



DANYLO DURBAK
architectural portfolio

About Me



My name is Danylo Durbak, and for me architecture has always been more than just designing buildings - it is a way of telling stories about how people gather, perceive, and live together.

I started my journey in Kyiv in September 2016, where I studied architecture and received my Bachelor's degree in Kyiv National University of Construction and Architecture. Those first years gave me a foundation in design, but also the realization that architecture is never static - it is always in the process of becoming.

After university I gained experience through internships in "in.lab architects" and later worked for almost two years in an industrial company "InterProjekt GmbH". That time grounded me in the technical side of practice and taught me the discipline of working with real constraints.

In 2022, I moved to Vienna. I joined an architectural studio "g.o.y.a. Ziviltechniker GmbH" where, together with a team, I worked on a competition project. It was a rewarding process - we won the competition, and the project was handed over to senior architects for execution. Even though I later moved on, I kept the sense that collaboration and dialogue are central to architecture.

At the University of Applied Arts Vienna, I found the freedom to expand my thinking. My projects here have explored transmedia debate chambers, interactive scenographies where audiences become part of the architecture itself, and biodesign prototypes, where natural processes and technology intertwine. I also explored how industrial processes can shape architecture, studying workflows and material movements through motion capture to reimagine production as a spatial journey. Another important part of my studies was the exploration of surface languages and tectonics - understanding layering and material expression as a vocabulary of form. Alongside this, I gained extensive hands-on experience in the university's workshops, from metal and wood to 3D printing, where I translated digital models into physical reality. These experiences have deepened my sense of architecture as both craft and conversation, merging thinking, making, and sensing.

These explorations are also deeply connected to my own path. I grew up in Ukraine and have lived in Vienna since 2022. This personal trajectory - from one cultural context to another - constantly shapes my outlook. My work often looks at the intersection of history and speculation: from Vienna's post-war housing complexes like Alterlaa to future visions of adaptable, inclusive cities.

Die Grube

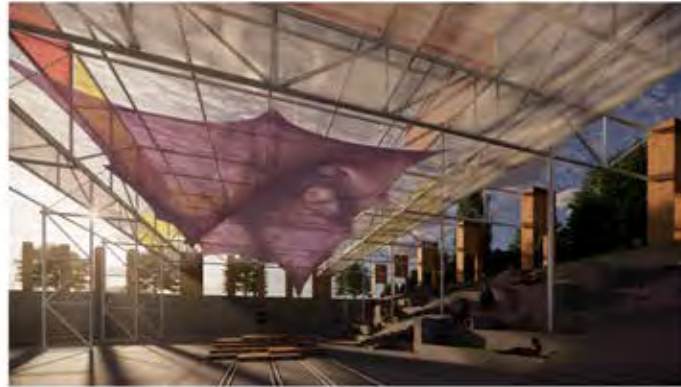
The Pit

Studio Space Popular *Winter Semester 2024/2025*
individual work

Professors: Prof. Lara Lesmes, Prof. Fredrik Hellberg
Assistants: Bence Pap, Maja Ozvaldic, Martin Murero
Guest Jury: Baerbel Mueller, Valerie Messina,
Marlene Wagner, Bernadette Krejs, Prof. Sam Jacob

“Die Grube” (The Pit) is an exploration of how transmedia spaces can host debates. The work began with a group investigation of abandoned or underused sites in Vienna, leading me to focus individually on the informal cultural grounds of Sankt Marx. This site that is shaped by youth subcultures, DIY gardens, and self-built skate parks, has inspired a design approach rooted in collective making.

My proposal combines the idea of the conversational pit with a “do it yourself” ethos: a structure of pipes, fabric, and found materials that can be constructed by the community itself. The pit thus becomes both a stage for debate and a social experiment in participation, where architecture frames exchange and invites hands-on engagement.



stage view



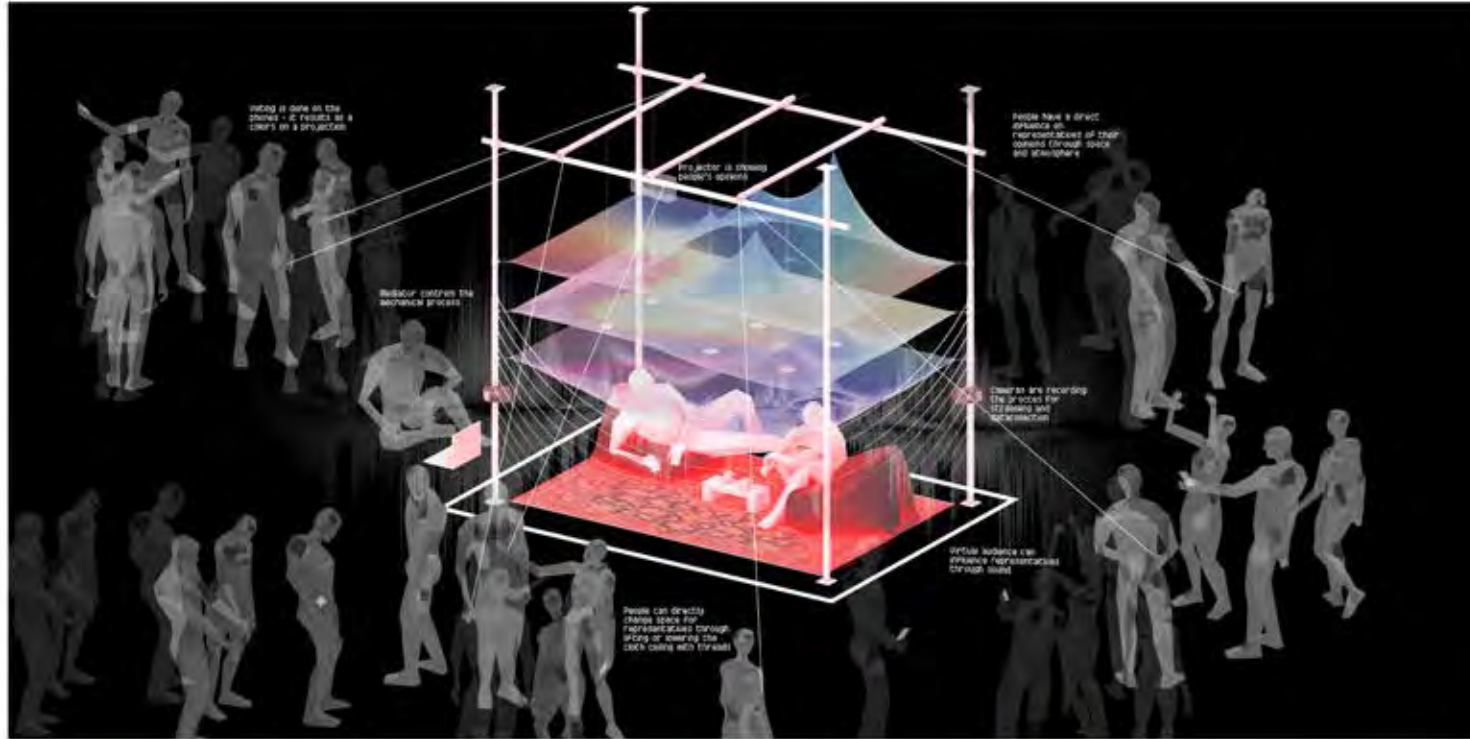
entrance view



perspective view



Research Prototype: Transmedia Debate Space



As a first step, our group developed a physical prototype that explored how debates might unfold within a transmedia environment. Participants could vote in real time through their smartphones, with the aggregated results visualized as shifting fields of color projected onto a suspended fabric canopy. The cloth ceiling itself could be reshaped by the physical audience, who lifted or lowered it through a network of threads, directly altering the space above the debaters. In parallel, a virtual audience joined online: they watched the event, voted like on-site participants, and could also send sound inputs that reverberated within the space.



These combined layers of interaction - color, sound, light, and fabric- enabled both local and remote participants to influence the atmosphere around the two debaters. The prototype demonstrated how material, projection, and collective interaction can merge into a spatial medium for debate - not just a backdrop, but an active agent in the exchange.

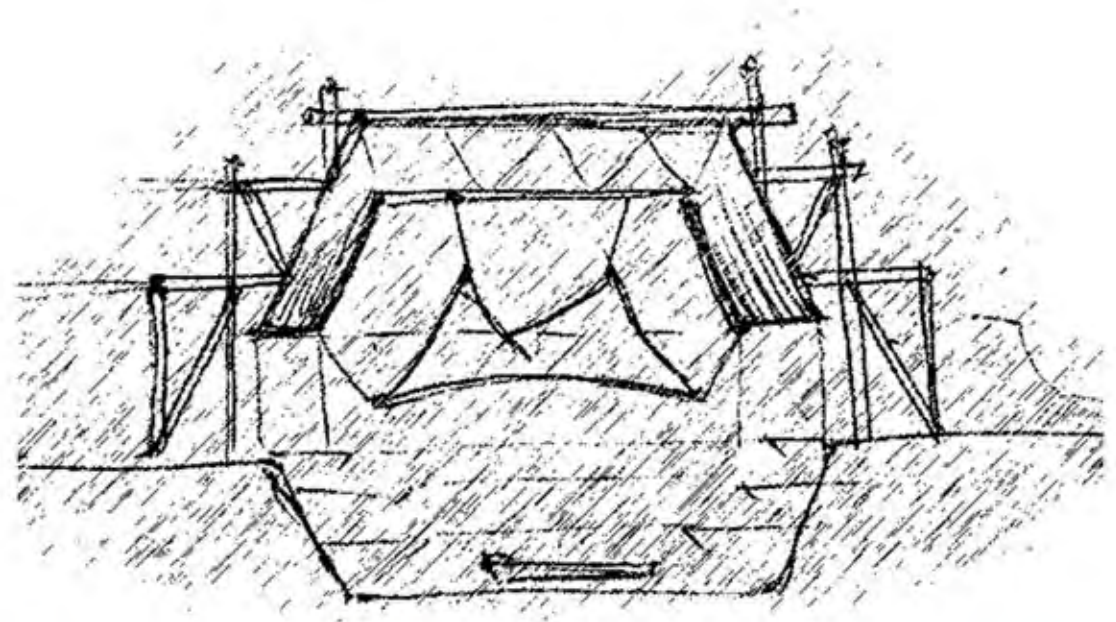


From Prototype to Site

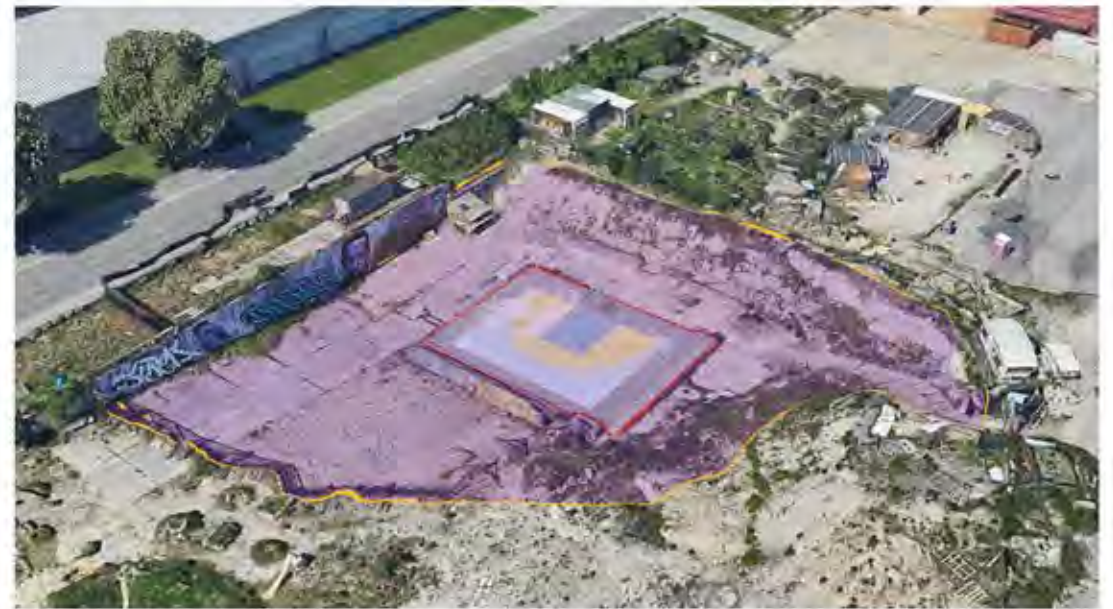
Building on the transmedia prototype, I shifted towards an individual design phase. I chose the Sankt Marx grounds, mapping an existing basketball court as the setting for the pit. The site measures 1,983.21 m² and already has a natural sunken topography of around 5 meters, which creates a sense of enclosure and intimacy for dialogue.

My first sketches explored how the qualities of fabric, light, and collective interaction could be translated into an outdoor structure. Yet the intervention is more than a debate stage: it becomes a stage of voice for the subcultural community that has claimed and maintained this site for years. Today, this community faces the threat of a new large hall development, and they continue to fight against its construction. In this context, the project is not only architectural but also political - offering a space where the community itself could build, gather, and speak back to the city.

Research into the site also revealed the rough, everyday materials already lying around - leftover concrete, wooden pallets, scrap steel, and earth. Rather than relying only on newly purchased components, the proposal imagines re-using these elements directly, minimizing costs and grounding the structure in what the site itself offers. This approach reinforces the DIY spirit: making the pavilion as simple, affordable, and accessible as possible, so that it can be built and owned by the community.



sketch



perspective view of the site



From Site to Constructing the Voice



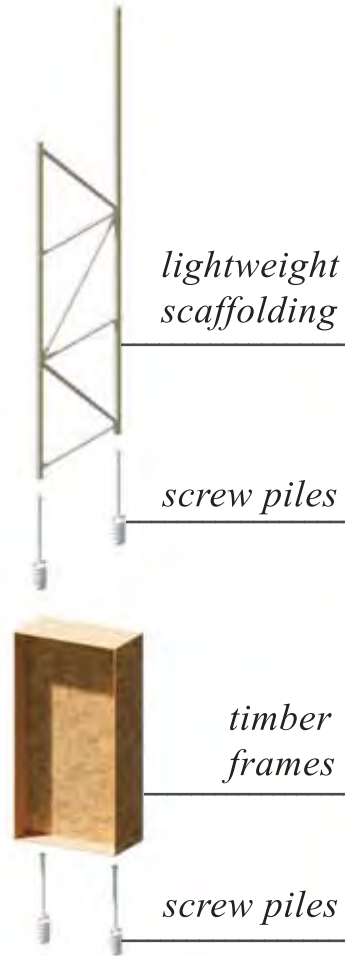
perspective view



Structure and Materiality

The design combines lightweight scaffolding with semi-transparent profiled polycarbonate, and suspended fabric elements supported by timber frames around the pit. The polycarbonate roof shelters the space, softening daylight during the day and transforming into a subtle glowing surface when illuminated after dark. Beneath it, the fabric membranes - directly inspired by the prototype - are hung on adjustable points, enabling shifts in geometry and atmosphere.

The structure follows a DIY logic: timber frames and modular scaffolding can be quickly assembled and anchored into the ground using screw piles, a method that avoids heavy foundations and allows easy reversibility. This makes the pavilion not only light and adaptable but also buildable by a community itself. Sections and diagrams illustrate how the pit, embedded in the ground yet visually open, becomes a structure that acts simultaneously as stage, shelter, and civic infrastructure.



without canopy



with canopy



long section



short section



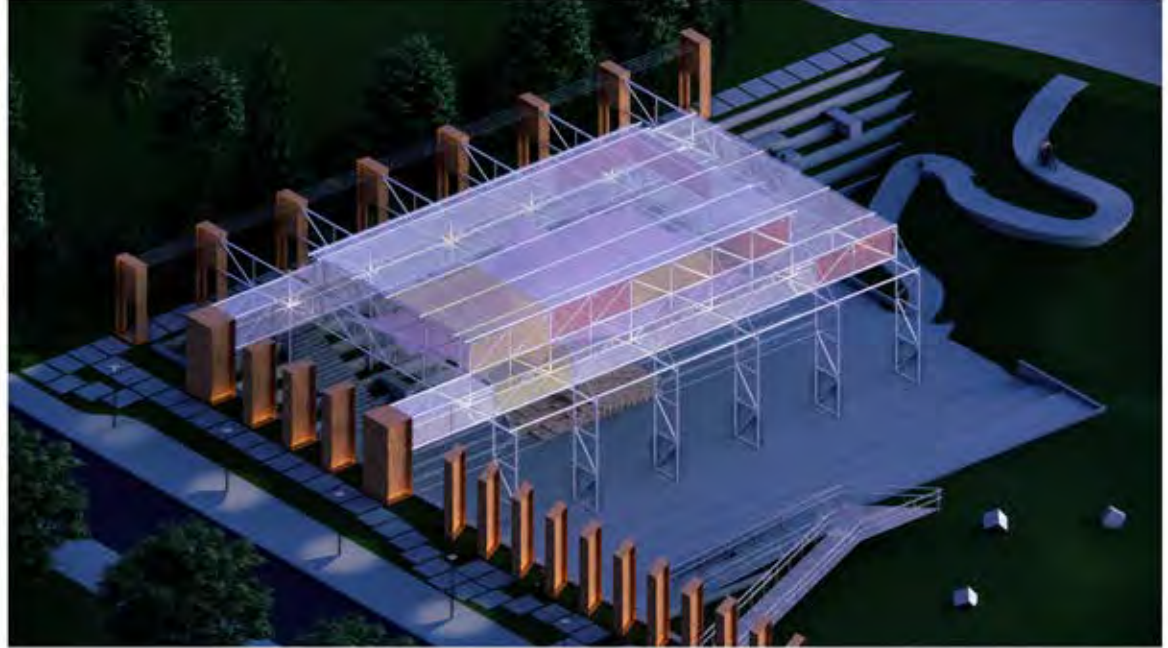
An Architecture of Voice and Empathy



This project let me to design with empathy. By choosing Sankt Marx and listening first, I shaped a response for the people who already care for this place. The result is a deliberately simple, DIY pavilion - scaffolding, timber, polycarbonate, and fabric - anchored with screw piles so it can be built, adapted, and owned by its users.

Fusing on-site action with virtual participating the space turns debate into a shared act; the audience becomes co-author. On a site under pressure from large-scale development, the pavilion works as civic infrastructure: a stage of voice for a subcultural community.

It is less an object than a tool - lightweight, reversible, and open - meant to empower people rather than speak for them.

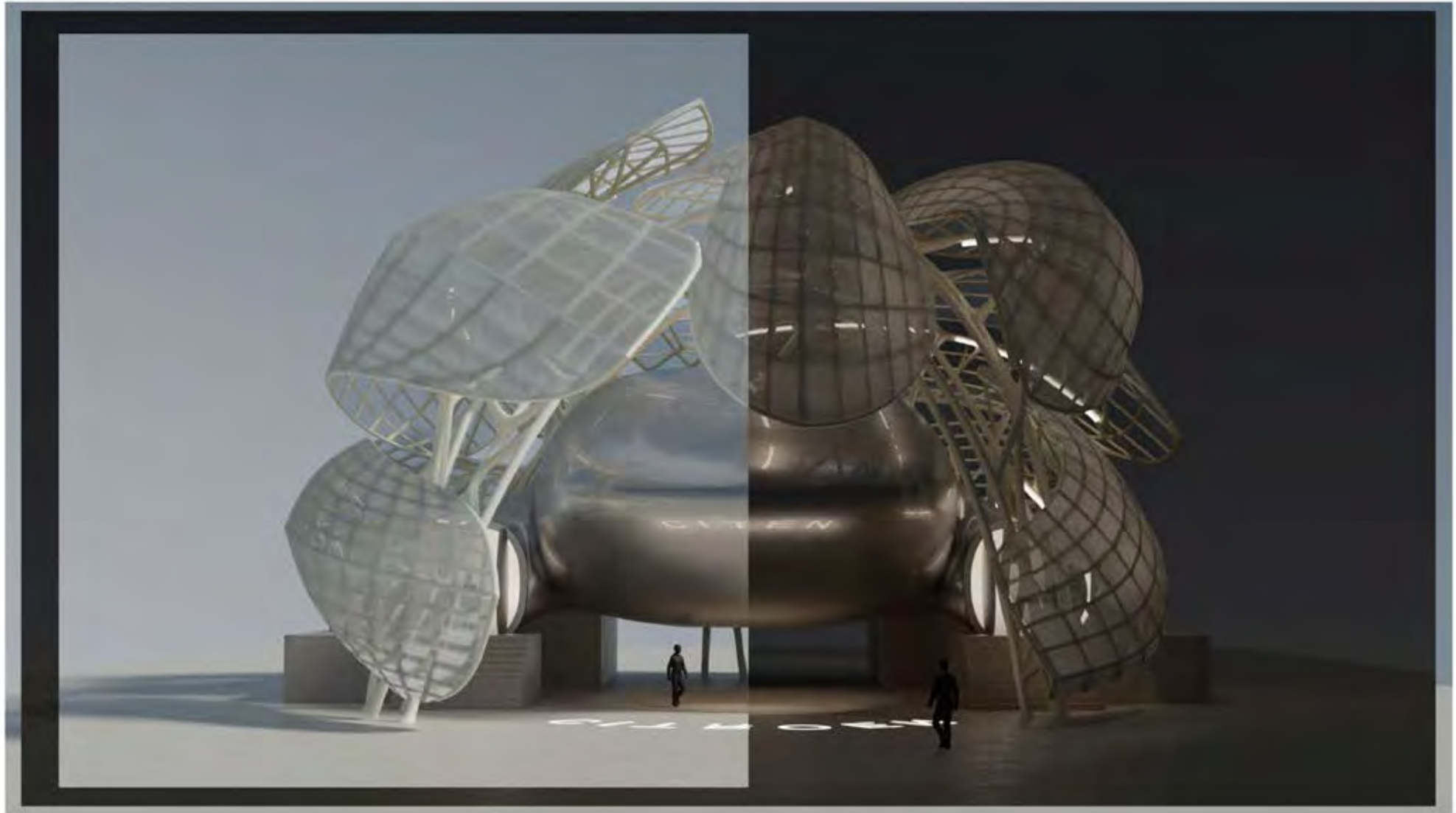


Studio Greg Lynn
Summer Semester 2023
Team: Danylo Durbak
Markus Lagler, Weichen Zhou

Citroen DS19

The Exhibition Hall

Professors: Prof. Greg Lynn
Assistants: Bence Pap, Maja Ozvaldic, Martin Murero
Guest Jury: Justin Diles, Petra Gruber,
Wolf Mangelsdorf, Karin Raith and Hani Rashid



House Within a House

This project began with the challenge of designing around a chosen object. To ground our exploration, we first turned to a precedent: the Sydney Opera House. Through sketches, structural analysis, and the construction of a physical model of one of its details, we gained an understanding of how the building is not only iconic in form but also deeply layered in its construction logic. The Opera House embodies the principle of a “house within a house” - spaces and shells nested inside one another, comparable to a pearl in a shell, an egg in a nest, or even layers of protective skin. This principle of layering became the conceptual anchor for our own work.



physical model



The second part of the task was to select an everyday object as the core around which a new design would be developed. Our group chose the Citroen DS-19 car model, a precise and highly engineered object that contrasts with the organic expression of the Opera House. Placing these two references in dialogue allowed us to explore how structure, technology, and form can intersect: the Opera House gave us the idea of nested envelopes, while the car introduced questions of mobility, precision, and scale. Together, they shaped the evolution of our design, guiding us toward an architecture that balances monumentality with intimacy, and complexity with clarity.



sketches

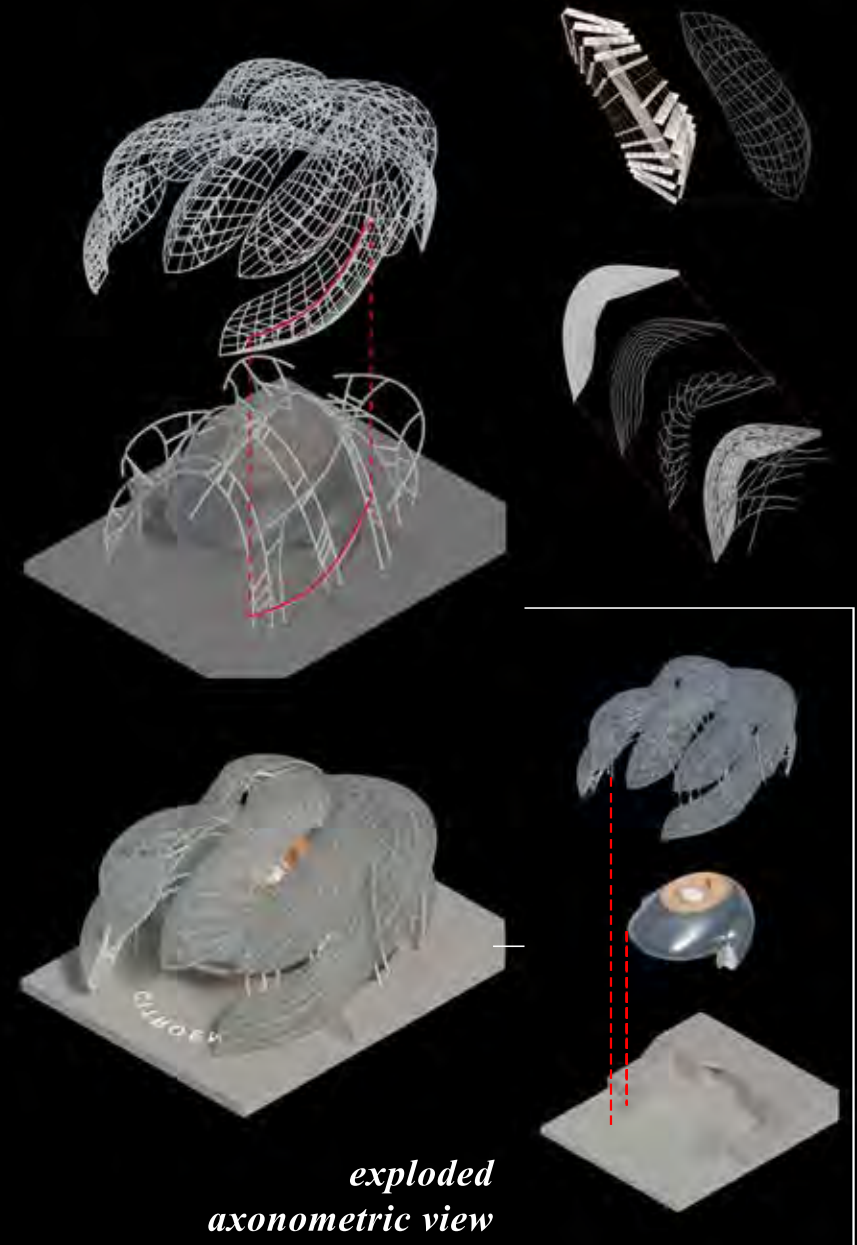
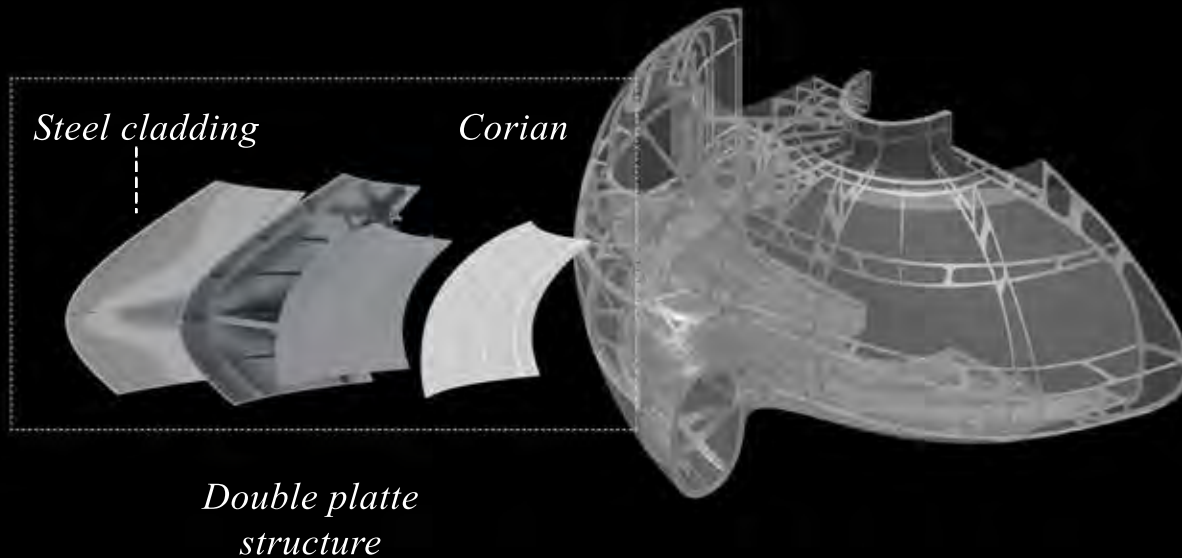


Structural System

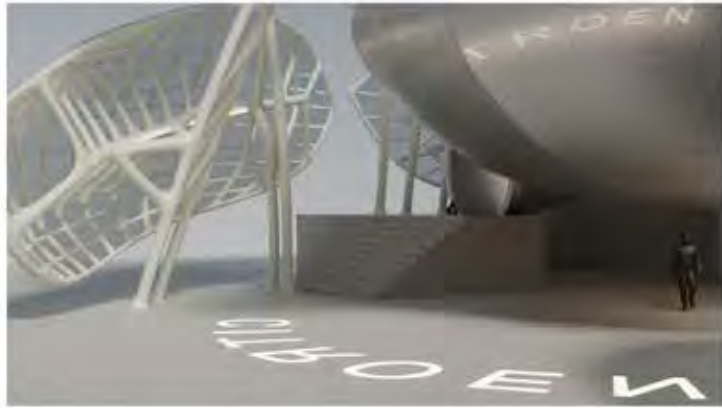
The structure is organized in three parts.
The outer shell is formed by arched elements carrying a semi-translucent roof, inspired by the logic of the Sydney Opera House.

The inner core, an “egg” enclosing the Citroën DS 19, consists of a steel framework with three layers: external steel cladding, a stabilizing double-pallet structure and a Corian inner lining combine solidity with refinement, emphasizing the idea of protection and containment.
The supporting base anchors both canopy and core.

Through this tripartite system, the structure embodies the project’s central concept: layers within layers, shells enclosing shells, each one both protecting and revealing the object at its heart.



Spatial Layout



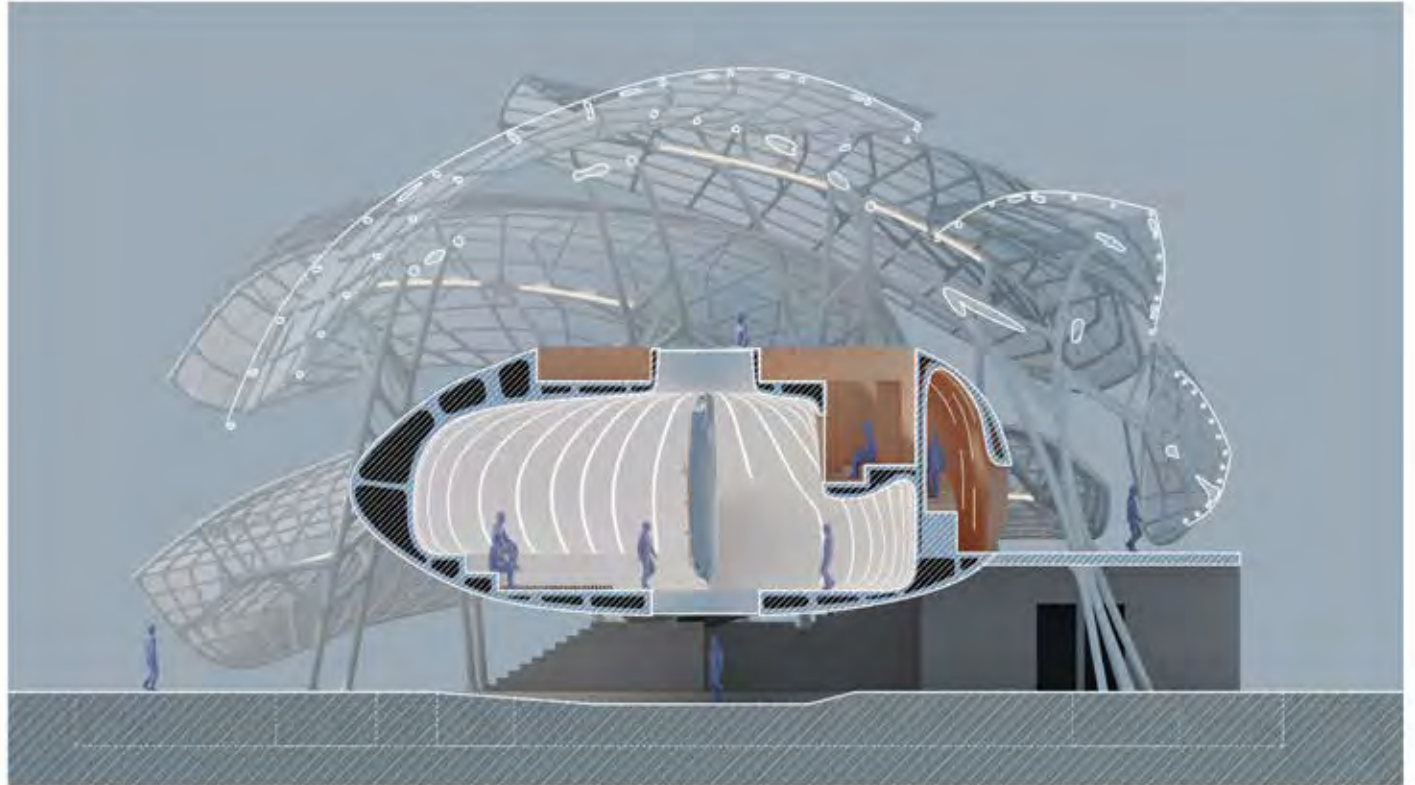
entrance view

The plan and section reveal how the project is organized around the Citroën DS 19 as the central exhibit. The car is enclosed in the inner “egg,” a layered volume that defines the exhibition hall. Around this core, circulation flows along a ring-shaped path, allowing visitors to approach the object from different sides.

The section emphasizes the vertical layering: the lifted egg rests on a structural base, while the arched canopy rises above as a protective roof. This creates a sequence of thresholds - from exterior to canopy, from canopy to egg, and finally to the car itself - each layer both enclosing and framing the next. The next page reveals three points of view, showing how the visitor’s journey becomes truly immersive.



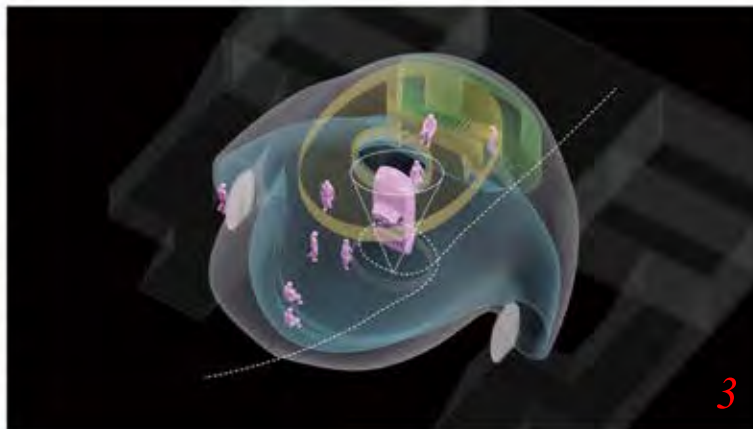
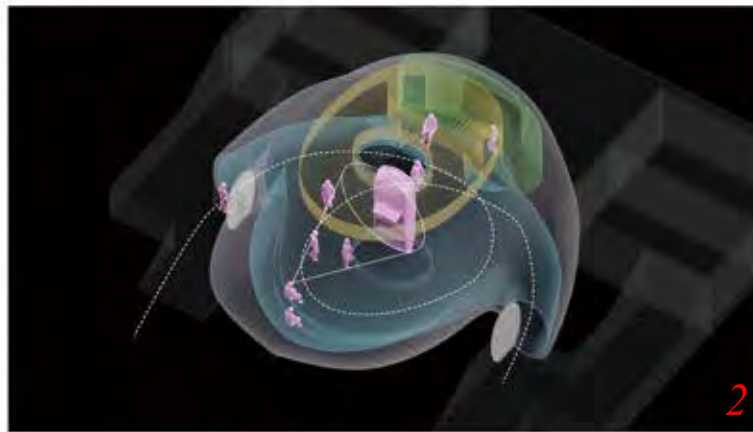
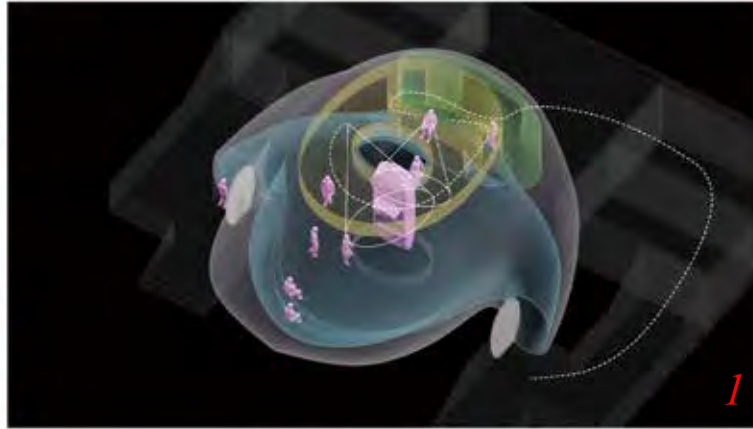
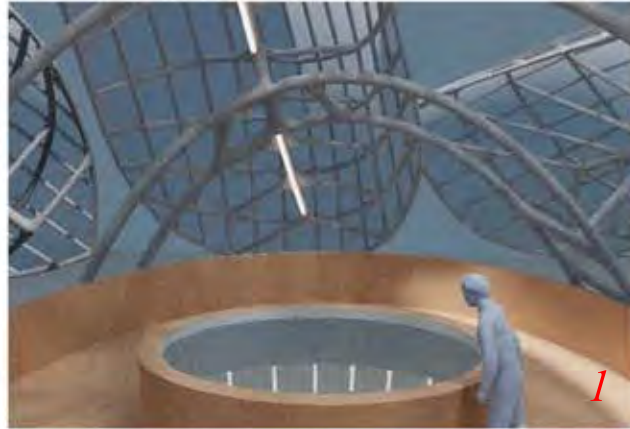
floor plan



section



Framing the Object

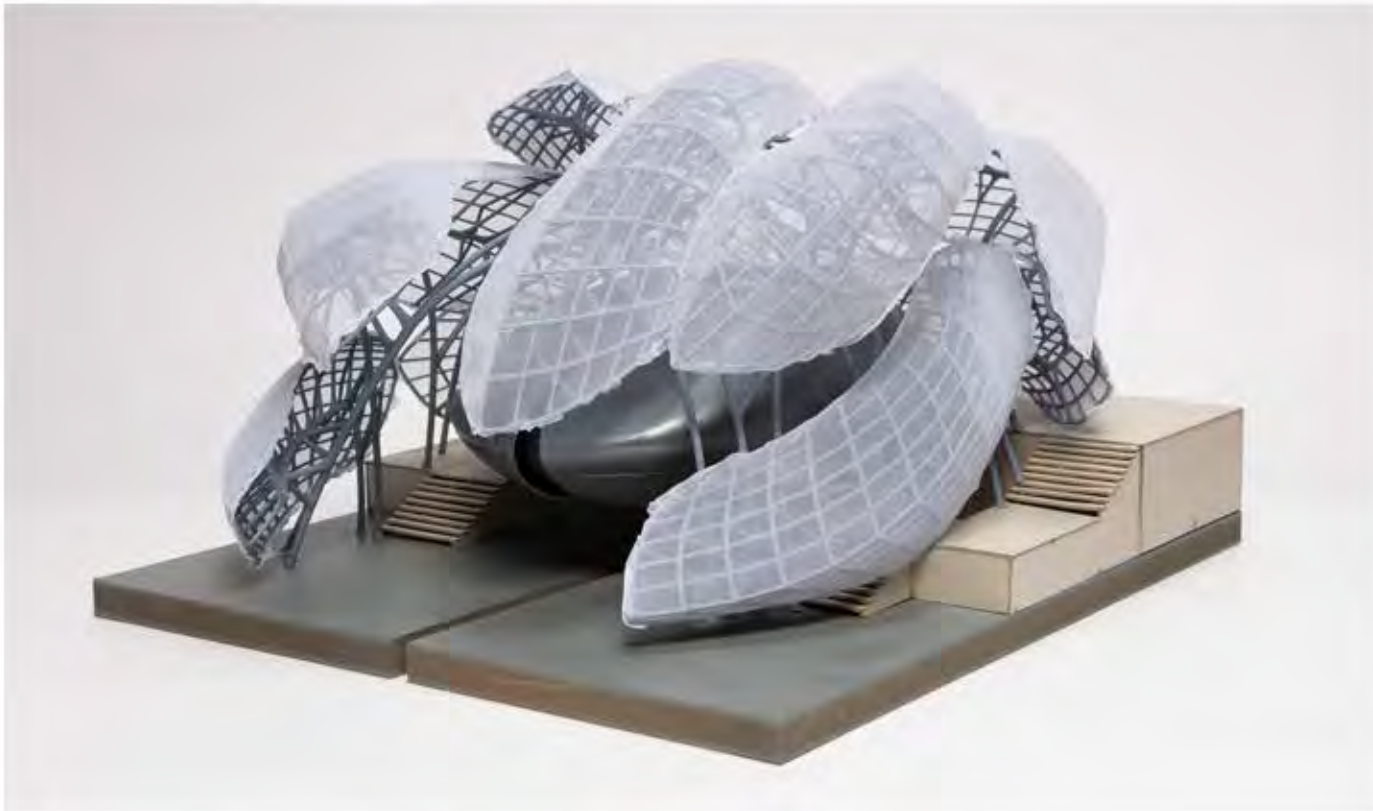
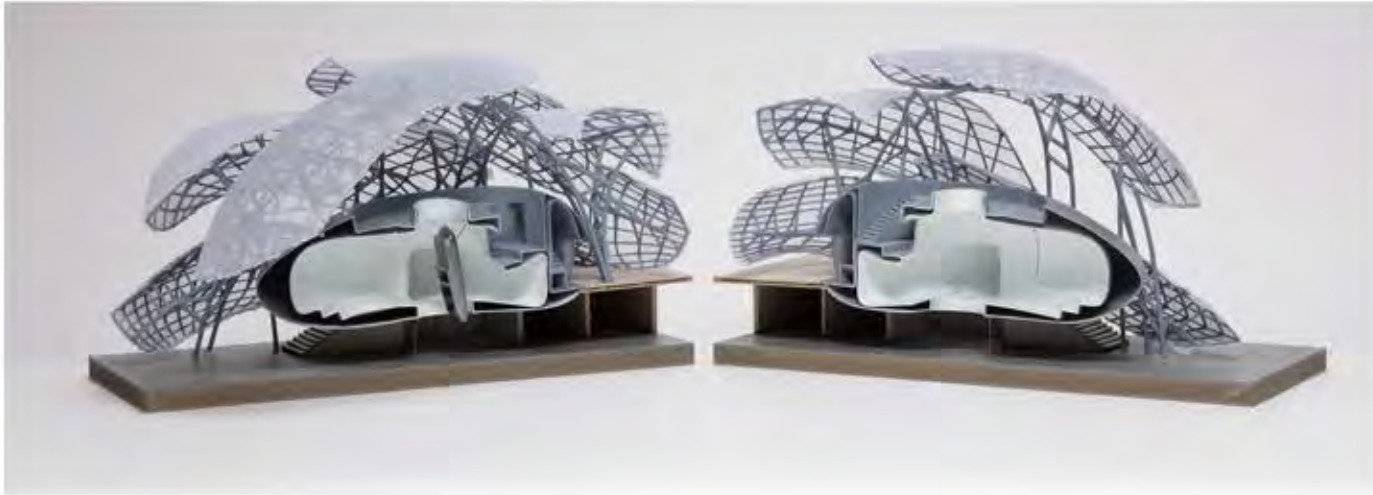


Points of View

- 1. over
- 2. inside
- 3. under



Bringing it to the Physical World



The physical model was my full responsibility within the team, and it became one of the most valuable parts of this project for me. Translating the digital design into reality required both precision and creativity: combining 3D printing with handwork, painting, gluing, and assembling. Careful material selection brought the model close to the atmosphere of the digital version, while the decision to split it into two halves allowed viewers to look inside the structure.

Presented later at the university's annual festival, the model was not only a representation of our design but also a personal achievement - a bridge between concept and reality, and a fitting closure to this project.

