

9798895090084

Written by Magda Garguláková
Illustrated by Jakub Bachorík

Q&A with Magda Garguláková author of *Bridges*

What gave you the inspiration to write this book?

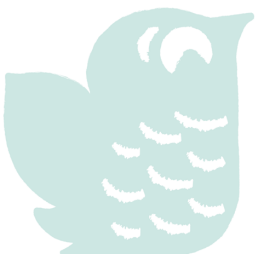
Actually, it's quite simple. I have been fascinated by bridges since I was a kid, I don't really know why, but they have always attracted me and awakened my curiosity. I'm also an admirer of architecture, especially modern architecture, and I love concrete as a building material and riveted metal structures.

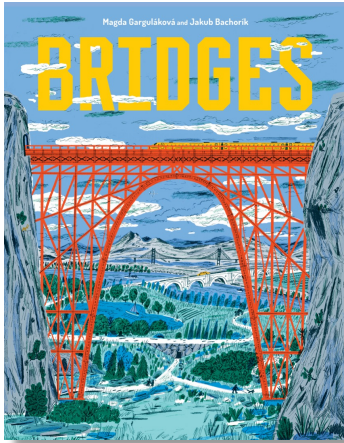
What I also like about bridges is how they are a multilayered symbol, how they can bring hope and expectation, how important they are and how ordinary they often are for us. I like the overlaps they offer, not only in the field of construction and architecture, but also in art and culture in general.

Last but not least, I am afraid of heights, so bridges are a challenge for me. I prefer to look at them rather than *from* them – plus, it's often just a more interesting view 😊. All this, plus the incredible illustrations, make bridges a great subject for a book!

What is something you do to inspire creativity and new ideas as a writer?

Almost anything can be an inspiration for me - very often a picture or just one word is enough. Other times I am attracted to a certain topic that for various reasons I want to conceptualize in a different way. Many ideas end up in a dead-end and don't seem to carry me, others naturally fade away, and a few always roll slowly in my head. When I have enough of them, a framework for a possible book starts to form - and then I start working systematically, giving the theme a structure, choosing a form and shape, arranging everything. At that stage, I'm actually still at the beginning, but I've already got all the important things sorted out.





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What scene in the book are you most proud of, and why?

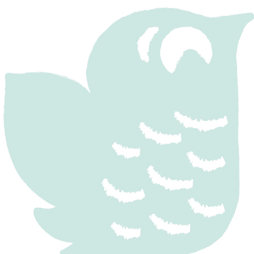
With a book like *Bridges*, the "flow" of the book is very important to me - that is, the order and form in which bits of information, thematic blocks, etc. are presented. I also like it when something surprises the reader or interrupts the flow. So, with *Bridges* I like the structure of the book and then almost all of Jakub's illustrations, which take the book to a completely unique level. If I had to pick one part I'm proud of, it would probably be the "Endless Timeline" - it's 12 pages long, contains two comics and was a real challenge to put together. I set myself the daunting task of using pictures and short slogans to tell the several thousand year history of bridges against the backdrop of cultural, technical and social developments. And as a fan of timelines of any kind, it was a dream come true (and what's more, I actually managed to get all the major milestones in there).

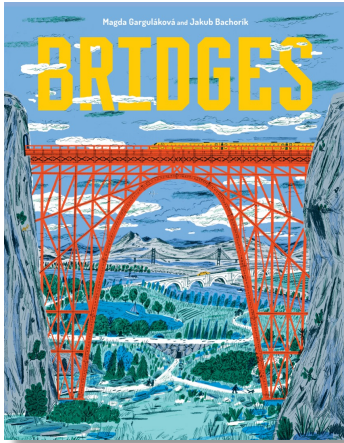
What do you like most about the cover of the book?

Jakub's illustration, of course. Jakub is simply an extremely sensitive and talented illustrator. And then there's the Techie typeface we chose for the main lettering of the book. I think they complement each other beautifully. For me, the illustration we unanimously chose for the cover has it all - the beautiful structure of the bridge, the meaning and mission of the bridge, the hope, the grandeur, the openness and the sense of adventure. And if you look closely, you will find more bridges and details hidden in the illustration.... And I like that.

What are you working on now?

Because my job is to create non-fiction books for children, I'm always working on several projects at once - some of which are my own books, some of which I edit. Creating a book (and not just one as large as *Bridges*) is always a long process made up of many parts. Each of the projects I am working on is at a different stage of development. Of my original books, I'm now very much looking forward to finishing my Spaghetti project or starting the big book on Sleeping. And, of course, I have another major project in the works - but I won't reveal its subject just yet.





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What would you say is your superpower?

I don't know if you can call it a superpower, but when something interests me and makes sense to me, I can be very persistent and intense, sometimes even a bit annoying. I just get excited, which has both positive and negative aspects. But I think it is essential for creativity, so I accept the negatives.

What advice do you have for new writers?

I think the most important thing is not to be afraid and not to shy away from the huge responsibility . . . not to set yourself unnecessary limits, but to validate your approach regularly, to think about the reader, but also to make the book fun and meaningful for you - that's the only way I think you'll get it to the right ending that works.



Magda Garguláková

