

SVETIONIK

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JE SMJESTEN NA madagaskaru

CONCEPT

IZVIRANJE IZ planine.
IZBJEGNUT JE KLASICNI TIP SVETIONIKA
BJEZANJEM U HORIZONTALU, DOK JE VISINA
USPOSTAVLJENA VISINOM SAME PLANINE.

HBR: WHY DID YOU BECOME AN ARCHITECT?

FOSTER: WORKING IN MANCHESTER WHEN I WAS YOUNGER, I SPENT EVERY SPARE MINUTE WANDERING AROUND BUILDINGS IN THE CITY. I WASN'T CONSCIOUSLY THINKING, "ONE DAY I AM GOING TO BE AN ARCHITECT; THEREFORE I SHOULD BE DOING THIS." I WAS JUST DRAWN TO THEM— BARTON ARCADE , FOR INSTANCE, OR THE DAILY EXPRESS BUILDING . TRAVEL AND THE LESSONS FROM STUDYING BUILDINGS AND CITIES ARE AS IMPORTANT TO ME NOW AS THEY WERE WHEN I WAS AT ARCHITECTURE SCHOOL. IN THAT SENSE I AM STILL A STUDENT.

HOW DID COLLABORATING WITH OTHER ARCHITECTS HELP YOU?

WORKING WITH RICHARD ROGERS AND WENDY, MY WIFE, AS TEAM 4 WAS A VERY INTENSE START-UP PERIOD. I SOMETIMES THINK WE WERE A BIT LIKE A POP GROUP, IN THAT THE THINGS THAT BROUGHT US TOGETHER CONTAINED THE SEEDS THAT DROVE US APART. WENDY AND I WENT ON TO FORM FOSTER ASSOCIATES, AND AS THE GUIDING SPIRIT, SHE WAS INTEGRAL TO THE REALIZATION OF THE PRACTICE.

DID YOU HAVE MENTORS?

"BUCKY," RICHARD BUCKMINSTER FULLER , WAS THE VERY ESSENCE OF A MORAL CONSCIENCE, FOREVER WARNING ABOUT THE FRAGILITY OF THE PLANET AND MAN'S RESPONSIBILITY TO PROTECT IT. HE WAS ONE OF THOSE INDIVIDUALS WHO FUNDAMENTALLY INFLUENCE THE WAY YOU VIEW THE WORLD. OTO AICHER , THE CELEBRATED GERMAN GRAPHIC DESIGNER, WAS ANOTHER MENTOR. BOTH HE AND BUCKY WERE REALLY PHILOSOPHERS AT HEART. TIME AT YALE AND THE PEOPLE I WAS EXPOSED TO THERE, IN PARTICULAR PAUL RUDOLPH , SERGE CHERMAYEFF , AND VINCENT SCULLY , ALSO HAD AN INCREDIBLE IMPACT ON ME. PAUL RUDOLPH CREATED A STUDIO ATMOSPHERE THAT WAS HIGHLY CREATIVE, COMPETITIVE, AND FUELED BY A SUCCESSFUL IDEALISM. HIS "CAN DO" APPROACH HAS INSPIRED MY OWN PRACTICE. PERHAPS. THINKING ABOUT IT, OUR STUDIOS, LIKE THE OTHERS, ARE OPEN 24 HOURS, SEVEN DAYS A WEEK. MY PRACTICE IS ITS CONTINUATION.