

beginning to explain the importance of the concrete, which they think might be covered up later and they think they can make it anyway they want. But the concrete is got to be really good because the concrete structure is the first thing people see in the building. The craftsmanship is that when you first come in you can see the work and effort of the maker as well as the designer.

JT: When we first went to the quarry, we realised these guys can do anything with the stone, it's not just a surface, it's the depth itself. And by choosing stones that have holes, by making it thin, we would have weakened it. The corners are chunky it's like its aged already, it's part of the substance of the stone. I think we like that feeling of contrast between the very precise new construction and the character of the raw material.

Amongst your inspirations, were Irish or universal cultural allusions stronger, or the before mentioned craftsmanship, for example?

JT: It's an anecdote, but it's true, we worked in London when we were young, and like any immigrant we were lonely for home, and we had this idea, we were going to go home from international London and we were going to find out the soul of Irish architecture. Of course that was all a myth. It's still interesting, nevertheless, that at the start of our 30s we spent five years searching for that Holy Grail.

SO: When you just drive around the countryside looking at ruins.

JT: These kinds of identities don't exist. But it's really interesting how much you learn when you're searching for something. You learn that the search is what really matters. I think that from our most likely far too romantic young adventures we learned something entirely different, so now we try to pay attention to something we can hold on to. Be it New York, Budapest or Paris, for us it's more important to feel the connection between the ideas emerging in our heads and the material spread out before us.

SO: We feel we've learned how to look at the idiosyncrasies of different places. Though there are similarities between our work here and our previous projects, there are elements that are linked solely to this place. In the back of the courtyard of Nádor utca 13, there was a beautiful stone stairway and charming little balconies that we preserved during the renovation of the building. When we planned the hallways leading to the faculty offices, the courtyard came to our minds as well as our previous projects. Everything gathers together in a person, and with time, the sum of our experiences are combined. Budapest, and getting to know the city's own architecture and the poetry of its spaces played a truly extraordinarily important role in this project, and we will probably preserve them in future projects as well.

JT: The design doesn't necessarily begin where the previous project ends. Today we make a distinction between strategy and planning. The plan can develop, but the analysis and the strategy must endure. They can return in a different form, but with the same goal. We probably learned a bit about the importance of the way we approach things. It's ideal if I can experience this university without looking at it, the way my feet take me around it. Though the building contains complex purposes, it's important that it be easy to use.



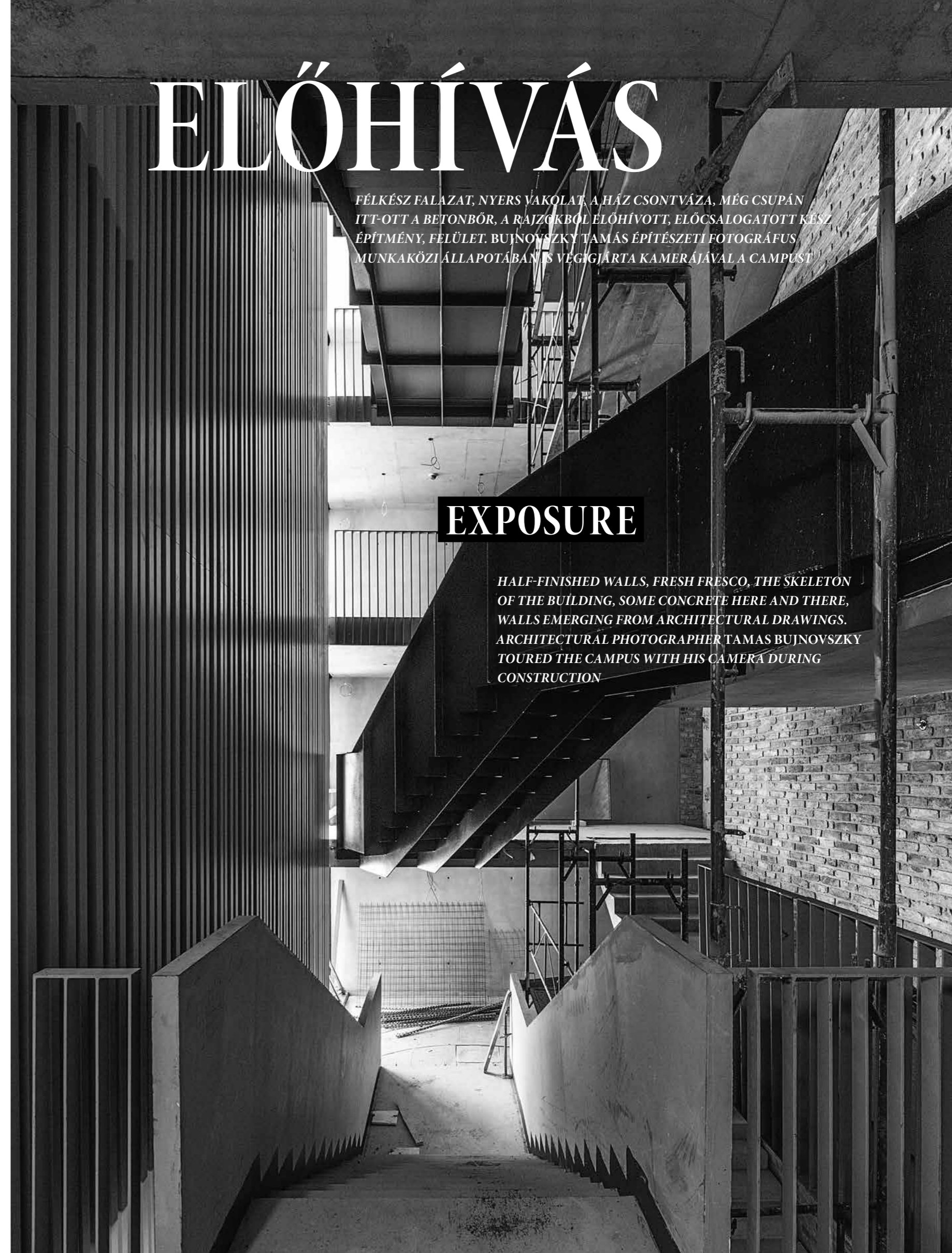
fotó: Végel Dániel

ELŐHÍVÁS

FÉLKÉSZ FALAZAT, NYERS VAKOLAT, A HÁZ CSONTVÁZA, MÉG CSUPÁN ITT-OTT A BETONBŐR, A RAJZOKBÓL ELŐHÍVOTT, ELŐCSALOGATOTT KÉSZ ÉPÍTMÉNY, FELÜLET. BUJNOVSZKY TAMÁS ÉPÍTÉSZETI FOTÓGRÁFUS MUNKAKÖZI ÁLLAPOTÁBAN IS VÉGIGJÁRTA KAMERÁJÁVAL A CAMPUST

EXPOSURE

HALF-FINISHED WALLS, FRESH FRESCO, THE SKELETON OF THE BUILDING, SOME CONCRETE HERE AND THERE, WALLS EMERGING FROM ARCHITECTURAL DRAWINGS. ARCHITECTURAL PHOTOGRAPHER TAMAS BUJNOVSZKY TOURED THE CAMPUS WITH HIS CAMERA DURING CONSTRUCTION











homlokzat / facade



homlokzati metszet / cross section of the facade

