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EDICIÓN ESPECIAL



**KLICSTUDIO
ARCHITECTS**

Juan Goñi
Ruth Buján

«Beauty lies in
simplicity»



KLIC ARQUITECTOS

Juan Goñi and Ruth Buján: «Beauty lies in simplicity»



Klicstudio is an architectural practice with 14 years' experience in residential projects. At its inception, the studio focused on comprehensive home restorations and renovations, but later introduced new-build construction services. Since Klicstudio was

founded in 2006, besides residential projects, the practice has also provided services for commercial commissions, including hotels, sports and culture facilities, as well as office architecture.

The firm specialises in providing comprehensive management solutions from concept through

to completion, accompanying their clients at every stage from designing and drafting the plan to calculating the material costs, as well as managing any necessary planning applications.



– When did Klic Arquitectos come into being and how were the early days?

J: The practice came into being in 2006 after working for other firms in Berlin, Poland and Malaga for a couple of years. After a period combining working for others and our own commissions, we decided to take the

leap because we couldn't wait to do things our own way and put our stamp on our work.

R: I started full-time at Klic in 2010. After working for another company for six years and collaborating with Juan on and off for two years, we knew that we wanted to dedicate our all to Klic.

– What sparked your interest in architecture?

J: I decided I was into architecture at high school. I enjoyed humanities, science and the arts and I thought that a degree in architecture would best cover all my interests and disciplines.

R: I was set on architecture when I was 14 years old, as it combined my passion for fine art and maths. For me, architecture is the amalgamation of beauty and functionality, giving a space form so that it can be used, communicating, etc.

– Which other architects or artists influence you?

J: Architects who base their work on function and who achieve form through such, with a deep technical knowledge of construction systems and materials, such as Eduardo Soto de Moura.

R: Carme Pinós, Alberto Campo Baeza, Carlos Ferrater, Miguel Fisac, Sert... I could continue!

– What is your design philosophy technically based on?

J: Our ethos is that the form is born out of the need, as it is determined by the function and the programme, and is later carved out and shaped by the

design to make it beautiful. For us to be able to work in this way, we must perfectly understand our client's needs, boast technical and constructive skills and harness sensitivity in the use of materials in line with their characteristics.

R: In addition to beauty, the end result must fulfil its function; otherwise we would be standing before a work of art and not a work of architecture.

– How would you define beauty in an architectural project?

J: The project fulfils its function and does so elegantly and efficiently. The Romans spoke of three characteristics of architecture: firmness, commodity and delight. For me, delight, or beauty,



lies in resolving complex issues with simple solutions.

R: It's the search for conveying sensations. We want a person to walk into the architectural space and feel that is where they want or need to be. For example, if it were a house, we want



them envisage themselves living there, if it is a workplace, it must transmit the company's values and a place of worship should evoke peace and recollection.

– What is your work system?

J: First, we like to get to know the client, their needs, preferences and interests. We embark on a conversation with them and define the programme and requirements to which the project must provide solutions. The creative stage is an iterative process involving divergence and convergence cycles. During the divergence phase, creativity is king but we then have to converge so that the

solutions are simple and refined. This initial chaos is a key part of the creative process, from which order comes later. Once we enter the construction process, we follow much more standardised processes so as to control time and costs.

R: Our first contact with the client is essential. It is important to listen to what they want to say before guiding the conversation and asking questions, observing how they react to our questions and listening to their answers. We then explain our process and what it involves and we start "creating". We embark on a design journey with the client by holding meetings and



ENG INTERVIEW

representation of the design's result, which is more varied in formats and allow you to put the subsequent constructive process in order. This is why we use all the technologies within our reach from this stage onwards.

– What materials, shapes or colours do you most enjoy working with?

J: The materials, shapes and colours are the palette an architect works with. Said palette should be as broad as possible and the architect must understand it to perfection. After all, it is the only way he or she can use the materials, shapes or colours that are best suited to the programme and the client's requirements. However, having a broad palette does not necessarily mean using all of it for every project.

Just like in communication, if you send out two messages in architecture,

explaining our design decisions. After finalising the design, the process is more standardised.

– How do you combine new technologies and traditional methods?

J and R: We believe that traditional methods, such as pencil and paper, work better in the initial design process. We could never forego graphite because it gives you more freedom when designing during that initial chaotic, creative process that we mentioned before. Once the design is conceptualised, new technologies afford a more realistic



each one would have half the impact than if you just sent one. We often hear of maximum knowledge for minimum intervention, I believe that the key is as follows: we should have a maximum number of tools available and then choose the ones that are best at resolving the specific problem at hand, perhaps with one shape, two materials, three colours, depending on the case.

R: For me, a design's honesty is based on an end result that does not conceal how it was conceived and constructed, and that is something that manifests in traditional construction. As such, finishing materials that are also constructive, i.e. concrete, wood, stone, glass, steel, lime mortar, etc. are most commonly used in designs.



- How does your company approach the use of sustainable materials and remain in tune with the environment?

J and R: For us, sustainability is part of the function and the necessary efficiency with which the programme should be addressed. We do not see it as an isolated issue or something optional. It is an imperative, and to achieve sustainability, we need to marry new technologies with traditional and vernacular solutions, which are usually more sustainable.

- How would you analyse the current crisis and how do you think it will affect the real estate market and residential design?

J: We believe that we are going to embark on an era that will revolve more around being at home, thus giving more emphasis to the concept of home. It is something that we are already noticing from our clients' requirements. They understand their home best. They know what they like and don't like and they act in relation to that, both with regard to new builds and improving homes through renovation. **R:** I believe we need to go back to the ways of living that we were starting to overlook due to the influx of residential areas with hundreds of houses and "wide communal areas". The traditional Andalusian "patios de vecinos", homes built around a courtyard where neighbours could see one another from their front doors and chat, encouraged authentic relationships that would help neighbours have a stronger

sense of community. Or courtyard houses, where one could be outside without compromising privacy and organise spaces in accordance with their use throughout the day. After all, a house is a mini city.

- Do you have any projects that you have yet to undertake?

J: We are in the process of remodelling our new office, but as you know, the shoemaker's son always goes barefoot!

R: The office, small spaces at home... We are the only clients we don't pay attention to.

- On a more personal note... who are Juan and Ruth? What are your pastimes and interests?

J: Apart from being business partners, we are husband and wife, parents to Gabriel and a team in every sense of the word, not just at work. We work well together because we agree on the essentials but we have different personalities that go well together.

R: We are two very different people who agree on the basics and are a team in all aspects of life.

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