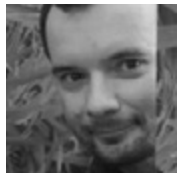


razgovarali
interviewed by



Maroje Mrduljaš



Maja Vardjan

fotografije photographs by

Ivan Brodey (IB)
Are Carlsen (AC)
Donald Judd Foundation (DJF)
Heikki Leikola (HL)
Natalie Pozzi (NP)
Sami Rintala (SR)
Jan Erik Svendsen (JES)
Damil Kalogjera

portreti portraits

Sažimati specifična svojstva mjesta

¶ Sami Rintala jedan je od onih jedinstvenih projekatata koji arhitekturu promišljaju cjelovito, kao zasebnu disciplinu koja slijedi svoje unutarnje zakonitosti, ali i kao oblik neposrednog djelovanja duboko uronjen u stvarnost svijeta. Rintala je danas partner u malom, kako sam kaže, 'obiteljskom' uredu Rintala Eggertsson. Konceptualna poveznica njegovih projekata, od instalacija do aktualnih intervencija, jest senzibilni i empatični pristup temi i mjestu kojim se bavi, no njegovi projekti zadržavaju izrazito arhitektonični i autonomni karakter. Rintala se oslanja na introspektivni odnos prema zadatku, no njegov autorski napor izbjegava zamku naivnosti ili doslovnosti pa su rezultati jednostavni, ali i formalno upečatljivi artefakti koji su u aktivnom odnosu prema prirodi i životu koji udomljuje.

Distilling Site-Specific Values

¶ Sami Rintala is one of those unique architects who look upon architecture in its entirety, as a separate discipline following its inner laws, but also as a form of direct action, deeply immersed in the reality of the world. Today, Rintala is a partner in Rintala Eggertsson, a small 'family' firm, as he says. The conceptual thread of his projects, from installations to current interventions, is a sensitive and empathetic approach to the subject and location he deals with, but his projects retain a particularly architectural and autonomous character. Rintala relies on an introspective attitude to the task, but his authorial effort avoids the trap of naiveté or literalness, so the results are simple but formally impressive artefacts in an active relationship with nature and the life it fosters.

Razgovarali u Ljubljani
10. travnja 2009.

Interviewed in
Ljubljana,
10 April 2009



Sami Rintala



Sami Rintala



Sami Rintala; Hotel ▶
Kirkenes, Kirkenes,
Norveška, 2005.

Sami Rintala; Hotel ▶
Kirkenes, Kirkenes,
Norway, 2005

(JES)



ORIS — The geopolitical history of Finland has some similarities to former Yugoslavian countries in terms of its liminal, in-between position between big powers. Can you relate this geopolitical relation with the cultural production of Finland? Its cultural identity is well-known worldwide, especially if we speak about design or architecture. Was the cultural production part of the attempt to strengthen national integrity as a reaction to the powerful neighbors, not only from the Russian side, but probably also from other Nordic countries? ▶ SAMI RINTALA — This is the official history line. In the second half of the 19th century a movement was started that was led by composers, painters and other artists who were trying to find the sources of Finnishness mainly in nature and Karelian mythology. They were actively using culture to create politics and this position grew strong. I don't think it works any more at all. I would state that the position of creative cultural humanism has been weakened in reality because the construction industry has overrun the cultural position of especially architecture. Every once and a while it is used as a sign of Finnishness, but what you raise as a sign of Finnishness now in contemporary architecture in Finland is one question, when people and ideas criss-cross

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ORIS — Geopolitička povijest Finske ima neke sličnosti sa zemljama bivše Jugoslavije u smislu svojega liminalnog položaja između blokovske podjele i velikih sila. Možete li taj geopolitički odnos dovesti u vezu s kulturnom proizvodnjom Finske? Njezin kulturni identitet poznat je diljem svijeta, posebice kada govorimo o dizajnu ili arhitekturi. Je li kulturna proizvodnja dio nastojanja da se osnaži nacionalni integritet kao reakcija na jake susjede, ne mislimo samo na Rusiju, nego i na druge nordijske zemlje? ▶ SAMI RINTALA — To je službena povijest. U drugoj polovini 19. stoljeća osnovan je pokret koji su vodili skladatelji, slikari i drugi umjetnici koji su pokušavali pronaći izvor finskoga nacionalnog karaktera uglavnom u prirodi i karelijskoj mitologiji. Oni su u stvaranju politike aktivno koristili kulturu, tako da je ta pozicija jačala, ali mislim da to više uopće ne funkcionira. Htio bih reći da je pozicija kreativnoga kulturnog humanizma oslabljena u stvarnosti jer je građevinska industrija pregazila kulturne pozicije, osobito one arhitekture. Svako toliko ona se koristi kao simbol finskoga nacionalnog identiteta, no što ćete istaknuti kao njegov znak u suvremenoj finskoj arhitekturi, kada se ljudi i ideje križaju u sklopu svakodnevne stvarnosti? Drugo pitanje je komu više uopće treba arhitektura koja igra ulogu nacionalnog simbola? Možda jedino političarima. ▶ Postoji taj osjećaj, koji je ispravan, da se Finska ne nalazi usred dinamičnih promjena u arhitekturi koje vode prema nečemu sasvim novome. Tek odnedavno postoje programi koji počinju promovirati nove koncepte. Postoje također i neki novi arhitektonski uredi koji su dosta zanimljivi, no nemaju posla. Tradicija također znači da se korak po korak približavamo poziciji u kojoj možete početi stvarati, primjerice, javne zgrade. Nadam se da je to malo klimavo jer nije zdravo, trebalo bi biti još dodatnih putova, drugih oblika izražavanja. Za razliku od Finske, arhitektonska tradicija u Norveškoj nije toliko jaka, niti blokira te smjerove. U Norveškoj se događa dosta zanimljivih stvari, djelomično i zbog nedostatka čvrste tradicije, a djelomično i zbog činjenice da imaju dosta novca.

ORIS — Juhani Pallasmaa naglasio je važnost redovitih okupljanja i diskusija između arhitekata, glazbenika, pjesnika, filozofa i ljudi iz različitih kulturnih krugova. Sudeći po njegovim riječima, čini mi se da je finska kultura višedisciplinarna i dobro umrežena, da se poslužim tim suvremenim terminom. To mi se čini kao uzbudljivo intelektualno stanje koje je utjecalo na finsku arhitekturu. ▶ SAMI RINTALA — Smatram da Juhani Pallasmaa predstavlja tu tradiciju dubokih humanističkih vrijednosti. On je početkom devedesetih godina došao u našu školu, Tehničko sveučilište u Helsinkiju, te otvorio arhitektonsku scenu i međunarodno i višekulturno. Pallasmaa je bio moj učitelj i moj je rad nadahnut

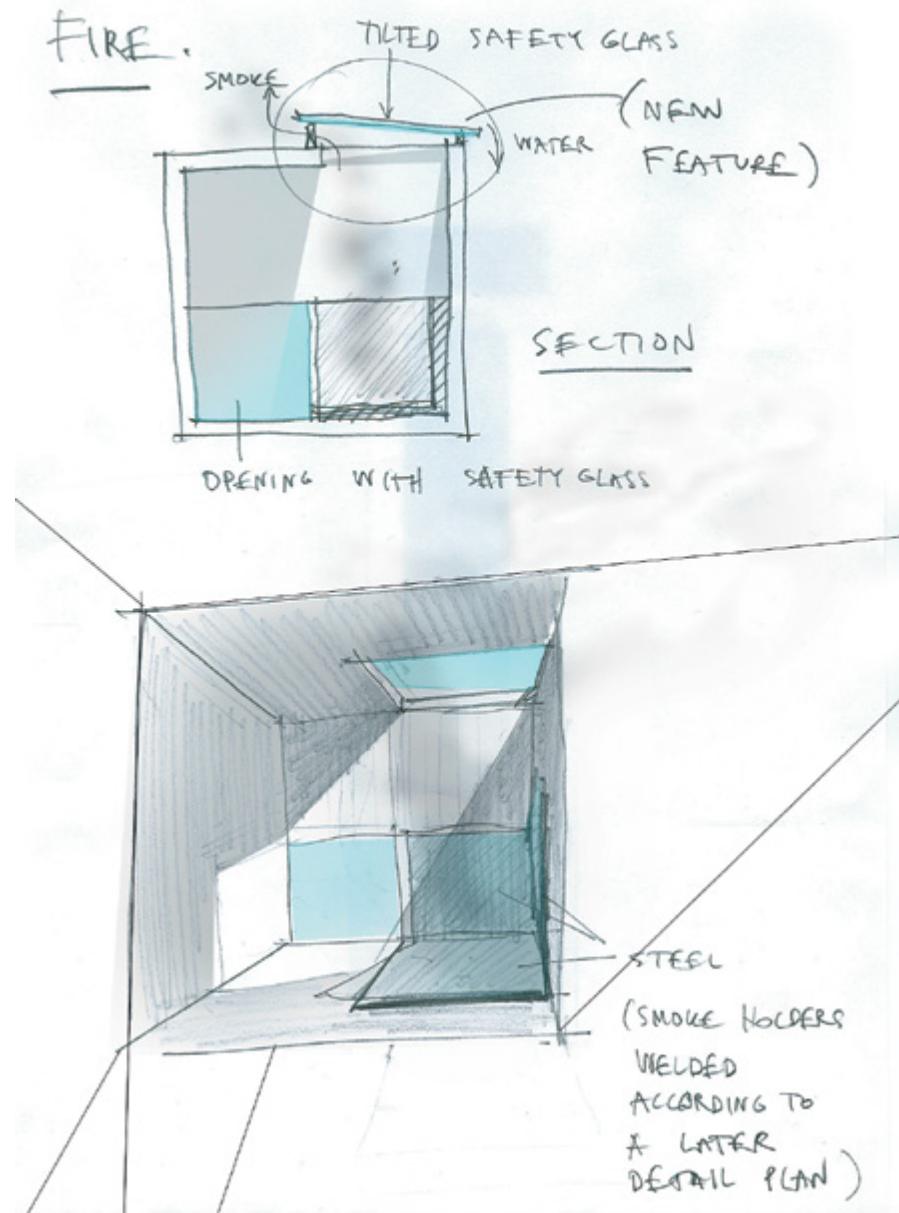
SAMI RINTALA, Interview

as everyday reality. Another question is who needs these national symbol roles for architecture anymore. Perhaps just politicians. ▶ There's a feeling, which is right, that Finland is not standing in the middle of a dynamic change in architecture towards something new at all. Only recently are there some programmes that are starting to promote new concepts. There are naturally some young offices that are very interesting, but they don't have work. Tradition also means that you are moving step by step towards the position where you start making, for instance, public buildings. I hope that this is shaking a little bit, because it is not healthy, there should be some side paths, other kinds of expression. Unlike in Finland, in Norway the architectural tradition is not that strong, and it is not blocking those paths, so there are many interesting things happening there, partly due to the lack of heavy tradition, partly due to the fact that they have a lot of money.

ORIS — Juhani Pallasmaa stressed the significance of the regular discussion sessions where architects, musicians, poets, philosophers and people from different genres of culture meet. So judging from his words, it seems to me that Finnish culture is cross-disciplinary and well networked, if I can use this rather contemporary term. This seems like an exciting intellectual condition which might have had influenced Finnish architecture. ▶ SAMI RINTALA — I think that Juhani Pallasmaa himself is presenting this tradition of deep humanist values. He came to our school, Helsinki University of Technology, in the early 1990s and opened up the scene of architecture both internationally and cross-culturally. I studied under Pallasmaa and my work is inspired by him, partly because I always felt close to other forms of arts, and in fact tried to become a movie director, instead of an architect. I was and still am more impressed by some personalities and attitudes than by ideologies and dogmas, I am for instance impressed by the way Juhani Pallasmaa is working, connecting and networking, bringing the meaningful together.

ORIS — In your projects we could trace ideas related to investigations of the haptic qualities and meaning in the architecture which is close to Pallasmaa's interests in phenomenology in architecture. ▶ SAMI RINTALA — I'm very interested in the fact that when we are making architectural spaces, that they are not just objects, they also become subjects, and they have their own will and intention towards us as well. The problem of the whole of contemporary Western lifestyle is that we are so concentrated in our own thinking that we believe everything is just us or me. But when you make architecture, it also becomes a kind of autonomous self. When you go in to architecture, it's like nature which has its

SAMI RINTALA, Interview



◀ Sami Rintala; Element House, lokalno specifična arhitektonska instalacija, Anyang Park, Anyang, šire gradsko područje Seoula, Južna Koreja, 2006., skice

◀ Sami Rintala; Element House, site-specific architectural installation, Anyang Park, Anyang, Seoul metropolitan area, South Korea, 2006, sketches

njime, djelomično stoga sam se oduvijek osjećao bliskim drugim oblicima umjetnosti. Ja sam u biti želio postati filmski redatelj, a ne arhitekt. Uvijek su me više impresionirale osobe i stavovi nego ideologije i dogme. Primjerice, impresioniran sam time kako Juhani Pallasmaa uspijeva, spajajući i umrežavajući, pomiriti ono sadržajno.

ORIS — U vašim projektima mogu se pratiti ideje vezane uz istraživanje haptičkih kvaliteta i značenja u arhitekturi, što je blisko Pallasminim interesima vezanim uz fenomenologiju u arhitekturi. SAMI RINTALA — Veoma me zanima činjenica

own universe that either accepts us or does not. Interesting architecture is about communication, but it doesn't happen as a scientific questionnaire. Scientific study of objects is not communication; it is just giving Latin names to things and trying to dominate them, and using them to dominate others. Architecture can also be that, you can use it as a tool of domination, but it can also become this subject-subject nature-like relationship that I'm very interested in. I understand phenomenology in that sense that it is studying the intention of the object towards us. Architecture



◀ Sami Rintala; Element House, lokalno specifična arhitektonska instalacija, Anyang Park, Anyang, šire gradsko područje Seoula, Južna Koreja, 2006.

◀ Sami Rintala; Element House, site-specific architectural installation, Anyang Park, Anyang, Seoul metropolitan area, South Korea, 2006

što pri stvaranju arhitektonskih prostora oni nisu samo objekti, nego postaju i subjekti koji imaju i vlastitu volju, i nakanu spram nas. Problem čitavoga suvremenog zapadnog stila života jest u tome što smo u svom razmišljanju snažno koncentrirani na sebe same, na vas i mene. No, kada stvarate arhitekturu, ona također može postati nekom vrstom autonomnog bića. Kada se upustite u arhitekturu, ona je poput prirode koja ima vlastiti univerzum koji nas ili prihvaća ili ne. Zanimljiva arhitektura bavi se komunikacijom, no do nje se ne dolazi znanstvenim istraživanjem. Znanstvena istraživanja o

becomes the mould and the birth place of phenomena which opens up possibilities for today and tomorrow. You are presenting the possibility of the site and you don't work against it. That site-specific possibility then becomes one possible expression of the civilization that will inhabit it. It is a slow tool to change reality, but perhaps the only lasting one we have. And therefore it is crucial to have a good deal of idealism in the process. Moreover, we believe in the direct stimuli that authentic materials have on the human body. We want to keep our distance from pure white abstracted



(HL) ▲ Sami Rintala; LAND(E)SCAPE, arhitektonska krajobrazna instalacija, Savonlinna, Finska, 1999. Za kraj instalacije, štale je zapalio plesač Reijo Kela. Odglumio je pijanog seljaka koji nakon boce votke i nešto svirke na harmonici spaljuje cijelo svoje imanje. Arhitektonski performans s plesom i požarom trajao je jedan sat, a pratile su ga tri tisuće ljudi. Spaljivanje je iste večeri prikazano u glavnom terminu nacionalnih vijesti, te je sljedeći tjedan postalo glavna politička tema u zemlji.

▲ Sami Rintala; LAND(E)SCAPE, Architectonic landscape installation, Savonlinna, Finland, 1999. To end the installation, the barns were set on fire by Reijo Kela, dancer. He enacted a drunken farmer who burned all his property, after a bottle of vodka and some accordion playing. The dance and fire architecture performance lasted one hour, and was followed by 3000 people. The burning was showed the same evening in the prime time national news, and became the main political discussion in the country for the next week.

objektima ne predstavljaju komunikaciju, to je samo davanje latinskih naziva stvarima i pokušaj da se njima dominira, kao i njihovim korištenjem u dominiranju drugim stvarima. ¶ Istina, arhitektura također može biti i to, možete je koristiti kao alat za dominaciju, no isto tako može postati prirodni odnos između predmeta, koji me veoma zanima. Shvaćam fenomenologiju u smislu da ona proučava namjeru objekta

contemporary space, it is a too easy answer for the human fundamental needs.

ORIS — Was the motivation for your installation works an attempt to be closer to reality, to work more directly with space without the obstacles of conventional architectural practice. Was it a process or your personal gradual evolution towards being able to be an architect? ¶ SAMI RINTALA — Already when I was a student I made my first installations, so for me, an honest way to express myself was to do something with space and study the possibilities of how the space communicates with the people who step into it, with the light and the materiality, that's the frame of the question. For me, architecture is just about the space, not about the reproductions or the drawings or anything else. I have the wish to create it instead of waiting for ten years to be able to draw it and hoping that somebody will build it. I wanted to take a shortcut and take a little bit of risk there. The motivation for doing installations was that I wanted to construct. My father was head of a firm that repaired historic houses in the centre

prema nama. Arhitektura postaje kalup i mjesto stvaranja fenomena koji otvaraju mogućnosti za sadašnjicu i budućnost. Predstavljate mogućnost mjesta i ne radite protiv toga. Ta lokalno specifična mogućnost potom postaje jedan od mogućih izražaja civilizacije koja će je naseljavati. To je spor alat za promjenu stvarnosti, no možda jedini trajni alat koji imamo. Prema tome, ključno je da u tom procesu budemo puni idealizma. ¶ Osim toga, mi vjerujemo i u izravan poticaj koji autentični materijali imaju na ljudsko tijelo. Želimo se distancirati od čisto bijeloga, apstraktnog, suvremenog prostora, to je prelagan odgovor na osnovne ljudske potrebe.

ORIS — Je li motivacija za vaše instalacije bio pokušaj približavanja stvarnosti i izravnijeg rada s prostorom bez prepreka

of Helsinki and while I was studying I was earning all my study money working with him, so I am simply interested in real space and how it comes about. I want to be present at the building site and make architecture, rather than focusing on the drawing of it. But naturally you have to draw and communicate in order to be able to reassure and reach the goal. Before constructing reality, a construction of thought has to exist.

ORIS — Do you feel close to the New York minimalist scene from the 1960s or early 1970s, like Donald Judd or Sol LeWitt?

¶ SAMI RINTALA — I am familiar with Donald Judd, he was trained as an architect, it was a starting point for him. He published a book called *Architecture*. It's a book with many drawings about different kinds of pieces of architecture and



◀ Donald Judd, loft u Sohou, 101 Spring Street, New York, 1968.

◀ Donald Judd, loft in Soho, 101 Spring Street, New York, 1968

(DJF)

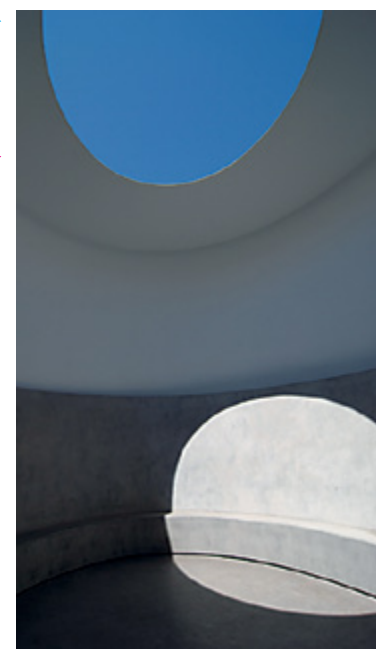


◀ Alvar Aalto, Kuća Alvara Aalta, Helsinki, Finska, 1936.

◀ Alvar Aalto, Alvar Aalto's House, Helsinki, Finland, 1936

James Turrell, Skyspace ▶ Light Reign, 2003., Henry Art Gallery, Seattle, Washington, USA

James Turrell, Skyspace ▶ Light Reign, 2003., Henry Art Gallery, Seattle, Washington, USA



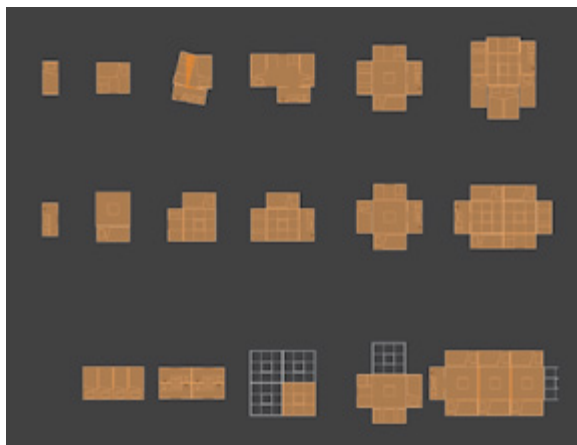
houses that are very interesting for their grounded minimalism and primeval functionalism at the same time. Also, there is a long-lasting trait in architecture that Judd's work continued namely the one with geometry, proportions and even mathematics. I think architecture is a highly conceptual form when it is good architecture. Architecture is an abstraction of reality, like mathematics is, in the same way that you are studying reality, but in order to get results from your study you have to abstract the processed material into number or concepts. But in the end, it all has to return to reality and be a part of it. ¶ For some reason, we sometimes love our abstraction tools too much, and they stay present all the way to the reality, in the product. This becomes a style, a representation of methods. But we have to understand that in a reality there is the happening of birth, and the youngsters are leaving home... It is difficult to include real life in the abstraction, because you are losing the shields of professionalism, so what to do? One way is to work in a totally different mode or professional position, like some architects

Rintala Eggertsson Architects; Graph, projekt skloništa za slučaj elementarne nepogode, naručitelj: National Art Museum of China, 2009.

Rintala Eggertsson Architects; Graph, project of emergency architecture units, client: National Art Museum of China, 2009.



Graph; kombinacije osnovnih jedinica skloništa, tlocrt



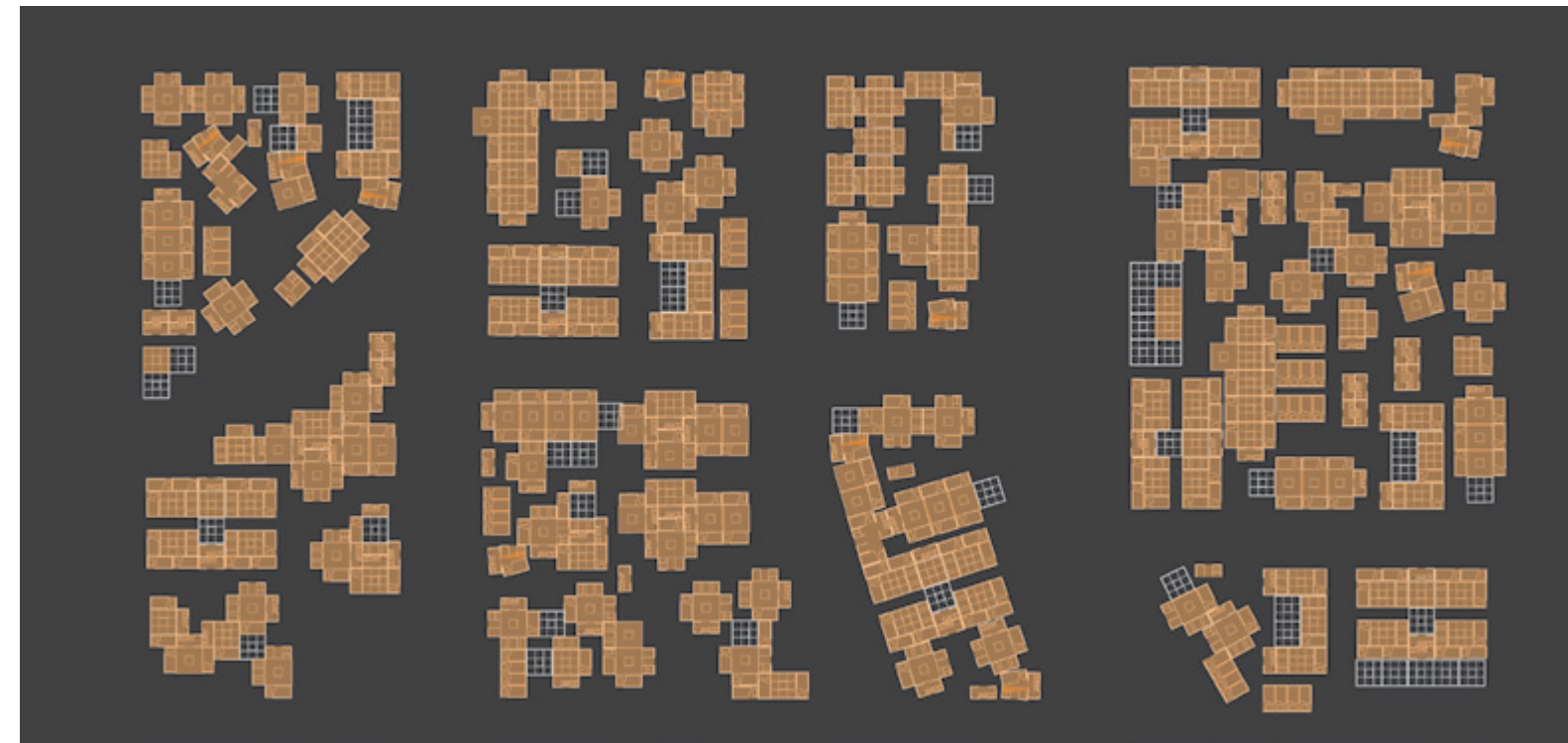
Graph; basic emergency structure combinations plan

konvencionalne arhitektonske prakse? Je li to bio proces ili vaša osobna, postupna evolucija prema mogućnosti bivanja arhitektom? SAMI RINTALA — Još sam kao student izradio svoje prve instalacije, stoga je za mene iskren način da se izrazim bio da učinim nešto s prostorom i proučim mogućnosti kako prostor komunicira s osobama koje u njega stupe, sa svjetlom i materijalnošću, to je okvir pitanja. Prema mojem sudu arhitektura tiče samo prostora, a ne reprodukcija, ili crteža ili nečeg trećeg. Imam želju stvarati arhitekturu umjesto da čekam deset godina da je nacrtam u nadi da će je netko

and artists do, with greater involvement to the physicality and gradual growth of the project.

ORIS — Most of the artists and architects who are really good share this same common quality of being capable of developing this empathy towards reality. In the design process you start from nature or life, World No. 1, as you call it, then you go back into the realm of abstraction and create World No. 2 – human articulated reality, and then let architecture be inhabited by life again. This balance between World No. 1 and World No. 2 is from my perspective the core of your work, creating the concept of negotiation between nature and the abstraction or the architecture. But concepts are necessarily abstractions. Even social relationships are some sort of abstraction when you start making interpretations out of it. SAMI RINTALA — Exactly. It is necessarily a reduction, but can this reduction include deduction? That's difficult and I think I haven't achieved that in all of my work, especially in the beginning. I wanted to reduce things to be able to understand them, but I think I am now getting more interested into how contain rather than exclude. I think the work of Alvar Aalto should be raised again because he was not afraid of including the aspect of life in his architecture. You feel good in the rooms he has done, you feel at home.

ORIS — One of important aspects of your work is also tea-



Graph; kombinacije osnovnih jedinica skloništa u većem mjerilu, tlocrt

Graph; plan of experiments in a larger scale

izgraditi. Htio sam sebi malo skratiti put i riskirati. Motivacija za instalacije jest moja želja za građenjem. Moj otac bio je na čelu tvrtke koja se bavila obnavljanjem povijesnih kuća u središtu Helsinkija. Sav novac za školovanje tijekom studija zaradio sam radeći s njim, tako da me jednostavno zanimaju stvarni prostori i način na koji oni nastaju. Želim biti prisutan na lokaciji i stvarati arhitekturu umjesto da sam fokusiran isključivo na njezino crtanje. No, naravno da morate crtati i komunicirati kako biste mogli otkloniti sve sumnje i postići cilj. Prije stvaranja stvarnosti, mora postojati konstrukcija mišljenja.

ORIS — Osjećate li se bliskim njujorškoj minimalističkoj sceni iz šezdesetih i sedamdesetih godina prošloga stoljeća, kao npr. Donaldu Juddu ili Solu LeWittu? SAMI RINTALA — Dobro poznajem rad Donalda Judda. On se školovao kao arhitekt, to mu je bila početna točka. Objavio je i knjigu *Arhitektura*, u kojoj se nalazi mnoštvo crteža o raznim arhitektonskim djelima i kućama koje su vrlo zanimljive zbog svoga utemeljenog minimalizma, a u isto vrijeme i iskonskog funkcionalizma. Isto tako, postoji i stara crta u arhitekturi koju Judd svojim radom nastavlja, crta geometrije, proporcija, pa čak i matematike. Smatram da je arhitektura visoko konceptualna forma, u slučaju dobre arhitekture. Arhitektura je apstrakcija stvarnosti kao što je to i matematika, u smislu istog načina na koji proučavate stvarnost. No, kako biste

ching, you conduct workshops where you actually construct work with the students. SAMI RINTALA — These workshops have been a very natural way for me to work with students, to take them out, to have a real task, a real client, and to solve a real problem by making the space and the structure in a short time. It's a very good way of teaching architecture, because students can then relate concepts and ideas in ten days' time to a real world, and see what worked out and what didn't work. Everything is done in a very short time, then you can digest it afterwards. In January, we were in Thailand and built a library for war-orphaned children in eight days, and had an immediate result. I think that every architect should go through at least through one workshop or building period, to get some understanding of the weight of the materials, how they join together, how much time and energy it takes to build a building. It is so easy to draw things without understanding that actually there are people working in the freezing cold and the rain, building. So when you become one of the workers on the building's site, you start looking differently at the drawings, because you see the problems and you try to avoid them by not concentrating on the complexity but on the economy of your expression. The issue is how little can be built and how much can be saved, instead of the opposite.

Rintala Eggertsson Architects; plutajuća sauna Kaluga, izložba Archstoyanie 2009., Rusija

Rintala Eggertsson Architects; Kaluga floating sauna, Archstoyanie Exhibition 2009, Russia



iskoristili rezultate istraživanja, morate apstrahirati obrađeni materijal u brojke ili koncepte, no na koncu se ta apstrakcija mora vratiti u stvarnosti i postati njezinim dijelom. Iz nekog razloga, naši nam se alati za apstrahiranje toliko svide da ostanu prisutni čitavo vrijeme do pretvaranja u stvarnost, u proizvod. To postaje stil, zastupanje metoda. No, moramo

ORIS — It reminds me of Loos' famous saying that 'the architect is a builder who learned Latin'. SAMI RINTALA — This refers to the architect as a master builder but I think it has two aspects. One is that in Western civilization we are split in the physical and the thinking part that classifies the things around you. Without our own bodies we are not capable

razumjeti da u stvarnosti postoji rođenje, mladi odlaze od kuće... Teško je uključiti stvarni život u apstrakciju jer gubite štit profesionalizma - i što onda možete? Jedna mogućnost je da radite na sasvim drukčiji način ili iz drukčije profesionalne pozicije, kao što to rade neki arhitekti ili umjetnici koji se bave fizičkim atributima i postupnim rastom projekta.

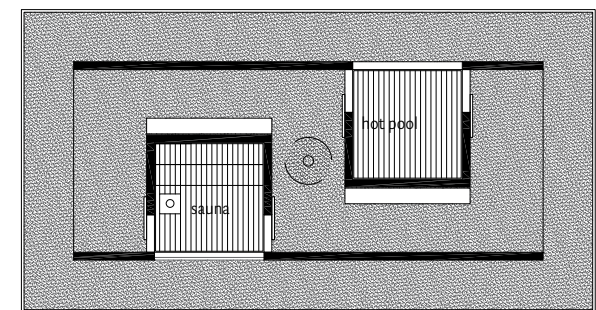
ORIS — Većina dobrih umjetnika i arhitekata dijeli tu zajedničku kvalitetu razvijanja empatije prema stvarnosti. U projektiranju polazite od prirode ili života, odnosno Svijeta br. 1, kako ga vi nazivate. Potom se vraćate u sferu apstrakcije i stvarate Svijet br. 2 – ljudski artikuliranu stvarnost, te potom puštate da arhitekturu ponovno nastani život. Ta ravnoteža između Svijeta br. 1 i Svijeta br. 2 je po mom viđenju osnova vašeg rada, stvaranje koncepta pregovaranja između prirode i apstrakcije arhitekture. No, koncepti su nužno apstrakcije. Čak su i socijalni odnosi neka vrst apstrakcije ako ih počnete interpretirati. SAMI RINTALA — Točno. To je nužno redukcija, no može li ta redukcija uključivati i dedukciju? To je teško i smatram da to nisam uspio ostvariti u čitavom svom radu, posebice u početku. Želio sam reducirati stvari kako bih ih mogao razumjeti, no smatram da me sada više zanima kako nešto uključiti radije nego izuzeti. Smatram da bi trebalo opet aktualizirati rad Alvara Aalta jer se on nije bojao uključiti aspekt života u svoju arhitekturu. U njegovim se sobama dobro osjećate, kao da ste kod svoje kuće.

ORIS — Jedan od važnijih aspekata vašeg rada je također i podučavanje. Vodite radionice na kojima gradite sa svojim studentima. SAMI RINTALA — Radionice su za mene vrlo prirodan način rada sa studentima. Izvedem ih van, dam im stvarnu zadaću i stvarnog klijenta, da riješe konkretan problem stvaranjem prostora i građevine u vrlo kratkom roku. To je vrlo dobar način podučavanja arhitekture, jer studenti mogu u roku 10 dana povezati koncepte i ideje sa stvarnim svijetom i vidjeti što funkcionira, a što ne. Sve se napravi u vrlo kratkom vremenu tako da se o tome može razmišljati poslije. U siječnju smo bili na Tajlandu i za samo osam dana izgradili knjižnicu za ratnu siročad te postigli trenutačne rezultate. Smatram da bi svaki arhitekt trebao proći najmanje jedno razdoblje građenja ili barem jednu radionicu, kako bi shvatio težinu materijala, način na koji se spajaju, koliko je vremena i energije potrebno da se podigne zgrada. Lako je crtati bez shvaćanja da postoje ljudi koji grade po zimi i kiši. Kada postanete jedan od radnika na gradilištu, počnete drukčije gledati na crteže, jer vidite probleme i pokušavate ih izbjeći tako što se nećete koncentrirati na složenost nego na ekonomičnost svog izraza. Pitanje je koliko se malo može izgraditi i kako se može više uštedjeti, umjesto da bude obratno.

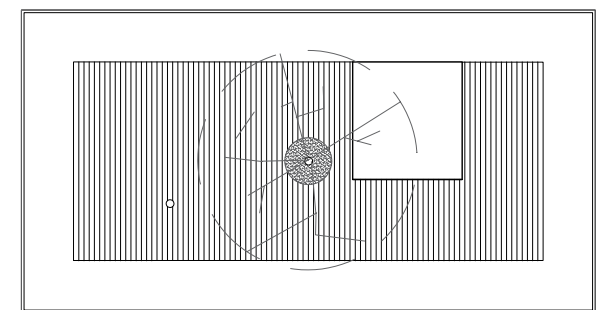


Rintala Eggertsson Architects; plutajuća sauna Kaluga, izložba Archstoyanie 2009., Rusija

Rintala Eggertsson Architects; Kaluga floating sauna, Archstoyanie Exhibition 2009, Russia



tlocrt
floor plan



tlocrt krova
roof plan

ORIS — To me podsjeća na čuvenu Loosovu izjavu da je ‘arhitekt zidar koji je naučio latinski’. ❖ SAMI RINTALA — Izjava se odnosi na arhitekta kao majstora graditelja, no smatram da postoje dva aspekta. Jedan je da smo u zapadnoj civilizaciji podijeljeni na fizički i intelektualni dio koji klasificira stvari oko nas. Bez naših vlastitih tijela nismo u mogućnosti iskusiti svijet oko nas. Smatram da je najpozitivniji aspekt čitavog procesa građenja zgrade prisutnost tijekom njezine gradnje. Na taj bi se proces trebalo usredotočiti, umjesto da ga se izbjegava.



of experiencing the world around us. I think it is the most positive aspect of the whole of house-making is to be there when it is being built, so instead of avoiding it, it's where the focus should be. At the same time, the system makes it so difficult to make changes while we are building, because we have to order all the materials from the construction pipeline and then there are legal issues. It would be nice to relax a little bit then to have a more organic building process where things are also developed on the construction site, like Gaudí was doing. That would result in better architecture, I'm sure. But it seems we do not have time to make quality any more, everything has to happen as quickly as possible.

ORIS — Was this working with big ideas in smaller portions that you do, your deliberate choice, or are you also interested in a larger scale? ❖ SAMI RINTALA — Of course we are interested in larger scale. Yet I feel very confident about my approach as I'm starting with a smaller scale and learning with that by building and teaching, so I think I'm advancing in a kind of very secure way. I will one day maybe build some larger projects, but I really hope I'll maintain conceptual control in them. The more people come in, the more political and economic strategies which are hard to recognize enter into the process. We are kind of servants to many masters at that moment. It's a very interesting activity, but I'm trying to create a position for our office where the people who will contact us will also know that we will have our preferences in the process in order to ensure the quality aspects. On the other hand, many architects have been telling me that the big buildings have fewer problems than small buildings. In small buildings you meet all the same difficulties you have in big buildings but condensed. That makes sense.

ORIS — But for a change of scale, you will be forced to find some different tools of conducting the design process. You're interested in slowly building some sort of collective, not an office, but an operative collective. ❖ SAMI RINTALA — You have to include more people in the design process, and in the building process especially, so how do you create with these people, how do you communicate? I would not feel comfortable as a part of a pyramid structure, I'd rather have a horizontally organized group of people whom I trust and together we could make something. Dagur Eggertsson is that kind of person. What we are doing is that we have, for instance, two projects, and each one of us has to take responsibility for the project and take it further, and come to discuss it with the other as we did in school and these discussions change the project. It works very well. ❖ I like workshop idea of intensively creating a concept in a short time and what we used to do



većem broju gospodara u ovom trenutku. Riječ je o vrlo zanimljivoj aktivnosti, no trudim se stvoriti poziciju za naš ured gdje će ljudi koji nas budu kontaktirali znati da ćemo tijekom procesa imati neke preferencije kojima ćemo ostvariti kvalitetu. S druge strane, mnogi mi arhitekti govore da veće zgrade imaju manje problema nego manje zgrade. U malim se zgradama suočavate sa svim poteškoćama koje imate i u velikim, samo što su manje zgrade kondenziranije. To ima smisla.

ORIS — Pri promjeni mjerila trebali biste biti prisiljeni pronaći neke nove alate za proces projektiranja. Vas zanima polagana izgradnja neke vrste kolektiva, ne ureda, nego operativnog kolektiva. ❖ SAMI RINTALA — U proces projektiranja, a u proces građenja pogotovo, morate uključiti više ljudi, no kako stvarati s tim ljudima, kako komunicirati? Ne bih se osjećao dobro u piramidalnoj strukturi, radije bih imao vodoravno organiziranu skupinu ljudi kojima vjerujem i s kojima mogu nešto napraviti. Dagur Eggertsson je takva osoba. Primjerice,

is that we travelled to the site, worked for three or four days there, created the concept on site and then we returned to the office to make the drawings of the concept. We are very site-specific in that sense. Site-specific means that it tries to communicate with the physical surroundings, but also as much with the kind of talking, with the message, and maybe that's the conceptual side of it. We say that every project has its own discussion; even the language of the discussion is always different. Sometimes we find a good book on local history, become interested in the characteristics of the weather, quality of soil or similar. Different topics become more important in different projects and we try to balance them. The project in China, *Ordos 100*, was unique for its own discussion about the climatic conditions, about the China of today and about the ethics of the task itself. I think the client somehow understood it, so they've been giving us very positive feedback of the project. We did a collage that was understandable, readable for them.

▲ Sami Rintala, Marco Casagrande; Park za meditaciju postindustrijskog doba, selo Nakasato, prefektura Niigata, Japan, projekt za Echigo Tsumari Art Triennial 2003.

▲ Sami Rintala, Marco Casagrande; Post Industrial Meditation Park, Nakasato Village, Niigata prefecture, Japan, project for Echigo Tsumari Art Triennial 2003

(SR)

▲ Sami Rintala, Marco Casagrande; Park za meditaciju postindustrijskog doba, selo Nakasato, prefektura Niigata, Japan, projekt za Echigo Tsumari Art Triennial 2003.

▲ Sami Rintala, Marco Casagrande; Post Industrial Meditation Park, Nakasato Village, Niigata prefecture, Japan, project for Echigo Tsumari Art Triennial 2003

(SR)



▲ Marco Casagrande, Sami Rintala; Krlетка, instalacija za Yokohama Triennale, 2001.

▲ Marco Casagrande, Sami Rintala; Bird Cage, Yokohama Triennale installation, 2001

(NP)

ono što mi radimo jest da ako imamo dva projekta, svaki od nas preuzme odgovornost za jedan projekt i radi na njemu, ali i raspravlja o projektu s onim drugim, isto kao što smo radili u školi. Takve rasprave mijenjaju projekt i to funkcionira jako dobro. ♣ Sviđa mi se ideja radionice gdje se koncept intenzivno stvara u kratkom vremenu. Mi bismo putovali na lokaciju, radili tamo tri ili četiri dana, izradili koncept na lokaciji i potom se vratili u ured kako bismo izradili crteže koncepta. Mi smo u tom pogledu prilično lokalno specifični (*site-specific*). To za nas znači da pokušavamo komunicirati s fizičkom okolinom, no isto tako i s nekom vrstom govora, poruke, i to je možda konceptualna strana stvari. Kažemo da svaki projekt ima

ORIS — Basically, you don't invent anything new, neither in architecture nor in education? ♣ SAMI RINTALA — No, we are making a collage of existing things, yet at best with a new perspective on the theme.

ORIS — You just add your own spices. ♣ SAMI RINTALA — Or reduce them. But at the same time the main raw materials are the ones growing naturally on site. There are some areas in Japan I have worked in, where during lunch break we go to a small restaurant and they use local meat, fish and vegetables for their food. It's fantastic, because while you are eating, you can look through the window and they can point out ingredients that are from there. It's growing exactly now,

vlastitu diskusiju, čak je i jezik korišten u diskusijama uvijek različit. Ponekad pronademo dobru knjigu o lokalnoj povijesti, zanimamo se za vremenske karakteristike, kvalitetu tla i slično. Drukčije teme postaju važnije u drukčijim projektima, a mi ih pokušavamo dovesti u ravnotežu. Projekt *Ordos 100* u Kini jedinstven je zbog svoje diskusije o klimatskim uvjetima i Kini danas, te o etičnosti same zadaće. Smatram da je i klijent to nekako razumio, tako da su nam davali vrlo pozitivne povratne informacije o projektu. Izradili smo kolaž koji im je bio razumljiv i čitljiv.

ORIS — Vi u biti ne izmišljate ništa novo, ni u arhitekturi ni u obrazovanju? ♣ SAMI RINTALA — Ne, mi samo stvaramo kolaže od postojećih stvari, u najboljem slučaju s novim pogledom na temu.

ORIS — Vi samo dodate svoje začine. ♣ SAMI RINTALA — Ili ih smanjimo. No, u isto vrijeme glavne su sirovine one koje rastu prirodno na lokaciji. U područjima Japana gdje sam radio, za vrijeme pauze za ručak ide se u mali restoran u kojem koriste lokalno uzgojeno meso, ribu i povrće. To je fantastično zato što tijekom obroka možete gledati kroz prozor i vidjeti odakle namirnice dolaze. Rastu upravo sada, primjerice mladice bambusa možete ubrati, staviti malo sezamovog ulja i pojesti ih, i stvarno su fantastične. To je hrana koja kratko putuje. Isto može biti i s arhitekturom. Kuhate sa sastojcima koje imate, ali napravite novu kombinaciju.

ORIS — Neovisno o činjenici da je vaš rad lokalno specifičan, skloni ste proizvoditi formalno rigoroznu arhitekturu. Vaši se projekti razvijaju u međusobnom djelovanju tumačenja uvjeta na lokaciji i potom vrlo sažete reakcije na uvjete. Pretpostavljam da prolaze određeni proces rafiniranja prvih impresija, ideja i koncepata, te potom idu prema jednom vrlo preciznom i jednostavnom konačnom rezultatu. ♣ SAMI RINTALA — Da, postoji neka vrsta dubokog zadovoljstva u rafiniranju lokalno specifičnih vrijednosti i opće diskusije u

the bamboo shoots are coming but they're still this month underground, so we pick them up and put sesame oil on it and you eat them and they're fantastic. It's short-travelled food. It could be short-travelled architecture as well. You cook from the ingredients that you have, but make a new fusion.

ORIS — Regardless of the fact that your work is site-specific, you tend to produce formally rigorous architecture. Your projects develop as interplay between interpretation of the site conditions and then very condensed reaction to the conditions. I presume it goes through a certain process of distillation of first impressions, ideas and concepts, and then going towards this very precise and very simple final result. ♣ SAMI RINTALA — Yes, there is some kind of deep satisfaction in distilling site-specific values and the general discussion into smaller things instead of keeping to the early sketch of the first impressions. I'm thinking about my own house, I hope I'll start building this summer. Sketch number 47 is the one I am starting to build on, and there are all these 46 before this, where the discussion developed towards a simpler expression. ♣ Some of our works are really offsite as well, they don't seemingly physically communicate so much in the end anymore. They even try to reject the fact that they are there, and this was maybe the case with some of the early installations because they are temporary by nature. For example, *Bird Cage* in Yokohama, it really wanted to fly away. The site was this historic harbour pier and the surroundings were these cosy fake western buildings, so there was nothing else but Disneyland around it somehow, so it became just a story about the possibility of flying away and spreading the seeds elsewhere.

ORIS — Some of your last projects are about tourism actually, about another specific way of reinterpreting tourism, which is some sort of criticism of the tourist industry. ♣ SAMI RINTALA — I hope the criticism we are making is constructive in the way that it tries to give a solution, instead



SAMI RINTALA, Interview

SAMI RINTALA, Interview

manje stvari, umjesto da se držimo ranih skica prvih impresija. Razmišljam o vlastitoj kući i nadam se da ću ovo ljeto započeti s gradnjom. Gradnju ću započeti temeljem skice broj 47. U svih prijašnjih 46 skica vodio sam diskusiju u smjeru pojednostavljenja izričaja. Neki se od naših radova također distanciraju od lokacije, čini se kao da na koncu više toliko ne komuniciraju fizički. Čak su pokušali i odbaciti činjenicu da su tamo, a to je možda bio slučaj s nekim ranim instalacijama jer su bile privremene po svojoj prirodi. Primjerice, *Krletka* u Yokohami, ona je doista htjela odletjeti. Instalacija je bila smještena na povijesnom pristaništu u luci, a okoliš su činile sve te udobne, lažne zapadnjačke zgrade. Izgledalo je kao da lokaciju okružuje Disneyland, tako da se to pretvorilo u priču o mogućnosti da se odleti i negdje drugdje posije sjeme.

ORIS — Neki od vaših posljednjih projekata bave se turizmom, specifičnim načinom reinterpretacije turizma, što je u neku ruku kritika turističke industrije. SAMI RINTALA — Nadam se da je naša kritika konstruktivna na način da pokušava ponuditi rješenja umjesto da samo ukazuje na probleme. Ponekad je problem s umjetnošću to što ističe probleme i ne nudi nikakvo rješenje, nego nas samo čini bespomoćnima pred negativnim fenomenom. Turizam je sljedeća velika industrija na Sjeveru i Arktiku. Ima ljudi koji žele iskusiti prirodu koja je nestala u Svijetu br. 2, dođu ovamo i usred ničega vide ovo arhitektonsko djelo koje pokušava komunicirati s prirodom. Tu je riječ o stvaranju objekata u prirodi na način na koji će posjetitelji razumjeti da je to lokacija koja je unutarnja, ne samo izvanjska. Ona komunicira s običajima i namjerama lokalne kulture i okruženja. Tijekom razvoja tih projekata išli smo u lov i ribolov s lokalnim ljudima, kako je to već tradicija i prirodno ponašanje i za njih i za mene u toj okolini. Za mene su te kolibe postale izražajem i nekih mojih osobnih interesa u prirodi. Mnoge su zgrade projektirane kao kopije autentične, lokalne narodne arhitekture tog područja. Uči u nju i učiniti očite stvari je neka vrsta opasne zone. Mi s druge strane opet pokušavamo smanjiti doslovnost kako bismo napravili nešto što će staviti u ravnotežu pitanja vezana uz lokaciju i ona univerzalna. Druga strana tih projekata jest da su nam klijenti lokalne obitelji, a one nisu ekonomski u mogućnosti puno uložiti u njih, tako da je taj proces spor, ali može na kraju ispasti dobar.

ORIS — Vaši su projekti u neku ruku kritični prema suvremenom društvu i općenitom poimanju arhitekture. Smatrate li da postoji određena opasnost ulaska u neku vrstu eskapizma u vašoj potrazi za ravnotežom i skladom čovjeka i prirode? SAMI RINTALA — Da, stoga je bitno imati na umu da je arhitektu svrha da gradi stvari. A kada moram raspravljati o tome zašto sam sudjelovao u projektu *Ordos 100* i nekim

of just pointing out the problems. Sometimes the problem in art is that it points out problems and doesn't offer any kind of solution but just makes us feel powerless in front of the negative phenomena. Tourism is the next industry that is going to happen in the North and in the Arctic. There are people who want to experience nature that has vanished in World No. 2. They come there and then there is this piece of architecture right in the middle of nowhere, and it tries to communicate with nature. It's about creating objects in nature in a way that the visitors understand that this is actually a site which is in there, not just out there. It's communicating with the habits and intentions of the local culture and surroundings. During the development of these projects, I went fishing and hunting with the local people there, as it is the traditional and natural behaviour of both them and me in that landscape. For me, these cottages therefore have become the expression of some of my personal interest in nature as well. There are a lot of buildings which are designed as copies of the authentic, vernacular architecture in the area. So it's kind of a danger zone to really just go in there and do the obvious things. We in turn try to reduce this obvious material again to do something that balances site-specific and more universal issues. Another side of these projects is that we are working for local families as clients and they are economically not able to invest in these projects so much and it is a slow process. Which can turn out very well.

ORIS — Your projects are to some extent critical of contemporary society and comprehension of architecture in general. But, do you think that there's a certain danger of entering into a sort of escapism in your search for balance and harmonization of man in nature? SAMI RINTALA — Yes, there is, so it is important to concentrate on remembering that the reason why you are an architect is to build things. And when I have to discuss why I participated in *Ordos 100* and some other projects, it becomes interesting, because at some point you have to do your job. If you are a baker and you don't make bread, it's a bit of a sad situation. So I don't really think we are escapists, but we are trying to kind of have a Trojan horse strategy and we are participating in everything we can, and importing secret strategies of our own instead of receiving them from others. One would say that our architecture is about nature and man in a balance. It possibly doesn't look like that, it's not organic architecture, it is steel and concrete, it's about saying 'this is man-made and this is nature', they are different, but they still communicate on another level. They are not to escape from the fact that our houses are not underground, vanishing. The building has to have the buildingness, it has such a central role in our understanding



drugim projektima, to postane zanimljivo, jer u nekom trenutku morate raditi svoj posao. Malo je tužno ako ste pekar, a ne pečete kruh. Prema tome, ne mislim stvarno da smo eskapisti, samo pokušavam upotrebljavati strategiju trojanskog konja tako da sudjelujemo svugdje gdje možemo i unosimo vlastite tajne strategije umjesto da ih primamo od drugih. Moglo bi se reći da se naša arhitektura bavi ravnotežom prirode i čovjeka. Možda to tako ne izgleda, nije to organska arhitektura nego arhitektura od čelika i betona, ona govori: 'Ovo je stvorio čovjek, a ovo je priroda'. Te dvije arhitekture su različite, ali još uvijek komuniciraju na drugoj razini. Ne služe one za bijeg od činjenice da naše kuće nisu pod zemljom i ne nestaju. Zgrada mora imati svoj karakter zgrade, ona ima takvu središnju ulogu u našem shvaćanju univerzuma, nas samih i našeg mjesta u svijetu. Moramo imati kuće, one imaju interijer i eksterijer i više-manje se izrađuju rukama. To je obrnuto od eskapizma, tu je riječ o volji za građenjem i potom o odbacivanju krivih strategija. Volio bih kad bi postojao neki autoritet koji bi imao najvišu kontrolu, koji bi mogao reći: 'Hajdemo se smiriti, hajdemo ne tražiti brzu zaradu, nego hajdemo stvoriti kvalitetnu arhitekturu jer je riječ o javnoj zgradi za ljude.' Taj način gradnje je utilitarniji, a moglo bi se čak reći i da je i idealistički. Mislim da se to danas zove visokim idealizmom ili romantizmom kada tražite lijepe stvari koje nisu samo tržišni proizvod.

ORIS — Mislim da je daleko jednostavnije graditi lijepe i idealističke projekte u prirodi nego u urbanom okruženju. Planirate li ulaziti u urbano tkivo i suočiti se sa Svijetom br. 2? To

the universe and ourselves, and our place in the world. We have to have houses, and they have an interior and an exterior, and they are made more or less by hand. That's the opposite of escapism, it's the will to build and then about rejecting false strategies. I wish that there was some kind of authority having the highest control, saying 'Let's calm down here, let's not make quick money for anyone, let's make really good architecture because it's a public building for the people.' It's a way of building that is more utilitarian or even you could say idealistic, I think this is called high idealism nowadays, or romanticism, when you are looking for beautiful things and they are not just a market product.

ORIS — I think it is much easier to build a beautiful and idealistic project in nature than in an urban environment. Do you plan to enter the urban tissue and confront World No. 2? This is reality of civilization, more than half the world's population live in cities that are full of confrontations, cities which are sometimes not humane... SAMI RINTALA — I've lived in cities for almost all of my life, they are also very beautiful and the main product of humanity. They are the main arena for architects, we haven't got a choice there. Also, it is quite difficult to build in nature without ruining the place, to not choose the best place but the one next to it. And it is easier for us to understand the way a city functions than how an ecosystem does. Finally, as you said, half of the population lives in cities. But this leaves the other half, and it is exactly that half that does not have their architects and other consultants to solve problems. Plus their problems are

▲ Sami Rintala; Local Nature Tourism, planinska kućica, Guollas, Kafjord, Norveška, 2007.

▲ Sami Rintala; Local Nature Tourism, Guollas mountain cottage, Kafjord, Norway, 2007

Rintala Eggertsson Architects, Box Home, Oslo, Norveška, 2007.

Rintala Eggertsson Architects, Box Home, Oslo, Norway, 2007

(AC)



je stvarnost civilizacije, više od polovine svijeta živi u gradovima koji su puni konfrontacija, gradovima koji ponekad nisu humani... SAMI RINTALA — Skoro čitav svoj život živio sam u gradovima, oni su i izuzetno lijepi i glavna tekovina čovječanstva. To je glavna arena za arhitekta, nemamo tu izbora. Isto tako je dosta teško graditi u prirodi, a da se lokacija ne uništi, ne odabrati najbolje mjesto nego ono do njega. A i nama je jednostavnije razumjeti način na koji funkcionira grad nego ekosustav. Na koncu, kao što ste i rekli, polovina stanovništva živi u gradovima. No to ostavlja jednu polovinu, i to onu koja nema svoje arhitekta i druge savjetnike da riješe probleme. Osim toga, njihovi su problemi ključni, rukovanje hranom i proizvodnja energije za gradove, recimo. Što se mene tiče, postoji dosta sadržajnog posla za arhitekta izvan gradova, koji možda uključuje manje prestiža i kozmopolitskog načina života.

ORIS — Niste sami odlučili usredotočiti svoj rad na prirodu, predgrađa ili ruralna područja? SAMI RINTALA — Ne baš, jer smatram da iste stvari možete raspravljati na gradskom trgu, možete stvoriti arhitektonsko djelo koje otvara raspravu o odnosu između čovjeka i prirode i još uvijek biti izuzetno urbani. Oduvijek sam htio graditi i u gradovima, jer mi se stvarno sviđa aspekt čiste lokacije okružene arhitekturom i komunikacija tim istim ljudskim jezikom. Smatram da je projekt Box Home pomalo takav. Nalazio se nasred raskrižja i pokušavao govoriti o univerzalnim pitanjima te pokušavao stvoriti mali dom u najgušćem području sjeverne Norveške. To je vjerojatno bio naš prvi urbani projekt, što možda govori nešto o razini urbanosti u Finskoj i nordijskim zemljama.

ORIS — Taj je projekt bio i didaktičan, jer ste htjeli pokazati da čak i najmanji prostori mogu imati i kvalitetu potrebnu za življenje i urbanu kvalitetu. Jednostavno je bio izuzetno kompaktan. SAMI RINTALA — Može se reći da naši domovi u Zapadnoj Europi, barem u skandinavskom području, postaju

crucial, handling food and energy production for the cities for instance. So in my mind there is plenty of meaningful work for architects outside the cities, yet less prestige and cosmopolitan lifestyle perhaps.

ORIS — It wasn't actually your choice to focus your work on nature or on suburban or rural areas? SAMI RINTALA — Not really, because I think you can discuss the same issues in the town square, you can make a piece of architecture that is discussing relationship between man and nature and still be very urban. I always wanted to build in cities as well, because I really like the aspect of having a clear site which is surrounded by architecture and to communicate with that same human language. I think the project Box Home is a bit like that, it was in the middle of a crossroads and it was trying to talk about universal issues, and trying to create a small home in the densest urban area of northern Norway. That was maybe our first urban project. This tells perhaps something about the level of urbanity in Finland and Nordic countries.

ORIS — This project was didactic, because you wanted to show that even small spaces could have both living and urban quality. It was really compact. SAMI RINTALA — You could say that our homes in Western Europe, at least in the

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SAMI RINTALA, Intervju

SAMI RINTALA, Interview

sve veći i veći, te da još uvijek imitiraju ideju reprezentativnoga vlastelinskog dvorca kojim pokazujete svoju ekonomsku snagu i ukus. No, ne možemo si to priuštiti do u nedogled, kvaliteta vašeg doma ne tiče se veličine, nego kvalitete materijala, svjetla i pogleda. Naravno, arhitekti to moraju prodati kao seksi paket, pa zašto ga onda ne zapakirati u *seksi kutiju*, poput urbane domišljatosti New Yorka ili Tokyja, no iznutra to je neka vrsta pećine u kojoj možete spavati i jesti, i raditi druge nužne stvari za život. Eksterijer je strateški osmišljen iz jednostavnog razloga – da se proda. Kada sam ga crtao, imao sam održivu ideju koja je značila da se ovdje ne radi samo o ekologiji materijala, nego da se ideja može pokazati održivom na duge staze. Kako bismo ostvarili najbolji učinak, morali smo objaviti zgradu u časopisima u New Yorku i Tokyju, te sam morao podići zgradu koja je u velikom gradu kao doma. Na drugoj bi je lokaciji napravio drukčijom, no tu je opet bio slučaj ravnoteže univerzalnih pitanja i lokalno specifičnih pitanja koja smo htjeli riješiti.

ORIS — Budući da dosta vaših projekata nestane nakon određenog vremena, kako određujete prioritete? SAMI RINTALA — Da, u početku je posebice bilo umjetničkih radova izrađenih za neku umjetničku izložbu ili neki drugi događaj tako da je to bilo dijelom prirode zadatka. To je opet vrsta diskusije koja je trebala nestati u vjetar; neće je čuti nitko, osim onih koji su diskusiju čuli i prenijeli nekome drugome. U svakom slučaju, vrlo malo ljudi je iskusilo arhitekturu u stvarnosti. 99 posto ljudi arhitektonske radove vidi u časopisima. To je vrlo zanimljiv fenomen: što uopće znači privremeno ako govorimo o zgradi koju nitko neće vidjeti? Ona govori ono što ima za reći, ako je riječ o konceptualnoj, idealističkoj stvari kao što je to slučaj privremenih radova. Drugo je pitanje što je trajno? Ako želite filozofirati, ništa nije trajno. Jednostavno preoblikujete materijale u novi oblik. Ne radimo veliku štetu, ne prodajemo oružje ljudima, mi gradimo kuće. Moramo se služiti medijima, moramo koristiti političare ili poslovne ljude za našu stvar. To je dobra stvar, tako ako pokušavate raditi dobro, nemojte biti previše skromni ili pažljivi. Tijekom jednog predavanja u Seattlu skovao sam termin 'diktatura osjetljivosti'. Danas imamo diktaturu ekonomije i tržišnih sila, no kada govorimo o diktaturi humanizma tada se osjetljivost neke dobrohotne osobe pokušava nositi sa svijetom. To je naravno piramidalni sustav, stoga bi bilo zgodno pustiti Álvara Sizu da vodi Europsku Uniju nekoliko godina da vidimo što bi se dogodilo.

ORIS — To bi možda mogao biti Svijet br. 3.

Scandinavian area are growing bigger and bigger, and they are still imitating this idea of the representational manor house where you show your wealth, might and taste. But, we can't afford it endlessly, the quality of your home is not about the size, but it's about the quality of materials, the quality of light and views. Of course, architects have to sell it as a sexy package, so why not wrap it in a sexy box, like the streetwise New York, Tokyo jacket, but inside it is kind of a cave where you can sleep and eat, and do the necessary things to live. The exterior is strategically designed, simply to sell. When I was drawing it, I had the sustainable idea, meaning that it is not only about the ecology of the materials, but the idea that can turn out to be sustainable in the long run. To make the best impact, it had to be published in a magazine in New York and Tokyo, and I had to create a building which is at home in any big city. I would have done it differently on another site, but it was again a balance of site-specific and universal issues we wanted to solve.

ORIS — How do you deal with the priority of your work because a lot of projects disappear after a certain time? SAMI RINTALA — Yes, especially in the beginning there were artworks that were made for some art exhibitions or other events, so it was part of the nature of the task. It's again a kind of discussion which is supposed to vanish in the wind afterwards; nobody is going to hear it, except if somebody heard this discussion and told it to somebody else. Anyway, very few people experience architecture in reality. 99 percent of people see architectural work in magazines. It's a pretty interesting phenomenon what is temporary at all when it comes to construction that nobody is going to see. It says what it has to say, if it's in the conceptual, idealistic point like it was in temporary work. What is permanent is another question, if you want to be philosophical, nothing is permanent. You're just arranging the material into a new form. It's not great damage that we are doing, we are not selling arms to people, we're making houses. We have to use the media, we have to use politicians or business people for our cause. It's a good cause, so when you are trying to do good, don't be too humble or careful. I coined a term in one lecture in Seattle – 'dictatorship of sensitivity'. Today we have a dictatorship of the economy and of market forces, when it comes to the dictatorship of humanity, the sensitivity of what some benevolent person is trying to do with the world. That's of course a pyramid system so it would be nice to have Alvaro Siza running the European Union for some years and see what happens.

ORIS — Well, that would be World No. 3 maybe.

