimo sve detalje već primijenjene u našim prethodnim projektima. Htjeli smo izraditi neku vrstu arhive za nastavak naše prakse na sličan no bolji način. Potom smo shvatili da bi crteži u mjerilu 1:20, karakterističnog presjeka većine naših crteža, mogli stati na format 31cm x 62cm da se rastvore. Poslovna zgrada visoka sto metara ne može se nacrtati u mjerilu 1:20 u tom formatu. No u njemu možemo prikazati detalje zgrade i prostornu konfiguraciju zbog njihovih malih dimenzija.

be well considered. The first two books were important for us, because they established a certain framework for architectural works in Tokyo through observation of the existing environment. ▶ Another motivation was to create a style of drawing. Since *Made in Tokyo* is about the hybrid condition of different programmes in the city, then the drawing is enough with a single line like a comic strip to show different programmatic elements. A simple drawing method is also very important when we work with students. We killed the difference between each individual by this drawing method in order to optimize the collection of the building, and make our study more scientific. In *Pet Architecture Guide Book*, unless they were not designed by architects, we needed to draw more detail since it talks about the assembly of daily objects. In *Graphic Anatomy*, it was a time when we wanted to compile our details already applied on previous projects. We wanted to make a sort of archive to continue our practice in a similar but better way. Then we realized that 1/20 drawings of the main section of most of our house projects could be in the format



▲ Zgrada Mado, Tokyo, Japan, 2006.
 ▲ Mado building, Tokyo, Japan, 2006
 (ABW)

ORIS — Gledajući crteže kuća u vašoj knjizi *Graphic Anatomy*, sve se čine vrlo 'gustima', vrlo povezanim s tijelom, gotovo antropometrijskim. Ovdje bismo mogli povući paralelu s ručno izrađenim sushijem. Radi se o nečemu vrlo kompaktnom s raznovrsnim okusima, metaforički rečeno, o nečem vrlo intenzivnom i zanimljivom. ♣ BOW—wow — Izuzetna blizina svakodnevnih predmeta kao što su namještaj ili elektronski uređaji jedna je od presudnih uvjeta moderne japanske kuće. Vrlo pažljivo pristupamo razmještanju namještaja, posebice vezano za njegovu orijentaciju. U malom prostoru je

31 x 62 cm when it opens. A 100-metre-high office building cannot be drawn in 1/20 in this format. But we can show the details of the building and the spatial configuration because of their smallness.

ORIS — Looking at the drawing of houses in your book *Graphic Anatomy*, all these houses seem very dense, and very body related, almost anthropometric. We could make a parallel with handmade sushi. It is something very compact with flavours of all kinds, metaphorically speaking, very intense and interesting. ♣ BOW—wow — Extreme adjacency



◀ Zgrada Mado, Tokyo, Japan, 2006.
 ▶ Mado building, Tokyo, Japan, 2006
 (ABW)

vrlo neugodno ako dva komada namještaja stoje jedan nasuprot drugome. U istom kontekstu 'orijentacije' ponovo smo otkrili prozore, te na koncu i ljudsko tijelo. O malim se kućama sada može raspravljati kao o skupu različitih orijentacija putem različitih sredstava. Sinteza tih različitih smjerova postaje operabilni arhitektonski poredak. *Un Art contextuel*, Flammarion, 2002., Furnicycle predstavlja odraz tog razmišljanja u mjerilu instalacije. U ovom slučaju spojili smo tricikl sa stolicama, krevetom i stolom u suprotnom položaju. Dok se voze cestom, radi se o triciklu, ali straga su 'namještaj' koji tvori instant dnevnu sobu na ulici. 'Dog Chair' je dizajnirana istom metodom. Orijentacija psa i stolice kombinirana je na temelju sličnosti četiri noge koje imaju i pas i stolica.

ORIS — Pogledate li knjigu kao što je *Made in Tokyo*, koja se bavi urbanim mjerilom, te potom knjigu *Graphic Anatomy*, koja se tiče vrlo malog mjerila, fascinantno je što postoji svojevrsan odnos poput odnosa unutarnje i vanjske strane rukavice. Prilično drugačije, pa opet na neki način veoma povezano. Čini se da je uvijek u pitanju svojevrsna metodologija kojom se pokušava utvrditi arhitektonsko rješenje ili pak razumijevanje složene arhitektonske situacije. ♣ BOW—wow — Knjigu smo nazvali priručnikom jer u tom trenutku nismo imali precizan zaključak našeg istraživanja. Urbani fenomeni sami sebe čine različitim. Smatrali smo da je bolje da ne bude previše nalik akademskom istraživanju.

of daily objects such as furniture, electronics is one of the crucial conditions of the Japanese contemporary house. We are very careful on furniture arrangement, especially on the direction of the furniture. If the furniture is facing itself, it is uncomfortable in a small space. Windows are also rediscovered in the same context of 'direction', and finally the human body as well. A small house can be now discussed as the collection of different directions by different means. The synthesis of these different directions becomes the operable architectural order, *Un Art Contextuel*, Flammarion, 2002. *Furnicycle* is the reflection of this thought on the scale of an installation. In this case we made a tricycle with chairs, a bed, a table attached in the opposite direction. When they are driving along the street, they are a tricycle, but when they are sitting on their backside, they are furniture and form an instant living room on the street. *Dog Chair* was also designed by the same method. The direction of the dog and the chair were combined based on the similarity of the four legs of a dog and a chair.

ORIS — It is also very fascinating to me if you look at this kind of book, like *Made in Tokyo*, which is about an urban scale and then *Graphic Anatomy* which is about this very small scale, isn't it somehow related like the outer and inner sides of a glove. It's very different, but in some way it is very much related to each other. It seems to me that some kind



Kuća Nora, Tokyo, Japan, 2006. ▶

Nora House, Tokyo, Japan, 2006 ▶

(ABW)



▲ Dog chairs, 2006.

▲ Dog chairs, 2006

(ABW)



◀ Projekt Furnicycle, za izložbu Micro Public Space

◀ Furnicycle project, Micro Public Space exhibition

(ABW)



Forma priručnika je dovoljno otvorena i omogućava nam da dodajemo bilo što novo, bilo što zanimljivije, a tada vam skupina određenih zgrada počinje nešto govoriti. U tom trenutku nismo koristili termin ‘okvir djelovanja’, ali smatram da ga tako možemo zvati. Ako gledate grad kroz taj okvir, mnoge se stvari počinju činiti vrlo različitim.

ORIS — Pitanje koje sada otvarate tiče se grada u smislu arhitekture. Vi, dakle, na neki način šetate gradom hvatajući sve te različite vrste modela, sve te različite tipologije i pokušavate ih unijeti u praksu pojedinačnih kuća. Idete od velikog mjerila prema malom, no idete li u suprotnom smjeru kad obrnete procese? Pokušavate li vježbati iskustvo mjerila kuće i potom ga primijeniti na grad? Ako u vašem radu na kućama vidimo neku vrstu približavanja, postoji li i nešto nalik na udaljevanje?

◀ BOW—WOW — Da, to je nešto što trenutno pokušavamo napraviti. Promatramo urbane fenomene i razumijevamo njihove mehanizme (=indukcija) te malo mijenjamo odnos između elemenata kako bismo učinili da taj mehanizam stvara različite urbane fenomene (=dedukcija). Taj proces koji spaja indukciju i dedukciju naziva se transdukcijom. Taj smo proces testirali s Furnicycleom i nekoliko projekata nazvanih ‘Micro Public Space’ u okviru umjetničke izložbe. ◀ U istom smislu, kad radimo na maloj kući, fokusiramo se na arhitektonski jezik. Kroz povijest su urbani oblici bili obilježeni i vizualizirani geometrijskim poretkom kao što je os, simetrija, zlatni rez, itd.

of methodology is always in question, trying to establish a way of architectural solutions, or understanding a difficult situation. ◀ BOW—WOW — It is called a guidebook because at that moment we didn’t have a precise conclusion of our research. Urban phenomena make themselves diverse. We thought it better not to be too close like a piece of academic research. The guidebook format is open enough and allows us to add anything new, anything more interesting, and then the group of certain buildings starts telling you something. At that moment we didn’t use the word ‘framework’, but I think we can call it a ‘framework’. If you see the city through this framework, many things start to seem very different....

ORIS — The question you raise now is about the city as architecture. So you somehow stroll through the city capturing all these kinds of models, all these different typologies and trying to put them into practice in individual houses. You are going from a large scale to a small scale, and when we invert the process, do you do the opposite? Do you try to practise the experience of the scale of the house and then apply it to the city? If we could see in your work on houses some kind of zooming in, is there also some zooming out?

◀ BOW—WOW — Yes, this is something we are trying to do now. We observe urban phenomena and understand their mechanism (=induction) and change the relationship a little bit between the elements in order to make this mechanism

Zona duž te ulice, obojena u ružičasto, na ovoj karti označava trgovačku zonu, žuta je za samuraje, ljubičasta za hramove i svetišta. Trgovci su razvili tipologiju kuće s dućanom koja ima vrlo usku fasadu i iznimno dubok profil. Otkrili smo da je današnja vizura ulice samo nasumično napramostavljanje razolikih tipova nastalih kao preobrazba izvornog tipa. U promatranju preobrazbe tipa može se primijetiti nekoliko pritisaka na okoliš: standardi zaštite od požara, antiseizmička struktura s većim FAR-om za trgovačke zone zbog koji je teško održati izvorni dvokatni drveni tip. Potreba za parkiralištem imala je velikog utjecaja na tretman ulične strane građevina. Ako je izvorni tip prva generacija, onda druga, treća i četvrta generacija mogu definirati razinu preobrazbe. Drugu generaciju odlikuje prilagodba novim pritiscima na okoliš vezanim za održavanje drvene strukture. Jedna je otvorila prizemlje za parkiralište, druga je poput maske pokrila čitavu prednju stranu lažnom fasadom s uzorkom cigle. Četvrta generacija čini se vrlo udaljenom od izvornog tipa, tako da ljudi misle da se više ne radi o gradskoj kući, no to je još uvijek gradska kuća ako je gledate u slijedu preobrazbe. Ispitali smo svaku zgradu (preko 1300 zgrada) duž ulice i sve ih mapirali različitim bojama. Mapa tako pokazuje odnos između različitih tipova na svakoj ulici. Jedan dio većinom pokriva prva, a ostalo pokriva druga generacija ili se radi o kombinaciji.

ORIS — Čitavo vrijeme mapirate promjene u društvu i gospodarstvu pomoću tipologije zgrada definirajući krajobraz grada tim promjenama. **BOW—WOW** — Svakako. To nije nešto što neposredno primjećujemo, nego je nešto što se stvara u našoj glavi dok hodamo tom ulicom. Sada možemo predložiti petu generaciju gradske kuće u kontekstu preobrazbe tipologije. U Kanazawi putanja preobrazbe je jasna jer u gradu još uvijek vidimo izvorni tip, no u Tokyju je to malo teže. Unatoč tome moramo razmotriti tu vrstu okvira djelovanja da bismo mogli arhitektonski stvarati.

ORIS — Pokušavate li na neki način definirati urbano tkivo od dna do vrha? Je li to proces kojim, po vašem mišljenju, možete definirati strukturu grada? **BOW—WOW** — To istraživanje nam je omogućilo sagledati raznolikost gradskih kuća u nizu. Novi, drugačiji prijedlog arhitekata bez takvog okvira bi lako postao slabom novinom. Nas to ne zanima. Novi prijedlog bi trebao biti sjajan i sadržajan te aktivirati potencijal lokalnih arhitektonskih resursa. Ako to ne učini, neće biti održiv.

ORIS — To me malo podsjeća na rodoslovlje. Može li se takva vrsta arhitektonske lingvistike primijeniti na metabolizam praznine tkiva predgrađa? **BOW—WOW** — Kuće koje su projektirali moderni japanski arhitekti su najzanimljivije. Mi radimo neovisno i samostalno, no na neki način

One opened the ground floor for parking, another covered the entire frontage by a brick patterned false façade like a mask. The fourth generation looks very different from the original type then people think that it's not a town house anymore. But it still is a town house if you see it in the sequence of transformation. We examined every building (over 1300 buildings) along the street and mapped them with different colours. This map shows the proportional appearance of different types on each street. One part is mostly occupied by the first generation, and another is occupied by the second, or mixed.

ORIS — You are mapping the changes of society and economy through the building typology all the time, defining the cityscape through these changes. **BOW—WOW** — Sure. It is not something we see directly with our eyes, but it is something constructed in our mind by walking along this street. We can now propose the fifth generation of town house in this context of typological transformation. In Kanazawa, the trajectory of transformation is clear because we still see the original type in the city, but in Tokyo it is more difficult. But we need to discuss this kind of framework for architectural creation.

ORIS — Are you trying to somehow to bottom-up define urban tissue? So this is the process with which you can think you can define city structure? **BOW—WOW** — This research makes us able to see varieties of town house in a line of succession. New, different propositions by architects without this kind of framework can easily fall into poor newness. It is not interesting for us. New propositions should be delightful and meaningful, and activate the potential of existing local architectural resources. If not, it won't be sustainable.

ORIS — It also reminds me a little bit of genealogy. Can you apply this sort of architectural linguistics to the void metabolism of the suburban tissue? **BOW—WOW** — The houses designed by contemporary Japanese architects are the most interesting. We work independently and individually, but somehow we are trying to achieve something similar. I started to call this framework 'void metabolism'. I think it is good because architects need to say something about the city, about the urban landscape collectively. If architects are just individually different from each other, we architects won't get any power in society. The characteristic of the 'void metabolism' is the interdependent relationship between volume and void produced between buildings. Building volumes are examined through their impact on the quality of void space, and void spaces are also examined from their impact on the quality of space inside the volumes. A series of feedback until it finds the stable, balanced condition between voids and volumes,



(ABW)

pokušavamo postići nešto slično. Počeo sam zvati ovaj okvir 'metabolizmom praznine'. Smatram da je to dobro jer arhitekti moraju kolektivno reći nešto o gradu, o urbanom krajobrazu. Ako se pojedinačno razlikujemo jedan od drugog, mi kao struka nećemo u društvu imati nikakve moći. Značajka metabolizma praznine je međuovisni odnos između volumena i praznine stvorene između zgrada. Volumen zgrada ispituju se kroz njihov utjecaj na kvalitetu praznog prostora, no i prazni prostori također ispituju u smislu njihovog utjecaja na kvalitetu prostora unutar volumena. Niz povratnih informacija dok se ne nađe stabilno, uravnoteženo stanje između praznina i volumena je osebujan proces metabolizma praznine. Sve fizičke karakteristike kao što su usko ili tamno, visoko i svijetlo, dugo i kratko dobro su integrirane u prostornu organizaciju i daju vlastitu vrijednost. Ni jedan prostor nije zloupotrijebljen. Studija o povratnim informacijama vezanim za međuovisnosti volumena zgrada i praznog prostora je proces utvrđivanja boljeg okvira djelovanja kako bi se svaka različita prostorna kvaliteta tretirala kao jednako vrijedna.

ORIS — Dakle govorimo o environmentalnim jedinicama. Vjerujete li da arhitekti u Japanu mogu raditi kao urbani kustosi u većem mjerilu? **BOW—WOW** — Smatram da mogu. Poznate frazu 'environmental unit'.

ORIS — Mislim da je ta ideja vrlo zanimljiva. To je razmišljanje koje na grad gleda kao na organizam. Stvari koje se ne čine očito povezanim na neki su način povezane u ekosustav urbanizma. Smatram da je ta poanta u potpunosti različita od neke vrste kontekstualizma, vernakulizma ili nekog drugog oblika odnosa s 'izgrađenim okolišem' u arhitekturi. **BOW—WOW** — Na ideju 'environmental unita' velikog je utjecaja imao 'environmental world' Uexküll. On pokušava upotrijebiti postojeći element na lokaciji kako bi stvorio sadržajni



▲ Kuća Sway, Tokyo, Japan, 2008.

▲ Sway House, Tokyo, Japan, 2008

(ABW)

is the peculiar process of 'void metabolism'. Any physical characteristic such as narrow or dark, high and bright, long and short, are well integrated in the spatial organisation and given its own value. No space is abused. The feedback study on interdependence between building volumes and voids is the process to establish a better framework to treat every different spatial quality as valuable.

ORIS — So we are talking about environmental units. Do you believe that an architect in Japan can work as an urban curator on a larger scale? **BOW—WOW** — I think so. You know the phrase 'environmental unit'!

ORIS — I think this idea of 'environmental unit' is very interesting. It's a kind of thinking which sees the city as an

set okoliša. Arhitektura služi kao ljepilo za spajanje različitih stvari koristeći se svojim organskim svojstvom prirode. To je okoliš stvoren putem teorije iskoristivosti prije nego teorije gradnje. Naš interes leži u ekosustavu stvorenom tim načinom razmišljanja, no u isto vrijeme i mutacijom arhitektonske forme u ovom okruženju - 'environmental unita'.

ORIS — Dakle, vi smatrate da je budućnost arhitektonske djelatnosti sve usmjerenija na izvan strukovna iskustva, odnosno da arhitektura postaje sve otvorenija u smislu koordinacije između drugih disciplina u svrhu planiranja i projektiranja.

▼ BOW—wow — Da. Vjerujemo da se u tom procesu još uvijek mogu pojaviti individualni karakteri. Do 80-ih godina prošlog stoljeća arhitektonski dizajn u Japanu bio je previše orijentiran na pristup okrenut sebi: što sam ja, što si ti, što je moja arhitektura. To se moglo dogoditi zbog gustoće uvjeta u Japanu u tom trenutku. Sada je vrijeme globalizacije i smatram da bliskost u manjoj zajednici gubi svoju pouzdanost, tako da smatram da arhitekturu moramo više otvoriti prema igri sa svime što postoji u ovom svijetu.

organism. Things which do not seem related obviously are somehow related to this ecosystem of urbanism. I think that this point is quite different from some kind of contextualism or vernacularism, or some other form of relating to 'build environment' in architecture. **▼ BOW—wow —**The idea of 'environmental unit' is very much influenced by the 'environmental world' by Uexküll. It tries to utilise existing elements on site to form a meaningful set of environment. Architecture acts as a kind of glue to connect different things on using its organic property of nature. It is the environment formed through the theory of usability rather through the theory of construction. Our interest is in the ecosystem produced by this thought and same time on the mutation of architectural form in this setting of 'environmental unit'.

ORIS — So you think the future of architectural practice is related more towards outer practices, becoming more open in terms of coordination of other disciplines and everything together, meaning in the terms of planning and design?

▼ BOW—wow —Yes, and we believe that individual character can still appear in this process. Until the 1980s, the architectural design in Japan was too oriented to a self-orientated approach, what I am, what you are, what my architecture is. It could happen because of the closeness of domestic conditions in Japan at that moment. Now it's the time of globalization and I think that closeness in a smaller community loses its reliability so I think we have to open architecture more to play with everything existing in this world.

