

piranski dnevi včeraj, danes in jutri

intervju z arhitektko Majo Ivanič, novo
predsednico organizacijskega odbora
Piranskih dnevov arhitekture

Kristina Dešman in Miha Dešman

Fotografije: Andraž Kavčič, Peter Krapež

Piranski dnevi arhitekture so mednarodna arhitekturna konferenca, ki se od leta 1983 vsako leto konec novembra odvija v očarljivem gledališču Tartini v Piranu. Konferenca, ki je z leti prerasla regionalne okvire, je dolgo predstavljala enega redkih strokovnih arhitekturnih dogodkov z mednarodnim predznakom pri nas. Na njej so predavali številni ugledni predavatelji in arhitekti iz Evrope in drugih delov sveta. Najbolj znani so Friedrich Achleitner, Boris Podrecca, Heinz Tesar, Luigi Semerani, Gino Valle, Eduardo Souto de Moura, Alvaro Siza Vieira, Peter Zumthor, Enric Miralles, Sverre Fehn, Kenneth Frampton, David Chipperfield in še mnogi drugi. Leta 2008 so Piranski dnevi zaživel na novo, saj jih je po 25ih letih, kojih je vodil prof. Vojteh Ravnikar, na njegovo pobudo prevzela nova organizacijska ekipa, ki jo vodijo arhitektke Maja Ivanič, Špela Kuhar in Ana Struna Bregar.

Namen konference je pregled sodobnih arhitekturnih trendov ter predstavitev in izmenjava inovativnih arhitekturnih in prostorskih idej. Razstava, ki vsako leto spremlja srečanje, predstavlja nove arhitekturne dosežke iz območja dežel srednje Evrope. Od leta 1989 se za najboljše stvaritve podeljuje tudi Nagrada Piranesi. Pomenljivo ime omenjenega priznanja se navezuje na velikega italijanskega grafika in arhitekta iz osemnajstega stoletja Giovanni Battista Piranesija in domnevno piransko poreklo njegove rodbine.

V poplavi spektakularnih arhitekturnih festivalov v zadnjih letih so piranski dnevi s svojim nostalgичnim flairom, komornostjo, izogibanjem zvezdnitvu in s tem povezano teoretsko in strokovno resnostjo vsekakor dobrodošla posebnost. Letošnja tema Piranskih dnevov je »Novi izivi: premisliti arhitekturo in prostor, premisliti vrednote, etiko in estetiko«.

Ko ste leta 2008 s Špelo Kuhar in Ano Struna Bregar prevzele Piranske dneve, kakšen je bil vaš načrt, nadaljevanje tradicije ali nekaj radikalno novega?

Piranski dnevi arhitekture (PDA) so v svetovnem merilu arhitekturna konferenca z najdaljšim »stažem«. Letos bodo že osemindvajseti po vrsti. In osemindvajset zaporednih let je za takšen dogodek, še zlasti, ker se ne odvija v kakšni svetovni prestolnici in z velikimi finančnimi sponzorji, velik dosežek. Zato je nadaljevanje tradicije nekaj samoumevnega. Še posebej zato, ker se v našem prostoru v zadnjih letih organizira veliko različnih arhitekturnih dogodkov in konferenc - Mesec oblikovanja, Dnevi Orisa, Arhitekturni dnevi ..., ki so po velikosti mnogo večji od nas. Vendar pa imajo Piranski dnevi dolgoleten naskok. In prav ta je njegova prednost.

Ko me je prof. Vojteh Ravnikar pred dvema letoma povabil, da bi prevzela njegovo »predsedniško funkcijo«, se mi je zdelo pomembno, da k sodelovanju poleg ljudi iz Obalnih galerij, ki seveda ostajajo nosilec organizacije

piran days of architecture: looking back and looking forward

interview with architect Maja Ivanič, the new
head of the Piran Days of Architecture
organising committee

Kristina Dešman and Miha Dešman

Photo: Andraž Kavčič, Peter Krapež

Piran Days of Architecture is an international architecture conference that takes place in late November in the charming Tartini Theatre in Piran, and has done so every year since 1983. Through the years, the conference outgrew its initial regional scope, and was for a long time one of the very few events for architecture professionals in Slovenia that was truly international, featuring numerous renowned lecturers and architects from Europe and other parts of the world. The most famous among them have been Friedrich Achleitner, Boris Podrecca, Heinz Tesar, Luigi Semerani, Gino Valle, Eduardo Souto de Moura, Alvaro Siza Vieira, Peter Zumthor, Enric Miralles, Sverre Fehn, Kenneth Frampton, David Chipperfield, and many more.

In 2008, Piran Days of Architecture was given a new lease of life. Prof. Vojteh Ravnikar, who had been in charge of the conference for 25 years, suggested that a new organisational team should take over. The new team is led by architects Maja Ivanič, Špela Kuhar, and Ana Struna Bregar.

The conference aims to provide a review of contemporary architectural trends and presentations, and serve as a platform for exchanging innovative ideas on architecture and space. Each year, the meeting is accompanied by an exhibition showcasing new architectural achievements in the countries of Central Europe. Since 1989, the best creations are bestowed with the Piranesi Award, named as a reference to the famous 18th century Italian graphic artist and architect Giovanni Battista Piranesi, whose family is supposed to originate from Piran.

With an ever-increasing number of architecture festivals offering mostly star-struck spectacle, Piran Days of Architecture stands above the rest as a serious theoretical and professional event that prides itself on its nostalgic flair and immediacy of atmosphere. The topic of 27th Days of Architecture is "New Challenges: rethinking architecture and space, rethinking values, ethics and aesthetics".

When you were put in charge of Piran Days of Architecture (PDA) in 2008 together with Špela Kuhar and Ana Struna Bregar, what plans did you have for the event - a continuation of the tradition or a radical break with it?

PDA is the architectural conference with the world's longest tradition - this year, we'll have already our 28th annual meeting. To be held for twenty-eight years in a row is a major achievement for such an event, especially since it doesn't take place in any global metropolis, nor does it enjoy any major sponsorship backing. Therefore, continuing the tradition was the obvious choice, particularly since in the past years, there have been many different architectural events and conferences in the area - Month of Design, Days of Oris, Days of Architecture - which are all much bigger in size compared to PDA. Still, PDA has been around for that much longer, and this works to our advantage.

When Professor Vojteh Ravnikar asked me to succeed him as the head two years

dogodka, povabim ljudi, ki poznajo Piranske dneve in razumejo njihovo vlogo in pomen. Ob »prevzemu vajeti« smo s Špelo Kuhar in Ano Struna Bregar najprej analizirale stanje in takoj ugotovile, da imajo PDA poleg tradicije tudi zelo dobro, kompleksno strukturo - predavanja, mednarodno nagrado Piranesi in spremljevalne arhitekturne razstave. Neumno bi bilo tako unikaten koncept, ki dobro »špila«, radikalno spreminjati. Potrebuje le nekoliko prevetritve. Tako smo se odločile konferenco odpreti širše v svet, vabiti morda manj znane, a dobre arhitekto-predavatelje z vseh kontinentov, ob tem pa pokazati, kaj se v arhitekturi dogaja v Alpe Adria regiji, ki je za svet zanimiva prav zato, ker ni tako popularizirana in medijsko izpostavljena.

Piranski dnevi torej ohranjajo svoj šarm intimne, butične in obenem arhitekturno visoko kakovostne konference, ki odkriva bodoče arhitekturne zvezde, in kjer se lahko arhitekti z različnih kontinentov pogovarjajo o arhitekturi za isto mizo.

Kakšno publiko ste imele v mislih? Kako nameravate privabiti novo občinstvo?

PDA sicer že imajo svojo zvesto, večinoma arhitekturno publiko. Vse več je tudi obiskovalcev, ki sicer prihajajo na druge dogodke, ki jih organizirajo Obalne galerije Piran. Vseeno pa se nam zdi pomembno, da konferenco »odpremo« tudi mlajši generaciji - naši bodoči publiki. In sploh je potrebno, da je poslušalstvo več-generacijsko, ker je potem tudi energija na konferenci čisto drugačna. Zato smo se že lani odločile, da dopoldanska in popoldanska predavanja prevetrimo z »ogrevalnimi« študentskimi 15-minutnimi predstavami. Mislim, da je za študente to odlična priložnost, da na mednarodni arhitekturni konferenci predstavijo svoje študijsko delo in hkrati dobijo resne retorične izkušnje, za poslušalce pa možnost vpogleda v delo arhitekturnih šol. Predlani smo zaradi časovnih omejitev k sodelovanju povabile le ljubljansko fakulteto za arhitekturo, lani pa tudi že tržaško. Poleg prevetritve

ago, it was important for me to keep up the close working relationship with Obalne galerije, who still carry the bulk of the organising duties, as well as bring some new people on board, individuals who are familiar with PDA and understand its role and significance. As we were "taking over", Spela Kuhar, Ana Struna Bregar, and myself made an analysis and immediately came to the conclusion that beside its tradition, the well thought-out, complex structure of the event with lectures, exhibitions and the Piranesi award was another thing working in PDA's favour. It would be foolish to make any degree of radical change to such a unique and solid concept; the only thing it needed was a bit of overhauling. We decided to really open the conference to the world, to invite architects-lecturers from every continent who may not be quite as well known, yet are still highly acclaimed, and on the other hand show the state of the affairs in architecture in the Alpe-Adria region, which is an area interesting to the outside world simply because it's not as popularised and publicised.

PDA therefore loses none of its charm of an intimate, connoisseur-oriented conference that's all about architecture of the highest quality, a conference where future star architects are discovered, and where architects from every continent can get together and talk architecture.

What sort of an audience did you have in mind? How do you plan on attracting new audience?

PDA already has its faithful audience, mostly comprised of architects. We are also seeing an increasing number of visitors who have attended other events organised by Obalne galerije Piran. Still we think it's important to open the conference to the younger generation - our future audience. We always strive to have a multi-generational attendees since it infuses the conference with a completely different energy. This is why last year, we made the decision to have "warm-up", 15-minute student presentations before morning and afternoon lectures. I think this is a great opportunity for the students to present their work at an



predavanj, smo bolj profesionalizirale tudi študentsko nagrado Piranesi - zdaj se zanjo potegujejo študenti osmih arhitekturnih fakultet: ljubljanske, mariborske, graške, dunajske, zagrebške, splitske, tržaške in iz Pescare. Ne le, da študente konkurenca spodbuja, tudi sama nagrada je dobila višjo vrednost in postala bolj prepoznavna. Lani še posebej, saj je imela prvič tudi finančno vrednost, ki jo je pokrilo Ministrstvo za okolje in prostor RS. No, ta študentska formula se je glede študentske publike izkazala za uspešno. Seveda pa se ne bomo ustavile na tej »stopnici«.

Kako poteka izbor tem in predavateljev? Kaj hočete pokazati s tem?

Ja, izbor teme in predavateljev je najtežji del, ker sta oba zelo prepletena in odvisna drug od drugega. Najprej poskušamo izbrati naslov konference, ki mora odražati aktualne arhitekturne teme ali problematiko in pritegniti pozornost publike, nato pa glede na temo narediti izbor zanimivih predavateljev. Po možnosti iz različnih koncev sveta, saj se nam zdi pomembno videti, kako na nek problem reagirajo na primer na Kitajskem, v Afriki ali v Braziliji. Tako namreč širimo obzorja in omogočamo miselne preskoke pri reševanju lastnih problemov. Pri izboru predavateljev in teme se torej vračamo od enega k drugemu, spreminjamo, prilagajamo. Seveda želimo, da predavatelji niso le dobri arhitekti s kakovostnimi projekti, ampak tudi dobri in zanimivi retoriki. Izbor je zato še bolj zapleten. Ob tem pa se dogaja, da so nekateri, ki jih želimo povabiti, že zasedeni, drugi niso zainteresirani, tretji neresno odgovorijo v zadnjem trenutku ... To se nam je predlani, v letu našega premiernega nastopa!, zgodilo s tremi povabljenici, tako da je bil zadnji teden pred konferenco zelo stresen in napet. In seveda so se odgovori na koncu poznale tudi na kakovosti predavanj. Lani pa so nam bile zvezde bolj naklonjene. Ne le, da smo imele srečno roko pri izboru - vsa predavanja so bila z arhitekturnega in retoričnega stališča kakovostna in zanimiva - vsi povabljeni so tudi prišli v Piran. Kolikor vem, se je to zgodilo drugič v zgodovini PDA.

international conference and get some experience in public speaking, while the attendees gain an insight into the work of architectural schools. Two years ago, we only invited the Faculty of Architecture in Ljubljana due to time constraints, but last year, Trieste was also invited.

Beside overhauling the lectures, we also professionalized the student Piranesi award: now there are students from eight architectural faculties competing for it, namely Ljubljana, Maribor, Graz, Vienna, Zagreb, Split, Trieste, and Pescara. Not only does the competition make the students work harder, the award itself gained more prestige and recognition, especially last year when there was prize money to be earned for the first time, courtesy of the Ministry of the Environment and Spatial Planning of the Republic of Slovenia. This student formula seems to have proved a success, at least according to the student audience. However, we don't intend to stop here.

How do you choose the topics and the lecturers? What do you want your selection to say?

Choosing the topic and the lecturers is certainly the most difficult part because they are intertwined and very much dependent on each other. First, we try to work out a title for the conference, one that reflects current architectural issues or problems and grabs the attention of the audience. Then we make a selection of lecturers according to the topic. If possible, we try to include people from all over the world, as we feel it's important to see how they react to a problem in China, in Africa, or in Brazil, for example. This is how we expand horizons and allow people to think outside the box so as to solve their own problems in turn. As we're deciding on the topic and the lecturers, we go back and forth between one and the other and make lots of changes and adjustments.

Naturally, we endeavour to have lecturers who aren't just good architects with quality projects but also good and interesting speakers. This makes the selection even more complicated. And on top of all this, you always find that some people



Kako vidite odnos med Piranskimi dnevi in Dnevi Orisa?

Mislím, da se odlično dopolnjujemo, tako vsebinsko, kot časovno. Dnevi Orisa v Zagrebu velikopotezno odprejo jesensko sezono arhitekturnih predavanj s svetovnimi arhitekturnimi zvezdami in skoraj 3.000 obiskovalci, Piranski dnevi pa jih zaključijo v intimnosti piranskega gledališča Tartini, kjer lahko največ tristo obiskovalcev - arhitektov degustira manj znane, a kakovostne in tudi eksotične arhitekturne »okuse«. Za dvig splošne arhitekturne ravni je dobro, da se o arhitekturi čim več piše in govori, tako med arhitekti kot v medijih; da se čim več dogaja; torej, ne, z Orisom nismo konkurenca. Mislím, da imamo dovolj prostora in zainteresirane publike za oba pomembna arhitekturna dogodka naše skupne regije.

Kako ocenjujete uspešnost prvih dveh let v novi organizaciji? Pozitivne in negativne izkušnje?

Piranske dneve je po 25ih letih prepihal svež veter, seveda pa je težko ocenjevati lastno delo, še zlasti po šele dveh letih. Vsekakor nas zelo veseli, da je bil odziv publike obakrat pozitiven. Zlasti lansko leto smo vsi dobili veliko pohval, tako glede organizacije kot vsebine. Res je bilo v Piranu v teh dveh novembrskih dneh na vsakem koraku, med obiskovalci in predavatelji z različnih koncev Evrope oziroma sveta, čutiti nalezljivo pozitivno energijo. Tudi mediji so se odzvali zelo intenzivno in profesionalno, tako v času konference kot po njej. Vse to nam seveda daje elan za naprej. Negativne izkušnje? ... Nanje smo že pozabile!

V čem je čar in potencial Piranskih dnevov za razvoj slovenske, regionalne in globalne arhitekturne kulture?

Piranski dnevi vsako leto pripeljejo v Piran mednarodno arhitekturno sceno, skozi katero lahko ocenimo naše dejansko arhitekturno stanje in se realno umestimo v svetovni arhitekturni prostor - ugotovimo, kje smo in kam

we wish to invite are already doing something else, others aren't interested, and let's not forget about those who back out at the very last moment. Two years ago - our first year as organisers, mind - we had no fewer than three invitees leave us in the lurch, which made the final week before the conference very intense and stressful. This obviously took its toll on the quality of the lectures, too. Last year though, we had much better fortune. Not only did we have a lucky hand in terms of selection: all the lectures were excellent both from the architectural and presentational standpoint, and all the invitees actually showed up in Piran, too - only the second time in history of PDA, as far as I'm aware.

How do you see the relationship between PDA and Days of Oris?

I think we complement each other really well, both in terms of the content and the timing. Days of Oris in Zagreb are a great introduction to the autumn season of lectures on architecture with world-class star architects and almost 3,000 visitors, while PDA closes the season out in the intimate environment of the Tartini theatre, where no more than 300 people can get the taste of less-known but equally savoury architectural flavours, including some very exotic ones. In order to raise the general architectural awareness, architecture should be discussed and written about as much as possible, both among architects and in the media - the more that goes on, the better. Therefore, we're in no way competing with Oris. I think there is enough room and interested audience to support both of these important events of our common region.

What is your assessment of the first two years under new organisers? What positive and negative experiences were to be had?

We brought a gust of fresh air into PDA after 25 years, but it's always difficult to assess your own work, especially after only two years. We're certainly extremely pleased with the positive feedback that we received from the attendees on both occasions. Especially last year, a lot of positive things were said both about the



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gremo oziroma ali smo na »pravi ladji«, ki pluje v pravo smer. Njihov čar in potencial pa je, kot sem že omenila nekje na začetku, v njihovi intimnosti - na majhnem prostoru se v kratkem času zgosti svetovna arhitekturna srenja, ki tako rekoč za isto mizo razpravlja o aktualnih globalnih arhitekturnih, prostorskih, družbenih, socialnih, trajnostnih ... problemih in dognanjih. Takšni »brain-stormingi« vsem odpirajo nove mentalne dimenzije.

Sicer pa je čar samih Piranskih dnevov tudi piranski ambient z morskim horizontom. Ne glede na vse prostorske in arhitekturne pomanjkljivosti mesta naredi novembrski Piran v dežju, soncu ali megli, zlasti na tujce, vedno dober vtis. Zato je nerazumljivo, kako malo se piranski možje zavedajo, kako pomemben mednarodni dogodek gostijo že toliko let in kako malo sta mesto in tudi država to dejstvo obrnila sebi v prid. Ja, arhitekturno kulturo je vsekakor treba nenehno gojiti, in to ne le med arhitekti.

organisation and content. I can certainly say that during these two days in November, there was positive energy felt on every step, spreading among the visitors and the lecturers from all over Europe and the world. The media also reacted very enthusiastically and professionally, both during and after the conference. We feel encouraged to keep doing our best in the future. Negative experiences? We've already forgotten about those.

What is the attraction of PDA and its potential to help develop the Slovene, regional, and global architectural culture?

Every year, PDA brings the international architectural scene to Piran. This helps us evaluate where we stand architecturally in Slovenia, and where we fit in the global architectural space. In other words, we get to know where we are, where we're going and whether we're on the right ship sailing in the right direction.

As to the event's attraction and potential, I'm still betting on its intimacy - in a very small space, you're rubbing shoulders with world architectural heavyweights who sit down at the same table to talk about global issues and breakthroughs regarding architecture, space, society, sustainability, etc. Such brainstorms open new dimensions in everybody's mind.

Apart from that, the attraction of PDA is the ambience of Piran with its sea horizon. Regardless of all the city's spatial and architectural shortcomings, Piran in November always makes a good impression, be it rain, fog, or shine, especially on the foreigners. This makes it all the more difficult to understand the Piran officials, who seem to be oblivious to the international significance of the event they have been hosting for so many years. It's also shocking how little the city, as well as the state, have been able to profit from it. Architecture needs to be constantly nurtured, and not only among architects.



iskanje potencialov

finding potential

Fotografije: arhiv arhitekta/Photos: architect's archive



Foto: Andraž Kavčič

Milton Braga je eden od partnerjev MMBB ArQUITETOS, biroja, ki je bil ustanovljen leta 1991 v Sao Paulu. Gre za vsestranski biro, ki brez težav projektira v različnih merilih in kontekstih. MMBB se zavedajo pomembnosti brazilske arhitekturne zapuščine, zato od leta 1995 redno sodelujejo tudi z arhitektom Paulom Mendesom da Rocha. Milton Braga je za svoje delo prejel številne brazilske in mednarodne nagrade, kar štirikrat je bil nagrajen na Arhitekturnem Bienalu v Sao Paulu. Ena izmed zadnjih zmag je prva nagrada na natečaju za nov bivalni, izobraževalni in vadbeni kampus mednarodnega festivala Campos do Jordao. Milton Braga od leta 2002 uči na Fakulteti za urbanizem in arhitekturo na Univerzi v Sao Paulu, kjer se je izobraževal in doktoriral tudi sam. Predaval je na številnih prestižnih inštitucijah po svetu, med drugim na NAI v Rotterdamu, v Mehiki, Peruju, Nemčiji in v Piranu.

milton braga

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Milton Braga is a partner in MMBB ArQUITETOS, founded in 1991 in Sao Paulo. A diverse office, they have produced successful designs regardless of scale or context. In MMBB, they are aware of the significance of the Brazilian architectural heritage and have regularly collaborated with architect Paulo Mendes da Rocha since 1995. Milton Braga received numerous Brazilian and international awards in recognition of his work, including as many as four Sao Paulo Architecture Biennial Awards. He recently won the first prize in the new residential, educational, and rehearsal campus competition for the Campos do Jordao International Festival. Since 2002, Milton Braga has taught at the Sao Paulo Faculty of Architecture and Urbanism, where he himself had studied and obtained his PhD from. He lectured in numerous prestigious institutions across the world, including at the NAI in Rotterdam, and in Mexico, Peru, Germany, and Piran.



Pogled na Sao Paulo iz zraka.
Aerial view of Sao Paulo

Sao Paulo je ogromno mesto, metropola z 20 milijoni prebivalcev. Tekom dvajsetega stoletja je doživelo rast, ki bi bila na primer enakovredna gradnji 36 Brasilijs. Brasilia, Brazilska nova prestolnica, je bila v začetku zamišljena kot mesto s 500.000 prebivalci. Za Sao Paulo takšna rast pomeni po tri Brasilije na desetletje, kar je hitrost, ki jo je nemogoče nadzorovati, kaj šele planirati. Sao Paulo se sooča s premnogimi problemi, v zvezi s katerimi je treba razrešiti mnoga vprašanja. V mestu je potrebno urediti praktično vse.

Sao Paulo je urbana točka, ki od zahoda proti vzhodu meri 80 km, od severa proti jugu pa 45 km. Urbano tkivo je neprekinjeno in precej raznoliko: središče mesta je bolj tradicionalno z več navpičnicami in referenčnimi točkami, ki pa so v primerjavi z velikostjo mesta izgubile svoj pomen. Večina urbanega tkiva je morje med seboj

Sao Paulo is a giant city - a metropolis with 20 million inhabitants. In the twentieth century, the city has experienced a phenomenal growth, equivalent to building 36 Brasilijs. Brasilia, the Brazil's new capital, was originally meant for 500,000 people; on average, this growth therefore equals three Brasilijs per decade, which is a rate of growth impossible to control, let alone plan. Sao Paulo thus faces many problems, and many issues need to be resolved in the city. Everything is still to be done in the city.

Sao Paulo is an urban spot measuring 80 km on the east-west axis, and 45 km from north to south. Its continuous urban fabric is quite diverse: the centre is traditional and verticalised with some reference points that have become almost insignificant compared to the scale of the city. The majority of the urban fabric is a sea of almost non-differentiated small houses; the city extends continuously. Very

podobnih si malih hišk, mesto se razteza v neskončnost. Razen nogometnih igrišč le redki elementi izstopajo.

Sao Paulo je kraj srečevanja in prepletanja različnih slojev in kultur, kjer se najrevnejši srečujejo z najbogatejšimi, mesto pa je pravi simbol sodobnega sveta. Nasproti favel stojijo velike in moderne stanovanjske zgradbe za bogataše. Najznačilnejša podoba Sao Paula ostaja neformalno mesto - favela.

Sao Paulo je drugačen od Rio de Janeira. V Rio je močna narava ustvarila izrazito oblikovano pokrajino. V Sao Paulu je narava, ki je veliko bolj nežna, že skorajda izginila pod nebrzdano urbanizacijo. Izrazite referenčne točke v Rio izstopajo, poudarjajo svojo prisotnost in so zelo pomembne, povrh vsega pa so večinoma naravne - skale, plaže in gore uravnavajo tok mesta. V Sao Paulu so naravne, pa tudi zgrajene, reference prešibke, da bi izstopale iz homogenega urbanega tkiva. Celo najbolj slavne zgradbe, kot so stolpnica Banespa (Banespa Tower) Plinia Botelho do Amarala, Niemeyerjeva Zgradba Copan (Edifício Copan) ali Zgradba Italia (Edifício Italia) Franza Heesa so v teksturi mesta skoraj nevidne.

Ko je Le Corbusier obiskal Južno Ameriko, je takoj razumel razlike med največjima brazilskima mestoma. V Rio je njegove predloge vodila narava, v Sao Paulu pa je s svojimi predlogi skušal voditi naravo, predlagal je namreč popolno preoblikovanje narave. Sao Paulo je ogromna, neskončna urbana pokrajina, v kateri so le redki elementi dovolj močni, da postanejo referenčne točke in oblikujejo prostor. Podobno vlogo, kot jo ima narava v Rio, bi lahko igrali le največji infrastrukturni sistemi, torej reke in železnica. Mestna železnica preči urbano pokrajino in določa njen premer, hkrati pa podaja tudi njeno mero in to ne le v časovnih enotah, temveč tudi v podobah, ki jih ustvarja.

Leta 2001 so nas povabili, da pripravimo projekt za razstavo ob 50. obletnici Sao Paulskega bienala. Namesto, da bi v glavni razstaviščni dvorani razstavili neki objekt, smo se odločili, da v svoj projekt vključimo mesto. Ker smo se zavedali pomembne vloge, ki jo v Sao Paulu igra mestna železnica, smo predlagali urbano instalacijo, ki vključuje železniške tirnice. Servisni vagon železniškega sistema smo opremili z močnimi lučmi in ga pustili, da dva meseca kroži po mestu. Prebivalcem mesta smo skušali omogočiti, da si ustvarijo bolj enotno podobo svojega mesta. Mali vagon je redno vozil mimo različnih točk v mestu, jih osvetljeval kot optični čitalec - skener in tako označeval velikost mesta. Želeli smo izpostaviti različne alternative oziroma različne možne strategije, ki bi lahko pomagale Sao Paulu, da postane enovita urbana pokrajina, ki jo njeni prebivalci lahko razumejo in jo imajo za jasno dejstvo. To bi bilo za mesto res velik dosežek! V mestu seveda obstajajo tudi drugi infrastrukturni sistemi, vendar pa

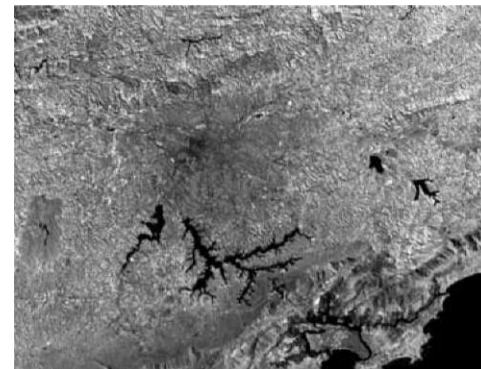
few elements stand out, apart from football pitches. Sao Paulo is a place of meeting and mixing - there are the very rich and the utterly poor, it's an epitome of the contemporary world. There are large and expensive modern residential blocks pressed against the informal sectors - the favelas. But the most common image of Sao Paulo is the predominance of the informal city.

Sao Paulo is different from Rio de Janeiro. Rio has exuberant, untamed nature which has created a powerful landscape. The nature in the Sao Paulo area, on the other hand, was much more delicate and has long vanished due to the heavy urbanisation. The references in Rio are outstanding, present and important, and they are mainly natural - the rocks, the mountains, and the beaches modulate the flow of the city. In Sao Paulo, the natural and even the man-made references are now too weak to stand out from the city fabric. Even the most famous buildings such as the Banespa Tower by Plinio Botelho do Amaral, Edifício Copan by Niemeyer, or the Edifício Italia by Franz Hees are now almost lost under the city texture.

When Le Corbusier visited South America, he immediately understood the differences between Brazil's two main cities. In Rio de Janeiro, his proposals were driven by the nature there. In Sao Paulo, however, his proposals were driving the nature; he proposed a thorough transformation of the nature. Sao Paulo as an immense urban spot without measure has but few elements that have the power to create references or to modulate the space. It is only the biggest infrastructural systems, such as the rivers or the railway system, that can play the same role as the nature does in Rio. The metropolitan train lines cross the urban spot and mark its diameter and precise measures, not only in terms of units of time, but also in terms of images that they produce.

In 2001, we were invited to contribute a project for an exhibition celebrating the 50th anniversary of the biennial of Sao Paulo. Instead of exhibiting an artefact in the main exhibition hall, we proposed to make a project involving the city. Keeping in mind the importance of the metropolitan railway of Sao Paulo, we proposed an urban installation that included rail tracks. We took a service car from the railway system, equipped it with powerful lights, and made it run along the diameters of the city for two months. This enabled the inhabitants to construct a unified image of the whole city. This small rail car passed certain spots regularly like a scanner, marking the scale of the city.

This was our way of pointing out possible alternatives or possible strategies that could make Sao Paulo into a landscape its inhabitants can understand and turn into a consistent fact. That would really be an important achievement for the city. Obviously, there are several more infrastructural systems in the city, but many of them do not fulfil their unifying role successfully because of their poor design.



São Paulo - urbana točka.
Urban spot of São Paulo.



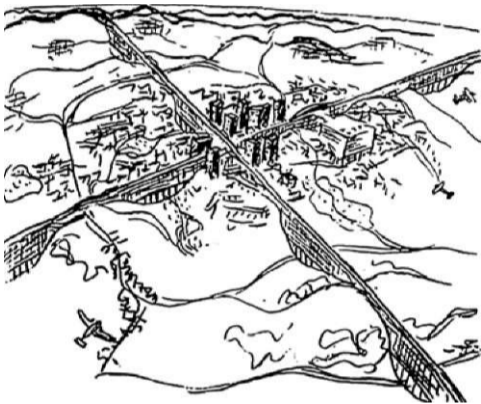
Nogometno igrišče v morju majhnih hišic.
A soccer field in the sea of small houses.



Slavni prizor São Paula: luksuzni stanovanjski bloki nasproti neformalnega predela mesta - ene od favel. V faveli Paraisópolis, v kateri trenutno delamo projekt, živi 80.000 ljudi na površini približno 80 nogometnih igrišč. The famous situation : the very expensive residential blocks face the informal area - one of the favelas, where we are making our project right now - the favela Paraisópolis, which houses 80,000 people in a space in size of 80 soccer fields.



Pogled na središče São Paula z 29. nadstropja stolpnice Banespa Tower.
An image of the city centre taken from the 29th floor of the Banespa Tower.



Le Corbusierjev predlog za Sao Paulo.
Le Corbusier's proposal for Sao Paulo.



Mestni sistem železnic.
The metropolitan railway system.



Urbana instalacija Outrem. Skener označuje velikost mesta. Angelo Bucci, Fernando de Mello Franco, Marta Moreira, Milton Braga, 2001
Outrem Urban installation. The Scanner, marking the scale of the city. Angelo Bucci, Fernando de Mello Franco, Marta Moreira, Milton Braga, 2001.

mnogi od njih ne opravljajo svoje naloge združevanja, saj so zelo slabo oblikovani.

Naravna konfiguracija mesta je včasih vključevala bogat rečni sistem, vendar pa je zdaj večina vodotokov reguliranih in usmerjenih v kanale. Usmerjanje vode v kanale po vsem mestu povzroča pogoste poplave. Regulacija površinskih voda je seveda velik problem, hkrati pa odpira strateško priložnost za prihodnost, saj je priložnost za oblikovanje in preoblikovanje mesta v celoti. S tem v mislih smo iskali možnosti, kako bi lahko problem pogostih poplav izrabili kot zanimivo priložnost. Poplave zadevajo mesto v celoti: večinoma prizadenejo strateške produktivne predele, kot so na primer najpomembnejše prometnice, ki so večinoma speljane po dolinah, vzroki poplav pa ležijo v obrobni predelih mesta. V neformalne dele mesta, torej v revnejša področja na obrobju, daleč od mestnega središča, se le redko vlagajo, saj so očitno šibkejši del družbe. Za rešitev problema pogostih poplav v centru so potrebna vlaganja pri izviri vodotokov na obrobju, ki se pogosto nahajajo znotraj neformalnih predelov. To je priložnost, da razvoj mesta postane bolj uravnotežen. Od naložbe bi imeli koristi prav vsi: seveda bi najbolj koristila tistim na čelu produkcije in na čelu političnih odločitev, vendar pa bi se vlagalo na področjih, ki so šibkejša in revnejša.

Ena od možnih rešitev poplavljanja je gradnja rezervoarjev, ki zadržijo odvečno vodo, na izviri vodotokov. Ta rešitev je nekoliko dvorezna, saj so prebivalci, ki se jih postavitev rezervoarjev najbolj dotika, revnejši in nimajo dovolj moči, da bi odločali o tem, kam se jih postavi. Rezervoar predstavlja minimalni vložek brez kakršne koli skrbi za urbanizem. Torej so le delna rešitev, ki je namenjena izključno preprečevanju poplav v središču mesta, poleg tega pa je njihova lokacija pogosto sporna. Rezervoarji so ogromni in velikokrat zgrajeni na občutljivih lokacijah, tik ob hišah na primer. V urbanističnem pogledu so mnogo bolj sprejemljivi, če so usklajeni z ostalimi urbani elementi, na primer postavljeni v sredino široke avenije. Pogosto se pojavijo tudi na pomembnih točkah, na primer na sredini velikega križišča. Rezervoarji bi morali postati zanimivi urbani prostori, kar bi bilo možno celo brez posebne zaslombe v urbanizmu. Vlaganje v rezervoarje je neizogibno, tako da je pomembno upoštevati tudi možnosti, ki jih odpirajo, in jim omogočijo, da postanejo več kot le delna rešitev: torej da postanejo del širšega oblikovanja mesta. Rezervoarji bi morali uravnati urbano tkivo in postati referenčna točka za ustvarjanje prostorske identitete mesta. Njihova mreža bi lahko med seboj povezovala pomembna programska in infrastrukturna vozlišča. To je ena od tematik, s katero se ukvarja naš biro.

Na področju Sao Paula je bogata naravna konfiguracija, ki so jo oblikovale reke, skrita pod urbanizacijo, zato bi morale nove soseke graditi svojo

In terms of the natural configuration, there used to be rich rivers in Sao Paulo but they have all been canalised. The canalisation of the rivers causes frequent flooding all over the city making the regulation of the water a problem. At the same time, however, this is also a strategic point for the future of the city as it represents a possibility for a full-scale change in Sao Paulo. So with this in mind, we put some thought into how we could transform the problem of frequent flooding into an interesting opportunity.

By occurring mainly at the strategic points of the production, such as the mayor highways, which are located in the valleys, the flooding affects the whole city. What actually causes it, however, is the insufficient regulation of the water in the peripheral parts of the city.

The informal sectors, i.e. the poorer areas located in the outskirts far from the city centre, are obviously the weaker part of the society and as a consequence, they rarely get invested into. But in order to solve the problem of flooding in the central area, the investments have to be made on the outskirts as the heads of the watersheds are often located in the informal sectors. So this could be an opportunity to make the city more balanced. The investment would be in everybody's interest, with those in charge of the production and political decisions still benefiting the most, yet the actual investment would be made in the areas that are poorer.

One of the possible solutions is building reservoirs to retain the water in order to prevent the flooding on the heads of the watersheds. This solution is quite paradoxical as the people most affected by it, the poor, do not have the sufficient power to interfere with the political decisions that lead to the placement of the reservoirs. They are built with minimum investment and no commitment to urbanisation at all. They are a partial solution merely preventing the flooding in the central areas. They are often problematic because of their placement - a reservoir is a huge element, frequently placed right next to delicate structures such as people's houses. In terms of urban planning, they work much better when they are mediated with other urban elements, e.g. placed in the middle of an avenue. In many cases, they are in very important places, for instance at important crossroads.

These facts can serve as a hint as to how to make the reservoirs' presence better for the city, namely for them to become interesting urban spaces, even without any kind of commitment to the urban design. The investments in building reservoirs are necessary, so it is important to also point out the opportunities that they bring. By taking into account these opportunities, the reservoirs become not only a partial, sectorial solution, but part of a larger scale urban design: they can become capable of modulating the urban fabric, creating references and creating identities in the city. There could even

identiteto na elementih, ki so nujni za normalno delovanje mesta. Sodelovali smo na natečaju za ureditev nove soseke, ki naj bi nadomestila staro industrijsko področje, neprimerno za načrtovano uporabo - stanovanjsko in poslovno soseko. Ni smo pozabili na probleme s poplavami, ki pestijo mesto, in poskuse rešitve z gradnjo rezervoarjev, zato je naš projekt za novo soseko vključil tudi gradnjo rezervoarja za odvečno vodo. Identiteta celotne soseke temelji na tem rezervoarju. Značaj nove soseke sledi tipu urbanizacije, ki je značilen za Sao Paulo, saj smo ugotovili, da je v tako velikem mestu nujno zagotavljati neke vrste kontinuiteto, dodali pa smo neobičajni element - bazen, v katerem se zbira odvečna deževnica. Namesto zavarovane soseke, ki bi bila ločena od svojega okolja, smo predlagali, da je v novi soseki najpomembnejši element vodni bazen. Obdržali smo tip urbanizacije, pri katerem so nove zgradbe vstavljene v tradicionalno urbano tkivo, ki je zelo gosto, saj smo mnenja, da dokaj dobro deluje. Identiteto nove soseke smo namesto s tipom urbanizacije ustvarili z neobičajnim elementom, namenjenim reševanju širšega problema odvečne vode. Vodni bazen ni koristen le za novo soseko, temveč tudi za vse sosednje četrti. Ker so reke v Sao Paulu zelo onesnažene, smo se odločili, da našega bazena ne bomo povezali s hidrografskim sistemom mesta, ampak ga bomo obdržali kot del sistema podtalnice, ki je odkrit, in kamor se lahko steka odvečna deževnica. Natečajni projekt ni bil nikoli izveden.

Trg oziroma jasno določen javni prostor je izredno pomemben za katerokoli sodobno mesto, vključno s Sao Paulom. Delovati bi morali kot srednjeveški evropski trgi. V Sao Paulu pa javni prostori obstanejo le, če je njihov prostor jasno določen in če imajo očitno korist za javnost - na primer nogometna igrišča, saj je nogomet v Braziliji javna vrednota za vsakogar. Verjetno poznate Roweovo analizo središča Parme, v kateri je izrisal prazne prostore: praznine med zgradbami, ulice in trge; kar je ravno obratno od rezultatov modernističnega urbanizma, ki se primarno ukvarja z zgradbami, ne pa prostori med njimi. V Sao Paulu je prostorska organizacija hibrid med tradicionalno mestno organizacijo prostora, ki je na nekaterih mestih predrt s sodobnimi zgradbami. V takšnih razmerah je razločevanje med javnim in zasebnim prostorom precej zapleteno. Niti infrastruktura, ki je običajno kar dober pokazatelj, ne razjasni razmer, saj je tako slabo zastavljena. Infrastruktura bi morala biti v pomoč pri določanju javnega prostora - kot v Pekingu, kjer so nekdanji obrambni jarki prepovedanega mesta postali prijeten park, ali pa na primer pariški kanali. S pomočjo dobro zastavljenega urbanega aparata bi lahko zgradili tisto, česar si vsak prebivalec Sao Paula najbolj želi - mestne plaže, kakršne ima Rio de Janeiro. Takšnih seveda ne bomo imeli nikoli,

be several important programmes associated to the infrastructural nodes. This is what our office is most eagerly researching and would want to establish in Sao Paulo.

Because the rich natural landscape where the rivers used to flow is lost to the urbanisation, the neighbourhoods could have their identities marked by the elements necessary for urban functioning. We have participated in a competition for a new neighbourhood to replace an old industrial neighbourhood whose urban fabric has become inadequate for its planned - residential and office - use.

Taking into account the city's problem of flooding and trying to solve it by building reservoirs, our proposal for the new neighbourhood includes building a reservoir for excessive water and building the neighbourhood's identity around it. The character of the new neighbourhood closely follows the type of urbanisation Sao Paulo already has, since we figured it was extremely important to keep some sort of continuity in such a large city, but adds to it an extraordinary element, namely the pool that collects the excess rain water. Our idea was to maintain the same type of urban fabric, a morphology that is very dense and sometimes really nice, where the modern buildings are inserted into traditional urban fabric. In order to build up the identity of the new neighbourhood - which is clearly a necessity regarding the scale of the city - we used the extraordinary element of urban drainage. Instead of making a gated community that would be separated from its environment, we proposed to focus our new neighbourhood around the pool of water. The pool would be beneficial not only for the new neighbourhood, but also for all the neighbourhoods around it. Sao Paulo's rivers are unfortunately extremely polluted, so we decided not to link our pool to the whole hydrographical system, but to keep it as an exposure of underground water where the rainwater can be drained to. The competition was never realised.

A square or some other clear hallmark of public space is in our opinion very important for any contemporary city, including Sao Paulo. It works like the squares in European mediaeval cities. In Sao Paulo, public spaces can persevere only if they have a clearly defined space and obvious public value - for instance football pitches, since football is universally regarded as a value in Brazil. You're probably familiar with the famous analysis of the Parma city centre by Colin Rowe where he shows the empty spaces, the voids between the houses and the streets, as opposed to the result of the modern urbanism where the focus would be on the buildings instead of the empty spaces. In Sao Paulo the urban organisation is hybrid: there is the traditional urban organisation pierced with some modern buildings.

In this situation, the division between the private and public spaces is quite confusing. Even the infrastructure is usually not helpful because of its poor design. But it obviously should help - take the



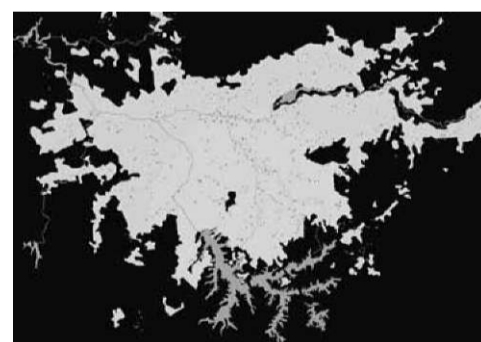
Slabo oblikovanje avtocestnih križišč.
Badly designed flyovers.



Občutljiva narava v Sao Paulu - reka, ki je izginila pod urbanizacijo.
The delicate nature of Sao Paulo - a river that has vanished under urbanization.



Poplava na eni od strateških točk proizvodnje: glavna prometnica, ki povezuje vzhod in zahod mesta.
Flooding of the strategic point of the production: the main highway that links east to west



Pikice na ilustraciji označujejo točke, na katerih se ponavljajo poplave, ponavadi na dnu doline.
The dots on the illustration mark the spots where the flooding occurs, normally in the valleys.



Bele točke označujejo rezervoarje.
The white dots represent the reservoirs.



Rezervoar, postavljen tik ob hišah.
Reservoir placed right next to people's houses.



Bolje postavljen rezervoar.
Better placement for a reservoir.



Lokacija nove soseske v Sao Paulu Barrio Novo; natečaj, Camila Fabrini, Guilherme Wisnik, Fernando de Mello Franco, Marta Moreira, Martin Corullon, Milton Braga, 2004.

The location of the new neighbourhood Sao Paulo Barrio Novo (New Neighbourhood) competition. Camila Fabrini, Guilherme Wisnik, Fernando de Mello Franco, Marta Moreira, Martin Corullon, Milton Braga, 2004.

morda pa lahko imamo nekaj boljšega od naših onesnaženih rek.

Vodni sistem Sao Paula je eden najbogatejših na svetu, mesto je skoraj kot sladkovodne Benetke. Obilje vode je skrito bogastvo mesta, ki do sedaj še ni bilo izkoriščeno.

Potem, ko smo že toliko časa opozarjali na podobne probleme, so nam končno zaupali projekt za urbanizacijo manjše reke v faveli Paraisopolis. Najprej smo želeli degetoizirati območje, ga narediti bolj javnega in odpreti mestu, saj je sedaj od mesta ločena četrt. Želeli smo, da bi obrežje reke Antonio postalo kraj, ki ga ima vsakdo za svojega, ki pripada vsakomur, tako prebivalcem favele kot ostalim. Želeli smo tudi, da bi nabrežja postala del transportnega sistema mesta. Sistem transporta je v Sao Paulu zelo zapleten: obstajajo masovni prevozi, kot je podzemna železnica, vmesni sistemi, kot je avtobus, ter lokalni transportni sistemi, ki vključujejo prostore za kolesarje in pešce. Te prostori bi bili lahko povezani z obrežji manjših rek, kakor je na primer naša. Reka, ki jo obdelujemo, je bila do zdaj skrita pod hišami. Njen naravni tok je zelo šibek, le nekaj litrov na sekundo, vendar pa je trenutno do roba polna kanalizacije in odpadnih voda. Tudi naša šibka rečica lahko postane zelo nevarna: po hudem naliivu lahko njen tok naraste iz 50 litrov na sekundo v 14m³ na sekundo. Nalivi v Sao Paulu lahko namreč dosežejo 100 mm v 24 urah, kar v nekaterih krajih pomeni letno deževno stopnjo. Hkrati smo morali poskrbeti, da reka ostane prisotna in uporabna ter poskrbeti, da ni nevarna, kadar voda naraste. Skušali smo ločiti odvečno vodo in jo speljati v sifon, preprosto napravo, ki vodo spelje v rezervoar, kadar doseže določeno raven. Na ta način lahko prebivalci uživajo vodo tudi po hudem deževju. Rečno vodo je seveda potrebno očistiti kanalizacije, to je najnujnejši ukrep, brez katerega reka nikoli ne bo imela pozitivne podobe.

Trudili smo se, da bi pri izvedbi projekta porušili kar najmanj hiš, saj gre večinoma za samogradnje, ki so prebivalcem zelo pomembne. Želeli smo vzpostaviti ravnotežje med ne prevelikimi posegi, ki pa bi vseeno ustvarili dovolj velik javni prostor. Eden od problemov javnega prostora v Sao Paulu je dejstvo, da je njegova podoba v javnosti zelo šibka. Če si prostor pridobivaš z rušenjem hiš, ostajajo njegove meje nejasne, saj njegova oblika sledi neformalni ureditvi mesta okoli njega, kar pa mu po drugi strani daje čar srednjeveškega. Podobno vlogo znotraj mesta igrajo tudi favele - so na srednjeveški način empirično oblikovana forma, ki jo skušamo ohranjati. Meje smo zato le minimalno popravljali, obstoječe hiše pa prilagodili le, kjer je bilo to neizogibno, tako da ne gledajo neposredno v javni prostor. Skušamo vzpostaviti jasno razmejitev med pozidanim - zasebnim - ter praznim - javnim - prostorom ter pri tem ohraniti empirično morfologijo. Projekt je trenutno v fazi izvedbe.

Forbidden City in Beijing where the former defence canals got turned into nice parks, or the former canals of Paris. Using urban machinery, we could build what every Paulista desires the most - the urban beaches that Rio de Janeiro has. We won't really ever have those, but we still can have something better than our very polluted rivers; Sao Paulo's water system is one of the richest in the world. It is almost like a fresh-water version of Venice. This is the hidden richness of the city that has so far not been explored.

After talking about similar issues for so long, we were finally commissioned for a project of urbanisation of a small river in the Paraisopolis favela. First of all, we wanted to de-ghettoise this informal sector which is now a separated cluster in the city, and to open it to the rest of the city by making it more public. We wanted it to become a place that everybody understands as their city - people both from the inside and from the outside.

We are making the river into a system that is much bigger than the favela itself. We also want it to become a part of the transportation system. Sao Paulo has a complex the transportation system: the mass transportation system like the metro lines, the intermediate transportation system such as the buses, and the local transportation systems comprised of spaces for cycling and walking, which could be associated with the smaller rivers.

The river we are working with is right now mostly hidden under the houses. Its natural flow is very delicate, mere litres per second, but at the moment it is mostly filled with sewage. But this delicate river can become very dangerous - from the 50 litre per second flow coming from its springs, it can rise to 14 m³ per second after a heavy rain. This is because of severe rains that Sao Paulo receives, which can be as heavy as 100 mm in 24 hours - in some places, this is how much they'd get in an entire year.

With this in mind, and the realisation that the river has to stay present and touchable, we tried to separate the dangerous water from the desirable water by using an overflow pipe, a very simple device that diverts the water to an overflow pipe after it reaches a certain level. Even after heavy rainfall, people will be able to enjoy the water. The water obviously has to be freed of the sewage; this is a basic requirement, without which the water will never represent a positive value.

We made an effort to demolish as few houses as possible because they were all self-built, so they are very important to the people. We were constantly trying to establish a balance between not interfering too much and still making a significant public space. One of the problems of this public space is that its image is very weak. By taking out the houses to get the space, its borders become confusing and its general form remains informal. On the other hand, this gives it the appeal of the mediaeval, which is in a way very similar to the role the favelas play

Ukvarjamo se tudi z obdelavo tlakov, ki bodo pomenili celoten prostor in ga pokazali kot zaključeno enoto sredi neformalnega mestnega predela. V središču, na osrednjem trgu predlagamo kulturni center in majhno mestno plažo. Ker voda verjetno kljub vsemu ne bo zelo čista, načrtujemo tudi nekaj vodnjakov.

Sao Paulo pa ima nekaj javnih prostorov, ki so po mojem mnenju pomembna referenca za razumevanje katerega koli sodobnega mestnega prostora. Eden od njih je »Odprto polje« (»Free Span«), prostor okoli Muzeja umetnosti Sao Paulo (Sao Paulo Museum of Art) arhitektke Lina Bo Bardi. Brazilski arhitekturni teoretik je temu in podobnim prostorom nadel ime »kraj brez imena«, saj njihovo ime ne izhaja iz njihovega programa, ki ga kot takega sploh nimajo, temveč iz njihovih arhitekturnih kvalit. Kraj brez imena so zelo preprosti in prilagodljivi, vendar še zdaleč niso brezbrizni ali generični. V javnem prostoru, ki ga določa »Free Span«, se lahko odvijajo najrazličnejše dejavnosti: od kulturnih dogodkov in predstav do političnih srečanj ali modnih revij. Še en »kraj brez imena« je v Sao Paulu markiza v parku Ibirapuera, velika streha, ki pokriva park. Tudi tu se dogajajo najrazličnejše stvari: sejmi, festivali, športne prireditve in tako naprej. »Kraj brez imena« so pravo nasprotje megastruktur iz šestdesetih, saj so zelo prilagodljivi in nespecializirani. Preprosto jih je preoblikovati, saj so odprti za bodočo rabo. Ravno nasprotno pa velja za, na primer, projekt za Boston Bay, akademski projekt, v katerem Kenzo Tange mesto gradi kot eno velikansko zgradbo. To je seveda ekstremna verzija modernistične vizije mesta, ki je imela mesto za idealni objekt, ki ga je mogoče oblikovati v enem kosu.

V Sao Paulu smo prepričani, da mesta ni mogoče oblikovati na tak način. Strinjamo se, da znotraj mesta prostor bolje deluje, če ni preveč specializiran, še posebej, ker je javnega prostora v Sao Paulu tako malo. V sodobnem mestu ne velja več, da več javnega prostora pomeni bogatejši javni prostor. Morda velja ravno obratno. Prepričani smo, da je bolje imeti manj močnejših javnih prostorov, kot veliko praznega. Na ta način se javni prostor tudi večkrat in bolje izrabi.

Brasilia, prestolnica Brazilije, je modernistično mesto, ki se sooča z vsemi problemi in težavami modernističnega urbanizma, od funkcionalizma do ekstremnega coniranja. Vseeno je na nek način oblikovana pametno, saj je oblikovanje prilagojeno specifičnemu kraju, ne pa generični lokaciji. Brasilie niso nikoli načrtovali kot idealno mesto. Določajo jo njene urbanistične poteze, ne pa arhitekturne značilnosti, tako da v mestu zgradbam ne pripada glavna vloga. Urbani kontekst Brasilie določata dve osi, ki ju je zarisal Lucio Costa: monumentalna os in bivalna os. Ti dve osi sta temelj mesta, ki se ne bo nikoli spremenil. Na

in the contemporary city - the empirically created mediaevalist form, which we are trying to preserve. We are therefore only slightly adjusting the borders, adapting the existing houses only where it is really necessary so that they don't face the public space. We are trying to establish a clear division between the built - the private - and the empty - the public - while keeping the built empiric morphology. The project is currently underway.

We are beginning to study the treatment of the pavements so the space becomes more significant and unique - not rare, but unique in terms of being one entity in the middle of that informal sector. In its central part, the square, we are proposing to have a community centre and a small urban beach. That water is not going to be extremely clean, so we are offering some fountains as well. Sao Paulo has some public spaces that I think are really important references for any contemporary urban space. One of them is Free Span, as the Museum of Art Sao Paulo by Lina Bo Bardi is called. A Brazilian critic called spaces like this "spaces without a name". Their name doesn't come from their programme - because they don't have a predefined programme - but from their architectural qualities. Spaces without a name are very simple and flexible without being generic or indiffernt. In the public space defined by Free Span, many different activities can take place: cultural events, shows, but also political events or for instance fashion shows.

Another "space without a name" in Sao Paulo is the Marquise in the Ibirapuera Park, the large roof covering the park. Several things can take place there: fairs, festivals, sporting events, etc. The "spaces without a name" are total opposites of the megastructures of the sixties, i.e. very flexible and unspecialised. They are open to the future and can easily be transformed. The opposite is, for example, Kenzo Tange's proposal for the Bay of Boston, his academic project, where everything was predefined, where the houses compose the city as if it were a big building. Tange's is perhaps the extreme version of the modernist urban vision that considered a city an ideal object that could be designed in one go.

In Sao Paulo we are certain that this is not the right way of designing a city. We agree that the less specialised the space, the better it is going to work in the city, especially because in Sao Paulo, the public space is very rare. In a contemporary city, it is no longer true that the more public space you have, the richer the space is going to be. Perhaps even the opposite is true. We think it's better to have few very powerful public spaces than having a lot of free space because this way, the public space gets used a lot.

Brasilia, the capital of Brazil, is a modern city, facing all the problems of modernist urbanism, from functionalism to extreme zoning. Nevertheless, its urban design is clever in a way because the design was made for a specific city, not a generic one.



Naš predlog soseke, ki je osrediščena okrog bazena za zbiranje odvečne vode.
Our proposal - a neighbourhood centred around a pool that collects the excess rainwater.



Bazen v središču soseke.
The pool in the centre of the neighbourhood.



Onesnažena reka Pinheiros, ena največjih rek v Sao Paulu. Tik ob njej je skorajda čudežno čist baje z veslaško progo, ki pa je odkrita podzemna voda, in ni del hidrografskega sistema mesta.
The polluted Pinheiros River, one of the big rivers of Sao Paulo, right next to this magically clean water, the university rowing lane. The incredibly clean rowing lane is just an exposure of the underground water it is not part of the hydrographical system.

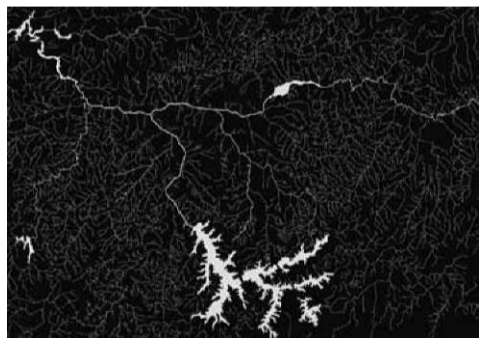


Trga Plaza Mayor, glavni trg v Madridu.
The Plaza Mayor, the central square in Madrid.



Rowejeva analiza centra mesta Parme.
Colin Rowe's analysis of the Parma city centre.

Podobna analiza centra Sao Paula.
Similar analysis of Sao Paulo.



Hidrografski načrt Sao Paula.
The hydrographical chart of the water system of Sao Paulo.

Brasilio sem se spomnil, ker sem prepričan, da so vprašanja in skrbi, s katerimi se arhitektura srečuje, na vseh merilih podobne. Tudi manjše zgradbe, kakršne projektiramo v našem biroju, na primer Fazenda Santa Rita, ki smo jo projektirali leta 1995, se morajo soočiti s podobnimi vprašanji, čeprav se jih morda niti ne zavedajo. Pri Fazendi smo predlagali del infrastrukture hiše, dva kamnita zidova, ki oblikujeta ploščad na zunanji strani hiše in jo napravita v neke vrste obrnjeni patio. Patio tokrat ni ograjen znotraj hiše, ampak je zunaj pred hišo. Tak patio je smiselni, saj se hiša nahaja sredi neskončnega prostora Brazilije, kjer daleč naokoli ni nobenih sledi človeške dejavnosti. Vse kar vidiš iz notranjosti, je narava. Patio določa zunanje ozemlje hiše. Zidovi in ploščad so osnova, strojna oprema hiše, ki se ne bo spremenila. Po drugi strani pa je notranjost neke vrste programska oprema. Konstrukcija je mehkejša in lažja, lahko jo je prilagoditi in jo narediti v, na primer, hišo, ki ima trenutno pisarno in knjižnico. Znotraj je mogoče karkoli spremeniti. Zidovi so lahki, iz tankega betona. Gradnja ima seveda veliko možnih pristopov. Vedno iščemo načine gradnje, ki omogočajo različne načine uporabe. Zgornja zgradba je trenutno v uporabi kot bivališče, verjetno bo vedno bivališče, gotovo pa se bo tekom svojega življenja pogosto spremenila. V severni Ameriki eno gospodinjstvo zamenja hišo v povprečju vsakih pet let. Hiše je torej potrebno stalno prilagajati, saj morajo biti uporabne za vrsto uporabnikov z različnimi potrebami.

Naslednja hiša je Vila Romana v Sao Paulu. Nastala je na podlagi ideje, ki izhaja iz pomorske arhitekture, ideje osnovne ladijske lupine. Ladijska lupina priključuje idejo plovnosti in lebdenja. Znotraj lupine je skrito vse, kar bi motilo lebdenje - torej teža zidov, ki je potrebna za konstrukcijo hiše. Vila je postavljena na odlični lokaciji s čudovitim razgledom na Sao Paulo. Hišo smo projektirali z mislijo na pogled. Notranja organizacija prostorov je dokaj konvencionalna, vendar pa je njena vsebina hibridna: stanovanje je v zgornjem nadstropju, spodaj pa je umetniški atelje. Atelje ustreza vsem zahtevam, ki jih ima umetniški atelje, ima torej dovolj praznih sten in dobro svetlobo od zgoraj. Glavna značilnost hiše je njen odnos do okolice, saj se nahaja na najvišji točki mesta.

Hiša v starem središču Salvador Bahie ima prav tako dobro lokacijo, na robu med kolonialnim delom mesta in njegovim novejšim industrijskim predelom - pristaniščem. Na vsako od strani je pogled iz hiše drugačen. Predlagali smo hišo v obliki cevi, ki povezujejo obe strani, saj hiša tako postane neke vrsti časovni stroj, ki omogoča pogled v preteklost in v prihodnost. Tudi tu sledimo načelu zagotavljanja osnovnih nujnih elementov, ki jih prebivalci dopolnijo glede na svoje potrebe. Zunanja temperatura je v Salvador Bahii enaka skozi vse leto, podnevi in ponoči, okrog 25-28

Brasilia never tried to be an ideal city, an ideal place. It's defined by its urban, rather than architectural features, so the buildings don't play the most important role in the urban scene. The urban context is defined by the two axes laid out by Lucio Costa: the monumental axis and the residential axis. The two axes are the fundamentals of the city that are not going to change.

I'm showing you Brasilia because I think that the issues and the concerns architecture is facing are the same at every scale. Even in the smaller buildings that our office is designing, like for example the Fazenda Santa Rita that we designed in 1995, the same issues were present - maybe even without our being conscious of them.

Here, for instance, we proposed an infrastructural part of the house, two stone walls creating a platform that works like a patio in a reverse fashion. Our patio is not enclosed as it is set outside, in front of the house. The outside patio makes sense because the farm is located in the middle of the endless space of Brazil, where you never see any human activity from the inside of the house, only nature, and therefore a patio on the platform marks the domain of the house. The walls and the platform represent the basics, the hardware of the house that is not going to change. The interior, on the other hand, represents the software, it's a softer or lighter construction that can adapt, that can specialise the place for, say, a house; a house that now has an office and for example a library. Inside, everything can be changed. The walls are light, made of thin concrete.

There are, of course, several possible approaches to building. We are always looking for constructions that allow several different uses; right now it is a house and it is most probably going to be a house forever, but surely it is going to change a lot in the course of its existence. For instance, in North America, a household only stays on the same property on the average for five years, so the houses have to be appropriate to accommodate several users and open to several configurations.

The next house I'm going to present, the Vila Romana in Sao Paulo, is built around the idea of basic hull that comes from the naval architecture. The basic hull evokes the effect of flotation. Inside the hull, everything that would disturb the flotation is hidden - the weight that is necessary for the construction of the house. The villa is located in a very nice spot in Sao Paulo that has a superb view over the city. We designed the house with this view in mind. In the end, the organisation of the interior is more or less conventional but the programme of the house is hybrid; the residence is located on the upper floor and there is an art studio in the lower floor. The studio is designed with the basic requirements of an artist's workspace in mind: lots of walls and nice light coming from a skylight. The main feature of the house is the nice relationship with the landscape, because it is located at the highest point of Sao Paulo.

stopinj Celzija, tako da je hiša lahko zelo odprta. Ker ni potrebe po zapiranju, smo omogočili prost pretok zraka skozi hišo. Ena od prednosti projektiranja v Braziliji je brezskrbnost (še posebej v primerjavi z na primer Slovenijo). Znotraj hiše je tudi plavalni bazen. Zgornje nadstropje mora biti bolj zaprto, saj so tam spalnice, vendar pa je vsaj čez dan mogoče odpreti vse. Ker je hiša del starega mesta, je na dveh straneh vpeta med obstoječe zgradbe, odnos z zunanostjo pa gradi skozi cevem ali predorom podobne prostore s pogledi na obe strani. Dvojna orientacija prebivalcem hiše omogoča prijetno jutranje sonce za zajtrk s skodelico kave za začetek dneva ter večerno svetlobo za suh Martini ob koncu dne.

Zaključil bom z našim idejnim predlogom za sodobno stanovanjsko enoto. Prosili so nas za projekt stanovanjske zgradbe, ki bo prilagojena prihodnosti Sao Paula. Mesto se bo zelo zgostilo, tako da smo načrtovali nekaj v tej smeri. Želeli smo, da bi ljudje ostali v stalnem stiku z mestom in zato smo predlagali prilagodljiva stanovanja. Vsa stanovanja so orientirana na dve strani, kar je dobro za prezračevanje. Še dodatno prezračevanje pa poteka skozi reže v tleh, tako da so dobro prezračeni vsi, tudi najmanjši prostori in kopalnice. Tloris stanovanja je zasnovan iz premičnih elementov, ki omogočijo, da se vanje naselijo različni uporabniki: družine, pari ali več študentov, ki si delijo štiri sobe. Stanovanja z monotono konfiguracijo, nekaj fiksnimi elementi in prilagodljivim oblikovanjem notranjosti računajo na svoje uporabnike, da bodo tja prinesli svojo domišljijo. Če spodbudiš domišljijo ljudi, postane vsako okno veliko bolj zanimivo od arhitekture same.

Maja Vardjan: Ob srečanju z vso to gostoto ljudi v Sao Paulu, mi je prišlo na misel vprašanje participacije. V umetnosti je debata o participaciji trenutno zelo živa, manj pa jo je zaslediti v arhitekturnem svetu. Ali skušate v svoje projekte vključiti tudi ljudi?

Milton Braga: V Braziliji imamo s posegi v neformalne predele mest ter s stiki z revnejšimi sloji družbe že veliko izkušenj in področje je kar dobro organizirano. Najboljši smo ravno v stikih z ljudmi in v izmenjavi idej. Vsakega od projektov predebatiramo z ljudmi, vse posege pa ponavadi vodi multidisciplinarna skupina strokovnjakov. Ljudje, ki živijo v revnejših predelih, z mestnim dogajanjem pogosto niso seznanjeni, včasih ne vedo čisto natančno, kaj bi z novo zgradbo, ki so jo dobili, sploh počeli. Pogosto jih je treba naučiti, kako se uporabljajo skupni prostori. To področje je v Braziliji dobro razvito. Vendar pa včasih želje ljudi zares niso relevantne, ali pa jih je nemogoče uresničiti na logičen način, kadar razvijáš projekt za večje število ljudi, na primer za 1000. Ugotovili smo, da je bolje, če strokovnjaki predlagamo rešitve, jasno oblikujemo svoje ideje in z njimi prepričamo ljudi, da so zanje najboljše, ne pa jih le poslušamo.

The residence in the historic centre of Salvador Bahia also has a nice location on the edge between the colonial city of Salvador and its newest, industrial part - the port. The house overlooks different scenery on each side. We proposed a house in the shape of several tubes that link both sides, so the house becomes a time tunnel that allows you to look both in the past and into the future. The house follows our idea of providing basic qualities that the inhabitants themselves complete with what they need.

The temperature in Salvador Bahia is the same throughout the whole year, day and night, 25-28 degrees, therefore the house can be very open and there is no need for enclosures, so everything ventilates. This is one of the advantages of designing in Brazil; it is more or less worry-free. There is a swimming pool inside the house. Only the upper floor needs more enclosure due to the bedrooms being located there, but it's still open so during the day the air crosses the house. Because the house is part of the old city, it's blocked on the two main sides, so it builds a strong relationship with the outside through its tunnel-shaped spaces. The two-way orientation allows its inhabitants to have a nice morning sun for a breakfast with coffee and beautiful evening sun for a Martini Dry at the end of the day. I would like to conclude with an ideal proposal of a contemporary residential unit. We were asked to propose a residence that is going to be tailored for the future of Sao Paulo. The city is going to become very dense so we have to take advantage of that organisation. We wanted the people to be in touch with the city so we proposed a block of customisable apartments.

The flats have double-sided facade, which is very good for ventilation. The additional ventilation is provided by gaps under the floor, so every small room and even the bathrooms can be ventilated. The plans of the apartments are defined by mobile elements such as the movable walls that allow several possible users - a family, a couple, or students - sharing four rooms. The rather monotonous configuration of flats with flexible design and few fixed elements presupposes their becoming occupied by very interesting people that are going to bring their own imagination into our building. By awaking people's imagination, every individual window is going to be much more interesting that the architecture by itself.

Maja Vardjan: After being confronted with this immense density of people in Sao Paulo, the issue of participation comes to mind. There is an important debate about participation going on in the art world right now, but I do not see that much of it in architecture. Do you try to involve local residents to be part of your projects?

Milton Braga: Brazil has experience with interventions in the informal sectors and with dealing with the poorer parts of the society, so this is now quite



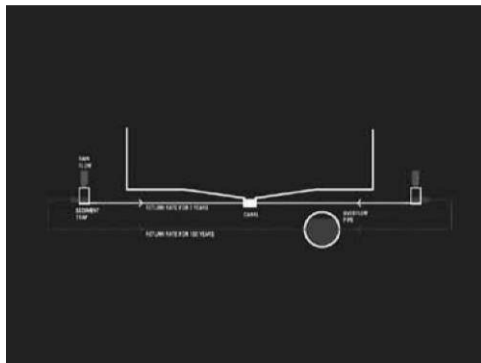
Reurbanizacija področja reke Antonio. Fernando de Mello Franco, Marta Moreira, Milton Braga, 2009.
Antonio River valley re-urbanisation. Fernando de Mello Franco, Marta Moreira, Milton Braga, 2009.



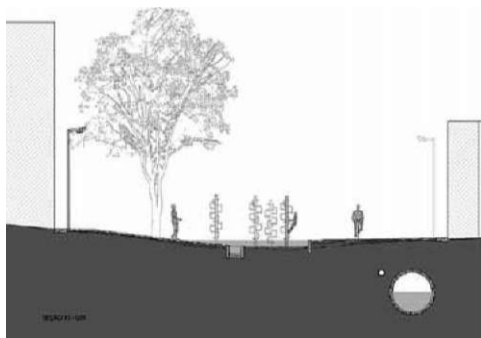
Favela Paraisópolis z reko.
The favela Paraisópolis with the river we are working on.



Najmanjši plavalni bazen na svetu. Ljudje skušajo uživati, čeprav nimajo prave plaže. Mi pa skušamo na reki ustvariti vsaj majhno plažo.
The smallest swimming pool in the world. Even not having the proper beach people are enjoying themselves. We are trying to make this river a small beach.



Sistem odtekanja odvečne vode.
The overflow system.



Naš predlog ureditve reke Antonio.
Our proposal for the river Antonio.



Lokacija - reka Antonio.
The location - Antonio River.



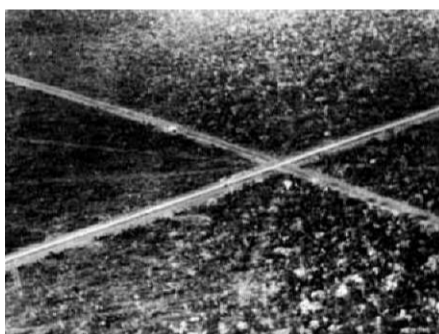
Center skupnosti.
The Community Centre.



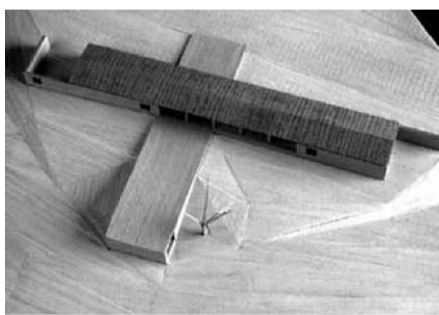
Free Span, Muzej Umetnosti São Paulo, Lina Bo Bardi.
The Free Span, the Museum of Art São Paulo by Lina Bo Bardi.



Javni prostor, ki je pogosto v uporabi.
A very much used public space in Sao Paulo.

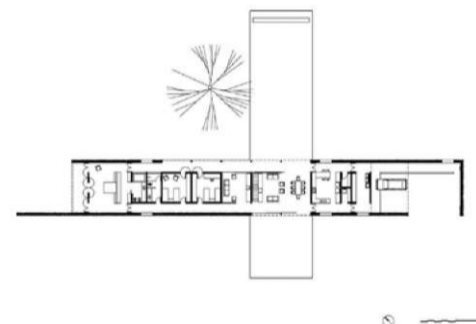


Brasilia pred začetkom gradnje.
Brasilia in the beginning of the construction



Hiša Fazenda Santa Rita, Fernando de Mello Franco, Marta Moreira, Milton Braga, 1995. Dva kamnita zidova in platforma.
Fazenda Santa Rita, Fernando de Mello Franco, Marta Moreira, Milton Braga, 1995. The two stone walls and the platform.

well-organised. What we know best is how to relate to the people and have them exchange ideas with each other. Normally, every project is discussed with people through several rounds and there is usually a multidisciplinary team developing the interventions. The people that live in the poorer areas are often not very familiar with the urban scene; sometimes they do not know what exactly to do with the new building that they have been given. So it's sometimes necessary to teach them how to use collective buildings for instance. This aspect is very well developed in Brazil. But sometimes, the desires of the people are either simply not relevant, or not possible to comply with in a logical way - e.g. when you are developing a project for, say 1000 people. So we have come to realise that when the professionals propose solutions, they have to make their ideas clear so people can accept them and take advantage of them, rather than just sit there and listen.



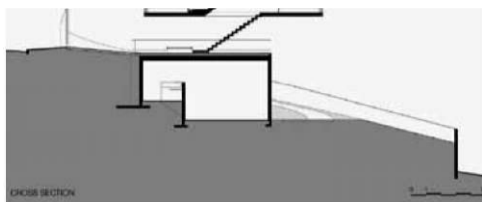
Tloris hiše Fazenda Santa Rita.
The plan of the Fazenda Santa Rita.



Prerez hiše Fazenda Santa Rita.
Section of the Fazenda Santa Rita.



Hiša Vila Romana, Sao Paulo, 2005
Vila Romana, Sao Paulo, 2005.



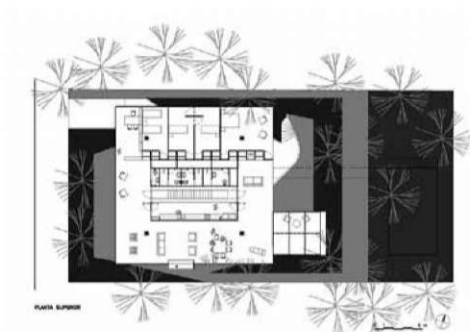
Prerez hiše Vila Romana.
Vila Romana Section.



Vila Romana, notranjost.
Vila Romana interior view.



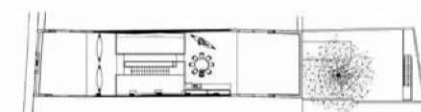
Razgled.
The view.



Tloris hiše Vila Romana.
Vila Romana Plan



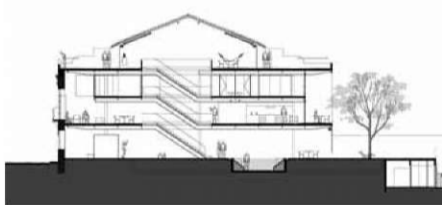
Obstoječa hiša, ki je bolj ali manj ruševina, Salvador Bahia.
The existing, colonial house, almost a ruin, Salvador Bahia.



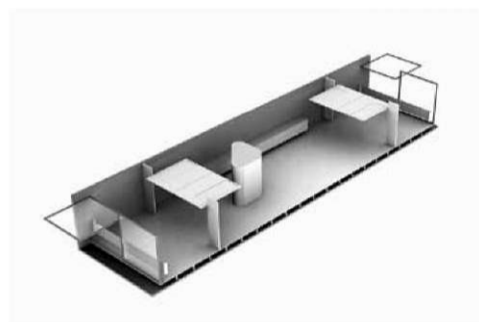
Tloris tretjega nadstropja.
Plan - Third Floor



Vila Romana.
Vila Romana



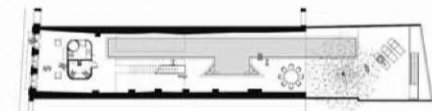
Prerez.
The section.



Naš predlog za stanovanja prihodnosti. Namenoma smo izbrali sivo barvo, saj osnovna siva barva najbolje pona-
zarja preprostost naših stanovanj.
Our proposal for the apartments of the future. We have chosen the grey colour on purpose, because the basic grey conveys the simplicity of the apartment best.



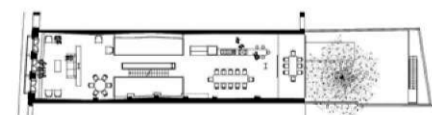
Vila Romana, hiša z razgledom.
Vila Romana, a house with a view.



Tloris pritličja.
Plan - Ground Floor



Eno od stanovanj, ki ga je posvojil Charles Moore, ame-
riški arhitekt z veliko domišljije.
One of the apartments appropriated by Charles Moore, the American architect, with a great imagination.



Tloris prvega nadstropja.
Plan - First Floor



Tloris drugega nadstropja.
Plan - Second Floor

moja vizija arhitekture

my vision of architecture

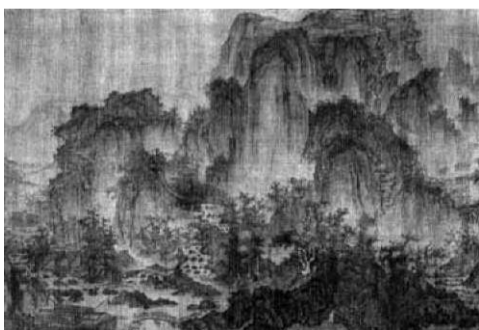
Fotografije: arhiv arhitekta/Photos: architect's archive



Foto: Andraž Kavčič



Tipična slika iz dinastije Song. Razdeljena je na dve polovici.
Typical Song Dynasty painting, divided in two halves.



Leva polovica predstavlja preteklost.
The left half represents the past.

Wang Shu je skupaj z ženo Lu Wenyu ustanovitelj in glavni protagonist Amateur Architecture Studia, biroja, ki deluje v mestu Hangzhou, in je od ustanovitve leta 1998 zrasel v pomembno in posebno ime Kitajske arhitekture. Ime biroja izhaja iz analize stanja na Kitajskem, kjer se večinoma gradi spontano, ilegalno in začasno, amatersko arhitekturo, ki je zanj postala prava šola in vir navdiha. Dela Amateur Architecture Studia so bila predstavljena na številnih mednarodnih razstavah in objavljena v mednarodnih revijah. Wang Shu je tudi profesor na kitajski umetnostni akademiji v Hangzhouju in ustanovitelj tamkajšnjega oddelka za arhitekturo.

Na današnjem predavanju želim govoriti o svoji viziji arhitekture, ki prihaja od znotraj in od zunaj. Na Kitajskem vodim arhitekturni biro po imenu Amateur Architecture Studio (studio za amatersko arhitekturo). Danes se na Kitajskem arhitekti boje, da bi ljudje rekli, da niso profesionalni. Vendar pa so profesionalni urbanisti in arhitekti v zadnjih dvajsetih letih dodobra uničili tradicionalno arhitekturo po vsej Kitajski. Jaz se zato ukvarjam z amatersko arhitekturo.

Arhitektura je zame vprašanje tega, kar lahko napraviš z lastnimi rokami. V biroju, ki ga vodim skupaj z ženo in s svojimi pomočniki, vsi znamo graditi, ne pa le projektirati arhitekture. Vsi znamo risati in graditi.

Naš način razmišljanja o arhitekturi temelji globoko v kitajski tradiciji. Kitajska tradicija pa je tudi del Evropskega načina razmišljanja. Vzdušje, ki spominja na Evropsko renesanso 15. stoletja, se je na Kitajskem pojavilo že pred 1500 leti. To je bil čas velikih sprememb v kitajskem načinu razmišljanja. Pred tem obdobjem so slike večinoma

wang shu

ID

uvodnik
esej
predstavitev
intervju
natečaj
kritika
pogovor
predavanje
prevodi

Wang Shu is the founder and protagonist of Amateur Architecture Studio together with his wife Lu Wenyu. Since its being founded in 1998, their Hangzhou-based architectural office grew to be a significant and exceptional representative of Chinese architecture. The office derives its name from the analysis of the Chinese building conditions, where architecture is for the most part spontaneous, illegal, and temporary and amateurish - conditions that Wang Shu in turn learnt a lot from and saw as an inspiration. Works created by Amateur Architecture Studio were shown in numerous international exhibitions and published in international professional magazines. Wang Shu also serves as lecturer at the China Academy of Art in Hangzhou, and is the founder of its architecture department.

The lecture I'm giving today is about my vision of architecture that comes from the inside and the outside. I the head of an architectural studio called Amateur Architecture Studio. In today's China, architects are afraid of the people, saying how they are not professionals. But actually, the professional urban planners and architects have been destroying our architectural tradition all over the country for the past twenty years. So I think I should do amateur architecture.

Architecture is the question of what you can do with your own hands. So in the studio that I have with my wife and my six assistants, we all know how to build, not only how to design architecture. All of us can draw and construct.

Our way of thinking about architecture is deeply rooted in the Chinese tradition. But the Chinese tradition is invested in the European way of thinking as well. A spirit similar to the European Renaissance of the 15th century was present in China more than 1500 years ago. That was a time of big changes in the Chinese way of thinking. Before that, for example,

upodabljale ljudi in ponazarjale zgodovino ali neko zgodbo. V času dinastije Song, okrog 10. stoletja, pa je nastopila velika sprememba, saj je glavni slikarski motiv postala pokrajina sama. Ljudje na slikah so postali manj pomembni od narave, le še pomožni motiv oziroma sestavni del pokrajine. Sistem oblikovanja krajine je postajal vse pomembnejši. Tipična slika iz obdobja Song je razdeljena na levo in desno polovico. Levi del slike govori o preteklosti, desni pa o prihodnosti kitajske filozofije. Preteklost je tradicija, prihodnost pa je smer, v katero se misel razvija. Motiv je na pogled nedotaknjena narava v gorah. Vendar pa gore v resnici predstavljajo cel sistem oblikovanja gorske krajine, ki je zelo zapleten, saj v njem prebivajo ljudje. Slika govori o podeželskem načinu življenja. Mesto je potisnjeno ob rob slike. Najboljše življenje tako ni v mestu, ampak na podeželju. Zgradbe so postale del krajine, od katere jih ni več mogoče ločiti. Ta zelo značilna slika je postala kitajski vzorec razmišljanja.

Skozi nekatera moja dela bi rad pokazal, kako lahko kitajsko tradicijo znova uporabimo v sodobni kitajski arhitekturi.

V manjšem mestu Jinhua v provinci Zhejiang sem sodeloval pri zanimivem projektu. Na projektu je sodelovalo sedemnajst arhitektov: enajst tujcev, štirje kitajski arhitekti in dva kitajska umetnika. Nekateri od sodelujočih arhitektov so zelo slavni, vsakdo od nas pa je napravil načrte za majceno zgradbo. Jaz sem zgradil majhno, 100 m² veliko kavarano na rečnem obrežju.

V kitajski tradiciji umetnosti, arhitekture pa tudi drugih področij je prva in najpomembnejša izbira materiala. Načrtovati ne začnemo iz konceptualne zasnove oblikovanja zgradbe, temveč skozi izbiro materiala. Materiali so vedno uporabljeni zelo neposredno in resnično. Skozi izbiro materialov skušamo predstaviti resnico, naravo in njen pomen. Za kavarano sem uporabil keramične ploščice, ki jih izdeluje moj prijatelj, umetnik. Ploščice so bile izdelane za preizkušanje barvnih odtenkov, meni pa so se zdele tako lepe, da sem se jih odločil uporabiti v svoji arhitekturi.

Računalnika ne znam uporabljati, zato vedno rišem na roke, s svinčnikom. V našem biroju na roke narišem skice, moji asistenti pa jih prenesejo v računalnik.

Vsakdo ima svojo vizijo o zgradbi: arhitekt, ki jo načrtuje in ljudje, ki jo bodo uporabljali. Vizija uporabnikov je tista, ki v resnici ustvari vzdušje zgradbe in ji daje pomen. V moji viziji kavarne njena zunanost sploh ni pomembna. Ko ljudje znotraj kavarne stojijo ali se posedejo, v hipu vzpostavijo odnos z zunanostjo in z okoliško pokrajino, kar je zelo pomembno. Odnos z zunanostjo je mogoče doseči na zelo preprost način - jaz mu rečem veliko okno s pogledom na vrt. Zamisel je sicer enostavna, je pa zelo učinkovita.

the paintings were mostly depicting people in order to convey a point about the history or to tell a story. But around the 10th century, during the Song Dynasty, there was a big change - painters took the landscape as their primary motive. People were often only auxiliary subjects, only parts of the landscape and not as important as the nature. The painters were drawing the space without any story about the people. The creation of the landscape system was becoming more and more important in China.

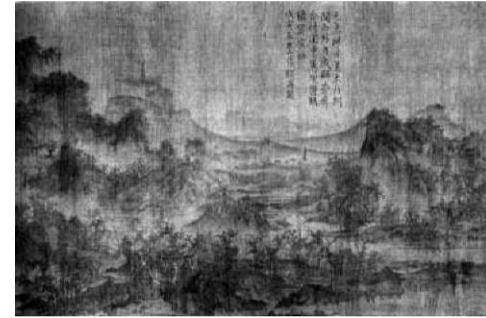
The typical Song Dynasty painting is divided into two halves, the left one and the right one. The left half of the painting is about the past and the right half is about the future of Chinese thinking of that time. The past is the tradition and the future is the direction of the development. The subject depicted is deep, seemingly untouched nature in the mountains. But in fact, the mountains represent the system of the mountain landscape, which is very complex and inside which people live. The painting talks about the rural life. The city is pushed to the corner of the image. The best life is not found in the city but in the countryside. The buildings are mixed into the landscape and cannot be separated from it. This is a very typical painting that has come to represent the thinking pattern for the Chinese.

I would like to demonstrate through some of my work how we can reuse this Chinese tradition in the contemporary architecture of China. There was a project we made in Jinhua, a small city like Piran, in the Zhejiang province. The project was collaboration between seventeen architects - eleven foreign architects, four Chinese architects, and two Chinese artists. Some of the architects were very famous, but everybody only designed a small building. I designed a coffee house of about 100 m² along the river banks of the city.

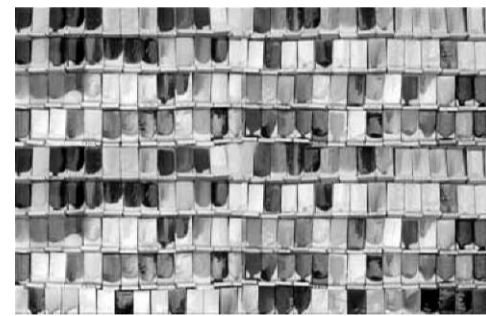
In the Chinese tradition of art and architecture, as well as in many other fields, the first and most important thing is the choice of materials. The starting point of the design is not the concept but the material. The use of materials is very direct and it stays true to the material. Through the choice of materials, we try to convey the truth and the nature, and their meaning. So for this coffee house, the first step of the design was the choice of the material. I used ceramic tiles which were made by my friend, who is a ceramic artist. They were made as colour tests but when I saw them, I thought they were really beautiful so I decided to use them in my architecture.

I don't know how to use the computer, I always design by pencil. When I work in my studio, I make the sketches in pencil and my assistants transform them into computer drawings.

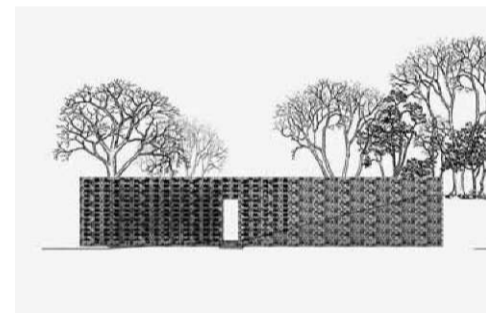
With every building the architect designs, there are people that are going to use it, and everybody has a vision. The user's vision makes the atmosphere of the building come to life, it creates its meaning. In my vision about the Coffee House, its outside is not



Desna polovica predstavlja sedanost.
The right half represents the present.



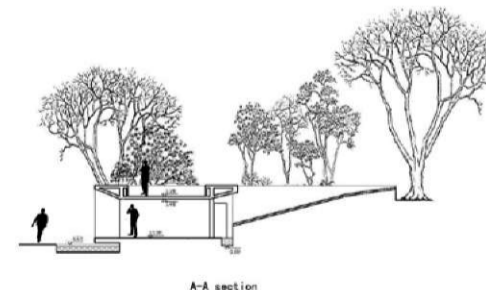
Keramične ploščice, kavarana v mestu Jinhua.
The ceramic tiles, Jinhua coffee house.



Moja risba kavarne v mestu Jinhua.
My drawing of the Jinhua coffee house



Veliko okno in vrt, kavarana v mestu Jinhua.
The big window and the garden, Jinhua coffee house.



Tri pozicije s katerih izkusimo kavarano.
The three positions of experiencing the coffee house.



Ribnik, kadar je prazen, kavarna v mestu Jinhua.
The water pond when it is empty, Jinhua coffee house.



Pogled s strehe kavarne v mestu Jinhua.
View from the rooftop, Jinhua coffee house.



Feng Shui drevo pri vhodu v tradicionalno kitajsko vas.
The Feng Shui tree at the entrance to the traditional Chinese village.

Moj arhitekturni koncept zajema tako zgradbo kot tudi vrt, saj se arhitektura prvenstveno ne ukvarja z oblikovanjem zgradb, ampak z oblikovanjem krajine. Pokrajina je pomemben del arhitekture. Tako je celota kavarne arhitektura, čeprav je več kot polovica vrt. Arhitektura v resnici ni zgradba.

Pozicija, iz katere doživimo arhitekturo, je izjemno pomembna. Prva je sedeča ali stoječa pozicija znotraj zgradbe, ko opazujemo pokrajino zunaj in drevesa v vrtu, ki v notranjost vstopajo skozi vrata. Druga pozicija je pozicija na strehi s pogledom na pokrajino, ki daje drugačno perspektivo, z manjšimi koti. Tretja pa je običajna pozicija, torej pogled na zgradbo od zunaj. Kavarni sem dodal majhen ribnik, ki se napolni z vodo le kadar dežuje. Kadar je vreme suho, ribnik postane dvorišče, na katerem ljudje lahko spijejo kavo ali čaj. Kadar pa dežuje, se dvorišče spremeni v ribnik. Ena od osnovnih ugotovitev o naravi v kitajski tradiciji je, da se narava stalno spreminja. Za arhitekta je pomembno, da zna zmožnost spreminjanja dobro izkoristiti. Če sedi v kavarni, kadar dežuje, lahko opazuješ kapljice vode in poslušáš njihovo škrebjanje, kar je zelo poetično in lepo. Tudi kadar ne dežuje, zgradba še vedno daje občutek dežja. Kavarna vzpostavlja širok odnos s pokrajino. Pomembno je notranjost primerjati z zunanostjo, kakor je bilo to vedno prisotno v kitajski tradiciji gradnje. Kadarkoli razmišljam o svoji arhitekturi, vedno mislim zunanost in notranjost hkrati. Tradicionalne kitajske vasi sledijo vzorcem sistema krajine, ki izvirajo daleč v zgodovini, in so bolj ali manj podobni v vsaki kitajski vasi. Še pred petdeset leti je bila ta tradicija še kako živa, vendar pa se je do danes izgubilo že več kot 90 odstotkov. Vhod v vas je bil zelo pomemben. Označevalo ga je veliko drevo, Feng Shui drevo. Vasi so imele tudi trge - javne prostore, kjer se je pilo čaj, plesalo, itd. Za razliko od evropskih vasi, kot je na primer Piran, pa je bil osrednji prostor v vasi vedno prazen; srednji prostor je pripadal krajinski ureditvi, ljudje pa so morali svoje dejavnosti organizirati okrog njega. Najpomembnejša je pokrajina, ne pa ljudje. Oblikoval in zgradil sem Kitajski paviljon za beneški bienale leta 2006. V trinajstih dneh smo uspeli zgraditi ogromno stavbo, kakih 800 m³ zelo kvalitetne gradnje. Izračunal sem velikost prostora za gradnjo, tako da smo še pred prihodom v Benetke na Kitajskem zgradili poskusno verzijo - maketo paviljona v naravni velikosti. Ponavadi naredimo tako: preden se lotimo velikih zgradb, zgradimo poskusni model. Najprej sem predvidel, da potrebujem 150.000 recikliranih strešnikov, po gradnji modela pa sem videl, da jih rabim le kakšnih 60.000. Zato pa je zgradbo dobro poznati vnaprej. Delo smo ponovili v Benetkah, v skupini sestavljeni iz treh rokodelcev in šestih arhitektov. V začetku sem se bal, da gradnje ne bomo zmogli dokončati v roku, ampak čez kakšen teden je bilo

important at all. What is important is that when people stand or sit inside, they instantly build a relationship with the outside and with the surrounding landscape. There is a very simple way to achieve this - I call it big "window with a garden". The concept is simple, but very powerful.

The building and the landscape are both part of my architectural concept, which is not so much about building or designing architecture but about the landscape. The landscape is a very important part in (side) architecture. So all this is architecture, even if more than half of it is the garden. Architecture is really not the building.

The position from which you experience architecture is extremely important. The first position is standing or sitting inside, observing the outside landscape and watching the trees around the garden that pass through the windows to the inside. The second position is standing on the roof and looking at the wide variety of the landscape from a different perspective, with lower angles. There is also the common position - the view of the building from the outside. I designed a small water pond which fills with water only when it rains. When it doesn't rain, the pond becomes a courtyard and people can have their coffee or tea there. But when it rains, it becomes a pond. One of the basic thoughts about the nature in the Chinese tradition is that the nature changes constantly. For an architect, it is very important to know how to use its capacity to change. If you sit inside when it rains, you see the water drops falling and hear the sound they make, it's very poetic and beautiful. There's a big window that allows you to see the garden. Even when there's no rain, you still get the feeling of rain. The building has a wide relation with the landscape. It's important to compare the outside with the inside as this has always been important in the Chinese tradition of building. Whenever you think about architecture, you are thinking inside and outside together.

In traditional Chinese villages, we build the landscape system that's more or less similar in every village all over the country, and it has a long history. Just fifty years ago, this tradition still existed, but now almost 90% of it has disappeared. The entrance to the village is very important. It is marked by the large tree called the Feng Shui tree. There is also the town square - a public space used for having tea, dancing, etc. But as opposed to European villages like Piran for example, the central space is left empty; it's just about the landscape so the people have to organise their activities around the central landscape. This means that the people are not in the centre, the centre is the landscape.

I designed and built the Chinese Pavilion for the 2006 Venice Biennale of Architecture. Within thirteen days, we completed a large construction, about 800 m² of very high quality building. I calculated the size of the site and before coming to Venice, we built the experimental construction - a model. This is the way

jasno, da nam bo uspelo. Gradnja je bila zelo kakovostna, izpeljana po načrtih ljudi, ki so na njej delali. Delo pa ni bilo lahko, saj so strešniki precej težki.

Junija sem obiskal Benetke in preračunal kote sonca okrog velikega drevesa, ki je stalo blizu prostora, namenjenega našemu paviljonu. Vsak dan popoldan se je na tleh prostora, predvidenega za gradnjo paviljona, pojavila senca drevesa. Naša streha je delovala kot ogledalo kroženja sonca, s podobnim pomenom kot voda v Benetkah: sence odsevajo na strehi, podobno kot se mesto zrcali v vodi. Na Kitajskem pa majhni strešniki tako ali tako simbolizirajo vodo.

Moja naslednja skrb je, kako ljudje v moji arhitekturi živijo. Tipična tradicionalna kitajska slika iz 11. stoletja pripoveduje zgodbo o življenju ljudi, ki se vedno bolj približujejo resnici narave. Naslikan je budistični menih z dvema pticama, vsi skupaj pa spijo na istem kraju. Ptice in ljudje so med seboj povezani.

V letih med 2001 in 2007 sem delal na zelo velikem projektu v mestu Hangzhou - gradili smo novi kampus Xiangshang za Akademijo umetnosti Hangzhou, ki je ena od dveh kitajskih umetniških akademij, druga je v Pekingu. Akademija se zelo hitro širi, pred letom 2000 je imela skupaj 1000 profesorjev in študentov, zdaj pa je študentov 9000, profesorjev pa 1000. Zaradi naraščanja števila študentov je potrebovala nov kampus. Na Kitajskem se je pojavilo mnogo komentarjev, ki so trdili, da je krajinska ureditev kampusa čudna, saj je nekoliko neobičajna. Vendar pa je ravno krajinska ureditev z gričem najpomembnejši del kampusa, ne pa arhitektura. Vsa moja arhitektura je le reakcija na grič. Podobni grički so značilni za Hangzhou, ki je krajinsko res bogato mesto, v okolici mesta jih je vsaj dvesto podobnih. Gradnja kampusa je potekala v dveh fazah, prva je bila končana leta 2004.

Moje projektiranje kampusa sta vodila dva toкова misli. Najprej razmišljanje od zunaj navznoter, potem pa še razmišljanje v smeri od znotraj navzven. Razmislek o možnih pogledih, ki se odpirajo iz zgradbe, uporabnikom omogoča, da vzpostavijo odnos do zunanje pokrajine. Vhodna vrata v kampus so zelo visoka, približno 6 metrov, tako da omogočajo razgled na pokrajino. Ko je bila zgradba dokončana, so ljudje komentirali, da je podobna neki slavni kitajski sliki iz obdobja pred 10. stoletjem. Opazke so mi bile po godu, saj je bila moja ideja v resnici podobna: s pomočjo arhitekture ponovno izgraditi odnos do zgodovine, na primer do deset stoletij kitajske slikarske tradicije. Ko je bila gradnja zaključena, me je prijatelj, ameriški arhitekt, vprašal, kdaj je nastal grič. Ob vprašanju sem se za trenutek obotavljal, potem pa si je nanj odgovoril kar sam: »Grič je nastal, ko je nastala zgradba!« Pokazal je pravo razumevanje moje arhitekture!

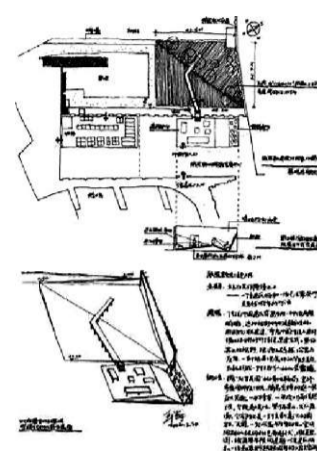
we usually work in my office - before building large buildings, we make the experimental construction. At first I thought I needed to transport 150,000 recycled tiles to Venice, but after building a model, I found out that I only needed about 60,000 tiles. It is important to know the construction beforehand. And then we worked in Venice. There were three craftsmen and six architects forming a small team. At first, I was afraid we wouldn't finish the construction in time but after a week, it became obvious that the work could be finished. The construction was of very high quality, designed by the people who were working on it. We used bamboo to make a strong structure in a completely new way. We finished the structure and then put the tiles on the structure. The work was very hard, because the tiles were quite heavy.

I visited the site in Venice in June and I calculated the angles of the sunlight around a large tree that was standing there. I found out that every day around 4 p.m., the shade of the tree emerged on our tiled roof. Our roof became the mirror of the movement of the sun, so in one way it has the same meaning as the water in Venice: the shadow is reflected on the tiled roof just as the city is reflected in the water. In China, small tiles mean water.

My next concern is how people are to live in my architecture. A typical traditional Chinese painting from the 11th century tells the story about how people live and how they come closer and closer to the truth of nature. There is a Buddhist monk and two birds in the image, and they all sleep in the same place. People and birds are connected in China. Between 2001 and 2007, we worked on a very large project in Hangzhou - we made the new Xiangshang Campus for the Hangzhou Art Academy. It's one of China's two art academies - the other one is in Beijing. The academy is expanding very quickly: before the year 2000, there were only 1000 teachers and students, but now there are 10,000 people - 1000 teachers and 9000 students. That was the reason it needed a new campus.

In China, many people said that the landscape design of the campus was very strange due to its unusual angles. But for me, the landscape with the hill is the most important part of the campus, not the architecture. All of my architecture was conceived as a reaction to this hill. Such small hills are very common in Hangzhou - there may be 200 small hills like that one. It's really a landscape city. The building was built in two phases; the first one was finished in 2004.

Two different trains of thought shaped the design of the campus. First, there was the thinking from the outside towards the inside; the other one was from the inside towards the outside, allowing people inside to see into the land and to have a relationship to the landscape. The entrance doors are very high - about six metres - to allow the view to the landscape. When the building was finished, people



Moja skica paviljona za beneški bienale 2006.
My sketch for the 2006 Biennale pavilion.



Gradnja v Benetkah.
The construction process in Venice.



Sence, ki kažejo odsev mesta kot v vodi.
The shadows that reflect the city like the water.

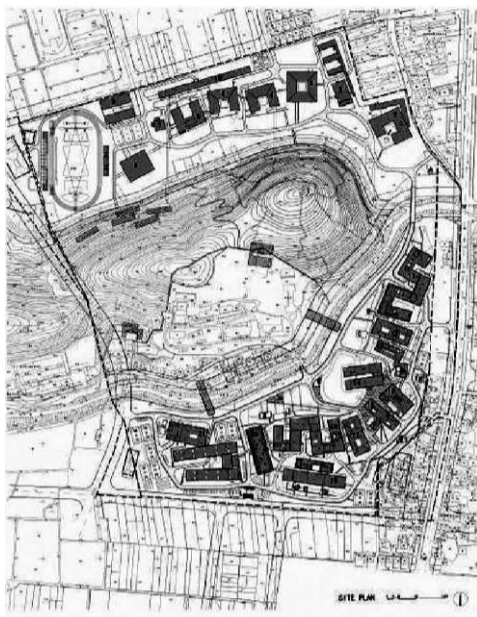


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Tipična kitajska slika iz 11. stoletja: menih in dve ptici.
Typical painting from 11th century: a Buddhist monk and two birds.



Načrt novega kampusa Xiangshang.
The master plan of the new campus Xiangshang.



Prva faza gradnje kampusa Xiangshang, zaključena leta 2001.
The first phase of the Xiangshang campus, finished in 2001.



Prva faza gradnje kampusa Xiangshang.
The first phase of the Xiangshang campus.



Prva faza gradnje kampusa Xiangshang.
The first phase of the Xiangshang campus.

Naslednja slika iz obdobja dinastije Song, 10. stoletje, uporablja dve razmerji velikosti hkrati. Hkrati prikazuje pokrajino z vasjo daleč na obzorju, na drugi strani pa gledalca povabi, da v sliko dobesedno vstopi in opazuje mnoge majhne detajle. Gledalec se nahaja zunaj in znotraj slike hkrati. Kadar razmišljamo o strukturi narave, razmišljamo o resnici naravnih struktur. Kitajsko dojemanje narave temelji na občutku, da ljudje nimajo moči spreminjanja, da je le narava tista, ki ima moč dejanj. Najpomembnejše dejstvo o naravi je, da ni mrtva, temveč da živi. Kako v arhitekturo prenesti živost trave in dreves?

Moj način prostoročnega risanja in skiciranja je zelo podoben tradicionalni kitajski kartografiji. Ko se lotim novega projekta, najprej dolgo časa posvetim raziskovanju, potem o zgradbi in o vseh njenih detajlih natančno razmislim, včasih to traja tudi po šest mesecev. Potem pa naenkrat začutim, kakšna mora biti zgradba in jo narišem v enem zamahu. V nekaj urah narišem tloris in perspektivo. Moje risbe so zelo majhne, vseeno pa vanje vključim mnoge pomembne detajle. Narisane so v več merilih hkrati in obenem predstavijo zunanost in notranost. Koncepta ponavadi ne spreminjam več, potem ko je bil enkrat narisana.

Če hočemo, da arhitektura postane podobna naravi in ji dati občutek živosti, je zelo pomembno, da upoštevamo podnebje, v katerem stoji. V področju Hangzhoua je eden najpomembnejših elementov voda, saj skoraj polovico leta dežuje. Arhitektura je struktura narave, ki jo ljudje preoblikujejo, zato je zelo pomembno, da jo dodobra razumemo. Arhitektura je narava, ki se približa ljudem.

Zrak je prav tako zelo pomemben arhitekturni element mojega projekta za kampus. Na tipični sliki iz kitajske slikarske tradicije vidimo razred učencev z učiteljem. Tradicionalni sistem zasebnih akademij, ki se imenuje shuyuan, je bil čisto drugačen od današnjega modela univerzitetnega izobraževanja, bolj je spominjal na grški sistem filozofskih šol. Kadarkoli in v kateri koli starosti si lahko vstopil v univerzo in tudi zapustil si jo lahko po želji. Vsak dan so potekale razprave o resnici narave. Ko sem projektiral Akademijo umetnosti Hangzhou, sem si zamišljal izobraževalni model podoben tradicionalnemu sistemu shuyuan. Oblikovanje kampusa za akademijo ni le arhitekturna odločitev, temveč je tudi odločitev za določen model izobraževanja, ki ga arhitektura spodbuja. Želel sem oblikovati nov sistem izobraževanja, ki bi spremenil kitajske akademije in univerze.

Zgradba je pokrajina, pokrajina je zgradba: sistema obeh se prepletata. Eno od zgradb na kampusu sem poimenoval abstraktna gora, saj ima toliko različnih plasti. Prva plast to zunanji hodniki, mostovži na fasadi, na katerih se zadržujejo študentje. Moje sanje bi bile poučevati kjerkoli! Zgradba ima tudi sistem, ki zunanost povezuje z

said it was similar to the famous painting that was made before the 10th century in China. I was very pleased with such comments, because this was really my idea. It is through architecture that people can rebuild their relation with their history, which in China means ten histories of tradition of painting for example. When the building was finished, an American architect, my friend, asked me when did the hill emerge. I thought about the question for a moment. But then he answered it himself: 'The hill emerged after your building was finished.' This is a really concise understanding of my architecture!

There is another painting from the 10th century, from the Song Dynasty. It uses two different scales at the same time: it shows the landscape with a village that's quite far away, but in the other part of the painting, you enter into the landscape and see many small details. In this painting, the viewer is standing on the inside and on the outside at the same time. When you think about the structure of the nature, you think about the truth of the structures of the nature. In China, there is a prevalent feeling that the people can't do very much, that it's only the nature that can do things. The most important fact about the nature is that it's alive, that it's not dead nature. So how to bring this feeling of liveliness of the grass and of the trees to architecture?

My way of painting is very similar to the Chinese style of cartography. I think about the building, about every detail, and then I do research for as long as six months or so. At one point, I suddenly feel the design is ready, and I take out the pencil and make the drawing of the building as a whole. I make a master plan perspective drawing in three or maybe four hours. My drawings are very small, but I include and decide on many important details. The drawings are made on various different scales and convey the inside and the outside at the same time. The concept of the building usually doesn't change after it has been drawn.

If you want architecture to be similar to nature and give it a feeling of being alive, one important fact that has to be taken into consideration is the climate. In our area, Hangzhou, water is the most important element as it rains for almost half of the year. Architecture is the structure of nature transformed by people, so to create architecture, it is necessary to understand the structure of nature. Architecture is nature that comes close to people.

Air is also a very important element of the architecture of the campus. The air readily enters the architecture's interior space. On a typical painting from Chinese history, you can see a classroom with a teacher. This traditional system of private academies is called shuyuan. It was different from the today's education model in our universities, it had more similarities with the Greek system of philosophical teaching. You could enter the university at any time, at any age, and you could come or leave at any time. Every day there was a discussion

notranjostjo, vendar pa je zunaj hkrati tudi znotraj, odnos med njima pa se pri toliko plasteh stalno spreminja. Zame je pogled od znotraj navzven pomembnejši od pogleda od zunaj.

Želimo, da bi dež in veter vstopala v notranjost arhitekture, vendar pa je njuno hitrost potrebno uravnavati zavoljo udobja. Poleti je zelo vroče, okrog 40 stopinj, vseeno pa sem želel zagotoviti udobje brez uporabe klimatskih naprav. Ustvaril sem sistem prezračevanja, ki v zgradbi ustvarja lahen vetrič, ki je, kakor bi svila božala tvoj obraz, kar je zelo prijetno.

Vsaka zgradba v kampusu je povezana z ostalimi, tako da skupaj tvorijo zborovanje ali sestanek zgradb. Tudi kadar na kampusu ni ljudi, zgradbe med seboj komunicirajo. Če se v Piranu postaviš na sredino glavnega trga, se mesto pokaže kot ena velika hiša: trg je avla, potem je tu pisarna in knjižnica in dnevna soba in ... - zgradbe komunicirajo med seboj preko glavnega trga. V središču kampusa v Hangzhou pa je ribnik, kar je v skladu s kitajsko tradicionalno postavitvijo krajinske ureditve v središču kraja.

Preden začnemo s projektom, zadnjih pet let naš način dela vključuje preučevanje tradicionalnih kitajskih slik. Zelo znana kitajska slika iz 10. ali 11. stoletja prikazuje gorsko krajino, torej govori tudi o tem kako ljudje bivajo v gorah. Slikarjeva pozicija je precej oddaljena od naslikanih gora, detajli pa so vseeno zelo natančno naslikani: na primer ceste in mostu s prostim očesom prav gotovo ne bi mogli vdeti iz te oddaljenosti. Vendar pa slika govori o tem, kako o naravi razmišljamo. Želim si najti način, kako bi ta način razmišljanja prenesel v arhitekturo.

Moje najnovejše delo, končano decembra 2008, je Zgodovinski muzej Ningbo (Ningbo Historic Museum). Zgrajen je na kraju porušenega mesta Ningbo. Vse kar se tiče tradicije mesta so porušili, ostal je le velik prazen prostor. Želel sem postaviti zgradbo, s pomočjo katere bi ljudje lahko ponovno vzpostavili odnos do narave in zgodovine, zato sem zgradbo oblikoval kot goro, čisto tako kakor na sliki. Muzej je ogromen, ima kakšnih 30.000 m². V kleti je oblika pravilna, kockasta, ko pa zgradba zraste, eksplodira kot drevo.

Porušili so toliko tradicionalnih zgradb, da ostanki tradicionalnega gradbenega materiala ležijo vsepovsod kot smeti. Že pri kampusu Xiangshang, še bolj pa pri Muzeju v Ningboju sem uporabil mnogo recikliranega gradbenega materiala. Na primer barva fasade je nepredvidljiva, ravno zaradi uporabe recikliranih materialov. Reciklirani gradbeni material je vseh možnih oblik in velikosti, za gradnjo z njim pa obstaja posebna tradicionalna tehnika, ki izhaja prav iz te pokrajine. Ker območje pogosto prizadenejo tajfuni, se hiše pogosto zrušijo in jih je treba na hitro ponovno zgraditi, zato so razvili posebno tehniko. Skupaj s študenti smo izpeljali raziskavo in v 4 m² zidu odkrili kar

about the truth of nature. When I was designing the Hangzhou Academy of Arts, I have had this traditional shuyuan system in mind. A design for an academy's campus is not only about architecture, it's also about the model of education that the architecture promotes. I wanted to design a new system of education that would change the Chinese academies and universities.

The building is landscape, the landscape is building; the system of both is mixed. I call one of the campus buildings the abstract mountain - it has many different layers. For example, the first layer is the outside corridors along this facade, where the students can hang out. My dream as a teacher is to teach students everywhere. There is also the system of connecting the inside and the outside, but the inside is also the outside. With so many layers, this relation changes constantly. For me, the view of the outside as seen from the inside is more important than the view of the inside as seen from the outside.

We wanted the rain and the air to travel through our architecture's inside space, but for the sake of the comfort, the speed of the rain and the air had to be controlled in the building. In summer, the air is very hot, about 40 degrees. I wanted to build a system that would not require air conditioning but that would still enable the people to feel comfortable inside the building. So in summer, when you walk around the building, you will feel the wind in your face like silk. It feels very good.

Every building is linked to the others, so they form almost a meeting, a conference of buildings. Even when there are no people there, the buildings are in dialogue with each other. If you stand in the city square in Piran, you see the city as one big house. The square is the lobby, and then there is the office room, the library room, the living room - buildings in dialogue with each other around the central public space. But in the central area of the Hangzhou campus, there is a water pond. This is a Chinese tradition, landscape in the middle, instead of a public square. For the past five years, my method of working has included studying traditional Chinese paintings before I begin designing. A very famous traditional Chinese painting from 10th or 11th century represents a mountain landscape system, so it is also about how people live in the mountains. For example, on this part, the painter imagines standing very far from the mountain but when you study the detail you find that it's very precise. There is a road, a bridge, and other small details that are impossible to see with bare eyes from a standpoint 10 km away. But it's about thinking about nature. I wanted to find a way to translate this way of thinking into the architecture.

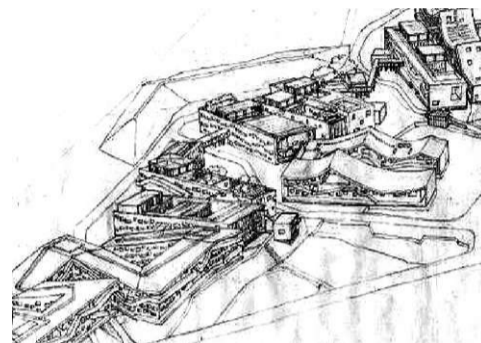
My newest work, finished in December 2008, is the Ningbo History Museum, located on the site of the former Ningbo city that had been torn down. Everything about the city's tradition had been demolished, all that was left was a vast empty space.



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Slika iz obdobja dinastije Song. Gledalec se hkrati nahaja zunaj in znotraj slike.

A painting from the Song dynasty. The viewer is standing on the inside and on the outside at the same time.



Moja risba druge faze kampusa Xiangshang. Drawing for the second phase of the Xiangshang Campus.



To ni pokrajina, je arhitektura. This is not landscape, it's architecture



Pogled oz znotraj navzven, najpomembnejši pogled, kampus Xiangshang. The view from inside out, the most important view, Xiangshang Campus.



Pogled na pokrajino, kampus Xiangshang.
View of the landscape, Xiangshang Campus.



Zunanji hodniki, kampus Xiangshang.
The outside corridors, Xiangshang Campus.



Sistem hlajenja zgradbe poleti, kampus Xiangshang.
The system of cooling the building in summer, Xiangshang Campus.



Krajinsko oblikovanje kampusa s praznino v sredini.
The landscape design of the campus with the void in the middle.



Zgradba oddelka za arhitekturo, kampus Xiangshang.
The Architecture department building, Xiangshang Campus.

84 različnih vrst uporabljenih opek. Kitajska umetnost gradnje pogosto uporablja reciklažo: če bi na primer porušil starejšo kmetijo, bi v njej verjetno našel opeke iz 7., 8., 10., 11., 14., 16. stoletja in tako naprej. Vsakič, ko so ljudje obnavljali, so uporabili material, ki so ga našli ležati naokoli. To bi morala Kitajska početi tudi zdaj! Pri gradnji muzeja pa smo se morali soočiti tudi s problemom gradnje v višino, saj imajo tradicionalne zgradbe le eno ali dve nadstropji, muzej pa je bil visok kar 24 metrov. Po natančni raziskavi tradicionalne tehnike sem sam razvil takšno, ki je bila primerna tudi za gradnjo v višino. Drugi problem pa je bilo sestavljanje najdenega materiala, ki deluje skoraj kot slika. V kitajski tradiciji so bile podobne slike vedno obešene v osi vhoda v hišo, tako da so bile videti kot fasada, ki pa ni fasada. Muzej zopet raziskuje odnos med zunanostjo in notranostjo. Filozofija našega biroja govori o razvoju, ki traja celo stoletje. V zadnjih 100 letih je Kitajska večinoma preučevala in oponašala vzore zahodnega sveta, tako da smo pozabili velike dele svoje lastne tradicije. To se seveda ni zgodilo le na Kitajskem. Kitajska je civilizacijsko prav tako pomembna kot Evropa.

Maja Vardjan: Vaš pristop do arhitekture je zelo drugačen od vsega, kar si tukaj predstavljamo kot delo kitajskih arhitektov. Kitajska ima danes skoraj mitološki status dežele, v kateri je mogoče zgraditi karkoli, in zelo hitro, če je le vključeno dovolj denarja. Vi pa delate čisto drugače: biro zaprete za več mesecev, sodelavce pa pošljete na potovanje ali študirat kitajsko slikarstvo, francosko filozofijo, filme ali karkoli pač že se vam zdi pomembno za projekt. Večinoma ne delate zasebnih projektov, ampak sodelujete z mestnimi in državnimi oblastmi. Ali je težko izpeljati svoje ideje, če delaš za zasebne naročnike?

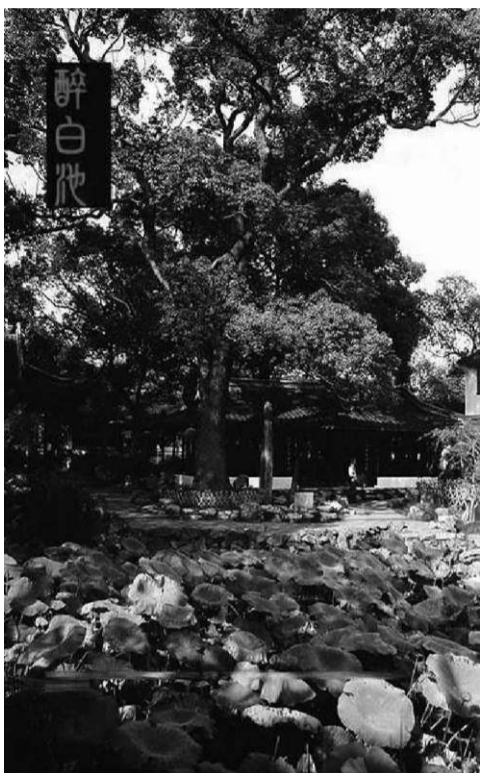
Wang Shu: Vladni principi so veliko bolj jasni, podjetniki pa so zelo neurejeni! Vendar pa sem v preteklosti že enkrat delal za zasebne naročnike. Naredil sem projekt za šest sto metrov visokih stanovanjskih stolpnic v mestu Hangzhou. Želel sem, da bi stanovanja imela majhna zunanja dvorišča, čeprav so bila del stanovanjskega bloka. Naročniku se je to zdel velik izziv, saj ga je skrbel finančni izid. Dve leti smo morali razpravljati o projektih, dokler se ni lepega dne odločil. Veliko je bilo govora o profitu. Takrat je v Hangzhou kvadratni meter stanovanja stal okrog 3000 juanov, stanovanja pa so hoteli prodati za 5000 juanov/m². Gradnja je v končni fazi stala 500 juanov/m², vendar pa je poslovnež stanovanja uspel prodati za 10.000 juanov/m². V šestih letih so se cene tako zelo spremenile! Kitajska je res neverjetna, možno je čisto vse!

I wanted to design something through which the people could rebuild their relation to the history and the nature. As a result, I designed the building as a mountain, just like in the paintings. The building is huge, about 30,000 m². In the basement, it's shaped regularly, as a cube, but as it grows, it explodes like the branches of a tree.

There were so many traditional buildings that were demolished that you could see traditional materials lying around everywhere like rubbish. In my architecture, on the Xiangshan Campus and in Ningbo, I used many pieces of recycled traditional materials. The colour of the facade is changing because of the recycling. Recycled materials come in different sizes and there is a special traditional technique of putting them back together. Typhoons are very common in this region and the buildings used to collapse regularly, so people needed a way to rebuild their buildings very quickly. They devised a special technique, and when I did a research project with my students, we found that in the 4 m² of the wall, there were 84 different sizes of bricks and tiles. Recycling is a very important lineage of the Chinese building tradition: if you tear down a farmer's house you could find the materials from the 7th century, 8th century, 10th century, 11th century, 14th century, 16th century, etc. Every time people rebuilt the building, they reused the material that was there on the site. This should be an important issue for China now. But we encountered the problem of height, as traditional buildings were only two storeys high. I was designing a new building that would be 24 metres high. I had to do thorough research and adapt the building technique. The other problem was the assembling of the recycled tiles. For me, it has the effect similar to that of a painting. In the Chinese tradition, the paintings like this are always hung along the axis of the entrance lobby to the house, so they are like a facade, but they are not the facade. The museum building once again considers the relation between the inside and the outside.

The philosophy of our studio is about the development, as long as the century. For the past one hundred years, the Chinese have mostly been studying the western world, and many things about our own history and tradition have been forgotten. It is not only about country. China has a very important civilisation, just like the European civilisation.

Maja Vardjan: I find your approach to architecture very different from how all of us perceive the work of Chinese architects. Nowadays, China has an almost mythological status where everything can supposedly be built very fast as long as the money is there. But you work in different way: you close your office for a month and you send your co-workers to the countryside to study Chinese painting, French philosophy, films, or any other subject that might be helpful for the project and then come back to



Tradicionalni kitajski vrt. Pogled od zunaj. Kje je arhitektura? Arhitektura je tako vpletena v pokrajino, da izgine. This is the traditional Chinese garden. The view from outside. Where is the architecture? Architecture is totally mixed with the landscape, it disappears.

do the designs. And you don't really work with commercial developers but more often with local governments and the government. Do you find working in commercial area too difficult to realise our creations?

Wang Shu: In China, the government works on clearer principles - it's the business people who bring the disorder. I have worked with businessmen once in the past: I designed six 100-metre apartment towers of in Hangzhou. I wanted to design apartments with small courtyards, even if they were part of a residential high-rise. The developer thought this was a big challenge; he was worried about the financial aspect of the building. We had to discuss the projects for two years until one day, he finally decided to go through with it. When I was designing the apartment buildings, the only thing he thought about was on the profit. At the time, a square metre cost about 3000 Yuan in Hangzhou, but he wanted to set the price at 5000 Yuan. In the end, the construction itself cost 500 Yuan per m², but the businessman managed to sell the apartments for 10,000 Yuan per m². The big change in prices occurred within six years. China is really incredible because anything can happen.



Detajli prejšnje slike. A detail of the previous painting.



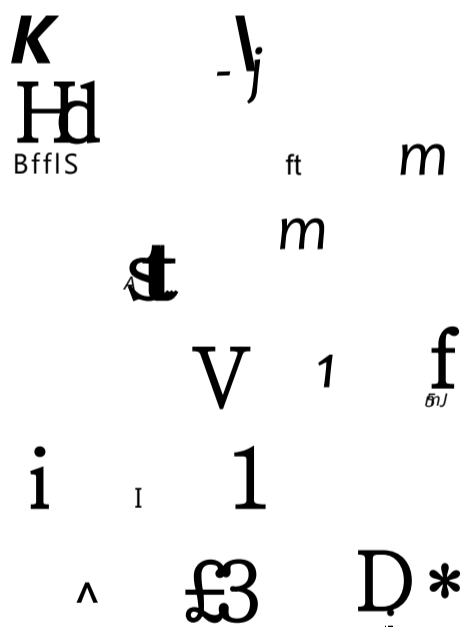
Muzej zgodovine Ningbo. The Ningbo History Museum.



Fasada Muzeja zgodovine Ningbo. The façade of the Ningbo History Museum.



Notranjost muzeja je dolina. The inside of the museum is the valley.



Umetnik mi je za darilo ustvaril svojo verzijo pogleda od znotraj navzven. The artists did this version as a gift to me, an interpretation of his view from the inside of the building.



Slika iz obdobja dinastije Song. A painting from the Song dynasty.

nikoli se ne ustavimo

no staying still

Fotografije: arhiv arhitekta/Photos: architect's archive



Foto: Andraž Kavčič



Hong Kong.
Hong Kong

Aaron Tan je ustanovitelj in direktor biroja RAD, Research Architecture Design iz Hong Konga. Leta 1994 je z Remom Koolhaasom ustanovil OMA Asia, ki se je leta 2002 preoblikoval v neodvisni biro RAD. Vodi skupino arhitektov, urbanistov, oblikovalcev notranje opreme in medijskih raziskovalcev s celega sveta, z namenom, da njihove globalne izkušnje uporabi za razvoj novega sodobnega azijskega urbanizma in arhitekture. Projekti biroja RAD, med njimi so poslovne stolpnice v Hong Kongu, ekonomsko planiranje Singapurja ter telekomunikacijski center in dizajn hotel v Koreji, so bili predstavljeni v številnih arhitekturnih revijah in na razstavah. Aaron kot aktivni udeleženec urbanega razvoja azijskih mest redno predava v Aziji, Evropi in v ZDA.

Všeč mi je tema današnjega predavanja - novi izzivi. Pred mnogimi leti smo se odločili spopasti z izzivom in svoje delo smo preselili v Hong Kong. Delamo v okolju, kjer je 99% projektov komercialnih in, kjer javna naročila skoraj ne obstajajo. Želeli smo preizkusiti, kako in koliko časa lahko v takem okolju preživimo in pri tem ohranimo svoje intelektualno dostojanstvo. Poimenovali smo se RAD - Research Architecture Design (Raziskovanje dizajn arhitektura), saj nikoli ne smemo opustiti raziskovanja in arhitekture. Poklicali smo vse, ki jih poznamo, in jih povabili naj se nam pridružijo v Hong Kongu, da skupaj preizkusimo, do katere mere lahko izkoristimo in razširimo omejitve arhitekture.

Hong Kong s svojo mestno pokrajino je zelo vznemirljiv. Vsak dan se pojavi kakšna nova zgradba. Posamezno sicer niso kaj posebnega, toda vse skupaj so zelo impresivne. Silhueta Hong Konga

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Aaron Tan is the founder and director of RAD, Research Architecture Design, based in Hong Kong. In 1994, he founded OMA Asia together with Rem Koolhaas, which was re-organised as independent office RAD in 2002. He leads a group of architects, urban designers, interior designers, and media researchers from all over the world with the intention of taking advantage of their global experience in order to develop new contemporary Asian urbanism and architecture.

RAD's projects, ranging from business towers in Hong Kong and economic planning of Singapore to a telecommunications centre and a designer hotel in Korea, have been presented in numerous professional magazines and exhibitions. Actively involved in the urban development of Asian cities, Aaron gives frequent lectures in Asia, Europe, and the United States.

I like the topic of today's lecture - new challenges. Many years ago, we decided to challenge ourselves and try to establish ourselves in Hong Kong. We have put ourselves in a place where 99% of projects are commercially driven and where it is almost impossible to get a commission for a public project. We wanted to test how and for how long we can survive in this environment but maintain our intellectual pursuit. We have to call ourselves RAD, Research Architecture Design, because we have to continue to do research and we have to continue to do architecture. We called everybody that we know from around the world to join us and to be there and to see how much we can explore our limits of architecture.

The cityscape of Hong Kong is extremely fascinating. Every day, there is a new building coming up. Each individual building is maybe not as exciting but put together, they become quite impressive. The

nas je tako navdušila, da smo se jo odločili uporabiti v svojem prvem projektu. Vzeli smo fotografijo Hong Konga, jo ovili okoli zgradbe in jo očrtali. Ugotovili smo, da je črt mnogo. Ker je bila zgradba, ki smo jo projektirali, komercialne narave, smo morali projekt tudi komercialno urediti, tako da je postal finančno izvedljiv: v nered črt smo vnesli neke vrste red. Ker smo zgradbi torej že vsilili eno vrsto reda, so se odločili, da izbiro barve prepustimo kocki. Pri komercialnih projektih v Hong Kongu vedno gradiš do roba zazidljive parcele in pozidaš največjo dovoljeno površino, tako da moramo arhitekti neprestano iskati, kje leži arhitekturni potencial gradnje. Skoraj edini prostor, ki nam je ostal za arhitekturo, je ovoj zgradbe, ta pa nima več kot 200 mm. Neprestano moramo izumljati nova področja, ki jih lahko arhitekturno oblikujemo. Pri tem projektu na primer smo odkrili prostor med nadstropji, kamor smo vstavili luči. Zaradi geometrije in matematike, ki smo ju upoštevali pri projektih, so izvorno vodoravne luči dobile spiralno obliko. Tekom izvedbe projekta smo, celo znotraj svoje lastne dobro znane metodologije, odkrili nov prostor, ki smo ga namenili plavalnemu bazenu. Nanj smo kar ponosni. Nedavno smo slišali, da je naša zgradba nominirana kot ena najpogostejše prikazanih v medijih. Postala je dobro ozadje za naš primer Johna Wooja, ki svoje filme snema v Hong Kongu.

Odkrili smo svoj način ustvarjanja kakovosti znotraj sistema kapitalistične arhitekture, tako da smo se odločili ostati v Hong Kongu. V Hong Kongu je gneča tako velika, da moramo graditi mostove, da se ljudje lažje premikajo. Ne moreš si privoščiti, da bi se ustavil, saj si takoj na zgubi. Nismo več mogli prenašati stalnega gibanja, zato smo začeli iskati alternativne kraje, ki bi bili manj gosto poseljeni in bi imeli boljše podnebje - to je za nas pomenilo sneg, saj v Hong Kongu nikoli ne sneži. Odločili smo se delati v Seulu. Hoteli smo zgraditi nekaj, kar bi bilo videti lepo v snegu. Najprej je bila naša zgradba videti kot božično drevesce, vendar naročnik z našim projektom ni bil zadovoljen, saj bi ga bilo zapleteno čistiti. Prilagodili smo detajle in uredili vogale, tako da zgradba zdaj zažari le z umetno osvetlitvijo. Odločili smo se, da želimo, da naša naslednja zgradba žari v naravni svetlobi. Poiskati smo morali toplejše kraje z veliko naravne svetlobe in močnim soncem, tako da smo se odpravili v Indijo. Imeli smo izgovor, da zgradbo oblečemo v dodaten ovoj, ki nanjo meče senco in ji daje globino. Naša nagubana fasada ni novost, saj jo je navdihnila estetika dinamike, ki je tako cenjena v Hong Kongu. Fasado smo skušali povezati z vsebino zgradbe - hotelskimi sobami.

Pred nekaj leti smo v Seulu projektirali hotel z mnogimi različnimi tipi sob, ki je izviral iz ideje o oblaku. Zbiranje oblakov na fasadi je predstavljalo zbiranje različnih tipov sob pod njo. Vlada je zavrnila naš projekt, tako da smo jih skušali prepričati

Hong Kong skyline was so impressive for us that we decided to use it as a starting point for the design of our first project. We took a photograph of the Hong Kong, wrapped it around our building, and traced it. We realised that there were many lines. As the building was commercially driven, we had to commercially sort it out to make it viable to build, so we had to bring order to the disorder. Because we have already imposed some sort of order to the building, we decided to choose the colour scheme of the building by throwing a die.

In Hong Kong, with projects like this, you always build to the limits of the site and to the maximum gross floor area, so architects have to constantly establish where the architectural potential of the building is. The only place that remained for us to do architecture is the skin of the building which is not more than 200 mm thick, so we needed to discover and invent new areas to do design. In this project, we found an area between the floors, where we inserted light. Because of the geometry and the mathematics used to construct the building, the originally horizontal lights accidentally became spiralled. Along the process, we discovered a new space within our methodology and we turned it into the swimming pool. We are quite proud of it. We recently found out that our building is nominated as one of most often seen in the media. It has become a good landscape for people like John Woo to have their movies shot in Hong Kong.

We found our way of creating quality within capitalistic architecture, so we continued to work in Hong Kong. Hong Kong is so full of people that we need to build bridges in order to make it easier for people to move. In Hong Kong you cannot afford to stay still - when you stand still, you are losing money. We could not stand that constant being on the move, so we started looking for alternative places, less dense and with nicer weather - for us this meant snow, as we never get any. We decided to work in Seoul. We wanted to make a building that would look good in snow. At first our building looked like a Christmas tree, but our client was not convinced with the design as it would be difficult to clean. We modified the details, sorted out the corners, and allowed it to capture artificial light only. We decided that with the next building, we wanted to capture the real light.

We had to find a hotter place with strong natural light and sun, so we headed to India. This gave us excuse to make an extra skin to the building that was casting shadow on the building and gave it depth. Our undulating facade was nothing new - it was inspired by the aesthetic of the dynamic that we are constantly looking for in Hong Kong. In this case, we tried relate it with the content of the building, i.e. hotel rooms. A couple of years ago in Seoul, we were designing a hotel with many different types of rooms made around the idea of a cloud. The clustering of clouds represented the clustering of different



Silhueta Hong Konga.
Hong Kong cityscape.



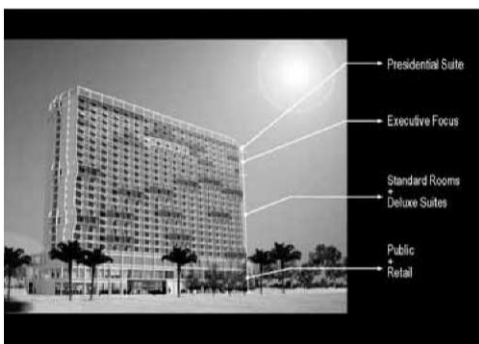
Stolpnica AIA, fotografijo mestne silhuete smo ovili okoli zgradbe.
AIA Tower, we wrapped a photograph of Hong Kong around our building.



Stolpnica AIA, Hong Kong, 1999.
AIA Tower, Hong Kong, 1999.



Stolpnica SK T-Tower, Seul, predhodni projekt, snegu.
SK T - Tower, Seoul, preliminary design, in snow.



Hotel v Indiji, idejni projekt.
Hotel in India, concept design.



Projekt hotela, Seul, Koreja, oblak, ki lebdi nad mestom.
Hotel project, Seoul, Korea, a cloud floating above the city.



Projekt hotela, Seul, Koreja, notranjost.
Hotel project, Seoul, Korea, interior.

z zgodbo, da v resnici ne gradimo zgradbe, ampak jim dajemo le kos oblaka, ki bo lebdel nad mestom. Vlada je to idejo sprejela. Z oblaki smo se navdihovali tudi pri oblikovanju notranjosti. Dodali smo še dež in dobili idejo, kako bi na tleh ujeli dežne kaplje. Včasih te kot arhitekta nekoliko zanese, tako da smo okrogle oblike prenesli še na zunanost zgradbe. Ideja je bila lepa, čeprav ne-načrtovana.

Popeljal vas bom skozi tipičen delovni teden svojega biroja. Ob ponedeljkih začnemo z molitvijo, saj je v Hong Kongu težko delati, potem pa sledi sestanek. R v imenu našega biroja pomeni raziskovanje, pa tudi večje urbanistične projekte.

Naša prva izkušnja z delom na Kitajskem je projekt za zabavišni park, torej program, ki ga nismo dobro poznali. Kot katerikoli drug biro smo se lotili raziskovanja zabavišnih parkov, toda nekega dne smo odkrili, da je zabavišni park sicer majhen, vendar pa bi želel kasneje na njegovi podlagi investitor zaprositi vlado za večji kos okoliške parcele, kamor bi rad razširil svoj park. Opozorili smo ga, da to morda ni najboljša strategija, saj na ta način najverjetneje ne bi mogel dobiti zelene parcele. Predlagali smo mu, da zabavišni park že v osnovi raztegemo tudi na del parcele, ki je še nima v lasti, da bo lažje dobil vsaj del tistega ozemlja, ki si ga želi prilastiti. To nam je dalo idejo, da ustvarimo zabavišni park, ki bi se raztezal po celotni dolžini parcele. Namesto enodnevnega zabavišnega parka smo si zamisli štiridnevne. V našem delu sveta se stalno srečujemo s podobnimi strategijami. Ustvarjati si moramo delovna mesta in projekte, ki so za naročnike tudi finančno upravičeni.

Takšen način razmišljanja nas ponese nazaj v Hong Kong. Ko sem študiral na Harvardu, sem izpeljal raziskavo o delu Hong Konga po imenu Walled city - Obzidano mesto Kowloon. Britanci so Hong Kong zavzeli koncem 18. in v začetku 19. stoletja in mesto je ostalo njihova kolonija še nadaljnjih 100 let. Na nasprotni strani zaliva leži kos ozemlja, ki se drži celine, Kowloon, ki je sicer pripadal Kitajski, vendar so ga Britanci od kitajske vlade najeli. Izpustili so majhen del mesta, ki se imenuje Walled City - Obzidano mesto, mestno četrt v velikosti štirih nogometnih igrišč. Včasih je bila od ostalega mesta ločena z zidom, saj je kitajska vlada tam nadzorovala prihode in odhode tujih ladij. Meje so bile jasno določene. Nobena od vpletenih vlad ni nikoli razjasnila, katera od njiju je odgovorna za ta del mesta, in kaj se tam sme početi. Brezvladje in brezzakonje je ustvarilo priložnost za prihod najrazličnejših ilegalnih priseljencev, ki so se tam naseljevali. Gradnja brez pravil je tako zelo vznemirljiva, ker mesta brez pravil rastejo hitreje od reguliranih.

V petsto zgradbah je bilo naseljenih okrog 50.000 prebivalcev: najrazličnejši ljudje, ki so se ukvarjali z najrazličnejšimi posli. Kakor v katerem koli

types of rooms behind it. The project was rejected by the government. We tried to convince them by telling them we were not making a building but giving them a piece of cloud that was going to float above the city. The government accepted the idea. We also referred to clouds in the design of the interior. We started to design the rain and got the idea of capturing raindrops on the floor. Sometimes as an architect you get sidetracked, so we continued to use circular shapes on the outside of the building as well. The idea was nice, even if it was unintentional. I am going to guide you through a typical week in our office. On Monday morning, we begin with prayer, because it is really tough to work in Hong Kong, followed by the office meeting. The "R" in the name of our office means "research", but it also means larger projects, planning projects.

Our first experience with China was the design for a theme park, a topic we were not at all familiar with. Like every other office, we did some research about theme parks, but one day we found out that the idea was to build a smaller theme park and later ask the government for a larger portion of land around it to extend the theme park. We suggested this was not a very good strategy because in this way the client would never get all the land that he wanted. We proposed to him to stretch the initial theme park, so the client would get at least some of the land he wanted. This gave us a new idea about designing a theme park that could be stretched along the whole length of the site. Instead of classic day park, we designed a four-day theme park. In our part of the world, we are constantly confronted with similar types of strategy. We have to create jobs and projects that are at the same time financially viable for the developers.

This way of thinking brings us back to the heart of Hong Kong. When I was at Harvard, I did a research project about a part of Hong Kong called the "Walled City". Hong Kong was taken by the British in the late 18th/early 19th century, and colonised for the next 100 years. On the opposite side of the bay, there was a portion of land attached to the mainland, the Kowloon, which belonged to China and was rented from the Chinese government by the British. They have left out a part of the city called the Walled City, a place in size of four football fields. It used to be a walled city where the Chinese government monitored the passage of foreign ships so the boundaries of the area were quite clear.

The two governments never clarified who was responsible for this small part of the city and what could be done there. This created an opportunity for all sorts of illegal immigrants to move into this place as it was a place with no rules or regulations. Building without rules is often more fascinating, because unregulated cities are growing faster than those with rules. There were five hundred buildings with 50,000 people living inside: all kinds of people with all kinds of businesses going on.

drugem mestu, je tudi to vsebovalo praznine, prezračevanje je bilo učinkovito. Mesto je na splošno dobro funkcioniralo, čeprav ga je bilo težko razumeti. Priložnost za razumevanje mesta se je pokazala v zgodnjih devetdesetih, ko sta se britanska in kitajska vlada dogovorili, da bosta Obzidano mesto Kowloon porušili. Razkril se je prerez mesta. Z mesta so odstranjevali plast za plastjo. Iz prerezo je postalo jasno, da arhitektura lahko raste tudi organsko ter na inteligenten in učinkovit način. Mesto je bilo neverjetno dobro prezračeno, možno bi bilo narisati vonjalni zemljevid mesta. Res je bilo mogoče zavohati kaj se dogaja, in vonj je bil čudovit.

Organska rast je vodila tudi izvedbo sistema vodovoda. Britanci niso želeli, da bi mesto preživelo, zato mu niso zagotavljali dovolj vode. Na zunanjem robu mesta se je nahajalo le sedem pip za vodo, tako da so prebivalci začeli kopati vodnjake. Ker pa so bile vse zgradbe v mestu stolpnice, so morali vodo spraviti v zgornja nadstropja, da bi zagotovili vodni pritisk. V praksi je to pomenilo, da je vodovod deloval izmenično. Mesto je samo organiziralo izmenično črpanje vode v višja nadstropja. Mapiranje mesta glede na porabo začne ustvarjati urnik delovanja mesta, ki pove kdaj in kje se odvija življenje, kar omogoči drugačno branje mesta. Obzidano mesto Kowloon je bilo fascinantna soseka, ki je omogočala več različnih pristopov risanja zemljevidov, ki so prevajali različne informacije. Arhitekture ne moremo presojati le glede na njeno fizično podobo, ampak glede na njen program in vlogo v mestu. Vedno sem bil navdušen nad gospodom Loujem, poštarjem, in se spraševal, kako mu uspe dostaviti vso pošto. Pomislil sem, da bi mu pomagal in narisal zemljevid mesta.

Zanimiv je bil tudi način prisvajanja prostora. Iz zgradb so rasle tako imenovane nezakonite kletke v nezakonitem mestu. Zrasle so kot previsi in originalne zgradbe in začele osvajati prostor sosednje zgradbe. Tudi strukture so se spreminjale. Novejše zgradbe so že od začetka imele previse, vseeno pa so jih nezakonite kletke še podaljševale v prostor sosedov. Če se nekoliko prepustimo domišljiji, vidimo, da je prisvajanje prostora in rast v Obzidanem mestu Kowloon potekala horizontalno.

Estetika Obzidanega Mesta Kowloon je navdihovala mnoge arhitekta v devetdesetih, ki so projektirali zgradbe s poudarjenimi previsi. Vendar pa nobena od arhitektur ni dosegla pravega mesta. Zgodba mesta je se zaključila, ko sta se sredi devetdesetih oblasti obeh strani sporazumeli, da ga porušita. Po eni strani je to seveda velika škoda, po drugi strani pa je bil proces rušenja dragocen trenutek, ko smo lahko preučevali njegovo delovanje. To je med drugim tudi dalo osnove za delo RAD v Hong Kongu.

Just as in any other city, there were voids, the air ventilation was quite good, overall the city was really effective, even if it was very difficult to understand. The opportunity to understand its structure arose in the early 90s, when the British and the Chinese government agreed to demolish the place. It was a wonderful opportunity to see the section of the city. They were peeling off layer after layer of the city. From the sections, you could discover that even architecture can grow organically in a very smart way. For example, the city was fascinating in terms of ventilation: it worked so well that it created an odour map of the city. You could really smell what was going on inside. The city had a wonderful smell. The organic type of growth guided the organisation of the water system as well. The British did not want the city to survive, so they did not give it enough water. There were only seven taps on the outer edge of the city so the inhabitants started digging wells. As all the buildings were high-rises, they needed the water pressure to pump it to the upper floors. Practically this meant that there were times when the pipes were running and times when they were not working. The city organised itself and they were turning on the power for pumping up the water in turns.

By drawing the map of the city in terms of the water, you start creating a timetable of the city, i.e. when and where certain events are going on. This allows you to read the city in a different way. The Walled City was a fascinating place which allowed you to draw the maps of the city in different ways. We can never assess architecture only physically, but by its program and how it works in the city. What also amazes me is Mr Lou, the postman. I wonder how he manages to deliver all the mail through out the whole city! I thought of helping him and giving him a map. What was also extremely interesting was the territorialisation of the space - how buildings or people claim their space. There were, for example, the so-called illegal cages in the illegal city. They grow as cantilevers from the original building and start to claim the space of the building next door because they are so close to each other. The structure also starts to reinvent itself. Newer buildings are built with cantilevered parts, but the illegal cages go even beyond that and enter the next door space. If you use your imagination, the Walled City becomes a place where the territorialisation and the growth are horizontal.

The aesthetic of the Walled City was appropriated by many architects in the 90s and was turned into buildings which sport the fascination with cantilevered extrusion. But none of the buildings was half as fascinating as the real city.

This fantastic city came to an end when the authorities agreed on demolishing it. On the one hand, this is of course sad, but it is also a precious moment for the people like us who had the chance to see how the section of the city worked. This has contributed a lot of foundations for our practice RAD in Hong Kong.



Biro RAD.
RAD office.



Vodovodna napeljava v Obzidanem mestu Kowloon.
Water piping in Kowloon Walled City.



Obzidano mesto Kowloon.
Kowloon Walled City.



Poštni nabiralniki, obzidano mesto Kowloon.
Mailboxes, Kowloon Walled City.

moc novega

the strenght of the new

Fotografije: arhiv arhitektke/Photos: architect's archive



Foto: Andraž Kavčič



Pogled skozi moje okno v otroštvu.
View from my childhood window.

Maruša Zorec je arhitektka, ki je dejavna na številnih področjih arhitekture: kot projektantka in oblikovalka deluje v svojem biroju Arrea, uči na Fakulteti za arhitekturo v Ljubljani in raziskuje slovensko arhitekturo šestdesetih in sedemdesetih let.

Njeni projekti vključujejo scenografijo, manjše urbane intervencije, razstave, večina njenih projektov pa so subtilne prenove in sodobne razširitve stavb in kompleksov, ki sodijo v kategorijo arhitekturne dediščine. Maruša je skupaj z Martino Tepina letošnja dobitnica Plečnikove nagrade za zunanji oltar na Brezjah.

Toliko let sedela med občinstvom v dvorani, da se mi zdi skoraj nenavadno stati pred vami danes. Z vami želim deliti svoja osebna izkustva in lastne občutke, ki se mi porajajo, ko se ukvarjam z arhitekturo. Ustvarjanje arhitekture je zame nekaj zelo osebnega, čeprav je moj glavni cilj graditi javne zgradbe. Moj odzivi in odzivi drugih arhitektov bi lahko, oziroma bi celo morali, izražati osebna mnenja in lastne odgovore na arhitekturna vprašanja.

Vedno sem se imela za romantika, ki se stalno obrača nazaj v svoje otroštvo in proti podobam, ki mi sledijo skozi življenje. Ko sem prebrala knjigo Petra Zumthorja o razmišljanju arhitekture, sem ugotovila, da pri tem nisem edina. Prepričana sem, da nam podobe in izkustva iz preteklosti vedno sledijo in nam, če smo le dovolj pošteni in odprti zanje, pomagajo ustvarjati prostore, ki so nam všeč, prostore, ki jih čutimo, in vzdušje, v

maruša zorec

uvodnik
esej
predstavitev

natečaj
kritika
pogovor
predavanje
prevodi

Maruša Zorec is active in various fields of architecture. She does design and styling in her office, Arrea, she teaches at the Faculty of Architecture in Ljubljana and does research into Slovene architecture of the 1960s and 1970s. Her projects include set design, small urban interventions, exhibitions, while the bulk of her projects are subtle renovations and contemporary extensions of buildings and complexes of buildings that are part of the national architectural heritage. Together with Martina Tepina, Maruša received this year's Plečnik Award for the open-air altar in Brezje, Slovenia.

It's unusual for me to stand in front of you, having sat in the audience for so many years. I'm here to show you a bit of my personal experience and feelings that I have when I deal with architecture. For me, making architecture is something very personal although my main goal is to work on public buildings. My reactions and the reactions of other architects could and should express personal statements about the issues of architecture and their personal viewpoints.

I've always seen myself as a romantic person, constantly looking back to my childhood and the images that have followed me through life. When I read Peter Zumthor's book about thinking architecture I saw that I was not the only one. I believe that images and experiences from our past always follow us and if we are honest and open enough, they'll allow us to create spaces we like, spaces we feel, and atmospheres people can inhabit. I will share some of those images with you.

katerem ljudje lažje prebivajo. Nekaj teh podob bi rada delila z vami. Na primer monumentalno abstrakcijo razrušenega mesta v Spominskem kompleksu Kampor na Rabu Edvarda Ravnikarja ali pa eno od mojih najljubših podob, streho, ki visi nad arheološkim najdiščem Drama, Otona Jugovca. Vračam se k arhitekturi Savina Severja in nas skušam spomniti, da je on ena naših referenc, ki se izgublja skupaj z nesrečno zgodbo njegove dediščine, od katere bi se lahko toliko naučili. In končno zgradbe Grupe Kras in Vojteha Ravnikarja, ki je eden mojih najpomembnejših mentorjev: oseba, ki mi je odprla nove poglede na prostor, njegovo fluidnost, formalno ustvarjanje, hkrati pa mi vcepila dvome o našem delu in mi dopuščala, da sem kakršna sem, in da najdem svoj način dela. Zame je arhitektura vedno odnos med različnimi elementi: med svetlobo in temo, med snovjo in praznino, med potmi in prostorom, med različnimi vrstami materiala. Arhitekta vidim kot osebo, ki oblikuje prostor. V arhitekturi forma ni najbolj pomembna, temveč je najpomembnejši prostor, ki teče med njenimi elementi. Ljudje, ki prebivajo v naših prostorih, lahko čutijo praznino, samoto, mir in občutek, da čas ne teče vedno, temveč, da ga je mogoče tudi ustaviti.

Želim pokazati pet projektov, ki imajo neko skupno točko: večinoma se ukvarjajo s starimi obstoječimi zgradbami. Ne ustvarjajo novih prostorov, ampak se ukvarjajo z obstoječim in vanj dolbejo prostor, namesto, da bi ga gradili. Pri vseh teh projektih nas večinoma zanima kako organizirati prostor, skozenj voditi ljudi, ustvariti vzdušje in v prostore pripeljati svetlobo.

Prvi projekt je dokaj majhen in nenavaden, kakor tudi večina mojih drugih projektov. Gre za majhno kapelo v središču Ljubljane na Prešernovem trgu (1996-1999). V začetku so bile na lokaciji predvidene trgovine, toda kasneje si je naročnik - župnija - na srečo premislil in se odločil zgraditi kapelo, namenjeno meditaciji. Povezati smo morali obstoječe prostore, skozenj speljati pot in narediti prostor za oltar. Da bi kar najmanj posegali v zidove, smo naredili luknjo, ki obiskovalce v notranji prostor kapele pelje za obstoječim zidom. Notranji prostor kapele oblikujejo trije elementi: široka niša s tlakom, zid, ki glavni oltar ločuje od vhoda, in zadnja stena niše, ki z uporabo obstoječih elementov ustvari majhen prostor za pogovor, v katerem je tudi majhna niša s kipom. Dodali smo okno, ki s strani spušča svetlobo v prostor, in še nekaj nujnih elementov. Vhod poveže dva obstoječa prostora v enega, hkrati pa ju ločuje, obiskovalce pa vodi proti klopi, v katere se lahko usedejo in meditirajo. Vrata ustvarijo ločnico med mirom znotraj kapele in vrvežem na ulici zunaj. Zame je bil projekt velik izziv, saj sama nisem vernica, tako da nisem natančno vedela, kako ustvariti vzdušje za tiste, ki kapelo obiščejo, da bi v tem prostoru našli svoj mir.

For instance the monumental abstraction of a ruined city of the Memorial Complex Kampor in Rab by Edvard Ravnikar, or one of my favourite images, the roof hanging over the archaeological site by Oton Jugovec. I'm going back to the architecture of Savin Sever reminding us all that he's one of the references we're losing, by which I mean the sad story of his heritage from which we should learn so much. And finally, the building by Kras Group and Vojteh Ravnikar, who is one of my most important teachers, a person that opened me to new perspectives on the space, its fluidity, its formal creation, but at the same time introduced doubts about our work and allowed me to be myself and to find my own way of working.

For me, architecture has always been a relation between different elements: between light and dark, between void and matter, between the paths in a space, and between different kinds of materials. I see an architect as a person that shapes the space. In architecture, it's not the form that is the most important but the space that flows between its elements. People who inhabit our spaces are allowed to feel the emptiness, the loneliness, the peace, and the feeling of the time that is not always running, but can be stopped.

I want to show you five of our built projects that have something in common. They deal with existing old structures. They are not constructing the new but deal with the existing spaces and extract the space instead of constructing it. In all of the projects, we were mostly interested in how to organise the space, how to guide people through the space, how to create atmospheres, and how to introduce light into the spaces.

The first project is quite small and unusual, as most of my projects are. It is a small chapel in the centre of Ljubljana, near the Prešeren Square (1996-99). Initially, there were supposed to be some shops on the site, but later the client - the monastery - fortunately decided to build a chapel for the purposes of meditation. We had to connect the existing spaces, introduce a path, and create a place for the altar. In order not to touch the walls, we made an opening that leads the visitors behind the wall into the inner space of the chapel. The inner space is created from three elements: the wide niche with the pavement, the dividing wall that divides the main altar from the entrance, and the back wall of the niche that uses the existing elements to create a small conversation room with a niche for a statue. We introduced a new window that lets the light in from the side, and a few other necessary elements. The entrance connects the two existing spaces into one but at the same time divides them and leads the visitors to the benches where they can sit down and meditate. This project was a big challenge for me as I am not religious so I did not know how to create the atmosphere for the people that would come there and feel what they need to and find their peace in the space.



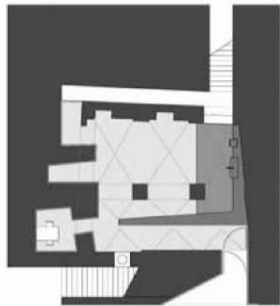
Spominski park Kampor, Rab, Edvard Ravnikar, 1952-53.
Kampor Memorial Complex, Rab, Edvard Ravnikar, 1952-53.



Zaščita izkopnin, Drama, Oton Jugovec, 1973.
Structure for protection of archaeological findings, Drama, Oton Jugovec, 1973.



Franciškanska kapela na Prešernovem trgu, Ljubljana, 1996-99.
Franciscan Chapel, Prešeren Square, Ljubljana, 1996-99.



Franciščanska kapela na Prešernovem trgu, Ljubljana, 1996-99, tloris.
Franciscan Chapel, Prešeren Square, Ljubljana, 1996-99, plan.



Franciščanska kapela na Prešernovem trgu, Ljubljana, 1996-99, pogled proti vhodu.
Franciscan Chapel, Prešeren Square, Ljubljana, 1996-99, view toward the entrance.



Knjižnica dr. Franca Sušnika, Ravne na Koroškem, 2001-04.
Dr. Franc Sušnik Library, Ravne na Koroškem, 2001-04.

Naslednji projekt, ki ga bom pokazala, je projekt za Knjižnico Dr. Franca Sušnika na Ravnah na Koroškem (2001-2004). Knjižnica se nahaja v stari zgradbi, ki je del Ravenskega gradu. Obstoječa zgradba gradu je velika struktura, v kateri se prepletajo različne plasti zgodovine, tudi renesančne. Natečajna naloga je predvidela novo knjižnico v stari strukturi. S svojo rešitvijo smo želeli organizirati obstoječo strukturo in dodati elemente, kjer je to bilo mogoče. Želeli smo ustvariti odprt in fluiden prostor, zato smo zunanost in notranost povezali med seboj. Želeli smo knjižnico, ki bi bila odprt prostor s prostim dostopom do knjig.

Notranost gradu je bila pregrajena z mnogimi stenami. Odločili smo se, da, kolikor je to mogoče, ohranimo strukturo stare stavbe, odstranimo pa elemente, ki niso nujni. Spremenili smo dostop do gradu: stari glavni vhod z dvorišča smo zaprli in ga premaknili na drugo stran. Ustvarili smo nov vhodni trg, ki služi kot vhod v knjižnico in tisti del gradu, ki je odprt za javnost. Dostop do gradu poteka skozi knjižnico. V kleti gradu je otroški oddelek. Odprt je tudi dostop do grajskega vrta, na katerem potekajo različni dogodki in zabave. Pohišstvo knjižnice smo oblikovali tako, da poudarja glavno strukturo knjižnice. Proces gradnje je bil sicer precej grob, a zelo vznemirljiv, čutili smo pravi naval adrenalina. Šele ko očistiš in odpreš prostor, lahko začutiš njegovo pravo velikost in razmerja. Prostor se začne prelivati skozi sobe, odnotraj ven in obratno. Nekdanja kapela je bila pregrajena, mi pa smo njen prostor odprli in dodali balkon. Pri tem smo odkrili okno, ki sedaj odpira pogled med knjižnico in nekdanjo kapelo. Naleteli smo tudi na ostanke zidu, ki je najverjetneje pripadal manjši zgradbi. Ponazorili smo jih s klopjo. Novi deli grajske strukture so jekleni.

Naš naslednji projekt ni bil poseg v obstoječe, vendar pa je vseeno obravnaval obstoječi prostor. Gre za mrliško vežico na pokopališču v Šmarju - Sap (2008), kraju blizu Ljubljane. Staro pokopališče se je nahajalo sredi neke zgradbe, tako da so se odločili zgraditi novega, na vrhu bližnjega griča. Nova lokacija pokopališča je imela čudovit razgled proti vzhodu, staro drevo in majhen gozdček na robu lokacije. Želeli smo ustvariti os pokopališča, ki bi se zaključila na trati z drevesom, ki sem ga omenila prej. Mrliško vežico smo postavili na levo stran, zato da bi gozdček ostal nedotaknjen. Mrliška vežica pokopališču kaže svojo zadnjo stran - streho in zid, preluknjan z vhodi. S pogledi je odprta na drugo stran - proti gozdičku. Zgradba je sestavljena iz dveh vežic in skupnim prostorom med njima, v katerem se ljudje zberejo pred pogrebom. Vežici s križem, v katerih svetloba pada od zgoraj, sta zaprti vase in imata proti pokrajini odprto le malo okno. Želeli so, da oblikujemo tudi kuhinje s pogledom v zelenje, v katerih se lahko zadržuje družina pokojnika. Naročnik je želel, da notranje prostore zapremo, čeprav

The doors create a division between the peace inside and the rush of the street outside.

The second project I'm presenting is a project for the Dr. Franc Sušnik Library (2001-2004) located in an old building that is part of the Ravne Castle in the small town of Ravne na Koroškem. The existing castle is a large structure that features several overlapping layers from different periods, including the Renaissance. The competition brief was to place a new library into the old structure. Our idea was to organise the existing structure and add elements where possible. By connecting the interior and the exterior, we wanted to create a fluid open space. Our idea was a library that would function as an open space with free access to books.

The interior of the castle was full of dividing walls. We decided to keep the old structure intact as much as possible and remove the parts that were not that important. We reorganised the access to the castle by closing the former entrance from the main square and creating a new entrance on the other side. We formed a new square that serves as an entrance to the new library and to the part of the old castle open to the public. The access to the rest of the castle is through the library. In the basement, there is the children's department. There is open public access to the garden, which serves as a place for various events and parties. The furniture was designed to accentuate the main structure of the library. The process of the construction was quite rough but very exciting, a real adrenaline rush. When you clean the space, when you open it up, you finally start to feel its real scale and its real connections. The space begins to flow through the rooms, from the inside out and vice versa. The chapel, for instance, was all built up, so we opened its space and added a balcony. We found a window that offers views from the library into the former chapel. We also came across some leftovers of a wall that probably belonged to a small building, so we incorporated them too, by means of a bench. The new additions to the castle structure are made of steel.

Our next project was not an intervention into the old but dealt with the existing space nevertheless. It's a funerary chapel at the cemetery in Šmarje - Sap (2008), a village near Ljubljana. The old cemetery was in the middle of an existing structure, so they wanted a new one built on top of a nearby hill. The site had a really beautiful view to the east, an old tree and a small patch of forest at the edge of the site. Our proposal was to create a new cemetery axis that would terminate at the lawn with the old tree that I mentioned. We placed the chapel on the left-hand side of the site as to keep the forest intact. The funerary chapel is pointing towards the cemetery with its rear side formed by a roof and a wall pierced with entrances. The structure is more open on the other side and enables views towards the forest. The building comprises two chapels with a common space between them for the people to gather

smo jih sami želeli pustiti nekoliko bolj odprte. Zidovi so iz belega betona, oprema pa je lesena. V gozdčiku zadaj lahko ljudje najdejo svoj mir, ki ga v tistih trenutkih tako nujno potrebujejo.

Naš naslednji projekt je ureditev zunanjega oltarja na Brezjah (2008). Na Brezjah se nahaja največja romarska cerkev v Sloveniji. Ker obstoječi prostor ni bil primeren za množične dogodke, ki se pred cerkvijo odvijajo poleti, nas je duhovnik, s katerim smo sodelovali že pri obnovi kapele v Ljubljani, prosil, če premislimo in predlagamo ustrezno arhitekturno rešitev. Naročili so nam, da prenovimo in na novo organiziramo celotno območje ter najdemo prostor za novi zunanji oltar. V okolici cerkve so arhitekti že predlagali svoje rešitve, na primer Ivan Vurnik, pa Jože Plečnik, ki je s svojim pomočnikom Valentinčičem oblikoval stopnice in nekaj zidov ter v prostor že vnesel lepa razmerja. Na severni strani je v višjem nivoju neke vrste park, ki lepo določa prostor. Odločili smo se, da obdržimo park in Plečnikove zidove, čeprav so v začetku mislili, da jih bomo vse odstranili. Predvideli smo preprost bel tlak, ki bi cerkvi prepustil hierarhični vrh.

Zunanji oltar stoji ob strani glavnega trga, tako da pušča odprt pogled proti goram. Oltar je ponavadi zaprt, odpre se le za poletne dogodke. Ko je zaprt, je oltar skrit v zidu. Iz zadnje strani do oltarja vodijo stopnice, ki ga povezujejo s samostanom in duhovnikom omogočajo dostop. Stopnice na sprednji strani oltarja pa omogočajo stik z občinstvom. Za oltarnim zidom je dovolj prostora za spravljanje stolov in za stranišča. Vhode v stranišča smo umaknili z glavnega trga. Zadaj za parkom na zgornjem nivoju so trgovine in lokali, ki se postopno prenavljajo. Prostor zaključijo majhen trg, obkrožen z drevesi, ki ustvarjajo manjši ambient. Samostan namerava zadaj za tem trgom zgraditi majhen muzej religiozne umetnosti, malo kapelo in dvorano.

Projekt, na katerem delamo trenutno, je projekt za etnografski in arheološki muzej ter glasbeno šolo, v eni od zgradb Ormoškega gradu. Ormož je zanimivo mesto v vzhodnem delu Slovenije, ki je nastalo okrog ceste, ki povezuje oba bregova Drave. Grad so pred kratkim obnovili. Razporeditev obstoječih zgradb je že oblikovala trg. Mnogo smo se ukvarjali z oblikovanjem zunanjega prostora. Odločili smo se, da obdržimo zanimive fragmente in obstoječe prostore, ki so bili v resnici zelo lepi. Da bi lahko ohranili kar največ obstoječe strukture, smo morali prostor na novo organizirati.

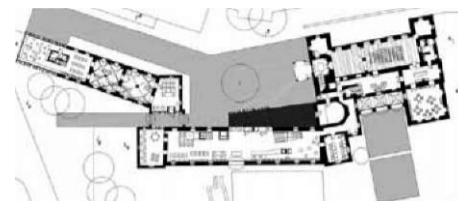
Od vhoda v muzej obiskovalca vodijo prostori, nanašani eden za drugim: popeljejo ga v prvo nadstropje in potem zopet v pritličje, nazaj do vhoda - želeli smo ustvariti pot skozi muzej, ki vodi skozi vse njegove sobane, zgradbo pa poveže v enoten prostor. Nad obema vhodoma - v muzej in v glasbeno šolo - smo postavili nov skupni nadstrešek. V zgradbi je tudi velika dvorana, ki je

before a funeral. The chapels are introverted with the light coming from above, a small window looking to the landscape, and a cross. We were asked to design small kitchens for the families that stay at the chapels with views towards the greenery. The walls are made of white concrete and the fixtures are made of wood. In the forest at the back, people can find the peace that they need in those moments. We were asked to close the interior space completely even though we wanted to leave it slightly open.

The next project was an open altar in Brezje (2008). The village of Brezje is the location of the largest pilgrimage church in Slovenia. As the existing space was not appropriate for the mass events that were taking place in front of the church in the summer, I was asked by the priest, with whom I have already worked on the chapel in Ljubljana, to reconsider the whole area and propose an architectural solution. We were asked to reorganise and renovate the whole area and find the space for the new open altar. There were already interventions by Ivan Vurnik and a few walls with stairs made by Jože Plečnik and his assistant Valentinčič, who introduced really good spatial proportions to the whole area. On the upper level and on the northern side, there was also a sort of a park, which defined the space quite well. We decided to keep the park and the existing walls although we were asked to remove them. We planned a very simple white pavement to let the church stay on top of the hierarchy.

The open altar is located at the side of the site so as to allow an open view towards the mountains. The altar is usually closed, the doors only open for the events in summer. When it's not open, the altar is hidden inside the wall. A flight of stairs leads to the altar from behind and allows the priests to enter it from the monastery. There are also stairs in front side that allow them to be in contact with the audience. Behind the altar wall, there's plenty of space for storing the chairs and for the bathrooms. We moved the entrance to the bathrooms from the main square to the side. Behind the park on the upper level, there are some shops that are now gradually being renovated. The area is closed off with a small square surrounded by trees that create a smaller ambience. The monastery has plans to build a museum of religious art, a small chapel, and a hall behind the square.

The project we are working on at the moment is a project for the ethnographical and archaeological museum and a music school located in one of the adjacent buildings of Castle Ormož. Ormož is an interesting small town in the eastern part of Slovenia, clustered around a road extending over the river Drava. The castle has been renovated recently. It opens towards the city and our building - a former barn and storage building - works as a vertebra connecting the castle with the city. The layout of the existing buildings was already forming a square. We paid a lot of attention to dealing with its open



Knjižnica dr. Franca Sušnika, Ravne na Koroškem, 2001-04, tloris pritličja
Dr. Franc Sušnik Library, Ravne na Koroškem, 2001-04, ground floor plan.



Knjižnica dr. Franca Sušnika, Ravne na Koroškem, 2001-04, med gradnjo.
Dr. Franc Sušnik Library, Ravne na Koroškem, 2001-04, construction process.



Knjižnica dr. Franca Sušnika, Ravne na Koroškem, 2001-04, trg pred novim vhodom.
Dr. Franc Sušnik Library, Ravne na Koroškem, 2001-04, square in front of the new entrance.



Pokopališče Šmarje - Sap, Šmarje - Sap, 2008, notranjost mrliške vežice.
Šmarje - Sap Cemetery, Šmarje - Sap, 2008, Funeralary Chapel interior.



Pokopališče Šmarje - Sap, Šmarje - Sap, 2008, pogled s pokopališča.
Šmarje - Sap Cemetery, Šmarje - Sap, 2008, view from the cemetery.



Zunanji oltar na Brezjah, Brezje, 2008.
Brezje Open Altar, Brezje, 2008.



Zunanji oltar na Brezjah, Brezje, 2008, oltar, ko je zaprt.
Brezje Open Altar, Brezje, 2008, altar when it is closed.



Zunanji oltar na Brezjah, Brezje, 2008, odprt oltar.
Brezje Open Altar, Brezje, 2008, the altar when it is open.

na voljo obema programoma. Zgornje nadstropje je novo, saj je imela obstoječa zgradba le pritličje. Ker nismo želeli spreminjati značaja obstoječe zgradbe, so naši posegi vključevali predvsem odstranjevanje nepotrebnih elementov in odpiranje prostorov, da bi prostor lahko stekel, bodočemu programu pa zagotovil dovolj svobode. Dvorišče pred zgradbo je mogoče poleti uporabljati za različne prireditve. Okrog starega drevesa na dvorišču pa smo oblikovali prijetno klop.

Pred nedavnim pa smo zaključili tudi projekte za obnovo Naskovega dvorca v Mariboru (2009). Trenutno to sicer ni edini projekt, na katerem delamo v Mariboru, saj poleg obnove Naskovega dvorca pripravljamo tudi načrte za novo zgradbo Občine Maribor. Naskov dvorec se nahaja na robu srednjeveškega dela mesta, nedaleč od gradu. Natečajni program je zahteval obnovo dvorca, v katerega naj bi umestili kulturni program, ki pa še ni dokončno določen.

V 18. stoletju je v dvorcu delovalo prvo gledališče v Mariboru. Palača je imela prijetno notranje dvorišče, ki smo ga želeli ohraniti, skupaj z njegovo patino. Večina obstoječe zgradbe ni bila kaj posebnega, nekateri od prostorov pa so bili obokani in zato zanimivi. Te smo želeli ohraniti nedotaknjene, zato smo servisne prostore skušali razporediti okoli njih. Celotno strukturo smo organizirali na novo: na eni strani prostora smo odkrili stare oboke, ki smo jih na novo odprli, novi vhod v gledališko dvorano pa smo prestavili v prvo nadstropje. V prvem nadstropju je tudi kavarnica, trgovina in nekaj razstavnega prostora. Novo stopnišče vodi do balkona v prvem nadstropju, iz katerega je dostop do pisarn in servisnih prostorov, ki so prav tako v prvem nadstropju.

Tekom obnove smo odkrili zanimive tlake in prišli do ugotovitve, da je moral biti eden od prostorov dvoišinski prostor z obsežnim volumnom, tako da smo predlagali, da skozenj speljemo most. Mnogo prostorov smo morali odpreti, saj so bili čisto pregrajeni, ker se jih je uporabljalo kot stanovanja. Najpomembnejši prostor v celotni zgradbi je gledališka dvorana z novim stopniščem in dvorano pred vhodom. Ker se nahaja v zgornjem nadstropju, smo morali biti zelo pazljivi, da pri gradnji nismo poškodovali obokov pod njo.

O tem, kakšna naj bi bila videti prvotna gledališka dvorana, nismo imeli nobenih podatkov. Mnogo smo razmišljali, na kakšen način bi v prostor pripeljali svetlobo in katere materiale bi uporabili, da z njimi ne bi preveč posegali v podobo in vzdušje prostorov. Težave nam je povzročala tudi namestitvev instalacij, ki ne bi preveč posegla v staro strukturo. Na koncu smo jih skrili pod rekonstruiran lesen tlak. V pritličju smo odkrili nov prehod do kleti in še več zanimivim starih tlakov. Nova vrata, ki vodijo v klet, imajo zanimiv element osvetlitve. Na vzhodni fasadi smo odprli nova okna in jih označili z nekaterimi fragmenti, ki smo jih odkrili.

space. We decided to keep the interesting fragments as well as the existing spaces that were in fact already beautiful. All we had to do was to organise the space in a way that allowed us to use as much of the existing structure as possible.

The fluid space leads the visitors from the entrance to the museum and connects the spaces one after another to the first floor and then downstairs again, to the entrance - we were trying to form a path that leads the visitor through all of the different spaces and thus connects them into one building. We created a common roof over both entrances to the museum and the music school. There is a large hall that can be used by both programmes. The upper level is also completely new as the building previously only had one floor. We tried not to destroy the character of the existing building so our interventions involved mainly cleaning the rubble and opening the space, allowing it to flow, and giving enough freedom to the programme. The courtyard in front of the building can be used for summer outdoor events. We installed a bench surrounding the old tree.

We've just completed a project of renovation of the Naskov dvorec, an old palace in Maribor, a town near the Austrian border (2009). There are two projects we are currently working on in Maribor, the renovation of the Naskov dvorec palace and the new building for the Maribor city council. The palace is located at the edge of the mediaeval part of the town, near the castle. The competition brief called for a renovation of the palace in order to make it suitable for different - but undefined - cultural programmes.

In the 18th century, the building housed the first functioning theatre in Maribor. There was a rather charming courtyard so we tried not to ruin it by removing its patina completely. Most of the existing spaces were nothing special, but some were really beautiful vaulted spaces, so we did not want to disturb them and organised the service spaces around them. We reorganised the whole structure: we found arches on one side, we reopened them and we put the new entrance to the theatre hall on the upper floor. There is also a café, a shop, and some exhibition spaces. The new stairs lead through the balcony to the first floor with service spaces and offices.

During the renovation we found some really interesting pavements and came to the conclusion that one of the spaces was really a two level space forming a nice volume, so we proposed to build a bridge to cross this space. Many of the spaces have been reopened, rebuilt and connected because they were used as apartments. The most important space of the complex is the theatre with the new stairs and a hall in front. Since it's located in the upper floor, it had to be constructed without touching the vaults of the space below.

There was no available documentation about what the old theatre looked like. We thought a lot about how to introduce the light inside the space and

Delam s skupino ljudi, ki smo vedno v dvomih in se vsakega projekta lotimo kritično. Delavci pa so po drugi strani vedno zadovoljni in šaljivo razpoloženi, tako da jih je tekom gradbenega procesa veselje opazovati.

Maja Vardjan: Po mojem mnenju so posegi v stare zgradbe res velik izziv. Vedno, ko pomislím na tvoje projekte, se spomnim na izjavo Jacquesa Herzoga, ko jo govoril o tem, kako ravnajo s starim, ko gradijo novo. Rekel je, da staro ohranijo, le če je izjemo oziroma, če ima potencial. Trdi, da uporabljajo tehniko, ki so si jo sposodili od borilne veščine aikido, torej da uporabljajo moč nasprotnika: s pomočjo starega je novo močnejše in obratno. Zanima pa me ali se ti zdi, da si kot arhitekt v poziciji, da se odločiš, kaj naj se ohrani in kaj naj se poruši? Vem, da tesno sodeluješ z zgodovinarji in konservatorji, rada pa bi slišala tvoje stališče, kot stališče arhitekta, ki v staro vstavlja novosti.

Maruša Zorec: Vedno skušamo določiti vrednost starega in ugotoviti na kakšen način je povezano s svojo zgodovinsko plastjo zgradbe, saj je v eni sami zgradbi ponavadi več plasti. Vedno se posvetimo temu, na kakšen način bomo dodali novosti, da na koncu ne bodo le par raztresenih fragmentov. Z leti smo ugotovili, da je v stare strukture moč vstaviti konceptualno zelo močne rešitve, ne da bi jih to zmotilo ali celo uničilo. Odprti prostor je tisti, ki staro in novo preplete v eno samo tkanino. Vedno tesno sodelujemo z varstvenimi ustanovami, z njimi razpravljamo o vsakem našem predlogu in o razlogih za ohranjanje starega, ki določa meje novega.

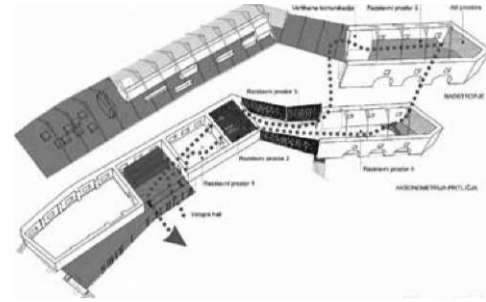
which materials to use so as to leave the atmosphere of the spaces intact. There was also the problem of how to do the installations without disturbing the old structure. We have hidden them below the reconstructed wooden floor. In the ground, floor we found new passages to the basement and new pavements. The new door leads you to the lower level with a nice lighting element. We also designed a new facade. On the eastern facade, we opened new windows with some fragments that we found. I work with a team of people that always have doubts and approach each design critically. The workers, on the other hand, are always happy and joking, their force is really interesting to watch during the building process.

Maja Vardjan: I think making interventions into the old is quite challenging. Every time I think about your projects, I remember a statement by Jacques Herzog when he was talking about dealing with the old when they design the new. In fact, he said that they preserve the old only when it has exceptional qualities and if it has potential. He claims they use a technique borrowed from Aikido, i.e. the martial arts: they use the opposing force, where the strength of the old gives strength to the new and vice versa. I'm interested whether you think that as an architect, you're in a position to decide what stays and what goes. I know you work closely with historians and conservators, but I would like to hear your position as an architect who inserts the new into the old.

Maruša Zorec: *We always try to establish the value of the old and find out how it is connected with its own historic layer as there can be several layers of the old. We always give a lot of thought as to how to introduce the new so it is not just a few scattered pieces. Over the years, we realised that we can insert conceptually very strong solutions into the old structures without disturbing or destroying them. We feel that the open space is what weaves the new and the old together into a single thread. The new needs to be strong in order to bring out the value of the old. We work closely with the heritage institutions and we try to discuss our solutions with them and find out about the reasons to keep the old and thus define the limits of the new.*

lecture

ab



Etnografski in arheološki muzej z glasbeno šolo, Ormož, pot skozi muzej.
Ethnographical and Archaeological Museum with music school, Ormož, the path leading through the museum.



Etnografski in arheološki muzej z glasbeno šolo, Ormož, notranjost muzeja.
Ethnographical and Archaeological Museum with music school, Ormož, museum interior.



Kulturno središče Naskov Dvorec (Vetrinjski dvori), Maribor, obstoječe dvorišče.
Cultural Centre Naskov Dvorec (Vetrinjski dvori), Maribor, existing courtyard.



Kulturno središče Naskov Dvorec (Vetrinjski dvori), Maribor, most.
Cultural Centre Naskov Dvorec (Vetrinjski dvori), Maribor, the bridge.

sidrisce in oživljenost

anchor and animation

Fotografije: arhiv arhitekta/Photos: architect's archive

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Foto: Peter Krapež



Shelley McNamara in Yvonne Farrell sta protagonistki biroja Grafton Architects, ki deluje v Dublinu od leta 1977. Leta 1990 sta bili tudi med ustanovitvenimi člani Group 91 Architects, ki so zmagali na mednarodnem natečaju za regeneracijo Temple Bara, Dublinske kulturne četrti. Od leta 1976 predavata na Oddelku za arhitekturo na University College Dublin, učita pa tudi drugod po Evropi. Grafton Architects se ukvarjajo s projektiranjem univerzitetnih središč, šol, stanovanjskih naselij, za kar so dobili izjemno število arhitekturnih nagrad, ena izmed njihovih zadnjih slovitih realizacij pa je Univerza Luigi Bocconi v Milanu.

Za začetek bi rada poudarila dve osnovni ideji, ki sta nam pri Grafton Architects izredno pomembni: sidrišče in oživljenost. V obeh sta povzeta svetova, ki ju kot arhitekti naseljujemo - dejanski svet in svet, ki si ga zamislimo. Naša sidrišča so kraji, materiali, kulture, vzorci, izkustva, zgradbe, Zemlja in mesta. Oživljenost pa za nas pomeni svetlobo, pot sonca, spreminjanje letnih časov, ljudi, gibanje in uporabo. Filozofsko sidrišče je tisto, kar je za nas vedno res in kar prestane preizkus časa, filozofska oživljenost na drugi strani izhaja iz odprtosti za nove ideje, pridobljenih izkušenj, novih vplivov in razgovorov, ki spremenijo naš pogled na svet. Svet, ki si ga zamislimo, je zasidran v našem arhitekturnem spominu. Od 7.000 svetovnih jezikov, vsake dva tedna eden izumre. Ko izgubimo jezik, z njim izgubimo stoletja razmišljanja o času, o letnih časih, o pokrajini, o mitih, o glasbi, o neznanem in o vsakodnevnem. V svetu, ki se spreminja, je arhitektura vse bolj odgovorna

yvonne farrell

ID

uvodnik
esej
predstavitev
intervju
natečaj
kritika
pogovor
predavanje
prevodi

Shelley McNamara and Yvonne Farrell are the protagonists of Grafton Architects, a Dublin-based office active since 1977. In 1990, they were among the founding members of Group 91 Architects, which won the international competition for the regeneration of Temple Bar, Dublin's cultural quarter. Since 1976, they have lectured at the School of Architecture in University College Dublin, and also teach elsewhere in Europe.

Grafton Architects design university complexes, schools, and residential communities, for which they have received an impressive number of architectural awards. Their recently completed projects include the famed Luigi Bocconi University in Milan.

First, I would like to discuss two points that are important to Grafton Architects, anchor and animation. They emphasise the two worlds we inhabit as architects, the real and the imagined. The anchors are place, material, culture, pattern, experience, building, Earth, and city, and the animation for us is light, the path of the sun, changing seasons, people, movement, and use. Philosophical anchors are things that for us remain true, things that have stood the test of time; philosophical animation comes about by being open to new ideas, new experiences, new influences, conversations that change the way we look at the world. The imagined world is anchored in architectural memory. Of the world's 7,000 languages, one disappears every fourteen days. And when we lose a language, we lose centuries of thinking about time, seasons, landscape, myth, music, the unknown, and the everyday. As things change, architecture becomes even more responsible for anchoring and animating societal

za zasidranje in za oživiljanje družbenih vrednot. Kot človeška bitja smo potopljani v svet arhitekture. Arhitektura je naša odgovornost, prav tako, kot je naša odgovornost tudi zgrajeni svet.

Naše mesto je Dublin. Tu smo veliko projektirali, združevali in popravljali njegove ceste, trge in poti. Naše delo vodijo strategija in izkušnje, delamo vedno v realnem svetu, vendar skušamo uresničiti tistega, ki smo si ga zamislili, predani smo urbanemu in verjamemo v mesto. Zanima nas življenje mesta, ki ga skušamo z branjem njegovega zemljevida in risanjem zemljevida našega branja, narediti v kraj. Dosledno se trudimo, da bi zamišljene predloge združili z dejanskimi raziskovanjem in dejanskimi zahtevami. Naša orodja so potreba, struktura, svetloba, podnebje, kultura, pomen, površina, otip, tlorisi in prerezi ter materialnost. Ko poslušamo eno mesto, slišimo drugega. Ko začutimo eno kulturo, nam to pomaga vsrkati drugo. Sprehod po enem mestu nam pomaga razumeti merila drugega. Graditi v enem nam pomaga graditi tudi drugje.

V času, ko smo se oblikovali kot skupina arhitektov, je bilo v Dublinu zelo malo dela. Poimenovali smo se Group 91, saj je bilo to leta 1991. Združili smo se, da bi skupaj izpeljali majhen projekt, ki nam ga je prijazno zaupala dublinska mestna uprava Dublin City Council - dodelili so nam prostor na katerem bi razvijali predloge za življenje v mestu. Ko je bil razpisan mednarodni natečaj za ureditev dublinske četrti Temple Bar, smo združili osem malih birojev s podobno arhitekturno kulturo pri projektu, kako to mestno četrt prključiti ostalim delom mesta. Na takih natečajih ponavadi zmagajo veliki biroji, ki se posvetijo po eni ulici naenkrat in jo obdelajo, tokrat pa smo zmagali mi. Razdelili smo si delo, tako da je vsak od sodelujočih birojev dobil lokacijo in po en projekt na njej. Druga plat našega dela, ki bi se ji rada posvetila, je moč, ki jo arhitektura ima, ko je del naših življenj od otroštva do odraslosti. Čas med otroštvom in odraslostjo porabimo med drugim za to, da se naučimo živeti. Izobraževalne stavbe so pokazatelj tega, kako neka družba gleda nase, kakšne so njene vrednote, v kaj vlaga in koliko spoštuje bodoče generacije. Zgradbe, v katerih poteka izobraževanje, so eden od prvih krajev, na katerih se odvija javno socialno življenje, in so eden od prvih krajev, kjer se srečamo s skupino, tako da že same po sebi odpirajo priložnost za intelektualno in praktično diskusijo ter učenje. Kakšen je potencial krajev za učenje, kako lahko pripomorejo k družbi? Kar se tiče trajnostnega oblikovanja, kako jih lahko vključimo vanj in kako lahko z njimi izrazimo povezanost družbe, pa naj stojijo v majhni vasici, večjem kraju ali v mestu? Lahko narišemo zemljevid gibanja od doma do šole, srečevanja staršev, tekanja učencev in njihove igre, nadzora staršev. V zemljevid lahko vrišemo pot do srednje šole, od doma v študentsko naselje, v stanovanje.

values. We as human beings are immersed in architecture. Architecture is our responsibility, and the built world is our responsibility.

Our city is Dublin, and we have been working, stitching and repairing its streets and squares and laneways. We work with strategy and experience, we work with the real, making the imagined, we are dedicated to urbanity and we believe in the city. We are deeply interested in its life, and we are making it a place, in reading its map and mapping this reading. We work hard to find the way with rigorous thinking of combining imaginative propositions with factual research and actual requirements. Our tools are need, structure, light, plans and sections, climate, culture, meaning, surface, touch, and materiality. Listening to one city, we hear another. Feeling the culture of one helps us absorb another. Walking in one helps us understand the scale of another. Building in one helps us build in another.

At the time, when formed a group, there was very little work in Dublin. We named ourselves Group 91 - it was in 1991. We had come together for a small project that Dublin City Council had kindly given us - a site to work with proposals for city living. When the international competition for Temple Bar, a part of Dublin, came about, we were eight small practices who shared common architectural culture, and we worked together to stitch into this existing part of the city. Normally, these competitions are won by the very big firms, who take a block of city and deal with it, but this time we won this competition. Each of the architectural firms was given one project in this space to build.

The other part of our work which I'd like to talk about is the power of architecture to be part of our lives from child to adult. We also use this time from child to adult for learning to live. Educational buildings present and represent how society sees itself, what it values, what it invests in, and how we cherish the future generations. Educational buildings are one of our first places of public social overlap, one of the first places where we interface with the group, and educational buildings provide the opportunity for intellectual and practical discussion and training. But what is the potential of places of learning, what can these buildings do for society? In terms of sustainability, how can we find overlap, express cohesiveness in society, whether it's in a tiny village, in a medium town, or in a city? We can map the movements from home to school, parents converging, students milling, students playing, parents watching. We can map the movement from home to secondary school; we can map the movement from home to apartments, to hostel. We can map enjoyment of the city, countryside, town, or village. Importantly, educational buildings are paid for by the general public in their taxes. So what more can educational buildings be, what more can they contribute? Can they be a park, a secret garden, a university, place of learning on a rooftop, in an olive

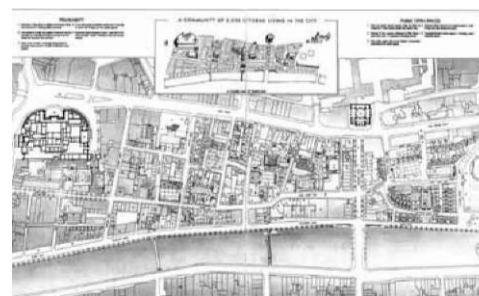


Na levi strani je čudoviti paviljon v Benetkah Sverre Fehna, na desni pa je fotografija apnenčaste pokrajine, imenovane The Burren, v okrožju County Clare na zahodu Irske. Obe fotografiji sta za nas zelo pomembni. Druga fotografija predstavlja pravo Zemljo in apnenec, ki se je oblikoval skozi čas. Oblikoval ga je dež, ki tvori žvepleno kislino, s katero kamen dolbe sam vase, apnenčasta pokrajina je resnična Zemlja, ki nastaja skozi čas. Na prvi fotografiji pa paviljon v Benetkah prikazuje strukturo, katere podoba si je vnaprej zamislil človek in jo izdelal. Je neke vrste posrednik med zemljo in nebom.

On the left-hand side is the beautiful pavilion by Sverre Fehn in Venice, and on the right-hand side is an image of the limestone in The Burren of County Clare in western Ireland. These two images are important for us. The second one, on the right-hand side, is the real Earth, it is the limestone that is carved through time by rain that forms sulphuric acid and cuts into itself, so it is the real Earth over time. And on the left-hand side, the pavilion in Venice shows a structure that a human being invented and imagined before it was made. It also mediates between ground and sky.



Pogled na Dublin z zraka.
An aerial view of Dublin.



Naš projekt za Dublin.
Our master-plan for Dublin.



Zemljevid Dublina, na katerem so označeni predeli mesta, v katerih smo projektirali v minulih tridesetih letih: Temple Bar, Trinity College, trg Merrion Square in trg St Stephen's Green.

The map of Dublin. The marks show the areas that we have been dealing with over the past nearly thirty years: the Temple Bar, Trinity College, Merrion Square, and St Stephen's Green.

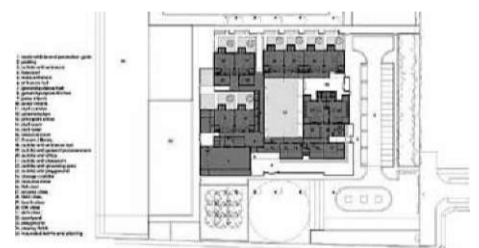


Šola Izobražujmo skupaj Severni Kildare v kraju Celbridge (North Kildare Educate Together School), prerez.

North Kildare Educate Together School in Celbridge, cross-section.



Skica za šolo severni Kildare.
Sketch of the North Kildare School.



Tloris šole Izobražujmo skupaj v kraju Celbridge.
Plan of the North Kildare Educate Together School in Celbridge.



Pogled na šolo nekega meglenega jutra; šola je zasidrana v pokrajino.
View of the school in a foggy morning - the break is anchoring the school to the landscape.

Vključimo lahko še uživanje mesta, podeželja, kraja ali vasi. Izobraževalne zgradbe financira javnost s plačevanjem davkov, tako da je pomembno, kaj so še lahko, kaj nam še lahko ponudijo. Ali je lahko šola tudi park, skrivni vrt, univerza, prostor za učenje na stregi, v nasadu oliv, miniatura mesta, ali je del infrastrukture? Izobraževanje je del družbe, razmislimo še o starših, ki otroke pripeljejo do šolskih vrat in jih tam popoldan poberejo, in pred njimi sklepajo prijateljstva. Kot arhitekti bi morali razmišljati o prekrivanju različnih načinov uporabe in o delitvi prostora: tržnica ob koncu tedna, športna dvorana, občinska uporaba ali konferenčna dvorana. O šolah in ostalih krajih izobraževanja bi morali razmišljati kot o vrsti infrastrukture.

Na Irskem smo zgradili osnovno šolo za nižje razrede - North Kildare Educate Together School v Celbridgu. Na Irskem otroci v šoli preživljajo cele dneve. Šola ima deset razredov, dva od njih sta namenjena otrokom z avtizmom, osem pa ostalim otrokom. Želeli smo, da bi bili razredi med seboj enakovredni, vsak od njih naj bi bil učilnica in atelje hkrati, s prostorom namenjenim le otrokom, v njihovem merilu. »Posebni prostor za malčke« smo oblekli v les, tako da je postal kot škatla, deloma v vrtu, deloma v notranjosti. Mali prostor je lahko oder, lahko je nekaj, kar si otroci uredijo po svoje, lahko je prostor za branje, in tako postane izobraževalni pripomoček. V šoli se majhni otroci prvič srečajo z javnim življenjem, kar je potrebno proslaviti z velikimi prostori. Prostor učilnic smo raztegnili navzven, na mali vrtiček, kjer otroci spomladi opazujejo na primer žafrane in narcise.

Prostor za šolo je na ravnini, saj leži v osrednjem Irskem, v County Kildare. Omejeni smo bili z materiali, zato smo uporabili kar »material za parkirišča«, kakor smo ga poimenovali. Parkirišča se običajno gradi iz vnaprej ulitih betonskih plošč, z največjim nagibom 7 stopinj, ki smo ga izrabili tudi mi. Streho smo zasnovali kot krajino, z nagibi do sedem stopinj. V učilnice, ki so vse obrnjene proti severu, pa smo svetlobo spustili skozi periskopska okna na strehi.

Tloris je zamišljen okrog dvorišča in majhnih vrtičkov, ki so vsi na severni strani. Ko je bil tloris oblikovan, smo v strešno pokrajino zarezali okna tam, kjer smo potrebovali svetlobo. Periskopska okna v učilnice spuščajo svetlobo z južne strani. Šola je transparentna, s hodnikov lahko vidiš v vse razrede.

Ob istem času smo delali tudi projekt za višje razrede osnovne šole Ardscoil Mhuire v Ballinasloe, kraju kaki dve uri oddaljenem od Dublina. Šola je bila zgrajena na vrhu griča. Ker nismo želeli zbrisati spomina na preteklost ter smo znotraj šole želeli ohraniti občutek gibanja in strmine, griča nismo odstranili z buldožerji, ampak smo šolo zgradili okoli njega. Hodnik smo postavili v zgornje nadstropje šole in ga z rampami povezali s spodnjo etažo. Uporabili smo enake konstrukcijske

grove, a city in miniature, a piece of infrastructure? Education is embedded in society, and if we think about how parents spend their time dropping off children and picking them up, there are possibilities of friendships at school gates. So we should, as architects, think about the overlap of uses and sharing resources: weekend markets, sports halls and community use, meeting rooms. We should think about schools and places of education as infrastructure.

We did a primary School in Ireland - the North Kildare Educate Together School in Celbridge. In Ireland children spend their whole day in one space. This was a school with ten classrooms, two of which were for children with autism, and the other eight classrooms were for general children. We wanted a democracy of classrooms: each classroom was to be an atelier, with a unique space for the students, the small children, in their scale. We lined "the special place for the little ones" with plywood that became both a box in the garden and a box of the interior. That little place has become a stage, a place for a child to be on his or her own, or a place where they can read. So it becomes a kind of educational tool. We felt that the school was the children's first interface with the public and that they should celebrate this with a large space. The space of the classrooms was extended to the outside so that the children could see for instance the crocuses grow and the daffodils in the springtime.

The school is built on very flat land, in the County Kildare in the centre of Ireland, and we were also using very restricted materials. We used what we call car-park material. Car parking is normally built with pre-cast concrete planks, so we used the maximum slope of this material, which is seven degrees. We made the roof into a kind of landscape, using the continuous seven-degree slope to its maximum, and bringing light into the north-facing rooms by a series of periscope roofs.

The plan is centred around the courtyard with all the gardens facing north. We designed the plan and the roofscape, and where we needed light we made cuts through the roof. The periscope of light actually gets the south light into all the rooms.

In terms of transparency, the corridors allow you to see into the classrooms.

At the same time we were building a secondary school Ardscoil Mhuire in Ballinasloe in a place about two hours from Dublin. This school was to be built on a hill. We did not want to obliterate the past by bulldozing the hill - we wanted to build in the sense of movement, of the slope. We have located a corridor on the upper part of the plan and connected it with ramps to the lower corridor. We used the same construction elements as in the previous project, the seven-degree pre-cast concrete planks with the rooflights popped up to capture the sun into the spaces. The school is a jigsaw of spaces but that nature in terms of landscape below and the sky above is carved in.

elemente kot pri prejšnjem projektu - za sedem stopinj nagnjene betonske plošče s privzdignjenimi okni, ki v prostore vodijo sončno svetlobo. Tloris šole je sestavljanka prostorov, v katero je vgrajena narava, pokrajina spodaj in nebo zgoraj. Pred kratkim sem naletela na nekaj izredno zanimivega, tako arhitekturno kot s stališča trajnostnega oblikovanja. V ZDA in v Evropi so izvedli raziskavo o dobrem počutju. Esther Sternberg, vodja sekcije za nevroimunologijo in vedenje na Ameriškem Inštitutu za mentalno zdravje (US Institute of Mental Health), ki je strokovnjakinja za stres in možgane ter avtorica knjige *Zdravilni prostori: znanost krajev in dobrega počutja*, komentira ameriško študijo iz leta 1984, izpeljano na 46 pacientih, ki so po operaciji žolčnih kamnov ostali v bolnišnici. Nekatere so namestili v sobe s pogledom na opečni zid, drugi pa so gledali na skupino dreves. Pacienti s pogledom na drevesa so bolnišnico lahko zapustili hitreje po operaciji in rabili so manj protibolečinskih zdravil. Kaže, da nekaj mora biti na pogledu skozi okno, na naravi, ki nas lahko ozdravi. Morda nam je pogled na prijeten prizor v užitek, na katerega se telo dobro odziva, pri čemer ima gotovo vpliv tudi svetloba. S stališča trajnostnega oblikovanja to pomeni, da nekdo lahko zapusti bolnišnico dva dni hitreje, kar prihrani denar in material. Vse to le zato, ker je zgradba bolj premišljena, in je v odnosu do pokrajine in neba, kakor arhitekti projektiramo že po naravi.

Mesto Trim je tipično irski kraj z raztresenimi koščki ostankov preteklosti, na primer ruševinami velikega gradu s svojo okolico, od katerega je ostalo le par kamnov. Vendar ima teh par kamnov moč, da osrediščijo cel kraj. Dobili smo naročilo za projekt umetniškega centra, gledališča in sodišča v centru kraja Navan, kako uro oddaljenega od Dublina. Središče kraja je bilo tako rekoč prazno, tam so bili knjižnica, Fair Green, ki je postal parkirišče, in tržnica vsak petek ali soboto. Želeli so, da bi novo gledališče postalo del centra kraja. Sprejelo naj bi bilo 320 gledalcev, primerno velikosti kraja. Gledališče je spodaj, zgoraj pa je še ena plast, ki lebdi nad njim, v kateri je bilo najprej predvideno sodišče, sedaj pa je tam umetniški center.

Pas vmesnega prostora ščiti notranjost zgradbe. Gledališki foyer je vmesni prostor med krajem in notranjostjo, hkrati pa nudi tudi pogled nazaj na kraj iz višje točke. Zamislili smo si ga kot eksperimentalno gledališče senc, ki naj bo hkrati vmesni prostor med mestom in gledališčem, in del predstave, ki jo obiskovalci gledališča uprizarjajo mestu. Obdržali smo obstoječo topografijo in prostor za gledalce vstavili v pobočje hriba, kakor v amfiteatru. Prostor nad odrom je povezan s podstrešjem. Raziskovali smo, na kakšen način se pri Scharounu v zgradbah srečujejo ljudje, si ogledali razprave med zagovorniki eksperimentalnega gledališča brez določenega odrskega

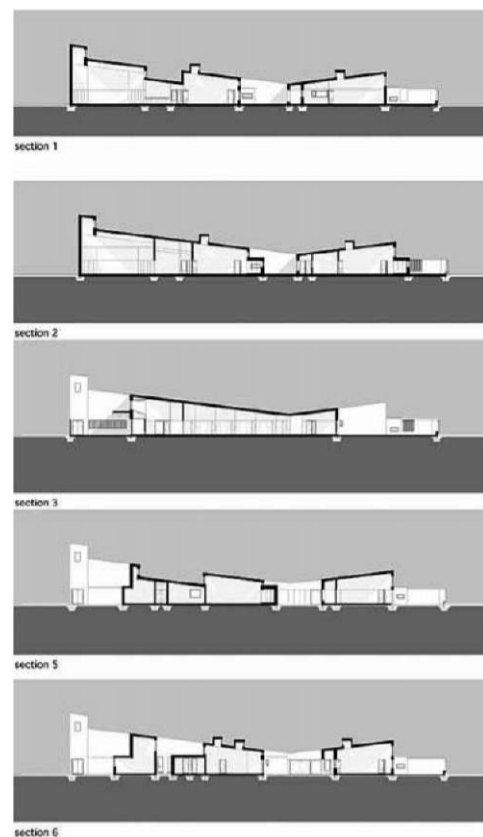
There was something we came across recently which I thought was very interesting architecturally in terms of sustainability. There was research done in the United States and in Europe about the well-being. Esther Sternberg, the head of the section of neuroimmunology and behaviour in the US National Institute of Mental Health, who is an expert on stress and the brain, author of the Healing Spaces: The Science of Place and Well-Being discusses a United States study from 1984 where 46 patients that had gallbladder surgery stayed in rooms. Some were in rooms facing a brick wall, and others were facing a beautiful group of trees. The patients that viewed the trees out of their window left hospital sooner and needed less pain medication. There must be something about window views, about nature that can heal us, so when we look at a scene that is pleasurable, we derive pleasure from it and we react to it, and light also has an impact. In terms of sustainability this means somebody leaving hospital two days earlier which is saving money and resources. All this just by designing in a way that we as architects naturally do: by relating to the landscape and to the sky.

Town of Trim is fairly typical Irish town with strewn pieces of what has survived from the past: there are great castles with their surrounds, normally with just the stone left for instance. For us they are a kind of power of centring of a town. We were asked to build an art centre, theatre and a courthouse in the centre of the town called Navan, which is just about an hour from Dublin. And the centre of this town was essentially empty - it had a library, the Fair Green that had become a car park and has a market every Friday or Saturday. Essentially, this theatre is embedded into the core of the town. The theatre was for 320 people, fit for the size of the town. The upper layer, which hovers above the theatre, was to become the courthouse, but it became, in fact, an art centre.

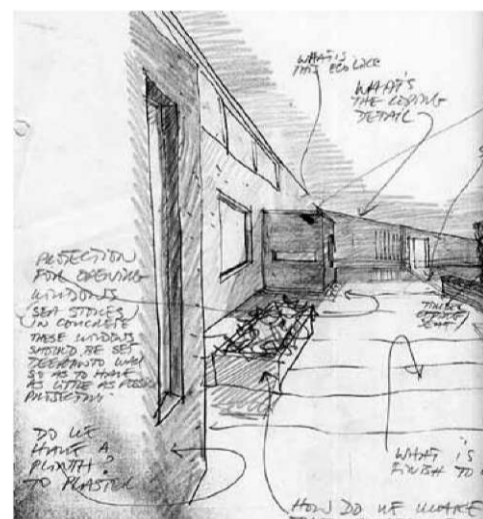
We used a ribbon of space to act as a protector for the interior. So the foyer itself becomes someplace which is an intermediary space between the town of Navan and the interior. But it's also a place where you are elevated to view back over the town of Navan. We conceived the foyer as an experiment in shadow puppetry: as people would arrive to the theatre there would be an intervening space between the theatre and people, where they would in turn become part of the theatrical performance, shadow puppets in a performance for the town itself. We kept the topography of the slope of the hillside and embedded the actual audience into that slope so we evoked the tradition of amphitheatre. The fly tower stage links up to the attic space. We studied a lot the Scharoun's way of overlapping people, and the discussion between black box and fixed stage, and the theory dialogue between two bodies of actor and audience. We fractured the body of audience into two there were three bodies in the end: the stage and

lecture

ab



Prerezi šole.
Sections of the North Kildare School.



Skica za »posebni prostor za malčke«.
Sketch of the "special place for the little ones".



Učilnice z vrtički.
Classrooms with gardens.



Transparentnost učilnic.
Transparency of the classes.



Višji razredi osnovne šole Ardscoil Mhuire v kraju Ballinasloe.
Secondary school Ardscoil Mhuire in Ballinasloe.

prostora in zagovorniki fiksnega odra ter teorije o gledališču kot o dialogu med dvema telesoma - telesom igralca in telesi gledalcev. Na koncu smo gledalce razdelili, tako da so v našem gledališču telesa kar tri: oder in dve telesi gledalcev, ki med seboj komunicirajo. V dvorano smo spustili dnevno svetlobo, saj se jo kdaj pa kdaj uporabi tudi kot konferenčno dvorano.

Trg Merrion Square je zelo lep predel Dublina, saj je velik prostor, poln zelenja, ki ga obkrožajo hiše v slogu kralja Jurija. Dobili smo naročilo za projekt novega Oddelka za finance, ki naj bi ga zgradili kot del kompleksa vladnih zgradb okrog Merrion Square. Oddelek za finance, del Ministrstva za finance, je potreboval novo zgradbo, ki bi bila čimbolj prilagodljiva. Lokacija za novo zgradbo je poleg St. Stephen's Green, ravno na prehodu med zgradbami ob cesti, s štirimi nadstropji in zgradbami okoli trga, ki imajo šest nadstropij. V Dublinu so pomembnejše zgradbe zgrajene iz kamna, običajne pa so opečnate. Želeli smo uporabiti kamen in mu dati občutek teže in volumna, zato smo uporabili 100 mm visoke in 100 mm debele kamnite plošče, ki smo jim dali 20 mm zamika. Na naši lokaciji je stala podolgovata zgradba iz leta 1912, ki je tudi spomeniško zaščiten, zato smo jo morali vključiti v našo zgradbo. Levo zraven naše lokacije se nahaja zelo pomembna točka v Dublinu: majhno hugenotsko pokopališče. Hugenoti so francoski protestanti, ki so jih v 17. stoletju izgnali iz Francije, in so se zatekli v različna evropska mesta. Nekaj jih je prišlo v Dublin, kjer so veliko pripomogli k razvoju mesta. Njihovo pokopališče je zaščiten struktura. Pri projektiranju smo sodelovali z organizacijo Huguenot Trust. Prejšnja zgradba, ki je stala na naši lokaciji, je imela na strani pokopališča slepo fasado, vendar so nam pri Huguenot Trust dovolili, da tudi na zahodni strani naredimo okna, kar je pomenilo, da ima naša nova zgradba pogled na vse štiri strani in popoldansko sonce.

Pri arhitekturi je zelo pomembno, kako se sprehodimo mimo nje. Človeški korak, dolg nekoliko manj od enega metra, se ni spremenil že tisočletja. Dolžina človeškega koraka je za nas merilo arhitekture, pravilo razmerja. Fasada oddelka za finance je dolga približno 22 m, kar je trideset korakov. Želeli smo, da bi bilo teh trideset korakov dogodek v mestu, ki se ga hkrati zavedaš in ne zavedaš.

Hiše iz 18. stoletja v slogu kralja Jurija na zanimiv način nakažejo svoj vhod, saj je vhod v hišo na mostičku, ki hkrati povezuje in ločuje. Skušali smo ponoviti idejo mostička, ki hkrati ločuje in povezuje, zato smo kot vhod uporabili velika bronasta vrata, ki ti dovolijo vstopiti v zgradbo če so odprta, če pa se jih zapre, dajejo občutek varnosti. Na levi strani zgradbe na hugenotskem pokopališču cvetijo nepravice hijacinte, na desni strani pa je naša zgradba posrednik med različnimi

two bodies of audience having a dialogue. We introduced daylight into the space, which is sometimes used for conference. The Merrion Square is an incredibly beautiful part of Dublin, a great room of green space made by the Georgian houses. We were asked to design a building for the Department of Ministry of Finance within the complex of government buildings around the square. It was essentially a building for the Department of Finance, a special section of Finance, which wanted flexibility. The site was on the cusp between the street system, which was essentially four-storey, and the other space of St Stephen's Green, which was approximately six-storey.

The main buildings of Dublin are essentially stone and the ordinary buildings of historic Dublin are brick. We wanted to use stone in a way that had a sense of mass and weight and we used a 100 mm deep by 100mm high planks of stone with a 20 mm recess. We had to deal with a very long existing building, which was built in 1912, it was a protected structure, so we wanted to incorporate it into our building. To the left-hand side of the building there is a small, but very significant place in Dublin: a Huguenot cemetery. Huguenots were French protestants that were evicted from France in the 1600s and found refuge in various cities around Europe. Some of them came to Dublin and made huge contributions to the city, so their burial ground is a protected structure. We worked with the Huguenot Trust; the building we removed had a blank gable overlooking the cemetery, but the Huguenot Trust people trusted us and allowed us to put windows on the west elevation, which meant that we could make a building which had sun and view over the city in four directions.

The architecture is about walking past it. The human step of less than a metre has not changed in thousands of years, and for us it is our architectural metre, a scale rule. The façade of the Department of Finance is approximately 22 m or thirty steps long. We wanted to make it an episode in the city where you are both conscious and unconscious of the building.

The 18th century technique of Georgian houses is really very clever, there is the entrance over a bridge that connects but divides. We tried to retain the spirit of the connecting but dividing bridge with the bronze gate - that lets you enter the building but when it is closed, it is secure.

On the left-hand side of the building there are the bluebells of the Huguenot cemetery, and on the right-hand side our building mediates between brick and the volume. This building's programme does not need any main space so we decided to emphasize the vertical volume of the stairs into the main space, again similar to Georgian buildings with their amazing staircases. The four-storey staircase hangs in the plaster interior and mediates between outside and inside. We put the circulation on the perimeter of the building, as in cloisters,

višinami in materiali obdelave hiš. Ker zgradba po programu ne potrebuje velikega glavnega prostora, smo se odločili, da bomo kot najpomembnejši prostor poudarili vertikalno stopnišča. Pri tem smo se zopet zgledovali po hišah v slogu kralja Jurija, ki imajo razkošna stopnišča. Stopnišče, ki povezuje štiri nadstropja, visi v ometani notranjosti in predstavlja prehod med znotraj in zunaj. Prehode in hodnike smo postavili na obrobje zgradbe, kakor v kloštrih, kar nam je omogočilo, da so pisarne različnih velikosti. Razporedili smo šest dimnikov, ki iz obrobja zgradbe zajemajo zrak, ki potem kroži po zgradbi. Dimniki so zopet referenca na 18. stoletje in na silhueto Dublina, v kateri imajo dimniki pomembno vlogo, le da so bili ti namenjeni kuriščem, skozi naše dimnike pa zgradba diha.

Spodnji pas fasade smo potisnili tri metre navznoter, zgoraj pa smo v konzolo namestili stopnišče, ki daje težo pogledu s ceste. Velik poudarek smo dali obrtniški izdelavi zgradbe. Želeli smo oblikovati navpičen vzorec kamna. Odnos z pokopališčem smo vzpostavili s teksturo steklenih površin (nekaterih v nivoju in ostalih umaknjenih) in malih kamnitih balkončkov, pravzaprav francoskih oken, do katerih je dostop iz notranjosti.

Leta 2001 smo se udeležili natečaja za projekt Univerze Luigi Bocconi (Università Luigi Bocconi) v Milanu. Za sodelovanje je bilo, na podlagi velikosti in dodelanosti gradbenih procesov, izbranih deset birojev iz vse Evrope. Milano se nam je zdelo posebno mesto, saj ni tako živahen kot Firenze niti tako formalen kot Rim. Prvotno Milano izvira iz Keltske naselbine, kar smo s ponosom prebrali iz njegove strukture. Rimljani so ustvarili mrežo ulic, Španci so ga obdali z zidovi, vse skupaj pa je šlo še skozi Avstro-ogrsko obdelavo, tako da se je Milano razvil v čisto samosvoje mesto. Navzven se kaže zadržano, navznoter pa je zelo elegantno. Ker ni nobene reke, morja ali gora (razen Alp na oddaljenem horizontu), smo naš projekt delali v precej običajnem delu mesta.

Verjamemo v možnost socialnega prekrivanja in univerzo cenimo kot enega redkih zares javnih prostorov v sodobni družbi. S projektom smo morali loviti ravnotežje med funkcijo in obsežno strukturo, med zasebnimi in javnimi prostori ter med konstrukcijo in povezavami. Verjamemo, da se to, kar je običajno, v dialogu z gravitacijo preoblikuje. Naš projekt je bil pravi boj Titanov, morali smo skopati šest nadstropij pod zemljo in zgraditi šest nadstropij nad njo.

Univerza je kake pol ure hoda oddaljena od milanske katedrale Duomo, katere streha je prava kamnita gora, pod katero se družijo ljudje. Duomo je kraj z atmosfero sredi Italijanskega mesta, pravi skrivni vrt.

Milano smo pred začetkom projekta sicer že večkrat obiskali kot turisti, vseeno pa imaš, ko se vanj vrneš kot arhitekt, ki naj bi v mestu zares gradil,

which allowed us to have various sizes of offices. We placed six chimneys to take air in from the perimeter and circulate air up through the building. Again there is a reference to the 18th century streetscape of Dublin, but then they were fire chimneys, in our case, they are breathing chimneys.

We pushed the lower facade three metres back and projected out a cantilevered staircase that gives the sense of weight from the street. We put a great emphasis on the craft of building. We wanted to create a vertical weave of stone. The relationship to the cemetery is built with a series of flushed glass and recessed glass and stone piers where you can step into it on the inside, they're like bay windows.

In 2001, we took part in a competition for a project in Milan - Università Luigi Bocconi. Ten practices from around Europe were chosen to participate, based on their size, and the craft involved in their building processes. For us, Milan felt unique, it's not exuberant like Florence, it is not formal like Rome. Milan was originally a Celtic settlement, which we were very proud to read, it was layered and gridded by the Romans, it was wrapped in Spanish walls, steeped in the Austro-Hungarian Empire, it was uniquely Milanese. It's restrained on the exterior and sophisticated on the interior. As there was no river, no sea, no mountains, only the Alps on the very far horizon, we worked with an ordinary piece of city.

We believe in the possibility of social overlap, we valued university as one of the few truly public spaces in contemporary society, and we manipulated function, large-scale structure, public and private spaces, construction and connections. We believe in the transformation of the ordinary in dialogue with gravity. It was a tussle of giants - we had to dig six metres below ground and six levels above ground.

The university is about a half an hour's walk from the Duomo, that has the incredible power of stone mountain, its roof, which has the quality of people involved and socialising under it. The Duomo is an atmospheric place in the middle of an Italian city, a secret garden.

We had been in Milan many times before as tourists, but when you come back as an architect with a serious possibility of working there, your eye becomes a detector, you are looking at the surfaces, the stones, the people. For us, it was amazing to look at the city that was hard on the outside but had this series of layers that, when you went to the interiors, you discovered there was a completely other world. And we discovered a stone called the Ceppo, which is very much used in Milan. The Ceppo had the tiny joints, which give it a monolithic quality of a geological concrete.

For the competition, we were given a site which was roughly 80m by 180m in a part of Milan that was ordinary and was always part of the continuity of the university with buildings by Giuseppe Pagano, Giovanni Muzio, and Ignazio Gardella. When we went there, it was fairly ordinary, it wasn't a dramatic

lecture

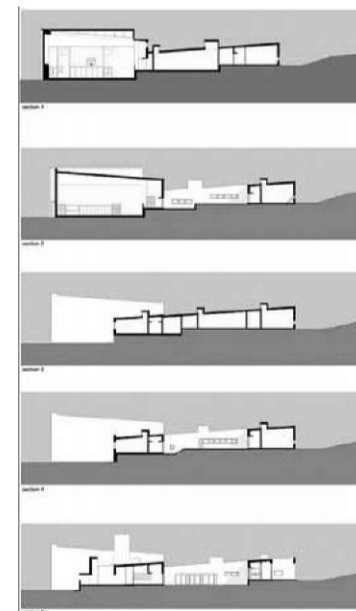
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Tloris Šole Ardscoil Mhuire.
Plan of the Ardscoil Mhuire School.



Vhod v šolo, spodnji pogled ven uokvirja pokrajino, zgornji pa nebo. Spreminjanje barve in podobe neba sta pod nadzorstvom arhitekture. The entrance threshold where the lower view is about framing the landscape and the upper view is framing the sky. The changing colour and the character of the sky are monitored architecturally.



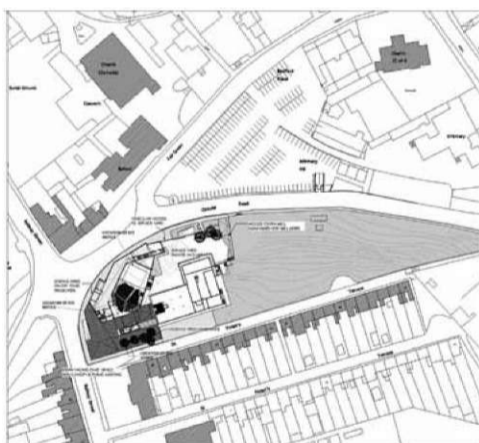
Prerezi šole Ardscoil Mhuire.
Sections of the Ardscoil Mhuire School.



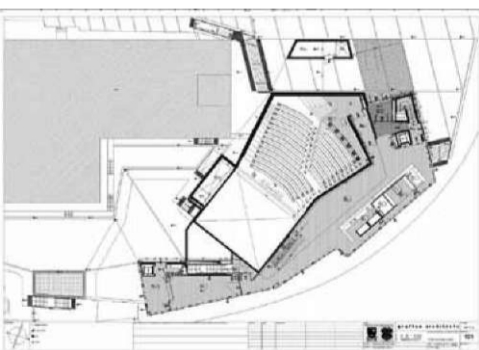
Eden od razredov s stropnimi okni in svetlobo od zgoraj.
One of the classrooms with the windows below the sky and the roof light.



Mesto Trim.
The town of Trim.



Središče mesta Navan, urbanizem.
Navan town centre master plan.



Gledališče Navan, tloris pritličja.
Navan Theatre, ground floor plan

oči na pečljih: neprestano opazuješ površine, kamne in ljudi. Opazuješ mesto, ki je navzven trdo, vendar ima mnogo plasti, pod katerimi odkriješ čisto drugačen svet. Odkrili smo na primer lokalno vrsto granita ceppo, ki se ga v Milanu pogosto uporablja. Ceppo ima mnogo drobnih razpok, ki mu dajejo monolitni značaj geološkega betona. Natečajni projekt je predvidel lokacijo, veliko približno 80x180 m, v predelu Milana brez večjih posebnosti. Lokacija je že od vedno pripadala univerzi, in obdajajo jo zgradbe Giuseppa Pavana, Giovannija Muzia in Ignazia Gardelle. Ko smo obiskali lokacijo, se nam ni zdela nič posebnega, celo precej navadna, vseeno pa smo začeli z delom. Projektna naloga je zahtevala pisarne za tisoč profesorjev z ločenim vhodom, dvorano Aula Magna za tisoč obiskovalcev in pet konferenčnih dvoran še za dodatnih tisoč ljudi. Študentom bi moral biti omogočen vstop v univerzo, tudi kadar bi v Auli Magni potekale samostojne konference. Ena od pomembnih vprašanj, s katerimi smo se soočili, je bilo, kako socializirati tisoč pisarn. Dobili smo navodila, da naj bodo vse pisarne nad zemljo in vse dvorane pod zemljo, nam pa se to ni zdelo najboljšo, saj smo želeli, da bi tudi konference ustvarjale in prisostvovala delu univerzitetnega življenja. Takole smo razmišljali: »Ali bi bilo možno zbrisati mejo med tem, kar je pod in tem kar je nad zemljo, tako, da bi pisarne obesili s strehe kot neke vrste labirint povezan s serijo dvorišč, s katerih bi prihajala svetloba, kar bi pisarne bolj povežalo s podzemljem?«

Milanski mestni tlaki so nas tako navdušili, da smo se jih odločili pripeljati v notranjost zgradbe in v univerzo vplesti še en del mesta. V celotnem kampusu upoštevamo teksturo mesta. Aula Magno smo postavili na križišče med eno zelo prometno in eno bolj mirno ulico. V natečajnem projektu je bila Aula Magna miren enoetažni prostor, vsajen globoko v notranjost tlorisa, vendar se nam je zdelo, da tako ni dovolj povezana z mestom. Razvili smo jo po delih in jo razdelili na prostor za štiristo in prostor za šesto ljudi. Takoj, ko smo jo prestavili na stično točko med mestom in kampusom, je kar naenkrat postala naš oporni kamen, naša svetilka.

Prostor za gradnjo je bil dolg 180 m, 25 m pa se nam je zdela primerna dolžina hodnika. Lokacijo obdelali z mrežo z ritmom 25 m. Aula Magno smo postavili ob prometno ulico, toda prostor je bil preozek, preveč hrupen in prekratek za vhod, tako da smo vhod premaknili naprej po ulici, proti sredini kampusa, točno na križišče dveh osi - osi vzhod-zahod in osi gor-dol. Vhodni foyer ni bil več na nivoju ulice, temveč se je premaknil v negativni prostor, pet metrov pod nivojem tal.

Narisali smo diagram, ki smo ga poimenovali življenjski filter svetlobe, v katerem je svet nad zemljo postal mreža s celicami po 25 metrov, mi pa smo po njej, kot pri otroški igri, kjer sem in tja

place, but we began. The brief for this competition was for offices for 1,000 professors, which needed their own entrance, Aula Magna for a thousand, and five conference rooms for another thousand people and that the students themselves could come and go into the university when the university might want to have the Aula Magna work independently for conferences. One of the most important decisions was how to socialise the 1,000 offices.

They said that all the conference rooms had to be below ground and all the offices above ground, but we felt that it was not a good thing to put everything underground, we wanted some sort of life and some sort of eruption for the conferences. So we said, "Could we blur the line between ground and underground, and make the offices into a suspended labyrinth with a series of courtyards that would allow light through, so the offices and the underground would somehow connect with one another?"

We were also fascinated by the floor of Milan, and we decided to continue the floor of the city right through and connect the city into the sense of the university. This shows the stone texture - we continue the texture of the city right into the campus and we positioned the Aula Magna on the junction of the city: a busy street, a quiet street. In the competition, we had the Aula Magna as a single-storey quiet room, deep in the plan, but we felt in this way it had no connection with the city so we developed it in sections, so it was for 400 people and for 600 people. And when we moved the Aula Magna to the junction between city and campus, it became our rock, our lantern.

The site was about 180m long, and we felt that 25m was approximately the right dimension for the distance of the corridor. That allowed us to begin a rhythm of claiming the territory of the site every 25 metres. When we placed the Aula Magna on the busy street, it was too narrow, too noisy, too short for entrance. So we moved the entrance sequence down the side street to enter in the middle of the plan at the point of junction between two directions, east-west and up and down. With this we made a foyer space that was not on the entrance level of zero, but was five metres below, so the foyer became a minus space.

We have drawn the diagrams that we call it the inhabited light filters, so that the upper world became an abacus where with a 25m grid and we pushed and pulled offices around it to create the light voids that bring the light into the interior. There was a great concern about the soffits that would change the character of the lower world.

One of the most important breakthroughs was when we said, "If we want to change the soffits, if we want to have the tussle of giants between two worlds, we need a structure that gives us liberation." The beams of structure go to the highest point on the top floor, and the offices are hung from them, which meant we could manipulate the soffit, to

premičnik ploščice v okvirju, razporejali pisarne in ustvarjali odprtine, skozi katere v notranjost vstopa naravna svetloba. Bili smo zelo pozorni na to, kakšna bo spodnja površina pisarn, saj ta določa značaj prostora pod njo.

Eden najpomembnejših prebojev se je zgodil, ko smo ugotovili: »Če želimo spremeniti spodnjo površino, če želimo uprizoriti spopad Titanov, boj med dvema svetovoma, potem mora biti konstrukcija zgradbe osvobajajoča.« Na podporne tramove, ki morajo segati vse do najvišje točke v zgornjem nadstropju, smo obesili pisarne. Njihovo spodnjo površino smo lahko prosto obdelali in dobro oblikovali prostor med zemljo in nebom. Borili smo se, da bi hkrati oblikovali strukturo in izraz.

Če se še enkrat spomnimo na Duomo in na vprašanje prostorov, v katerih bi se bilo možno tudi družiti, nikakor nismo želeli zgraditi slonokoščenega stolpa za profesorje nad študenti. Želeli smo zagotoviti vidno in socialno povezavo med prostori za profesorje, prostori za študente in mestom spodaj.

Imeli smo idejo za pisarne, imeli smo idejo o zrnatosti zgradbe, nismo pa še izbrali njenega jezika. Ko smo projektirali natečajne projekte smo hišo ovili z ovojnico, toda čutili smo, da nima pravega jezika, da ni povezana. Odločili smo se, da Aulo Magno odpremo in jo pripnemo na etažo z pisarnami s pomočjo periskopskih oken, podobnih tistim, ki smo jih uporabili osnovni šoli, o kateri sem govorila prej. Podobno rešitev smo zasledili tudi pri zgradbi, nedaleč od Univerze, ki jo je projektirala Gae Aulenti, kar nam je dalo pogum, da smo Aulo Magno naredili za del milanskega arhitekturnega jezika. Aula Magna ponoči služi kot laterna: če se zvečer pelješ mimo nje v tramvaju, imaš tudi kot državljan priložnost, da začutiš povezavo z veliko institucijo univerze in dobiš nekoliko vpogleda v to, kar se v njej dogaja.

Za beneški bienale smo pred nekaj leti izdelali 1:50 maketo zgradbe. Pokazala je, kakšen prostor ustvari previs zgornjega dela Aule in kako mesto vstopa v negativni prostor pet metrov pod nivojem ulic. Alejandro de la Sota, veliki španski arhitekt in učitelj, razlaga vlogo arhitekta kot trud, da bi bilo to, kar ustvarja, čim bližje nič. Njegova misel je blizu temu, kar smo ustvarili: zamislili smo si prostor pod 22 metrsko konzolo Aule, ki daj občutek teže, kot prostor nič, z občutkom materialnosti.

Ko smo se z naročniki dogovorili, da bomo uporabili kamen ceppo, smo obiskali kamnolom severno od Milana. Vsekana površina kamnoloma je bila neverjetno podobna izklesani površini Aule Magne, skoraj kakor bi bil kamnolom njena maketa, ki so jo v naravni velikosti izklesali severno od Milana. Odkrili smo, da je milanski način pridobivanja kamna drugačen od tega, česar smo navajeni. V pobočje izvrtajo le majhno odprtino, skozi

manipulate the space between ground and sky. We struggled to find both expression and structure.

Referring again to the Duomo and the issue of socialising spaces, we did not want to create a world with the professors were in an ivory tower above. We wanted to make a visual and social connection between the spaces of the professors and the students and of the city below.

We had an idea for offices, we had an idea of the grain of the building, but there was still the issue of language. As we struggled with the competition we wrapped our building with a skin, but we felt that it was not connecting, it did not have a language. We decided to erupt the Aula Magna and clip it into the office floors with periscopes, similar to the school periscopes that we talked of before. And we found similar solution in Gae Aulenti's project not far from the site, which gave us the courage to express the Aula Magna as part of the language of Milan. The Aula Magna serves as a lantern at night: if you are passing by on the tram you get the opportunity as a citizen to have some connection with the great institution of a university and you can see what might be happening in the university.

We made an 1:50 model of the building for the Biennale in Venice some years ago. It showed the space that the cantilever of the upper Aula creates and how it brings the city deep into it minus space five metres below ground. Alejandro de la Sota, the great Spanish architect and teacher, talks about the architect's role as making as much nothing as possible. His thought is close to our thinking: we conceived the space under the Aula's 22-metre cantilever with a sense of weight as a nothing space with the sense of materiality.

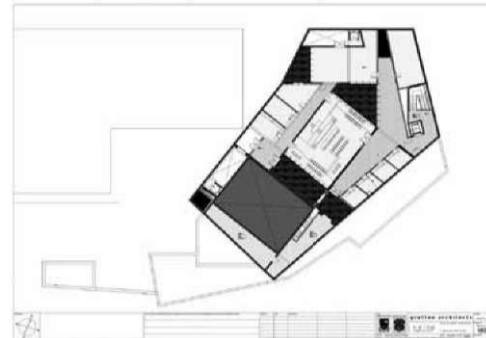
When we agreed with the clients that we would use the Ceppo stone, we visited the Ceppo quarry north of Milan. The carved face of the quarry was incredibly similar to the carving of the Aula Magna, almost as if it was a 1:1 model carved in the mountains north of Milan. Also, what we found unusual was the way of carving stone: you carve into the mountains and you take out great 9m by 9m cubes of the material through a small hole that lets the light into the quarry so you get a great cathedral on the interior. In Ireland we cut from the face of the mountain, so at the end there is an amphitheatre of carved space. The visit to the quarry gave us courage to carve five or nine meters deep into the floor of Milan as we felt that the light could actually be drawn down into the space.

We were working with ten departments, all of which had to be dealt with independently. We tried to find a shared component between them, so we created a little library. A series of double- and triple-height spaces links the library of separate departments.

When we won the competition and the client came to Ireland to see our work. We thought that they would want us to make our office in Milan, but they let us do the planning and the construction

lecture

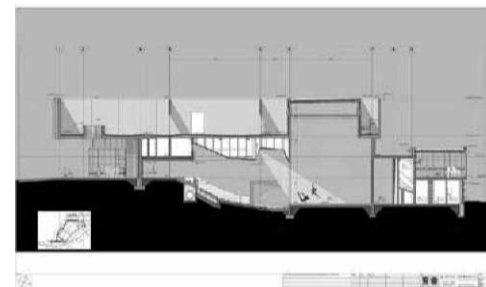
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Gledališče Navan, tloris zgornjega nadstropja.
Navan Theatre, top floorplan.



Gledališki foyer, ki gledališče povezuje z mestom in ga hkrati ločuje od njega.
The foyer connecting and separating the theatre from the town.



Gledališče Navan, prerez.
Navan Theatre section.



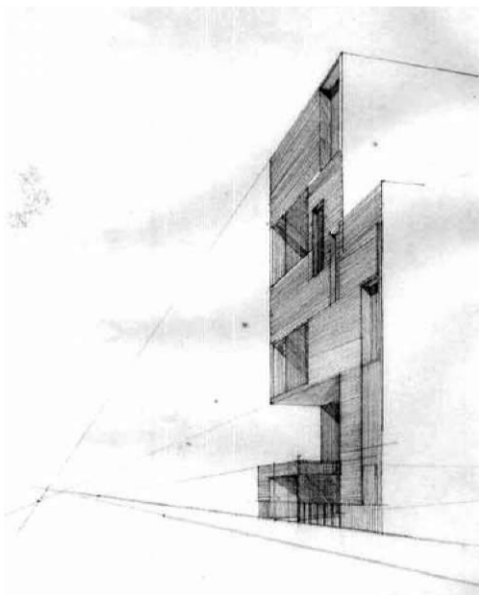
Gledališka dvorana.
The theatre hall.



Foyer v uporabi.
The foyer in use.



Trg Merrion Square v Dublinu.
The Merrion Square in Dublin.



Zgradba oddelka za finance: študija, kako med seboj povezati dve merili prostora.
Finance Department Building: pencil drawing of our study how to mediate between the two scales of space.

katero izvlečejo 9x9 m kocke kamna. Skozi luknjo prihaja v kamnolom svetloba, ki notranjost naredi podobno katedrali. V irskih kamnolomih se kamen lomi od površine pobočja proti notranjosti, tako da na koncu v gori ostane zaobljen kamnit amfiteater. Obisk kamnoloma nas je prepričal, da smo se pravilno odločili kopati pet do devet metrov globoko v milanska tla, saj smo videli, da je svetlobo mogoče spustiti tudi tako globoko v prostor.

Projektirali smo zgradbo namenjeno desetim različnim oddelkom, od katerih je vsak imel svoje zahteve. Skušali pa smo najti neko skupno točko med njimi, ki bi jih povezala, tako da smo predlagali majhno skupno knjižnico. Knjižnice različnih oddelkov so med seboj povezane s serijo dvo in tro višinskih prostorov.

Ko smo zmagali na natečaju, so naročniki prišli na Irsko pogledat naše dotedanje delo. Mislili smo, da bodo želeli, da ustanovimo biro v Milanu, vendar so nam pustili, da projektiranje in zazidalne načrte izpeljemo v Dublinu, s strokovnjaki pa se srečujemo v enem od obeh mest. Potrebno je veliko poguma tudi s strani naročnika, da za tako velik projekt izbere tuje arhitekta. Pritiski so bili ogromni, saj je Univerza Bocconi novo zgradbo želela čim prej. Vseeno pa je trajalo celo leto, da smo sploh izvedli pripravljajna dela.

Podzemni temeljni zidovi so različno visoki, saj podpirajo različne pisarne. Nad njimi je jeklena struktura, s katere visijo ogromni jekleni nosilci, ki podpirajo tla pisarn. Pisarne so obešene od zgoraj, nekatere njihove stropne plošče so uporabljene kot viseči vrtovi oziroma svetlobniki za prostor pod njimi. Zgornji del strukture skuša biti čim lažji, spodnji del pa predstavlja težo. Točno nad Aula Magno je majhen prostor, kjer se profesorji lahko srečajo med seboj in spijejo kavo na mali terasi. Pred mnogimi leti smo v eni od uličic za trgom Merrion Square v Dublinu projektirali miniaturno kino dvorano z recepcijo, parkiriščem, pisarnami in stanovanjem na le šest metrov široki parceli. Vendar smo se od tu naučili, kako se dela severno fasado in kako je dobro postavili plasti stekla, da jim daš globino, primerno svetlobo in dovolj zasebnosti. Podobno smo tudi pri projektu v mestu Navan raziskovali uporabo več plasti stekla. Vse to nam je prišlo prav pri projektu za Bocconi. Okrog notranjega dvorišča smo razporedili pisarne, ki smo jim zasebnost zagotovili z več plastmi stekla, ki v pisarne vseeno spustijo dnevno svetlobo. Razvili smo posebno tehniko, pravimo ji »tehnika visečih steklenih strešnikov«, pri kateri so kosi stekla, zloženi kot strešniki, ki se delno prekrivajo, obešeni od zgoraj.

Ko se Univerzi s tramvajem približaš z južne strani po ulici Viale Bligny, zgradba od daleč deluje tiho, skoraj sramežljivo. Ko pa prideš blizu, postaja močnejša in vse bolj drzna, dokler v določenem trenutku zopet ne izgine v vsakdanjosti ulice. Ko

drawings in Dublin, so the specialists were brought either to us or we went to Milan. It takes great courage for the client to choose strangers for such a project. The pressure to produce the building was enormous, the Bocconi University wanted the building as soon as possible. It took one year to prepare the site for the building.

The diaphragm walls have different elevations to support different offices. And then arrives the upper structure from which the huge steel rods are hanged in order support the floors of the offices. The offices are held from above; some of the office plates become hanging gardens which become clerestory lights for the space below. The upper structure is really about lightness and the lower one is about weight. Just above the Aula Magna there's a little place where the professors can have a little café and a terrace. Many years ago in Dublin, in one of the smaller laneways behind Merrion Square, we had done a tiny cinema and reception and car parking and offices and an apartment on a six-metre wide space. But what was important for us was the study of the north elevation where we wanted to layer glass and give it depth and discretion about light. Both in this project and in the Navan project we had researched the layering of the glass which helped us in terms of the Bocconi project because in the interior of the courtyards, we needed offices with layers of glass screening to give privacy and also daylight to the professors' offices. We developed what we call the hanging glass shingles technique - the glass hanged from the top arranged like slates so that they are pinched at the top and they overlap.

When you approach the University from the south along Viale Bligny with the tram, the building in the distance seems very quiet and has a shy personality. As you walk closer, it becomes bolder, it becomes stronger but at some stage, it almost vanishes into the ordinariness of the street. And as you then turn the corner, the dialogue we created between University and city starts to become - we hope - legible. What amazes us in architecture is you have a pencil drawing, and then suddenly it becomes reality, and for students in the audience, one of the things we say is, "Be careful of what you draw because it actually becomes reality." The power of the drawing, the power of the study, and the making of the architectural work is about what you think. So for us, the continuity of making is just amazing.

At night, the eight metres of clear glass - the soffit of the Aula Magna - make a public space where you can view deep into the building. The view from the Via Röntgen is different, you see the hard surface of the crust of the building. We thought that the plan was actually very strict, but in reality, the site was more diagonal, and it allowed us to place the offices as overhanging cantilever.

People immediately began to use the buildings in ways that we were delighted with, having for example their meals at the outside courts. We tried

zaviješ okrog vogala proti vhodu, postane, tako vsaj upamo, razumljiv dialog, ki smo ga želeli vzpostaviti med mestom in univerzo.

Pri arhitekturi se nam vedno zdi neverjetno, kako preprosta risba s svinčnikom naenkrat postane realnost, tako da študentom in poslušalcem pogosto polagamo na srce »Pazite, kaj narišete, kaj ti to se tudi zares udejanji!« Pri moči risbe, moči študija in ustvarjanju arhitekturne gre vedno le za to, kar razmišljaš. Kontinuiteta dela se nam res zdi neverjetna.

Ponoči osemmetrska steklena površina - spodnji del Aule Magne - ustvari javni prostor, ki omogoča pogled globoko v notranjost zgradbe. Pogled z ulice Via Röntgen je drugačen, saj tam vidiš trdo skorjo zgradbe. Naš tloris se nam je zdel zelo strog, vendar pa je v resnici parcela nekoliko diagonalne oblike, kar nam je omogočilo, da smo pisarne namestili konzolno.

Ljudje so takoj začeli uporabljati zgradbo na načine, s katerimi smo bili zelo zadovoljni, na primer privoščili so si malico na enem od zunanjih dvorišč. Uporabnike smo želeli spodbuditi, da čim manj uporabljajo dvigala, da se z drugimi srečujejo na stopnišču, tako da so stopnice postale pomemben prostor za druženje. Zelo nam je tudi všeč merilo prostora, ki ga ustvarja mreža tramov vsakih 25 metrov. Spodaj in zgoraj so pravi mostovi prostora, zaradi transparentnosti pa je notranjost povezana z mestom. Ker je naša najnižja etaža pod nivojem ceste, smo vanjo želeli pripeljati čim več svetlobe, tako da smo za obdelavo uporabili drugačen kamen: bianca lasa. Bianca lasa je zelo lep marmor, ki nekoliko spominja na notranjost školjčne lupine, v globino zgradbe pa pripelje svetlobo.

Če se vrnem na vprašanje trajnostnega oblikovanja, se mi zdi pomembno, da ko projektiraš za različne načine uporabe, ko projektiraš za mesto, trajnostno oblikovanje vključiš že v izvedbo. Priporočam obisk Milana in ogled Univerze Boccioni v živo, saj, koncem koncev, ne glede na to, koliko o arhitekturi govorimo in jo skušamo intelektualizirati, arhitektura ostaja telesno doživetje. Pri arhitekturi naj bi sicer najbolj šlo za vprašanje naročnika, toda arhitekt ostaja tisti, ki mora v projekt vključiti velikodušnost, ki zgradbo, katero koli pač, vključi v njeno okolico. Spodaj pod Aulo Magno se nahaja velik prostor, ki bi Alejandro de la Sota rekel »ničti prostor«, vendar pa je to prostor, v katerem se odvija življenje. Na koncu so ljudje tisti, ki presodijo, tisti, ki vstopijo v prostor in si mislijo: »Razumem, kaj mi želijo sporočiti!« Za nas je bil najpomembnejši trenutek, ko so zgradbo odprli javnosti - 1. novembra 2008.

Maja Vardjan: Iz najinega pogovora sem razumela, da se zelo zanimate za razvoj jezika, kar je jasno tudi iz vašega predavanja. Omenili ste tudi, da bi v prihodnjih letih radi raziskali pomen besede »slikovit«? Priznam, da vaše

to encourage people not to use elevators but to try and socialise, so that the staircase becomes where the people meet each other. For us the scale of space made by 25-metre beams is fantastic. There are great bridges of space going below, and the transparency forms the connection between city and interior. As we went lower than the street level we wanted to bring light down with us, and we changed the stone to the Bianca Lasa. This is a beautiful stone, like the interior of an oyster shell, and so as you go deeper down, the light follows you with the Bianca Lasa.

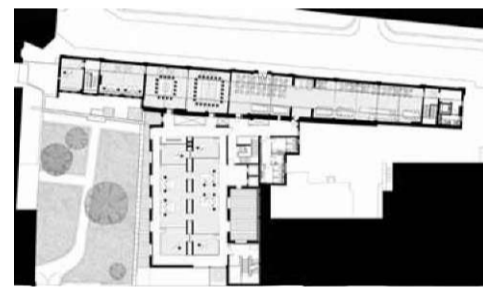
What's amazing for us, going back to the issue of sustainability, is that when you build in other possible uses, when you build in care for city, for us sustainability is embedded in craft. You might want to take a trip to Milan sometime and enjoy the building in reality, because in the end, no matter how much we talk about architecture and how we intellectualise, architecture is about a body experience. So there is an issue about a building being about the client, but I think that the role of an architect is to find that generous component which connects whatever work we do with the surroundings. Underneath The Aula Magna in the space which Alejandro de la Sota calls "the nothing", is the space in which life happens. And I think that in the end, people have to walk into a space and say, "Yes, I understand what they mean." For us, one of the most important moments was on the day the building was open to the public - it was the 1st November 2008.

Maja Vardjan: From what we talked about I understand you're very interested in the development of the language. You also mentioned that in the future, in the next few years, you would like to research the word "picturesque". I cannot relate the word picturesque to your architecture, is there a connection?

Yvonne Farrell: Shelley McNamara and I are working in Mendrisio, at the moment we are doing research in the Ticino area. I have read in an essay that the picturesque Swiss villages were just a construction. But, if you live in a small village in high altitude surrounded by mountains you have to build structures to protect the village because the mountains want to crush it. The settlements are built in places which would not be damaged by avalanche, or houses built in places that would not flood. The picturesque was built out of a fundamental need, and that maybe is touching something very deep in our human consciousness, that when we see a beautiful building set into a landscape in a way that subconsciously we know is safe. Maybe we have now translated it into a tourist idea of the picturesque, but on the other hand, "picturesque" is the wrong word, and should be replaced with "tough as nails" as, architecturally analysed, the villages actually very powerful machines.



Zgradba oddelka za finance posreduje med sistemom ulice in sistemom trga.
Finance Department building mediates between the street system and the square system.



Oddelek za finance, tloris.
The Plan, Finance Department building.

Kamnita fasada.
The stone façade.



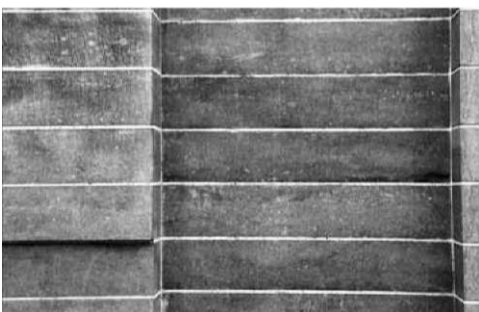
Pokopališče Hugenotov.
The Huguenot cemetery.



Vhod z bronastimi vrati.
The entrance with the bronze gates.



Zgradba Oddelka za finance, prerez.
Finance Department Building section.



Bloki apnenca debeli 100 milimetrov, med seboj povezani z malto, mimoidočemu dajejo občutek pravega kamna.
The 100mm blocks of lightly sanded limestone with a mortar joint that gives the feel of stone as you pass by.



Zahodna fasada, 450 mm debel zaslon, ki daje občutek debeline kamna.
The west elevation, the 450mm deep screen, which makes you feel the depth of the stone.

arhitekture ne povezujem z besedo »slikovitost«. Ali vendarle obstaja povezava?

Yvonne Farrell: S Shelley McNamara delava v Mendrisiu, kjer trenutno raziskujeva področje Ticino. Brala sem nek esej, ki pravi, da so slikovite švicarske vasice le umetna konstrukcija. Vendar pa, če živiš v majhni vasi na veliki nadmorski višini, obkrožen z visokimi gorami, moraš graditi strukture, ki vasico zaščitijo, saj jo želijo gore streti pod seboj. Naselja so vedno zgrajena na krajih, ki so bolj varni pred plazovi, hiše na krajih, kjer ne poplavlja. Slikovitost je nastala iz neke osnovne potrebe, ki se morda dotika nečesa globljega v človeški zavesti, ki se ji zdijo lepe hiše, v pokrajini postavljene tako, da se podzavestno zavedamo njihove varnosti. To se je morda prevedlo v turistično idejo slikovitosti, morda pa je slikovitost sploh napačna beseda. Pravilnejša bi bila beseda »trmast kot mula«, saj so te vasice, če jih arhitekturno analiziramo, zelo zmogljivi stroji.

Drugače je, ko gradiš v mestu, ki ga Lewis Mumford opiše kot verjetno najbolj inteligenten dosežek človeštva. Projekti, ki jih delamo mi, so veliki 22 m, 180 m. Ena od težav, ki jih imam z razmišljanjem o arhitekturi v velikem merilu je ta, da bodo koncem koncev mimo njih še vedno hodili ljudje, ljudje bodo vanje vstopali in v njih posedali. Zato mi je všeč formulacija Alejandra de la Sota, ki pravi, da arhitekti delamo nič in da v resnici ustvarjamo zgrajeno okolje. Naša odgovornost je, da razmišljamo v večjem merilu, vendar pa da v prostoru ostajamo človeška bitja, ne glede na njegovo velikost.

Kar me skrbi pri velikih načrtih je, da razen če si zelo previden, ni mogoče čutiti tistega, kar je bilo na računalniku videti tako lepo. Priznati moram, da sem računalniško nepismena, vendar pa sem prepričana, da je treba načrte vedno natisniti. Češar ne maram pri foto-realizmu je to, da zgradbe v resnici razočarajo - če zgradbo poznaš vnaprej, s papirja, o njej nimaš nobene prostorske izkušnje. Slikovitost je tudi radoživost in ni le nekaj za turiste.

It is different when we build in city, described by Lewis Mumford as probably the most intelligent invention of man. The projects that we are making are 22 metres, or 180 metres long. One of the problems I have with the large-scale thinking of architecture is that in the end, people walk past, people will walk in them, and sit inside. That is why I love Alejandro de la Sota's phrase, that architects work in the nothing, but we actually make the built world. I think it is our responsibility to thinking at the larger scale but also making at the physical, to remember that as human beings, we are in the space, no matter what size we make.

What worries me about the major planning is that unless you are very careful, something that looks wonderful on a computer is not experienced in reality. I do have to admit that I am computer illiterate but I do think drawings always have to be printed out.

What I do not like about photo-realism is that the buildings disappoint - you know the building beforehand and there is no spatial experience.

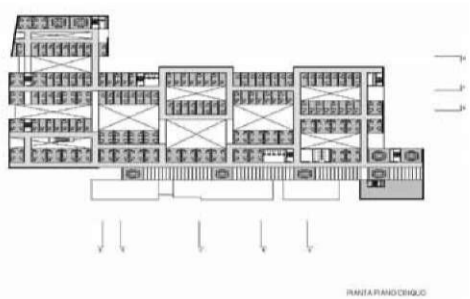
The picturesque is also about joyous and not just the territory of the tourist.



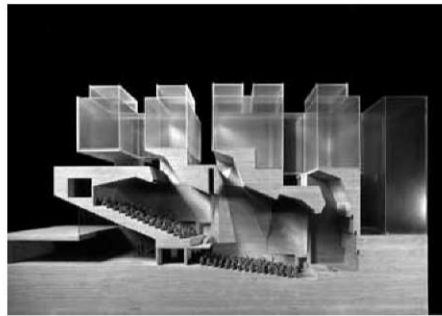
Satelitska fotografija lokacije Univerze Luigi Bocconi (Univerzita Luigi Bocconi), položena na zgodovinski zemljevid. Lokacije je tik izven španskega obzidja.
A Google image of the site of the Università Luigi Bocconi placed on the historic map just outside the Spanish Walls.



Ena od prvih skic za univerzo. Na podlagi lokacije skušali poiskati prereze in teksturo zgradbe.
One of the first sketches, looking at the site trying to find sections, trying to find the texture of the University building.



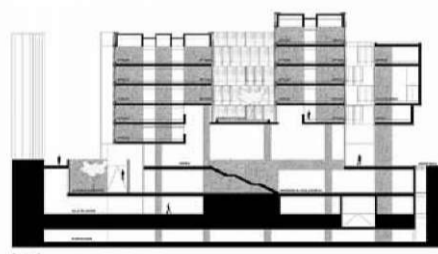
Tloris nadstropja s pisarnami.
Office floor plan.



Maketa prereza natečajnega projekta s tremi svetlobniki, ki dajejo dnevno svetlobo v Auli.
The section of the model of the competition project, three light scoops bringing daylight into the Aula.



Kamen ceppo.
The Ceppo stone.



Univerza Luigi Bocconi, prezez.
Luigi Bocconi University section.



Naročnik je prevzel zgradbo.
The building is taken over by the client.



Pogled na univerzo z ulice Via Roentgen.
View from the Via Roentgen.



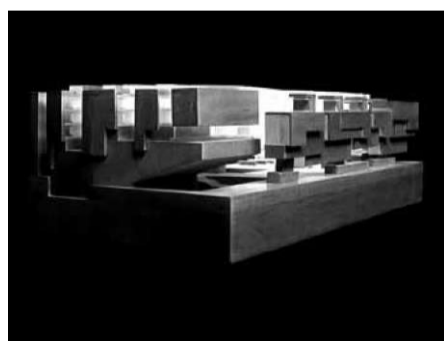
Aula Magna, naša luč.
Aula Magna - our lantern.



Gradnja, ki je potekala 22 metrov pod nivojem ceste in 11 metrov pod nivojem podtalnice. Vsakih pet metrov smo zgradili temeljne zidove, ki so v zemljo zasidrani z jeklenimi sidri.
The construction 22m below ground, 11m under the water table. Every five metres, retaining walls were built with steel anchors into the earth.



Nosnica Aule Magne.
The nostril of the Aula Magna.



Model v merilu 1:500, ki smo ga izdelali za natečaj. Prikaže strukturo Aule Magne, ki se vzdiguje od tal in koplje globoko v zemljo. Podolgovata zgradba je zunanja lupina, v kateri se nahaja knjižnica. Plastični kvadri prikazujejo kje v zgradbi se nahajajo pisarne.

The 1:500 model that was part of the competition, that shows the structure of the Aula Magna coming up from the ground and carving down deep into the ground. The long bar building is the outer crust, which houses the library. The perspex bars represent the offices within the structure.



Pogled navzgor proti visečim steklenim ploščam, lepo se vidi kontrast med lahkostjo stekla in težo kamna ceppo. Looking up at the glass pieces hanging and the contrast to that between lightness of the glass and the weight of the Ceppo.



Ljudje že uporabljajo našo zgradbo.
People using the building.

korak za korakom: trajnostna gradnja za afriko

step by step: sustainable buildings for africa

Fotografije: arhiv arhitekta/Photos: architect's archive



Foto: Andraž Kavčič

Diebedo Francis Kere je arhitekt, doma iz Burkine Faso, po študiju v Nemčiji pa je ostal v Berlinu, kjer ima svoj biro. Njegovo delo je motivirano z idejo, da v Afriki, predvsem v svojem rojstnem kraju, promovira sodobno in trajnostno arhitekturo. Že v času študija je s prijatelji ustanovil zavod »Schulbausteine für Gando«, ki oblikuje trajnostne stavbe in podpira razvoj lokalnih skupnosti, od Afrike pa do Indije. Od leta 2004 uči na Tehnični univerzi v Berlinu, o arhitekturi in urbanizmu, predvsem o klimatsko naprednih stavbah, trajnosti uporabi materialov, integraciji lokalnega dela in lokalnih konstrukcijskih tehnik predava po celem svetu. Francis Kere je eden izmed petih arhitektov, ki so nominirani za nagrado »Global Award for Sustainable Architecture 2009.«

**diébédo francis
kééré**

E i

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prevodi

Diebedo Francis Kere is an architect from Burkina Faso. After studying in Germany, he made his home and his office in Berlin. His work is motivated by the idea of promoting contemporary and sustainable architecture in Africa, particularly in his hometown. Already as a student, he set up foundation "Schulbausteine für Gando", which designs sustainable buildings and supports the development of local communities worldwide, from Africa to India. Since 2004, he has taught at Technical University of Berlin, and has been all over the world lecturing on architecture and urbanism, particularly about advanced climate solutions in buildings, sustainable use of materials, and the integration of local labour and local construction techniques. Francis Kere is one of the five architects nominated for the 2009 Global Award for Sustainable Architecture.



Osnovna šola v vasi Gando, 2001, pogled s sprednje strani.
Elementary School in Gando, 2001, front view.

Za arhitekta Francis Kereja in njegov projekte je najpomembnejša motivacija spodbujanje sodobne in trajnostne arhitekture v Afriki. Kere kot nekdo, ki izhaja iz ruralne afriške družbe, v kateri je več kot osemdeset odstotkov prebivalcev nepismenih, in se mu je ponudila priložnost visoke izobrazbe v Evropi, si je kot nalogo zastavil, da pridobljeno znanje uporabi v korist prebivalcev svojega kontinenta.

Katerikoli otrok na svetu je ustvarjalen. Otroci pa za razvoj svojega potenciala potrebujejo izobrazbo. Prepričan sem, da s pomočjo inteligentne arhitekture lahko spodbudimo otroški potencial. To je tisto, kar skušam početi. (Francis Kere)

Da bi dosegel trajnostno oblikovano arhitekturo, Kerejevi projekti izhajajo iz vodila oblikovati klimatsko udobno in poceni gradnjo, ki izrablja lokalne materiale in potencial lokalne skupnosti, in, ki na preprost način uporabi prilagojeno tehnologijo industrializiranega sveta.

The deep motivation of the architect in his projects is to promote modern and sustainable architecture in Africa. As someone from a rural African community, with more than 80 % of the people being illiterate, who got the chance to attend higher education in Europe, he regards it as his duty to use his skills for the benefit of the people of his home continent.

"Every child in the world is full of creativity. What children need to use their potential is education. I am convinced that with the provision of intelligent architecture this potential can be advocated. That is what I am trying to do." (Francis Kere)

To achieve sustainability, the projects are based on the principles of designing for climatic comfort with low-cost construction, making the most of local materials and the potential of the local community, and adapting technology from the industrialized world in a simple way.

With his first school in Gando, he taught the local people how to refine clay and local materials, and how different construction techniques could further

S svojo prvo šolo v vasi Gando je lokalne prebivalce naučil, kako izboljšati glino in ostale lokalne materiale, ter kako lahko različne tehnike gradnje še dodatno izboljšajo uporabnost zgradbe. Tako se lahko tisti, ki so pri gradnji sodelovali, v prihodnosti lotijo nadaljnjih gradbenih projektov, ne da bi potrebovali pomoč od zunaj.

Kmalu po otvoritvi je šola štela več kot 280 učencev iz Ganda in okoliških vasi, tako da jo je bilo potrebno razširiti. Kompleks šole pa dopolnjujejo še prebivališča za učitelje in zdravstvena ambulanta.

Kerejev namen je razširiti uporabo in razvoj tradicionalnih tehnik gradnje med lokalnim prebivalstvom ter razviti inovativne metode gradnje in gradbene rešitve primerne izrednim klimatskim razmeram.

Kerejevi projekti so priznani po vsem svetu. Leta 2004 je za osnovno šolo v svoji rodni vasi Gando dobil nagrado Aga Khan za arhitekturo (Aga Khan Award for Architecture).

Osnovna šola v vasi Gando, 2001

V državi, v kateri ima dostop do šolanja le polovica šoloobveznih otrok, je za prebivalce male vasi Gando, ki šteje 3000 prebivalcev, osnovna šola nujen del infrastrukture. Medtem ko je še bil študent v Berlinu, je Kere, prvi prebivalec vasi, ki je študiral v tujini, zbiral zasebni denar in vladno podporo, s katerim bi nadomestil temno in razpadajočo šolo, ki je stala v vasi. Nova zgradba je del širšega kompleksa, ki vključuje še prebivališča za učitelje, vodnjak, vrtičke in športno igrišče. Zgradba in uporabljeni materiali so popolnoma prilagojeni lokalnemu podnebjju in ekonomskim razmeram. Prostrana zgornja plast strehe pod seboj združuje vrsto treh učilnic. Med učilnicami se nahajajo pokriti, a odprti prostori za učenje in igro. Stene in strop, ki ga podpirajo ojačani tramovi, so zgrajeni iz blatnih opek, izdelanih v kraju. Opeke imajo dovolj mase, da ohranjajo toploto in zmanjšujejo nihanje temperature. Zgornja streha daje senco fasadam in steptane blatne zidake ščiti pred dežjem. Zrak kroži med gornjo streho in stropom učilnic ter jih na ta način hladi. Tla v zgradbi so narejena iz steptane zemlje. Kovinska polkna je možno odpirati na različne načine, tako da skozi velika okna spuščajo dovolj zraka in svetlobe. V zgradbi les skorajda ni bil uporabljen, saj je težko dosegljiv pa še pogosto ga napadejo termite. Vaščani so pri gradnji šole sodelovali v vseh različnih stopnjah. Tekom programa izučevanja so dobili navodila za izdelavo glinenih opek, lokalni kovinarji so izdelali streho in polkna, otroci so pomagali prestaviti kamenje in ženske so pomagale prinašati vodo nekaj kilometrov daleč.

Naročnik: Vaška skupnost Gando

Površina: 526 m²

Cena: približno 35.000 evrov

improve the performance. By that, the instructed people who worked on the construction were able to undertake their own building projects without the need of outside help in the future.

Soon after the opening, the school counts more than 280 pupils from Gando and its surrounding villages, this made an extension obligatory. Meanwhile the school-complex of the village is accomplished through teacher's houses and a hospital ward.

The aims of Francis Kere are to further the use and development of traditional building techniques among local communities, and to develop innovative methods and building solutions for extreme climatic conditions.

The projects of Francis Kere are worldwide acknowledged. In the year 2004 he won the "Aga Khan Award for Architecture" for the primary school in his home village Gando.

Primary school in Gando, 2001

In a country where only half the primary-school aged children receive an education, this school provides a necessary facility for the residents of Gando, a small village of 3,000 people. While still an architecture student in Berlin, Kere, the first person in his village to study abroad, raised private money and government support to replace Gando's existing dark and crumbling school. The new building forms part of a larger complex which includes teachers' housing, a well, allotments and a sports field. The building and materials are perfectly adapted to both local climate and economic conditions. A large overhanging roof unites three linearly arranged classrooms. Covered outdoor teaching and play spaces sit between the classrooms. Walls and ceiling are constructed of locally made earth blocks, the ceiling supported on reinforcement bars. These provide thermal mass and reduce temperature fluctuation. The roof shades the facades and protects the rammed earth from rain. Cooling air is allowed to flow between the roof and the classroom ceilings. The floor is made of beaten earth. Metal shutters can be opened in various configurations to admit light and air through large windows. Timber, difficult to obtain and subject to termite attack, was hardly used. Villagers were involved in every aspect of the school's construction. Training programmes provided instruction in making clay blocks, local smiths fabricated the roof and shutters, children helped move stones and women helped carry water from several kilometres away.

Client: Village community of Gando

Area: 526 sqm

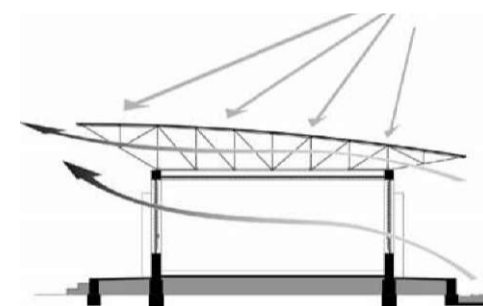
Cost: ca. 35,000 EUR



Osnovna šola v vasi Gando, 2001, pogled od strani.
Elementary School in Gando, 2001, view from the side.



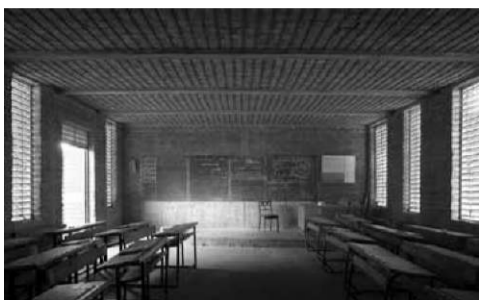
Osnovna šola v vasi Gando, 2001, med gradnjo strehe.
Elementary School in Gando, 2001, the construction of the roof.



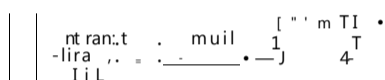
Osnovna šola v vasi Gando, 2001, shema prezračevanja.
Elementary School in Gando, 2001, the climatic scheme.



Osnovna šola v vasi Gando, 2001.
Elementary School in Gando, 2001.



Osnovna šola v vasi Gando, 2001, učilnica
Elementary School in Gando, 2001, classroom.



Osnovna šola v vasi Gando, 2001, tloris in prerez
Elementary School in Gando, 2001, plan and section.



Razširitev osnovne šole v vasi Gando, 2008, pogled s strani.
Extension of the Elementary School in Gando, 2008, view from the side.



Razširitev osnovne šole v vasi Gando, 2008, pokrito dvorišče.
Extension of the Elementary School in Gando, 2008, the covered courtyard.

Razširitev šole v Gando, 2008

Razširitev šole v Gando je posledica uspeha prve šole, ki je bila v tam dokončana leta 2001 in je imela prostor za 120 učencev. Ker je bila šola tako kvalitetna in ker se je celotna vaška skupnost tako močno identificirala z njo, jo je v dveh letih po odprtju želelo obiskovati že 260 otrok. Potrebna je bila razširitev.

Oblikovalski principi sledijo podobnemu premisleku podnebja kot pri prvi šoli, vendar z drugačnim izrazom. Namesto masivnega stropa, ki smo ga uporabili pri prvi šoli, je v novem delu strop obokan in ima reže, skozi katere pada svetloba, vroč zrak pa se skozi njega vzdiguje. Zaradi boljše klime v šoli je notranost obokov prelučnjana. Zrak, ki je ujet v luknjah, deluje kot blažilo in pomaga preprečevati pretirano pregrevanje v učilnicah. Zaščito pred soncem in dežjem zopet predstavlja prostrana kovinska zgornja streha. Zgornja streha absorbira neposredno sončno svetlobo in omogoča kroženje zraka med obema plastema stropa, kar iz zgradbe odvajja vroč zrak, tako da streha predstavlja gonilo naravnega sistema prezračevanja.

Kar se tiče sodelovanja ljudi pri gradnji, se je to od prvič precej spremenilo. Med gradnjo so v Gando prišli prebivalci vseh okoliških vaških skupnosti in pomagali pri gradnji razširitve. To je bilo nekaj novega v tistem področju in je pomenilo preobrat v dojemanju skupnosti. Projekt gradnje šole na tem območju še nikoli ni zbujal toliko pričakovanj. Nad neizmernim navdušenjem prebivalcev za svoj projekt je bila presenečena celo vlada, ki trenutno skuša najti način, kako bi dolgoročno podpirala šole.

Srednja šola Dano

Projekt je prizidek k obstoječemu šolskemu kompleksu v obliki črke L na obrobju manjšega mesta Dano v Burkini Faso. Arhitektura uporablja lokalne materiale in trajnostno oblikovanje, ki se odziva na specifične podnebne zahteve. Nova zgradba zapira južni del kompleksa in je obrnjena tako, da znižuje količino neposredne sončne svetlobe, ki pada na zidove, ki so pred soncem zaščiteni tudi z valovito ponjavo. Prizidek je sestavljen iz treh ločenih zgradb, v katerih so učilnice, pisarne in soba z računalniki. Odprti ovalni amfiteater služi kot prostor za posedanje med odmori. Vse skupaj je prekrto s konzolno strešno konstrukcijo s strešniki, ki z valovitimi nišami ustvarja ritem v kontrastu s pravilnim kvadrom zgradbe pod njo. Zidovi so narejeni iz lokalno dostopnega laterita (ki je ojačan s tanko plastjo cementa, tako da so nosilni zidovi skupaj debeli 30 cm) in stojijo na kamnitih granitnih temeljih. Senčila, ki zakrivajo visoka okna, so pravilno razporejena in pobarvana z živimi barvami, ki označujejo, čemu je namenjen notranji prostor. Streha je sestavljena iz 3 m širokih modularnih elementov, sestavljenih iz 14

Project description: Primary school extension in Gando, 2008

The school extension building in Gando is the result of the success of the first school building which was finished in 2001 and gave space for 120 students. Because of the high quality and the strong identification of the entire village community with the building, two years after the opening more than 260 children wanted to attend education in that school. Which made an extension inevitable.

The design principle follows the same climatic considerations as in the first school. But in a different physical expression. Instead of massive ceiling used in the first school, the ceiling of the extension building is a vault with slits for light and outlets for the overheated air. For climatic reasons, cavities have been integrated in the vault. The enclosed air in the cavities works as a buffer and helps to reduce overheating inside the classrooms. The protection against rain and sun is provided like in the first school by an overlaying metal roof. This roof, which absorbs the direct sunlight, makes the air between the two layers circulate and guides the hot air out of the building, and can be considered as the motor of this natural ventilation system.

Regarding the participation of the people in the building process there was a big difference to the first one. During the work process all the surrounding village communities of Gando, came to help to build the extension. This was very new in the region and initiated a turning point in the perception of the community. Never before a school project has raised expectations like this in the region.

Even the government was surprised by the overwhelming interest of the people for their project and is about to find ways to support the schools in the long run.

High School Dano

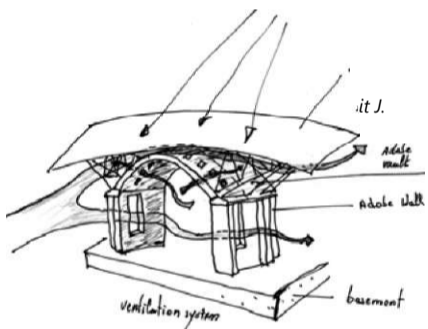
Situated at the edge of a small town in Burkina Faso, the project comprises an L-shaped addition to an existing school complex. The design incorporates locally available materials and sustainable features that respond to the specific constraints of climate. This new building closes the southern corner of the compound and is oriented to reduce direct sunlight onto the walls, which are themselves protected from the sun by a wave-like canopy. The extension comprises three individual blocks housing classroom, offices and a computer room. An oval amphitheatre, open to the exterior, serves as a sitting area during the breaks. The ensemble is covered by a tilted, cantilevering roof structure whose undulating bays create a rhythm against the orthogonal enclosure below. Walls of locally available laterite (laminated with thin layers of cement to form 30 cm thick, load bearing partitions) sit on a granite stone bed. Regularly spaced, tall window shutters are painted in bright colours that vary with the activity inside. The roof consists of 3 m wide, modular

in 16 mm debelih železnih palic, ki so jih zvarili na kraju samem.

Valovita streha, pritrjena na strešno osnovo, notranjost varuje pred vplivi okolja. V učilnicah je valovit obešen strop razdeljen v 3 metrske intervale, ki odražajo zunanjo strukturo. Reže v stropu omogočajo, da skozi njih izhaja vroč zrak in zgradbi zagotavljajo naravno prezračevanje. Spodnji del stropa, ki je sestavljen iz cementnih kamnov, obešenih na tanko valjano jekleno konstrukcijo, je pobarvan odbojno belo barvo, ki razprši svetlobo v učilnicah. Tekom gradnje so se lokalni obrtniki priučili novih gradbenih tehnik, in tako zagotovili, da se nove metode zasidrajo v skupnosti.



Razširitev osnovne šole v vasi Gando, 2008, fasada in pogled s sprednje strani.
Extension of the Elementary School in Gando, 2008, façade and front view.

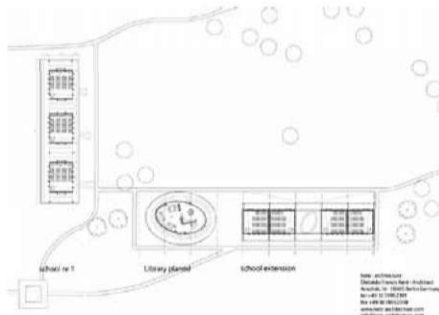


Razširitev osnovne šole v vasi Gando, 2008, skica prezračevanja.
Extension of the Elementary School in Gando, 2008, sketch of the ventilation.



Razširitev osnovne šole v vasi Gando, 2008, učilnica.
Extension of the Elementary School in Gando, 2008, classroom.

elements assembled from 14 mm and 16 mm thick iron bars and welded together on site. Corrugated roofing fixed to the assemblage protects the interior from the elements. Within the classrooms, a wave-like suspended ceiling defined into 3 m bays recalls the exterior structure. Slits in the ceiling allow hot air to exhaust through the roof, keeping the building naturally ventilated. Comprised of cement stones hanging on the construction of thin, flat rolled steel, the bottom side of the ceiling is painted in reflective white to distribute light within the classrooms. Throughout the construction process, local artisans were trained in new techniques, ensuring that building methods would stay within the community.



Osnovna šola v vasi Gando z razširitvijo, 2001, 2008, celotno območje obeh šol.
Elementary School in Gando with extension, 2001, 2008, plan of the whole area.



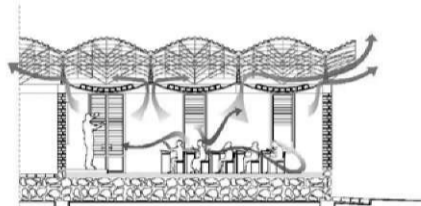
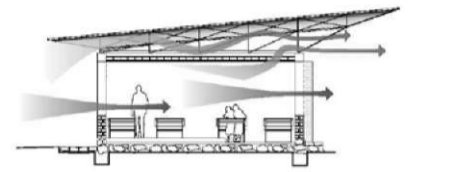
Srednja šola v mestu Dano, 2007.
High School in Dano, 2007.



Srednja šola v mestu Dano, 2007.
High School in Dano, 2007.

lecture

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Srednja šola v mestu Dano, 2007, diagram prezračevanja.
High School in Dano, 2007, climate diagram.

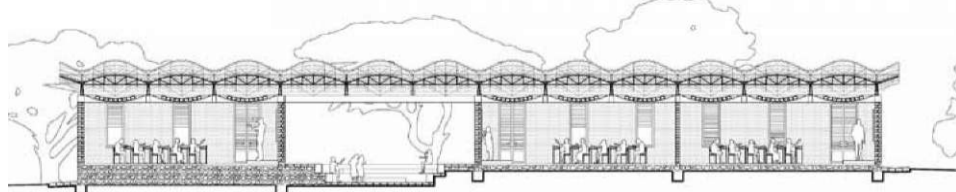


Srednja šola v mestu Dano, 2007, učilnica.
High School in Dano, 2007, classroom.



Srednja šola v mestu Dano, 2007, amfiteater.
High School in Dano, 2007, amphitheatre.

Srednja šola v mestu Dano, 2007, prezek.
High School in Dano, 2007, section.



nered kot prednost

disorder as an advantage

Fotografije: arhiv arhitekta/Photos: architect's archive



Foto: Andraž Kavčič

Saša Randić je diplomiral na Fakulteti za arhitekturo v Zagrebu, leta 2002 pa je bil eden izmed prvih arhitektov, ki so magistrirali na Berlage Institutu v Amsterdamu. Od leta 2003 do 2007 je bil predsednik Društva arhitektov Hrvatske, leta 2003 in 2007 pa direktor zagrebškega Salona. Prihaja iz Reke, kjer z Idis Turatom vodita arhitekturni biro Randić-Turato, ki je udeležencem Piranskih dnevov arhitekture dobro poznan, saj je leta 2005 za osnovno šolo v Krku prejel nagrado Piranesi. Arhitekti Randić-Turato, ki s svojo arhitekturo na domiselni način sprejemajo izzive hrvaške tranzicijske družbe, so leta 2006 Hrvatsko predstavljali na desetem arhitekturnem bienalu v Benetkah.

Rad bi vam predstavil nekaj projektov, s katerimi se ukvarjamo v našem biroju Randić-Turato. Ker je tema današnje konference povezana z »današnjim položajem«, bi rad naše delo pokazal v tej luči. Tematika konference je bila na različne načine poimenovana že večkrat - pred dobrim letom smo celotno izdajo revije, katere urednik sem, posvetili »današnjemu položaju«, ki mu večina pravi kar »kriza«. Nam se je zdel primernejši naziv »sprememba«, tukaj pa ste uporabili izraz »izzivi«.

Kakor vse velike zgodovinske spremembe, je tudi tokratna nastopila nepričakovano. Začetek lanskega leta je zaznamovala serija dogodkov, ki so popolnoma spremenili pogoje, v katerih živimo in delamo, v primerjavi s pogoji pred letom ali dvema. Eden od dogodkov je prav gotovo svetovna ekonomska kriza, ki jo je simbolično zaznamoval požar v Koolhaasovi zgradbi, enkrat okrog prejšnjega kitajskega novega leta. Približno v enakem

saša randić

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Saša Randić graduated from the Faculty of Architecture in Zagreb, Croatia. In 2002, he was one of the first architects to obtain a bachelor's degree from the Berlage Institute in Amsterdam. Between 2003 and 2007, he was president of Croatian Architects Association, and was the director of the Zagreb Salon, the national exhibition of applied arts and design, in 2003 and 2007. He comes from the city of Rijeka, where he has architectural office Randić Turato together with Idis Turato. Having been awarded the Piranesi Award in 2005 for their primary school in Krk, their office should be well familiar to PDA attendees. In 2006, Randić Turato Architects, known for their creative approach to the challenges of the Croatian transition period, represented Croatia in the 10th biennale of architecture in Venice.

I will show you the work produced in our studio, which is called Randić-Turato. Since the topic of the Conference is linked with the "current situation", I would like to position our work in relationship to the topic. The topic itself has been assigned different names - a year ago, we dedicated a whole issue of the magazine I am the editor-in-chief of to the "current situation", which everybody seems to refer to it as "crisis". We thought that "change" was a better name; here, you used the term "challenges".

Like other major changes in history, the current one was rather abrupt. The beginning of this year was marked by a series of events that have radically changed the conditions in which we work and in which we live compared to one or two years ago. One of them is clearly the major economic or financial crisis, which was almost symbolically marked with the fire in Rem Koolhaas's building, which happened around the Chinese New Year. At about the same time, the director of OMA New York,

času je direktor OMA New York, Shoji Shigematsu, oznanil, da pravilo »¥€\$«, sestavljeno iz simbolov za valute jen, evro in dolar, ne velja več.

Mislím, da bodo za arhitekturo spremembe prinesle mnogo pozitivnih učinkov. Verjetno ne bomo več gledali toliko podob, ki spominjajo na Dubaj. Koolhaas je Dubaj imenoval za mesto 21. stoletja, kakor je bil Las Vegas označen za mesto 20. stoletja. Na različnih blogih, ki niso preveč kritični, beremo opise mest, kakršno je na primer Masdar City, po načrtih Normana Fosterja in ne vidimo več toliko podob arhitekture, usmerjene le v zunanji blišč. Masdar je mesto, ki namerava proizvajati »zero-anything«, torej porabiti nič energije in proizvesti nič emisij. Nekateri ga poimenujejo fotovoltaični urbanizem, saj za svoje delovanje zahteva hektarje in hektarje drage opreme, ki zanj proizvaja električno energijo. Arhitektura se dandanes manj ukvarja s formo in estetiko, ampak bolj s tem, kar je njena naloga: ustvarjanjem kakovostnega prostora za življenje ljudi.

Druga velika sprememba, ki se kaže globalno, je politična sprememba v ZDA, od koder vse skupaj sploh izhaja. Mnogi časopisi so na svojih naslovnih straneh pokazali Michelle Obama in jo oklicali za novo Jacqueline Kennedy. V naši izdaji o ZDA in o Obami smo na naslovnici dali nekaj drugega - teater Guantanamo Bay. Kraj deluje neverjetno domače, čeprav je v resnici eden najbolj grozljivih krajev, kar jih je človeštvo ustvarilo v 21. stoletju. Ena od Obamovih političnih obljub je bilo spreminjanje politične usmeritve Združenih Držav, uspelo pa mu je čisto nekaj drugega, sicer zelo pomembnega za razvoj mest - prehod iz avtomobilsko pogojenega urbanizma k izboljšanju javne infrastrukture. Eden trenutno največjih Obamovih načrtov je oblikovanje velikanskega omrežja javne infrastrukture, kar nas ponese dobrih petdeset let v zgodovino, ko so bile ZDA fascinirane nad nacističnim avtocestnim sistemom in so ga predpisovale kot model razvoja mest. Posledica je bil izbruh predmestne gradnje in mnoge težave, s katerimi se v mestih soočamo dandanes. Ena od njih je prav gotovo odnos do narave, onesnaženje in emisije toplogrednih plinov, ki jih več kot polovico nastaja v zgrajenem okolju. Razmišljanje o današnjem stanju nas pripelje nazaj na debato o mestu. Mislím, da bodo mesta v središču debate še naslednjih nekaj let.

Iz globalne scene se preselimo na lokalni kraj svojega dela: v kontekst Hrvaške in hrvaških mest. Odnos med arhitekturo in mestom je zelo pomemben, še posebej v kontekstu Hrvaške, kjer se zaradi političnih, ekonomskih in ostalih prekinitev, mesta niso mogla razvijati neprekinjeno. Oblikovanje mest tako leži na plečih posameznih zgradb in pri načrtovanju je, ne le za posamezno zgradbo, temveč za mesto v celoti, še posebej pomembno, kako se nova zgradba odziva na svoje okolje in kako je oblikovan javni prostor okrog nje.

Shoji Shigematsu said that the "¥€\$ rule", famously formed by the currency symbols for the Yen, the Euro and the Dollar, is gone.

I think the change brought a lot of good for architecture. Probably, we are not going to see many images like Dubai anymore; Koolhaas called Dubai "the city of the 21st century", if Las Vegas was "the city of the 20th century". Instead of having image-oriented architecture, we are seeing - on various blogs that are not overly critical of what they are showing - images such as those of Masdar City by Norman Foster, which has the ambition of producing "zero-anything", i.e. spending zero energy and producing zero gas emissions. Some people refer to it also as photovoltaic urbanism because it is possible to build such city only if you build hectares and hectares of expensive equipment to produce electricity. So clearly, architecture is now less focused on form and spectacle and more on what it is supposed to be doing: creating good spaces for people to live in.

The other major change on the global level was the political change in the United States, the place where all of this originated. Many magazines featured Michelle Obama on their covers, calling her the new Jacqueline Kennedy. In our issue about the US and Obama, we featured something else - the theatre at Guantanamo Bay. It is amazing how domestic the place looks, even if it was one of the most horrific places that mankind has created in the 21st century.

One of Obama's major political statements was to change the political course of the US, but he made another one, which was particularly important for changing the way how our cities are built, namely the shift from the car-oriented urbanism to the improvement of public infrastructures. One of Obama's major projects at the moment is the creation of a huge network of public infrastructure, and this brings us some fifty years back when the US were fascinated by the Nazi autobahn system and introduced it as the model for the development of the city. This has created a sprawl of suburban constructions and brought along the various problems that we now face in cities. One of them is certainly the relationship with nature, pollution, and emissions of greenhouse gases, more than half of which come from our built environment. Essentially, this situation brings us back to the discussion of the city - the city is probably something there will be a lot of focus on in the years to come.

From the global scene we now turn our attention to the place where we work: the context of the Croatian coast and Croatian cities. I think that the relationship between architecture and the city is quite an important one, especially in contexts such as Croatia, where due to many political, economic, and other discontinuities, the cities were not developing in a continuous way. The cities are thus essentially created by individual buildings, and it is particularly important how you react to the environment and how



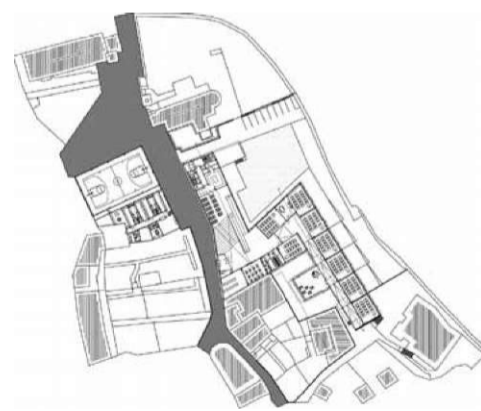
Silhueta mesta Krk z Osnovno šolo Frana Krsta Frankopana, Krk, 2003.
Silhouette of the city of Krk with the Elementary School Fran Krsto Frankopan, Krk, 2003.



Osnovna šola Frana Krsta Frankopana, Krk, 2003, pogled iz zraka
Aerial view of the Elementary School Fran Krsto Frankopan, Krk, 2003.



Osnovna šola Frana Krsta Frankopana, Krk, 2003, šola je postala del življenja v mestu.
The school has become part of the life of the city.



Osnovna šola Frana Krsta Frankopana, Krk, 2003, tloris pritličja.
Elementary School Fran Krsto Frankopan, Krk, 2003, ground floor plan.



Osnovna šola Frana Krsta Frankopana, Krk, 2003
View of the Elementary School Fran Krsto Frankopan, Krk, 2003.



Hotel Rovinj, Rovinj, natečajni projekt, 2007, pogled z morske strani.
Hotel Rovinj, Rovinj, competition project, 2007, view from the seaside.



Ikonična fotografija Rovinja s Hotelom Rovinj, Rovinj, natečajni projekt, 2007
The iconic photo of Rovinj with the new Hotel Rovinj, competition project, 2007.

Najprej bi rad predstavil projekt, za katerega smo pred nekaj leti prejeli nagrado Piranesi - Osnovno šolo v mestu Krk. Prvenstveno je imela šola opraviti z mestnim obzidjem, s katerim je v jasnem odnosu. Gradnja šole je sovpadla z obnovo obzidja, ideja šole pa je bila določena s silhueto mesta. Šola naj bi kukala izza obzidja, ne pa se šopirila na vrhu mestne strukture.

To je bila seveda le ena od pomembnih premis, ki smo jih upoštevali. Rad bi se vrnil na ustvarjanje odnosa med oblikovanjem skupnih prostorov ter zgradbo in mestom. Velikost šole v primerjavi z velikostjo mesta je narekovala, da je šola oblikovana kot urbani projekt, saj je bila preprosto prevelika, da bi bila le eden od elementov starega mesta. Odločili smo se, da razne elemente šole - t. j. šolsko poslopje, telovadnico in dvorišče - razdelimo ter šolo zastavimo kot sestavni del mesta. Ozke uličice, ki iz glavnega trga vodijo proti zgornjemu trgu, smo izrabili kot skupni prostor izmenjave med šolo in mestom, tako da so javni programi šole odprti proti mestu. To je seveda možno le v tako majhnem mestu, kot je Krk, kjer praktično ni kriminala. Izmenjavo med šolo in mestom smo uspešno izpeljali, vseeno pa nas je skrbelo, kako se bo projekt razvijal naprej in kako bodo ljudje sprejeli naše delo. Krk je tako majhno okolje, da je gradnja šole zadevala celotno mesto. Celotna občina je bila na primer vključena v proces izbiranja natečajne rešitve. Prepričani smo bili, da smo našli uspešen način komunikacije z ljudmi in gradnje sodobne arhitekture v zgodovinskem okolju.

Naš naslednji projekt je potekal v podobnem okolju, tokrat v mestu Rovinj na zahodni obali Istre. Šlo je za načrtovanje hotela na zelo izpostavljeni in zgodovinski pomembni lokaciji tik ob cerkvi, eni od ikoničnih lokacij. Naš hotel naj bi nadomestil starega, mi pa smo poskušali uravnati velikost nove zgradbe. Ustvarili smo prijetno nevsiljivo topografijo, v kateri se izmenjujejo strehe hotela in zelene površine. Zmagali smo na natečaju in projekt je potekal sorazmerno mirno, vse dokler se nismo soočili z mednarodno peticijo proti našemu projektu. Večina od 3500 podpisnikov je prihajala iz severovzhodne Italije, iz Furlanije. V nasprotju s šolo na Krku, kjer je bil naš projekt vsem po godu, smo tokrat porabili kar precej časa s prepričevanjem, da naš projekt ni slab in, da ga je treba zgraditi. Kaže, da je v našem kontekstu vsak projekt nekaj posebnega in, da je torej nemogoče delati z vnaprej pripravljenimi rešitvami in koncepti ter pričakovati mirno plovbo. Vsaj v kontekstu Hrvaške vsak projekt zahteva čisto samosvoj in edinstven pristop.

Pred nekaj leti smo v Istri izvedli še en projekt, ki se tiče izmenjave med zasebnim in javnim prostorom - manjši muzej v Novigradu. V novem muzeju so na ogled ostanki stare katedrale. Novigrad je edinstveno mesto, saj se znotraj njegove

you create the public space around the building, not only for the building itself, but also for the city.

First I am going to present a project for which we received the Piranesi award a couple of years ago. It is a project for a school in Krk. Principally, it dealt with the city fortification, which is an obvious relationship. The construction of the school coincided with the reconstruction of the fortification and the idea for the new school was essentially based on the definition of the skyline - the school should peek out from behind the wall, not impose itself on top of the city structure.

This was one important aspect of the building but now I would like to come back to the relationship between the building and the city and how we create common spaces. The size of the school compared to the size of the city made this project an urban project; the school was too big in relation to the city structure to be just an element of the old town. We decided to split the various elements of the school, i.e. the school building, the gym and the courtyard, to make the school an integral part of the city.

The small street leading from the main square towards the upper square was used as a common or interchanging area between the city and the school by making the public programmes of the school open onto the street. Naturally, this is possible in a small city such as Krk where things such as crime are not a problem. This was an element which was used quite well but even so we were concerned as to how the whole thing would evolve and how people would accept what we were doing as Krk is a small place and this was a project that involved the whole city. The whole municipality was included in the process of the evaluation of competition entries; it was a very inclusive project. This left us with an impression that we found a good method of communicating with the people and developing new architecture within a historical setting.

There is another project within a similar setting, this time in the city of Rovinj on the west Istrian coast. It is a project for a hotel in a historical and prominent position next to the church, one of the iconic images of the city. The hotel was to be built on the site of the old one and again, we tried to deal with the scale of the building by creating a topography that mixed green area on one side and rooftops on the other, providing for a pleasant mixture of the two. We won the competition and everything was going well but unlike in my previous example where everybody liked what we did, we were confronted with an international petition against our project. Most people who signed it were from north-eastern Italy, the Friuli area, and there were about 3,500 signatures altogether. It took a lot of time to convince everybody that it was not a bad project and that it should be built. This shows that every project is really unique and how it is impossible to work with predetermined concepts in our context and expect smooth sailing. In the context of Croatia at least,

srednjeveške strukture nahaja več parkov in precej zelenja, kar je za srednjeveška mesta ne navadno. Obilje parkov nas je tako privlačilo, da smo našo zgradbo - stekleno škatlo, ki se odpre, kadar je dovolj toplo in suho - priključili na enega od njih. Novi muzej ima le dve betonski strukturi - osemkotno škatlo, v kateri se nahaja stara krstilnica, in kockasto škatlo za oltar. V muzeju so ohranjeni arheološki ostanki, služi pa tudi galeriji in raznim dogodkom, kot so koncerti, še posebej poleti, ko je odprt v park. S tem projektom smo res pokazali, kako lahko del zgradbe v svoje delovanje vključi tudi okoliški del mesta.

Koncept nam je bil pri srcu, zato smo ga skušali nadalje razviti z natečajnim projektom za Zagrebško poslovno zgradbo tobačne tovarne Adris. Lokacija je v Zagrebu, mi pa smo kot rešitev predlagali dokaj veliko strukturo, ki bi bila postavljena nad obstoječo zgradbo. Natečajna naloga je bila dokaj preprosta: na parceli naj bi zgradili pisarne za vodstvo tobačne tovarne, ki je trenutno največje hrvaško podjetje. Običajno zgradba določa meje parcele, v notranjosti pa se nahaja sekundarni odprt prostor, v večini primerov zasebni, ki služi kot dvorišče. Mi pa smo se odločili obrniti položaj. Pisarne smo dvignili v zrak, s čimer smo pridobili ogromen javni prostor spodaj, ki ga lahko uporablja vsakdo, uslužbenci podjetja pa pridobijo čudovit razgled nad celim mestom. Gotovo bi bil projekt uspešen, toda na žalost je ob istem času neki drug projekt nekega drugega zasebnega investitorja dvigoval mnogo prahu, ne le kar se tiče arhitekture, ampak tudi glede razvijanja večjih zastarelih parcel v mestu. To je zastavilo naš projekt, vodstvo tovarne pa je začelo iskati bolj konzervativno rešitev.

Papež Janez Pavel II je trikrat obiskal Hrvaško, kar je dokaj nenavadno, saj je bil šele drugi papež v zgodovini, ki je prišel na Hrvaško, čeprav nismo ravno daleč od Vatikana - to ima verjetno opraviti z nestabilnostjo tukajšnjih krajev. Njegovi obiski so tako imeli zgodovinski pomen. Med svojim tretjim obiskom je na Reki preživel celih sedem dni. V tem času se je mesto spremenilo na precej radikalni način. Ulice so bile popolnoma izpraznjene, podobno kot, kadar je na obisku George W. Bush, vsejaške so zapečatili, promet je bil ustavljen, tako da si se lahko v miru sprehajal sredi ceste, povsod so bili plakati, ki so pozdravljali Papeža, ipd. Ob tej priložnosti je mesto želelo nekaj napraviti. Papež je želel obiskati in se pomoliti v cerkvi Trsatske Gospe, ki je ena najpomembnejših cerkva posvečenih sveti devici Mariji na Hrvaškem, romarska pot in del Frančiškanskega samostana. Frančiškani so praktični ljudje, zato so želeli, da spomenik papeževemu obisku ne bi bil tipičen monument, ampak so s pomočjo obiska želeli pridobiti denar za zaključek samostanskega kompleksa še z eno zgradbo.

every project requires a unique and specific approach.

Coming back to the issue of integrating the public and the private space of the building, we have another project in Istria, also from a couple of years ago, a small museum in Novigrad. The new museum houses the remains of the old cathedral. Novigrad is specific in that within its Mediaeval structure there are many parks, which is unusual for old Mediaeval structures. We liked that so we attached our building - a glass box that opens when the climate allows it - to one of the parks. There are only two concrete structures which are housing the remains - one is octagonal and it is the place for the old Mediaeval church baptistery, the other is a square-ish box housing the altar. The purpose of the building is to house the remnants, to serve as exhibition hall and to open up for summer events like concerts. This project really shows how a part of a building can involve the surrounding parts of the town.

This was a concept that we liked and we developed it further with the project for the Zagreb headquarters of the Adris tobacco factory in, another competition project. The site is in Zagreb and it is a rather big structure hovering on top of the original one. The task was simple: there was a block and within it, we were supposed to build a programme of offices, the Zagreb headquarters of the company, which is the biggest company in Croatia at the moment. We thought that it would be nice to reverse the situation: we usually have a building defining the perimeter of the block and have the inner court as a kind of a secondary space, which is usually private, not public. Instead, we lifted the whole thing up and this way, we have got a huge public space underneath that can be used by the general public while the people in the offices gain a spectacular view of the entire city. It would have been a successful project; unfortunately at that time, there was another major project by a local developer in the centre of Zagreb which caused a lot of commotion not only regarding architecture itself but also the ways in which we develop old city blocks. This has then put a stop to our project and they opted for a more conservative one. Pope John Paul II visited Croatia three times, which is significant because he was only the second Pope ever to have visited Croatia even though we are just across the Adriatic Sea - this has got a lot to do with the instability and insecurity of these areas. His visits were therefore historically important and during his third visit, he stayed in the city of Rijeka for a whole seven days. This changed the city in a rather radical way - the streets were completely empty, similar to when George W. Bush comes visiting, all the manholes were sealed, there was no traffic, you could walk freely in the middle of the road, there were commercial billboards welcoming the Pope, etc. To mark the occasion, every city tried to do something. In Rijeka, the Pope wanted to visit and say a private prayer in the church of Our Lady of Trsat, which is



Novigradski lapidarij, Novigrad, 2006, vhod.
Lapidarium Museum Novigrad, Novigrad, 2006, the entrance.



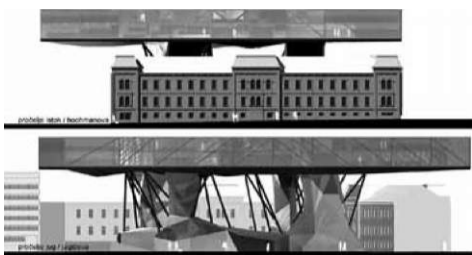
Novigradski lapidarij, Novigrad, 2006, pogled iz parka.
Lapidarium Museum Novigrad, Novigrad, 2006, view from the park



Poslovna zgradba Adris, Zagreb, natečajni projekt.
Adris group Building, Zagreb, competition project.

ab

predavanje



Poslovna zgradba Adris, Zagreb, natečajni projekt, pogledi.
Adris group Building, Zagreb, competition project, elevations.



Dvorana papeža Janeza Pavla II, Trsat, Reka, 2008.
Pope John II Hall, Trsat, Rijeka, 2008.



Dvorana papeža Janeza Pavla II, Trsat, Reka, 2008, pogled s trga.
Pope John II Hall, Trsat, Rijeka, 2008, view from the square.

Poklicali so nas, da zgradimo spominsko dvorano za papeža. Ker je Trsat pomembna romarska pot, tja prihaja mnogo romarjev, tako da je bilo potrebno zgraditi tudi infrastrukturo (stranišča, kavarne in podobno) zanje. Frančiškani prirejajo tudi prireditve, ki pa niso vedno religiozne, na primer koncerte in predstavitve knjig, tako da niso primerne z v cerkev. Vse to je program, ki so ga želeli izpeljati ob obisku papeža, saj so računali na to, da jim bo obisk pomagal pridobiti denar za gradnjo.

Zgradba sama po sebi je preprosta, pravzaprav ima dva glavna elementa. Prvi je zgradba sama, ki ima osnovno obliko hiše. V predstavitvi našega projekta smo jo poimenovali Hiša Svete Družine, ki naj bi jo po legendi tja prinesli angeli, preden so jo odnesli naprej v Italijo. Zgradbo se da opisati na različne načine, vseč pa mi je bil komentar na ArchDaily, spletni strani za arhitekto, kjer jo je nekdo opisal kot hišo iz Monopolya, v katerem so hiše zelene, hoteli pa rdeče pobarvani. Hiša je res preproste oblike, s svojim volumnom se navezuje na samostanski kompleks. Drugi element naše arhitekture je stebrišče, ki določa javni odprt trg znotraj samostana. Čeprav je znotraj kompleksa, je čez dan odprt in se po njem lahko prosto sprehajaš.

Glavna lastnost hiše je njena koža, ki smo jo želeli pustiti brez oznak velikosti, saj smo želeli, da ostane kar se da abstraktna. Eden od izzivov, s katerim smo se soočili, je bil, kako v hišo spustiti svetlobo. Odločili smo se poigrati s kožo hiše in eksperimentirati z različnimi materiali. Na koncu smo se odločili za rdečkasto opeko. Že s tem, da smo opeke razmaknili, smo pridobili dovolj velike odprtine za svetlobo ter optični efekt moiréja iz notranje strani. Neverjetno, koliko svetlobe prepuščajo tako majhne odprtine! Nismo si predstavljali, koliko svetlobe bo v notranjosti, ampak izkazalo se je, da je v dvorani svetloba skoraj tako močna kot dnevna. Sonce je očitno izredno močan vir svetlobe, naš eksperiment se je posrečil. Stebrišče ločuje notranjost zgradbe in trg pred njo kot nekakšen filter. Odkrito rečeno, stebrišče je bilo v začetku le arhitekturni element brez posebne praktične uporabe, vendar so ga menihi kmalu posvojili. Kot že rečeno, je Trsat pomembna romarska destinacija, kjer katoliki ponavadi opravijo tudi spoved. Ko se tri tisoč romarjev znajde v samostanu, postane spoved logističen problem. Potrebno je zagotoviti dovolj spovednic za zaseben pogovor z duhovnikom. Redovniki so takoj opazili, da je stebrišče zelo primerno za spoved. Oštevilčili so prostore med stebri, ljudje pa se postavijo v vrsto za pogovor z duhovnikom. Zgradba je presenetila z uporabo, ki je nismo predvideli, pa vseeno odlično deluje.

Še en gospod, prav tako pokojni - direktor Hypo Alpe-Adria Bank - je bil v devetdesetih pomemben za gradnjo in razvoj tako na Hrvaškem, kot

one of the most important churches of the Virgin Mary in Croatia, also a pilgrimage site, and part of the Franciscan monastery. The Franciscans are quite practical people so they wanted a memorial of the Pope's visit not to be just a typical monumental construction. Instead, they used the visit to raise funds for another building which would complete the whole monasterial complex. We were commissioned to make the John Paul II Memorial Hall. Since Trsat is an important pilgrimage site, there are lots of pilgrims coming to the complex, so infrastructure, such as toilets and coffee shops, was needed. They also hold events which are not religious, such as concerts and book presentations; not quite appropriate to be held in the church. This was therefore the idea what do to regarding the Pope's visit - his visit also acted as a financial stimulus because it helped to raise money to construct the building.

The building itself is rather simple, consisting of two elements. The first one is building itself, which is in the elementary form of a house. In our presentation, we related that to the House of the Holy Family, which the angels apparently located there and later, according to the legend, moved to Italy. Everybody sees the building in a different way; I liked one comment that I read on ArchDaily, an Internet site for architects, where somebody commented that it looked like a hotel from Monopoly, where the hotels are red and the houses are green. At any rate, it is quite a simple structure relating to the volumes of the monasterial complex. The other element is the colonnade which defines the open square inside the complex. Note that while it is within the monasterial complex, it is open throughout the day so you can walk there freely.

The main feature of the main building was its skin; we did not want to have scaled elements, we wanted it to be as abstract as possible. One of the challenges was how to let in the light and we decided to play with the skin of the building, experimenting with different materials. In the end, we decided to use this brick-like structure and just by opening it, we got the moiré effect of enough openings to let the light in. It is amazing just how much light comes through the small openings - this was an experiment. We had no idea how much light there would be. But there is really broad daylight inside it - the Sun is evidently a very strong source of light.

The colonnade separates the inside of the building and the square in front of it as a sort of a filter. Frankly, it was an architectural element, it did not have anything to do with practical use, but it was soon appropriated by the monks. As I have said, this is an important pilgrimage site, and Catholics like to confess, as you know. And when you have 3,000 pilgrims come to the monastery, having them all make a confession becomes a logistical problem: you have to provide enough booths so they can privately talk to the priest, etc. The monks immediately recognised the colonnade as a being very useful for

tudi na, evfemistično rečeno, »širšem območju«, kar v resnici pomeni bivšo Jugoslavijo. Banka Hypo Alpe-Adria je odigrala ključno vlogo pri komercialnem razvoju in finančni podpori spekulativnih projektov, ki so vključevali kreativno bančništvo. Mnogi od projektov, ki so jih podprli, so bili strogo tržno usmerjeni. V sodelovanju z njimi smo izvedli projekt za kompleks Zagrad v središču Reke, blizu pristanišča. Projekt drugačen od ostalih, ki sem jih danes pokazal, najprej zaradi odnosa med naročnikom in arhitektom. Naročnik v tem primeru ni pravi naročnik, saj je le investitor, ki z denarjem drugih gradi nekaj, s čimer bo potem zaslužil denar drugih ljudi, končni uporabnik pa bo nekdo tretji. Projekt je zato potekal izredno dinamično in se iz meseca v mesec spreminjal, do sprememb ni prihajalo le med načrtovanjem, temveč tudi med gradnjo.

Nečisti položaj, v katerem smo se znašli, smo izrazili kot naš osnovni arhitekturni koncept. Upoštevati smo morali mnogo različnih programov, kar smo navzven poudarili z izbiro različnih fasad za vsakega od najemnikov. Kompleks je bil namenjen različnim uporabnikom: stanovanjem, pisarniškim prostorom in trgovinam. Stanovanja so bila najbolj nespremenljiv del programa, tako da smo jih položili na vrh pisarn in jim zagotovili popolnoma ločene vhode. Ko se povzpneš na vrh, je pred vhodi v stanovanja velika skupna površina, ki deluje kot strešni vrt, od koder vstopiš v posamezna stanovanja.

Pogoji za arhitekturo so bili popolnoma drugačni kot v prejšnjih projektih. Dinamika takšnega projekta zahteva drugačen pristop, zelo verjetno je, da bo na koncu projekt čisto drugačen, kot je bil v začetku. Prilagoditi smo morali celo stanovanja. V začetku so bila v načrtu 180-200 m² velika stanovanja, ki bi delovala skoraj kot samostojne hiše, vendar naj trg ne bi zahteval tako velikih stanovanj, zato smo jim kasneje dodali zunanja stopnišča. Vse skupaj še vedno deluje, kot da je bilo vse načrtovano že od začetka. V osnovi mora biti arhitektov osnovni koncept, da ni preveč rigid, kar se tiče svojih izvornih idej in, da se prilagaja čemurkoli, kar mu pride na pot. Imeli smo srečo, da smo lahko svoj projekt izpeljali do konca.

Zadnjih pet let pa delamo na čisto drugačnem projektu. Naročnik so Let 3, znani glasbeniki in umetniki z Reke, s katerimi sva z Idisom (Turatom, op. prev.) dobra prijatelja. Pred šestimi leti so prišli k nama in naju nagovarjali, naj poiščeva prostor za klub. Reka je bila v bivši Jugoslaviji pomembno industrijsko mesto, vendar pa zaradi ekonomskih sprememb industrije ni več veliko ostalo.

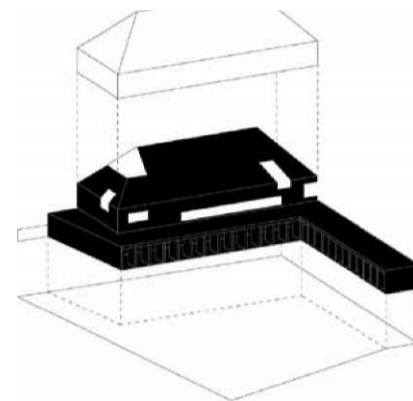
Za Reko to ni le ekonomski problem, temveč tudi problem njene identitete. Če se tvoje močno industrijsko ozadje spremeni v nekaj, za kar niti sam nisi popolnoma prepričan, kaj je, to gotovo postane velik izziv za nadaljnji razvoj mesta, ki zahteva posebne in zelo zgoščene ukrepe. Ne moreš kar

confessions. The booths have been numbered and people line up to come to the priest. It is always nice when a building surprises you with a use that you did not foresee but that is actually working well.

There is another gentleman, also deceased, that was very important for construction both in Croatia and in the euphemistically named "wider area" i.e. the former Yugoslavia in the 1990s - the director of the Hypo Alpe-Adria Bank. The Hypo Alpe-Adria Bank played a key role in commercial developments and financial support to the speculative projects involving creative banking. Many of the projects they supported were entirely focused on the market. We did a project for them in the Rijeka city centre, close to the harbour - the Zagrad complex. This project is quite different from the ones I have presented so far, starting with the relationship client-architect. Here, the client is not really a client but a developer who is building it with other people's money to earn other people's money in turn - the final user is someone else. It is therefore an extremely dynamic project which changes on a monthly basis so changes occurred constantly not just in planning but also during the construction phase.

We took this impure situation as a basic architectural concept for us. We had to include many different programmes, which we emphasised by attributing a different skin to each of the tenants. It was a mixed use program with housing, office space, and retail. Housing was seen as the most stable part of the programme so we just laid it on top of the offices and gave it completely separate entrances. Coming up, before you entered the apartments, you arrived at a communal area functioning as a rooftop garden, from which you would enter individual apartments. These are quite different conditions for an architect compared to the previous project. The dynamics of such projects require a different method of design, as well - it is very likely that the project would end up with a different shape than in the beginning. We even had to adapt apartments: originally, single apartments of 180-200sq m functioning almost like houses were planned. However, the market did not support this idea and consequently, we later had to add outside staircases. Still, it looks as if they were there from the beginning. The whole concept of designing in this kind of environment requires you not to be too rigid about your original ideas but flexible about everything that comes up, and we were fortunate that we were able to follow up this project to the end.

Currently we are working on a completely different project five years. The client is Let 3, a very well known band from Rijeka, they are more of performing artists than merely musicians, and Idis and are good friends with them. Six years ago, they came to us and suggested we find a place for a music club. Rijeka was an important industrial city in former Yugoslavia, but due to the economic changes, all the industry has gone.



Dvorana papeža Janeza Pavla II, Trsat, Reka, 2008, vse plasti večnamenske dvorane.
Pope John II Hall, Trsat, Rijeka, 2008, exploded view of the multipurpose hall.



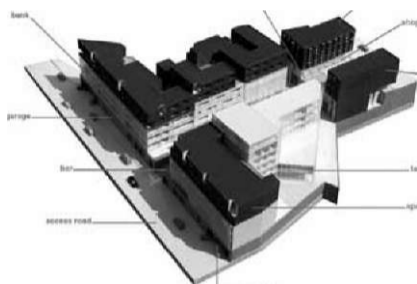
Dvorana papeža Janeza Pavla II, Trsat, Reka, 2008, spoved poteka kar v kolonadi okoli trga.
Pope John II Hall, Trsat, Rijeka, 2008, confession in the colonnade around the square.



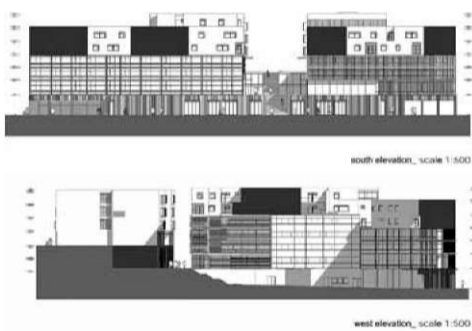
Dvorana papeža Janeza Pavla II, Trsat, Reka, 2008, notranjost večnamenske dvorane.
Pope John II Hall, Trsat, Rijeka, 2008, the multipurpose hall.



Stanovanjsko poslovni kompleks Zagrad, Reka 2007.
Zagrad Centre, Rijeka, 2007.



Stanovanjsko poslovni kompleks Zagrad, Reka, 2007,
fotografija makete.
Zagrad Centre, Rijeka, 2007, photo of the model.



Stanovanjsko poslovni kompleks Zagrad, Reka, 2007,
prezezi.
Zagrad Centre, Rijeka, 2007, elevation.

na lepem vseh bivših industrijskih kompleksov spremeniti v muzeje in kulturne centre, na kar takoj vsi instinktivno pomislijo. Poleg tega, da je bila industrijsko mesto, pa je bila Reka tudi središče rokavske in alternativne glasbe z mnogimi klubi, ki so odlično delovali, potem pa so začeli nenadoma propadati. Ni mogoče natančno povedati vzroka, morda je njihov hrup motil ljudi, morda so imeli slabo vodstvo.

Vse to je pripeljalo do pomanjkanja prostorov za nastopanje. Ko smo se lotili iskanja novih lokacij, primernih za naš program, smo se takoj spomnili na stare industrijske komplekse. Eden od razlogov je bil tudi, da so industrijska območja tako ali tako povezana s hrupom, tako da si tam lahko kolikor le želiš hrupen, pa to nikogar ne moti. Nas pet - Idis in jaz, Šarar in Mrle iz Let 3 ter Goran Lisica - Fox, lastnik Dallas Records, smo ustanovili podjetje z imenom KLJB - Klub ljubitelja buke, Klub ljubiteljev hrupa. Mestu smo predstavili idejo, da bi preoblikovali območje stare papirnice Hartera in ga na novo uporabili.

Ideja je nekoliko delikatna, saj je reška papirnica Hartera ena najstarejših tovarn v Evropi, ki je bila v času nastanka, leta 1820, večja od nemškega Kruppa, in je bila tako socialno in politično zelo pomembna za mesto. Propadla je zaradi slabega vodstva, prav gotovo ne zaradi pomanjkanja povpraševanja po papirju. Priznanje, da Hartera nikoli več ne bo delovala, je bilo veliko politično vprašanje. Menili smo, da skice in kolaži ne bi bili uspešna strategija, zato smo namesto arhitekturnih načrtov organizirali festival. Festival je bil neke vrste test za našo idejo, ki naj bi pokazal, če je sploh smiselna. Prvi festival leta 2005 je pritegnil 5000 obiskovalcev, torej je bil uspešen, naša ideja pa tudi. Tako smo začeli razvijati arhitekturne predloge, naredili smo študijo in razvili nadaljnje načrte. Na projektu delamo še vedno, za kar se imamo zahvaliti pridnim uslužbencem na Spomeniškem varstvu, ki nas nikoli niti za minuto ne spustijo z oči in nadzirajo naše projekte, zato pričakujem, da nam bo vzelo še precej časa, da bomo projekt zaključili.

Med vsem tem se je zgodila sprememba/križa/izziv in postalo je vse težje najti denar za nadaljevanje projekta. Za našo strategijo je izredno pomembno, da ne glede na birokratske in finančne zaplete, poleg načrtov in vsega, s čimer se običajno ukvarjamo, nadaljujemo z dogodki v nekdanji papirnici. Ljudi moramo opozarjati nanjo in jo graditi z neprestanimi dogodki, ne glede na stopnjo izgradnje. Novo konstrukcijo pa moramo tudi določiti, tako da dosežemo neke vrste idealno mesto znotraj mesta in določimo njegovo identiteto.

Ko smo pripravljali razstavo za paviljon na beneškem bienalu, smo ga predpremierno predstavili v koncertni dvorani v Harteri. Festival medtem raste, obiskovalcev je vse več. Postal je tudi orodje

For Rijeka this is not only an economic issue but also one of identity. If you change from condition with strong industrial background to something you are not sure what it is even supposed to be, it becomes a big challenge for the development of the city, requiring specific and concentrated efforts - you cannot simply turn all these places into huge museums or cultural institutions, which is something everybody seems to instinctually think of. Apart from being an industrial city, Rijeka was also a rock and alternative music centre and had many clubs that had been doing well, but they started to decay as well. It is difficult to say why, possibly the noise became disturbing for the people, maybe it was poor management.

At any rate, there was a lack of places to perform in and when we started to look for a new place to put in a programme of this kind, we thought of the old industrial sites first. One of the reasons was that the industrial areas are associated with noise, so you can make as much as you can and it will not be a disturbance. The five of us - Idis, myself, Sarar and Mrle from Let 3, and Goran Lisica - Fox, the owner of Dallas Records - set up a company called KLJB, Klub ljubitelja buke, what would be "Noise Lovers' Club" and went to the city with the idea to transform the area of a former Hartera paper mill and give it a new use. This was a touchy issue because this is one of the oldest factories in Europe, from 1820, and at that time it was bigger than Krupp, so it was socially and politically important for the city. It went underwater because of poor management - certainly not because there was not any demand for paper anymore - and it was a big political issue to admit that the Hartera factory would never operate again. Just making sketches and collages therefore would not be a successful strategy, so instead of making architectural drawings, we organised a festival. This was a test designed to see if the whole idea was solid, if it made sense. The first festival was held in 2005, and, drawing some 5,000 people, it was a success and so everybody became convinced that it was indeed a good idea. This meant we could start developing actual architectural schemes, we did a study and we were developing it further with a plan. We are still working on it, thanks to the good people at the Monument Preservation Department that never rest a minute to watch over what we are doing, and I expect it to take even more time before we finalise the scheme.

In the mean time, the change/challenge/crisis happened so it has become difficult to find money to develop the project further. But the important thing about this strategy, regardless of all the bureaucratic and financial issues, is that beside design and other things that we normally do, we are constantly organising events in the factory in order to make people aware of the place, to build it up at the same time with events, regardless of the construction, and trying to define these new constructions so that

za eksperimentiranje: lani smo v papirnici organizirali tudi spanje za obiskovalce. Ljudje, ki se festivala udeležijo, radi prespijo čim bližje dogajanju, ne marajo pa zapraviti preveč denarja. Tako smo organizirali prenočišča za obiskovalce v Hotelu Hartera, ki je bil izredno poceni. Postavljen je bil v enem od nekdanjih skladišč, ki smo ga spremenili v neke vrste tabor s šotori, ker pa je bil pod streho, smo ga poimenovali Hotel. Načrte je, namesto naju z Idisom, pripravil kar Mrle, glasbenik, ki obvlada tudi ArchiCAD. Hotel je imel vhod, recepcijo, klub s koktajli in glasbo dolgo v noč in plesišče z DJjem, bil pa je izredno poceni. Lestence smo naredili iz plastičnih vreč za smeti, od gledališča smo si sposodili pripomočke, pohištvo pa smo sestavili iz lesa, ki smo ga našli v okolici in pobarvali. Še vedno pa je bil opremljen z vsem, kar spodoben hotel potrebuje: recepcijo z recepcionistom, garderobo, klubom in sto Tuborgovimi šotori. Ljudje so spali v šotorih, ob njih pa je celo noč igrala glasba. Kadar se je začel nov set, so skočili iz šotorov in nadaljevali z zabavo, festival je bil čista zabava. Zasnovano moramo v prihodnosti uporabiti še kdaj, verjetno še letos, vendar ne le kot začasno instalacijo.

Z zadnjim projektom se vračamo v mesto Krk, kjer smo zgradili tudi šolo, ki sem jo predstavil zgoraj. Središče Krka je zaprto in zgoščeno, ko pa se premakneš proti obrobju, mesto postane hrvaška različica urbane packe, sestavljajo ga sorazmerno velike stanovanjske zgradbe in različna skladišča. Poklicali so nas, da napravimo načrte za manjšo sosesko in majhen otroški vrtec znotraj nje. Urbanizem je dandanes na Hrvaškem izjemno dolgočasen, saj se moraš držati lastništev parcel, ker je tako zelo zapleteno spreminjati vpise v zemljiško knjižni register.

Ključni del projekta je bil vrtec, toda za razliko od lokacije v mestu, v katerem je mnogo prijetnih krajev za otroke, so bile tu razmere čisto drugačne, zato smo se odločili vrtce organizirati kot majhno mesto. Površina parcele je 2500 m². Meje parcele smo označili z zidom, znotraj katerega se nahajajo majhni vrtički in trgi okrog katerih so nanizani majhni razredi. Razredi - otroške igralnice, so med seboj povezane z javnimi cestami in trgi, po katerih se otroci lahko gibajo. Vse skupaj ustvarja mestu podobno strukturo znotraj kaotične stanovanjske soseske. Igralnice za najmlajše otroke so v prvem nadstropju, saj je bila parcela tako majhna. V osrednjem delu vrtca so parkirišča za mala vozila. Seveda mora biti vse, kar načrtuješ za vrtce, prilagojeno velikosti otrok. S končno podobno vrtca smo kar zadovoljni.

Maja Vardjan: V predavanju je bilo omenjeno, da ste razvili svojo posebno tehniko dela v hrvaških pogojih. Všeč mi je Framptonova izjava iz besedila o vašem biroju, kjer pravi, da je »edini odgovor možen odgovor na delo v takšnih pogojih, da postaneš gverilski arhitekt.«

we can eventually arrive almost to a new ideal city within the city and define a new identity.

When we worked on the pavilion for the Biennial, we made a pre-presentation in the space where we organise concerts - the festival is growing, we are getting more and more people. It serves us as a nice tool for experimenting: this year, we also organised accommodation for the visitors within the factory. People coming to the festival like sleeping close to the action and they do not like spending a lot of money. So we organised accommodation for the visitors, the Hartera Hotel that was extremely cheap. It was in one of the old warehouses that was turned into something resembling a camp site, but it was indoors so it was called a Hotel. The design was not by Idis or me but by Mrle, the musician - he also knows how to draw in ArchiCAD, which is amazing. There was an entrance, a reception desk, a club with cocktails and music throughout the night, complete with a DJ floor, and as mentioned, it was extremely cheap. The chandeliers were made from plastic rubbish bags, some props were borrowed from the theatre, and the furniture was made out of wood that we found nearby and painted it. Still, it had everything a proper hotel needs: a reception desk with receptionists and a concierge, a club and one hundred Tuborg tents. People slept in them and there was music playing throughout the night, and when a new set came on they would jump out of the tents and carry on, it was delirious. It is certainly a concept that we should use in the future, and not just as a temporary thing - we are set to do it again this year.

For the last project for today, we return to the city of Krk where earlier, I showed you the school that we designed. The main characteristic of the city nucleus is how closed and enveloped it is, but when you move out a bit, the city becomes the Croatian version of the urban sprawl, which consists of relatively large apartment buildings, stores and warehouses. In this area, we were asked to do a small neighbourhood and a small kindergarten within it. Planning in Croatia is extremely dull nowadays - you have to stay within the boundaries of ownership, as it is incredibly difficult to change the lines of the land registry.

The key part of the project was the kindergarten, but unlike in the city where you had nice places to go with the children, the situation was quite different here so we decided to organise the kindergarten like a small city. The area of the project is 2500sq m and the idea was to have a wall, marking the perimeter of the building, and in the inside to have small gardens or open squares as part of the structure of the small classrooms. Classrooms - units for the kids - were connected with a series of public streets and squares where the children could move around. All this combined creates a city-like structure in the rather chaotic neighbourhood. The units for younger kids are on the top as the area for the building



Stanovanjsko poslovni kompleks Zagrad, Reka, 2007, streha.
Zagrad Centre, Rijeka, 2007, the roof.



Festival Hartera, Reka, od 2005 dalje.
Hartera Festival, Rijeka, 2005 - ongoing.



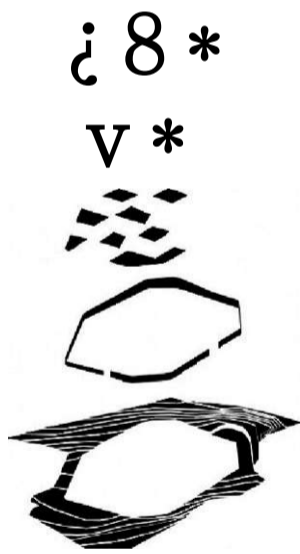
Festival Hartera, Reka, od 2005 dalje.
Hartera Festival, Rijeka, 2005 - ongoing.



Festival Hartera, Reka, od 2005 dalje, fotografija makete lokacije.
Hartera Festiva, Rijeka, 2005- ongoing, the model of the site.



Vrtec Katarine Frankopan, Krk, 2009, pogled iz zraka.
Katarina Frankopan Kindergarten, Krk, 2009, aerial view.



Vrtec Katarine Frankopan, Krk, 2009, različne plasti vrtca.
Katarina Frankopan Kindergarten, Krk, 2009, exploded view.

Ali vam daje delo v hrvaških razmerah več svobode? Če si vzamemo za primer druge arhitekture, na primer projekte za nagrado Piranesi, ki so razstavljeni v Mestni Galeriji, ali pa projekte, ki so kandidirali pred dvema letoma, menim, da jim je skupna neke vrste svežina, drznost in pogum, še posebej v primerjavi z drugimi državami, tudi Slovenijo.

Saša Randić: V hrvaških razmerah je zanimivo delati, saj si prisiljen delati na različnih projektih. Ne bi mogel graditi le stanovanj, ker organiziran program gradnje socialnih stanovanj ne obstaja. Prav tako ne bi mogel ves čas graditi šol, saj se jih ne gradi tako pogosto. Če hočeš preživeti kot biro, moraš graditi različne stvari, kar pa je dobro, saj si prisiljen razširiti svoja obzorja. Naš biro je splošen, prav tako kot tudi večina ostalih na Hrvaškem - morda pa ravno to pomeni hrvaški kontekst.

Kar se tiče svežine pa je morda prisotna zaradi velikega števila mladih birojev, ki trenutno oblikujejo hrvaško arhitekturno sceno. Večina jih projekte dobi na javnih natečajih, te so bili tudi najpomembnejši za oblikovanje scene. Na primer, dobitnika nagrade Mies van der Rohe za obetavne arhitekta, Toma Plejič in Lea Pelivan, sta nagrajeni projekt dobila na javnem natečaju. Brez takega konteksta njun projekt sploh ne bi mogel nastati. Kar je tudi dobro za arhitekturne biroje, je določena stopnja nereda. Hrvaška ni zelo urejena družba. To sicer povzroča precej frustracij, na primer včasih določenih papirjev ni mogoče dobiti v roku, ampak daje pa prostor za eksperimentiranje. Mnogo je prednosti pa tudi mnogo slabosti, toda ko začneš stvari spravljati v red, je ukinjenih mnogo robov, tako da izgubiš tudi veliko dobrega. Mislim, da je bila to zadnji dve desetletji ena od prednosti našega konteksta, zdaj pa pričakujem, da se bodo pogoji precej spremenili. Upam, da na boljše.

Vprašanje iz publike: Slišal sem, da delate projekt v Opatiji. Se vam zdi, da je mesto mogoče pripeljati do njegove prejšnje slave?

Saša Randić: V Opatiji delamo na projektu Kongresnega centra. Opatija je bila včasih pomembno letovišče, jadranska Nica, skoraj bi že rekel Monte Carlo, pa ni nikoli imela toliko igralnic. Na Hrvaškem župani še vedno ne razumejo, da lahko mesto bankrotira, mislim, pa da bo župan Opatije eden tistih, ki bodo to okusili prvi. Ničesar ne vlagajo v infrastrukturo, vse ostaja tako kot je že vedno bilo. Prepričani so, da je mogoče ekonomijo, ki temelji na turizmu, vzdrževati brez vlaganja. Opatija nima nobene infrastrukture za prirejanje televizijskih dogodkov in kongresov, pa je bila včasih pomembno središče.

Planiranje je na nek način rezultat družbenega dogovora, tako da če družba ni dovolj ozaveščena in ljudje na oblasti ne razumejo, kaj bi morali početi, se mestom ne piše dobro. Opatiji v tem trenutku na žalost ne gre preveč dobro.

was quite small In the central part of the kindergarten, there are parking spaces for the little vehicles. Naturally, anything you design for a kindergarten has to be in scale for the children. We were quite happy with how the kindergarten turned out.

Maja Vardjan: In your lecture, you mentioned that you had to develop a unique and specific technique for working in the Croatian condition. I liked the quote by Kenneth Frampton, who wrote a text about your office, saying: "the only response to working in such conditions is to become an urban guerrilla architect." Do you think that working in the Croatian condition gives you more freedom for architectural expression? If you look at other architects' projects, such as those submitted for the Piranesi Award, exhibited in Mestna galerija and other projects that were exhibited two years ago, they have a certain freshness, a certain boldness, a kind of courage in their form of expression compared to other countries, including Slovenia.

Sasa Randic: It is certainly interesting to work in the Croatian context because you are forced to work on different commissions: you cannot only do housing for instance, because there is no organised social housing programme. Similarly, you cannot decide to only design schools because it is not often that one gets to be built. Therefore, you have to do different projects if you want to survive as an office, which is a good thing because it forces you to expand your mind so to speak. We are a general architectural practice and most offices in Croatia are like that - this would then be the Croatian context.

Regarding the freshness that you mentioned, it could be due to a large number of young offices which are now creating the architectural scene in Croatia. Most of them get their commissions through public competitions, and these competitions were very important for the forming of the scene: the winners of the Emerging Architect Prize of Mies van der Rohe, Toma Plejic and Lea Pelivan, got their commission through a public competition, and they are an extremely young office. Without this context, this project would never have emerged.

Lastly, another good thing for architectural practice is disorder: we are not a very ordered society and while it does create a lot of frustration on the one hand when, e.g. you cannot get your papers on time, but it does give you space for experimentation. So there are a lot of upsides and downsides - when you start putting things in order, all the edges get cut off and you lose both bad and the good things. This is what I think was good about the context of the late 90s and the present decade but I do expect the conditions to change and we will see how they turn out - hopefully for the better.

Question from the audience: I have heard that you are making a project in Opatija. Do you think it would be possible bring the city back to its former glory?

Vprašanje iz publike: Vaš projekt z mešano rabo pisarn in stanovanj, me spominja na nek natečaj, na katerem smo zmagali pred nekaj leti. V kompleks v mestnem središču smo želeli vključiti tudi nekaj družinskih stanovanj, vendar pa takrat nihče ni verjel, da bi se družinska stanovanja v mestu sploh prodajala, nekdo z nazivom opcionist je nad nami izvajal velik pritisk. Najrazličnejši tako imenovani strokovnjaki nam narekujejo najrazličnejše stvari, ki pa ponavadi odsevajo le njihove ideje. Ali bi morali arhitekti trdneje stati za svojimi stališči in postati bolj kritični do tako imenovanih strokovnjakov?

Saša Randić: Pri projektih, kot je kompleks Zagrad na Reki, je težko ves čas vsiljevati svoje mnenje. Naročniki najamejo menedžerje, ki interpretirajo njihove želje, tako da lahko na razvoj projekta vplivaš le, če imaš izjemno srečo. Kar se tiče gradnje stanovanj, se je tudi naš projekt v začetku predvidel velika stanovanja, ki pa so jih tekom gradnje spremenili v manjša, tako da jih je nastalo več. Na koncu je bilo, na naročnikovo veliko začudenje, ne pa tudi naše, največ povpraševanja po velikih stanovanjih.

Vendar pa je trg, vsaj na Hrvaškem, nepredvidljiv. Pri nekem drugem projektu, ki ga danes nisem pokazal, se je začelo z enim nadstropjem stanovanj, končalo pa s tremi. Komercialni projekti so vedno zelo dinamični, pa ne le na Hrvaškem. Lansko leto je na naši konferenci v Zagrebu predaval Joshua Prince-Ramus, mlad in zelo prodoren ameriški arhitekt, ki je enega od svojih projektov primerjal z drsnikom, ki se včasih premakne bolj proti stanovanjem, včasih bolj proti komercialnemu programu, glede na to kako se spreminja trg. Arhitektov predlog je prilagodljiva struktura, ki jo je lahko prilagoditi različnim namenom, ne pa ena trdna ideja, ki bi jo morali dokončno opustiti.

Saša Randić: In Opatija, we had a commission for a congress centre. Opatija used to be the Nice of the Adriatic Sea - I wanted to say Monte Carlo, but there were not enough casinos - certainly an important resort. In Croatia, mayors have not yet understood that cities can go broke but I think the city of Opatija will be one of the first to realise that. They are not investing anything in the infrastructure, they are keeping everything as it is, and I do not think that any economy based mainly on tourism can go forward without new investments. At the moment, Opatija does not have any infrastructure to house television events or congresses, and it used to be a centre for such things. In a way, planning is a result of social agreement and if you do not have a certain level of social awareness within the population and the people in power do not understand what they should be doing, cities can struggle and unfortunately, Opatija is not doing too well at the moment.

Question from the audience: When you talked about your mixed-use project with apartments and offices, it was reminiscent of a competition that we won sometime ago. We argued that there should be some family apartments included in the project, located in the city but at the time nobody believed family apartments in the city would sell, and there was great pressure upon us by a person called optioneer. What do you think when different so-called experts tell us to do all sorts of things that always reflect just their ideas. Do you think that architecture should stand its ground more and be much more critical towards these so-called experts?

Saša Randić: In projects like the Zagrad complex in Rijeka, it is difficult to impose oneself during the process. The clients tend to hire project managers to interpret their thinking, so it is only through good fortune that you are able to influence how the project evolves. Regarding housing specifically, our project started with big apartments and in the middle of construction, they had to be converted into smaller ones so the number of apartments doubled. In the end, much to the client's surprise - but not ours - there was most demand for the larger apartments in the end.

But it has to be said that the market, especially in Croatia, is unpredictable. With another project that we have just finished, which I did not present here, we started out with one floor of apartments and then there were three floors in the end. These projects are rather dynamic, but this is not just the Croatian context; last year, at a conference that we organised, there was a lecture by Joshua Prince-Ramus, a young and very bright American architect. He showed us one of his projects and he compared it to an equaliser, sliding sometimes towards the housing, sometimes towards the commercial, any which way the market changes. Architects propose structures which are flexible and which we can adapt to different uses, rather than have a fixed idea which they are forced to abandon completely in the end.



Vrtec Katarine Frankopan, Krk, 2009, igrišča za otroke. Katarina Frankopan Kindergarten, Krk, 2009, the playgrounds.



Vrtec Katarine Frankopan, Krk, 2009, promet v vrtcu. Katarina Frankopan Kindergarten, Krk, 2009, the traffic.

socialna trajnost

social sustainability

Fotografije: arhiv arhitekta/Photos: architect's archive



Foto: Andraž Kavčič

John Wardle je svoj biro John Wardle Architects ustanovil leta 1986 v Melbournu in od takrat uspešno projektira v vseh merilih, od majhnih domov do univerz, muzejev in velikih komercialnih kompleksov. John Wardle je bil gostujoči profesor na Univerzi Columbia v New Yorku, danes pa občasno predava na Univerzah po vsej Avstraliji in na mednarodnih konferencah. Je dobitnik številnih avstralskih arhitekturnih nagrad, med drugim tudi prestižne The Sir Zelman Cowen Award for Public Buildings. Njegovo delo je bilo objavljeno v mnogih revijah, leta 2008 pa je izšla tudi knjiga, ki strnjeno predstavlja njegovo delo: Volume - John Wardle Architects, ki so jo izdali pri založbi Thames and Hudson.

john wardle

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Središče za učenje in vodenje Nigela Pecka, osnovna šola Melbourne, dokončano leta 2008.
Nigel Peck Centre for Learning & Leadership, Melbourne Grammar School, completed in 2008.

Uvod

Trenutno velja dogovor, da pojem 'trajnostno oblikovanje' razumemo kot odgovor na okoljsko vprašanje, na katerega je mogoče odgovoriti s pomočjo tehnoloških ali oblikovnih rešitev. Alternativni načini razumevanja trajnosti - trajnost kot socialna in kulturna naloga - lahko podajo smerice za ponovno določitev parametrov 'trajnostnega oblikovanja'. Kaj je torej socialna trajnost? Odgovor na to vprašanje iščemo v srcu dela našega biroja, ki je stalno stremenje po arhitekturnem izrazu, ki vključuje ljudi, pa naj gre za prostore namenjene skupnosti (urbani pogoji), skupinsko učenje (izobraževalne institucije) ali družinske domove. Dobra načela ESD (Ecological Sustainable Development - Okoljsko trajnostni razvoj, načela, ki jih je Avstralija sprejela leta 1992 - op. prev.) hitro postajajo splošna pravila, vendar pa je arhitekturno raziskovanje in eksperimentiranje morda v boljši poziciji, da spodbudi širše zanimanje za socialne funkcije ter preformativno in kvalitativno ocenjevanje bivanja.

John Wardle founded his practice John Wardle Architects in 1986 in Melbourne and has designed successful projects of all sizes and magnitudes, from small homes to universities, museums, and large commercial complexes.

John Wardle was a visiting lecturer at Columbia University in New York; he occasionally lectures at universities across Australia and at international conferences. He received many Australian architectural awards, including the prestigious Sir Zelman Cowen Award for Public Buildings. His work was published in numerous professional magazines. In 2008, Thames & Hudson Publishers published »Volume - John Wardle Architects« a book concisely presenting his work.

Introduction

It is current convention to conceptualize 'sustainable design' as an answer to an environmental question which has in turn technological and design solutions. As an alternative, the idea of addressing sustainability as a social and cultural concern might provide another direction in reconceptualizing the parameters of sustainable design.

What might constitute social sustainability?

This question goes to the heart of the work of our practice in a quest toward architectural expression that engages with people - whether this is in spaces for the community (urban conditions) collective learning (educational institutions) or family homes. Good ESD Principles are fast becoming universal regulation, architectural research and experimentation is perhaps better placed to advance broader concerns with society's functions and the performative and qualitative valuation of inhabitation.

Kulturna logika

Center za učenje in vodenje Nigel Peck, osnovna šola (Nigel Peck Centre for Learning & Leadership, Melbourne Grammar School. Slavna Melbournska osnovna šola za dečke se nahaja na lokaciji, ki jo obkrožajo pomembni predeli mesta. Nahaja se na enem najstarejših kampusov v Avstraliji. Šolske zgradbe so na redko posejane okoli športnih površin, ki skušajo s spodbujanjem tekmovalnosti oblikovati značaj dijakov. Spredaj pred glavno fasado zgradbe, za katero je notranje dvorišče iz avstralskega bazalta - Quadrangle, raste več starih dreves. Čez cesto so vrtovi Domain Gardens, ki obdajajo melbournski Botanični vrt. Zgodovinski pomen poudarja silhueta Spominškega svetišča (Shrine of Remembrance), ki ga vidimo na drugem koncu ceremonialne - družbene osi. Projektna naloga je vključevala projekt za nov vhod v kampus, izboljšanje knjižnice ter dodatno predavalnico in seminarske prostore, ki bodo oblikovali novo središče kampusa, posvečeno učenju.

Glavni del knjižnice je sestavljen iz serije ogromnih jeklenih okvirjev različnih oblik, v katere so vpeta stekla, ki se med seboj prekrivajo in tako ustvarjajo vzorce. Vzorce spominjajo na razne vzorce kamnitih zidakov starejših zgradb na kampusu, od znotraj pa različni okenski okvirji odkrivajo raznolike poglede na zelenje starih vrtov. V paviljonu s knjižnimi policami je spravljena glavnina knjižne zbirke, njegova fasada pa je narejena iz gladke opeke, ki je bila, skupaj z načinom zlaganja, oblikovana prav za ta projekt. Opeka je zložena tako, da so nekatere od opek položene vertikalno, medtem ko je glavnina zidu nekoliko nagnjena, tako da so vertikalno postavljene opeke videti kot hrbtni knjig, ki so pogledali skozi površino zgradbe.

Projekt skuša ujeti množstvo različnih pogledov na okolico in na svoj kontekst, tako šolska zgradba postane ekstrovertirano učno okolje, ki svoje dijake usmerja proti mestu, njegovi zgodovini in prihodnosti.

Projekt za **Četrtno Waitangi (Waitangi Precinct)**, Nova Zelandija, je mednarodni natečaj, na katerem smo zmagali leta 2006 in še ni zgrajen. 'Razpoke' so bile ena od glavnih tem projekta. Nova četrt v mestu Wellington leži ob pomembni geološki prelomnici, hkrati pa skuša mestno površino razširiti v morje. Projekt odpira prelomnico med zemljo in morjem in ustvari novo vmesno konfliktno področje med njima, ki ni niti trdna zemlja, niti širno morje. Je materializacija pojava, ki je del zgodovine lokacije - torej trk različnih realnosti, različnih kulturnih in zgodovinskih horizontov ter konflikt med različnimi vizijami mesta, ki je vzniknil šele pred kratkim. Prelomnico smo skušali artikulirati, ne pa je prikriti ali premostiti. Geološki pojav je srečno naključje, ki spominja na medkulturno razmerje med Maori in Pakeha (Evropejci).

Cultural logic

Nigel Peck Centre for Learning & Leadership, Melbourne Grammar School. A prominent Melbourne secondary school for boys occupies the site surrounded by important landscapes. It is one of Australia's oldest education campuses. The school itself is sparsely built around lush sporting fields, where the character of students is forged in competition. Several historic trees along its main orientation preface the original bluestone Quadrangle building. Across the road, the Domain Gardens surround Melbourne's Botanic Gardens. History is highlighted by the silhouette of the Shrine of Remembrance visible from the site along its ceremonial civic axis.

The brief for the building was to create a new campus entry, consolidate the school's library facilities and provide supporting lecture theatre and seminar room spaces to forge a new campus heart focused on learning.

The main active body of the library comprises a series of giant oversized steel framed windows of varying shapes with a series of overlaid patterns to glass within. The patterning alludes to the random ashlar block work of the historic buildings on site, while from the interior, the various windows frame differing views to the greenery of the historic gardens beyond.

The book stack pavilion stores the main book collection and is clad in a burnished heater brick with its own bond specifically designed for this component of the project. The bond includes several vertical bricks stacked on end and the main wall folds back to highlight these book-like bricks set into the surface.

The design goes to great lengths to capture the multitude of landscape and contextual views available and so becomes an outward focused learning environment orienting its students toward the city, its history and their future.

Waitangi Precinct located in New Zealand, this project was an International design competition that we won in 2006 that is yet to be realized. 'Fissuring' was developed as one of the primary themes for the project. The precinct of Wellington is located along a significant fault line. It is a site that extends the land, or it could be thought of as a breach opened up between the old land and the sea. It has opened up a new in-between zone, one violently different from the old dry zone and the universal ocean. It materializes a phenomenon that also characterizes the history of the site. That is, the collision of different planes of reality, different cultural histories and horizons - and, of course, more recently the conflict of different urban visions. We proposed to articulate the fault rather than seek to bandage it up or bridge it. The geological event is fortuitously analogous to the bi-cultural relationship between the Maori and Pakeha (Europeans). A defining element of this scheme is the vast linear rock-climbing wall. This many faceted concrete



Središče za učenje in vodenje Nigela Pecka, osnovna šola Melbourne, dokončano leta 2008. Nigel Peck Centre for Learning & Leadership, Melbourne Grammar School, completed in 2008.



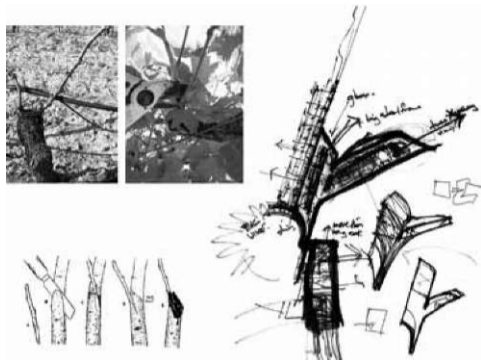
Središče za učenje in vodenje Nigela Pecka, osnovna šola Melbourne, dokončano leta 2008. Nigel Peck Centre for Learning & Leadership, Melbourne Grammar School, completed in 2008.



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Četrtno Waitangi, Nova Zelandija, natečajni projekt 2006. Waitangi Precinct, New Zealand, competition project 2006.



Vila Vinograd, Avstralija, dokončana 2004.
Vineyard Residence, Australia, completed in 2004.



Vila Vinograd, Avstralija, dokončana 2004.
Vineyard Residence, Australia, completed in 2004.



Mestne delavnice, Melbourne, dokončano 2006.
Urban Workshop, Melbourne, completed in 2006.

Bistveni element naše rešitve je velika umetna plezalna stena. Stena z mnogo majhnimi površinami se začne kot viseč strm previs, ki določa vhod v majhen park Clyde Quay Park na obrežju. Nadaljuje se v prostor, namenjen plezalcem, ki je zastekljen s prozornim zidom, tako da je mogoče opazovati plezalce, ko vadijo na 45 metrov dolgem in tri nadstropja visokem zidu.

Želeli smo, da bi bila zgradba, ki bi stala na obrobju bivših trgovskih dokov, videti, kakor da smo jo od nekdaj uvozili (priseljenska, kot so vsi prebivalci Nove Zelandije, vključno z Maori in Pakeha), hkrati pa so jo lokalne razmere naredile za svojo: močni vetrovi z morja so okrušili njeno zunanost, potresna prelomnica pa je zveržila njeno obliko.

Upoštevat vse

Vila Vinograd (Vineyard Residence). Vila, zgrajena sredi velikega vinograda, je odgovor na naročnikovo selitev iz mesta na podeželje. Oblika tlorisa hkrati odseva urejeni vzorec vrst trte ter obširni razgled na okoliške kmetijske površine. Artikulacija različnih prostorov izraža prelomnico v naročnikovem življenjskem slogu in njegovo željo po spremembi. Preden se je odločil iz Melbourne preseliti v ruralno področje, se je odločil, da se bo začel ukvarjati z vinogradništvom. V zgodnji fazi projekta je raziskovanje vodilo naše razumevanje odnosa med vinogradi, ki so že bili na lokaciji, in naročnikovo željo po novem prebivališču. Kot osnovo našega arhitekturnega izraza naročnikove življenjske spremembe smo uporabili analogijo med naročnikovo željo po spremembi in hortikulturnim pojmom cepitve na obstoječo podlago. Arhitekturni prevod naše ideje je linearna kompozicija 'javnih' oziroma skupnih prostorov, ki se ujema s pravilnimi vzorci vrst vinske trte. Da bi poudarili status 'cepilne podlage', velika in težka veranda leži poravnano z vrstami trt, tako da ena sama vrsta trsov vodi iz vinograda proti strukturi hiše. Zasebni predeli hiše ležijo v enem samem krilu in predstavljajo 'cepljenca', ki je bil z rezom pritrjen na podlago. Zasebno krilo je oblikovano kot poganjek, ki je orientiran preko roba vinograda proti dolini v daljavi. Odrezana konca podlage in cepljenca nista poravnana in simbolizirata rez vinogradnikovih škarij. Podoben motiv se ponavlja mnogih oblikah arhitekturne kompozicije.

Naročnikova želja, da bi hišo zgradil z uporabo zidakov, narejenih s tehniko steptane zemlje, z vidnimi tramovi, je naš biro popeljala v raziskovanje in prilagajanje materialov in sistemov gradnje, ki presegajo ruralne konvencije.

Mestne delavnice (Urban Workshop), Melbourne. Mestne delavnice so dobile ime po svoji urbani lokaciji in po etosu sodelovanja, ki vlada v njih. Gre za 34 nadstropij visoko komercialno stolpnico z mešano rabo, ki nudi inovativne delovne prostore in mestu v spodnjih nadstropjih omogoča izpeljavo družbene geste. Načrti se prilagajajo

wall commences as a floating cantilevered escarpment that defines a gateway into the small Clyde Quay Park and the water's edge. It continues into the chamber of the Rock Climbing facility and is captured by a sheer wall of glass that allows views of the climbers scaling its 3 storey high 45-metre length.

The resulting impression that we wish to express was for the building to be set on the edge of this old commercial dock as something imported (a migrant like all of New Zealand's residents both Maori and Pakeha) but localized by the elements: the city's powerful maritime winds that appear to erode its surface and the seismic fault that breaches its form.

Observing Everything

Vineyard Residence. Set within a large vineyard this residence translates our clients' move from city to country. The plan form developed responds to both the ordered patterns of the rows of grapevines and the extended views across the surrounding farmland. The operation of the various spaces expresses a shift in their living patterns and aspirations for change.

Their viticultural activities predated their decision to move from Melbourne to live on this rural site. Our understanding of the alignment between the existing viticultural industry of the site and their habitation directed our earliest explorations.

The analogy for a change in their lives of grafting new cultivars onto existing rootstock provided a horticultural equivalent of the clients' intentions for a change in their lives and a basis for our architectural expression. The translation of this idea is a linear composition of the 'public' or communal spaces aligned with the patterns of the vineyard, the accurately set rows of vines.

To reinforce the status of this 'rootstock' the massive veranda structure aligns exactly with these rows to allow a single vine to thread from the vineyard into the structure of the house. The personal zones of the house are contained within a single wing and represent the 'cultivar' placed as an incision into the side of the rootstock. Its inflected form is oriented beyond the edge of the vineyard toward a distant valley. The cut ends of both the rootstock and cultivar are misaligned suggesting the slice of the viticulturalists' secateurs. This becomes a motif used in many forms of the architectural composition.

Our clients' wish to construct their residence from rammed earth and exposed raw timbers started a process of exploration and adaptation of materials and systems well beyond the conventions of rural building.

The Urban Workshop, Melbourne. The Urban Workshop derives its name from its urban setting and the cooperative ethos of the new workplace. Over 34-levels this commercial tower integrates a mixed-use brief, provides innovative workplace environments and offers the city civic gestures in the ground level areas of the building. The Planning of

velikemu arheološkemu posegu, ki je bil potreben na lokaciji. Čeprav je stolpnica komercialne narave, upošteva zgodovinske elemente, torej zgradbe in ulice iz 19. stoletja, se jih spominja, jih reinterpretira ter jim daje novo življenje. Stare ulice, ki so izginile v petdesetih, smo vrnili mestu kot prehode za pešce skozi avlo. Oživiljanje zgradb iz 19. stoletja je dobilo nov namen, arheološke najdbe pa so razstavljene v steklenih vitrinah v avli. Popravili smo del zemljevida Melbourn in ga vrnili njegovi zgodovini, dodali pa smo nove elemente, ki tloris napravijo bolj zgoščen in bolj prepusten. Projekt upošteva izvorno pravokotno usmeritev ulic in spodbuja gibanje pešcev po starih poteh. Javno avlo je najlažje opisati kot notranjo cesto, ki omogoča razglede preko notranjega prostora navzgor proti atrijem zgradbe. Funkcija in življenje v zgradbi sta javnosti na očeh. Življenje zgradbe in njenih uporabnikov se stalno prepleta z življenjem mesta.

Predlagali smo tudi nov skupen prostor po imenu 'Urbana miza' (The Urban Table). Urbana miza se nahaja v avli in komunicira z javnim prostorom v pritličju. Prostor je hkrati funkcionalen in kiparski element, prizorišče dnevnih izkustev, nenapovedanih srečanj in neformalnih dejavnosti poslovnega dela zgradbe, ki jih pritegne z višav in jih zlije z javnim življenjem na ulici. Njegova oblika izhaja iz strukturnega prereza jedra dvigala. Dva zidova uokvirjata vhodno avlo: eden čipkast in drugi iz avstralskega bazalta. Avstralski bazalt simbolizira javni prostor, saj je tradicionalni material, s katerim so tlakovani javni prostori v Melbournu. Čipkasti zid pa je izdelan iz perforiranega aluminija, vzorec pa predstavlja čipkaste nogavice in se vrača v preteklost, ko je bila to rdeča četrta, sumljivo blizu mestnega parlamenta.

Zgradba Jane Foss Russell, Univerza v Sydneyu (Jane Foss Russell Building, University of Sydney). Projekt smo dobili na mednarodnem natečaju leta 2003. Tema projekta je združitev dveh kampusov Univerze v Sydneyu, ki sta ločena s pomembno prometnico, City Road. Vsak od kampusov ima čisto svojski značaj: na eni strani leži zgodovinsko središče univerze, ki je bila ustanovljena 1855, na drugi pa je sodobnejši del, kjer je večina zgradb iz šestdesetih. Nova zgradba naj bi spojila oba kampusa s pomembno peš potjo za študente, ki bi bila speljana skozi nov javni trg, prav tako namenjen študentom. Tema našega razmišljanja je tudi spoj z mozniki - idealni nevidni lesni spoj.

V začetni fazi načrtovanja smo preučili načrte za univerzo iz leta 1920. Opazili smo, da so predvideli diagonalno križanje poti za pešce, ki pa so izginile v času razvoja univerze sredi 20. stoletja. Ta izgubljeni plan smo se odločili ponoviti v svojem projektu, tako da smo si oblikovne reference sposodili iz zgodovine kampusa. Na podlagi sposojenega emblema smo razvili strategijo oblikovanja

this vast building was the result of a vast archaeological dig. Although a major commercial development the historical elements, the 19th Century buildings and laneways, were remembered, reinterpreted and given new life. The laneways lost to title consolidation in the 1950s are returned to the city as pedestrian thoroughfares passing through the foyer. Nineteenth Century buildings are revived with new purpose, and the artefacts recovered from the archaeological dig displayed in glass cabinets along the length of the foyer.

This part of the Melbourne map is repaired, and returned to its history, and new elements invented to further the density and fine-grained porosity of the ground plane. The design responds to the site's original rectilinear pattern of lanes and alleys and encourages pedestrian movement along these historical routes. The public foyer is perhaps best described as an internal street with expansive views across the foyer and up into the building's atria. The functions and activities of the building are in view of the public. Its vitality and its people merge with the life of the city.

A new civic living room was proposed and given the name 'The Urban Table'. The Urban Table is located in the lobby and interfaces with the public domain at street level. It is a functional and sculptural element that provides a setting for the daily experiences, impromptu meetings and informal activities of the office, drawn from the heights of the tower and woven into the public life of the street. Its sculptural form was influenced by the Structural Cross Section of the Lift Core.

A Lace Wall and a Bluestone Wall frame the entry foyer. The bluestone suggests a public space paved in Melbourne's traditional material of public thoroughfare. The lace wall is a perforated aluminum wall; its pattern is derived from a lace stocking harking back to when this was one of the city's red-light districts in dubious proximity to the city's parliament.

Jane Foss Russell Building, University of Sydney. *This project was the result of an International Design Competition in 2003. The primary theme for this project is the stitching together of the two campuses of the University of Sydney separated by a major arterial, City Road. Each campus has a distinctly different character - on one side is the historic university centre begun in 1855 whilst the other is more recent with building stock predominantly of the 1960's.*

This building dovetails these two campuses together with a major student pedestrian route intertwined through a new student civic square. The 'wood workers monkey grip' (the perfect invisible joint) became a further theme for arrangement.

The first step toward the current design was a review of the 1920 University master plan. It showed a distinctive diagonal cross arrangement of pathways on the site, of a built plan lost by development in the



Mestne delavnice, Melbourne, dokončano 2006.
Urban Workshop, Melbourne, completed in 2006.



Zgradba Jane Foss Russell, Univerza v Sydneyu, dokončano 2009.
Jane Foss Russell Building, University of Sydney, completed in 2009.



Hiša Kew, dolina Yarra Valley, Avstralija, dokončana 2000.
Kew House, Yarra Valley, Australia, completed in 2000.



Hiša Kew, dolina Yarra Valley, Avstralija, dokončana 2000.
Kew House, Yarra Valley, Australia, completed in 2000.

in iz vogalov naše parcele potegnili poti ter jih na sredi združili v novem javnem trgu.

Fasada trga oponaša krošnje starih fikusov, ki rastejo na drugi strani City Road - listje iz zelenega stekla in steklenih plošč različnih barv. Fasada je sestavljena iz dveh plasti: zadaj je stekleno ozadje, spredaj pa vzorec. Ponavljajoč se vzorec na steklu izhaja iz podobe semen avstralskega evkaliptusa in nakazuje organsko rast in razvoj, vendar pa je bil spremenjen v geometrijski vzorec. Fasada z grafiko se naslanja tudi na naše raziskave lokacije v zgodnji fazi projekta, ko smo raziskovali z grafiti porisane zidove. Vzorec diagonalnega križanja se nadaljuje pod novo zgradbo, tako da ustvari veliko vhodno stopnišče v obliki Y, ki povezuje park, poti za študente, novi trg in novo knjižnico. Pod novim trgom se nahaja velikanska nova univerzitetna knjižnica, oblikovana tako, da v hišo nadaljuje topografsko strukturo sosednjega parka ter postane prizorišče novega 'izkustvenega' kraja za učenje.

Prvotna tema povezovanja obeh delov kampusa se nadaljuje na mostu, ki se pne nad pomembno prometnico in nadaljuje izbiro materialov in strukture ostalih delov projekta. Na nek način struktura s svojimi mnogimi povezavami spominja na Plečnikovo Tromostovje.

Izpostavitveni znanje drugih - materialnost

V našem biroju že od vedno visoko cenimo izkustveno, tako navzven kot tudi navznoter. Naš proces projektiranja sega daleč preko meja idejnih projektov in vključuje tudi raziskovanje materialov, detajlne načrte, pogajanje za najugodnejše ponudbe v fazi ocenjevanja vrednosti projekta ter neprestano sodelovanje z gradbeniki in ostalimi izkušenimi obrtniki. Eden od glavnih razlogov, da se s projektiranjem ukvarjamo kot z nikoli končanim procesom, je naše navdušenje nad materialnostjo projektov in nad sestavljanjem modularnih sistemov (opeke, vnaprej vlti betonski elementi, steklene stene, lesene deske). Znotraj omejitev sistema skušamo poiskati čim več variacij (detajli, posebne opeke, zapognjene plošče, zaobljeni zidovi iz zidakov iz steptanega blata) raziskovanje spojev med njimi pa izkoristiti kot okvir za naše razmišljanje.

Naše zanimanje za materiale ni odvisno od tega kako redki, luksuzni ali eksotični so, temveč od tega, na kakšen način so obdelani. Naša poraba je odvisna od časa, ki ga namenimo raziskovanju in idejam, od truda ter od preciznosti izdelave, ne pa od denarne in energetske vrednosti ter emisij ogljikovega dioksida.

Naš pristop vedno pogosteje vključuje uporabo materialov, ki so bolj trajnostni (les, recikliran beton, reciklirana plastika), vendar pa se o njihovi naravi sprašujemo na isti način kot prej: skozi detajle. Naše zanimanje za materiale nam omogoča dolgotrajnost, ki je ena od pomembnih komponent ustvarjanja trajnostnega življenjskega

mid 20th century. We 'sampled' this lost remnant for our site, borrowing a reference to the historic campus for this project. A strategy then formed, influenced by this sampled emblem, for pulling together the threads of circulation from the corners of the site to meet in a new public plaza.

The plaza facade takes its cue from the canopy of heritage fig trees across City Road - foliage of green glass and multi-coloured spandrels. This facade is a layered system of glass/spandrel back pan behind the glass/seraphic frit pattern over the glass.

The seraphic frit is a repetitive pattern based upon an abstract seedpod image of an Australian Eucalyptus - suggesting organic development and growth but converted into an exact geometric pattern. The facade-with-applied-graphic is also a reference to our initial investigations of the site and its graffiti-covered walls.

The pattern of the diagonal cruciform continues under the building to form a massive 'Y' shaped entry staircase that links the parkland, primary student pathways, the civic square and the new Library.

Set under the Civic Plaza this massive new University Library is designed to continue the topographical structure of the adjacent parkland into the building to provide the setting for a new 'experiential' learning hub.

To continue with the primary theme of linking the two campuses the materials and systems are reformatted to form the structure of a new bridge that spans the busy roadway. Its original conception of many strands refers to Plečnik's Tromostovje (Triple Bridge).

Exposition of the Skills of Others - Materiality

Our practice has always placed value on the experiential, both internally and externally. Design process stretches well beyond the boundaries of early conceptual stages and encompasses materials research, the detailing of documentation, the negotiation of deals during value management and the constant collaboration with builders and skilled crafts people. A significant reason for this interest in a continuous design process is our ongoing fascination with the materiality of a project - the assemblage of modular systems (bricks, precast concrete panels, curtain walls, timber boards).

Also maximizing variation within the limits of a system (shadow box detailing, special bricks, folded precast panels, curved rammed earth walls) and the incorporation of joinery as a frame for occupation.

This interest in materiality is not related to how rare, luxurious or exotic the material is - it is about how the material is manipulated.

And so expenditure is related to time for ideas and research as well as the effort and craft of making, rather than just capital cost, embodied energy, and carbon emissions.

Our approach is becoming more focused on employing materials that are more sustainable (timber, recycled concrete, recycled plastic) whilst

okolja. Pogosto sodelujemo z umetniki, ki naše področje raziskovanja širijo preko preprostega izražanja 'materiala' ali 'sistema'. Tehnologija je razvita vedno bolje, tako da je postala mogoča uporaba organskih vzorcev organizacije, ki se ne ponavljajo, in to v kratkih časovnih okvirih ter skoraj brez odpadnega materiala med proizvodnjo. Največjo možno kompleksnost je mogoče doseči z minimalnimi sredstvi.

Risbe kot pogovor

Hiša je več kot škatla, v katero pospravimo ostanke življenja. Mislím, da obstaja povezava med estetskimi izkustvom hiše in njeno prepustnostjo ter človeškimi čustvi. Estetska doživetja prebivalca hiše se prelijejo v rituale in čustva njihovega vsakdanjega življenja. Ne gre za to, da bi arhitektura oblikovala človeško dramo, bolj za to, da so njene posledice bolj jasne skozi metafiziko arhitekture.

Naročniki nam pokažejo izbrane koščke svojega življenja, s projektno nalogo pa skušamo njihovim potrebam dodati še nekaj ambicije. Ko sestavljajo projektno nalogo, naročniki znova in znova premišljujejo o sebi, prav tako pa tudi mi skušamo premisliti njihova življenja in na novo razumeti zgodbe, ki nam jih zaupajo.

Hiša Kyneton (Kyneton House). Hiša, postavljena v vinogradu v državi Victoria ima preprost tloris, oblika njene strehe pa je zapletena. Ko hišo opazujemo od daleč, vidimo le streho, ki ustvarja njeno silhueto kot geometrično pokrajino, lebdečo nad široko ruralno pokrajino. Ko vstopimo v hišo, so dnevni prostori povezani z zunanostjo skozi okna, ki segajo od stropa do tal, nad njimi lebdeča streha pa oblikuje prostor. Streha je sicer ravna, toda vanjo so vrezana strešna okna, ki so na južni strani zapognjena navzgor, na severni pa navzdol, tako da dajejo senco v notranjosti. Čez dan ima hiša obilico naravne svetlobe. Razrezana ravnina strehe lebdi nad višino zidov v ostalem delu hiše, razlika v višini pa je zastekljena.

Individualne hiše v javno zavest vstopijo kot stalna vsebina človeške pokrajine. Njihova slava je lahko za prebivalce hiš ravno tako ključna lastnost, kot je njen arhitekturni program.

Hiša Diamond Bay (Diamond Bay House). Projektirali smo novo prebivališče z ateljejem za domače delo za dva priznana umetnika. Nastala je hiša, sestavljena iz dveh delov: črnega lesenega studia in zaobljene zidane hiše, ki sta med seboj povezana skozi kuhinjo in rastlinjak.

Streha zaobljenega krila za prebivanje je peta fasada, vidna s ceste. Nagnjena je tako, da prehaja z višine dveh etaž v višino ene same, hkrati pa razkriva diagram dnevnega prostora, ki je prostor stisnjen med dva izbočena zidova. Ta čisto posebni kot tlorisa naguba prostor in zoži poglede, tako da so javni in zasebni deli hiše med seboj ločeni vizualno in prostorsko. Za razliko od naših prejšnjih hiš, ki so bile zgrajene na obali, je ta introvertirana

engaging the same process of interrogating their nature through detail. This interest in materiality has the benefit of longevity, an important factor in creating a sustainable built environment. Working frequently with artists extends our research well beyond the mere expression of 'material' and systems'. Technology is improving to the point where scripting allows for non-repeating and organic patterns of organization, within short time frames and with almost zero wastage of material during fabrication. Maximum complexity is achievable within the minimum of means.

Drawings as Conversations

More than a container for the trappings of life [I think] there is a link between the aesthetic experience of a house and its porosity to human emotion. My suggestion is that the occupant's aesthetic experiences of a house fold into the ritual and emotions of their daily lives. This is not to argue that architecture shapes human drama but rather that the resonance of that drama is heightened by the metaphysical qualities of the architecture.

Our clients give us selected insights into their lives and often design briefs with some ambition in addition to their needs. As they reinvent themselves through their design brief, we in turn reinvent their lives with interpretation of selected stories.

Kyneton House. *This house on a vineyard in country Victoria has a simple plan, and a complex roof. This roof is what is seen from the distant approach. It creates a silhouette, a geometric landscape floating within the expansive rural setting. Once inside, floor to ceiling glass connects the main living space with the landscape. The floating roof defines this space. Otherwise flat, it is cut and folded up to form skylights, or cut and folded down to create shade to the north. This creates an abundance of natural light during the day. The incised plane hovers above the roof level of the rest of the house, the gap between ceiling and walls made up with glass.*

It is possible for individual houses to enter into the public consciousness as permanent fixtures in a constructed landscape. Their renown can be as much for the powerful characteristics of their inhabitation as for the intentions of the architectural program.

Diamond Bay House. *Our brief was to create a new house for two highly regarded artists that included studio space for working at home. The result is a house of two parts - black timber studio, and sinuous masonry house - conjoined by a thread of kitchen and greenhouse.*

The roof of the sinuous living wing presents a fifth elevation to the street. The angle of the tilt from two storeys to a single storey allows the eye to perceive the diagram of the living wing: an enclosure between two inflected, cambered walls. This idiosyncratic inflexion of the floor plan crimps the space, tapering views to a slice, creating a spatial and visual separation between public and private zones.



Hiša Kyneton, Victoria, Avstralija, dokončana 2008.
Kyneton House, Victoria, Australia, completed in 2008.



Hiša Kyneton, Victoria, Avstralija, dokončana 2008.
Kyneton House, Victoria, Australia, completed in 2008.



Hiša Diamond Bay, Avstralija, dokončana 2006.
Diamond Bay House, Australia, completed in 2006.



Hiša Diamond Bay, Avstralija, dokončana 2006.
Diamond Bay House, Australia, completed in 2006.

in se odziva na potrebo po previdnem in nadzorovanem prepuščanju naravne svetlobe. Naš pristop k projektu je bil skoraj urban, kar je odsev urbanega načina življenja naših naročnikov. Obok, ki je odločilni moment našega arhitekturnega izraza, postane očiten šele, ko vstopiš v dnevni/razstavni prostor s kamnitim podom. Obok je pravzaprav dobesedno in metaforično portal, monumentalni vhod, ki predstavlja naročnikove umetniške ambicije, vendar pa je, v nasprotju s pričakovanju, zaseben in notranji. Notranji prostor ima fino teksturo mnogih dodelanih detajlov. Element nizkega stropa oblikuje prehod med črnim lesenim studiem in dnevnim/razstavnim prostorom z belimi stenami. Razlika med notranjim in zunanjim izrazom je očitna. Izkušstvo notranjosti se začne v kuhinji oziroma rastlinjaku, kjer te zunanja temna pocinkana obloga pripelje v notranjost obloženo z oranžnim marmolejem in nerjavečim jeklom.

Gradnja dialoga

Tradicionalna pogodba med naročnikom in arhitektom ne omenja obvez, ki jih ima arhitekt do širše javnosti. Arhitekt mora sam poskrbeti, da s svojim delom ustreza nezapisani pogodbi med seboj in mestom. Ideja trajnosti s stališča socialnega in javnega je stalnica našega dela. Pri vsakem projektu skušamo preplesti različne niti: zgodovino, sodobnost, materialnost, detajle in nove tipologije, če naštejemo le par tistih, ki govorijo o občutenjih krajev, ki so oblikovani trajnostno ter presegajo življenjsko dobo posameznega arhitekta. Gre tudi za debato o ponovnem oživljanju tradicionalnih institucionalnih vrednot, ki so se morda izgubile v pospeških komunikacijske tehnologije in razsutju klasične gradnje v virtualni oblak svetovnega spleta. Ravno ta izguba pa je znova spodbudila potrebo po tradicionalnem javnem prostoru. S svojim pristopom skušamo projekte presojati s te perspektive in zabrisati meje med javnim, komercialnim in zasebnim prostorom, tako da ta postane povezovalac ljudi z mestom in s soljudmi. Naša ideja socialne trajnosti podaljšuje življenjsko dobo naših zgradb, saj postanejo v svojem kontekstu nujno potrebne.

Zgradba Hawke, Univerza južne Avstralije (Hawke Building, University of South Australia).

Zgradba Hawke, ki smo jo projektirali za Univerzo južne Avstralije (UniSA), je bila končana leta 2007. Stoji na ulici North Terrace, zelo vplivni lokaciji, saj gre za kulturno najpomembnejši adelaidski bulvar. Zgradba Hawke na več načinov poudarja povezanost institucionalnega programa univerze z mestnim kulturnim dogajanjem. Fasada, ki gleda na North Terrace, je pazljivo in razkošno oblikovana ter predstavlja protitež obstoječim zgradbam univerze v sosesčini. Silhueta, ki jo je kaže velika in dinamična organizacija univerze, je bila tema našega raziskovanja v idejni fazi projekta.



Zgradba Hawke, Univerza južne Avstralije, Adelaida, Avstralija, dokončana 2007.
Hawke Building, University of South Australia, Adelaide, Australia, completed in 2007.

Unlike our previous coastal houses, this house focuses inward, responding to the need to carefully control the ingress of natural light; the almost urban approach was a reflection of the urban living patterns of the client.

The arch - a defining moment in the expression of the architecture - is only fully perceived after you have moved inside the stone-floored living/gallery space. The arch is a portal, literally and metaphorically. A monumental entranceway, paradoxically private and internal, this portal is representative of artistic ambitions. This space has a fine grain of highly resolved and elaborated details. This low-ceilinged element articulates the threshold between black timber studio and white-walled living/gallery space. There is a pronounced separation between internal and external expression. The internal experience begins in the kitchen/greenhouse element; crafted black zinc external cladding leads to black paint, orange Marmoleum and stainless steel inside.

Constructing Dialogue

The traditional contract between client and architect does not mention obligations that an architect has to the wider civic realm. It is up to the architect to respond in their work to this unwritten social contract between themselves and the city. The idea of sustainability from the perspective of the social or civic is a recurring theme in our work.

We attempt to draw together many threads for a project - history, modernity, materiality, detail, and new typologies, to name a few - that speak to a sense of place that is sustainable well beyond the lifetime of the architect.

This discussion is also about the reinvention of traditional institutional values, that perhaps have been lost in the acceleration of communication technology and the fragmentation of bricks and mortar into the virtual cloud of the web. Because of this loss, a hankering for the traditional public space exists. So our approach is to reconsider a brief from this perspective and blur the traditional lines between public, commercial and private space in a way that connects people to their city and fellows. This idea of social sustainability extends the life of the building by making it relevant to its context.

Hawke Building, University of South Australia.

The Hawke Building for the University of South Australia was completed in 2007. It is prominently located on North Terrace, Adelaide's great cultural boulevard. In many ways the Hawke Building exemplifies this Institution's program of linkage to the city's cultural activities. Articulated and lustrous, the North Terrace façade is in counterpoint to existing adjoining university buildings.

Silhouette as an expression of this vast dynamic institution became a theme for our early investigations.

The façade is constructed from large off-form pre-cast concrete panels made white with titanium oxide. The paneljoints are misaligned with the interior

Fasada je sestavljena iz veliki vnaprej vlitih betonskih plošč nepravilnih oblik, narejenih iz belega titanovega oksida. Plošče se stikajo neodvisno od prehodov med nadstropji, tako da fasada skriva organizacijo zgradbe za seboj. Pregibi, površine in stiki med ploščami so enakomerno razporejeni po mozaični fasadi. Okna so iz odbojnega stekla, v katerem se odseva nebo. V stikih med ploščami so nameščeni bakreni elementi, ki bodo sčasoma postali čokoladno rjavi, dež pa bo bakrov oksid odplaknil navzdol po dežnih kanalčkih. Fasada se bo starala na lep način, saj bo dobivala zeleno patino bakra pod vsakim od bakrenih elementov. Na ta način smo skušali simbolizirati dolgotrajnost obstoja Univerze in tako utelesiti njeno javno podobo.

Steklena razpoka na severni fasadi, ki se nahaja za zunanjim betonskim ovojem, skuša doseči podoben učinek, saj je žarek intenzivne modre barve, spravljen zadaj za neprehodnim betonskim ovojem, ki je hkrati prosojen in odbojen.

V spodnjih dveh etažah zgradbe se nahaja novi Samstagov muzej umetnosti (Samstag Museum of Art). Oblikovanje zgradbe ustreza njenemu urbanemu kontekstu, torej omrežju pomembnih prometnic, ožjih ulic in pešpoti, ki so značilne za ta del mesta. Obstoječi kampus, ki je bil dokončan leta 1996, je v svoji podobi zelo enoten. V primerjavi z 'absolutnimi' zgradbami, ki so spravljene v jasno določenih ovogh, novi trakt neprestano preči meje svoje parcele z ekstremnimi previsi in konzolami. V UniSA so želeli, da bi arhitektura novih zgradb delovala kot protiutež obstoječim zgradbam, jih povezala z mestom in oživila ta del mesta.

Zgradba Kurna, UniSA (Kurna Building, UniSA). Zgradba Kurna je namenjena Šoli za arhitekturo in dizajn Louis Laybourne-Smith (Louis Laybourne-Smith School of Architecture and Design) in Šoli umetnosti južne Avstralije (South Australian School of Art). Štiri etažna zgradba oblikuje nov obraz, ki ga univerza kaže ulici Hindley, pomembni komercialni ulici. Zgradba skuša 'razložiti' svojo akademsko vlogo ter razkazati svojo funkcijo in dejavnosti, ki se odvijajo znotraj. Ponoči igra svetlobe in senc v notranjosti navzven kaže videz živahne institucije v osrčju mesta. Na ta način skuša v javnosti simbolični pokazati, da je odprta, transparentna in zanimiva institucija.

Univerza Victoria (Victoria University) (trenutno v gradnji). Oddelek za znanost rekreacije in šport (Exercise Science and Sport Precinct) ter Learning Commons Project (Learning Commons je program, ki za pomoč pri učenju, ki spodbuja uporabo različnih virov informacij. op. prev.) so projekti za nov del kampusa Footscray Park Univerze Victoria, locirani v središču starega industrijskega osrčja Melbourn. Zgradba, ki bo vhodni portal, bo vizualno, pa tudi fizično, na voljo vsej skupnosti, tako da se naša arhitektura enako

floor levels such that the façade masks the building behind. The folds, facets and insets to the panels are consistently arrayed across the tessellated surface. Windows are highly reflective glass mirroring the sky. Deeply folded copper inserts are set into the recesses in the concrete panels. Over time the copper will turn a chocolate brown colour and the rainwater will shed copper oxide into the rain groove below. The façade will weather gracefully, as a green patina appears beneath each copper insert, signifying the persistence of the institution over time. The University's public face is reified.

The northern façade chasm of glass that sits behind the outer concrete skin is a similar essay - it is a seam of intense blue colour, combining transparency and reflectivity behind the more inscrutable concrete skin.

The new Samstag Museum of Art is housed within occupying the two lower levels. The design of this building responds to its urban context - a network of main roads, narrow streets and pedestrian links that characterize this part of the city. The existing campus buildings, completed in 1996, possess a strong uniformity. Compared to these 'absolute' buildings that are contained within strictly defined envelopes the new works defy their site boundaries with exuberant undercuts and overhangs. UniSA expressed an aspiration for the new architecture to create a counterpoint to the existing campus buildings, and to express their commitment to connecting with the city and revitalizing this precinct.

Karna Building, UniSA. The Karna Building is home to the Louis Laybourne-Smith School of Architecture and Design and the South Australian School of Art. This four-storey building creates a new face for the university on Hindley Street - a busy commercial strip. This 'explanatory' building reveals the activity it houses and its functional relationships; it is an exposition of its academic program. At night, the play of light and shade from within creates the perception of a living institution in the heart of the city. This presentation to the public realm is symbolic of a shift to a more open, transparent and engaging institution.

Victoria University (presently under construction). The Exercise Science and Sport Precinct and Learning Commons Project will create a new elevation for Victoria University's Footscray Park Campus located in the heart of Melbourne's old industrial heartland. The building will become a portal and a gesture to the community by providing visual and physical access and engagement and the architecture is as much about the space between buildings as the interiors. The new building defines this "city" edge like the walls of a Roman township. This definition provides a strong image of the campus and an address to the outside world. The building has a permeable edge that allows landscape and pathways across and through the new facility.



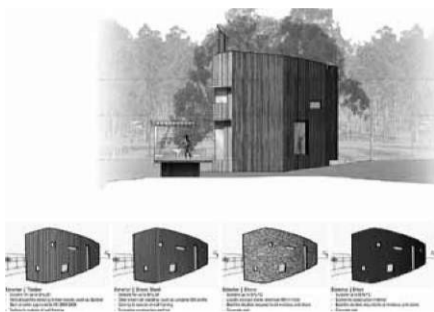
Zgradba Hawke, Univerza južne Avstralije, Adelaida, Avstralija, dokončana 2007.
Hawke Building, University of South Australia, Adelaide, Australia, completed in 2007.



Zgradba Hawke, Univerza južne Avstralije, Adelaida, Avstralija, dokončana 2007.
Hawke Building, University of South Australia, Adelaide, Australia, completed in 2007.



Zgradba Kurna, Univerza južne Avstralije, Adelaida, Avstralija, dokončana 2005.
Karna Building, University of South Australia, Adelaide, Australia, completed in 2005.



Protipožarna hiša - Hiša seme; Avstralija, projekt 2009.
Bushfire House - Seed House, Australia, project 2009.

skrbno posveča tako prostorom med zgradbami kot tudi interjerjem. Nova zgradba določa rob »mesta« na podoben način kot rimska mestna obzidja. Status mestnega obzidja ji daje močno podobo, ki se obrača proti zunanjem svetu. Zgradba skozi svoj prepusten rob spušča poti za pešce in zunanjo pokrajino.

V zgradbi bodo znanstveni laboratoriji, prostori za izvedbo programa Learning Commons in prostori za skupinsko učenje. Univerza Victoria si želi prislužiti pet zelenih zvezdic, po programu Green Star za področje izobraževanja (Green Star je avstralski program podeljevanja zvezdic, glede na okoljsko prijaznost novogradenj in prenov v arhitekturi, ki naj bi arhitekto spodbujal k bolj trajnostnemu oblikovanju. Zgradbe si pridobivajo točke na podlagi različnih kriterijev. op. prev.) Trudili smo se, da bi novo zgradbo pridobili čim več točk na področju 'inovativnosti'. Trenutno se ravno zaključuje gradnja ogromnega podzemnega termalnega labirinta.

Ko smo se odločili o arhitekturnem izrazu nove zgradbe, nas je zanimala vloga nove generacije študentov v svetu, ki se spreminja. Industrija, ki se je prej nahajala na tem delu mesta, je predstavljala najpomembnejšo zaposlitev za cele generacije družin, ki so živele v okolici, sedaj pa zaradi globalizacije pospešeno propada. Pogoji, v katerih bodo delale sedanje generacije študentov, bodo radikalno drugačni od pogojev, kakršne so imeli njihovi starši. Kot simbol vseh teh sprememb smo si zamislili, da bi v vnaprej ulite betonske fasadne plošče vtisnili serijo vzorcev, ki bi združevali grafične podobe nekdanjih tovarn in podobe zagona, posnete pri znanstvenem raziskovanju športa.

Vključevanje skupnosti

Protipožarna hiša - Hiša seme (Bushfire House - Seed House). Lansko poletje je najhujša in najbolj uničevalna sezona požarov v podrasti v vsej avstralski zgodovini uničila ogromne površine ozemlja, ogromno lastnine in vzela mnoga življenja. Mnogi so prepričani, da sta pogostost in moč teh naravnih katastrof posledica globalnega segrevanja. V avstralski državi Victoria se je zgodilo preko 400 požarov, ki so povzročili obširno uničenje in izgubo velike količine premoženja. V enem samem dnevu je zgorelo 2000 domov, 170 ljudi pa je umrlo.

Mnogi so darovali denar, hrano, obleko in svoje delo, da bi pomagali tistim, ki so izgubili največ. Naš biro je želel pomagati s tistim, za kar smo strokovno usposobljeni - torej s projektiranjem hiš. V knjižnico vsem dostopnih (zastonj) načrtov za hiše smo prispevali svoj projekt, s katerim želimo pomagati tistim, ki to najbolj potrebujejo. S pomočjo 10 sodelavcev, ki so cel teden delali pozno v noč, smo v enem tednu uspeli sprojektirati hišo. Projekt je moral biti preprost, poceni, prilagodljiv, okoljsko sprejemljiv, predvsem pa primeren kot protipožarna zaščita pred požari v podrasti.

Facilities include research laboratories, library learning commons and collaborative learning spaces. The Victoria University is targeting a 5 Green Star rating under the Green Star Education Pilot Tool. A number of significant initiatives are aimed at earning 'innovation' points. Currently at the construction stage the massive subterranean thermal labyrinth is nearing completion.

What interested us when proposing an architectural expression was the education of a new generation of students in a changing world.

The industry that has existed here as the key employer of generations of local families is now in a state of rapid decline due to the forces of globalization. The circumstances of this generations work life will be dramatically different from that of their parents. As a symbol of this we created a series of patterns to be impressed into the precast concrete facades that registered the graphics of a now closed industrial company with the images of momentum recorded in the processes of sports science.

Engaging Communities

Bushfire House - Seed House. Last summer the most intense and devastating bushfire season in Australia's history destroyed vast amounts of land, property, and life. Many believe the increased frequency and intensity of such natural disasters is due to the effects of global warming. There were 400 fires across the Victorian state of Australia, culminating in mass destruction and loss of property. In one single day 2000 homes were destroyed, and 170 people died.

Many people donated money, food, clothing and services to assist those who had lost so much. Our office wanted to assist further by offering what we are professionally trained to do - design houses. We contributed to a 'call-out' for a library of open-source (free-of-charge) house designs to assist those in need. 10 of our staff worked late and long hours to design a house within a week. The design had to be simple, economical, flexible, highly environmentally sustainable, and above all, conform to the most extreme bushfire design standards.

We researched the most optimum form for a bushfire prone house, which we found to be an oval. Such a form offers the least resistance to ember attack and extreme wind which accompany bushfires. The form could then be clad in a variety of external materials ranging from rammed earth and stone, to bushfire resistant timber.

Our design was cost effective, sustainable, and had a degree of flexibility which would enable the end use to have options in the way they used the design. As part of the service, our practice will have a commitment to provide an ongoing service of consultation to prospective users.

Tasmania

Waterview Tree Planting, Bruny Island, Tasmania. For the second year a group of our staff has accompanied me to 'Waterview, a historic farming

Iskali smo najboljšo obliko hiše, ki bi preprečevala škodo v požaru in ugotovili, da mora biti ovalna. Ovalna hiša je namreč najmanj občutljiva na žerjavico in na hude vetrove, ki jih povzročajo požari v podrasti. Oval je možno obložiti z različnimi materiali, od steptane zemlje in kamna do negorljivega lesa.

Naš projekt je poceni, trajnosten in nudi določeno mero prilagodljivosti, ki končnemu uporabniku dopušča izbiro glede načina uporabe. Kot del pomoči se je naš biro zavezal, da bo na voljo za nadaljnje konzultacije z bodočimi uporabniki.

Tasmanija

Pogozdovanje posestva Waterview, otok Bruny, Tasmanija. Že drugo leto zapored se mi je skupina sodelavcev pridružila pri pogozdovanju na posestvu 'Waterview', stari kmetiji na otoku Bruny. V zadnjih šestih letih smo z vsakoletnim pogozdovanjem s sadikami dreves, ki smo jih vzgojili iz semen, najdenih na posestvu, zasadili 5500 dreves. Kot del programa, ki je nastal v sodelovanju z organizacijama Greening Australia in Bushcare ter s programom Zasebnih gozdov (Private Forest Reserve Program) pod vodstvom tasmanskega Oddelka za primarne industrije (Department of Primary Industries), smo ponovno pogozdili velike površine prazne kmetijske zemlje ter zemlje ob morski obali.

Posestvo Waterview, otok Bruny, Tasmanija. Naš biro se trenutno ukvarja z konzervacijo in obnovo kmetije 'Waterview', ki jo je leta 1840 zgradil kapitan James Kelley. Pri tem sodelujemo tasmanskim spomeniškim varstvom, ki sta zaščitila tako kmetijo kot tudi navtično postajo Bull Bay na severnem delu posestva.

Projekti za skupnost, otok Bruny, Tasmanija. V kraju Dennes Point na otoku Bruny blizu Tasmanije JWA pomagamo skupnosti pri izgradnji nove dvorane, ki naj bi postala novo središče skupnosti. Obstoječi prostor smo povečali, tako da smo zagotovili dvakrat toliko prostora za srečanja, galerijo in kavarno/trgovino.

Spreminjanje merila

Ideje, ki se kažejo na enem merilu zgradbe, lahko prilagodimo zgradbam večjega merila. V začetku so rezultati majhni, vendar pa ni nobene potrebe da bi taki tudi ostali, saj lahko spodbudijo večje projekte, če njihov potencial pretiramo preko njegovih meril. Arhitekturni natečaji, pogosto v primeru velikih javnih projektov, iščejo ideje, ki jih je lahko povečati tako, da hkrati ustrezajo tako ambicioznim kot tudi čisto skromnim projektom. Ideje za urbanizem je mogoče skrčiti, da ustrezajo malim prostorom.

Fakulteta za arhitekturo, gradbeništvo in urbanizem, Univerza v Melbournu (Faculty of Architecture, Building and Planning, University of Melbourne). Naš biro je skupaj z Office dA iz Bostona, ZDA zmagal na mednarodnem natečaju za novo zgradbo Fakultete za arhitekturo,

property on Bruny Island to plant trees. This annual planting of trees propagated from seeds collected on the property have contributed to the 5,500 trees planted over the last six years. Substantial areas of the cleared farmland and coastal edge have been re-vegetated as part of an ongoing program devised in consultation with Greening Australia, Bushcare and Tasmania's Department of Primary Industries' Private Forrest Reserve Program.

Waterview, Bruny Island, Tasmania. Our Practice is currently involved in conservation and restoration works on the 'Waterview' homestead that was constructed in 1840 by Captain James Kelly. We are working with the Tasmania Heritage Council to register both the homestead and the Bull Bay Waling station that is situated at the northern edge of the property.

Community Projects, Bruny Island, Tasmania. At Dennes Point on Bruny Island, off Tasmania, JWA has been involved with assisting the community in the upgrading of their community hall to create a communal hub. The existing space has been doubled in size, providing twice the meeting area already available, a gallery space and a café/shop.

Shifting Scale

Ideas manifested at one built scale can be exaggerated to occupy a larger scale. Outcomes may start small but do not need to remain so. They can ignite larger scale projects. The potential is exaggerated beyond the scale. Architectural competitions, often for large civic projects, seed concepts that can be enlarged and exaggerated to fulfil both ambitious and modest schemes. Urban ideas can be inflated to occupy small spaces.

Faculty of Architecture, Building and Planning at the University of Melbourne. Our practice and Office dA from Boston, USA have won an international competition to design a new landmark building for the Faculty of Architecture, Building and Planning at the University of Melbourne. Both practices are known for their respective contributions to formal innovation, the transformation of the building industry, and contributions to the discipline by way of material exploration.

This new facility for The University of Melbourne will accommodate students from the Bachelor of Environments and the Melbourne School of Design, staff from the Faculty of Architecture Building and Planning, and research projects in collaboration with other Faculties. The building will include dedicated spaces for research into sustainable precinct design and performance, along with studios, lecture theatres, a library, exhibition, and specialist workshop spaces. Within the new building, the next generation of professionals - architects, urban planners, ecologists, public health specialists and environmental engineers - will learn how to work together to make cities, and centres of habitation generally, more sustainable. At the heart of this pedagogical objective is holistic decision making, which in turn



Posestvo Waterview, otok Bruny Island, Tasmanija. Waterview, Bruny Island, Tasmania.



Škatla za nakit/klubska mizica.
Jewel Box/Coffee Table.

gradbeništvo in urbanizem, Univerze v Melbournu. Oba biroja sta poznana po svojem prispevku k formalni inovaciji in preoblikovanju gradbene industrije ter po discipliniranosti v zvezi z izrabo materialov.

Nova zgradba Univerze v Melbournu bo namenjena dodiplomskim študentom, osebju Fakultete za arhitekturo, gradbeništvo in urbanizem ter raziskovalnim projektom, ki bodo nastajali v sodelovanju z ostalimi fakultetami. V njej bodo tudi prostori za raziskovanje trajnostnega oblikovanja mestnih četrti, ateljeji, predavalnice, knjižnice, razstavni prostori in delavnice. V novi zgradbi se bodo nove generacije strokovnjakov - arhitektov, urbanistov, ekologov, specialistov za javno zdravstvo in okoljskih inženirjev - učile skupaj oblikovati mesta in naselja, ki bodo bolj trajnostna. Najmočnejši pedagoški motiv je spodbuditi celostno sprejemanje odločitev, ki temeljijo na multidisciplinarnem znanju in sodelovanju med disciplinami.

Naš projekt je bil izbran med 133 prispelimi projekti iz 15 držav. Šest sodelujočih je bilo izbranih, da razvijejo idejni projekt, ki bi kar najbolje izpolnil štiri ključne zahteve programa: zgraditi zgradbo, ki bo pedagoška, ki bo predstavljala akademsko okolje, ter ki bo vključila delovne ateljeje in študentska prebivališča. Če je namen poučevanja intelektualno zapleteno snov pokazati na način, ki jo demistificira in odpre za debato, potem bi morala tudi arhitekturna analogija učenja razvijati 'transparentnost', odkritost in razkrivanje. Tematike razkrivanja smo se držali pri infrastrukturi, gradbenih metodah in pri odkritosti programa.

Zaključek

Prepričanje, da arhitektura spreminja svojo usmeritev, ter da se obrača proč od ekstravagantnega pretiravanja, ki ga je sponzoriral ekonomski razcvet, omogočil pa napredek računalniške in gradbene tehnologije, proti bolj trajnostni, morda tudi strožji arhitekturi, se je že skoraj usidralo na globalni ravni. Glavno je, da so dobre arhitekturne ideje obdržale svojo vrednost, saj na primer strogost samo zavoljo strogosti gotovo ni privlačna izbira. Arhitektura mora ostati pustolovska, optimistična, voljna in nekoliko muhasta. Vprašanje pa je, kako se bo vse to v arhitekturi pokazalo, oziroma še pomembneje, kako se bo nadaljevalo, kako bo arhitektura odgovorila na resen izziv, ki ji ga zastavljajo klimatske spremembe in finančno neugodni časi?

Poleg izkustvenega, skušamo naše projekte oblikovati tako, da se vključijo v okolico ter upoštevajo ideje glede organizacije, ki so se pojavile v pogovorih z našimi naročniki. Pogovori pogosto vodijo do rešitev, ki so hkrati figurativne (na primer, ko se naročnikova pričakovanja in vrednote vpišejo v genetsko zasnovo projekta) in abstraktne (na primer sistematično raziskovanje materialnosti). Pomeni tudi, da so naši projekti estetsko

rely upon broad interdisciplinary knowledge and the capacity to collaborate.

The original submission was selected out of 133 received from 15 countries. Six entrants were then selected to develop a conceptual response to the four key issues of the brief: Built Pedagogy, The Academic Environment, The Design Studio, and The Living Building. If the goal of teaching is to take intellectually complex matter, and re-present it in ways that demystify, reveal, and open it up to debate, then the architectural analogue to that is to devise strategies of 'transparency', revelation, and exposure. This is a constant theme applied to the revelation of programs, infrastructure, and methods of construction.

Conclusion

The idea that architecture generally is undergoing a change in direction, away from the gymnastic and extravagant excesses funded by an economic boom and made possible by advances in computing and construction technology... and toward a more sustainable, perhaps austere, architecture does seem to have gained some traction globally. A fundamental issue is that good architectural ideas will still have currency - austerity for austerity's sake is not an attractive option. There must still be adventure, optimism, wilfulness and whimsy in our architecture. The question is how will this be manifest and more specifically how will this continue, whilst responding to the serious challenges of climate change and financially straitened times?

Beyond the experiential, we design our projects to engage with the civic realm surrounding a site and incorporate organizing strategies based on ideas sparked through conversation with our clients. This will often lead to an outcome that is both figurative (in the way that a client's aspirations and values can become part of the project DNA) and abstract (in the systematic exploration of materiality). It also means that our projects are aesthetically diverse, whilst maintaining a consistency of interests. This diversity, which is an outcome of the desire to tailor each project to its client, site and particular organizational problems, allows room for an increased incorporation of ideas related to sustainability as there is no 'house style'.

So our own architectural language is evolving to incorporate more ideas about sustainability as another thread within a project's weave of ideas.

sicer raznoliki, vendar pa njihova stremenja ostajajo enaka. Raznolikost, ki izhaja iz želje po oblikovanju vsakega projekta glede na naročnikove želje, lokacijo in organizacijske zahteve, daje veliko prostora za vključevanje različnih idej, ki se tičejo tudi trajnosti, saj nimamo nekega 'hišnega sloga'. Naš arhitekturni jezik se razvija tako, da vključuje vse več trajnostnega oblikovanja, ki je postalo ena od niti, ki smo jih vpletli v tkivo naših projektov.

Zaposleni pri John Wardle Architects.
John Wardle Architects staff.



zahteva prisotnosti: neuresničena dela louisa i. kahna

demanding presence: the unbuilt works of

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Fotografije: arhiv arhitekta/Photos: architect's archive



Foto: Andraž Kavčič

Robert McCarter je vsestranski arhitekt: projektant, profesor in avtor številnih knjig o arhitekturi. Trenutno predava na Univerzi Washington v St. Louisu, pred tem je predaval na floridski univerzi, bil je tudi asistent dekana in profesor na šoli za arhitekturo na Univerzi Columbia v New Yorku. Robert McCarter je velik poznavalec arhitekture Frank Lloyd Wrighta, o njem in njegovih projektih je napisal kar nekaj knjig. Leta 2003 pa je pri založbi Phaidon izšla njegova velika monografija o Louisu Kahnju.

Arhitektura gotovo spada med najbolj zahtevne discipline, saj mora loviti ravnotežje med nezdružljivimi zahtevami umetnosti in znanosti, hkrati pa je tudi najbolj javna od umetnosti ter za svojo uresničitev zahteva sodelovanje mnogih ljudi, čeprav pogosto izhaja iz poetične vizije posameznika. Temu navkljub pa je delež neuresničenih projektov med Kahnovimi deli nenavadno visok, neuresničenih je kar 150 od 230 projektov, njihova kakovost pa je presenetljiva. Če za trenutek pozabimo Kahnova zgrajena dela in se posvetimo le nezgrajenim projektom, njegov opus še vedno predstavlja enega največjih v arhitekturi 20. stoletja.

Arhitekturni zgodovinarji, kritiki in dejavni arhitekti večinoma zanemarjajo neuresničena dela, saj si ne želijo ali pa ne znajo prepoznati njihovega teoretskega pomena, ustvarjalnega potenciala ali kritiške pomembnosti za razvoj določenega arhitekta. Opozorjam, da je to intelektualno in kulturno nesprejemljiva slepa pega zgodovine arhitekture, ki jo povzroča nezmožnost izobraževalnega

robert mccarter

E i

uvodnik
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prevodi

Robert McCarter is a versatile architect: a designer, a professor, and the author of numerous books on architecture. Currently, he lectures at the Washington University in St. Louis; prior to that, he lectured at the University of Florida. He was also Assistant Dean and professor at the Columbia University School of Architecture in New York.

Robert McCarter is an authority on architecture of Frank Lloyd Wright and wrote several books about him and his projects. In 2003, his in-depth monograph on Louis Kahn was published by Phaidon Press.

Architecture is unquestionably among the most difficult of disciplines, balanced as it is between the incommensurable demands of art and science, and being the most public of acts, requiring the participation of many to realize, yet often originating in a single individual's poetic vision. Even so, the number of unrealized designs among Louis I. Kahn's total commissions is unusually high—150 unbuilt out of 230 designs—and their quality is simply staggering. I would maintain that if we were to leave aside Kahn's built works and evaluate only his unbuilt designs, these works would still constitute one of the most significant contributions to twentieth-century architecture.

Architectural historians, critics and practitioners have generally tended to ignore unbuilt designs by architects, being unwilling or unable to recognize either their theoretical insights, generative potential, or critical importance in an architect's development as a designer. It is my contention that the loss of our disciplinary history represented by the failure of educators, practitioners, critics and historians to study

sistema, arhitektov samih, kritikov in zgodovinarjev, da bi raziskali in se učili iz ključnih del, ki so le zaradi neugodnih okoliščin ostala neuresničena. Teoretski uvid in gradbene zamisli utelešene v neuresničenih projektih, kot je na primer Le Corbusierjeva bolnišnica v Benetkah, mora arhitektura kot disciplina znova prepoznati.

V svoji monografiji o Louisu Kahnju obravnavam dvanajst najpomembnejših neuresničenih projektov, za katere sem prepričan, da so enakovredni dvanajst zgrajenim, ki jih predstavljam v isti knjigi. Ob raziskovanju Kahnovih projektov v kronološkem zaporedju se pokaže, da je Kahn ravno v ključnih nezgrajenih, a le redko obravnavanih, delih razvijal temeljne zamisli reda, ki so kasneje postale temelj za njegova, slavna in pogosto obravnavana, zgrajena dela. Kahn je v neuresničenih projektih razvijal zamisli, ki so kasneje postale značilnosti njegovih del, na podoben način, kot so zgodnji, arhaični grški templji neobhodno potrebni za uresničitev tega, kar zdaj štejejo kot višek grške arhitekture, Partenon:

»Ne verjamem, da je lepoto mogoče ustvariti zavestno. Lepota izhaja iz volje po biti, ki se je prvič izrazila v arhaičnem. Primerjajte tempelj v Paestumu s Partenonom. Arhaični Paestum je začetek. Je obdobje, v katerem so se razmaknili zidovi, nastali stebri in, ko Glasba vstopi v arhitekturo. Paestum je bil navdih za Partenon. Partenon se nam zdi lepši, toda meni je Paestum še bolj všeč, saj je začetek, ki vključuje vsa čudesa, ki mu sledijo.«¹ Tako niti ne preseneča, da je bil Kahnov odnos do lastnih nezgrajenih del prežet z mero optimizma: »Projekt, ki se ne zgradi, ni zares izgubljen. Potem ko se enkrat oceni njegovo vrednost, ne moremo več zanikati njegove zahteve po prisotnosti. Projekt pa le čaka na prave okoliščine.«²

Z obravnavo Kahnovih najpomembnejših neuresničenih del, štirinajstih izmed 150, kar pomeni manj kot desetino njegovih neuresničenih naročil, in z razumevanjem pomena, ki ga imajo za sodobno arhitekturo, znova preučujemo Kahnovo vizijo arhitekture. V kratki predstavitvi štirinajstih projektov bom pokazal oblikovna vodila, ki jih je Kahn odkrival v vsakem od projektov in, kjer bo to mogoče, pokazal, pri katerem od kasnejših projektov jih je upošteval.

Začenjamo s **Središčem Judovske skupnosti (Jewish Community Center) v Trentonu**, New Jersey, 1954-58. Kahn si je glavno zgradbo zamislil kot serijo drug na drugega naloženih in med seboj povezanih osemkotnikov, hkrati pa je naredil tudi projekt za kopalnice v obliki križa, sestavljenega iz kockastih volumnov, ki so se med seboj prekrivali; ta del projekta so tudi zgradili. Kahn je konec leta 1955 svoje projekte pokazal dvema mladima članoma Univerze v Teksasu, Austinu, Colinu Roweju, britanskemu arhitekturnemu zgodovinarju in kritiku, ki je študiral pri Rudolphu Wittkowerju, in Robertu Slutzkyu, ameriškemu

and learn from these transformative works—unrealized only by chance and circumstance—is intellectually and culturally unsustainable. The insights and constructive concepts embodied in unbuilt designs such as Le Corbusier's Venice Hospital must be re-engaged by the discipline of architecture.

In my comprehensive monograph on Louis Kahn, I examine twelve major unbuilt works that I hold to be of equal importance as the twelve great built works I present. As becomes clear when examining Kahn's architectural designs in chronological order, it was almost inevitably in these pivotal—but almost never studied—unbuilt projects that Kahn first evolved the fundamental ordering concepts that would later form the foundation for his famous—and often studied—built works. For Kahn, these unbuilt designs established the principles that would later characterize his built works, in the same way that the earliest, archaic Greek temples are necessary for the realization of what we today consider the epitome of the architecture of that period, the Parthenon:

"I do not believe that beauty can be deliberately created. Beauty evolves out of a will to be that has its first expression in the archaic. Compare Paestum with the Parthenon. Archaic Paestum is the beginning. It is the time when the walls parted and the columns became, and when Music entered architecture. Paestum inspired the Parthenon. The Parthenon is considered more beautiful, but Paestum is still more beautiful to me. It presents a beginning within which is contained all the wonder that may follow in its wake."¹

Thus it is perhaps not so surprising to find that Kahn's attitude towards his own unrealized designs was one of unflinching optimism:

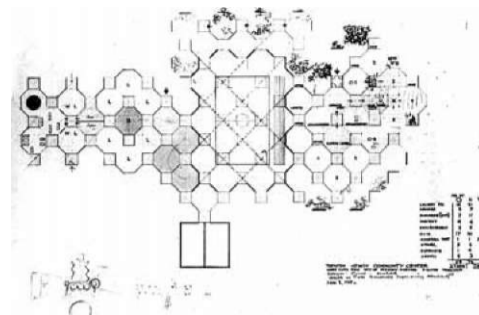
"That which is not built is not really lost. Once its value is established, its demand for presence is undeniable. It is merely waiting for the right circumstances."²

By studying the most important of Kahn's unbuilt designs—14 out of a total of 150, or less than one tenth of his unrealized commissions—and understanding the value they to hold for contemporary architecture, we may be able to re-engage Kahn's vision of architecture as a new beginning in our time. In the brief presentation of these fourteen designs, I will indicate the ordering principles that Kahn discovered in each unrealized design, and, where appropriate, point to his later built works where these ordering principles are engaged.

We begin with the **Jewish Community Center in Trenton, New Jersey**, of 1954-58. Kahn began the design of the main building by evolving a series of stacking and interlocking octagonal forms, even as the design of the bath house, which was built first, developed as a cruciform plan of overlapping square volumes. In late 1955, Kahn presented the designs to two young faculty members from the University of Texas, Austin, Colin Rowe, British architectural

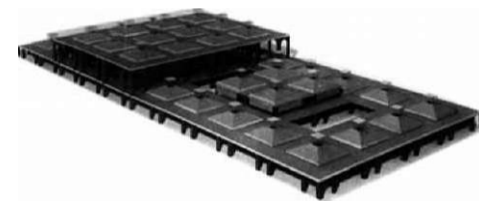
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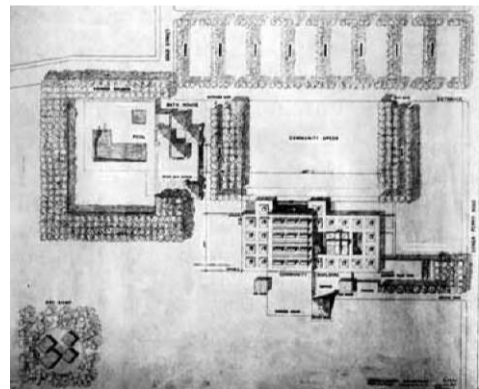


Idejni projekt glavne zgradbe, Center judovske skupnosti, 3. 11. 1955. Na tlorisu so vidni osemkotni 'služeni prostori' in kvadratni 'služni prostori'. Situacija je v levem spodnjem kotu.

Preliminary plan of the main building, Jewish Community Center, 3 November 1955. The plan has octagonal 'served spaces' and square 'servant spaces'. The site scheme appears as a diagram in the lower left corner.

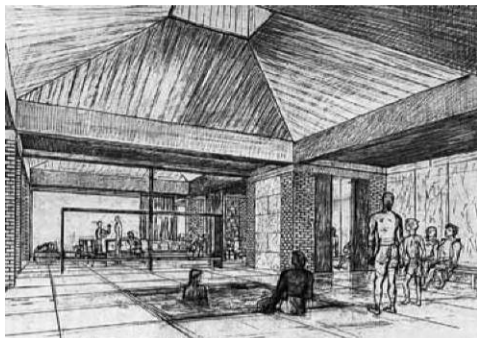


Maketa Centra judovske skupnosti, tretji projekt, 1956. Model of the Jewish Community Center, third scheme, 1956.

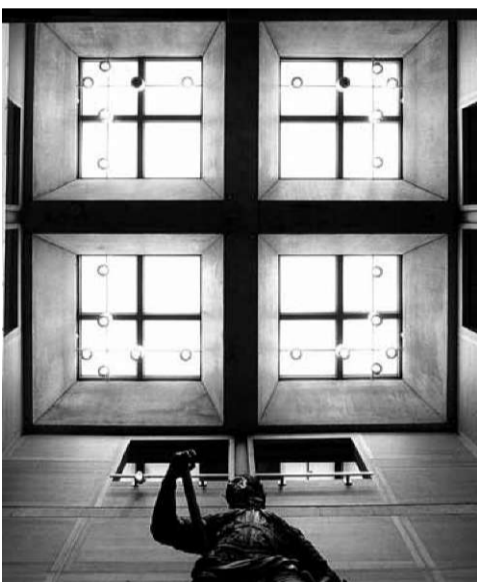


Situacija Centra judovske skupnosti, 1. 7. 1957. Na tlorisu je vidno, gosto drevje, ki določa in zakriva zunanje prostore, zasajeno v pravilni mreži, kakor ga je predvidel Kahn.

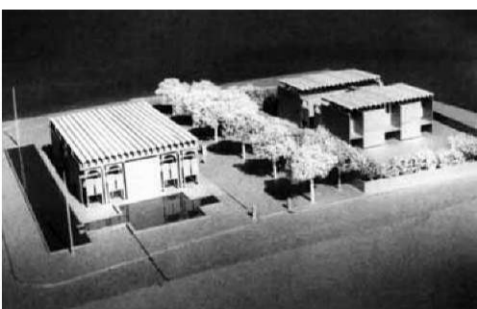
Site plan of the Jewish Community Center, 1 July 1957. The plan indicates Kahn's extensive use of trees, planted in girded masses, to enclose and define exterior spaces.



Perspektivna skica tipičnega interjerja: terapevtska kopalnica s slačilnico za moške, tretji projekt, 1956, Kahnova skica. *Perspective sketch of typical interior space, therapy bath in men's locker rooms, third scheme, 1956, drawing by Kahn.*



Pogled navzgor iz vhodne avle, Središče za britansko umetnost, Yale. *View looking up from the entry court, Yale Centre for British Art.*



Maketa konzulata (levo) in ambasadorjeve rezidence (desno), Ambasada ZDA, Angola. *Model of the Chancellery (left) and the Residence (right), US Consulate, Angola.*

slikarju, ki je študiral pri Josefu Albersu. Pripomnila sta, da je videti, da hoče Kahn zgradbo vzgojiti, kot bi bila nekaj organskega. Predlagala sta mu, naj se, glede prekrivajoče se strukture kopalnice, zgleduje po tlorisih Andrea Palladia, pri načrtovanju prostorov pa po »sistemu niš«, kakor je to poimenoval Kahn. Kahn je za tem razvil dokončno shemo glavne zgradbe v vzorcu tartana, torej kot sistem manjša-večja-manjša niša, s skupinami trimetrskih stebrov, ki so obdajali 36 m² velike glavne prostore, kar je pravzaprav prva artikulacija ene Kahnovih najpomembnejših arhitekturnih zamisli, koncepta služnega in služnega prostora. V projektu za Središče Judovske skupnosti iz leta 1956, pa tudi pri kopalnici, ki je bilo njegov del in, ki je bilo zgrajeno istega leta, je vsak od večjih, 36 m² velikih, služnih prostorov pokrit s piramidastim svetlobnikom z okulusom v sredini, obiskovalcem pa jasno predoči celotno strukturo prostora. V kopalnici so v vseh štirih vogalih »votli stebri«, v katere so vstavljeni vhodi ali servisni prostori, kar pomeni, da je Kahn tu prvič izrecno izpeljal svojo zamisel služnih in služnih prostorov. Leta 1953 je Kahn napovedoval posledice, ki jih bo imel njegov mali projekt kopalnice: »V gotiki so arhitekti gradili z masivnimi kamni, danes pa gradimo z votlimi.«³ Pri projektu za Središče Judovske skupnosti s kopalnicem bi strop in streha neposredno določala, kako doživljamo prostor. Rowe je v svojem eseju »'Neoklasicizem' in moderna arhitektura« iz leta 1957 zapisal, da projekt v Trentonu direktno nasprotuje modernistični definiciji »prostega tlorisa«, saj ga je določala mreža stebrov in plošča stropa. Rowe opaža, da je Kahn tu izpeljal v modernistični arhitekturi do tedaj najuspešnejšo uresničitev želje po vnovični uporabi stropne prostorske strukture, s prostorskimi celicami, strukturnimi nišami in horizontalnim strukturnim ritmom.

Kahnov namen, ki se kaže pri vseh njegovih nadaljnjih projektih, izvira iz pogledov navzgor iz leta 1760, aksonometričnih prereзов, ki jih je Auguste Choisy leta 1899 objavil v *Histoire d'architecture*, učbeniku, iz katerega se je Kahn učil kot študent in ga na svojih knjižnih policah obdržal do konca življenja. V teh risbah je predstavljen način, kako se je arhitektura skozi čas ukvarjala z oblikovanjem notranjega prostora s pomočjo združevanja zidov in stropa - strehe, torej zgornje površine. Kahn je to lekcijo vseskozi nosil s seboj; kakor je pojasnil svojim študentom, je stopnja civilizacije določena z višino, obliko in strukturnim redom stropov - višji je strop in bolj je arhitekturno izoblikovan, civilizacijsko više je družba, ki prebiva spodaj.

Na projektu v Trentonu je Kahn prišel še do enega zelo pomembnega odkritja - odkril je nov način ustvarjanja arhitekture, pri katerem oblika prostora in njegova gradbena struktura nastaneta

historian and critic, trained by Rudolph Wittkower, and Robert Slutzky, American painter, trained by Josef Albers. The two told Kahn that it seemed he was trying to grow the building, as an organic entity, and they suggested that, based upon the overlapping grid of the bath house, Kahn should rather look at the plans of Andrea Palladio, and what Kahn called "the bay system" of room-making. Kahn went on to develop the definitive scheme for the main building based upon a tartan or small-large-small bay system, with 10-foot square column clusters that housed the service spaces surrounding 20-foot square primary functional spaces—the first articulation of one of Kahn's most important concepts, servant and served space.

In the 1956 design for the Community Center, as well as in the bath house which was finished that same year, each of the 20-foot square served spaces was covered by a pyramidal dome, topped by a central oculus, and the inhabitants would have been able to clearly perceive the structure with which the room was made. In the bath house, the "hollow columns" at the four corners held the services and entries, and are the first clear built example of Kahn's servant and served conception. In 1953, Kahn had anticipated the implications of this little bath house design when he said; "In Gothic times, architects built with solid stones. Now we build with hollow stones."³

The Community Center and bath house's powerful definition of the space and our experience of it by the roof and ceiling overhead, as Rowe noted in his 1957 essay, "Neo-Classicism' and Modern Architecture," went directly against the dominant definition of "free plan" space in the Modern movement, determined as it was by the flat slab and column grid. Rowe notes that with this design, Kahn presents the most definitive solution to date for the desire to reintroduce overhead spatial structure, with spatial cells, structural bays, and a horizontal structural rhythm, into Modern architecture.

This intention of Kahn's, which would characterize all his subsequent designs, originated in the 1760 up-view, section-axometric diagrams of Auguste Choisy's *Histoire d'architecture* of 1899, the textbook Kahn studied as a student, and kept in his library throughout his life. These drawings present architecture from throughout time as being focused on the formation of interior space through the fusing of the walls and ceiling-roof—the overhead surface. This was a lesson Kahn carried with him throughout his career, as evidenced by his statement to his own students that the level of a civilization is registered in the height, shape, and structural order of its ceilings—the taller and more structurally-shaped, the more cultivated the society they housed.

Kahn made one further critically important discovery while working on the Trenton project, and that was a new way of making, where structure and space were formed together. In 1944, in his essay

obenem. Že v svojem eseju »Monumentalnost« iz leta 1944, Kahn kritizira standardno jekleno konstrukcijo iz I-nosilcev, saj naj ne bi bila kos eleganci strukturnega diagrama raznosa obtežbe. Napoveduje tudi tehnologijo prednapetih montažnih betonskih elementov, ki prostor hkrati strukturirajo in oblikujejo, ki se je takrat šele razvijala. Šele leta 1956, ko je delal na projektu v Trentonu, je prvič srečal gradbenega inženirja Augusta Komendanta. Kahn je svoje študente peljal na ogled Komendantove tovarne montažnih betonskih elementov in pri tem ugotovil, da je ravno to ključni material, s katerim lahko obenem oblikuješ bivalni prostor in uporabiš monolitne strukture. V končnem načrtu za Trenton in leta 1958, Kahn predvidi piramidaste svetlobnike in dolge nosilne tramove kot vnaprej ulite betonske elemente, postavljene na betonske zidake, ter na mestu lite betonske stebre, med seboj povezane z nenosilnimi zidovi iz betonskih blokov.

Kahn je prvič do konca izpeljal svoj nov način gradnje, ki je oblikovanje prostora združeval s strukturo, v svojem projektu za Stolpnico Zdravstvenih laboratorijev v Pennsylvaniji (Pennsylvania Medical Laboratory Towers), 1957-62, pri kateri je celoten strukturni okvir sestavljen iz vnaprej ulitih, prednapetih betonskih elementov. Tekom gradnje je Eero Saarinen vprašal Kahna, če gre za arhitekturni ali inženirski projekt, na kar je Kahn odgovoril, da je to zanj eno in isto. Kasneje v karieri se je Kahn spet vrnil k svoji zgodnejši zamisli polja piramidastih svetlobnikov, z osvetlitvijo od zgoraj, ki jih želel uporabiti v Trentonu; uporabil jih v projektu za zgornje nadstropje Središča za britansko umetnost Yale (Yale Center for British Art) med leti 1969-74, torej pri svojem zadnjem projektu, katerega gradnjo je še doživel.

Pri projektu za **Ambasado Združenih Držav v Angoli** (United States Embassy in Angola), 1959-62, je Kahn najprej preučil, kako se prebivalci Luande ščitijo pred močnim in vročim soncem. Opazil je, da se prebivalci obrnejo s hrbtom proti močni direktni sončni svetlobi, ki prihaja skozi okna, ter raje delajo pri indirektni svetlobi, ki se odbija od zidov. Prepoznal je okoljsko inteligenco tradicionalnega angolskega sistema gradnje, ki z dvoplastno streho zagotavlja dobro prezračen prostor med spodnjo in zgornjo plastjo, omili vročino sonca in je manj spusti v notranjost hiše.

Kahnovi načrti za Ambasado in za ambasadorjevo rezidenco so imeli dvojno plast zaščite pred sončno toploto in svetlobo - zgornjo, sončno streho, vzdignjeno nad dežno streho ter dvojne zidove: zunanega, iz vnaprej ulitih betonskih elementov, ki je senčil notranje, zastekljene prostore. Porozna senčna streha, ki je delovala kot drevo, sestavljena iz pasov glinastih listov z malimi razmiki, je v polovici notranjosti hiše - torej v zgornjem delu, ki je bil odprt navzgor - ustvarjala difuzno svetlobo, ki se le opoldne spremeni v tanke žarke

"Monumentality," Kahn had criticized standard I-section steel construction as lacking the ability to conform to the elegant shapes of the structural stress diagram. At that time he anticipated the newly-emerging construction technology of pre-cast concrete, pre-stressed and post-tensioned, could be capable of forming space and structure as an integrated design. Yet it was only in late 1956, during the time he was designing the Trenton project, that Kahn first met the structural engineer August Komendant. Kahn brought his students to visit Komendant's concrete pre-casting plant, and he realized that this material held the key to simultaneously shaping inhabited space and monolithic structure. Kahn's final design for the Trenton project, of 1958, employs precast concrete for the pyramidal domes and the folded-plate long-span beams, which are carried by concrete masonry bricks and cast-in-place columns, with large concrete masonry block non-bearing walls.

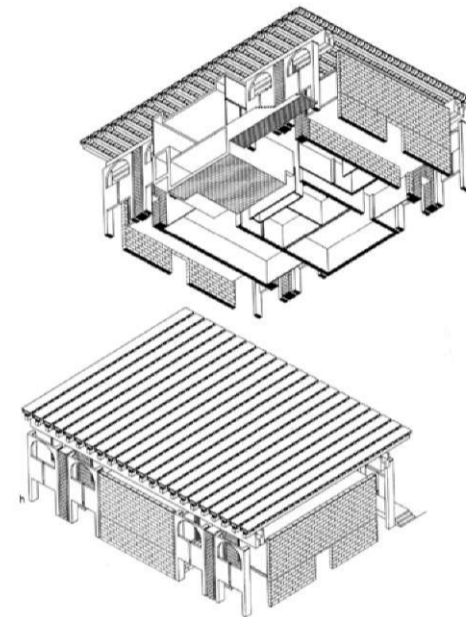
Kahn first realized this new way of making that joined space and structure in his design for the University of Pennsylvania Medical Laboratory Towers of 1957-62, where the entire structural frame was built with precast, post-tensioned concrete. During the construction, Kahn was asked by Eero Saarinen whether this was an architectural or structural design, to which Kahn answered that, for him, they were one and the same. Late in life, Kahn returned to this early concept of a field of pyramidal, top-lit domes of the Trenton project in his design for the upper floor of the Yale Center for British Art of 1969-74, the last project Kahn saw built.

In the design for the **United States Embassy in Angola**, of 1959-62, Kahn began with his observations regarding the way in which the inhabitants of the city of Luanda dealt with the intensely bright and hot sunlight. He noted that the residents turned away from the glare of the direct sunlight coming through the windows, and worked with the indirect light that bounced off the walls. He also recognized the environmental intelligence of the traditional Angolan construction system that provided a ventilated space between an upper and lower roofso as to allow the heat from the sunlight striking the roof to be exhausted and not be taken into the interior of the house.

Kahn's design for the Embassy and the Residence for the ambassador involved a system of double layers for protection from the heat and glare of the sun—a double roof of sun-roof above a rain-roof, and double walls of precast concrete sun-shields surrounding glazed volumes within. The porous, tree-like shade canopy of the roof, constructed of bands of clay tile "leaves" with a narrow slot between, would have characterized the experience of the half of the interior volume that was open to the roof with a diffused light punctuated by thin lines of direct light at noon. The even more porous sun-shield walls, articulated by semi-circular openings at their top,



Računalniška rekonstrukcija pogleda na osrednje dvorišče skozi senčne zaslonne Ambasada ZDA, Angola. Computer reconstruction of view through sun shields to central court, Chancellery, US Consulate, Angola.



Izometrični prerez konzulata, pogled navzgor (zgoraj) in nazdol (spodaj). Na risbi je viden odnos med senčno streho in bivalnimi prostori; risba nastala pod nadzorom avtorja.

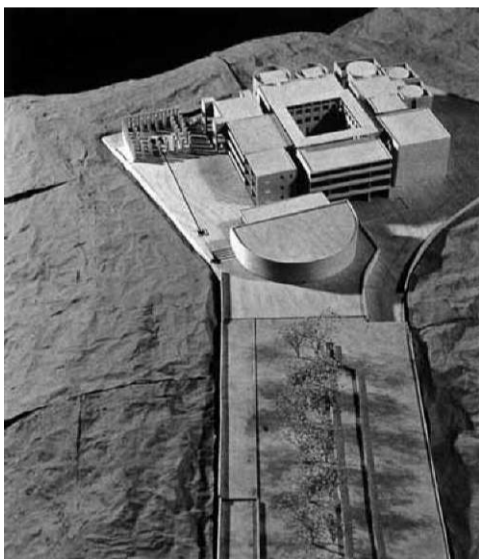
Isometric cut-away section drawings of the Chancellery, up-view (above) and down view (below). The drawings show the relation of the sunshade roof to the inhabited spaces; drawn under author's supervision.



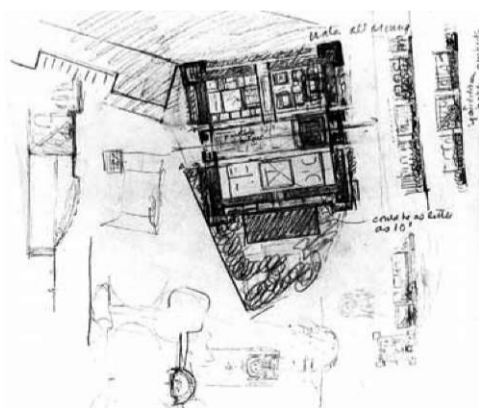
Glavno stopnišče zgradbe s predavalnicami, Indijski inštitut za menedžment. Main stair hall of a classroom building, Indian Institute of Management.



Perspektivna risba čitalnice (desno) in jedilnice (sredina), Družabno središče, Salkov inštitut; Kahnova skica.
Perspective sketch of reading rooms (right), and the dining rooms (centre), Meeting House, Salk Institute; drawing by Kahn.



Maketa Družabnega središča, Salkov inštitut, pogled proti zahodu; maketa nastala pod nadzorom avtorja. Na maketi je viden drevored, ki služi kot vhodni trg.
Model of the Meeting House, Salk Institute looking west; built under author's supervision. This model shows the approach plaza with its line of trees.



Zgodnja skica Družabnega središča, 1961; Kahnova skica. Arhitektura spominja na Dioklecijanovo palačo v Splitu, Hrvaška.
Early sketch plan of the Meeting House, 1961; drawing by Kahn. The design is reminiscent of Roman emperor Diocletian's Palace at Split, modern day Croatia.

direktne svetlobe. Še bolj prepustni senčni zidovi, med seboj povezani s polkrožnimi odprtini na vrhu, so stali 3 metre pred do tal zastekljeno steno, ki naj bi ščitila notranje hišne prostore in, skozi katero bi prebivalci lahko uživali uokvirjene poglede na pokrajino ter igro svetlobe in senc na svetlem dvorišču. Kahn je svojo najpomembnejšo zamisel za projekt povzel takole: »Okrog hiše sem želel oviti ruševine.«⁴

Kahn je svoje prelomno odkritje, da lahko arhitekturne plasti hkrati zavarujejo hišo pred njenim okoljem in obogatijo izkustvo arhitekture v notranjosti, uresničil v projektu za Unitarijansko cerkev v Rochestru (Rochester Unitarian Church), 1959-69, kjer je glavni oltar obkrožil s serijo učilnic, oblikovanih iz zgibanega zidu, ki hkrati daje senco okenskim odprtinam in ustvarja prijetne niše. Kahnovo zgodnje zavračanje mehanskih klimatskih naprav je sovpadalo z njegovo ugotovitvijo, da so lahko tudi zgradbe v vročem in vlažnem podnebnju prijetne za bivanje, če imajo zagotovljeno zadostno prezračevanje in so dovolj dobro osenčene. Kahna je ta ugotovitev pripeljala do projekta, kakršen je Indijski Inštitut za menedžment (Indian Institute of Management), 1962-72, kjer so prostori za komunikacijo sicer pokriti, ampak odprti, tako da uporabnike ves čas hladijo prijetne sapice.

Načrti za **Družabno središče za Salkov inštitut bioloških znanosti** (Meeting House of the Salk Institute for Biological Studies) v La Jolli, Kalifornija, 1959-65, izhaja iz pobude Jonasa Salka, naročnika, da Kahn pripravi projekt za najmodernejšo znanstvene laboratorije. Zraven naj bi zgradili tudi prostore, kamor bi Salk lahko povabil Picassa, da se sreča z njegovimi znanstveniki. Salk si je to zamislil, ker je bil prepričan, da se pomembni znanstveni preboji pogosto zgodijo, ko se znanstveniki soočajo z ljudmi, katerih razumevanje sveta in način presojanja reči sta popolnoma različna od znanstvenega. Prve perspektivne skice celotnega kompleksa Salkovega Inštituta kažejo, da je imel Kahn Družabno središče za daleč najpomembnejši element celotnega projekta, saj je narisana od blizu, v ospredju in najbližje morju, laboratoriji pa so dobesedno potisnjeni v ozadje. Tloris Družabnega središča je še eno Kahnovo arhitekturno odkritje. Zastavljen je kot skupek neodvisnih volumnov oziroma zgradb z lastno strukturo, ki so precej ohlapno zbrane okoli kvadratnega dvorišča. Pravilno kvadratno dvorišče z ohlapnim nepravilnim zunanjim robom za Kahna pomeni nov način kompozicije prostorov. Posamezni prostori so jasno čitljivi, hkrati pa obstaja tudi notranja prostorska struktura, ki jih razporedi okoli osrednjega dvorišča. Način, kako so samostojne sobe-zgradbe povezane med seboj s številnimi obširnimi prostori, namenjenimi obtoku ljudi in priložnostnim neuradnim srečanjem, ki so skoraj enako obsežni kot zaprti primarni prostori,

standing ten feet in front of the full-height glazed walls of the enclosed spaces, through which the inhabitants would have seen both framed views of the landscape and the play of light and shadow in the light court, emerged from Kahn's most important conceptual realization of the project; "I thought of wrapping ruins around buildings."⁴

This pivotal discovery of the ability of architectural layers to both temper the environment and enrich interior experience was realized in Kahn's design for the Rochester Unitarian Church of 1959-69, where he surrounded the central sanctuary with a series of classrooms formed by a folding masonry wall that both shaded the window openings and provided habitable niches. Kahn's early rejection of mechanical air-conditioning paralleled his realization that buildings in hot, humid climates could be made habitable through naturally ventilation and shading; a realization that led to Kahn's designs for works such as the Indian Institute of Management of 1962-74, where the covered, open-air spaces of circulation allow the inhabitants to experience the prevailing breezes.

The design for the **Meeting House of the Salk Institute for Biological Studies** in La Jolla, California, of 1959-65 was the result of the request by the client, Jonas Salk, that Kahn design the most advanced scientific laboratories as well as a place where Salk could invite Picasso to meet his scientists. This request arose from Salk's understanding that breakthroughs in science often occur when scientists are confronted with someone possessing an entirely different worldview and way of evaluating things. The early perspective view of the entire Salk Institute complex clearly indicates that, for Kahn, the Meeting House, seen close in the foreground, at the edge of the ocean, was by far the most important element of the overall design, while the laboratories are seen in the distance, literally in the background of the Meeting House.

The plan of the Meeting House presents another new discovery for Kahn—the conception of the plan as an assembly of independent, self-structured volumes or buildings, rather loosely gathered around a square courtyard. With its square, regular centre and irregular outer edge, the plan represents a new way of composing spaces for Kahn, one that allows individual rooms to be read clearly while also establishing a sense of interior spatial structure ordered by the central courtyard. A second conceptual discovery in this design is the way the independent room-buildings are joined together with an extensive set of spaces for circulation and informal meeting—what Kahn called "the architecture of connections"—which are equal in dimension to the enclosed primary rooms. Both these insights into plan-making were at least partly inspired by the full-size imaginary "reconstruction" of the Campus Martius section of ancient Rome, made by Giambattista Piranesi (born in the city of Piran) in 1762,

je drugo veliko konceptualno odkritje tega projekta - Kahn ga je poimenoval »arhitektura povezav«. Navdih za obe novosti v oblikovanju tlorisa vsaj deloma prihaja iz velike domišljajske »rekonstrukcije« prereza Rimskega Campusa Martiusa, ki jo je Giambattista Piranesi (ki je bil rojen v Piranu) napravil leta 1762, Kahn pa jo je v svoji osebni pisarni obesil na zid nasproti delovne mize. Piranesijev tloris, sestavljen iz neskončne variacije skupin geometričnih oblik, je imel Kahn pred očmi, kadarkoli je vzdignil glavo od svojih načrtov. Ob Družabnem središču, na rob s pogledom na Pacifik, je Kahn namestil skupino valjastih betonskih senčil, ki so pred soncem ščitili do tal zastekljene, pravokotne čitalnice in serijo pravokotnih senčil, za katerimi so bile prav tako od stropa do tal zastekljene valjasto zaobljene jedilnice. Notranji zastekljeni prostori naj bi zakriti še z lesenimi naoknicami, ki bi ohranjale prijetno temperaturo znotraj, zunanji senčni zid pa naj bi bil iz na mestu litih betonskih elementov z vstavki iz travertina, ki bi simbolizirali častni status notranjih sob. Družabno središče je bilo vseskozi organizirano tako, da poudarja, naj se znanstveniki ukvarjajo s problemi, ki segajo dlje od njihovih laboratorijev: od dvorišča, odprtega proti nebu, ki deluje kot dvorišče kakšnega renesančnega Palazza, vse do zaobljenih zastekljenih jedilnic, spravljenih med pravokotne senčne zidove s svojim lastnim trgov, za katere je Kahn trdil, da ni boljšega prostora za pouk, kot je jedilnica. Kakor je povzel Kahn: »V osnovi je (Salkov Inštitut) sicer zgradba z laboratoriji, vendar pa ne smemo pozabiti, da je prostor za srečanja prav tako pomemben.«⁵ Razporeditev med seboj neodvisnih sob-zgradb okrog osrednjega, častno dominantnega primarnega volumna, ki ustvarja pravilno središče z nepravilnim robom, združitve strukturno neodvisnih volumnov v »arhitekturo povezav« ter zamisel prosto stoječih iz betona vlihtih senčnikov, ki pred soncem ščitijo zastekljene prostore za njimi, so vse zamisli, ki jih je Kahn razvijal na projektu za Družabno središče. Uresničil pa jih je šele kasneje s projektom za Skupščino v Bangladeški prestolnici Dhaka (Assembly Building of the Bangladesh National Capital Dhaka) med leti 1962-74. Kahnov prvi projekt za **Kemijski oddelek Univerze v Virginiji** (University of Virginia Chemistry Building), 1960-63, kaže, kako pomemben je bil zanj Frank Lloyd Wright, čeprav se tega ponavadi ne poudarja. Tloris kemijskega oddelka je blizu Wrightovemu Unity Temple iz leta 1906. Kahnov končni načrt za Kemijski oddelek predvideva osrednje dvorišče s fakultetnimi pisarnami ob obeh daljših stranicah, kar je nekoliko podobno Salkovemu laboratoriju (Salk Laboratories), pa tudi prvotni zgradbi Univerze v Virginiji Thomasa Jeffersona. Vzdolž zunanje roba tlorisa, zadaj za pisarnami, je Kahn postavil dva podolgovata volumna, v katerih naj bi se nahajali laboratoriji,

which Kahn hung on the wall of his personal office in Philadelphia, directly across from his desk. Piranesi's plan, composed of an endlessly varied series of clusters and assemblies of pure geometric forms, filled Kahn's field of vision whenever he looked up from his own drawings.

At the edge of the Meeting House overlooking the Pacific Ocean, Kahn placed a series of cylindrical concrete sun-shields housing cubic, full height glazed reading rooms for the library, as well as a series of rectangular concrete sun-shields housing cylindrical, full-height glazed dining rooms. The inner glazed rooms were to be given wooden shutters for control of the microclimate, and the outer sun-shield walls were to be built of cast-in-place concrete with travertine stone insets, denoting the honorific status of these rooms. From the courtyard, open to the sky and centring the building exactly like a Renaissance palazzo, to the cylindrical glazed dining rooms set within their square outer shell walls—of which Kahn said, there is no better seminar than a dining room—the Meeting House was organized to allow the scientists to engage larger issues outside their laboratories. As Kahn said, "Essentially (Salk Institute) is a laboratory building, but you must not forget that the place of meeting is of utmost importance."⁵

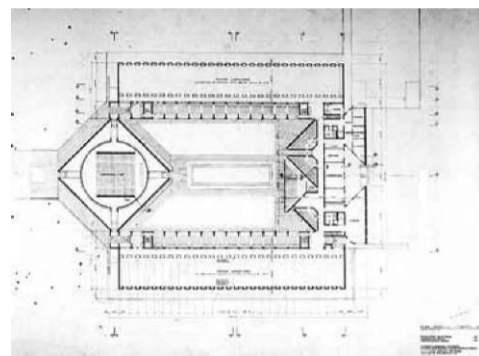
The ordering of independent room-buildings around a central, honorifically-dominant primary volume to form a regular centre and irregular outer edge; the joining together of these independent structural volumes with the "architecture of connections;" and the concept of free-standing, cast concrete sun-shields forming shaded spaces protecting glazed apertures within, all these concepts developed for the Meeting House would later be realized in Kahn's Assembly Building of the Bangladesh National Capital at Dhaka of 1962-74.

Kahn's first design for the **University of Virginia Chemistry Building** of 1960-63 indicates the generally unacknowledged importance of Frank Lloyd Wright for Kahn, as the plan is very close to that of Wright's 1906 Unity Temple. Kahn's definitive scheme for the Chemistry Building proposed a central court with faculty offices lining both long sides—not unlike the Salk Laboratories, but also related to Thomas Jefferson's original building of the University of Virginia. Along the outer edge of the plan, behind the faculty offices, Kahn placed two long laboratory volumes, the structure for which was an attempt to re-use the laboratory structure originally proposed for Salk Institute—a precast concrete folded plate structure that would house the services in its deep V-shaped ceiling, and allowing light to enter between the structural beams on the upper floor.

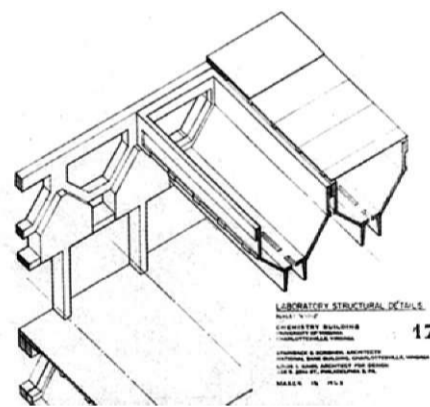
This elegant folded plate structure, fully worked out for the Salk Laboratories by Komendant, was abandoned after the decision was made to not build the Meeting House. Kahn said he felt a terrible sense



Pogled preko jezera na Narodno prestolnico Bangladeša; valjasta zgradba jedilnic z dvojnimi opečnimi stenami je v sredini, na desni pa so prenočišča. View across the lake to the Bangladesh National Capital; the cylindrical, double-shell brick dining halls are in the centre and the hostels are on the right.



Tloris nezgrajene Zgradbe kemijske fakultete, Univerza v Virginiji, Charlottesville, Virginia, 1960-63 (sever je na levi); končni tloris je nastal junija 1963. Ground plan of the unbuilt University of Virginia Chemistry Building, Charlottesville, Virginia, 1960-63 (north to left); this final scheme plan was drawn in June 1963.

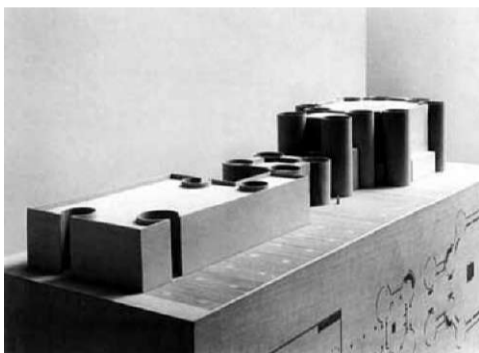


Aksonometrični prerez zgbane betonske plošče, iz katere naj bi nastala streha in tla zgradbe, Zgradba kemijske fakultete, Univerza v Virginiji, končni projekt, 15. 3. 1963.

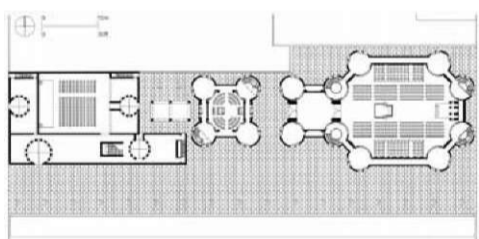
Cut-away axonometric section of folded plate concrete roof and floor structure, University of Virginia Chemistry Building, final scheme, 15 March 1963.



Pogled na Kimbellov muzej umetnosti jugozahoda. Bazen in stebrišče vodita do dvorišča, s katerega je glavni vhod v muzej.
View of the Kimbell art Museum from the south-west. With portico and pool leading to the entry court.



Lesena maketa sinagoge Mikveh Israel, četrti in končni projekt, 1962-3.
Wooden model of the Mikveh Israel Synagogue, fourth and definitive scheme, 1962-3.



Tloris sinagoge Mikveh Israel, četrti in končni projekt, 1962-3; risba nastala pod nadzorom avtorja.
Plan of the Mikveh Israel Synagogue, fourth and definitive scheme, 1962-3, redrawn under author's supervision.

kjer Kahn skuša uporabiti podobno strukturo kot pri Salkovem Inštitutu - torej vnaprej vlita zapognjena betonska plošča, z instalacijami, skritimi v stropu V-oblike, ki v zgradbo spusti svetlobo skozi razmike med podpornimi tramovi v zgornjem nadstropju.

Elegantna zapognjena betonska plošča, ki jo je za Salka že izdelal Komendant v svoji tovarni, je postala odveč, potem ko so se odločili, da Družabnega središča ne zgradijo. Kahnu se je zdelo potratno zavreči to ploščo. Ko je postalo jasno, da je pri gradnji Salkovega inštituta ne bodo uporabili, je ploščo skušal uporabiti pri kakšnem od svojih naslednjih projektov, tudi pri Kemijskem oddelku. V končni fazi jo je spremenil v zaobljeno, galebjemu krilu podobno, školjkasto strešno konstrukcijo za Kimbellov Muzej (Kimbell Museum), 1966-72, kjer je uspel izpeljati tudi svojo zamisel, da bi svetloba v prostor vstopala na sredini oboka.

Kahnovi projekti za neuresničeno **Sinagogo Mikveh Israel** (Mikveh Israel Synagogue), 1961-72, ki naj bi jo zgradili v Philadelphiji, v mestu, v katerem je prebival, so predvidevali svetlišče, obkroženo z vrsto valjastih svetlobnih celic. V zgodnjih načrtih iz betona vlite svetlobne celice delujejo, kot da ob zunanjem robu zgradbe lebdi nad tlemi, kar jasno kaže, da nimajo nobene nosilne vloge. To še poudarjajo žarki svetlobe, ki jih ločijo od polnih nosilnih zidov svetlišča. Notranji zidovi svetlobnih celic imajo serijo obokanih odprtih zaobljenih robovi zgoraj in spodaj, nekakšnih »obrtnih obokov«, ki kažejo, da ti loki niso nosilni, ampak da predstavljajo, kako je svetloba izdoblja njihovo notranjost, ter nas spominjajo na polkrožno pot sonca prek neba.

Streha - strop Kahnovega projekta je skriti notranji okvir z zgornjim in spodnjim licem iz ulitega betona in je eliptična, tako v prerezu kot v tlorisu. V nasprotju s skoraj z vsemi ostalimi Kahnovimi verskimi objekti, a podobno kot v Le Corbusierjevi kapeli v Ronchampu, ki jo je Kahn prvič obiskal leta 1959, se v sinagogi Israel Mikveh strop približa tlem svetlega prostora, svetloba pa nanj pada s stranskih valjastih svetlobnih celic. Svetlobne celice so morda najboljši primer tega, čemur sam pravi Kahnovi »zidovi, ki dajejo svetlobo«. Ker iz notranjosti uporabniki nimajo nobenega pogleda ven v višini oči in je svetloba, ki se odbija od zaobljenih sten v notranjosti, direktna in indirektna obenem, se zdi, da prihaja od vsepovsod, orientacije sonca pa ni mogoče določiti. Znotraj sinagoge uporabniki plavajo v morju svetlobe, ločeni od svojega običajnega okolja.

Zamisel valjastih svetlobnih celic, ki varujejo in osvetljujejo notranjo dvorano, je Kahn uporabil pri gradnji Skupščine v Dhaki, 1962-74, še posebej v Dvorani za molitve (Prayer Hall), kjer štiri valjaste svetlobne celice osvetljujejo kockasti prostor. Podobna zamisel je vodila tudi oblikovanje pisarn, razporejenih okoli svetlobnega dvorišča,

of loss when they could not employ this structural design at Salk, and he continued to endeavour to deploy it on subsequent projects, including the Chemistry Building, and it would ultimately evolve into the curved, gull-wing-shaped, cast concrete shell roof structure of the Kimbell Museum of 1966-72, where the initial idea of bringing light in at the centre of the vault would also be realized.

Kahn's unbuilt designs for the **Mikveh Israel Synagogue**, intended to be built in his hometown of Philadelphia of 1961-72, are all characterized by the sanctuary being formed by a series of cylindrical, light-filled chambers. In the early designs, these cast concrete light chambers seem to float above the ground at the outer edge of the building, clearly indicating their non-structural nature. This is emphasized by the slices of light that cut the cylindrical light chambers away from the structural solid side-walls of the sanctuary. On the inner walls of the cylindrical light chambers, Kahn designed a series of arched opening, with the curves at both top and bottom, "reversed arches" that suggest the non-structural nature of the arches, the erosion of the concrete shells by light, and the arc of the sun as it crosses the sky.

The ceiling-roof of Kahn's design proposed a structure that was elliptical in both plan and section, an internal, hidden truss with top and bottom faces of cast concrete. Similar to Le Corbusier's Ronchamp Chapel, which Kahn had first visited in 1959, and contrary to almost all other religious structures, the ceiling comes down into the sacred space, catching the light from the cylindrical light chambers to the side. These cylindrical light chambers are perhaps the best examples of what I have called Kahn's "light-giving walls." Inside the Synagogue, the inhabitants would have had no eye-level views out, and the sunlight would have been both direct and bounced off the curving walls, seeming to come from all sides, so that solar orientation would become confused. In this space, the inhabitants would be detached from their surroundings, distanced from the outside world, floating in a sea of light.

This conception of cylindrical light chambers, protecting and illuminating internal rooms, would be realized in Kahn's design for the Assembly Building at Dhaka, of 1962-74, particularly in the Prayer Hall, where four cylindrical light chambers illuminate a cubic room. A similar conception is at work in the light courts around which the offices are arrayed, and the light chambers that occur in the hollow spaces of the structural buttresses of the assembly hall itself.

The **Levy Memorial Playground**, developed from 1961-66 and proposed to be built in Riverside Park in New York City, was designed by Kahn in association with the Japanese-American sculptor Isamu Noguchi. Noguchi introduced Kahn to the use of plasticine clay, which Kahn immediately adopted for his site models, and as a result all of Kahn's later

ter same skupščinske dvorane s svetlobnimi celicami v votlih prostorih med nosilnimi tramovi.

Igrišče Levy Memorial (Levy Memorial Playground), ki ga je Kahn skupaj z japonsko-ameriškim kiparjem Isamom Noguchijem, razvijal med leti 1961-66, naj bi bilo postavljeno v parku Riverside Park v New Yorku. Noguchi je Kahnu pokazal plastelin, ki ga je Kahn takoj začel uporabljati za svoje makete. Pri vseh njegovih kasnejših projektih se to pokaže, saj Kahn v začetni fazi projekta veliko bolj poudarjeno označi prostor za gradnjo, uporabi močnejše temelje ali celo piedestal, ter zemljo vključitvi kot prvo dejanje gradnje. Kot povzetek njunih šestih let sodelovanja, ki niso bila niti najmanj enostavna, saj ju je stalno oviral Robert Moses, mestni urbanist, ki je načrtoval park in ceste, Kahn pravi:

»Jaz nisem govoril o arhitekturi, Noguchi ni govoril o kiparstvu. Oba sva zgradbo čutila kot obris, ki ni le en sam, ampak je bolj poigravanje obrisov, ki so tako mehki in domači, da zgradbe ne opredelijo niti kot arhitekturo niti kot kiparstvo.«⁶

Interama Inter-American Community, Miami, Florida, 1963-69, je projekt za del velikega razstavišnega prostora, ki je vključeval zgradbe mnogih vodilnih ameriških arhitektov. Kahn je predlagal vrsto samostojnih zgradb-volumnov, ki so obkrožali trikotni trg s pogledom preko zaliva na središče Miamija. Ob severni strani je bila nanižana vrsta »Hiš narodov« (»Houses of Nations«) s kulturnimi in razstavnimi prostori z naravnim prezračevanjem. Njihovi tlorisi so imeli obliko črke Y, tako da so na morski obali oblikovale majhna dvorišča. Na južnem delu je stala glavna zgradba z vkopanim osrednjim dvoriščem in polžastimi stopnicami, katere tloris in prerez sta temeljila na zamisli služnih in služnih prostorov. Posebej moramo opozoriti na prekrizane nosilne tramove, ki obkrožajo vrh glavnega prostora. Poleg tega, da nosijo streho in skrivajo prezračevalne odprtine, v osrednji prostor odbijajo svetlobo. Zamisel razčlenjenega uporabnega zidu, ki spodbuja naravno kroženje zraka, zgrajenega okoli javnega prostora, je bila uresničena v Kahnovem projektu za članski hotel in jedilnice v bangladeški prestolnici Dhaki, 1962-74.

S projektom za **Dominikanski samostan** (Dominican Motherhouse), v mestu Media, Pennsylvania, 1965-69 Kahn skuša preoblikovati tradicionalni program in tip samostana. Prepričan je bil, da je samostanski tip primeren za stanovanjsko gradnjo in za mnoge druge programe, kar je na primer mogoče videti pri Salkovem inštitutu ali pri Indijskem inštitutu za menedžment (Indian Institute of Management), vendar pa je tokrat prvič imel priložnost zares projektirati samostan. V prvih skicah razvija tipično vrsto med seboj neodvisnih prostorov-zgradb, potem pa pri oblikovanju tlorisa naredi logičen korak naprej, torej zgradbe med seboj loči in jih prosto prerazporedi. Nastali

projects show a dramatically increased emphasis on the initial marking of the ground, on the making of an anchoring base or plinth for the building, and on the engagement of the earth as the first act of construction. In summarizing their six often frustrating years of collaborative work—when they were repeatedly blocked from realizing their designs by Robert Moses, the park and highway planner of the city—Kahn said:

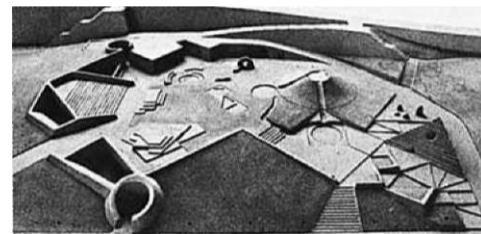
"I did not speak in terms of architecture. He did not speak in terms of sculpture. Both of us felt the building as a contour; not one contour but an interplay of contours so folding and harbouring as to make, by such a desire, no claim to architecture, no claim to sculpture."⁶

The Interama Inter-American Community, designed in 1963-69 for Miami, Florida, was part of a large exposition site involving buildings by many of the leading architects in the US. Kahn's proposal was for a powerful series of independent building-volumes which framed a triangular plaza with views across the bay to downtown Miami. A line of "Houses of Nations," whose Y-shaped plans housed naturally-ventilated exhibition and cultural spaces, marched along the western side of the site, forming small courtyards on the water's edge. The main building, at the southern end of the site, with a central sunken court and pinwheeling stairs, employed servant and served spaces in both plan and section. Of particular note are the X-shaped structural beams that encircle the top of the main space, which, in addition to carrying the roof and housing ventilation ducts, also act to bounce the sunlight into the central room. The conception of an articulated, naturally-vented, inhabited masonry wall framing a public space would be realized in Kahn's designs for the members' hotels and dining halls at the Bangladesh National Capital in Dhaka of 1962-74.

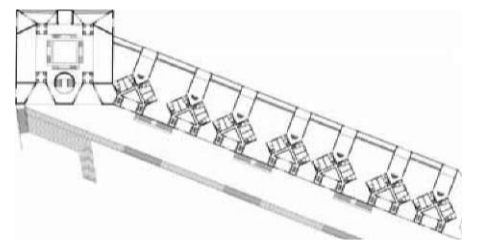
The Dominican Motherhouse, designed for Media, Pennsylvania in 1965-69, is a re-composition and transformation of both the traditional program and building type of the convent. As can be seen in the Salk Institute and the Indian Institute of Management, Kahn believed that the monastic plan was an appropriate type for use in housing many other programs, but this was his first chance to design an actual monastic enclave. In an early drawing, after developing his typical series of independent room-buildings, Kahn took the logical next step in this way of making plans, and cut them apart so as to be able to freely re-arrange them. The resulting plan has a regular outer edge, formed by the cells of the sisters, and an irregular centre, where Kahn has placed the common rooms such as the chapel, refectory, library, and schoolrooms in what would, in a traditional convent, have been the open courtyard. The result is a reversal of his own plan for the Salk Institute Meeting House, with its irregular outer edge and regular centre. The result is also an inversion of the traditional plan of the monastic type.



Računalniška rekonstrukcija vhodne dvorane in svetišča, sinagoge Mikveh Israel, četrti in končni projekt, 1962-3. Computer reconstruction of the entry hall to the sanctuary, Mikveh Israel Synagogue, fourth and definitive scheme, 1962-3.



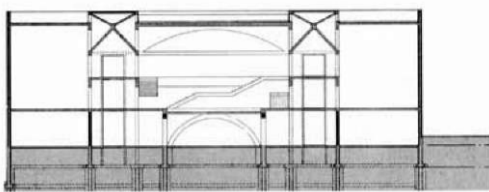
Maketa igrišča Levy Memorial, park Riverside, New York, 1961-5, Louis Kahn in Isamu Noguchi. Model of Levy Memorial Playground, Riverside Park, New York, 1961-5, Louis Kahn and Isamu Noguchi.



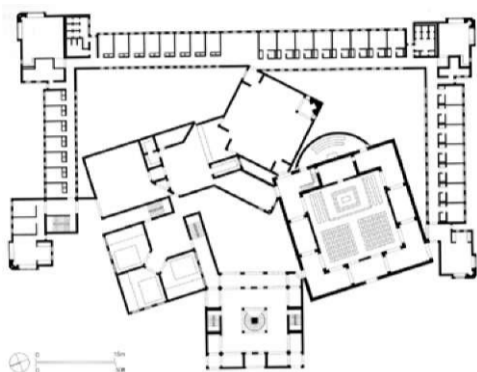
Tloris zgradbe razstavišča (levo) in 'Hiš narodov' za projekt 'Interama; Inter-American community, Miami, Florida, 1963-9 (sever na levi strani); risba nastala pod nadzorom avtorja. Projekt ni bil nikoli zgrajen. Plan of the main exhibition building (left) and 'Houses of Nations' for the 'Interama' project, Inter-American Community, Miami, Florida, 1963-9 (north to left); redrawn under author's supervision. The project was never built.

ab

predavanje



Prerez glavne zgradbe, projekt 'Interama'.
Section of the main building, 'Interama' project.



Tloris Dominikanskega samostana, končni projekt, 1967; risba nastala pod nadzorom avtorja. Zasebni prostori ustvarijo pravokotno dvorišče, v katero so postavljeni javni prostori: šola (levo), vhodni stolp (spodaj), jedilnica (zgoraj) in kapela (desno).

Ground floor of the Dominican Motherhouse, final scheme, 1967; redrawn under author's supervision. Private rooms create a rectangular courtyard into which are placed the public rooms - school (left), entry tower (below), refectory (above) and chapel (right).

tloris ima pravi zunanji rob, ki ga oblikujejo celice samostanskih sester, in nepravilno oblikovano središče, kamor je Kahn razmestil skupne prostore: kapelo, refektorij, knjižnico in učilnice, na mestu, kjer bi v tradicionalnem samostanu prostor za notranje dvorišče. Takšen izid je preobrat Kahnovega lastnega tlorisa za Družabno središče v Salkovem inštitutu, ki bi imela nepravilen zunanji rob in pravilno središče, pa tudi inverzija tradicionalnega samostanskega tipa gradnje.

Kahnov predlog je bil, da ima Dominikanski samostan zidane nosilne zidove, nad okenskimi in vratnimi odprtini pa so ploske, en zidak debele preklade. Preklade so v višjih nadstropjih vse daljše, zidovi med njimi pa vse krajši, kar naj bi predstavljalo manjšanje strukturne obtežitve. Gre za statično hierarhijo nosilnih zidov, način gradnje, ki ga je Kahn izpeljal pri gradnji Exeterske knjižnice (Exeter Library), 1965-1972. Zamisel tlorisa kot trka med seboj neodvisnih čistih volumnov pa je uresničena pri hiši Fisher (Fisher House) leta 1967.

Poslovna stolpnica v Kansasu (Kansas City Office Tower), 1966-74 je eden redkih Kahnovih poskusov projektiranja v tistem času dominantnega gradbenega tipa, poslovne stolpnice. Zdelo se mu je, da za stolpnice tipična jeklena konstrukcija ni dovolj masivna, Miesove in SOM-ove zgradbe pa je celo oklical za »gradnjo iz konzerv«. V Kansasu sta Kahn in Komendant predlagala štiriindvajset nadstropno stolpnico, zgrajeno s pomočjo tehnike drsečega opaža, kar je cenejši in hitrejši način gradnje od jeklene konstrukcije. Štirje dvojni stebri v kotih zgradbe bi nosili prednapeto strešno paličje, zgradba pa bi bila zgrajena od zgoraj navzdol s pomočjo sistema opažev, ki jih je mogoče večkrat uporabiti. Kahn je na strani zgradbe, ki je gledala na cesto, oblikoval manjše prostore, saj je bil prepričan, da bo tako stolpnica videti manjša in bolj primerna merilu mesta. Leta 1974 so SOM prepričali naročnika, da jim preda projekt, Kahn, ki pa za to odločitev ni vedel, je še nekaj časa delal na svojem projektu. Za Kahna je ta epizoda pomenila vzorčni primer »tega, kar je v našem poklicu narobe: je brez vsake etike.«⁷

Kahnove skice za vrh kansaške poslovne stolpnice prikazujejo ljudi na vrhni terasi nad streho iz parabolično ukrivljenega strešnega paličja. To idejo je prenesel na svoj kasnejši projekt za Kongresne palače v Benetkah. Zamisel, da bi stolpnico zgradil od zgoraj navzdol in obešal posamezne strope, je navdihnila številne druge arhitekta, če omenimo le enega med njimi: Norman Foster in njegova Šanghajska banka (Shanghai Bank) v Hong Kongu.

Predlog za **Spomenik šestim milijonom judovskih mučnikov** (Memorial to Six Million Jewish Martyrs) v New Yorku, 1966-72, je vrsta steklenih kock z robom 3 m, ki bi prepuščale svetlobo, hkrati pa metale svetlobne sence. Kahn je za spomenik nameraval uporabiti prepleteno strukturo iz

Kahn proposed to build the Dominican Motherhouse with masonry bearing wall construction, using flat "jack" arches over the window and door openings, with openings becoming larger and the piers becoming smaller as it rises to reflect to diminishment of the structural loads. This method of constructing statically hierarchical load-bearing walls would be realized in Kahn's design for the Exeter Library of 1965-72, while the conception of the plan as the collision of independent pure volumes would be realized in Kahn's Fisher House of 1967.

The **Kansas City Office Tower** of 1966-74 was one of Kahn's very few attempts to come to terms with the dominant building type of his time, the high-rise office tower. Kahn felt that typical steel-frame high-rise construction was not substantial enough, calling the buildings of Mies van der Rohe and SOM "tin-can construction." For Kansas City, Kahn and Komendant proposed to build the 24-story tower using slip-form concrete construction, which would have been less expensive and required less time to build than steel construction. Four corner double columns would have supported a post-tensioned truss structure at the roof, and the building would have been constructed from the top down with re-useable formwork. Of particular note was Kahn's provision of smaller scale spaces at the street edges to mitigate the large scale of the tower in the city. In 1974, SOM convinced the client to give them the project; Kahn, who was not informed of this decision for some time, continued to work on the design. For Kahn, this episode exemplified "what is wrong with our profession: no ethics."⁷

Kahn's sketch drawing of the top of the Kansas City Office Tower, showing people on the roof-top terrace above the curving catenary roof truss, was transferred to his own later Palazzo dei Congressi project, which we will discuss in a moment. His concept of building a tower from the top down, and hanging the floors of an office building, would inspire a number of other architects—to name only one, the design by Norman Foster for the Hong Kong Shanghai Bank.

The **Memorial to Six Million Jewish Martyrs** in New York of 1966-72, proposed a series of glass cubes, ten feet on a side, which would transmit light while also casting light-filled shadows. Kahn intended to build the Memorial using a woven structure of 6-inch by 6-inch by 6-foot long cast glass blocks, which would have been cloudy and finished with a non-reflective surface. The glass blocks would have been assembled without mortar, using interlocking pin-and-holes like the marble sections of the column of a Greek temple. In describing the quality of light he intended for this project, Kahn described the experience of the Pantheon in Rome; "The light is so strong as to feel its cut."⁸ In this, Kahn seemed to suggest that he conceived of the cast glass a frozen or solidified light, which had been cut and shaped into masonry

15x15 cm širokih in 1,5 m dolgih ulitih steklenih kvadrov, ki bi bili znotraj motni in tudi njihova površina bi bila matirana. Za gradnjo ne bi uporabili malte, ampak bi jih sestavili s pomočjo zatičev, na podoben način, kot so bili v grških templjih spojeni marmorni bloki stebrov. Ko je Kahn opisoval, kakšno svetlobo bi ustvarjal njegov spomenik, je opisal svoje doživetje rimskega Panteona: »Svetloba je tako močna, da lahko čutiš, kako reže.«⁸ Videti je, kakor, da si je Kahn zamislil steklene oblike kot zamrznjeno ali okamnelo svetlobo, ki so jo razrezali v zidake. Spomenik v celoti je oblikovane svetlobe, ki masivna in gosta proseva skozenj. Eden Kahnovih najbolj sijajnih neuresničenih projektov so načrti za **Sinagogo Hurva** (Hurva Synagogue), 1967-74, ki bi jo zgradili v Jeruzalemu. Stala naj bi na griču nasproti Tempeljskega hriba, Kahn pa je bil zelo pozoren na to, da ne bi preseгла višine pomembnih svetišč drugih dveh religij - islamske Kupole na skali in krščanske Bazilike Svetega groba, ki stojita na vrhu Tempeljskega hriba. Kahn je napravil natančen tloris in prerez situacije ter glinast model celotnega osrednjega dela starega Jeruzalema, da bi se prepričal, če je njegov projekt res primeren tudi v širšem kontekstu.

Projekt je zelo introvertiran. Zunanji zid sinagoge sestavlja šestnajstih velikih pilonov iz Jeruzalemskega kamna - tistega iz katerega je bil prej zgrajen tudi zahodni zid Tempeljskega hriba - od katerega bi se odbijala sončna svetloba in vstopala v svetišče, ki bi žarelo v zlati svetlobi. V sinagogo bi se vstopalo v vogalih med piloni s patino, ob katerih se nahajajo manjše kapele, kar nekoliko spominja na egipčanske templje. V notranjosti štiri dežnikaste betonske strešne konstrukcije, votle in temne, določajo notranji prostor, vendar ga ne omejujejo. Med seboj se namreč ne stikajo, tako da sončna svetloba v svetišče vstopa skozi ozke reže med robovi nepravokotnih betonskih školjk strehe.

Kahova zgradba združuje sodobno votlo ojačano betonsko konstrukcijo s starodavnim zidom iz masivnih zidakov. Spomni nas na vse, kar Kahnova arhitektura dolguje Le Corbusierju. Kahn je Le Corbusierja, tik preden je izvedel za njegovo smrt, opisal skorajda jasnovidno izjavo, ki o njem samem in njegovi lastni arhitekturi, pove skoraj toliko kot o Le Corbusierju:

»V mojem razmišljanju o Le Corbusierju se združita groba neposrednost arhitekture gradov in glasbeno ritmična podoba grških templjev. Prepričan sem, da Le Corbusier, tudi v luči svojih čudovitih razkritij v arhitekturi, šele zdaj začneja s svojimi najboljšimi deli. Upal bi si zamisliti zgradbo, ki bi jo lahko zgradil Le Corbusier, velikansko zgradbo, v katero so od vrha do tal na različnih mestih vrezani različni prostori različnih oblik. Ne bi pozabil niti gradu niti reda templjev. Zgradba bi svetlobo prepuščala v vse prostore in v vse prehode, ki bi

blocks. The whole design is a monument of light—massive, thick, translucent light.

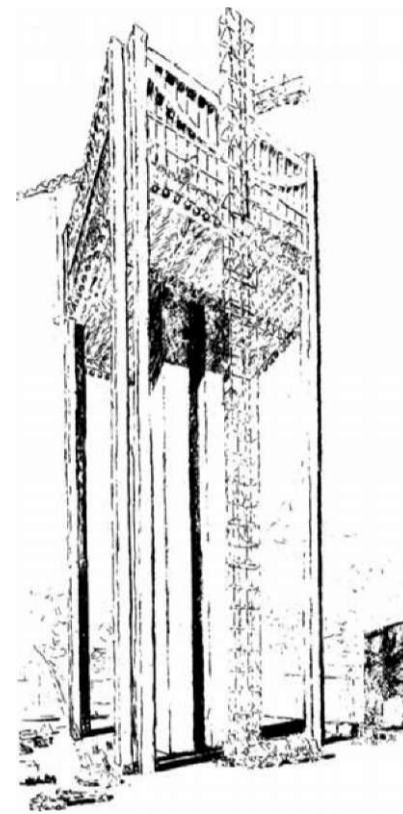
One of Kahn's greatest unrealized works is his design for the **Hurva Synagogue**, proposed to be built in Jerusalem in 1967-74. Sited on the hill opposite the Temple Mount, Kahn carefully kept the height of his building no more than the two great religious sites of Islam, the Dome of the Rock, and Christianity, the Church of the Holy Sepulchre, which stand atop Temple Mount. Kahn painstakingly made a large site plan, site section, and clay model of the entire central portion of ancient Jerusalem, to assure that his design was appropriate to the larger context.

The design is remarkably introverted, the outer wall composed of sixteen massive pylons made of Jerusalem stone—the same stones used to build the Western Wall of the Temple Mount—off of which the sunlight would have bounced to enter the sanctuary within, giving it a golden glow. One would have entered the Synagogue at the corners, between these battered pylons, remarkably similar to those on Egyptian temples, which housed small chapels at their bases. Inside, four massive, concrete umbrella-like roof structures, hollow, lightless, and dark, define but do not enclose the space of the sanctuary and its square and cruciform plan. The four umbrella-like roof structures would not have touched, and light would have entered the sanctuary through the thin slots between the edges of the bevelled concrete roof shells.

This structure joins modern reinforced hollow concrete construction to ancient battered-wall masonry mass, and brings to mind Kahn's debt to Le Corbusier, and the remarkably prescient statement Kahn wrote in 1965, shortly before learning of Le Corbusier's death that same year, which is as much about Kahn's own architecture as about anything Le Corbusier might design:

"The stark architectural directness of the castle and the musically rhythmic image of the Greek temple combine in my mind a thought about Le Corbusier. I believe Le Corbusier, even in light of his marvellous revelations in architecture, is just beginning to create his greatest work. I dare to think of a building he might make, a great block of a building, which is cut into from top to bottom in varied places of varied shapes, neither forgetting the castle, nor the order of the temple, giving light to spaces and passages on the immediate interior and leading to a glorious central and single space, the walls and their light left in faceted planes, the shapes the record of their making, intermingled with the serenity of light from above."⁹

At the time of Kahn's death in 1974, Jerusalem mayor Teddy Kolleck had just written to Kahn of his eagerness to start the building of the Hurva Synagogue. The concept of the umbrella-like concrete roof shells, an idea Kahn had been interested in since he visited Wright's Johnson Wax Building in 1959, were realized in a very different form in the



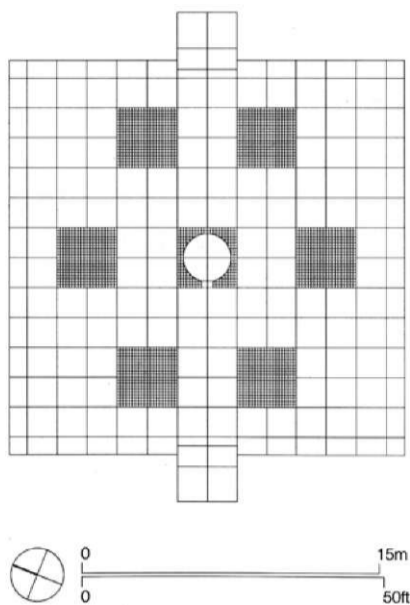
Perspektivna risba Poslovne stolpnice Kansas City, Missouri, 1966-74 med gradnjo, ki poteka od zgoraj navzdol; Kahnova skica.

Perspective drawing of Kansas City Office Tower, Missouri, 1966-74, under construction being built from the top down; sketch by Kahn.



Pogled na Poslovno stolpnico Kansas City z ulice Baltimore Street.

Baltimore Street view of the Kansas City Office Tower.

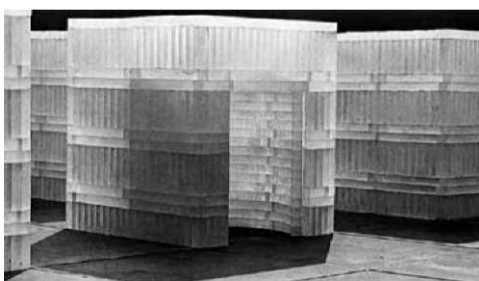


Tloris Spomenika šestim milijonom judovskih mučnikov, na katerem je vidnih sedem stebrov z vhodi na sredini, končni projekt, spomladi 1968; risba nastala pod nadzorom avtorja.

Plan of the Memorial to Six Million Jewish Martyrs showing seven piers with central entries, final scheme, spring 1968; redrawn under author's supervision.



Računalniška rekonstrukcija Spomenika šestim milijonom judovskih mučnikov z newyorškim pristaniščem (New York Harbor) v ozadju, končni projekt, spomladi 1968. Computer reconstruction of the Memorial to Six Million Jewish Martyrs with New York Harbor beyond, final scheme, spring 1968.



Maketa popisanega osrednjega votlega steklenega stebra s kapelo iz pleksi stekla, Spomenik šestim milijonom judovskih mučnikov, končni projekt, spomladi 1968. Plexiglas model of the hollow glass central chapel pier with inscriptions, Memorial to Six Million Jewish Martyrs, final scheme, spring 1968.

vodili v veličastni osrednji prostor, v katerem bi zidovi odbijali svetlobo od mnogih malih površin, oblike in zapisi njihove stvaritve pa bi se prepletale s čistostjo svetlobe od zgoraj.⁹

Ko je Kahn leta 1974 umrl, mu je jeruzalemski župan Teddy Kolleck ravno pisal pismo, da komaj čaka na začetek gradnje Sinagoge Hurva. Zamisel dežnikastih strešnih školjk je bila ideja, s katero se je Kahn spogledoval že, odkar je leta 1959 obiskal Wrightovo Hišo Johnson-Wax (Johnson-Wax Building), na precej drugačen način pa jo je uresničil v projektu za tovarno Olivetti-Underwood, pri kateri je sodeloval z mladim Renzom Pianom. Piano trenutno pripravlja projekte za prizidek h Kahnovemu Kimbellovemu muzeju.

Projekt za **Kongresno palačo** (Palazzo dei Congressi) v Benetkah, 1968-74, je Kahn začel z glinasto maketo mesta, na kateri se je jasno dalo prebrati le tri od znamenitosti: Markov trg, Le Corbusierjevo bolnišnico (ki je bila v tistem času še vedno predvidena za gradnjo) in njegovo lastno Kongresno palačo v Giardinah. Kahn je v Giardinah, ki so bujno zasajeni z drevjem, predlagal vzdignjeno kongresno dvorano, pod katero bi bili umetniški ateljeji. Zaobljena tla dvignjene kongresne dvorane je navdihnili Kahnova študija skledastega trga Campo v Sieni, kar kaže široki most, ki se iz dvorane spušča, ne pa se vanjo dvigne, kot je to v navadi v Benetkah. Tla dvorane bi bila iz betonske plošče v obliki parabolične krivulje, skoraj natančno takšne, kot jo je predlagal za vrh poslovne stolpnice v Kansasu.

Čeprav je mesto samo predlagalo, da bi Kongresno palačo postavili v razstavišče beneškega bienala Giardine, je bil projekt na tej lokaciji zavrjen, Kahna pa so prosili, če lahko projekte prilagodi za novo lokacijo - Arsenale, nekdanjo ladjedelnico v lasti mesta. Kahn je tu predlagal, da bi se kongresna dvorana raztezala prek enega od kanalov, kar je zamislil viseče dvorane dalo več smisla. Na strehi zgradbe nad tremi malimi kupolami je Kahn predlagal vzdignjen vrt in razgledno teraso. Skupaj z notranjostjo kongresne dvorane, ki jo je razumel kot most-trg, je Kahn sledil misli svojega prijatelja Alda van Eycka, ki trdi, da ko ljudje obiščejo vrh griča, so odprti za pogled daleč, ko pa se zberejo v dolini, kot je na primer notranjost zaobljene kongresne dvorane, pa se ozrejo navznoter drug proti drugemu in se zberejo v prostoru.

V času, ko je Kahn delal na projektih za Kongresno palačo, so ga povabili, da pripravi predavanje na strehi Doževe palače, kjer si je lahko do blizu ogledal strehe Markove bazilike. Ker je tu streha zaobljenih oblik zdržala več kot tisoč let, se je prepričal, da je gotovo primerna tudi za sodobne zgradbe. Sodeč po Kahnovih zapiskih o velikosti plošč in načinu montaže, je Kahn uporabil isti material in način montaže zaobljene strehe kot pri Kimbellovem Muzeju. Kongresna palača v Benetkah je prvi od njegovih poznih projektov, v

Olivetti-Underwood Factory of 1966-70, on which the young Italian architect Renzo Piano worked with Kahn. Piano is now designing the addition to Kahn's Kimbell Museum.

The **Palazzo dei Congressi**, designed for Venice, Italy in 1968-74, began with Kahn's clay site model of the city of Venice, with only three monuments clearly legible: the Piazza San Marco, Le Corbusier's Hospital (which was still intended to be constructed at that time), and Kahn's Palazzo dei Congressi on the Biennale Giardini site. In the heavily treed Giardini site, Kahn proposed an elevated congress hall and an artists' workshop on the ground. The curving floor of the elevated congress hall was inspired by Kahn's studies in 1950 of the bowl-shaped Campo in Siena, as well as suggesting a large bridge, hanging down rather than rising up as those in Venice. The floor structure of the congress hall was to be a post-tensioned cast concrete slab in the form of a catenary curve, almost exactly as he first proposed it in his sketches for the top of the Kansas City Office Tower.

The Biennale Giardini site, proposed by the city, was rejected, and the city asked Kahn to redesign the Palazzo dei Congressi for a site in the city-owned Arsenale, the former ship-building precinct of the Venetian empire. Here Kahn was able to propose that the Palazzo dei Congressi span across a canal, giving the conception of the suspended congress hall a much clearer rationale. On the roof of the building, above the three smaller domed halls, Kahn proposed an elevated garden and viewing terrace. Together with the interior of congress hall, understood as a piazza-bridge, the roof terrace engaged Kahn's friend Aldo van Eyck's insight when people occupy hilltops, they face outwards to the distant view, while when people occupy valleys, such as the curving congress hall, they face inwards towards each other, and are gathered together in the space. During the time Kahn worked on the Palazzo dei Congressi, he was invited to give a lecture on the roof of the Doge's Palace, where he was able to observe at close hand the lead roofing of San Marco Basilica. Noting that this roof had lasted a thousand years on these curving forms, Kahn said he felt it was certainly appropriate for use on a contemporary building. Based upon his notes as to sheet size and installation methods, Kahn used the same material and methods of installation on the curving roofs of his Kimbell Museum. The Palazzo dei Congressi was also the first late design where Kahn proposed, rather than deeply recessed glazing, a flush-glazed façade and a stainless steel skin, both of which he would later employ on his Yale Center for British Art. The design for the **Graduate Theological Union Library** in Berkeley, California, of 1971-74, intended to house the world's largest collection of books on religion, was in many ways a return to Kahn's 1956 design for the Washington University Library, a pyramid for books, but in this case also housing

katerih je, namesto nazaj pomaknjene zasteklitve, predlagal okna v isti ravnini z oblogo iz nerjavečega jekla, kar je kasneje uporabil tudi v projektu za Središče za britansko umetnost, Yale (Yale Center for British Art).

Projekt za **Knjižnico Teološke zveze za podiplomske študente** (Graduate Theological Union Library) v Berkeleyu, Kalifornija, 1971-74, v kateri naj bi bila spravljena največja svetovna zbirka knjig s področja religije, je v mnogih pogledih povratek h Kahnovemu projektu za Knjižnico washingtonske univerze (Washington University Library), piramidi za knjige, vendar pa ima tudi osrednji vertikalni prostor, kakor v Exeterski knjižnici (Exeter Library). Kahn je tokrat prvič predvidel, da bi bile okenske odprtine zasenčene z zunanjo vrsto dreves, »zelenim filtrom«, ki bi vrt naredil za del zgradbe. Gre za zelo pozen Kahnov projekt, ki je, potem ko je Kahn umrl, ostal v zelo zgodnji fazi. Zgradbo so lokalni arhitekti precej spremenili in dokončali med leti 1977-78.

Dokončana zgradba, kar se tiče volumnov, sicer sledi izvornim projektom, vendar pa niso upoštevali skoraj nobene druge Kahnove zamisli. Rezultat je najbolje mogoče opisati kot karikaturo Kahna. V svoji monografiji o Kahnu sem sicer vztrajal, da moramo knjižnico, kljub popačenosti, šteti kot zadnje Kahnovo zgrajeno delo, vendar pa sem se po nedavnem obisku prepričal, da to nikakor ne drži. Najbolje bi bilo, da Kahnova nezgrajena dela ostanejo nezgrajena, razen če bi se jih gradilo točno po njegovih načrtih.

Spomenik Franklinu Delanu Rooseveltu (Franklin Delano Roosevelt Memorial), 1973-74, naj bi stal na južnem rtu otoka Roosevelt Island na reki East River v New Yorku, na kraju, ki se ga vidi iz zgradbe Združenih narodov (United Nations Building). Za Kahna projekt pomeni vrnitev k začetkom, saj je svojo kariero začel z gradnjo stanovanj za Rooseveltov New Deal in do leta 1945 projektiral več kot 2500 hiš in stanovanj, financiranih s strani vladnih programov. Kakor je zapisal neki naročnik: »Kahn je ljubil Roosevelta in o njem vedel veliko več od nas.«¹⁰ Kahn je kmalu imel jasno zamisel za spomenik:

»Zamislil sem si, da bi spomenik moral imeti sobo in vrt ... Vrt je bolj oseben, je osebni način nadzora narave, zbiranje narave. Soba pa je začetek arhitekture.«¹¹

Vhod v spomenik je na severni strani skozi dolg, navzdol nagnjen perspektivni vrt, ki bi se zdel daljši, kot bi bil v resnici. Na drugi strani je soba brez strehe s pogledom na reko na jugu, zgrajena iz masivnega kamna. Kahn je predvidel dva Rooseveltova kipa: stoječo figuro naravne velikosti, ki bi jo srečali zunaj sobe, in večjo figuro Roosevelta na vozičku, ki bi jo srečali, ko bi vstopili v sobo. 5,5 m² velika soba je arhaičen prostor s 3,5 m in 1,5 m debelimi zidovi iz polnih granitnih blokov, tako da je hkrati mestu primerno monumentalna,

an Exeter Library-like central vertical space. Kahn proposed here for the first time that the apertures of the building would be shaded by rows of trees—a "green filter" that incorporates a garden into the building. This late design had only reached a very preliminary stage when Kahn died, and the building was later realized, in a significantly modified form, by local architects from 1977-87.

While the resulting building follows Kahn's design in general massing, almost none of his specific ideas from the preliminary design were employed, and the result may best be described as a caricature of Kahn's design. While in my monograph on Kahn, I held that, even in its modified form, the library should be considered Kahn's last built work, having recently revisited the building, I have now come to the opposite conclusion, and feel it is best that Kahn's unbuilt designs remain so unless they can be realized exactly as he left them.

This brings us to the **Franklin Delano Roosevelt Memorial**, proposed for the southern point of Roosevelt Island in the East River of New York in 1973-74. Its site is within view of the United Nations Building. This project represented a return to beginnings for Kahn, who had begun his career as a housing architect for Roosevelt's New Deal, designing more than 2500 houses and apartments for government-sponsored projects by 1945. As the client noted: "Kahn loved Roosevelt and knew much more about him than most of us."¹⁰ Kahn's conception for this memorial came early and clearly:

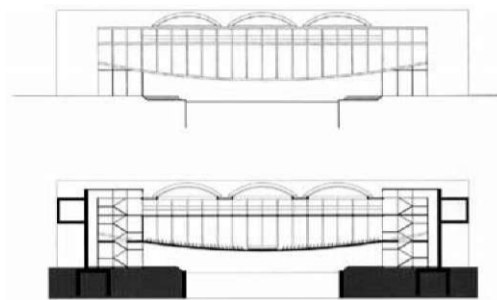
"I had this thought that a memorial should be a room and a garden... The garden is somehow a personal nature, a personal kind of control of nature, a gathering of nature. And the room is the beginning of architecture."¹¹

The site is entered from the north end, where we would move through a long, downward-sloping, perspectival garden, appearing longer than it in fact is. At the other end is a roofless room set out into the river, made of massive stones, opening to the south. Kahn proposed two statues of Roosevelt, a life-sized standing figure we would encounter outside the stone room, and a larger-than-life-sized figure of Roosevelt sitting in a wheelchair we would encounter upon entering the stone room. The 60-foot square room is a truly archaic space, with twelve-foot tall walls that are six feet thick, made of solid granite blocks—the room at once both monumental, scaled to the city, and intimate, scaled to the human figure standing at the centre of the river.

After Kahn's death in 1974, the Roosevelt Memorial design, like all of Kahn's unbuilt projects, was abandoned. Yet Kahn's design of the room and the garden was completed through construction documents—ready to be built—and fundraising efforts continued for more than a decade. In the 1980's, the basic work of grading the island point was accomplished before funding was exhausted. Then, one year ago, construction began again in earnest

lecture

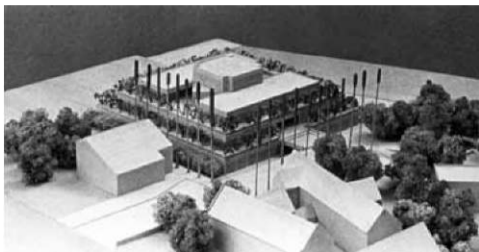
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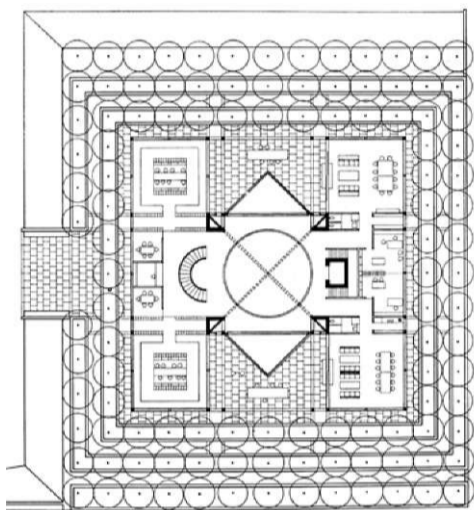
Pogled (zgoraj) in vzdolžni prerez (spodaj), Palazzo dei Congressi, drugi in dokončni projekt, lociran v Arsenalu, 1972. Zgradba naj bi bila obešena preko kanala Canale delle Galeazze, na zahodni strani lagune arzenala; risba nastala pod nadzorom avtorja. Elevation (above) and longitudinal section (below), Palazzo dei Congressi, second and definitive scheme, Arsenale site, 1972. The building was to be suspended over Canale delle Galeazze, on the western side of the Arsenale lagoon; redrawn under author's supervision.



Računalniška rekonstrukcija pogleda po stranskih 'ulicah' glavne kongresne dvorane s sedeži na desni, Palazzo dei Congressi, drugi in končni projekt, lociran v Arsenalu, 1972. Computer reconstruction showing the view down the side 'streets' of the main congress hall with the seating to the right, Palazzo dei Congressi, second and definitive scheme, Arsenale site, 1972.



Maketa Knjižnice teološke zveze za podiplomske študente, Berkley, Kalifornija, 1971-4, pogled s severozahoda.
Model of the Graduate Theological Union Library, Berkeley, California, 1971-4, viewed from the north-west.



Tloris zgornjega nadstropja Knjižnice teološke zveze za podiplomske študente (severje na levi strani).
Upper level floor plan, Graduate Theological Union Library (north to left).

Maketa sinagoge Hurva, ki prikazuje ozek vhod med piloni na vogalih; prvi in končni projekt, 1967-9.
Model of the Hurva Synagogue showing narrow corner entry between pylons, first and definitive scheme, 1967-9.

vendar pa tudi intimna, narejena po meri človeka, ki se nahaja na sredini reke.

Po Kahnovi smrti leta 1974 so projekte za Rooseveltov spomenik opustili, tako kot tudi vse ostale njegove nedograjene projekte. Načrti za spomenik so popolnoma zaključeni in imajo vso potrebno projektno dokumentacijo za izvedbo. Več kot desetletje se je skušalo zbrati denar za začetek gradnje. Vosemdesetih so pripravili teren na koncu rta, potem pa je denarja spet zmanjkalo. Pred letom dni se je gradnja začela znova, posadili so drevesa ob obali otoka in ulili temelje za sobo. Kakor se je o projektu izrazil že Kahn »ne moremo več zanikati njegove zahteve po prisotnosti. Čaka le na prave okoliščine.«

Opombe

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- 2 Louis I. Kahn, citat iz John Lobell, *Between Silence and Light* (Boston: Shambala, 1979), 84; v Romaldo Giurgola in Jaimini Mehta, *Louis I. Kahn* (Boulder: Westview Press, 1975), p.183.
- 3 Louis I. Kahn, Alessandra Latour, *Louis I. Kahn: Writings, Lectures, Interviews* (New York: Rizzoli, 1991), p.45.
- 4 Louis I. Kahn, Latour, op. cit., p.123.
- 5 Louis I. Kahn, Latour, op. cit., p.108.
- 6 Louis I. Kahn, Latour, op. cit., p.205.
- 7 Louis I. Kahn, citat iz August Komendant, *18 Years with the Architect Louis I. Kahn* (Englewood: Aloray, 1975), p.103.
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- 9 Louis I. Kahn, Latour, op. cit., p.205.
- 10 Theodore Liebman, citat iz Paul Goldberger, "Design by Kahn Picked for Roosevelt Memorial Here," *The New York Times* (25. april 1974).
- 11 Louis I. Kahn, Latour, op. cit., p.321.

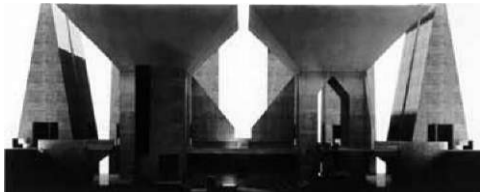
on the Memorial, with test trees being planted on the edges of the island and the foundations of the room being cast. The Memorial is now expected to be completed in the next several years, beginning with the room. As Kahn said, the design's "demand for presence is undeniable. It is merely waiting for the right circumstances."

Endnotes

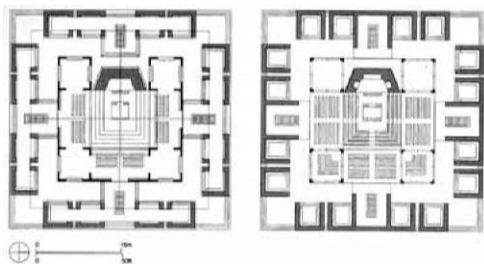
- 1 Louis I. Kahn, quoted in Alexandra Tyng, *Beginnings: Louis I. Kahn's Philosophy of Architecture* (New York: Wiley, 1984), 108.
- 2 Louis I. Kahn, quoted in John Lobell, *Between Silence and Light* (Boston: Shambala, 1979), 84; and Romaldo Giurgola and Jaimini Mehta, *Louis I. Kahn* (Boulder: Westview Press, 1975), 183.
- 3 Louis I. Kahn, Alessandra Latour, *Louis I. Kahn: Writings, Lectures, Interviews* (New York: Rizzoli, 1991), 45.
- 4 Louis I. Kahn, Latour, op. cit., 123.
- 5 Louis I. Kahn, Latour, op. cit., 108.
- 6 Louis I. Kahn, Latour, op. cit., 205.
- 7 Louis I. Kahn, quoted in August Komendant, *18 Years with the Architect Louis I. Kahn* (Englewood: Aloray, 1975), 103.
- 8 Louis I. Kahn, Latour, op. cit., 227.
- 9 Louis I. Kahn, Latour, op. cit., 205.
- 10 Theodore Liebman, quoted in Paul Goldberger, "Design by Kahn Picked for Roosevelt Memorial Here," *The New York Times* (25 April 1974).
- 11 Louis I. Kahn, Latour, op. cit., 321.

lecture

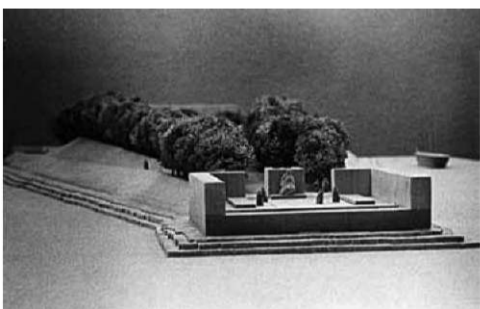
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Računalniška rekonstrukcija perspektivnega prereza, sinagoga Hurva, prvi in končni projekt, 1967-9.
Computer reconstruction of perspective section, Hurva Synagogue, first and definitive scheme, 1967-9.



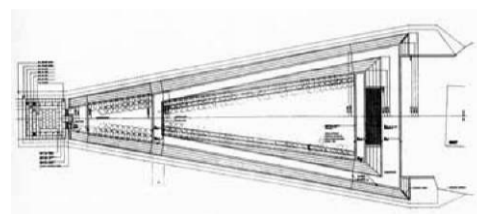
Tloris sinagoge Hurva, ki prikazuje kapeli in mezzanin v zgornjem nadstropju (na levi) in vhod s svetiščem v pritličju (na desni), prvi in končni projekt, 1967-9; risba nastala pod nadzorom avtorja.
Plans of the Hurva Synagogue, showing the chapel and mezzanine on the upper floor (left), and the entry and sanctuary on the ground floor (right), first and definitive scheme, 1967-9; redrawn under author's supervision.



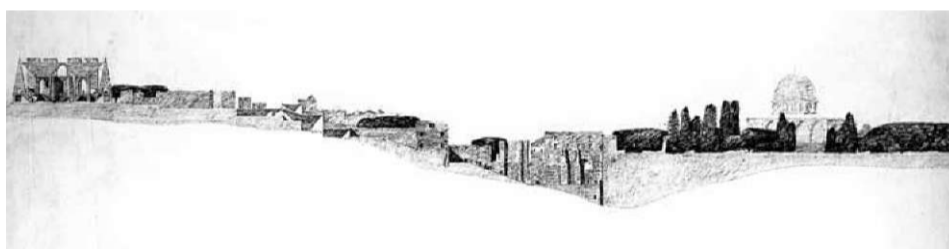
Maketa spomenika F. D. Rooseveltu, končni projekt, druga faza, spomladi 1974; pogled v prostor na koncu vhodnega vrta s sedečim kipom Roosevelta.
Model of the F. D. Roosevelt Memorial, final scheme, second phase, spring 1974; view into the room with the seated statue at the end of the approach garden.



Perspektivna risba Rooseveltovega spomenika z dvema skupinama štirih stebrov znotraj sobe in silhueto Manhattan v ozadju, končni projekt, prva faza, poleti 1973.
Perspective drawing of the F. D. Roosevelt Memorial, final scheme, first phase, summer 1973, with two sets of four columns in the room and the Manhattan skyline beyond.



Tloris Rooseveltovega spomenika, končni projekt, prva faza, poleti 1973.
Plan of the Roosevelt memorial, final scheme, first phase, summer 1973.



Prerez panorame Jeruzalema s prerezi sinagoge Hurva (na levi), Zahodnega zidu (na sredini desno) in Tempeljskega hriba (na desni), v daljavi lahko vidimo Kupolo na skali; prvi in končni projekt, 1967-9.
Fig. 32: Section through Jerusalem with the section through the center of the Hurva Synagogue (left), the Western Wall (center right) and Temple Mount (right); The Dome of the Rock can be seen in the distance, first and definitive scheme, 1967-9.



Maketa prereza, Palazzo dei Congressi, prvi projekt, lociran v Giardinih, 1969.
Model of elevation, Palazzo dei Congressi, first scheme, Giardini pubblici site, 1969.

intervjuji

interviews

milton braga
 wang shu
 aaron tan
 yvonne farrell
 marusa zorec
 francis kéré
 saša randič
 john wardle
 robert mccarter

D

uvodnik
 esej
 predstavitev
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 natečaj
 kritika
 pogovor
 predavanje
 prevodi

pozabimo naučeno, tvegajmo

intervju z Miltonom Brago

Vlatka Ljubanovič

avoid knowledge, take bigger risks

interview with Milton Brago

Vlatka Ljubanovic



Foto: Peter Krapež

V sklopu Piranskih dnevov arhitekture smo lahko ravnokar poslušali vaše predavanje. S pozicije, v kateri se trenutno nahajamo, v kavarni Tartinijevega gledališča, pusti vsebina vašega predavanja še močnejši vtis. Pokazali ste svojo vizijo mesta - metropole, kot je Sao Paulo. V intervjuju bi se rada posvetila projektom vašega biroja MMBB (MMBB je arhitekturni biro, ki so ga leta 1990 v Sao Paulu ustanovili Fernando de Mello Franco, Marta Moreira in Milton Braga). Zanimiva se mi zdi na primer hiša Vila Romana, ki ste jo projektirali za umetnika Espirita Santa, in omenili tudi v vašem predavanju. Kakšna je filozofija biroja MMBB, katera prepričanje in kakšna načela vodijo vaše delo?

Ko razmišljaš o družbeni odgovornosti in o relevantnosti arhitekture, mislim, da se pokaže velika razlika med velikim in majhnim merilom. Drage individualne hiše prav gotovo ne pripomorejo prav veliko v smislu družbenega,

Hearing your lecture at the Piran Days of Architecture, the large scale and scope of your presentation were really impressive, especially from our current point of view as we sit in the tiny cafe of Tartini Theatre in the tiny town of Piran. You talked about your vision of Sao Paulo as a metropolis, but I'd like to talk about MMBB's specific projects [architectural practice MMBB was founded in Sao Paulo by Fernando de Mello Franco, Marta Moreira and Milton Braga in 1990], such as Vila Romana, home of the artist Espirito Santo, which you also mentioned during the lecture. Tell us more about the philosophy of MMBB and the principles and beliefs that guide your work.

I don't think there is a big difference between the large scale and the small scale in terms of social responsibility and relevance. Expensive houses obviously don't have much to contribute, although from the architectural point of view, even private houses have a public dimension, i.e. their façade. They are part of the city

čepprav se jih z arhitekturnega stališča obravnava kot neke vrste javni prostor. No, javna je vsaj njihova fasada, so pa tudi del mesta in morda lahko škodujejo sosedom. Pomembno je, da ustvarjajo diskurz. Arhitekti vzpostavljamo diskurz vsakokrat, ko se odločimo, da bomo nekaj naredili tako in ne drugače. Zato pa verjamem, da zgradbe vseh meril lahko, oziroma celo morajo, pripadati istemu diskurzu. Arhitekturni diskurz je vedno zelo zapleten in ga je le redko mogoče primerjati z jezikovnim. V intervjuju bom poskusil razložiti lastnosti naših projektov v jezikovnem diskurzu, s pomočjo govornega jezika. Pri MMBB v prvi vrsti želimo ustvarjati zgradbe, ki dajejo prostor za človeško delovanje. Zato gradimo zelo preproste zgradbe s pravilnimi volumni in čistimi pravilnimi prostori, pri čemer računamo predvsem na vložek, ki ga bodo v zgradbo prinesli uporabniki s svojim vsakdanjim življenjem. Zgradbe bodo dopolnjevali na način, ki bi mu lahko rekli urbani, saj je podoben urbanim situacijam, vedno nedokončan in dinamičen. Celo v evropskih mestih, ki so precej enotna, lahko pričakujemo spremembe, ki nastajajo zato, ker mesta sledijo spremembam v življenju meščanov. V tem smislu želimo, da bi se tudi naše zgradbe čimbolj spreminjale. Z drugimi besedami pri MMBB skušamo z arhitekturo ustvariti »strojno opremo«, uporabnike pa pozvati, da prispevajo svojo lastno »programsko opremo«. V pomorskem besednjaku, mi zgradimo ladjo, potniki pa prinesejo vse ostalo za udobno potovanje. Na podlagi tega, da ne določimo čisto vsega, uporabnikom zgradimo le osnovno zatočišče. Osredotočeni smo na učinek, ki ga želimo doseči z določeno zgradbo.

Pri hiši Vila Romana, na primer, smo želeli doseči kar največ udobja. Hišo za umetnika, ki živi sam brez družine, smo zato projektirali v eni sami etaži. Zanj je bilo udobno, da mu je vse pri roki, v enem samem odprtem prostoru. Nad vse pomembno je bilo tudi, na kakšen način smo vzpostavili odnos do okolice, ki je zelo izrazita mestna pokrajina, hiša pa ima razgled nad mestom in nad dolino največje reke v Sao Paulu.

Podoba terase s pogledom ne spominja na Case Study House No. 22, hišo Stahl (Stahl House) Pierra Koeniga, in na ikonično fotografijo Juliusa Schulmana.

Ideja zgraditi hišo okoli razgleda ni seveda nič novega. Pri MMBB ne skušamo biti niti revolucionarni, niti ne skušamo biti modernisti. Raje se posvečamo odnosom med ljudmi in človeškemu pogledu na življenje v mestu in v naravi. Nič od tega pa se ni prav dosti spreminjalo. Shakespeare je ravno tako sodoben, kot so Case Study Houses. Učiti se je treba iz te tradicije in iz teh izkušenj. Predstavljamo se kot nadaljevalci modernistične tradicije, ker se mi zdi, da je v nekaterih pogledih še vedno veljaven način razmišljanja in, ker mnogo vprašanj, s katerimi se je modernizem ukvarjal, še vedno ostaja aktualnih. Od tradicije modernizma se razlikujemo po tem, da se jasno zavedamo, da je v arhitekturi potrebno pustiti prostor za ljudi. V svojih zgradbah na primer ne bi nikoli predpisali pohištva, saj o pohištvu niti ne razmišljamo kot o domeni arhitekture. Raje uporabnikom pustimo, da v arhitekturo nekaj vložijo tudi sami. Mislim, da je ravno v tem sodobnost našega pristopa.

Primerjava hiše z ladjo pa je vendar v modernističnem duhu ...

Seveda je. Vendar pa je po drugi strani tudi najmanj modernistični aspekt arhitekture, ki jo skušamo ustvarjati. Arhitekti modernizma so bili prepričani, da ljudem lahko zapovejo, kako je treba živeti. Mi pa tega nikakor nečemo. Mislim, da moramo pustiti prostor za uporabnike, da v arhitekturo prinesejo nekaj svojega in dopolnijo naše oblikovanje.

Modernizem je bil prepričan, da je modernistična arhitektura oblikovana trajnostno, čeprav morda niso uporabljali natanko tega izraza. Kakšen pa je vaš način, na katerega se spoprijemate s problemom trajnostnega oblikovanja, morda skozi posvečanje uporabnikom in njihovem vložku v oblikovanje?

Za primer vzemimo Severno Ameriko (pa ta še zdaleč ni edini primer), kjer ena družina v isti hiši ostane v povprečju po pet let, kar je, jasno, precej manj od življenjske dobe ene hiše. Hiša mora biti torej oblikovana ustrezno ne le za enega specifičnega uporabnika, ampak mora biti dovolj prilagodljiva, ne le v smislu praktičnosti, dajati mora tudi dovolj prostora, da se različni ljudje

and can harm their neighbours. Most of all, they represent a discourse. Architects establish discourse whenever we decide to do something rather than something else that we could also do. In this way, I think the small-scale and large-scale not only can, but should have the same discourse.

Architectural discourse is always very complex and can't match verbal discourse. Here I'm trying to explain the quality of our projects by means of verbal discourse, spoken language. Primarily, we want to make buildings and constructions that offer space for whatever people choose to do in them. In fact, we build very simple buildings, regular volumes and clean regular spaces, counting mainly on the input provided by the occupants' everyday lives. They're going to complete the buildings in an urban way, let's say, since urban situations are always incomplete and dynamic. Even in European cities, which are quite consolidated, we can expect changes that follow the changes in the lives of their inhabitants. In that sense, we also hope that our buildings will change. In other words, MMBB aims at establishing "hardware" and letting people bring their own "software". In naval terms, we are taking care only of the fundamental function of the ship and expect the passengers to bring all the other necessities that will complete the ship. So, "not defining everything" is the grounds for providing our basic, fundamental, shelter. We focus on the effect to be achieved.

Take Vila Romana, for example. The most important effect was to provide a lot of comfort. The house was designed for an artist who lives alone, without a family, and features one residential floor. His convenience is to have everything close and available in one open space. But above all, the house provides him with a nice relationship with the landscape, the very powerful surrounding metropolitan cityscape, consisting of a panoramic, 360-degree view of the city, as well as the valley of Sao Paulo's principal river.

The image of the terrace with the view reminds me of Case Study House No. 22 in Los Angeles, a.k.a. Stahl House by Pierre Koenig, and the iconic photograph by Julius Schulman.

Indeed, this is not new. MMBB does not try to be revolutionary or Modernist. Instead, we try to focus on the relationship between people, on the human aspects of life in the city and in nature. None of them have changed very much. Shakespeare is very contemporary, as are the Case Study Houses. You have to learn from that tradition and experience. We are based in the Modernist tradition because I think it's still very relevant to our time. It addressed many issues that are still current. The main way we differ from that tradition is that we are aware that we have to leave room for people. For example, we would never fix the furniture, we would never think of the furniture as part of architecture, we'd rather let the occupants fill the architecture with their own input. That is the contemporary part of our statement.

However, the comparison of the house to the ship is really Modernist.

Yes, it is. But on the other hand, it's the least Modernist quality of the architecture we are trying to build. Modernists thought they could tell people how to live. We are not trying to do that. We think one has to leave room for the inhabitants to bring something of their own and complete our designs.

Modernists also thought their designs were sustainable, although they would not use the same term. Is your focus on the inhabitants' input in the role of completing architectural designs your way of addressing sustainability?

If you take North America as an example - there are others, too - the average period of a family occupying a house is five years, i.e. much less than the house's lifetime. A house should therefore not be designed for a particular occupant. We should think about flexible architecture not only in terms of practicality but also in terms of providing the space for people to express themselves following our expression. I like the example of the so-called "spaces without names" in Brazilian architecture and elsewhere. Those are spaces where the name does not stem from any pre-defined program or activity to be performed but reflects the quality of the architecture. We try to do architecture which is very purposeful and yet allows for a variety of activities.

lahko v njenem prostoru izrazijo še preko arhitekturnega oblikovanja. Zato mi je v brazilski arhitekturi zelo pri srcu pojav »kraj brez imena«, ki se seveda pojavljajo tudi drugod. »Kraj brez imena« so prostori, katerih ime ne izhaja iz njihovega vnaprej določenega programa, temveč iz arhitekturnih kvalitet samega prostora. Skušamo ustvarjati arhitekturo, ki je sicer zelo usmerjena, vseeno pa omogoča odvijanje različnih dejavnosti.

Tu se seveda moramo spomniti projekta Line Bo Bardi za Muzej umetnosti Sao Paulo (Sao Paulo Museum of Art), ki ste ga pokazali v predavanju.

Da, ta muzej je za MMBB najpomembnejši vir navdiha, vsaj konceptualno. Čeprav je Brazilija nova država na novem kontinentu in ima le petsto let zgodovine in čeprav je zgodovina Sao Paula še krajša, le kakih sto let, saj je bilo mesto pred obdobjem industrializacije povsem nepomembno, imata tako Brazilija in še posebej Sao Paulo, bogato arhitekturno tradicijo. Tradicijo, na katero se opira tudi naše delo.

Gre za tradicijo Line Bo Bardi, Oscarja Niemeyerja, zadnje čase tudi Joao Batista Vilanova Artigasa in Paulo Mendes de Roche, s katerim smo si zelo blizu. Znanje, »know-how«, ki smo ga pridobili v sodelovanju z njim, je v našem delu zelo pomembno. Po eni strani je to dobro, po drugi pa slabo. »Know-how« lahko postane neke vrste predsodek, ki te spodbudi k hitremu sprejemanju odločitev brez premisleka. Po letih izkušenj smo pri MMBB dovolj zreli in dovolj samozavestni, da znamo pridobljeni »know-how« preoblikovati in na njegovi podlagi tudi samostojno eksperimentirati. Ko si mlajši od petinštirideset, ti pomanjkanje znanja in izkušenj daje svobodo. Čeprav znanje lahko osvobodi ideje, jih pogosto tudi omejuje. Več znanja in informacij sicer lahko prepreči nekatere neumnosti, včasih pa ti tudi onemogoči, da bi naredil tisto pravo stvar. Moraš se naučiti, kako se izogniti prepreki znanja in kako sprejemati večje tveganje. V portugalsščini ima beseda za tveganje (risco) zanimiv dvojni pomen, saj namreč obenem pomeni tudi prostoročno potezo na papirju (risco).

Pri vaših projektih prerezi vedno izstopajo s svojimi posebnostmi. Brazilsko podnebje verjetno dopušča mnoge ideje ...

To je res, vendar so pri nas razmere ravno obratne [kot v Sloveniji, op. prev.], saj namesto naravne klime največji problem predstavlja družbena klima. Ves čas se je potrebno zavedati vprašanja varnosti. Mislim, da je v takšnih razmerah najslabša možna rešitev arhitektura strahu. Eksplicitne varnostne ukrepe bi morali narediti tako, da jih je mogoče odstraniti, če bodo postali odvečni, ko se bodo razmere popravile. V tem trenutku je varnost sicer resen problem, vseeno pa je ne bi smeli vgraditi med »strojno opremo« hiše.

Skušamo izkoristiti možnosti, ki nam jih odpira brazilsko podnebje, torej podnebje uporabiti v prid arhitekture. Primer je projekt za prenovo stare kolonialne hiše v Salvador Bahiji (ki še ni dokončana), podobne katerakoli kolonialni vrstni hiši, ki so jih zgradili Portugalci. Obdržali smo le zunanje nosilne zidove in streho, vmes pa smo prostore oblikovali kot predore, ki med seboj povezujejo obe nasprotni fasadi. Hiša, ki ima le dve fasadi, je popolnoma odprta, tako da skozenjo s pogledom povežeš zunanjo okolico na obeh straneh. V pritličju smo predvideli plavalni bazen, ki je prav tako odprt, saj je v Salvador Bahiji stalna zunanja temperatura, podnevi in ponoči, poleti in pozimi okoli 25 stopinj Celzija. Namesto, da bi se omejili na običajni vrt pred in za hišo, smo naredili cel kup alternativnih zunanjih prostorov, spredaj in zadaj zgoraj in spodaj, običajni položaj smo zasukali za devetdeset stopinj. Mislim, da bi lahko naša hiša služila kot primer, kako uporabiti in izkoristiti ugodne podnebne razmere za ustvarjanje dobre arhitekture.

MMBB se očitno zaveda tudi socialnih problemov. Nam lahko poveste več o projektih javnih šol (Escola fundamental de Ensino /FDE), ki jasno ponazarjajo tako vašo skrb kot tudi vaš pristop?

Projekt za javne šole smo pripravili za Javno agencijo za izobraževanje (Fundação para o desenvolvimento da Educação), kot prijavo na razpis, h kateremu so leta 2003 povabili več mladih birojev. Na podlagi svojih dolgoletnih izkušenj z gradnjo šol v Braziliji, saj jih gradi že od leta 1960 dalje, je želela Javna agencija za izobraževanje vzpostaviti nove standarde za gradnjo šol.

Like the Lina Bo Bardi project for Sao Paulo Museum of Art presented during your lecture, I suppose?

This is the most important inspiration for MMBB in conceptual terms. Although Brazil is a new American country with five centuries of history - not Sao Paulo, though, here we're only talking about one hundred years; before the industrialisation, the city was unimportant - both Brazil in general and specifically Sao Paulo have a rich architectural tradition. Our small-scale work relies on that tradition.

There are Lina Bo Bardi, Oscar Niemeyer, and recently Joao Batista Vilanova Artigas and Paulo Mendes De Rocha, to whom we are very close. The know-how gained through our collaboration with him is present in our work. This is, however, both good and bad. Know-how can lead to prejudice, arriving at quick solutions without thinking. After years of experience, MMBB is confident and mature enough to transform this know-how and experiment with it in our own way. When you're forty-five or under, the lack of knowledge and experience gives you freedom. Although knowledge can set your ideas free, it can also restrain them. You know more, you have more information. That prevents you from doing silly things, but also stops you from getting to the right point. What you have to learn is how to avoid this knowledge barrier so you can take bigger risks. The Portuguese word for risk, "risco", has a great double meaning: beside "taking a risk", it also means "free-hand" or "sketched line".

In your designs, sections are always outstanding and important. Brazil's natural climate seems to open up many possibilities.

Yes, but the social climate is the other way around and it poses the biggest problem. You need to be conscious of the safety problems. In this regard, the best we can do is not to produce architecture of fear. We should try to make explicit security devices transient, which would allow us to get rid of them when they become obsolete, if everything goes well. Security is a real problem at the moment, but it should not become the "hardware" of the house.

We try to take advantage of the climate, use the climate to augment the architecture. Take for example the - not yet built - project of the house in Bahia, Salvador, a refurbishment of an old colonial house. It is like any colonial building in Portuguese fashion, i.e. a row house. We only kept the load-bearing walls of the perimeter and the roof, and proposed all the new floors to be like tunnels linking the opposite facades. The house has only two facades and it is totally open, you can literally look through it, so the two exterior situations are always linked. We also proposed the ground floor as a big swimming pool, open to the elements at all times, considering that the temperature is always around 25 degrees, day and night, summer and winter. So instead of being restricted to the usual back and forth, we have alternative outside spaces: beneath and above, up and down, it's a traditional situation shifted 90 degrees. This, I think, is one possible example of how one can take advantage of the natural climate to end up with good architecture.

MMBB is obviously concerned with social awareness. Could you tell us more about the public school (Escola fundamental de Ensino/FDE) project, which is a good illustration of both your concern and your approach?

The project was designed and developed for the educational public agency Fundagao para o Desenvolvimento da Educagao as a proposal for a commission open to several young practices in 2003. The educational agency wanted to establish new standards for schools based on the years of experience they had - they have been building schools in Brazil since the 1960s. They have documented catalogues of ambiences and the components used in construction, so every project has to follow these standards. They refer mainly to the structure, with the intent of achieving faster construction and having better control over it. A big problem facing architecture in Brazil is construction - due to corruption, not the technology. Another problem is the low culture of construction workers and engineers combined with the state's low criteria and standards. So, if the structure is standardised and industrialised, the state has better control.

To avoid these problems, the agency's requirement was the use of prefabricated elements. Together with four other offices, we had to establish a standard to

Dokumentirali in katalogizirali so vse možne strukturne elemente in standarde, ki jih je bilo treba upoštevati pri vsakem od projektov. Standardi so se večinoma nanašali na strukturo zgradbe, ki naj bi jo bilo možno zgraditi hitro in s čim boljšim nadzorom nad gradnjo. Velik problem arhitekture v Braziliji je ravno gradnja, in to ne zaradi tehnologije, temveč zaradi korupcije. Drugi problem je nizka kultura gradbenih delavcev in inženirjev, ki v kombinaciji z nizkimi državnimi merili in standardom potencira zapletenost gradbenega procesa. Če je struktura zgradbe standardizirana in proizvodnja strukturnih elementov industrializirana, ima država večji nadzor nad gradnjo. Da bi se vsemu temu izognila, je agencija predpisala uporabo prefabriciranih elementov. Skupaj s še štirimi arhitekturnimi biroji smo morali vzpostaviti standard in predpisati elemente. Podpirali smo idejo gradnje, ki bi izkoristila obstoječo lokalno industrijo, saj to ne bi zahtevalo vzpostavljanja drugačne. Da bi čim bolj znižali stroške vzdrževanja, smo se odločili za tehnološko nezapleteno, odporno strukturo: opeko, malto in barvo, ki jih je mogoče dobiti za vsakim vogalom. Šole, ki so jih že zgradili so trajne in se dobro starajo.

Kar se tiče tipologije, smo morali vključiti elemente, ki so prisotni v vsaki šoli, tako da smo jih skušali razmestiti na čim bolj pameten način. Športna dvorana v središču zgradbe je hkrati tudi osrednje dvorišče. Ker gre za osnovno šolo, se nam je zdelo, da bodo otroci glasni kjerkoli in v vsakem primeru. Patio s športno dvorano smo odprli na straneh, razredom pa smo dali nekoliko akustične zaščite. Skušali smo izkoristiti ugodne podnebne razmere in izkoristiti možnost naravnega prezračevanja. Opeke smo zasukali navpično in z njimi zgradili perforirane zidove, ki prepuščajo zvoke, otrokom pa dajejo svobodo. Druga ideja, ki smo jo imeli, pa je bila, da smo zunanje dvorišče na severni, sončni strani, povezali s prejšnjim notranjim, tako da celotno območje šole postane del zgradbe. Prostorsko smo želeli povezati celotno območje, da bi ujeli gibanje, veselje in zvok od vhoda do zunanjega tlakovanega dvorišča na drugi strani zgradbe. Tipologija hiše s patiem je ena od najstarejših tipologij gradnje, mi pa smo patio uporabili kot športno dvorano, ostanek šolskega programa pa porazdelili okoli njega. Pri projektiranju smo imeli v mislih fakulteto za arhitekturo v Sao Paulu, projekt Joao Batista Vilanova Artigas, ki ima velik osrednji prostor, Caramel Saloon, ki je tipični »kraj brez imena« saj ime izhaja iz barve tlaka.

Šolska zgradba mora biti predvsem dober medij, omogočati mora prostor za druženje in biti mora prostor izmenjave. To je njena osnovna zamisel in ideja. S tem osrednjim prostorom smo omogočili družabni prostor, zgradbi pa smo po mojem mnenju zagotovili tudi nekaj dostojanstvenosti, saj smo povečali njen obseg, ne da bi to zahtevalo veliko več gradnje.

Blizu mi je izjava francoskega arhitekta Rolanda Castra: »V arhitekturi se prepletata dostojanstvo in lepota.« Izjava ima dandanes pomen predvsem v državah, kot je Brazilija. Družbena zavednost ni vedno nujno »družbena«, ampak gre predvsem za zavedanje tega, kje se nahajamo, saj brez tega zgrešimo bistvo.

V MMBB sodelujete z Mendes de Rocho. Ali lahko kaj več poveste o tem?
Njegovo delo zelo spoštujemo, še posebej njegovo občutljivost, ki bi jo rad razvil tudi sam. Paul Mendes de Rocha je bil moj mentor na univerzi v Sao Paulu, kjer sva se tudi spoznala. Po koncu študija, ko sem odprl svoj biro, sva ostala v stiku in se tu pa tam srečala. Leta 1995, pet let po odprtju biroja, smo dobili naročilo za oblikovanje javnega prevoza, avtobusnega koridorja, v Sao Paulu. Šlo je za najpomembnejšo avtobusno progo, ki je prečkala mestno središče, tako da se nam je zdelo, da projekta ne bi smeli delati sami. K sodelovanju smo povabili Paula, ki je povabilo sprejel. Tako smo začeli redno sodelovati in skupaj delamo na številnih projektih.

Kakšen je vaš vtis o Piranskih dnevih arhitekture?

V zadnjem času sem sodeloval na več podobnih srečanjih, toda po mojem mnenju so bili Piranski dnevi najbolj izčrpani med njimi. V program so bili vključeni ljudje iz vsega sveta, iz Azije, Afrike, Južne Amerike, Avstralije in Evrope. Mislim, da so bila predavanja zelo kakovostna, izbor predavateljev pa izredno zanimiv. Veselil me je tudi pogovor z različnimi ljudmi. Iskreno rečeno, odlično srečanje.

define the elements. The idea was to build on the local industry standard and not to invent a new one. And to reduce maintenance costs, we decided to use low-tech, resistant construction: bricks, mortar, and paint available on any corner. Consequently, the school building is resistant and ageing well.

As far as the typology is concerned, we had to use the elements present in any school, so we worked on placing the elements in a really powerful way. The gym is in the middle of the building and represents the central courtyard - patio. We're talking about a primary school, so we thought, the kids are going to be loud anyway, and anywhere. The sides of this inner courtyard-cum-gym are open as much as possible, and we provided the classrooms with some acoustic protection. We again made use of the favourable climate conditions, in particular when it came to natural ventilation. We turned the bricks on their sides to create perforated walls, setting both the sound and the kids free.

A second idea for the school was to have the outside yard connect to and complement the inner one on the north side, where the sun is, so that the entire site would become part of the building. We aimed to create the spatial connection to catch the joy, the movement, the sound from both the entrance and the exterior yard on opposite sides of the site. The typology of a house with patio, which this arrangement resembles, is one of the most ancient typologies in the history; what we did with it is to use the idea of the patio for the sports hall and put the rest of the school program all around. During the development of the project, we had in mind the Faculty of Architecture in Sao Paulo by Joao Batista Vilanova Artigas. It's characterised by a big space called Caramel Saloon, a typical "space without a name" named after the color of the pavement.

More than anything else, a school building should be a very good medium, a powerful provider of places for meetings and a place for exchange. That's the core concept, the main idea. By having this space, we believe we provided a meeting place and gave some dignity to the building. At any rate, we considerably enlarged the overall space of the school for free, i.e. without exceeding the construction parameters.

I heard a very good quote by French architect Roland Castro the other day: "In architecture, dignity and beauty overlap." This is especially true nowadays in a country like Brazil. Social awareness is not strictly "social" - it is the awareness of where we are, otherwise you miss the point.

MMBB has collaborated with Mendes de Rocha: can you tell us more about this collaboration?

We are great admirers of his work, especially his sensibility. I would love to possess such sensibility. He was my teacher at the University of Sao Paulo - that's how we met. After I graduated and started my practice, we kept in touch and we met occasionally. In 1995, five years after I'd started the practice, we got a commission to design a public transportation system, a bus corridor, for Sao Paulo. The line in question was a trunk bus line that would cross the city centre, i.e. the most important one, so we thought we shouldn't do this on our own. We invited Paulo to collaborate with us and he accepted. That is how we started to collaborate on a regular basis. Now we work jointly on numerous projects.

What's your impression of Piran Days of Architecture?

I've been to several similar meetings recently, but the Piran Days of Architecture is the most comprehensive, with people from all over the world Asia, Africa, South America, Australia, and Europe included in the programme. I think the lectures were really good, and the selection was very interesting. It was very nice to talk to so many different people. A great meeting, sincerely.

ab

intervju

»v malem biroju delam velike projekte«

intervju z Wang Shujem

Kristina Dešman, Miha Dešman

"I have big projects and a small practice"

interview with Wang Shu

Kristina Dešman, Miha Dešman



Foto: Peter Krapež

Wang Shu, kitajski arhitekt in profesor arhitekture, je s svojim predavanjem na Piranskih dnevih arhitekture presenetil občinstvo, ko je pokazal tradicionalno kitajsko slikarstvo in z njim primerjal svojo arhitekturo. »To je moje duhovno ozadje,« razloži kasneje v intervjuju.

Skupaj z ženo Lu Wenyu vodita uspešen arhitekturni biro, Amateur Architecture Studio (Studio za amatersko arhitekturo). S pomočjo le dveh sodelavcev se lotevajo največjih projektov. Njegove najpomembnejše arhitekture vključujejo kampus Xiangshan v mestu Hangzhou (2008), Keramično hišo (2006), kavarno v spominskem parku v mestu Jinhua, ki je nastala v sodelovanju z umetnikom Ai Weiweijem in šestnajstimi kitajskimi in mednarodnimi arhitekti, Muzej sodobne umetnosti Ningbo (Ningbo Contemporary Art Museum) (2005) in Muzej zgodovine Ningbo (Ningbo Historic Museum) (2008).

Njegov prispevek za beneški bienale leta 2006, ko je v Benetke pripeljal tisoče recikliranih kitajskih strešnikov, ki jih je nabral med ostanki porušenih hiš širom Kitajske, mu je prinesel mednarodno prepoznavnost. Za svoje arhitekturno delo je prejel mnoge kitajske in mednarodne nagrade, med drugimi tudi Globalno nagrado Holcim (Holcim Global Award) za trajnostno arhitekturo na področju Jugovzhodne Azije leta 2006, leta 2004 akademsko nagrado za Arhitekturno umetnost Kitajske in leta 2003 nagrado za arhitekturno umetnost Kitajske. Wang Shu je vodja Oddelka za arhitekturo Kitajske Akademije umetnosti v mestu Hangzhou (China Academy of Art), oddelka, ki ga je ustanovil sam leta 2001.

V intervjuju smo se pogovarjali o kitajski tradiciji gradnje in načinih, kako bi se iz nje morali učiti tudi sodobni arhitekti. Wang Shu je kritičen do prehitrega razvoja na Kitajskem, pred katerim ni varna nobena zgradba, ne glede na svojo starost. Kot trdi sam, se njegov arhitekturni biro umešča nekam med polje spontane arhitekture, ki nastaja izpod rok obrtnikov in rokodelcev, in profesionalno arhitekturo. Skratka, da projektira amatersko arhitekturo. Njegov pristop zaznamujeta skrb za lokalnost ter želja po novi interpretaciji kitajske gradbene tradicije, ki bi pomagala oblikovati nove tipologije gradnje za prihodnost.

Skrbi ga tudi, kakšna bo tradicija, ki jo bomo mi sami prepustili bodočim generacijam. Prihodnjo tradicijo kitajske arhitekture, ki bo na voljo bodočim

Wang Shu, Chinese architect and teacher of architecture, surprised the audience with his lecture in Piran Days of Architecture showing traditional Chinese painting and comparing it to his architecture. "This is my mental background," he explains later in the interview.

Together with his wife Lu Wenyu, Wang Shu has a successful architectural practice, Amateur Architecture Studio. With the help of only two employees, they take on the largest projects. His most important architectures include the Xiangshan Campus, Hangzhou (2008), Ceramic house (2006), a coffee house for the Memorial Park in Jinhua, a collaboration between artist Ai Weiwei and sixteen Chinese and international architects, Ningbo Contemporary Art Museum (2005) and Ningbo Historic Museum (2008).

His contribution for the Venice Biennale in 2006 when he brought thousands of Chinese roof tiles recycled from demolition sites all over China to Venice in turn brought Wang Shu international recognition. For his architectural work, he has received numerous Chinese and international awards, among them the Holcim Global Award for Sustainable Architecture in Pacific-Asia in 2006, the Academic Award from the Architecture Art Award of China in 2004, and the Architecture Art Award of China in 2003. Wang Shu is also the head of the Architecture department of the China Academy of Art, Hangzhou, the department he established himself in 2001.

In the interview, we discussed the Chinese tradition of building and how today's architects should try benefiting from it. Wang Shu is critical towards the rapid development in China from which no building, no matter how old, is safe. He is trying to position his architectural practice, as he claims, somewhere between the spontaneous architecture built by craftsmen and the professional architecture to do amateur architecture, as he calls it. His approach is marked by the concern for the local, the reinterpretation of the Chinese building tradition, and the creation of new building typologies.

He is also concerned with what tradition we are going to leave to the future generations. By reforming architectural education and educating generations of architects, as well as practically, by creating exemplary buildings, he is creating a new tradition of Chinese architecture which will be there to use by the future generations of local architects.

generacijam lokalnih arhitektov, skuša izoblikovati s preoblikovanjem izobraževanja arhitekture in izobraževanjem novih generacij arhitektov, pa tudi praktično, torej skozi gradnjo vzorčnih stavb.

V Evropi obstajata dve glavni tradiciji arhitekture oziroma gradnje: klasična tradicija in gotska tradicija. Prva je umerjena, urejena in natančna, druga pa je bolj organska, spontana, načrtovanje je prepuščeno sleherniku, tako da ni tako zelo natančna in nikoli ni mogoče natančno predvideti, kaj se bo iz nje izcimilo. Včeraj smo poslušali dve predavanji, ki sta govorili o spontani arhitekturi: predavanje Francisa Kereja, ki je govoril o gradnji šol v Burkini Faso, in predavanje Milтона Brage, ki je govoril o spontani rasti Sao Paula. Kakšna pa je tradicija gradnje na Kitajskem, ali je določena s pravili ali je bolj spontana?

Kerejevo delo je lokalno zelo pomembno. Zna nadzorovati spontan proces gradnje. Profesionalni arhitekt zmore nadzorovati največ deset ljudi, spontani delavec pa jih lahko nadzoruje mnogo večje število.

Oba sistema gradnje, spontani in nadzorovani, sta popolnoma različna, vendar moraš, vsaj po mojem mnenju, kot arhitekt obvladati oba. Kitajska je, vsaj tako mislim, mešanica obeh tradicij. Razlikuje se od Afrike, Oceanije ali Evrope. Vsaka struktura, ki jo zgradimo, ima jasen, lahko bi rekli pravilen sistem gradnje, vendar pa je sam sistem nastal spontano. Torej je oboje - spontano in pravilno - med seboj prepletено. Zanimiva je hierarhična urejenost obeh sistemov. Vendar pa se tudi znotraj sistema gradnje vedno znova pojavljajo majhne spremembe, saj se od kraja do kraja razlikujejo podnebni pogoji in okolica. Na žalost pa je tradicionalni sistem gradnje trenutno zelo šibek. Kar se gradi danes, nima nobene povezave s tradicijo, niti v mestih niti na podeželju. Tradicija je vse šibkejša.

Tradicija je v nevarnosti ...

Da, v nevarnosti je. Kitajska tradicija gradnje je zelo ekološka. Je poceni, uporablja lokalne materiale, vse je možno zgraditi v zelo kratkem času. Ljudje pa dandanes želijo pokazati, da imajo denar, in zato gradijo hiše v zahodnem slogu, le zato, ker stanejo več.

Spomnim se misli, ki jo je zapisal Kenneth Frampton o različnih načinih gradnje. Frampton opisuje dva tipa gradbenega procesa: gradnjo, ki izhaja iz skeleta, torej zračni način gradnje in gradnjo, ki izhaja iz nosilnih zidov, torej telurski, zemeljski način gradnje. Na kakšen način poteka gradnja v kitajski arhitekturi?

Kitajska arhitektura zopet uporablja oba načina gradnje hkrati, hkrati se opira na sistem zidov in na skelet. Sistema sta med seboj ločena, uporablja se ju pri različnih tipih zgradb, včasih pa nastopata tudi hkrati. Gradnja se začne z nosilnimi zidovi, na katere se potem postavi leseni skelet.

Kakšen je odnos med kitajsko in zahodno arhitekturo?

Arhitektura v strogem pomenu besede na Kitajskem obstaja šele od leta 1927 dalje, pred tem smo gradili na drugačen način. Imeli smo filozofe, učenjake, gradbenike, rokodelce, ne pa arhitektov. Filozofi so razmišljali o družbi, o redu in o filozofskih vprašanjih. Poleg njih so obstajali rokodelci, ki so bili več kot le delavci. Mnogi od njih so bili podobni arhitektom: znali so risati načrte, znali so izdelati maketo, poleg tega pa so znali tudi graditi. Poznali so materiale in jih znali dobro uporabljati. Rokodelci so bili hkrati arhitekti in gradbeni delavci.

Ali so torej rokodelci zgradili vso tradicionalno kitajsko arhitekturo, na primer Prepovedno mesto v Pekingu?

Najbolj slaven arhitekt v kitajski zgodovini je mojster mizarstva in tesarstva Yu Hao. Živel je v obdobju dinastije Song, pred več kot tisoč leti. Izhajal je iz družine mizarjev, od katere je podedoval svoj poklic, počasi pa je postal največji mizar-arhitekt na vsem Kitajskem. Yu Hao je gradil širom Kitajske, bil pa je mizar in tesar. To o kitajski arhitekturi pove zelo veliko.

Zelo veliko dela ste vložili v to, da bi spremenili kitajski sistem arhitekturnega izobraževanja.

Na Kitajskem moderni, torej zahodni, način izobraževanja obstaja od leta 1927 dalje. Prva arhitekturna šola je nastala v Nanjingu kot del Inštituta za

Europe has two main architectural or building traditions: the Classical tradition and the Gothic tradition. The first one is measured, ordered, and exact, and the other one is more organic, spontaneous, allowing anyone to do the planning, so it is not that exact; you never know what's going to come out of it. Yesterday, we could hear two lecturers talking about spontaneous architecture - Francis Kere talked about building schools in Burkina Faso and Milton Braga talked about the spontaneous growth of Sao Paulo. What is the traditional building process in China - is it more regulated or more spontaneous?

I find Kere's work extremely important locally. He knows how to control the spontaneous construction process. A professional architect can only control ten people at most, but spontaneous workers can control many more people.

The two building systems, the regulated and the spontaneous, are fundamentally different, but as an architect, you have to grasp them both. I think China is a mix of traditions. It is different from Africa, or Oceania, or Europe. In every structure that we build, there is a clear, regulated if you will, system of building, but the system itself is spontaneous. So the two - the regulated and the spontaneous - are mixed together. There is also an interesting hierarchy of the two building systems. But within the building system, many small changes occur, since the climate and the landscape and the environment are different in different areas. Unfortunately this traditional system of building is now weak. What's being built nowadays has no relation to these traditions, neither in the cities nor in the countryside. The tradition is getting weaker and weaker.

The tradition is endangered...

Yes it is endangered. The Chinese tradition of building is quite ecological. It is low budget, it uses local materials, and everything can be built quite quickly. But these days, people want to show they have money, and since Western-style houses are more expensive, that's what they build.

I remember Kenneth Frampton's writings on different building processes. He describes two types of building process, construction that begins from constructing the frame, i.e. the aerial way, and construction that begins from bearing walls, i.e. the telluric, earthen way of building. In which way is Chinese architecture built?

Chinese architecture again uses the two systems of construction at the same time. There is the wall system and there is the frame. And these two systems are separate, depending on the function of the building, or sometimes used in the same building. The construction begins with the bearing walls, on which a timber structure is erected.

How does Chinese traditional architecture interact with Western architecture?

Architects in the narrow sense of the word have only existed in China from around 1927. Before that time, the way we built was different. There were philosophers, scholars, builders, craftsmen, but no architects. Philosophers were thinking about the society, about its order and about its philosophical problems. Then there were the craftsmen. A craftsman is not just a worker. Many of them were similar to architects. They did the drawings and they did the models, and on top of that, they knew how to construct as well. Besides, they knew the materials they were using really well. The craftsman was both the architect and the worker. **So it was craftsmen who built all of Chinese traditional architecture, for example the Forbidden City in Beijing?**

The most famous architect in Chinese history was the master carpenter Yu Hao. He lived during the Song Dynasty, more than a thousand years ago. He was from a family of carpenters, he inherited his profession and gradually became the greatest carpenter-architect in China. Yu Hao constructed buildings all over China - and he was a carpenter! That says a lot about Chinese architecture.

You've worked very hard to transform the system of architectural education in China.

In China, modern - Western - architectural education has existed since 1927. The first architectural school was opened in Nanjing as part of the Institute of Technology, which is where I studied. But what China was doing in the late 1920s

tehnologijo, šola, na kateri sem študiral tudi sam. Vendar pa je Kitajska v poznih dvajsetih le skopirala zahodni sistem arhitekturnega izobraževanja. V začetku je posnemala Šolo lepih umetnosti (Beaux-Arts) v Parizu, pozneje je posnemala modernizem, postmodernizem in tako dalje. Čeprav so obstajale šole, na katerih si lahko študiral tradicionalno kitajsko arhitekturo in umetnost gradnje, pa so bile vse te šole usmerjene teoretsko oziroma zgodovinsko in niso učile oblikovanja. Toda, kar je najpomembnejše v tradicionalni kitajski arhitekturi, je ravno tisto, česar se iz nje lahko naučijo arhitekti danes, to, kar jim danes lahko ponudi. Obstajal je le sistem, ki je predpisoval iz česa se sestoji kitajska tradicija, sistema, ki bi nas jo naučil uporabljati, pa ni bilo.

Tradicija ne bi smela postati prazna formalna tradicija, temveč bi morala še danes pomeniti način življenja v različnih okoljih, na različnih področjih in v različnih pogojih. Ravno to je tisto, kar je v katerikoli tradiciji najbolj pomembno in tudi edini razlog, zaradi katerega bi jih morali ohranjati. Moji bodoči kolegi bodo gradili na podlagi današnjega kitajskega lokalnega sistema gradnje. To pomeni, da je na nas, da sestavimo sodobni lokalni sistem gradnje, katerega ime o njem pove skoraj vse: mora biti sodoben in mora biti lokalni.

In mora biti sistem.

Da, sistem. Tudi to je zelo pomembno. S tem v mislih sem na naši akademiji ustanovil nov oddelek za arhitekturo. Izbral sem umetniško akademijo, saj imajo umetniške akademije na Kitajskem več svobode. So nekoliko izven sistema, saj so umetniške!

Leta 2001 sem ustanovil oddelek za arhitekturo na Državni akademiji umetnosti v mestu Hangzhou, ki je najboljša na Kitajskem. Počasi se je oddelek razvil v arhitekturno šolo. V okviru šole sem želel preizkusiti toliko reči. Seveda mi je bilo v začetku zelo težko. Nisem imel učiteljev, ki bi znali poučevati. Moral sem povabiti umetnika, znanega kitajskega umetnika Ai Weiweija, da mi je pomagal pri poučevanju.

Prvo leto sem imel le dvajset študentov, profesor pa sem bil sam. Poučevati sem moral čisto vse, torej sem jih učil oblikovanja, učil sem jih zgodovine. Včasih sem poznal vsakega študenta, danes pa jih je preveč. Eden od problemov, ki se pojavi, če ima šola malo študentov, je financiranje. Če imaš premalo študentov, ne dobiš dovolj denarja. Danes pa nas je 40 profesorjev in 1200 študentov v štirih oddelkih: arhitektura, urbanizem, krajinska arhitektura in okoljsko oblikovanje. Na Kitajskem razvoj poteka zelo hitro.

Kako shajate s tako bliskovitim razvojem?

Gradbeni proces lahko poteka tako bliskovito, širiš in razvijaš se lahko zelo hitro, pri poučevanju pa to ne gre. Procesa učenja ne moreš prehitovati. To je tudi eden od razlogov, da je tako težko zgraditi nov sistem izobraževanja. Sam sem razvil nov sistem poučevanja. V prvem letu, na primer, se študentje učijo mizarstva in tesarstva, in v drugem letniku se učijo o zidovih in o konstrukcijah. Učijo se postopoma - prvo leto o tramovih, drugo leto o sistemu zidov. Tekom celotnega izobraževanja študente usmerjam v praktično delo, učijo se stvari oblikovati in jih izdelati.

V začetku študija, študentje o arhitekturi ne vedo ničesar, zato se mi je zdelo, da mora biti začetek študija usmerjen v gradnjo. Njihova prva naloga je, da nekaj zgradijo. Zgradijo objekt v naravni velikosti, ne da bi pri tem smeli uporabljati materiale, ki štejejo kot arhitekturni, uporabijo lahko le neformalne materiale. Predmet je usmerjen v iskanje primernih materialov in njihovo neposredno uporabo v praksi. Študentje sami izdelajo projekt in poiščejo prave materiale za izvedbo. Tekom procesa projektiranja na rednih srečanjih razpravljamo o zamislih in o projektih študentov. Na koncu z glasovanjem izberemo, katerega od projektov bomo izvedli, saj je možno izvesti le enega. Odločitev katerega, je demokratična.

Po mojem mnenju je to eden najpomembnejših predmetov. Študentje pridobijo arhitekturno znanje, predmet spodbuja njihovo izvirnost in željo po eksperimentiranju, poleg tega pa jih nauči razmišljati realno. Študentje se prav tako naučijo, kaj pomeni debata in kaj pomeni demokratično glasovanje. Na

was copying the system of architectural education from the West. In the beginning it was a copy of the Beaux-Arts school in Paris, then a copy of Modernism, then a copy of Postmodernism, and so forth. Although there were schools where you could study traditional Chinese architecture and the art of construction, this was only in theoretical or historical courses, never in design courses. Yet what's most important about the traditional Chinese architecture is what it can offer to architects today, the difference it can do today. There was only the system of describing what Chinese tradition is, but no system of putting it to use.

The tradition should not be just plain and empty tradition, but it should mean the way of living in different environments, areas, and circumstances today. This is the most important aspect of every tradition and also the reason why one should preserve them. My colleagues in the future will build from the contemporary Chinese local system. This means we have to build a contemporary local system. Its name says it right there: it's contemporary and it's local.

And it's a system.

Yes, it's a system. This is also very important. So with this in mind, I established a new department for architecture in the art academy. I chose an art academy to do it at, because an art academy in China enjoys more freedom. It is a little bit out of the system. It is art!

In 2001, I established the department of architecture at the National Academy of Art in Hangzhou, the best one in China. It gradually evolved into an architectural school. There were many things I wanted to try and do with the school. Of course, in the beginning, it was extremely difficult. No other teacher but me knew how to teach. I had to invite an artist - the famous Chinese artist Ai Weiwei - to help me and teach together with me.

In the first year, 2001, there were only twenty students and one teacher - me. I had to teach everything - I taught design, I taught history. I used to know all of the students, but now there are too many. One of the problems with having few students was also the financing. If you have too few students, you aren't given enough money. But now we have 40 teachers and 1200 students in four departments: architecture, urban design, landscape, and environmental design. In China, everything is developing very fast.

How do you cope with such rapid development?

The building process can be very fast, you can expand very quickly, but teaching is different. You cannot rush the teaching process. That is also one of the reasons why it is so difficult to build a new educational system.

I have developed a new way of teaching. For instance, during the first year, students study carpentry, and in the second year, they study about the walls and the construction. They learn gradually: the first year about beams, and the second about the wall system. Throughout the whole course, the students are directed to work - to design and to work.

When the students begin their studies, they don't know anything about architecture. I thought that the first course should be aimed at construction. The first assignment the students are given is to build. They have to build something in the 1:1 scale without using any material that is usually considered an architectural material; they can only use informal materials. The course is aimed at choosing suitable materials and using them directly to produce a building. The students need to think of a design and find materials that could be used. In the course of the design process, we have regular meetings where we discuss different concepts and designs. Finally we vote the best design that is going to be built, because only one of designs can be actually constructed. It is a democratic decision.

In my opinion, this course is one of the most important courses. It gives the students architectural knowledge, it encourages their authentic expression and the will to experiment, and it teaches them how to think real. Students also learn what discussion is and what democratic vote is. But in the end, they have to decide on the best plan, paying special attention to its feasibility. In China, the time is always limited in the construction process. So the students also have to finish the construction within a time limit. If they cannot finish it they get no money. The financial support of the department is very meagre, so it depends on the

koncu pa se morajo odločiti za najboljši projekt, pri tem pa morajo biti še posebej pozorni na njegovo izvedljivost. Ker je na Kitajskem čas za gradnjo vedno zelo omejen, morajo tudi študentje z gradnjo zaključiti v določenem časovnem roku. Če projekta ne morejo zaključiti, ne dobijo denarja. Oddelek ima zelo majhno finančno podporo, tako da je v veliki meri odvisen od samega sebe, torej je učitelj odgovoren za delo svojih študentov. Študentje dobijo denar za gradnjo, le v primeru, da jo pravočasno zaključijo.

Ali ima šola tudi delavnice, v katerih so študentom na voljo orodje in materiali?

Seveda imamo delavnice, mislim, da so najboljše opremljene na Kitajskem. Nujno jih potrebujemo v našem izobraževalnem procesu. Ko sem projektiral kampus, sem pustil veliko praznega prostora, kamor študentje zgradijo svoje projekte.

Ali so vsi predmeti tako praktično naravnani?

Ne, ne vsi, takšno je le mizarstvo in tesarstvo, ostali predmeti so drugačni. Študentje se naučijo kitajske umetnosti, smo pa tudi odprti svetu. Ena od reči, ki jih študiramo, je kitajska kartografija, ki je neke vrste osnovna vaja iz kitajske forme. Znanje, ki ga pridobijo pri tem predmetu, je zelo pomembno, saj se zasidra globoko v njihove možgane. To je trenutek, ko študentje začnejo razmišljati na drugačen način, v njih se nekaj spremeni.

Študentje morajo skozi dolg in obsežen tečaj risanja. Na Kitajskem se arhitektura večinoma poučuje na tehničnih šolah, kjer imajo študentje le eno leto umetniške izobrazbe: pol leta rišejo s svinčnikom, pol leta uporabljajo barve, večinoma akvarele. Si to lahko predstavljate, arhitekti z enim samim letom umetniške izobrazbe?! Le eno leto za vse barve. V moji šoli izobraževanje poteka drugače. Študentje so deležni štirih let pouka umetnosti, ki jo poučujejo profesorji, ki so tudi sami umetniki.

Prva tri leta smejo študentje risati le na roke, računalnika ne smejo uporabljati. Na roke lahko narišeš zelo zanimive stvari. Študentje imajo v svojih sobah seveda lahko računalnike, ne pa v šoli. Vsak od študentov ima računalnik in ga tudi uporablja: za analize, za raziskovanje preko interneta, vendar pa nanj ne sme risati načrtov.

Tudi jaz pripadam generaciji, ki riše le na roke.

Z računalnikom lahko kateri koli študent doseže enako kvaliteto risbe kot vsi ostali, vendar jih le malo ve, kaj zares počnejo na računalniku. Risanje na roke daje veliko boljši občutek za razmerja in za detajle. V tem smislu je uporaba računalnikov lahko škodljiva.

Tak način dela zahteva velik vložek dela in veliko predanost profesorja.

Kdo so vaši pomočniki? Kako pa so z načinom dela zadovoljni študentje? Študentje so zadovoljni z načinom dela, poučevanje pa je vseeno zelo zahtevno. Je zelo razburljivo, pa tudi utrudljivo. V začetku ni znal poučevati nihče razen mene, sedaj pa imam nekaj pomočnikov, svojih bivših študentov. Prve generacije sem poučeval čisto sam, postopoma pa sem vzgojil pomočnike.

Poleg tega, da skušate preoblikovati kitajski izobraževalni sistem, pa vodite tudi uspešen arhitekturni biro po imenu Amateur Architecture Studio, ustanovljen leta 1998. Od kod izhaja njegovo ime, Studio za amatersko arhitekturo?

Ime izhaja iz male knjižice francoskega filozofa Rolanda Barthesa. Prebral sem nekaj njegovih del in ugotovil, da mi je zelo podoben. Samega sebe šteje za amaterskega pisatelja, za anti-pisatelja, ki ni profesionalen. Pomen tega mi je bil všeč.

Barthes pa ni edini strukturalist, ki sem ga prebiral. Še posebej je name vplivala filozofija Claude Levi-Straussa in njegov pojem dveh ravni sistema, ki sta na delu znotraj človeške družbe, torej globoke plasti človeških podstruktur, na katerih se gradijo kulturne razlike. Spominja me na razmere na Kitajskem. Na Kitajskem se zelo veliko gradi, vendar pa to počne relativno malo arhitektov. Profesionalni arhitekti projektirajo zgradbe, toda ne gradijo. Jaz pa, po drugi strani, želim graditi, želim delati hiše, torej nisem profesionalni arhitekt. Zato moram biti amaterski arhitekt.

self-management, which supports the students' works with the teacher being responsible. Students only get the money if they finish their building in time.

Do you have workshops where students can find tools and materials in your school?

Yes, we have workshops; I think they are the best in China. We need them in our education system. Also when I designed the campus, I left many small empty spaces for the students to build their designs.

Are all of the courses so practical?

No, this is just the carpenter's course, we also have other courses. The starting point for the students is Chinese art, but we are also very opened to the world.

One of the things we study is Chinese cartography. This offers the basic training about the Chinese form. This knowledge is very important as it has a very deep rooting in the students' brains. It's at this point that they first start thinking in a different way. This means it changes something in them.

They receive long and extensive training in drawing. In China, architecture is usually taught in technical schools where students only get one year of art education: half a year of pencil sketching and half a year of working with colours, mostly watercolour. Can you imagine that?! Architects with one year of training in art. Just one year for all the colours! In my school, this is very different. Students get four years of art education, which is taught by professors with art background.

In the first three years, the students can only use pencils - no computers. Quite interesting things can be done drawing in pencil. They can have computers in their rooms, but not in the course. Every student has a computer and uses it. They use computers to do analysis, to do the research on the internet, but not for drawing, and not in the course.

I also belong to the generation that only used hand drawing.

Every student can use the computer for drawing and achieve the same level of quality of drawing on the computer but few of them know what they are doing when they use the computer. Hand drawing gives you a better sense of scale and of details. In this way, the use of computers is not beneficial.

This type of work requires a lot of hard work and devotion from the teacher.

Who are your assistants? Are the students happy with the system of work?

Yes, students are very happy with the way we work. But it is quite demanding to teach such courses. It's very exciting, but also very tiring. In the beginning, nobody knew how to teach but now I have some young assistants, my former students. I taught the first generation all by myself, and then I've gradually "raised" my assistants.

Beside trying to reform the Chinese architectural education, you also have a successful architectural practice. It was established in 1998 and it is called Amateur Architecture Studio. Where does the name come from?

The name comes from a small book by French philosopher Roland Barthes. I read some his texts and I found him similar to me. He considers himself an amateur writer, an anti-writer, as opposed to a professional. And I thought it had a good meaning.

Barthes was not the only French Structuralist I read. I was struck by the philosophy of Claude Levi-Strauss. His is the concept of the two different levels of systems that operate in the human society - the deep layer of human substructures, upon which different cultures are built. This could be paralleled with the situation in China. I think that in China, a lot of constructing is done, but there are very few architects that actually do it. Professional architects are doing the buildings, not the construction. I, on the other hand, want to do the construction, to do houses. Therefore, I'm not a professional architect, I'm an amateur architect.

My practice is very small. There are only four people. One of the partners is my wife, and the other two assistants are my students. But the number of people varies between two and ten.

Yet the projects you do are very big.

I have big projects and a small practice. If you want have control over a project where a lot has to be done in very little time, the thinking becomes very complex, and only a few people can share your secret. So it helps to have few people. I

Moj biro je zelo majhen, v njem delamo le štirje, midva z ženo in dva pomočnika, ki sta moja bivša študenta. Število ljudi se spreminja, vendar nas je vedno nekje med dva in deset.

Vaši projekti pa so zelo veliki.

V malem biroju delam velike projekte. Če želiš nadzirati celoten projekt in moraš narediti zelo veliko v zelo kratkem času, lahko svoje skrivnosti deliš le z nekaj ljudmi. Bolje je imeti manj ljudi, mislim, da smo štirje čisto dovolj. Vsakdo od nas ima bogate izkušnje in vsakdo je odgovoren za del projekta.

Vaša arhitektura je odprta za lekcije dediščine modernizma in vplive evropske in ameriške arhitekture ter nosi njihov pečat. Je kakor, da bi hkrati gledal Le Corbusierja in Kahna in celo Herzoga&De Meurona. O instituciji razmišljate podobno kot Kahn: šola je šola, katere bistvo je poučevanje. Arhitektura mora prav tako razmišljati o bistvu svojega programa. Vendar pa vaša arhitektura v svojem bistvu ostaja kitajska.

Morda je to zato, ker sem z vsemi od njih pogosto razpravljajal o arhitekturi ... Obstaja pa tudi skrivna povezava: Louis Kahn je bil sošolec mojega učitelja. Neki drug profesor, ki je prav tako poučeval na moji šoli, pa je bil v petdesetih Le Corbusierjev študent.

Včeraj smo si na koncu dneva ogledali tudi projekcijo dokumentarca o fotografu Juliusu Schulmanu. On in Ezra Stoller sta fotografa, ki sta na nek način oblikovala podobo ameriškega modernizma, ki je veljavna še danes. Vi pa sodelujete z Iwanom Baanom, enim od fotografov, ki bi lahko bil eden tistih, vsaj po mojem mnenju, ki bodo oblikovali podobo, s katero se bo današnja arhitektura predstavila bodočim generacijam. Iwan Baan sodeluje z najbolj vplivnimi arhitekti, od Kazuyo Sejime do Herzoga&De Meurona in Amateur Architecture Studio. Kako se začeli sodelovati?

Srečala sva se pred približno dvema letoma. Italijanska revija Domus je želela objaviti nekatere moje projekte in zato so poklicali Iwana Baana, da jih fotografira. Pred tem sem fotografiral sam, sedaj pa to dela Iwan Baan, jaz pa lahko prihranim nekaj časa.

Ali na Kitajskem izhaja veliko arhitekturnih revij?

Obstaja jih kar precej, vendar pa so le redke od njih kvalitetne. Na Kitajskem revije ne morejo preživeti, če so preveč strokovno usmerjene, tako da je res strokovnih zelo malo.

Najboljša od njih je Time+ Architecture iz Šanghaja, ki je strokovna in tudi precej priljubljena. Izdaja jo univerza in zadnje čase se izboljšuje, tako da je zdaj že postala dobra. Druga, ki je bolj neformalna, se imenuje Beat in China, njen urednik pa je moj nekdanji študent. Je zelo kvalitetna revija o kitajskih mestih. Še ena revija izhaja v Pekingu, pa ni zelo dobra. Revij je veliko, toda niso kritične.

V zadnjih dvajsetih letih na Kitajskem gradi vse več tujih arhitektov, z minulimi pekinškimi Olimpijskimi igrami pa se je zgodil pravi izbruh tujih zvezdnikov, vsi so gradili na Kitajskem. Kakšno je vaše mnenje o prihodu arhitekturnih zvezdnikov na Kitajsko?

Mislim, da to ni slabo, saj je le malo kitajskih arhitektov, ki bi bili vsaj tako dobri. Ko tujci pridejo na Kitajsko, so nekateri od njih zelo dobri, mi pa se moramo s tem sprijazniti. Mnogi domači arhitekti s tem niso zadovoljni, še posebej ljudje iz velikih državnih arhitekturnih ustanov, iz Inštituta za oblikovanje (The Design Institute) na primer. Mnogi arhitekti že zelo dolgo le rišejo izvedbene načrte za mednarodne zvezde, tako da nikoli ne dobijo priložnosti, da bi projektirali, vendar pa z delom za mednarodne zvezde zaslužijo več, kot bi z lastnimi projekti.

Mislim, da imajo kitajski arhitekti dovolj priložnosti za gradnjo. Jaz sem kitajski arhitekt in projektov imam dovolj, torej to ni težava. Seveda pa je podobno, kamorkoli greš. Ko so tuji arhitekti prvič vstopili na Kitajsko, so delali projekte, videli da tu ni toliko denarja, in so odšli. Danes pa se na Kitajskem toliko gradi, da mnogi tujci pridejo le zaslužiti denar, in to je problem. Ne menijo se niti za umetnost, niti za gradnjo. Poleg tega pa ne poznajo niti kitajskih gradbenih zakonov. Sodelovati morajo s kitajskimi podjetji, ki zanje

think the four of us are enough. Each of us has rich experience and each one is responsible for one project.

Your architecture is very open to the Modernist heritage and the influences of European and American architecture, and shows their imprint. It feels as if you are at the same time looking to Le Corbusier, or Louis Kahn, or even Herzog&De Meuron. The way you think about the institution is in a way the way similar to Kahn. School is school and its essence is teaching. And architecture must think about the essence of the programme it builds for. But in its essence, your architecture is still Chinese.

Maybe this is because I've had discussions with all of them in my mind many times. There is also the secret connection. Louis Kahn was for example my teacher's teacher classmate. And another professor that thought at my school in the 1950's was Le Corbusier's student.

Yesterday, there was a screening of a documentary about photographer Julius Schulman. He and Ezra Stoller were photographers who have in a way constructed the image of American Modernism that we have today. You work with Iwan Baan, who in my opinion may well become the photographer that will create the way the architecture of today is going to be presented to the future generations. He is working with the most influential architects of the moment - Sejima, Herzog&De Meuron... and yourself. How did you start working together?

We met about two years ago. Italian magazine Domus wanted to publish some of my works. And they called Iwan Baan to take pictures of my works. Before that, I took all the pictures myself. Now we have Iwan Baan so I'm spared the trouble.

Are there many architectural magazines in China?

Yes, there quite a few, but very few of them are good. In China, if an architectural magazine is too professional, it cannot survive. So there are only a few professional architectural magazines.

The best one is Time+ Architecture from Shanghai. It's professional and it's quite popular, too. It's published by the university, and it's been getting better and better, so now it's good. The other, more informal one is called Beat in China. Its editor is my former student. It's a very good magazine about Chinese cities. There's another one in Beijing, but it's not very good. There are a few magazines, but almost no criticism.

Foreign architects have been gradually building more and more in China in the last twenty years. But with last year's Olympic Games there was a boom of foreign star architects building in China. How do you see this arrival of international architectural stars to China?

I don't think this is a bad thing. Very few Chinese architects are this good. So when foreigners come to China some of them are really good and we have to deal with that. Many architects are not too happy about this, especially people from the big national architectural institutions - The Design Institute for example. For a very long time, they've only drawn construction plans for the international stars. This way, they never get the opportunity to design, though they earn more money by doing construction drawing for the international stars than they would by designing themselves.

I think good Chinese architects still have enough opportunities to build. I'm a Chinese architect, and I have enough projects, it's not a problem. It's similar everywhere, of course. When foreign architects came to China for the first time, they designed, but then they saw there was no money in China and they left.

But with so much construction going on in China now and in the future, this can become a problem as many foreigners can do nothing but capitalism. They ignore the art and the construction. Besides, they do not know how to construct according to the Chinese construction laws. They have to collaborate with Chinese companies to finish the designs and when the Chinese company is not all that good, you can't expect good results. This is what often happens with competitions. Foreigners just do the concept design and competition projects, and then their work is done as far as they're concerned. At the moment there are countless such competitions underway.

zaključujejo izvedbene načrte. Toda, ker kitajska podjetja niso preveč dobra, ni mogoče pričakovati zelo dobrih rezultatov. Pogosto se to dogaja pri natečajih, ko tujci napravijo le idejno oblikovanje za natečajni projekt, potem pa je njihovo delo, kar se njih samih tiče, opravljeno. Trenutno se odvija nešteto takšnih natečajev.

Vi ne sodelujete pri natečajih?

Sodeloval sem le pri parih. Ko sodeluješ pri natečaju, moraš razmišljati na način natečaja, moraš tekmovati. Zato natečajev ne maram. Pri natečajih je način razmišljanja drugačen. Na primer pri projektu za Muzej zgodovine Ningbo (Ningbo Historic Museum) nisem vedel, da gre za natečaj, in sem pripravil projekte. Potem pa sem izvedel, da je šlo v resnici za natečaj. Tega mi niso povedali, le naročili so mi projekt. Seveda sem izgubil mnogo projektov, ker na natečajih ne sodelujem, pa se mi to ne zdi problem, saj jih niti ne potrebujem toliko.

Ker se na Kitajskem toliko gradi, se verjetno precej zgradb tudi poruši. Porušili naj bi celo nekatere vaših arhitektur. Kako se ob tem počutite?

Po eni strani je stalno rušenje in gradnja na novo seveda zelo zanimiva, po drugi strani pa se mi to zdi zelo potratno. Na Kitajskem ne rušimo le starih ali zgodovinskih stavb, ruši se tudi relativno nove zgradbe, takšne, ki so bile zgrajene pred petnajstimi ali petindvajsetimi leti. Že nekaj časa opazujem kmetijo blizu mesta, v katerem živim, ki so jo v tem času že trikrat ali štirikrat prezidali, hiša pa vsakič dobi čisto nov slog. To se mi zdi nekoliko noro in mi ni čisto nič všeč. Vendar pa je na Kitajskem pač tako. Trudim se, da bi vzpostavil razpravo o vrednotah, tudi s tem, da skušam uporabljati čim več recikliranih materialov. Zadnjih sedem ali deset let jih pogosto uporabljam, saj gre če ne čisto preveč materiala preprosto v nič. Ne maram, da gredo stvari v nič.

Uporaba recikliranih materialov je vznemirljiva v več pogledih. Po eni strani opozarja na etično dilemo stalne zahteve po novostih, ki na koncu končajo kot odpadki. Po drugi strani pa zgradbam daje neko dimenzijo spontanosti, celo naključnosti. Nikoli ne moreš vedeti, kakšni materiali ti bodo na voljo in v kakšnem stanju bodo, tako da ni mogoče predvideti, kako bo zgradba videti, ko bo končana.

Kitajska ima dolgo tradicijo uporabe recikliranih materialov. Zaradi podnebnih razmer, torej zaradi pogostih tajfunov, se hiše pogosto porušijo in jih je treba zgraditi na novo. Obstaja posebna tehnika, s pomočjo katere je nastalo že ogromno prelepih zgradb. Tehniko recikliranja sem dodobra raziskal, veliko pa sem tudi razmišljal, kako bi bilo to znanje mogoče povezati s sodobnimi tehnikami gradnje. To moramo vsekakor šteti za dobro investicijo.

V mojem biroju vedno delujemo na dveh področjih hkrati: eno je oblikovanje, drugo pa je raziskovanje. Celo, kadar področji nista v neposredni povezavi, skušamo odkriti nekaj novega. V zadnjih desetih letih smo veliko časa posvetili raziskavam na kitajskem podeželju. Širom države je raztresenih na tisoče vasi, med katerimi jih je mnogo res prelepih. Vanje je vpletenih toliko arhitekturnih procesov, materialov in tehnik gradnje, da so preprosto čudovite. Še naslednjih deset let bi lahko porabil, da bi potoval po državi in obiskal vsako od njih.

Ali zaradi vaših raziskav in zaradi iskanja navdiha veliko potujete? Večnoma potujete po Kitajskem ali v tujini?

Po Kitajskem sem veliko prepotoval, obiskal sem mnogo vasic na podeželju. Potovanja so tudi del kitajske tradicije: tradicionalno si moral, če si hotel postati modrec, prehoditi več kot 10.000 milj poti in prebrati več kot 10.000 knjig. Izven Kitajske pa sem bil prvič leta 2001.

Videti je, da ste že prepotovali zahtevanih 10.000 milj, kaj pa je z 10.000 knjigami? Ali veliko berete? Ste mnenja, da se je arhitekture mogoče naučiti iz knjig?

Mislím, da je to mogoče, vsaj jaz se znam iz knjig naučiti arhitekture. Vendar pa se je ne učim le iz arhitekturnih knjig. Berem mnogo različne literature. Berem leposlovje, filozofijo, zgodovino, torej karkoli, od koder se lahko naučiš česa, kar je povezano z arhitekturo. V zadnjih desetih letih sem se veliko arhitekture naučil iz knjig, in to dobre arhitekture. Nekateri pisatelji jo znajo

You don't participate in competitions?

No, I only entered a few. When doing a competition, you have to think like competition, you have to compete. I don't like competition. The thinking is different, you have to think competition. For example, for the Ningbo Historic Museum, I didn't know it was a competition, so I did the design and then I found out it was a competition. They didn't tell me it was a competition, they just ordered me to do the design. Naturally, since I don't participate in competitions, I've lost many projects. But this is not a problem. I only need a few projects.

With so much rapid construction taking place, I suppose a lot of buildings are getting destroyed in China every day. Even some of your own architectures have been demolished - ten or so. How do you feel about this?

On the one hand, I think the constant demolishing and rebuilding is very interesting, but on the other hand, I think it's a big waste. In China, we are demolishing not only old or historical buildings, but also buildings that have been built quite recently - things that were built fifteen or twenty years ago are destroyed and rebuilt. I have been observing a farmer's family near my city, Hangzhou, who have built and rebuilt their own house three or four times now. Each time, they wanted their house to have a new style.

I think this is a bit crazy and I do not like it. But this is the situation in China. I am trying to generate some discussion about the values, also by using a lot of recycled materials. I've used them often in the past seven or ten years, there is just too much material being wasted. And I do not like things to be wasted.

The use of recycled materials is fascinating from many points of view. On the one hand, it draws attention to the ethical problems of constant demand of ever new things which at the end produce nothing but waste. But on another level, it also gives a dimension of spontaneity to building, even a bit of randomness. You never know which materials you're going to find, in what state they're going to be, so really there's no way of knowing how exactly the building is going to look in the end.

In China there is a long tradition of using recycled materials. Because of the climate conditions, namely the typhoons, buildings often get demolished and rebuilt. There is a technique which has produced a great many beautiful recycled buildings. I did a lot of research on this subject and then thought a lot about how to connect this knowledge with the modern techniques. It's an investment. In my practice we always do two parallel types of work: one is the design and the other one is the research. Even when they are not directly connected, we try to find out something new. We've done a lot of research in the Chinese countryside in the last ten years. In our country, there are thousands upon thousands of villages. Many of them are really beautiful. There are so many architectural processes, and materials, and construction techniques involved, they are amazing. I could spend the next ten years just travelling around and visiting every one of these beautiful places.

Do you travel a lot for your research purposes and inspiration? Do you travel around the world, or mostly in China?

I travelled a lot around China, I have been on many trips visiting the villages and the countryside. Travelling is also a Chinese tradition: traditionally, you need to complete two basic trainings as a scholar: one is to walk more than 10,000 miles of roads and the other is to read more than 10,000 books. But the first time I travelled outside China was in 2001.

It seems that you've already travelled 10,000 miles, but what about those 10,000 books? Do you read a lot? Do you think you can learn architecture from books?

Yes I think you can - at least I can. But I do not learn architecture only from books on architecture. I read many different books. I read literature, philosophy, history - anything where you can learn something that relates to architecture. This is my way learning and developing. Actually, in the past 10 years, I've learnt a lot about architecture from books, great architecture. But it was in the field of philosophy, history, Classical history, many different things. Some of the writers really have the ability to write architecture. For example Italo Calvino, he is a

zares dobro zapisati. Italo Calvino je na primer odličen pisatelj, brati ga morajo tudi moji študentje. Prebrati pa morajo tudi argentinskega pisatelja, Luisa Borgesa.

V svojem predavanju ste nam pokazali nekaj izjemnih kitajskih slik, naslikanih v 10. in 11. stoletju in nekaj lepih fotografij tradicionalnih Kitajskih vasi.

To je moje duhovno ozadje. Vendar ne zato, ker bi bile te slike tako lepe, temveč zaradi tega, ker so resnične. Kitajske pokrajine na nekaterih krajih še zdaj takšna, kot je na teh slikah. Naša dežela je kot slika: je resnična in dejanska. Umetniki, ki so te slike naslikali, so jih naslikali tako, da predstavljajo pokrajino, kakršna je v resnici bila, hkrati pa so pokrajino tudi oblikovali tako, da je postala čimbolj podobna slikam. Na Kitajskem obstaja vsaj 3000 let skupne in prepletene tradicije slikarstva in oblikovanja krajine.

Še pred tridesetimi leti je bila večina Kitajske takšne, zdaj pa je več kot 90 odstotkov te tradicije že izginilo. Kar je zgrajeno na novo, pa je večinoma zelo slabo. Ohranjanje tradicionalne kitajske krajine je torej zelo pomembna naloga, ki pa je hkrati precej kontradiktorna, saj je tradicijo nemogoče zgraditi znova. Obstaja legenda o Feniksu, ptiču, ki živi tisoč let. Po tisoč letih zažge samega sebe in v ognju umre, samo zato, da se lahko ponovno rodi iz pepela in zaživi novo življenje. Kitajska je trenutno v ognju. Vendar pa bo ponovno zaživela, o tem sem prepričan.

Kako se počutite v Piranu?

Piran je majhno mesto, vendar je zelo lepo. Mislim, da so majhni kraji zelo pomembni. Na Kitajskem se je zapustilo mnogo majhnih krajev, saj imajo ljudje raje velika mesta. Prepričan sem, da ima vsaka dežela bogato tradicijo, ki pa se skriva v malih krajih, ne pa v velikih mestih. Zato pa so majhni kraji tako zelo pomembni.

great writer. My students have to read Calvino. The other is the Argentine writer Luis Borges, whom my students also have to read.

In your lecture, you showed us some exquisite paintings from 10th and 11th century, and photographs of some beautiful villages.

This is my background, this is what supports me. This is not because the paintings are beautiful but because of the Chinese landscape: it is not a painting, it is real. Even now, many places are similar to these paintings. Our country is like a painting. And it's real and it's true. The artists painted the images that were like the landscape, and they formed the landscape to become like the paintings. There is the mutual tradition of painting and landscape design going back at least 3000 years.

Only thirty years ago, most of China was still like that. But now almost 90% of it is gone. And what is built anew is mostly rubbish. So preserving the traditional Chinese landscape is a very important issue. But it is also contradictory, because it's very difficult to rebuild. There is the old story about the Phoenix, the bird that lives for 1000 years and then sets itself on fire and dies only to be reborn again and live another life. Right now, China is on fire. But it will be reborn, I'm sure of it.

How do you like it here, in Piran?

Piran is a very small town, but it is very beautiful. I think small places are extremely important. In China, many small places are being abandoned, people seem to prefer large cities. I believe that every country has a tradition that is rich, but it lies in the small places, not in the big cities. That's why the small places are so important.

ohraniti kritično distanco

intervju z Aaronom Tanom, arhitektom in ustanoviteljem RAD, Hong Kong, Kitajska

Robert MacLeod

preserving critical distance

interview with Aaron Tan, Architect and founding partner of RAD, Hong Kong, SAR

Robert MacLeod

Foto: arhiv arhitekta / architect's archive



Lahko opišete delo RAD glede na temo konference v Piranu?

Konferenca je bila zame osebno čisto posebna izkušnja, zdela se mi je zelo kvalitetna in osvežujoča. V svojem predavanju sem skušal delo RAD predstaviti ne ozirajoč se na trenutno ekonomsko krizo in se bolj osredotočiti na izzive, s katerimi se v Hong Kongu vsakodnevno soočamo. Odpira se nam le omejeno število priložnosti, ki jih moramo takoj pograbit. Kar pomeni, da jih vedno dodobra izkoristimo. Na tako razpito Obzidano mesto Kowloon (Kowloon Walled City - KWC) se pogosto sklicujem kot na metaforo načina dela v Hong Kongu. Kowloon, ki sicer ne obstaja več, je bil skoraj nepredstavljivo zgoščena, kaotična urbana struktura. Skozi začetni nered, se je v njem vzpostavil svojevrsten nov red. Obzidano mesto Kowloon je delovalo izven dosega konvencionalnega vladnega sistema. V resnici se mu ni dalo vladati, vsaj ne na tradicionalno strukturiran način. Pravila in dogovore so prebivalci drug z drugim sklepali sproti in sproti reševali probleme, ki so se pojavljali.

Kaj novega in uporabnega za vaše delo ste se naučili tekom konferen- ce in kakšen je po koncu konference vaš vtis o sodobnih pogojih dela v arhitekturi?

Zanimivo je bilo poslušati Milтона Brago, arhitekta, ki se spopada s težavami mesta, kakršno je Sao Paulo, in v njem neprestano odkriva različne nove priložnosti. Skozi probleme, ki pestijo mesto, išče, najde in določi nove javne prostore v mestu. Wang Shu je eden najboljših mladih kitajskih arhitektov, ki je zaljubljen v kitajsko kulturo, umetnost, kaligrafijo. Njegova arhitektura raste iz strasti in iz ljubezni do mesta in kulture.

Kakšna bi bila vaša primerjava razlik med arhitekturnim delom v Slo- veniji, torej v Vzhodni Evropi, in v Hong Kongu, torej v Aziji, oziroma komentar odnosa med njima?

Slovenija in Hong Kong se med seboj zelo razlikujeta. V Sloveniji je po celotni državi razporejenih dva milijona prebivalcev. V Hong Kongu pa je več kot trikrat toliko ljudi nagnetenih na mnogo manjšem in bolj zgoščenem prizorišču. Obema prizoriščema pa je skupno gonilo arhitekture, torej poudarjanje programa kot ideje. V premalo izrabljene prostore se na primer pogosto namesti institucionalne programe, torej šole, cerkve in hotele. Arhitekti skušajo arhitekturo izkoristiti za to, da mestu sprožijo razvoj.

Can you situate the work of RAD relative to the themes of the conference in Piran?

It was an excellent conference, a very special experience for me, and very refreshing. In my presentation, I tried to situate the work of RAD beyond the current financial crisis and focused instead on the everyday challenges we face in Hong Kong. We receive limited opportunities and must make full use of the opportunity. That is, fully exploit them. I like to use the infamous Kowloon Walled City (KWC) as a metaphor for describing how we work in Hong Kong. Although no longer in existence, the KWC was a chaotic urban development with a density almost beyond comprehension. It created a new kind of order through disorder. Kowloon Walled City operated outside conventional government. In fact, it was basically ungovernable, at least not in a traditionally structured manner. Rules and agreements emerge from the residents in an ad hoc manner, solving problems as they arise.

What did you take away from the conference relative to your own work and your overall impression of the condition of contemporary practice?

It was encouraging to see an architect such as Milton Braga, working through the problems in Sao Paulo, who is able to consistently find opportunities. Through problems he finds and defines public spaces in the city. Wang Shu, one of the top young architects in China, is in love with Chinese culture, art, calligraphy. Architecture emerges through this passion, his love of the city and love of culture.

Can you compare/comment on the relationship between professional practice in Slovenia/Eastern Europe and Hong Kong/Asia?

For me, Slovenia and Hong Kong are so different. There are 2 million people spread throughout the country in Slovenia. In Hong Kong we have over three times as many people in a much smaller, much more dense setting. Still, in both settings we see an intensified idea of program as the driver of architecture. We see institutional programs - schools, churches, hotels - emerging from underutilized spaces. We see architects using architecture to trigger development in the city.

Can you give us a brief history of RAD. How has RAD changes/evolved since its original inception as OMA Asia?

The history of RAD cannot be separated from the OMAA (Office for Metropolitan Architecture Asia). In 1994 we founded OMAA as a franchise, financially

Zanima me kratka zgodovina biroja RAD. Na kakšen način se je RAD razvijal oziroma spreminjal od svojih začetkov kot del OMA Azija?

Zgodovine biroja RAD ni mogoče ločiti od OMAA (Office for Metropolitan Architecture Asia). Leta 1994 smo OMAA ustanovili kot franšizo, ki je bila finančno neodvisna od OMA v Rotterdamu. Rem Koolhaas nas je podpiral in nam pomagal poiskati projekte, pri katerih smo lahko razvijali sodelovanje med našo, hongkonško, in rotterdamsko pisarno OMA. Sodelovali smo na primer pri urbanističnih načrtih za področje ceste Orchard Road v Singapurju in 4000 hektarov velike industrijske cone, prav tako v Singapurju. Sodelovanje z njim je oblikovalo tudi duha, v katerem še zdaj delamo v RAD. Ko smo ustanovili RAD me je Rem prosil, naj mu obljubim, da »bom ostal intelektualec«. Pri komercialnem delu v Hong Kongu se odpirajo zelo zapeljive priložnosti, finančne nagrade pa so prav tako privlačne. V svojem delu in razmišljanju moramo ohranjati kritično distanco ter vztrajati kot intelektualci.

Ime biroja, RAD pomeni Raziskovanje arhitekturnega dizajna (Research Architecture Design). Ime sem vedno bral kot neke vrste povzetek vaše »misije«. Ali se lahko pogovoriva, kakšno vlogo pri RAD igra raziskovanje in na kakšen način raziskovanje oblikuje vaše arhitekturno delo?

Raziskovanje nam služi kot opomin tistega, za kar smo se izučili. Ne želimo, da bi nas čisto brez kritične distance potegnili v svet komercialne. Svojo pozicijo moramo torej vzpostaviti zelo pazljivo. Po zidovih imamo vedno nekaj obešeno: ocene, razprave o našem delu in mnenja drugih, vse zato, da bi se izognili, da nas preveč povleče v komercialni svet.

Raziskovanje je lahko čudno, zabavno, odvisno od situacije. V Hong Kongu raziskujemo na primer »manjkajoče številke«. Zgradbe skoraj nikoli nimajo četrtega nadstropja, pogosto pa nimajo niti štirinajstega, štiriindvajsetega in tako dalje. Število štiri prinaša nesrečo, tako, da se mu vsi skušajo čimbolj izogniti. Ta števila se preskočijo tudi v dvigalu, še posebej pri komercialnih projektih, predvsem zaradi boljšega marketinga. Zgradba lahko trdi, da ima 88 nadstropij, kar je na Kitajskem zelo srečna številka, vendar pa ima v resnici precej manj etaž. Prestavljajte si vse težave, ki jih to povzroči uradnikom in na primer gasilcem. Razmišljali smo, da bi morda lahko zahtevali, da sem nam vse ta manjkajoča nadstropja vrne v obliki javnega prostora!

Ali je trenutna globalna upočasnitev zadela tudi RAD?

Globalna upočasnitev se je seveda dotaknila tudi našega biroja. Vsi dobivamo manj naročil. Še posebej se je to poznalo prejšnjo jesen. Kot odgovor na nastali položaj smo se osredotočili na ljudi, zaposlene v našem biroju. Skušali smo jim sporočiti, da smo na istem bregu in nikogar nismo odpustili. Naša najpomembnejša naloga je, da svojo delovno ekipo obdržimo skupaj. Skozi timsko delo in sodelovanje delamo na tem, da bi zgradili timsko kulturo RAD.

RAD je v svojem bistvu globalni biro, ki se v prvi vrsti prisoten v več azijskih državah, z različnimi družbenimi in kulturnimi pogoji. Kakšna je pri vašem delu vloga konteksta?

Sam prihajam iz Singapurja. Naši zaposleni prihajajo iz Italije, Poljske, ZDA in tako dalje. Vsakdo od nas je na neki način »izven konteksta«, poleg tega pa tudi pogosto delamo na projektih, ki sploh niso v Hong Kongu, tako da smo »izven konteksta« celo dvakrat.

V projekt, ki ga na primer delamo v Singapurju, prenesemo izkušnje iz Kitajske, Indije in Hong Konga. Ker smo stalno izpostavljeni različnim projektom, krajem in kulturam, si lahko zastavimo cilje in ugotovimo, kaj si zares želimo doseči, kaj je zares pomembno in tako dalje. V Hong Kongu je običajno, da arhitekturni biroji v lokalno situacijo vnašajo globalno znanje.

Na kakšen način se v delu RAD odraža odnos do obrti in do materialnosti?

To pa je težko vprašanje. V Indiji smo na primer imeli možnost izbrati lokalne proizvode, prelepe ročno izdelane predmete in lokalne materiale, torej preproge in tekstilne izdelke. Materiali, ki jih uporabljamo, pogosto izhajajo iz množične industrijske proizvodnje, saj je težko priti do ljudi, ki se z obrtjo lokalno ukvarjajo. Z veseljem bi tesneje povezali naše projekte z izdelki, toda pri tem bi se srečali s preveč praktičnimi preprekami.

independent from OMA in Rotterdam. We had the support of Rem Koolhaas and a commitment to find suitable projects to collaborate with him in both the Hong Kong and Rotterdam offices. Our collaborations include the Orchard Road master plan in Singapore and a 4000-hectare industrial site, also in Singapore. Our collaborations influenced the spirit of RAD. When we founded RAD, Rem's charge to me was to "promise to remain an intellectual". The demands and opportunities in pursuing commercial work here in Hong Kong can be very seductive and financially rewarding. We have to continue to be critical in our thinking and work to remain intellectual.

The firm name, RAD, stands for Research Architecture Design. I have always thought the name is, in effect, the firm's "mission statement". Can you talk about the role of research at RAD and how such research informs your practice of architecture.

Research serves as a reminder of what we are trained to be. We do not wish to be drawn into the commercial world in an uncritical manner. Therefore, we position ourselves carefully. We constantly have pin-ups, reviews, discussions about our work and what other people are thinking—all this to avoid being dragged into the commercial world.

Research can be strange, fun, and situational. In Hong Kong we are researching "missing numbers". Buildings will never have a #4 floor, or a 14 or a 24 and do forth. The number 4 is considered bad luck, so it is avoided. These numbers are typically skipped in an elevator, especially in commercial projects. Developers skip these numbers for marketing purposes. A building might claim to have 88 floors, a very lucky number in China, but will actually have many fewer floors. Imagine how problematic this is for building officials and fire marshals. We have speculated that we must ask if we can have the floors back and use them as public spaces!

How has the current global slowdown affected RAD?

The global slowdown has affected our office. There are fewer jobs for everyone. We especially felt the impact last fall. In response to the situation, we focused on the people in our office. We said, you know, we are all in the same boat. We did not let anyone go. Keeping our team together, our most important resource, is critical. At RAD, through teamwork and collective contributions, we work to build a team culture.

RAD is essentially a global practice with a primary presence in several Asian countries and a range of socio-cultural conditions. Can you talk about the role of context in your work?

I am from Singapore. Our staff is from Italy, Poland, the US and so on. Everyone is, in a sense, "out of context" and we work on projects located out of Hong Kong, so, in effect, we have a double "out of context" situation.

For us it means we bring experience from China, India and Hong Kong to a project in Singapore, for instance. Since we have exposure to different projects, places and cultures we can set an agenda to determine what we wish to achieve, what is meaningful and so on. In Hong Kong it is common for offices to bring global knowledge to a local situation.

Can you comment upon the relationship between craft and materiality in the work of RAD?

This is difficult subject. In India we have been able to specify local products, beautiful handmade items and local materials, often in carpets and fabrics. So many of our materials are mass-produced, it can be difficult to access local craft-people. We would like to be able to more readily link sources between projects, but there are many pragmatic obstacles.

What influences the work of RAD?

Culture and context influences us. As I have said, fundamental to the idea of RAD is the Kowloon Walled City; it addresses the controllable and the non-controllable; it mutates and transforms. We frequently learn from the experience of the KWC. Naturally, we learn from one another in the office. As has been said, "one knife sharpens another". Research makes us sharper. People make people smarter. We surround ourselves with smart people. And, of course, our past teachers and mentors continue to influence us.

Kaj vpliva na delo RAD?

Na nas vplivata kultura in kontekst. Kot sem že omenil je izhodiščna ideja RAD Obzidano mesto Kowloon, saj se z njim lahko približamo tako neobvladljivemu, znotraj katerega vznikneta notranji red in smiselna pravila, čeprav izhaja iz moči kaosa. Pogosto se še zdaj česa naučimo iz naših izkušenj, pridobljenih v Obzidanem mestu Kowloon.

V sklopu biroja se seveda učimo tudi drug od drugega. »Roka roko umije«, kakor pravi pregovor. Z raziskovanjem postajamo vedno bolj prodorni. Ljudje v stiku drug z drugim postajajo pametnejši. Obkrožamo se s pametnimi ljudmi. Seveda pa na nas še vedno vplivajo tudi naši mentorji in učitelji iz preteklosti.

Katere zgradbe oziroma kraji so za vas pomembni?

Zaradi vseh vzrokov, ki sem jih že omenjal, je, kot ste verjetno že uganili, na prvem mestu Obzidano mesto Kowloon. Mesto je sicer neurejeno, zaradi svojih prebivalcev, pa kljub temu zbujajo občutek reda in pravilnosti, čeprav je v resnici je zgrajeno na moči kaosa.

Na drugem mestu je paviljon Barcelona, ki je izrazito toga zgradba. O paviljonu sem poslušal predavanje Robina Evansa. Prerez paviljona je od vrha do tal simetričen, tloris pa je odprt in na videz neskončen. Spodbuja razpravo o redu in neredu. Stebri so v obliki križa, ki zame pomeni neskončnost, na enak način kot neskončnost pomenita tudi točka ali ena sama pika. Paviljon v Barceloni je zgradba, ki jo vodijo politični motivi. Mnogo bolj so mi zanimive politične zgradbe. Red vidim kot reprezentacijo represivnih pogojev političnega nadzora, nered pa se mi zdi veliko bolj demokratičen.

Navdihuje pa me tudi svetopisemska ideja Noetove barke, saj predstavlja upanje. V Bibliji sta omenjeni le dve zgradbi, Noetova barka in Babilonski stolp. Stolp vodi v uničenje, ladja pa vodi v rešitev. Noetova barka nas opominja, kašna je v družbi vloga arhitektov.

What buildings and/or places are important to you?

First, as you can probably guess, is the Kowloon Walled City for all the reasons I have mentioned. It is chaotic, a sense of rule and order emerges from within, from the residents, and it is built upon the strength of chaos.

Second, is the Barcelona Pavilion. It is a building of great rigor. I remember Robin Evans' lecture about the building. It is symmetrical in section from ceiling to floor. The plan is open and seemingly infinite. It engages in a discussion of order and disorder. The columns are a cross shape which, to me, is like a dot or single point, meaning infinity.

The Barcelona Pavilion is a politically driven building. Things that are politically charged are more interesting to me. I see order as representative of a repressive, controlling political condition. I view disorder as a more democratic condition.

Finally, I am inspired by the Ark, from the Bible, because it represents hope. There are only two buildings in the Bible, the Ark and the Tower of Babel. The Tower leads to destruction, whereas the Ark leads to salvation. This reminds us of what we need to do as architects in society.

ab

intervju

pri arhitekturi si lahko zelo oseben

intervju z Marušo Zorec

Maja Vardjan, Matija Bevk

you can be very personal through architecture

interview with Maruša Zorec

Maja Vardjan, Matija Bevk



Foto: Peter Krapež

Ali mora arhitekt delovati predvsem kot instrument za reševanje konkretnih potreb ljudi ali še vedno obstaja njegova posebna, višja vloga?

Ne bi rekla, da gre za vlogo na višji ravni, ampak predvsem za to, da stvari vidi bolj celovito, kot jih določa sama naloga. Tako z vidika prostora, pomenov in v končni fazi tudi novih vidikov trajnostnega razvoja, sodobne uporabe materialov in energije. Pomembno je, da ljudem ponudi več, kot so sposobni videti sami. Arhitekt lahko vidi dlje, bolje razume prostorske probleme, prostor lahko sprostí bolj, kot si ljudje v svojih konkretnih predstavah znajo zamisljati. Pomembno je, da zna povezati notranji in zunanji prostor, da odpira stare strukture, da uporablja staro na nov način, ki ni toliko ekstenziven, kot je lahko intenziven navznoter. Arhitekt lahko projektu da tudi osebno noto in ljudem pokaže nove načine bivanja, drugačne, boljše, kot so jih ljudje skozi svoje konvencionalne poglede sposobni videti.

Veliko sodeluješ na natečajih in večinoma izbiráš projekte z močnim obstoječim fizičnim kontekstom. Ali je ta izbira intuitivna ali zavestna?

Takšne projekte sem začela delati po naključju. Morda zato, ker prihajam iz takega okolja. Delala sem v biroju, kjer je bil kontekst zelo pomemben, čeprav se je morda to manifestiralo drugače, kot v svojem delu zdaj počnem sama. Morda takšne projekte izbiram tudi zato, ker se mi zdi, da to bolje znam in da imam na tem podočju več izkušenj. Ta način dela mi je blizu, občutek imam, da lahko naredim in pokažem več, skozi to se lahko bolj odprem, lažje se izražam v takih prostorih.

Jacques Herzog in Pierre de Meuron sta prenovu muzeja Tate Modern primerjala s strategijo borilne veščine aikido, moč starega sta uporabila za krepitev novega. Ta taktika vodi k novi celoti, ki ima dvojno moč. Kako se ti odločiš, kaj je vredno ohraniti in kaj se lahko izbriše? In kaj pomeni novo, dodano?

Situacije niso preproste, večinoma v začetku ne veš prav jasno, kaj imaš. Dobiš fragmente obstoječega, ki so valorizirani. Konzervatorski program ovrednoti, kaj je pomembno, ti pa skušaš iz teh fragmentov sestaviti novo celoto. Pogosto jo organiziramo tako, da je povezovalc starega in novega prav prazen, fluiden prostor, saj vsega ne moreš vedno fizično povezati. Nove, dodane plasti morajo biti enako močne kot je staro. V primeru

Should an architect primarily act as an instrument, providing solutions to real-life needs of people, or is there still some special higher role?

I don't think it's actually a higher role but chiefly the fact that an architect sees things in a more holistic way than a specific task may stipulate. I'm talking about insight in terms of space, meanings, as well as the aspects of sustainable development, contemporary use of materials, and energy. It's important for an architect to offer people more than they're able to see for themselves. An architect can see further, understand spatial problems better, liberate the space more successfully than people who only have their practical notions to work with. It's important for an architect to be able to connect the inside and outside space, to open up old structures, to use the old in a new way, which is not as extensive as it can be inwardly intensive. An architect can leave a personal imprint on a project and show people new ways of habitation, different, better ways than people are able to see with their conventional views.

You take part in many competitions and you mostly choose projects with a strong existing physical context. Is this an intuitive choice or a conscious one?

I've started doing such projects quite by accident. Maybe it's the environment I came from. I used to work in a practice where the context mattered a great deal, even though this might have manifested itself differently to how I do things myself now. Maybe I also choose such projects because I feel I'm better at them and have more experience. I'm fond of working this way, I feel that I can do and show more, I can open up more in this way, I can express myself more successfully in such spaces.

Jacques Herzog and Pierre de Meuron compared the renovation of the Tate Modern with the strategy of Aikido, the Japanese martial art. They used the power of the old to strengthen the new. This tactic leads to a new whole with double the strength. How do you decide what's worth preserving and what may be erased? And what does the new, the added mean?

Such situations are not straightforward, you often can't really tell what you'll be working with in the beginning. You get fragments of the existing that have a degree of value attached to them. The conservation programme assesses what's important, and then you try to piece together a new whole from these fragments.

preнове Naskovega dvorca v Mariboru je bilo staro tkivo sestavljeno iz več različnih časovnih obdobij. Ni šlo le za lupino, ki bi jo napolnili z novim jedrom, ampak so obstajali le prostori in fragmenti različnih časovnih razdobj, v katerih je stavba nastajala in se dopolnjevala. In prav to odčitavanje zgodovine stavbe in razmišljanje, kako vse nastavke povezati v novo celoto, je pri takšnih projektih najbolj razburljivo. Zaradi razgibanosti in obstoječe substance je težko rešiti problem z enim samim zamahom. Pri tovrstnih projektih je težko vleči velike poteze. Na primer v knjižnici na Ravnah na Koroškem smo imeli vse nove elemente med seboj povezane s ploščadjo in skupnim stropom, a se mi zdaj po mnogih drugih izkušnjah zdi, da je prav praznina enotnega knjižničnega prostora tista, ki povezuje. V Mariboru so očiščeni in prenovljeni obstoječi prostori zelo lepi, izjemna je svetloba, ki vanje prihaja z dvorišča, z južne strani in jih osvetljuje. Zasnova organizacije prostorov omogoča, da lahko vse prostore obvladaš v različnih zankah. V njih se pojavljajo nove intervencije, v enih bolj, v drugih manj, vse so močne, izrazite, so črno-rjave in poudarjajo nove posege v staro - nove stopnice, mostovž, servisna jedra.

Tvoje nove intervencije so v estetskem izrazu precej drzne, kontrastne staremu.

Se strinjam, tudi pri prenovi Naskovega dvorca smo bili v dilemi. Verjamem, da na ta način bolj dosledno pokažemo staro, da staro tako bolje izluščimo iz celote. Tega ne delamo zato, da bi izpostavili novo, forma, ki jo vstavljamo, pri tem ni pomembna, niti elementi sami, pomembnejše je kako prostor po novi organizaciji zadira skozi vse te nove intervencije. V Mariboru se je sprva razmišljalo, da bo vse stekleno in transparentno, mi pa smo novo naredili zelo polno, odpirali smo poglede le na določenih mestih in želeli na ta način izpostaviti predvsem staro. Sprva smo imeli namen določene elemente tonsko približati starim, potem pa smo se odločili, da bodo prav zaradi temne barve delovali bolj enotno.

Ali niso tudi popolnoma novi projekti v nekem smislu preнове? Vsak projekt je obnova obstoječega prostora.

Ja, vsak projekt je v prostorskem smislu prenova. Če to pomeni, da obstoječemu prostoru nekaj dodaš in ga s tem prenoviš, se v tem pogledu strinjam. Prostor, v katerega posegamo, je za nas vedno pomemben dejavnik zasnove, ker se naše hiše z obstoječim prostorom vedno povezujejo. Zame je zelo pomembno, da se parter objekta dobro poveže z okolico. Naše zasnove so zato odprte, tudi stari prostori se čim bolj odpirajo v zunanji prostor. V knjižnici na Ravnah na Koroškem si na primer pred prenovno nenehno hodil po stopnicah, iz prostora v prostor, zdaj pa je pritrilje neposredno povezano z notranjim dvoriščem, navzven pa s parkom. Prostore med zunaj in znotraj skušamo vedno čim bolj povezati. Zato dodano potem konstruira neko novo, večjo in bolj odprto celoto.

Se ti zdi, da je danes premalo naložb v zunanji, javni prostor? Ali se morda tudi zaradi tega ne udeležuješ natečajev za velika stanovanjska naselja oziroma natečajev, kjer so v ozadju komercialni investitorji, ki svojega parterja praviloma ne razvijajo v smeri javnega interesa?

Odgovorila bom na podlagi osebne izkušnje. Ne moremo trditi, da se v središču Ljubljane in tudi v Mariboru nič ne dogaja. A v resnici ljudje javnega prostora ne uporabljajo le v središču mesta, ampak tudi tam, kjer živijo. Na ulici, kjer živim, po srečnem naključju ni veliko prometa. Ta ulica spomladi zelo zaživi. V kaosu avtomobilov in ljudi se odvija življenje na cesti. Stanovanje smo uredili tako, da se odpira na ulico in komunicira z ljudmi, ki hodijo mimo. Te prednosti seveda izkoriščajo predvsem otroci, a tudi odrasli smo se postopoma povezali v nekakšno skupnost. V šestdesetih letih so se arhitekti veliko več ukvarjali z odnosi med javnim in zasebnim, danes pa smo na ta dejavnik skoraj popolnoma pozabili. Pri stanovanjskih naseljih so se iskale inovativne rešitve javnega in poljavnega prostora, danes, pa se vse preveč gleda le na profit. Tako mora arhitekt poiskati določene načine, da prepriča investitorja in omogoči stanovalcem tudi kaj več kot le bivalni minimum. Funkcioniranje skupnosti je seveda odvisno tudi od strukture stanovalcev, ki

We often organise this new whole in such a way that the link between the old and the new is actually the empty, fluid space, because you can't always connect everything physically. The new, added layers have to be as strong as is the old.

In the case of the renovation of Naskov dvorec in Maribor, the old tissue originated from several different time periods. This wasn't only a shell waiting to be filled with a new kernel, there were spaces and fragments from different time periods in which the building was being created and added to. And it's precisely this reading of the history of the building and figuring out how to piece all these traces together into a new whole is the most exciting thing about such projects. Due to the heterogeneity and the existing substance, you're unlikely to solve the problem in just one go.

With such projects you can't make big strides. In the library in Ravne na Koroškem, for example, we had all the new elements connected with a platform and a common ceiling, but now, with all the projects I've since done, I feel that it's precisely the emptiness of the unified library space that does the connecting. In Maribor, the cleaned-up and renovated existing spaces are very nice, the lighting is exceptional - it enters the spaces from the courtyard, lighting them up from the southern side.

Due to the way the organisation of spaces has been conceived, it's possible to get all the spaces under control through different loops. New interventions appear in them, more in some, fewer in others, but they're all strong, full of character, black and brown in colour, and they emphasise the new interventions into the old - new stairs, courtyard galleries, service kernels.

Your new interventions are quite audacious in terms of their aesthetic expression, marking a contrast to the old.

I agree, we also had this dilemma when we were renovating Naskov dvorec. I believe this is a more consistent way of exhibiting the old, bringing it out from the whole. We don't do it to expose the new, the form that we insert is not important, nor are the elements themselves, what's important is how a space, after having been organised anew, breathes through all these new interventions. For Maribor, they had the idea earlier on to have everything in glass panels and transparent, but what we did with the new was to make it very ample, we opened the views only in specific places and wanted to expose chiefly the old in this way. At first we intended to match the tone of some of the new elements with that of the old, but then we decided that the dark colour will give them a more unified appearance.

Wouldn't you agree that even brand-new projects are renovations in a sense? Every project is a renovation of the existing space.

Yes, every project is a renovation in the spatial sense. If this means that you add something to the existing space and renovate it in this way, I can agree with that. The space in which we make our interventions is always an important factor of the design because our houses always connect to the existing space. For me, it's very important for the exterior of a building to properly connect with its surroundings. Consequently, our designs are open, we make even the old spaces open into the exterior space as much as possible. In the Ravne na Koroškem library, you were constantly walking up and down the stairs, from one space to another, but now, the ground floor is directly connected to the inner courtyard and to the park outside. We always endeavour to connect the spaces between inside and outside as much as possible. This is how the added then contributes to the construction of a new, bigger and more open whole.

Do you feel that there is too little investment into the exterior, public space nowadays? And is this one of the reasons that you don't take part in competitions for large residential communities, i.e. competitions issued by commercial investors, who rarely develop exterior of their buildings with the public interest in mind?

I'll base my answer on personal experience. One can't really claim that there's nothing happening in the centre of Ljubljana or Maribor. But the fact is that people don't only use the public space in the centre of the town but also where they live. Thankfully, there's not much traffic on my street, and in spring, the street becomes very alive. Life in the street is happening in the midst of chaos of cars and people. We set up our flat so that it opens onto the street and communicates

jo pri načrtovanju nove soseke težko predvidiš. A možnosti je treba ponuditi in verjamem, da bi jih ljudje potem tudi izkoristili.

Dejansko se pri načrtovanju sosek vse manj pozornosti usmerja na oblikovanje skupnosti. Zdi se, da to ni več zaželeno.

Mislím, da je bilo v šestdesetih in sedemdesetih letih to zahtevano. Danes bi spremembe lahko dosegli le sistemsko, vnešene bi morale biti v urbaniščne pogoje. Verjamem, da pozitivni zgledi vlečejo, a danes se vsak prostor privatizira, ljudje so zelo zaprti. Vsak odprt prostor mora biti nadzorovan in določen. Arhitekti večinoma samo sledimo nekemu »briefu« in ljudem ne ponudimo nič drugega, slepo sledimo omejenim zahtevam. Stanovanjem je treba dodati nove kvalitete, na primer možnost odpiranja, povezovanja in spreminjanja, saj imamo ljudje različne želje in potrebe. Arhitekt lahko s svojimi zasnovami veliko prispeva k odnosu ljudi do prostora - notranjega prostora hiše ali stanovanja, k odnosu med zunanjim in notranjim prostorom in navsezadnje tudi k oblikovanju priložnosti socializacije ljudi, ki v njegovih hišah prebivajo.

Tvoje predavanje na piranskih dnevih arhitekture je bilo zelo senzibilno, projekte si pokazala skozi svoje intimno doživljanje sveta. Kaj je najbolj zaznamovalo tvoj pogled na arhitekturo?

Težko je predavati pred domačim občinstvom, saj se mi zdi, da moje delo že vsi poznajo. Zato sem želela povedati kaj osebnega. Zadnje čase pogosteje razmišljam o osebnih izkušnjah prostorov in vzdušij iz otroštva, na katerega imam močne in lepe spomine. Zdi se mi, da si skozi arhitekturo lahko zelo osebno, tak kakršen zares si, da gre v arhitekturi kljub konkretnim zahtevam vsake naloge pri projektu za zelo osebne reakcije avtorja, ki so zato tudi vedno zelo različne. Mene osebno je zaznamovalo okolje, kjer je bilo zelo veliko odprtega, praznega prostora. Rob vasi in velik, odprt travnik, vsa ta narava in gozd. Ta svoboda prostora in dimenzija praznine. Obenem pa tudi socialen prostor vaškega okolja, ki ga tukaj, v mestu in današnjem času, precej pogrešam.

Kasneje je močno vplival name tudi Vojteh Ravnikar s svojim svetovljanskim pogledom na svet. Ta arhitekt jasnih konceptov, ki se ni nikoli ustrašil vehementnih potez in velikih praznih prostorov, je bil moj mentor in me je veliko naučil, ko je bil čas, pa me je nekako poslal na samostojno pot, za kar sem mu neizmerno hvaležna.

Sčasoma sem spoznala, da videnemu in naučenemu ne slediš dobesedno, temveč lahko vse te izkušnje prevajaš v svojo arhitekturno govorico.

Kaj ti pomeni narava? Kot si že omenila, vedno brišeš meje med zunaj in znotraj, prostore povezuješ z naravo, če ne fizično, pa s pogledi.

Narava mi je zelo blizu. Narava me velikokrat tako fascinira kot nobena arhitektura. Gre za moje osebno videnje. In potem se velikokrat vprašam, ali z arhitekturo ne moreš ustvariti prostorov, ki bi te tako močno prevzeli, ki bi jih tako začutil. Morda lahko to dosežeš z enostavnostjo zasnove, močjo koncepta, s strukturo ali tudi z odprtostjo prostora in s svetlobo. Zelo zanimivo mi je bilo predavanje kitajskega arhitekta Wang Shuja v Piranu. Govoril je o tem, da ni nujno, da arhitektura v prostoru nastopa kot abstraktni artefakt, temveč, da se lahko z njim zliva. Arhitektura je lahko popolnoma zlita z naravo, z njo se povezuje preko notranjih prostorov. To se mi zdi zelo lepo videnje, zelo sveže. Mi namreč prihajamo iz prostora, kjer je že od klasike naprej arhitektura prisotna kot abstrakcija, kot bela kocka v naravi. Wang Shu pa pravi, da je arhitektura lahko kar pokrajina, da je od znotraj navzven lahko ena sama narava. Zanimivo. Njegovi projekti so res lepi, na primer lebdeča streha kot pokrajina porušenih hiš po kateri lahko hodiš, a nanjo v resnici ne moreš stopiti.

Senzibilnost pripisujejo predvsem ženskam. Ali arhitekturo lahko delimo glede na spol?

Ne. Veliko moških dela zelo senzibilno arhitekturo in veliko žensk dela tudi stvari brez občutka. Bolj kot vprašanje spola me zaposluje misel - kako je mogoče, da arhitekti, ki občudujemo več ali manj iste stvari, ne uspemo takšne arhitekture tudi sami ustvarjati.

with the passers-by. It's the children who make the most of these advantages, but even we as adults have gradually begun to form a sort of community.

In the 1960s, architects spent much more time on the relations between the public and the private while nowadays, we've practically forgotten about this factor. When designing residential communities, one looked for innovative solutions for the public and semi-public space, while today, everything comes second to profits. The architect thus has to look for ways of convincing the investor to concede to something more than the bare habitational minimum for the residents. How a community will function naturally also depends on the structure of the inhabitants, which is a difficult thing to foresee in the design phase. But opportunities have to be offered, and I'm certain that people would take them if they were.

There is definitely less and less attention being paid to the "community" part when designing residential communities. It seems as if it has somehow fallen out of favour.

I think that it was a requirement in the 60s and 70s. The only way to make a change today would be to change the system, the development regulations. I believe in setting a positive example but nowadays, every space is privatised, people are shutting themselves in. Every open space must be under surveillance and strictly demarcated. What we mostly do as architect is to follow the brief and offer nothing further to the people, we blindly follow constrained requirements. Flats need to be given new qualities, such as the possibility of opening, connecting and changing, since everybody has different wishes and requirements. An architect's designs can do a lot of difference when it comes to people's attitudes towards space - the interior space of a house or a flat, to the attitude towards the relation between the exterior and interior space, and also when it comes to designing opportunities for the people living in their houses to socialise.

Your lecture at the Piran Days of Architecture was full of sensibility, you presented your projects through your intimate experience of the world.

What influenced the way you see architecture the most?

It's difficult to have a lecture in front of the home crowd, I think everybody knows my work more or less. That's why I wanted to share something more personal. Lately, I've often been thinking about my personal experience of spaces and atmospheres from my childhood, which I have strong and beautiful memories of. I think you can be very personal through architecture, you can be what you really are. I also think that in spite of specific requirements for each project task, architecture brings out very personal reactions from the author, and they're also very different in each case. I was very much affected by environment where there was a lot of open, empty space. The edge of the village, the open meadow, all that nature and forest. The freedom of space and the dimension of emptiness. But parallel to that also the social space of the village, which is something city life makes I miss nowadays.

Later, I was very much influenced by Vojteh Ravnikar with his cosmopolitan view of the world. This architect of clear concepts, a vigorous decision-maker who was never afraid of large empty spaces, was my mentor and taught me a great deal, and then sort of sent me on my way when the time came, and I'm very grateful to him for doing that. With time, I realised that you never follow what you've seen and learnt word for word, but that you can translate all these experiences in your own architectural language.

What does nature mean to you? You mentioned before that you always blur the distinction between outside and inside, you connect spaces with nature, at least with views if not physically.

I feel very close to nature. I'm often more fascinated by nature than any architecture. This is my personal perspective. And then I often ask myself if one couldn't use architecture to create spaces which would have such a strong effect, which you could feel this much. Perhaps you can achieve that with the simplicity of design, the power of concept, with the structure, or maybe also with the openness of the space or with lighting.

I was very intrigued by the lecture of Chinese architect Wang Shu in Piran. He talked about how architecture doesn't have to appear in the space as an abstract

artefact but that the two can fuse. Architecture can be completely fused with nature, and they connect through interior spaces. I think this is a very nice perspective, a very fresh one. We come from a space where, from the Classical period onwards, architecture is there as an abstraction, as a white cube amidst the nature. Interesting. His projects are really beautiful, such as the floating roof as a landscape of demolished houses you can walk on but never actually step onto. **Sensibility is usually thought of as a women's property. Can architecture be divided by gender?**

No. A lot of men make architecture of great sensibility, and lots of women do things without any feeling. Rather than the issue of gender, I'm intrigued by the idea of how it is possible that as architects, we admire more or less the same things, but we're unable to create such architecture ourselves.

nič je nekaj

intervju z Yvonne Farrell

Andrej Hrausky

nothing is something

interview with Yvonne Farrell

Andrej Hrausky



Biografska opomba

Grafton Architects so nastali leta 1977 in so se doslej ukvarjali z načrtovanjem univerzitetnih stavb, šol, stanovanj, večnamenskih stavb in ustanov. So ustanovitveni član Group 91, arhitektov odgovornih za revitalizacijo območja Temple Bar v Dublinu. Zmagali so tudi na mednarodnem natečaju za Univerzo Luigi Bocconi v Milanu, za katero so leta 2008 prejeli nagrado za najboljšo stavbo na svetu (World Building Award). Stavba je bila tudi finalist Miesove nagrade 2009, istega leta pa so zanj prejeli tudi Downesovo medaljo. Za stavbo finančnega ministrstva v Dublinu (2008) so prejeli več nagrad: Nagrado Kraljevega arhitekturnega inštituta Irske (The Royal Institute of Architects of Ireland - RIAI), Irskega združenja arhitektov leta in Javnega sklada. V začetku leta 2010 so zmagali na mednarodnem natečaju za novo stavbo ekonomske fakultete v Toulousu.

Biro je prejel večje število nagrad, njihova dela pa so bila razstavljeni na Irskem in v tujini, med drugim v razstavnih galerijah RIAI leta 1999, na beneškem

Biographical note

Grafton Architects were founded in 1977 and have designed university buildings, schools, flats, multi-purpose, and institutional buildings. They are the founding members of Group 91, the architects responsible for the revitalisation of Dublin's Temple Bar area. Grafton Architects also won the international competition for the Luigi Bocconi University in Milan, for which they received the World Building Award in 2008. The building was also the finalist for the 2009 Mies Award; the same year, it won the Downes Medal. They also received several awards for their Department of Finance building in Dublin (2008): the Royal Institute of the Architects of Ireland Award, the Architectural Association of Ireland Special Award of 2009, and the Civic Trust Award. In the beginning of 2010, they won the international competition for the Faculty of Economics in Toulouse. The practice has won numerous awards and their works have been exhibited in Ireland and abroad, including in the Architecture Gallery of the Royal Institute of Architects of Ireland in 1999, the Venice Biennale in 2002, the Urban Centre in Milan in

bienalu 2002, v Urbanem središču (Urban Center Milano) v Milanu leta 2002, na razstavi nagrade Mies van der Rohe leta 2003, ter v Bergamu in Rimu leta 2006. Dela biroja so bila velikokrat objavljena.

Yvonne Farrell in Shelley McNamara sta ustanovni članici Grafton Architects iz leta 1977, obe sta diplomirali na UCD (University College Dublin) leta 1974. Danes vodita biro in poučujeta na UCD, obenem pa tudi predavata v tujini. So-direktorja: Gerard Carty in Philippe O'Sullivan sta se biroju pridružila leta 1993 in 1992. Od takrat sta delala kot vodilna projektanta in oblikovalca na mnogih uresničenih projektih biroja.

Citati

V enem svojih, navidezno absurdnih citatov Alejandro de la Sota pravi o arhitekturi: »treba je doseči toliko nič, kot je to le mogoče.«

Ta »nič« razumemo kot prostor vmes. Prostor med mestom in cesto, med cesto in pragom, med notranjostjo in zunanostjo, med tlemi in nebom, prostor, ki vsebuje svetlobo, zrak in volumen, prostor, kjer mi stojimo.

Gradivo je nasprotje »nič«. Zanima nas nekaj, kar je »nič«. Zanima nas prostor, volumen, kraj. Zanima nas transparentnost, ki je v bistvu sestavljena iz plasti »nič«, iluzije in učinkov.

Kar je »nič«, je nekaj.

Danes imamo veliko arhitekturnih kritikov, ki so proti tako imenovane-mu zvezdništvu v arhitekturi, po drugi strani pa trdijo, da danes arhitektura ne sledi neki vodilni ideji kot v preteklosti, ko so se arhitekti zavzemali za modernizem, funkcionalizem, postmodernizem in podobno. Kje med tema dvema poloma vidite vaše mesto?

Menim, da je dobro, če se ne držimo nekih -izmov, kajti zame je -izem kot virus. Kar je pomembnejše za arhitekto, je, da v kulturnem smislu definirajo svojo pozicijo in, da se zavedajo, kaj lahko arhitektura prispeva. Nedavno sem se o tem pogovarjala s Charlesom Jencksom in zdi se, da lahko arhitekt zavzame dve stališči. Prvo je, da si prepričan, da si edinstven na svetu in, da imaš pravico, da izraziš svojo individualnost na povsem svojstven način. Drugo stališče pa je, da se kot arhitekt zavedaš, da si le »prevajalec« kulturnega fenomena bivanja, torej prostora, tradicij in izkušenj, ki ga izraziš v arhitekturi. Torej lahko arhitekt izbira ali bo umetnik ali pa kulturni »šaman« (mediator, o.p.). Želela bi, da bi imelo naše delo legitimno kulturno komponento. Ne trudimo se, da bi omejili našo individualnost, ampak v svojem biroju delamo kot skupina resnih arhitektov, ki želi ustvarjati pravo obrt in pravo kulturo. Bilbao efekt je druga skrajnost, kjer je arhitekturni izraz skrajno oseben in kiparski. Rekla bi, da v našem biroju stojimo za kulturno etiko gradnje stavb.

Vprašanje etike me zelo zanima. Živimo v sedanjem trenutku in vse naše izkušnje so vezane na preteklost. Vendar, ko arhitekt nekaj načrtuje, to počne za prihodnost in se zaveda, da bo stavba stala desetletja ali stoletja in, da ima odgovornost do prihodnosti. Edina opora pri tem, ko kritično presodi, kako bi bilo treba nekaj narediti bolje, mu je preteklost.

Spomnil si me na misel psihologinje dr. Mary Murray, ki sem jo nedavno prebrala v časopisu Irish Times: »Prihodnost ne bo več taka, kakršne smo je bili vajeni«. In pri tem je prihodnost popolnoma nepredvidljiva. Shelley McNamara mi je pravila, da je na svojem nedavnem predavanju v Dublinu Galfetti citiral svetega Avguština, ki je govoril, da ima sedanost vedno občutek preteklosti in vedno tudi občutek prihodnosti. Ne moremo ugibati, kaj se bo zgodilo, vemo le, kako je sedaj. Pri svojih projektih verjamemo, da morajo poleg funkcionalnih zahtev izpolnjevati tudi javno dobro. Menimo, da je naloga stroke, da v vsakem projektu najdejo izraz tudi tisti elementi, o katerih se običajno ne govori. Na primer pri projektu Bocconi smo skušali zabrisati delitev med mestom in univerzo. Pri šolah, ki jih načrtujemo, skušamo povezati učilnice z dvorišči, skušamo ustvariti energijo, ki jih bo povezala ne glede na zidove. Zato se mi zdi izrek »prihodnost ne bo več taka, kakršne smo je bili vajeni« kar pravi. Svet se spreminja in danes več kot polovica človeštva živi v mestih. Zato so danes arhitekti tisti, ki gradijo svet prihodnosti. Mi odločamo,

2002, at the Mies van der Rohe Awards exhibition in 2003, and in Bergamo and Rome in 2006. In print, their works have been published numerous times.

Yvonne Farrell and Shelley McNamara are the founding partners of Grafton Architects from 1977 and are still the directors of the practice. Graduates of University College Dublin, they both teach there, as well as give lectures abroad. Associate Directors Gerard Carty and Philippe O'Sullivan joined the practice in 1993 and 1992 respectively. Since then, they have worked as head project engineers and designers on the practice's numerous built projects.

Quotes

In one of his seemingly absurd quotes, Alejandro de la Sota says about architecture: "One has to achieve as much of nothing as possible."

We understand this "nothing" as the space in between. The space between the city and the street, between the street and the doorstep, between the interior and the exterior, between the ground and the sky, as the space containing light, air, and volume, the space where we stand.

The building material is the opposite of "nothing". We're interested in something which is "nothing". We're interested in the space, the volume, the place. We're interested in transparency, which is in fact layer upon layer of "nothing", of illusion and the effect.

That which is "nothing" is something.

Nowadays, there are many architecture critics who are opposed to the so-called star architects and architecture, but on the other hand, they claim that in this day and age, architecture doesn't follow a leading idea the way it did in the past when architects committed themselves to Modernism, Functionalism, Post-modernism etc. Between these two ends of the scale, where does your practice fit in?

I think it's good that we don't have any -isms of one kind or another, because for me, an -ism is like a virus. It's much more important for architects to define their position in a cultural sense and to be aware of what architecture can contribute. I talked to Charles Jencks not long ago and it seems that there are two positions that an architect can take. The first one is that you assume that there's no one like you in the whole world and that you have the right to express your individuality in your own, utterly unique way. The other position is being aware that, as an architect, you're only the "translator" of the cultural phenomenon of habitation, i.e. space, tradition, and experience, which you express in architecture. An architect can therefore choose whether they want to be an artist or a cultural "shaman" [mediator, interviewer's note].

I'd like our work to have a legitimate cultural component. We're not trying to limit our individuality, but in our practice, we work as a group of serious architects who want to create real craft and real culture. The Bilbao effect is the other extreme where architectural expression is very personal and sculptor-like. I'd say that in our practice, we're committed to the cultural ethics of building.

I'm very interested in the question of ethics. We live in the present moment and all our experiences are tied to the past. Yet as an architect is designing something, they are doing it for the future, and they know that their building may stand for decades or centuries and that they have a responsibility to the future. Their only way to critically evaluate how something should be done to a higher standard is looking at the past.

I remembered a quote by psychologist Dr Marie Murray, which I recently read in the Irish Times: "The future won't be what we're used to anymore". And in this regard, the future is completely unpredictable. Shelley McNamara told me how in his recent lecture in Dublin, Galfetti quoted St Augustine, who said that the present always contains the feeling of the past and the feeling of the future. We can't guess what will happen, the only thing we know is what is now.

With our projects, we believe that beside satisfying functional requirements, they also have to satisfy the public interest. We believe that we as professionals, have to make certain that every project also incorporates elements which usually don't get the attention. With the Bocconi project, for example, we tried to

kako bodo ljudje doživljali svet, kje bodo hodili, kaj bodo srečevali, kje bodo sedeli. Naša stroka se mora ukvarjati z vsemi merili, od klopi v parku, na kateri sedi stara gospa, do največjih in najbolj futurističnih prostorov in pri tem moramo biti z nogami trdno na tleh. Stavba v kateri smo, je stara vsaj sto let in včeraj si rekel, da ni mogoče nikoli zasnovati stavbe tako funkcionalno, da nekoč njena funkcija ne bi bila presežena. Tega sem se zavedla danes dopoldne pri hrvaškem projektu (predavanje Saše Randiča, o.p.), kjer so bila v večnamenskem objektu, stanovanja oblikovana drugače kot pisarne. In potem je prišla kriza in zato, ker so bili prostori oblikovani preveč funkcionalno, jih je bilo težko prilagoditi drugemu namenu. Arhitektura je v prvi vrsti posoda, ki mora predvidevati možnost prilagoditve spremembam. Sam si včeraj rekel, kako elegantne klasične stavbe z visokimi stropi kljubujejo času. To, kar si načel, pomeni, da ko svet postaja vse bolj zgrajen in vse manj del narave, je pri tistem, kar zgradimo, lepota vse pomembnejša, saj obogati življenje. In morda, ko govorimo o vzdržnostnem razvoju, v resnici potrebujemo poetiko lepote kot sestavni del projekta in ne kot nekaj, kar lahko nastane po naključju. Zdi se, da je vloga arhitekta pomembnejša kot kdajkoli prej. Zato imam rada misel Alejandra de la Sota o nič (praznini, o.p.), ki pravi, da je, na primer, volumen čudovitega prostora vse, da je nič odprtina elegantnega okna francoskega stanovanja, visok strop, prelepa površina zidov v ozadju, ki omogočajo, da stojimo med njimi. Morda bi morali kot arhitekti odriniti nazaj, navzgor in vstran naše površine, da bil ustvarjeni nič še bolj veličasten, veličasten za bivanje v našem, na novo zgrajenem, svetu.

Imam občutek, da je vloga arhitekta podcenjena. Pri gradnji so vpleteni investitor, zakoni, politika, gradbeniki in drugi. Politiki se po koncu mandata zamenjajo, gradbinca zanima le dobiček, morda bodo čez nekaj let začeli z bolj donosnim poslom, investitor pa danes večinoma ne gradi več zase, ampak za trg, ter z gradnjo niti ne začne, če nima vnaprej prodanih stanovanj. In če jih prej proda, ga stavba ne zanima več, še preden je gradnja sploh zaključena. Arhitekt je edini, ki nosi odgovornost za stavbo, ki bo morda stala stoletja. Ali ne bi moral imeti arhitekt pomembnejše vloge?

Se popolnoma strinjam. Zanimivo pri krizi je, da smo spoznali, da nekateri, tako imenovani strokovnjaki, niso nobeni strokovnjaki. Da realnosti ni mogoče ustvariti iz mita, pa tudi, da je moč denarja zelo velika. Arhitekti bi morali močnejše verjeti v svoj dolgoročni prispevek družbi. Nismo umetniki v tem smislu, da smo popolnoma svobodni in zato moramo biti spoštljivi do svojih naročnikov. Verjetno bi morali iskati bolj inteligentne in razgledane naročnike in z njimi bi ustvariti pristnejši dialog. Zanimivo se mi zdi opazovati, kaj se danes dogaja z naložbami. Mnoge stavbe so prazne, saj so bili pred petimi leti ljudje prepričani vanje, a danes »prihodnost ni več taka, kakršne smo je bili vajeni«. To, kar mi je na piranski konferenci zanimivo, je, da skuša ponovno ovrednotiti konstantno. Po mojem bi morali arhitekti bolj braniti svoje pozicije. Na primer v projektu za Temple Bar v Dublinu v zgodnjih devetdesetih so svetovalci za naložbe menili, da je tvegano graditi stanovanja v centru mesta. Ko smo prepričevali investitorje, da bi gradili stanovanja s tremi spalnicami za družine, so govorili, da se ne bodo prodajala. Ko pa so bila stanovanja končana, so kupci stali v vrsti in stanovanja so bila v nekaj urah prodana. Takrat so bili zaskrbljeni glede trga, pa je le ta rastel, zdaj pa trg pada. Še vedno pa je naložba v »opeko in malto« najboljša stabilna.

Spomnim se nekega intervjuja, v katerem so gospoda Sonyja vprašali, koliko njegovo podjetje plačuje za raziskavo trga. Odgovoril je, da niti enega samega dolarja, saj trg ustvarjajo sami. Ne morete spraševati ljudi, če bi kupili walkman, če pa sploh še ne obstaja. To je popolnoma drugačno mišljenje. Ampak zanima me nekaj drugega. Kako sta dve dami uspeli v moškem svetu? Kako gresta tako suvereno skozi življenje in pobirata najprestižnejše nagrade?

Hvala Andrej. S Shelley se o tem včasih pogovarjava in najina pogleda se razlikujeta. Shelley ima prav, ko meni, da arhitektura nima nič opraviti s spolom, saj je spol stvar življenjskih naključij. Po moje smo lahko srečni, da imamo

blur the distinction between the city and the university. When we design schools, we try to connect the classrooms with the back yards, we try to create the type of energy that will connect them despite the walls. This is why I feel the quote "the future won't be what we're used to anymore" is appropriate. The world is changing and today, more than half of all people on Earth live in cities. This is why today, architects build the world of the future. We decide how people will experience the world, where they'll walk, what they'll meet, where they'll sit. Our profession has to deal with all orders of magnitude, from a park bench with an old lady sitting on it, to the biggest and most futuristic spaces.

We always have to keep our feet firmly on the ground. The building we're in at the moment is at least one hundred years old. Yesterday, you said that you can never design a building so functional that its function wouldn't be surpassed one day. I realised that this morning in connection with the Croatian project [Sasa Randić's lecture, interviewer's note] where in a multi-purpose building, the flats were designed differently than offices. And then the crisis came and because the spaces were designed too functionally, it was difficult to adapt them to a different purpose. Architecture is primarily a container that has to be able to anticipate adaptations to changes. You said it yourself yesterday when you said how well the elegant, classic buildings with high ceilings seem to stand the test of time.

Essentially, as the world grows ever more built and less and less a part of nature, the beauty of what we build becomes increasingly more important because it makes life richer. And when we talk about sustainable development, perhaps what we really need is the poetic of beauty as a constituent part of a project and not as something that may be created accidentally. It really does seem that the role of the architect is more important than it ever was. This is why I like Alejandro de la Sota's idea about nothingness, that the volume of a beautiful space is everything, for example, or that nothing is the opening of an elegant window in a French apartment, the beautiful surface of the walls in the background that enable us to stand between them. Maybe as architects, we should push our surfaces back, upwards, and aside in order to make this nothing even greater, greater to live in this newly-build world of ours.

I have the feeling that the role of the architect is undervalued. Construction involves the investor, the legislation, politics, the contractors, and others. Politicians are replaced at the end of their term, the contractors are only interested in making money, maybe they'll find a more lucrative line of business in a few years' time, and the investors don't build for themselves anymore but strictly for the market, and don't even start the construction if the flats aren't sold in advance. And if they are, the investor loses interest in the building before it's even finished. The architect is the only one who carries the responsibility for the building that may stand there for centuries. Shouldn't the architect have a more important role?

I completely agree. The interesting thing about the crisis is that it enabled us to see that some so-called experts aren't experts at all. That you can't create reality from myth, but also that the power of money really is great. In this respect, architects should have greater faith in their long-term contribution to the society. We're not artists in the sense that we're totally free, which is why we have to respect our clients. Perhaps we should look for more intelligent and enlightened clients and have a more open dialogue with them.

It's interesting to watch the state of the investments nowadays. Many buildings are empty - five years ago, people believed in them but today, "the future isn't what we're used to anymore". What I find interesting about the conference in Piran is that it's trying to re-evaluate the constant. I think we as architects should do more to defend our positions. For example, when we were doing the Temple Bar project in Dublin in the early 90s, investment advisors thought that building flats in the centre of the town was risky. When we were trying to get the investors to build three-bedroom family flats, they said that they wouldn't sell. But when the construction finished, the buyers went mad and the flats were sold in a matter of hours. Back then, they were worried about the market but it only kept rising, whereas the market is falling now. But brick-and-mortar investments are still the most stable.

pri nas dobro izobrazbo, živahno arhitekturno kulturo in veliko talentiranih arhitektov, ki so del našega biroja. V njem je približno polovica moških in polovica žensk. Mislím, da drugod ni tako. In vesela sem, da naši naročniki glede tega nimajo predsodkov. Vesela sem tudi, da nisem članica golf kluba na Irskem, v katerem ženske obravnavajo neenakopravno. Nedavno smo imeli odmeven sodni proces, ker nekateri klubi ne sprejemajo žensk. Takšne stvari me jezijo, če pomislim nanje. Če bi šlo za pravice kake manjšine, bi bil javni protest takoj močan. Sicer pa je lepo biti ženska in na svet gledati z ženskimi očmi. Daje ti izjemno zadovoljstvo. Glede posla pa smo Irke. V gaelščini obstaja oznaka za Irke »mna na h-eireann« kar pomeni ženske iz Irske v bojevniško-tovariškem smislu. Zdi se mi, da so tudi slovenske ženske zelo močne, in njihova inteligenca in eleganca sta name napravili vtis. Opazila sem, da so ta zanimiv in uspešen simpozij organizirale ženske. Žalostno je, da moram to posebej omeniti, a ni pogosto, da se ženske tako izpostavljajo v javnosti. Ena od težav žensk je, da se zapirajo v lastno življenje, da ljubijo lastno okolje in družino in, da se ne odpirajo poslovnemu svetu, kjer teh vrednot ne morejo najti. Ženske potrebujejo zelo močno domačo podporo, da se podajo v poslovni svet. Arhitekturni biro je lepa reč, a potrebuješ tudi svoje zasebno življenje, prijatelje in družino. Vesela sem, da delam v okolju, v katerem svoje sodelavce občudujem. Shelley, s katero skupaj delava že več kot 30 let, je zelo bistra in izkušena arhitektka, ki premika meje in v arhitekturi neprestano raziskuje nove možnosti. V biroju so: Gerard Carthy, Philippe O'Sullivan, Simona Castelli, Abi Hudson, Matt McCullagh, Kieran O'Brien in drugi, ki so talentirani, motivirani in predani arhitekti, ki k biroju veliko prispevajo. Medve jih skušava opogumljati, da svoje talente združujejo. V zadnjih dvajsetih ali tridesetih letih se arhitekturna kultura na Irskem vzpenja, pri čemer so nama pomembni najini kolegi, ki z nama delijo vero v arhitekturo. Danes na Irskem in v Dublinu deluje več generacij arhitektov, ki se ukvarjajo z učenjem in pisanjem o arhitekturi in so del tega razvoja. Ne delamo osamljeno. Na plimi misli se čolni dvigujejo skupaj, vendar rabiš dobre kolege in z njimi moraš imeti skupno platformo. V sedemdesetih in osemdesetih smo pripravljali razstave in Irsko arhitekturo skušali postaviti na zemljevid sveta. V poznih sedemdesetih smo izvedeli, da na veliki umetniški razstavi v Londonu z naslovom »Občutek Irske«, arhitekture sploh ne bo. Na hitro smo sestavili majhno arhitekturno razstavo, saj smo na področje umetnosti hoteli postaviti tudi arhitekturo. Danes, ko se oziramo nazaj, se zavedamo, kako pomembno je to bilo. Ko gledamo slike stavb, ki so bile prizadete v vojni, spoznamo, da so te stavbe pomenile sanje ljudi. In ko stavb ni več, postanejo slike teh stavb najbolj grozljive podobe človeštva. Po neurjih in požarih v Avstraliji, na primer, spoznaš, da je vsaka stavba spomenik nekega posameznika ali, v primeru mest, milijonov ljudi, ki vanje spravljajo svoje sanje. Morda je arhitektura naš »sanjski objekt« in je zato verjetno najpomembnejši kulturni poklic.

Rad rečem, da ko se vrnem s poti in pridem v svoje stanovanje, pogledam naokoli in se spomnim, kdo sem. A zanima me še nekaj. Niste uspeli čez noč. Že dolgo se ukvarjate z arhitekturo, a kakovost vajinega dela se še vzpenja. Vsak naslednji projekt je boljši. Poznamo toliko arhitektov, ki so uspeli mladi s prvimi projekti, pa jih niso nikoli mogli preseči. Pri arhitekturi me navdušuje to, da vsak nov projekt pomeni ponoven začetek. Gre za zapleten posel, kjer se prepletajo prostor, denar in mnogi drugi dejavniki in kjer se neprestano učimo o kamnu, betonu ... Nikoli ne nehaš biti arhitekt. Oscar Niemeyer je star več kot sto let in še vedno dela. V muzeju v Colin's Barracks v Dublinu je film o Eileen Gray, ki, stara preko devetdeset let, dela v svojem stanovanju v Parizu in čaka na poseben material iz Japonske, da bi lahko dokončala svoj novi projekt. Spoznaš, da ne moreš nikoli prenehati biti kreativna oseba.

Drugič si v Sloveniji. Irsko in Slovenijo radi primerjamo med seboj kot dve manjši deželi, ki sta na robu Evropske skupnosti. Kakšen je tvoj vtis? Menim, da je Slovenija lepa dežela z izjemno arhitekturno zgodovino, o kateri si nas vljudno seznanil (na predavanju na Trinity College v Dublinu leta 2005, o.p.) in to cenimo. Zdi se mi, da ste inteligentni in imate smisel

I remember an interview when they asked the head of Sony how much his company was paying for market research. He said that they weren't paying a penny because they were in the business of market creation. You can't ask people if they'd buy a walkman if it doesn't even exist yet. This is a completely different way of thinking. But I'm interested in something else - how did two ladies make it in a men's world? How do you manage to carry on so steadily and collect the most prestigious awards on your way?

Thank you, Andrej. Shelley and I talk about it sometimes and we don't share the same views. Shelley is right when she says that architecture has nothing to do with gender, and that gender is a random factor of life. I think we can be happy that we have good education, a healthy architectural culture and lots of talented architects as part of our practice. Half of them are men and half of them are women, and I don't think there are many places like this. And I'm happy that our clients aren't prejudiced about it. I'm also happy that I'm not a member of an Irish golf club that discriminates against women. A while ago, we had a high-profile court case because certain clubs don't admit female members. I get angry about such things if I think about them. If the rights of a minority were in question, you'd have an immediate public outcry. But other than that, it's good being a woman and see the world through women's eyes. It can be an immensely pleasurable experience.

But when it comes to business, we're Irish. There is a Gaelic word for Irish women, "mna na h'Eireann", which means women from Ireland with the additional connotation of being warriors and companions. I got the feeling that Slovene women are also very strong, and I was impressed by their intelligence and elegance. I noticed that this interesting and successful symposium was organised by women. It's sad that I even have to point it out this way, but it's not often that women get into the public eye in this way. One of the problems women have is that they enfold themselves in their own lives, that they are love their environment and their family and they don't open themselves to the world of business where they're unable to find these values. Women need very strong support from their home before they venture into the business world. Having an architectural office is nice but you also need your private lives, your friends and family.

I'm happy that I work in an environment where I admire the people I work with. Shelley, with whom I've worked together for more than 30 years, is a very smart and experienced architect who pushes the boundaries and constantly researches new possibilities of architecture. Other architects working in the office - Gerard Carthy, Philippe O'Sullivan, Simona Castelli, Abi Hudson, Matt McCullagh, Kieran O'Brien, and others - are all very talented, motivated and dedicated architects, who contribute a lot. Shelley and I try to encourage them to put their talents together.

In the last twenty or thirty years, architectural culture has been on the rise in Ireland and our colleagues who share our faith in architecture are invaluable to us. Today, there are several generations of architects working in Ireland and in Dublin who teach and write about architecture and are part of this development. We're not alone in what we do. On the tide of thoughts, the boats rise together, but you need to have good colleagues and share a common platform. In the 70s and 80s, we used to organise exhibitions, trying to put Irish architecture on the map on the world. There was a big art exhibition held in London in the late 70s, entitled "The Feeling of Ireland". We found out that Irish architecture wasn't even going to be represented, so we quickly put together a small architectural exhibition because we wanted architecture to be part of the art landscape, as well. Looking back at it today, we realise how important that was.

When we look at pictures of buildings damaged in wars, we realise that these buildings used to represent people's dreams. And when these buildings are gone, their pictures become the most gruesome images of humanity. After hurricanes or bushfires in Australia for example, you realise that each building is an individual's monument, or, in the case of cities, millions of people who keep their dreams in them. Perhaps architecture is our "dream object", which makes it possibly the most important cultural profession.

za humor, zato se Irci in Slovenci razumemo. O vaši arhitekturni zgodovini še ne vem dovolj. Zahvaljujem za knjige, ki sem jih prejela (organizatorji so predavateljem podarili knjigo o Edvardu Ravnikarju, o.p.), ki nas seznanjajo s prekrasno arhitekturo v Ljubljani in okolici. Menim, da delo v majhni državi daje posebno moč, saj se lahko na bolj diskreten način izogneš vplivom trendov. S Shelley bi lahko ostali v Londonu ali odšli v katerikoli del sveta, ko pa si del lastnega naroda spoznaš, kako pomembna je identiteta, kot si rekel, da greš domov in se ponovno najdeš. Lepo je potovati, rada potujem in pridem v Slovenijo, ampak na isti način, kot ste vi arhitekti v Sloveniji, ste njen del in jo lahko širite, tudi medve delujeva od doma. Radi zidava v tujini ampak, kot sem rekla včeraj (na predavanju, o.p.), ker ljubiva lastno mesto, lahko ljubiva tudi druga (na predavanju je povedala: »Ko prisluhnemo nekemu mestu, nam to pomaga razumeti druga, ko čutimo kulturo enega, nam pomaga, da vsrkamo drugega, ko hodimo po enem, nam to pomaga čutiti merilo drugega, ko gradimo v enem mestu, pomaga pri gradnji v drugem.«, o.p.).

V Sloveniji opažam smisel za ljubezen in čutim, da ljudem ni vseeno. Zelo ste velikodušni in, čeprav sem tu le nekaj dni, so bili vsi moji pogovori z ljudmi inteligentni in tenkočutni. To je velika radost. Čutim, da so ljudje angažirani, in to, kar se greste tu, je resen užitek, kar je nekaj drugega, kot biti le resen. Fantastična priložnost novih držav je, da se zavedaš novih možnosti in interpretacij. Je pa tudi povsem v redu, da si na robu. Mi smo na robu Atlantika in vi ste tu, s štirideset kilometri obale Jadranskega morja. Dotikate se toliko drugih kultur, pa ste vseeno samosvoji. Zanimivo je začrtati meje in ugotoviti, kaj pomeniš znotraj njih. Včeraj, ko sem poslušala vašo arhitektko (predavanje Maruše Zorec, o.p.), ki je govorila o svojih projektih, me je moč in občutljivost njenega dela ganila. Morda je njeno delo izražalo, kakšni ljudje ste. Prej nisem poznala dela Maruše Zorec in ugotovila sem, da je res močno in poetično. To je bilo krasno, videlo se je, kako se identiteta vzpostavlja s pomočjo gradnje.

I like to say that when I come home from a trip and I get back into my flat, I look around and remember who I am. But there's another thing I'd like to know. Your success didn't come overnight. You've been doing architecture for a long time yet the quality of your work keeps getting better and better. Every project that you do surpasses the one before it. Yet there are so many architects that made it young, with their early projects, which they were then never able to surpass.

What I love about architecture is that each new project means a new beginning. Ours is a complex business where space, money and countless other factors come together and where we constantly learn about stone, concrete, etc. You never stop being an architect. Oscar Niemeyer is over 100 and he's still at it. In the Collins Barracks museum in Ireland, they're showing a film about Eileen Gray, who is over 90 years old but is in her Paris flat working on a new project, waiting for a special material to come from Japan so that she can finish it. It makes you realise that you never stop being a creative person.

This is your second visit to Slovenia. We like to compare Ireland and Slovenia as two small countries, each at its own end of EU. What's your impression?

I think Slovenia is a beautiful country with an amazing architectural history, which you kindly presented to us [in a lecture at Trinity College in Dublin in 2005, interviewer's note], and we appreciate that. I think you're intelligent and you've got a sense of humour, which is why the Irish and Slovenes get along so well. I don't know enough about your architectural history yet, and I'm thankful for the books I received [every lecturer received the book on Edvard Ravnikar from the organisers, interviewer's note], which inform us of the fabulous architecture of Ljubljana and its surroundings.

I think working in a small country empowers you in a special way as you can get away from the influence of trends in a more discreet way. Shelley and I could stay in London or go anywhere in the world, but when you're part of your own nation, you realise the importance of identity - like you said, to go home and find yourself again. It's nice to travel, I like travelling and coming to Slovenia, but in the same way that you're architects in Slovenia, you're part of it and can expand it, we work from our home. We love building abroad, but like I said yesterday [in the lecture, interviewer's note], because we love our city, we can love others, too [in her lecture, Yvonne said: "Listening to one city, we hear another. Feeling the culture of one helps us absorb another. Walking in one helps us understand the scale of another. Building in one helps us build in another.", interviewer's note].

In Slovenia, I can see a sense of love and I can tell that people care. You're very generous and although I've only been here a few days, all of my conversations with people were intelligent and heartfelt. This is a great joy. I can feel that people are committed, and what you do here is a serious pleasure, which is something else than just being serious. New countries offer a fantastic opportunity to become aware of new possibilities and interpretations. And there's nothing wrong with being on the edge. We're on the edge of the Atlantic, and you're here with your 40 km of Adriatic coast. You're next to so many different cultures and yet you're unlike any of them. It's interesting to draw a border and come to terms with what is your significance within this border. Yesterday, when I listened to your architect talk about her projects [Maruša Zorec's lecture, interviewer's note], I was touched by the power and the sensitivity of her work. Perhaps her work expressed just what kind of people you are. I wasn't familiar with Maruša Zorec's work before, and I learnt that it's really very powerful and poetic. It was great, you could see identity being established by means of construction.

ab

intervju

nazaj h koreninam

intervju z Francisem Kerejem

Tanja Barle, Dominika Batista, Maja Ivanič

back to the roots

interview with Francis Kere

Tanja Barle, Dominika Batista, Maja Ivanic



Foto: Peter Krapež

G. Kere, kaj vas je pripeljalo v Evropo? In zakaj ste tu ostali?

Zelo preprosto - od nemške vlade sem dobil štipendijo v okviru aktivnega razvoja manj razvitega sveta. V Afriki sem se izučil za mizarja. Štipendija je bila priložnost, da odidem iz Afrike in nadaljujem s študijem - pridobim izobrazbo, ter na ta način pomagam svoji družini in krajanom.

Zakaj ste se odločili za študij arhitekture?

Arhitektura je bila moja velika želja že od majhnega. Kot otrok sem v obdobju vsake deževne sezone s stricem popravljaj hiše - hiše iz gline. Zelo rad sem to delal. Ob tem pa sem si resnično želel, da bi te hiše lahko tudi popravil, izboljšal, podaljšal njihovo dobo trajanja ... Svoj rodni kraj Gando sem prvič zapustil, ko sem začel hoditi v osnovno šolo, star sedem let. Šola je bila 20 kilometrov oddaljena od moje vasi. Ko si star sedem let, je zelo hudo zapustiti dom, brate in sestre, in oditi sam v tuj kraj, kjer nimaš družine. Zato je bil moj prvi arhitekturni projekt gradnja osnovne šole v Gandu. Želel sem pomagati svojim ljudem - omogočiti mlajšim bratom in sestram in drugim otrokom, da se šolajo v svojem domačem kraju, da jim ne bo treba oditi od doma.

V evropskih očeh je afriška kultura bogata s človeškimi kontakti. Evropski način življenja pa je zelo individualističen. Kaj pogrešate in kaj vam je všeč, ko delate in živite v Evropi - ne le v arhitekturi, ampak tudi v vsakdanjem življenju?

Navajen sem in želim biti v kontaktu z ljudmi, s prijatelji. Želim, da bi prišli ljudje in prijatelji k meni na obisk, ne da bi morali ta obisk planirati, se zanj vnaprej dogovarjati. A odkar sem v Evropi, tudi mene čas omejuje. V Afriki je drugače, tam je časa na pretek. Čas je v Evropi denar, v Afriki pa življenje ... Afriški ljudje res uživajo življenje. Mnogo manj planirajo - pravzaprav sploh ne planirajo življenja, ampak ga kar živijo. Ne načrtujejo svojih otrok, ampak jih kar imajo. Otroci so srečni, igrajo se zunaj, med seboj, hodijo na obiske k svojim stricem, tetam ... Prenehajmo toliko načrtovati!

Opazil sem, da v Evropi veliko ljudi živi samih. Kakšna izguba prostora in energije! V Afriki tega pojava ni - vsi živijo v skupnosti, z drugimi ljudmi, družino. Struktura življenja je v Evropi res drugačna. A priznati moram, da Evropo ljubim. Obožujem menjavanje letnih časov, poletje in zimo ... Moderno življenje je fantastično, udobno. Prav zaradi kulturnih razlik smo zanimivi drug

Mr Kere, what brought you to Europe? And what made you stay?

That's very simple - I won a scholarship by the German government as part of an active aid programme for developing countries. In Africa, I was trained as a carpenter. The scholarship was my opportunity to leave Africa and continue studying, to get an education and then help my family and fellow villagers.

Why did you choose to study architecture?

I've always wanted to, ever since when I was little. As a child, I spent every rainy season helping my uncle repair houses - clay houses. I liked doing that very much. But at the same time, I wished that I could also fix these houses, improve them, make them last longer.

I first left Gando, my birthplace, when I went to school at the age of seven. The school was 20 km away from my village. When you're seven, it's very difficult to leave home, your brothers and sisters, and go to a place you don't know and where you'll be alone, without your family. This is why my first architectural project was to build a primary school in Gando. I wanted to help my people, allow my younger brothers and sisters and other children to go to school where they live, so that they don't have to leave home.

In Europe, we see African culture as very rich in human contact. Contrariwise, the European lifestyle is very individualistic. What do you miss and what do you like about living and working in Europe, not only in terms of architecture, but also everyday life?

I'm used to and I enjoy being with people, with friends. I wish people and friends would come and visit me, without having to plan their visit, without having to make arrangements. But since I've come to Europe, I, too, find that I'm pressed for time. In Africa, it's different, you have all the time in the world there. Time is money in Europe, but in Africa, it's life. African people really enjoy life. They do a lot less planning, in fact, they don't plan their lives at all, they simply live it. They don't plan their family, they simply have children. Children are happy, they play outside together, they go around visiting their uncles and aunts. We should stop planning things so much.

I've noticed that in Europe, many people live alone. What a waste of space and energy! You just don't have that in Africa: people live in communities, with other people, with their families. The structure of life really is different in Europe. But

drugemu. Privilegiran sem, ker lahko živim evropsko in afriško življenje.

Ste se nemščine naučili šele po svojem prihodu v Berlin?

Pred prihodom v Nemčijo nisem znal niti besedice nemško, naučil sem se je šele tu. Po šestih mesecih sem obvladal osnove, s prakso in vsakodnevnim življenjem pa sem precej izboljšal svoje znanje. Obožujem jezike. Komunikacija je pomembna, še posebej v moji deželi. Komunikacija je zelo pomemben del afriške kulture. Pa tudi evropske. Šele z znanjem jezika sem lahko sploh pridobil svojo izobrazbo. Izobrazba - to je res privilegij, ki se ga v Evropi ne zavedate, ker je za vas tako samoumeven. Jaz pa sem zelo srečen, da sem imel priložnost študirati, pridobiti znanje, se naučiti brati in pisati ... in na koncu študirati arhitekturo.

Vaša arhitektura je namenjena predvsem Afričanom, zelo cenjena oziroma popularna pa je postala tudi v zahodnem svetu, med zahodnimi arhitekti. Zakaj? Morda zato, ker nosi primarni pomen - arhitektura je lepo oblikovano zavetišče za človeka, kot bi rekel L. B. Alberti? Se strinjate?

Hvala za kompliment! Ponosen sem, da tako vidite mojo arhitekturo. To mi daje moč, da naredim še več, da vztrajam v svojem delu. Ja, vračanje h koreninam, gradnja z ljudmi za ljudi - to je bistvo arhitekture. Poceni hiše, preprosti načrti ... V Afriki mi ljudje rečejo: »O, ti si eden izmed nas! Torej bomo to hišo lahko zgradili.« Vedo, da jih poznam - poznam njihov način življenja, razmere, v katerih živijo in delajo. In vedo, da sem se šolal, da imam znanje. Zaupajo mi. Predstavljam jim vzor, da se v življenju da doseči več, uspeti, tudi če si Afričan. Res, to mi daje voljo im moč, da se bom trudil še naprej. Da bom naredil več.

Vaše predavanje je naredilo na vse močan vtis. Niste zveneli kot arhitekt, temveč predvsem kot ambasador afriškega naroda. A vendar, Evropejci nismo navajeni na tako neposreden pristop. Kako pripravite svoja predavanja? Je vaš arhitekturni jezik univerzalen? Razume vaše »sporočilo« ves svet?

Kako pripravim predavanje? Pravzaprav sploh ne razmišljam o tem, kakšno naj bo predavanje. Preprosto povem tisto, kar mislim. Ljudem pokažem, kaj delam. In kako to v Afriki naredimo. Ne morem drugače. Ko začnem govoriti, besede same stečejo. Pokažem svoje projekte. Pokažem, kako se uporabljajo materiali, kaj lahko iz njih iztisnemo; predstavim lokalne gradbene tehnike, ki jih poznam in obvladam.

Zaradi pomanjkanja časa - saj vidite, danes sem bil ves dan zaseden s snemanjem za nemško televizijo, komaj sem našel čas za intervju - torej, zaradi pomanjkanja časa ne morem veliko potovati, čeprav me vabijo na različne konce sveta. Rad bi delil svoje znanje z ljudmi. Moje sporočilo je »delati za ljudi«, tudi arhitekturo. Ljudje imajo radi preproste stvari, preproste, enostavne hiše, ki jih znajo sami zgraditi.

Trenutno sodelujem s priznanim nemškim umetnikom ter filmskim in gledališkim režiserjem Christophom Schlingensiefom. Delava opero, pravzaprav operno vas. Na začetku je bil projekt mišljen kot predstava - nekaj ne prav resnega. A sem zelo vesel, da so se nad projektom navdušili tudi mediji. Tako sem projekt spremenil v razsvetljen socialni projekt, ki bo koristen za ljudi Burkine Faso. Namesto operne infrastrukture - opera tudi v bogatih deželah predstavlja simbol moči in bogastva - bo najina opera pravzaprav večnamenski kulturni center, z učilnicami za pouk glasbe in filma, vrtcem, delavnicami za gradnjo socialnih bivališč, kinodvorano in gledališčem ter še mnogo več. Seveda so tudi pri tem projektu vaščani del procesa.

Naslov letošnje piranske arhitekturne konference je bil Novi izzivi: premisliti arhitekturo in prostor, premisliti vrednote, etiko in estetiko. Kateri so vaši izzivi? In kaj so po vašem izzivi evropske - zahodne arhitekture? Kako vidite sodobno arhitekturo zahodnega sveta?

Zame je izziv narediti to, kar je v realnosti mogoče zgraditi; izboljšati kakovost življenja skozi arhitekturo. Vrniti se moramo h koreninam, ponovno premisliti, kaj so naše prave potrebe. Predvsem pa zmanjšati porabo časa in energije, ki jo vlagamo v projekte. Moje risbe so vedno preproste, hitro narejene, zato

I have to admit that I love Europe. I love the changing of seasons, summer and winter. Modern life is fantastic, so comfortable. It's the cultural differences that makes us interesting to one another. I'm privileged to be able to live both the European and the African life.

Was it only after your arrival to Berlin that you learnt to speak German?

Before I came to Germany, I didn't know one word of German, it was only here that I learnt it. After six months, I knew the basics well, and I was able to improve my knowledge a lot through practice and everyday life.

I love languages. Communication is important, especially in my country. Communication is a very important part of African culture, as well as European. Only by being able to speak the language was I able to obtain my education. Education is an immense privilege, something you don't even realise in Europe - it's a matter of course for you. I, on the other hand, am very fortunate to have been given the opportunity to study, to obtain knowledge, learn to read and write, and study architecture in the end.

Your architecture is primarily intended for African people but it has become highly regarded and popular in the West and among Western architects. What is the reason for this, in your opinion? Is it because it carries a very primal meaning - architecture as a "well designed shelter for a human being", as L. B. Alberti would put it?

You're very kind. It makes me proud that this is how you see my architecture. This gives me the strength to do even more, to persevere at what I do. Yes, going back to the roots, building with the people, for the people - that's the essence of architecture. Cheap houses, simple plans.

In Africa, people say to me, "Oh, you're one of us. This means we'll be able to build this." They know that I know them - I know the way they live, their living and working conditions. And they know that I went to school, that I have the knowledge. They trust me. They look up to be because they see that you can do more with your life, that you can succeed even if you're African. Indeed, this gives me the will and strength to keep trying my hardest, to do more.

Your lecture in Piran made a big impression on all present. You didn't sound like an architect but primarily like an ambassador of African people. In Europe, we are not used to such a direct approach. How do you prepare for your lectures? Is your architectural language universal - is your message understood anywhere in the world?

How I prepare for a lecture? Actually, I don't even think about what the lecture will be like. I simply say what's on my mind. I show people what I do, and how we do things in Africa. For me, there is no other way - once I start talking, the words come out on their own. I show my projects. I show how materials are used, what potential there is in them. I present local construction techniques that I'm familiar with and know how to get the most out of them.

Due to time constraints - as you could see, I spent the whole day shooting for German TV, I barely found time to do this interview - I can't do a lot of travelling, even though I get invitations from all over the world. I'd like to share my knowledge with people. My message is "working for the people"; that's my architectural message, too. People like simple things, simple, uncomplicated houses that they can build by themselves.

At the moment, I'm collaborating with renowned German artist, film and theatre director Christoph Schlingensief. We're working on an opera building, in fact an opera village. In the beginning, the project was meant as a performance, nothing too serious. But I'm very happy that the media became interested in it. Consequently, I turned the project into an enlightened social project that's going to benefit for the people of Burkina Faso. Instead of building opera infrastructure - even in rich countries, opera is a symbol of power and wealth - our opera house will be a multi-purpose cultural centre complete with music and film classrooms, a kindergarten, social housing workshops, a cinema and a theatre, and much more. Here, too, the villagers are a part of the process.

The topic of this year's architectural conference in Piran was "New Challenges: Rethinking Architecture and Space, Rethinking Values, Ethics and Aesthetics". What are your challenges? And what do you see as challenges

pa več časa posvetim analiziranju materialov - kako se material obnaša, kaj lahko iz njega potegnem. Ne uporabljam high-tech materialov. Sploh pa ti niso primerni za Afriko. Ne rečem, da niso lepi in zanimivi. A večina ljudi v Afriki ne zna niti brati, niti pisati. Kako naj bi potem razumeli zahtevna navodila za uporabo zapletenih sodobnih tehnologij? V Afriki je treba znati sezidati dober zid - ljudje so tako ponosni na svoje delo. Sodobni materiali ter kompleksna in zapletena tehnologija pa so daleč od osnovnih potreb ljudi.

Hiše, ki jih ustvarjate, morajo odgovarjati klimatskim zahtevam. Kako dejstvo, da leži Burkina Faso na robu Sahela, znanega kot prehodna cona na robu Sahare, z varirajočimi deževnimi obdobji, vpliva na vaše arhitekturne ideje?

Preprosto. Dežela je revna, podnebje tu je vroče. Ko razmišljam o novi hiši, iščem rešitev, ki bi zadostila različnim parametrom - naravnim danostim, podnebnim pogojem in tehnologiji gradnje, ki jo ljudje tukaj obvladujejo. Glede na to, da je dežela revna, si seveda ne morem privoščiti, da bi v svoji arhitekturi uporabljal drage sisteme. Moje hiše so vedno preproste, naravno prezračevane. Ker nimamo lesa, oziroma ker les potrebujemo za kurjenje ognja za pripravo hrane, so hiše zgrajene iz gline. Imamo pa delovno silo, sposobne ljudi, ki si želijo delati in ki potrebujejo delo. V Afriki ljudje zelo radi gradijo. In imajo veliko prvinskega znanja. Vse to vpliva na mojo arhitekturo.

Glavne teme vaših predavanj so bivanje in urbani razvoj, integracija lokalne delovne sile in lokalnih gradbenih tehnik. Kako bi lahko v ta proces integrirali tudi mogočno zapuščino plemena Fulan, na primer, njihove slamnate hiše?

Presenetilo bi vas, tako kot je presenetilo tudi vlado Burkine Faso, kako mi je uspelo ljudi vključiti v proces gradnje - odrasle, stare, otroke, moške, ženske ... Ko smo gradili šolo v Gandu, otroci sploh niso hodili v šolo, ampak so na vsak način želeli pomagati pri gradnji. Še mene je ta zagnanost presenetila! Vesel sem, da ljudje v mojem delu vidijo svojo prihodnost. Kot sem že dejal - v arhitekturi je pomembno, da upoštevaš potrebe ljudi. Ko jih vključiš v gradbeni proces, je vsako stvar mogoče izpeljati. Zaupanje je bistveno. Moji ljudje vedo, da imam znanje, izobrazbo. Zato mi zaupajo. Pri gradnji pa mi morajo pomagati, ker imajo veliko znanja in praktičnih izkušenj. Skupaj rešujemo probleme, ne moremo drug brez drugega.

Kako bi lahko nomadski koncept saharkega življenja, ki ni specifičen le za Berbere, Tuarege, ampak tudi za Fulane, največjo nomadsko skupino na svetu, pozitivno vplival na dejstvo, da je arhitektura statična ... in na inovativen razvoj vaših projektov v prihodnosti?

Težko, a zanimivo vprašanje! Nomadi so majhne družine, ki potujejo zaradi živine - ko ta izrabijo svojo pašo, se morajo premakniti na nove pašnike. Ljudje, ki se ne prestopajo, morajo potovati z vso svojo opremo in lastnino. Zato njihova arhitektura ne more biti statična, trdna, zasidrana. konstantna. »Nomadska« arhitektura mora biti lahka, sestavljiva, narejena iz lahkih materialov, gradnja mora biti hitra in preprosta. Hm - kako bi zgradil šolo za nomade? Šolo, ki bi potovala z njimi. Zanimivo, o tem doslej še nisem razmišljal na ta način! Šola predstavlja neko fiksno točko, prostor, h kateremu ljudje prihajajo, kjer se srečujejo, družijo. Bi lahko ta koncept obrnil za 180°? Naredil šolo, ki potuje? Vstavil nomadski koncept v svojo arhitekturo? Ne vem. Zagotovo pa je afriški nomadski sistem popolnoma drugačen od zahodnega nomadstva. Evropski nomadi se premikajo z avtomobili, vlaki, letali, s seboj prenašajo le prenosne računalnike, mobilne telefone in kreditne kartice. Biti takšen nomad je veliko bolj preprosto, kot prenašati s seboj vse svoje imetje, vso družino in kulturo. Ne vem, ali bi lahko Fulanom omogočil pogoje, da bi ostali na istem mestu, da se jim zaradi živine ne bi bilo treba premikati. Zagotovo bi za njihovo arhitekturo uporabil lokalne materiale, lokalno znanje in tehnologije.

Kako bi opisali sodobno arhitekturo svoje dežele?

Najprej o tem, kako si predstavljam sodobno afriško arhitekturo: morala bi biti preprosta, poceni, narejena iz lokalnih materialov, z lokalno estetiko, namenjena predvsem ljudem. V Afriki ne potrebujemo simbolizma in »visoke

for European, or Western architecture? How do you see contemporary architecture of the Western world?

For me, the challenge is to do what is possible to build in real life, and to improve quality of living through architecture. We must go back to the roots, rethink our real needs. But first and foremost, we must reduce the time and energy that we invest into projects. My drawings are always simple, they never take me long, but I spend a lot of time analysing materials - how a material behaves, what it can do for me. I don't use high-tech materials, they aren't even suitable for Africa. They may be nice and interesting, but most people in Africa can't read or write, so how are they supposed to understand complicated instructions for use of complicated modern technology? In Africa, you have to know how to build a good wall - this way, people can be proud of their labour. Modern materials or complex and complicated technologies are not what people need.

The buildings that you create have to work in specific climate conditions. How do your architectural ideas reflect the fact that Burkina Faso lies on the edge of the Sahel, the transitional zone at the edge of the Sahara, where there rainfall is very uneven?

It's simple, really: the country is poor. The climate is hot. When I'm thinking about a new building, I look for a solution that would satisfy various requirements - natural attributes, climate conditions, and the building technology that the people here are comfortable with. Considering the country is poor, I can't afford to use expensive systems in my architecture. My houses are always simple, with natural ventilation. There is practically no wood, and the little that we do have is used to make fire and cook food; houses are made of clay. But there is lots of labour on hand, competent people who want and need work. In Africa, people love to build. And they have a lot of primal knowledge. All of this affects my architecture.

Two of the main subjects of your lectures are housing and urban development, and the integration of local labour and local construction techniques. How would you go about integrating the great Fulani tribe heritage, such as their grass mat houses, into this process?

You'd be surprised, just like the Burkinabe government was, how I was able to include the people - adults, the elderly, children, men, women - into the process of construction. When we were building the school in Gando, the children didn't even go to school, instead they wanted to help out with the construction in any way they could. Even I was surprised by such enthusiasm.

I'm happy that people see their own future in my work. Like I said, in architecture, it's important to take people's needs into consideration. Once you include them into the construction process, you can get anything done. Trust is crucial. My people know that I have the knowledge, the education. That's why they trust me. But when it comes to building, they have to help me because they have a lot of knowledge and practical experience. We solve problems together, we can't do one without the other.

The nomadic life of Saharan ethnic groups is specific not only to the Berbers, the Tuareg, and the Toubou, but also to the Fulani, the largest nomadic group in the world. What positive influence could this concept have on the fact that architecture is stationary, and on the innovation in the future development of your projects?

A difficult question, but a very interesting one. Nomads are small families who travel with their livestock - when the animals exhaust all the pasture in one place, they have to move on. People who are constantly on the move have to travel with all their equipment and possessions. This is why their architecture can't be stationary, firm, anchored... constant. Nomadic architecture has to be light, modular, lightweight, the construction has to be quick and simple.

How to build a school for nomads, a school that would travel with them? Interesting, I've never thought about it in this way. School represents a fixed point, a place people come to, where they meet, where they socialise. Could I turn this concept on its head? Make a school that travels? Implement the nomadic concept in my architecture? I don't know. But there's no doubt that the African nomadic system is completely different to the Western one. European nomads move about with cars, trains and aeroplanes, the only things that they carry

estetike«, saj si ju lahko privoščijo le peščica bogatašev. Realnost je seveda drugačna, dogajajo se napačne stvari, gradi se napačna arhitektura. Ta v večini primerov le posnema evropsko arhitekturo, brez kakršnegakoli kritičnega momenta. Zakaj? Krivde ne nosijo le evropski, ampak predvsem afriški arhitekti, ki se šolajo v tujini, v Parizu. Ko se vrnejo domov, ne znajo drugega, kot reproducirati tisto, česar so se naučili v tujini. Svojega znanja ne znajo prilagoditi afriškim pogojem. Uporabljajo komplicirane zahodnjaške tehnologije, ki so afriškim ljudem popolnoma neznane. In barve, ki so v afriškem okolju popolnoma banalne. Njihove arhitekture se ukvarja samo z obliko. Povsod je preveč dizajna! Je to sploh arhitektura?

Kakšni pa so afriški naročniki?

Veliko stvari se v Afriki zgradi z evropskim denarjem. A brez kakršnekoli povezave z afriško naravo, kulturo ali z resničnimi potrebami afriških ljudi. Povprečen afriški naročnik, ki si lahko privoščijo svojo vilo, želi seveda kopijo evropske vile. Če kot arhitekt delo odkloniš, bo vilo pač naredil drug arhitekt. Ali pa bo nastala celo brez arhitekta - večina ljudi prekopira hišo, ki stoji za vogalom.

Na televiziji vidimo veliko Afrike - bolezn, pobojev, plemenskih vojn, revščine ..., a v resnici ne vidimo Afrike; nevidna je predvsem med arhitekti. Projekti iz Afrike se v arhitekturnih revijah sploh ne pojavljajo. Kako komentirate to pomanjkanje afriške arhitekture v večini svetovnih arhitekturnih publikacij?

Odgovor je zelo preprost: ker ne obstaja afriška arhitekturna revija, ker Afrika ne izdaja nobene arhitekturne revije, ni dostopa do informacij. Zato ostaja afriška arhitektura povsem neznana. Ne mislim, da je treba arhitekto objavljati zaradi same objave, a le s pojavljanjem v medijih te ljudje spoznajo in ti začnejo zaupati. Dolgo je trajalo, da so Afričani spoznali moje delo. Šele zdaj jih moja arhitektura navdihuje. Morda bom, ko bom star sto eno leto, postal cenjen in slaven, kot postanejo cenjeni stari avtomobili.

Afrika ima 950 milijonov prebivalcev, od tega ima 41 odstotkov populacije manj kot 15 let - torej ima Afrika na svoji strani mladostni optimizem. Ste tudi vi optimistični glede prihodnosti svojega kontinenta?

Ja, seveda! Zelo sem optimističen. Upam, da se bo vedno več Afričanov šolalo, pridobilo znanje in izobrazbo in se na ta način borilo za svoje ljudstvo. Nove evropske generacije računajo na nas, Evropo in zahodni svet zanima, kaj se dogaja v Afriki. Obenem želijo pomagati s svojim znanjem. In tudi afriški ljudje so kreativni, polni entuziazma. V desetih letih bo prišlo iz Afrike veliko fantastičnih stvari.

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with them are laptops, mobile phones, and credit cards. Being such a nomad is much easier than carrying all your belongings, your family, and your culture with you. I'm not sure whether I could create conditions for the Fulani to be able to stay in one place, that they wouldn't have to move for the cattle. But whatever the case, I'd use local materials, and local knowledge and technologies for their architecture.

How could you describe contemporary architecture in your country?

First, I'd like to explain how I envision contemporary African architecture: it should be simple, cheap, made with local materials, with local aesthetic, meant primarily for the people. In Africa, we don't need symbolism and exalted aesthetics, because only a handful of rich people can afford that.

The reality is different, of course, the wrong things are happening, the wrong architecture is being built - architecture that for the most part simply mimics European architecture, without any reflection. Why is that? It's not only European architects who are to blame, but chiefly African ones who travel abroad, to Paris, to go to school. When they return home, the only thing they do is reproduce what they learnt while they were abroad. They aren't able to adapt their knowledge to African conditions. They use complicated Western technologies, which are completely unknown to African people. They use colours that come across as completely banal in African environment. Their architecture deals only with the form. Everywhere you look, there is too much design. Is it architecture at all?

What are African clients like?

In Africa, a lot of things are built with European money. But they have no connection with African nature, culture, or the real needs of African people. The average African investor that can afford his own mansion wants a copy of a European mansion. If you turn down the job as architect, it will get done by another architect ... or it might even get done without one - most people just copy the house standing around the corner.

There is a lot of Africa to be seen on TV: disease, massacres, tribal wars, misery. But we don't really see Africa. Particularly among architects, Africa is as good as invisible, projects from Africa are conspicuously missing from most architectural publications. What is your comment on this lack of African architecture in most of the world's architectural publications?

The answer to this is very simple: since there aren't any African architectural magazines, since there isn't a single one published in Africa, the access to information is non-existent. And that's why African architecture remains completely unknown. I don't think that architects have to get published just for publication's sake, but it is only through appearing in the media that people get to know you and begin to trust you. It took the African people long enough to get to know my work. It's been only recently that my architecture began to inspire them. Maybe by the time I'm 101, I will have gained some reputation and fame, the way classic cars do.

There are 950 million people living in Africa, forty-one per cent are younger than 15. It seems that Africa has the optimism of youth on its side. Are you also optimistic about the future of your continent?

Absolutely, I'm very optimistic. I hope that more and more African people go to school, obtain knowledge and an education, and fight for their people in this way. The new generations in Europe are counting on us, Europe and the Western world are interested in what's happening in Africa. They want to help with the knowledge that they have. And African people are also creative and full of enthusiasm. There'll be many fabulous things coming out of Africa in the next ten years.

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ab

intervju

iskanje odgovorov na nova vprašanja

intervju s Sašo Randicem

Sonja Miculinič

finding answers to new questions

interview with Saša Randic

Sonja Miculinič

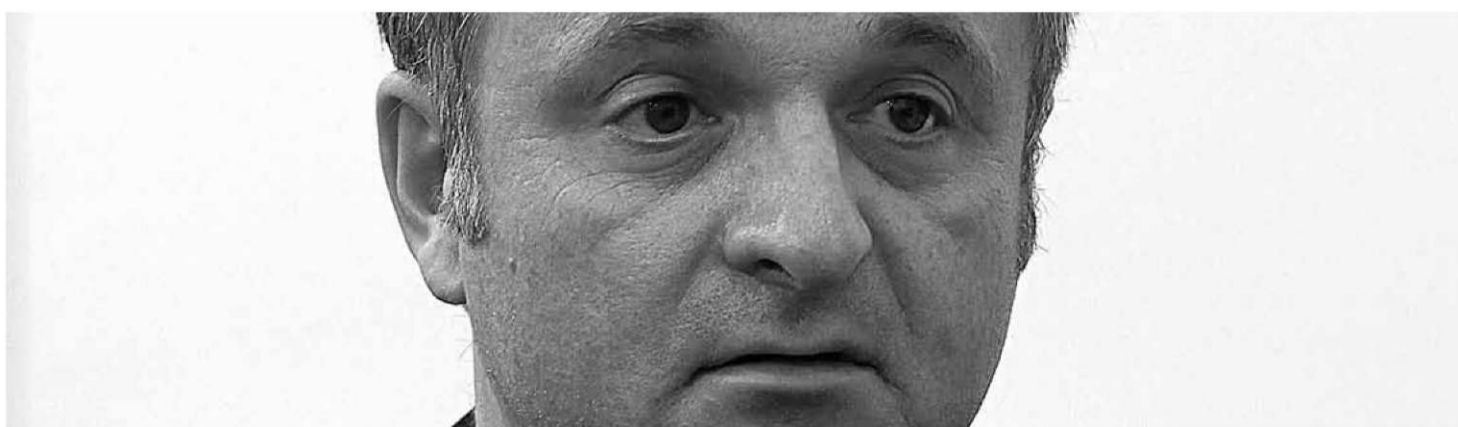


Foto: Peter Krapež

Na Piranskih dnevih arhitekture ste predstavili svoj pogled na nove izzive v arhitekturi. Bi morda o tej temi povedali še kaj?

Tema se nanaša predvsem novo situacijo, ki je danes vsekakor drugačna od tiste pred letom dni. Na piranskih dnevih je imenovana novi izzivi, na konferenci ČIP (Čovjek i prostor - Človek in prostor) pred enim letom, pa smo jo mi poimenovali »spremembe«. Že takrat je več dogodkov napovedovalo neko novo obdobje, drugačno od prejšnjih, v katerih so se stvari dogajale bolj postopno. Finančna kriza je radikalno spremenila odnose v svetu. S prihodom Baracka Obame se je spremenila tudi globalna politika. Včasih so bile vse arhitekture ikonične, danes se vse vrti okoli »zelene« arhitekture.

Še nekaj zelo zanimivega se je zgodilo v povezavi z Obamo. Koncept mest, kakršna so v Ameriki gradili od 40ih let dalje, se je spremenil. Takrat so prevzeli model individualnega stanovanja, ki je najprej pogoltnilo ameriški prostor, potem pa še evropskega. Madrid se je v zadnjih petnajstih letih povečal dvakrat, prebivalstvo pa je narastlo za samo pet odstotkov. Torej mesta postajajo disperzna. V predavanju in predstavitvi naših del sem se najbolj osredotočil na problem mesta, ker menim, da bodo mesta tema, s katero se bo arhitektura v prihodnosti največ ukvarjala. In to je dobro.

Obenem pa sem kritičen glede letošnje nagradi Piranesi, ker menim, da je v današnjem času in posebej na temo »Novi izzivi«, nesmiselno prikazovati večinoma dizajnerske projekte. Glavna tema nagrajenega dela je, kako kombinirati materiale in kako ujeti svetlobo. Menim, da je to dosti manj pomembno od tega, na kakšen način arhitektura oblikuje mesta.

Slovenija, Hrvaška, Bosna in Madžarska so redko poseljene dežele, v katerih je pomembno, kako se gradi mesta. Gotovo bodo ta zopet postala predmet zanimanja, čeprav je diskontinuiteta kulturnih, političnih in zgodovinskih dejstev pripeljala do tega, da se nobeno mesto zadnjih sto ali dvesto let ni moglo neprekinjeno razvijati. Zaradi tega nobeno mesto tega območja nima formata pravega mesta, kakršni sta na primer Barcelona ali Milano. Ta mesta imajo strukturo, ki se jo počasi dopolnjuje. V naših mestih so to odseki različnih plasti in časov. V Reki je na primer zaradi tega zelo vidna razlika med vzhodnim in zahodnim delom mesta. Vzhodni del mesta, ki je bil pod vladavino kralja Aleksandra, se je razvijal po eni tipologiji, zahodni pa, ki je bil

At the Piran Days of Architecture, you presented your views on new challenges in architecture. Is there anything else that you'd like to say on the subject?

It's all about this new situation we're having at the moment, which is definitely different to that of one year ago. At the Piran Days of Architecture, the topic is called "new challenges", while at the CIP (Covjek i prostor, Man and space) conference, which we held a year ago, we called it "changes". Even then, several events foreshadowed some kind of a new era, different than previous ones when things happened more gradually. The financial crisis radically changed relations all over the world, and with the arrival of Barack Obama, global politics changed, too. All architectures used to be iconic, whereas nowadays, "green" architecture is all the rage.

Another very interesting thing happened in connection with Obama: the concept of cities which were being built in America since the 1940s changed. Back then, they adopted the model of individual residence, which first swallowed the American space and went on to swallow the European space. Madrid has grown by a factor of two in the last fifteen years, yet the population has only risen by five percent. This means that cities are becoming dispersive. In the lecture and the presentation of our works, I focused primarily on the issue of the city because I believe that cities will be the topic with which architecture is going to deal with the most in the future. And that's good.

At the same time, I'm critical of this year's Piranesi Award because I think that in this day and age, and especially on the topic of "new challenges", it makes no sense presenting mostly designer projects. The main topic of the work that won the award is how to combine materials and capture light. I think this is far less important than the issue of how cities are shaped by architecture.

Slovenia, Croatia, Bosnia, and Hungary are sparsely populated countries, where it matters greatly how cities are built. Cities are bound to become interesting again, even though due to the discontinuity of cultural, political, and historical facts, no city was able to enjoy uninterrupted development in the past one or two hundred years. This is why no city in this area has the format of a proper city such as Barcelona or Milan. These cities have a structure that is slowly being added to. In our cities, these are sections of different layers and different times.

pod italijansko jurisdikcijo, ima čisto drugačno tipologijo. Na teh prostorih je odnos arhitekture in mesta, oziroma način, na katerega zgradba gradi javni prostor okoli sebe, zelo pomemben. V tem kontekstu sem želel skozi par projektov pokazati, kako smo mi reagirali na takšne situacije.

Prvi je bil projekt šole v Krku. Na njem se jasno vidi odnos javnega in zasebnega prostora. Zaradi svoje lokacije je šola urbani projekt, ki pa s svojo velikostjo presega povprečno strukturo mesta. Šole ne bi bilo smiselno zapreti in je ločiti od mesta, zato smo malo uličico med šolo in bodočo dvorano izkoristili kot prostor, kjer se šola in mesto zlijeta v eno: ko odzvojni šolski odmor, učenci zavzamejo ulico. Zgodba zelo dobro deluje, seveda tudi zato, ker je Krk malo mesto.

Dober primer na temo javnih prostorov in integracije stavb v urbano okolje je lapidarij v Novigradu, kjer se zgradba nahaja sredi parka. Celotni mali muzej se lahko odpre v okoliški prostor in zelo dobro funkcionira za razstave, recitale in koncerte.

Zgradba samostana na Trsatu je povezana z prihodom Papeža na Reko. Stava naj bi vsebovala prostore za vernike, sanitarije, lokalček ter večnamensko dvorano. Predstavlja osnovni, rudimentarni, veliki volumen, ki je v odnosu do baročne strukture samostana. Eksperimentalni smo s fasadnim plaščem. Naš cilj je bil pridobiti odprtine za svetlobo, pri tem pa zadržati homogeno formo. Zato smo se odločili za lupino, ki se je prebodena z majhnimi odprtinami. Zgradba ima betonsko strešno konstrukcijo pokrito s terracoto, ki je elementaren, a vseeno novodoben material, kakršnega uporablja tudi na primer Renzo Piano. Iz njega smo dobili streho, ki deluje kot prezračena fasada, plošče pa so bile nameščene ročno, tako da streha prepušča dovolj svetlobe v notranji prostor.

Kompleks Zagrad je komercialni projekt, ki ga je financirala banka Hypo Alpe Adria. V takšnih projektih je arhitekt le eno od kolesc v velikanskem procesu. Za nameček smo v projekt vstopili, ko je bila garaža že gotova, torej je bila matrica projekta že definirana. Vsak del stavbe z različno vsebino ima drugačno fasado, na vrhu pa so stanovanja.

Pri projektu Hartera se je začelo tako, da so ljudje okrog skupine Let 3 dali iniciativo, da se poišče prostor za organizacijo glasbenih dogodkov. V Reki obstaja veliko zapuščenih industrijskih prostorov in najbolj logična izbira se nam je zdela stara papirnica Hartera. To je bilo politično občutljivo vprašanje, ker je papirnica najstarejša tovarna v tem delu Evrope, iz leta 1820. Namesto projektov za gradnjo smo v njej pred petimi leti organizirali festival Hartera. Bil je zelo uspešen in stvari so se začele razpletati. Najprej smo določili lastniške odnose, mesto je zavzelo stališče, da želi stavbo spremeniti v kulturni center in mi smo začeli delati prve urbanistične rešitve. Ker je naša administracija zelo temeljita, se projekt vleče že pet let, zajela pa nas je tudi gospodarska kriza, tako da projekt zamuja. Kljub vsemu pa že dobiva svoje končne konture. Želeli smo ustvariti čisto nov del mesta. Vsaka od bivših industrijskih con mora dobiti svoj lastni karakter, ne morejo kar vse povprek postati muzeji ali mladinski centri, temveč mora vsaka imeti neko svojo specifikko. Preurejanje bivših industrijskih območij pa je tudi velika priložnost za mesto, saj se bo v njih zgodila Reka 21. stoletja. Naša lokacija zaenkrat še ni infrastrukturno urejena in je mesto eksperimenta. V sosednji stavbi smo ustanovili Hartera hotel: zgradbo smo spremenili v kamp, torej se v njej spi v šotorih. Oprema so odpisani rekviziti iz gledališča, lestenci so ventilatorji z obešenimi vrečami za smeti. Vse je bilo zelo poceni, učinek pa je ogromen.

Zadnji projekt je vrtec v Krku. V območje novih apartmajskih gradenj smo vstavili mini urbanizem - vrtec, ki je kot majhno mesto, z dvorišči in trgov. Obkroženo je tudi z obzidjem. Iz prefabriciranih betonskih elementov, v katerih so vgrajeni kamni, ki spominjajo na tipologijo gromače - tradicionalnega primorskega suhozida. Zanimiva je bila otvoritev vrtca, na kateri so predstavniki vlade peli otroške pesmice in z tem ustvarili dodano vrednost svečanosti dogodka.

In Rijeka for instance, there is a big difference between the eastern and western part of the city as a consequence. The eastern part of the city, which was under the rule of King Alexander, developed according to one typology, whereas the western part, which was under the Italian jurisdiction, has a completely different typology. In these areas, the attitude towards architecture and the city, as well as the way a building builds the public space around it, is very important. In this context, I wanted to use a couple of projects to show how we reacted to situations like these.

The first one was a school in Krk. Looking at this project, you can clearly see the relationship between public and private space. Due to its location, the school is an urban project, yet it's bigger in size than the average town structure. It would make no sense walling the school in and separating it from the town, so we used the little street between the school and the future hall as the space where the school and the town fuse into one: when the school bell goes off, pupils occupy the street. It works really well, with one major factor being that Krk is a very small town. When it comes to public spaces and the integration of buildings into the urban environment, the lapidarium in Novigrad, where we placed the building in the middle of the park, is a good example. The entire small museum is able to open itself to the surrounding space and works very well for exhibitions, recitals, and concerts.

The monastery building in Trsat had to do with the Pope's visit to Rijeka. The building was supposed to contain spaces for worshippers, facilities, a small café and a multi-purpose hall. It represents the basic, rudimentary, large volume in relation to the Baroque structure of the monastery. We experimented with the facade skin. Our goal was to have openings for the light and retain homogenous form at the same time. This is why we chose a shell that's pierced with small openings. The building has a concrete roof construction covered with terracotta, which is an elementary material, but it still has its use today, such as in the way Renzo Piano does for instance. This gave us a roof that works as a ventilated facade, and the tiles were installed by hand so that enough light is let through into the interior space by the roof.

The complex of Zagrad is a commercial project financed by Hypo Alpe Adria bank. When it comes to such projects, the architect is just a cog in a humongous process. And on top of that, we came on board when the garage was already built, therefore the project's template had already been defined. Each part of the building with different content has a different facade, and there are flats on the top.

The Hartera project started with people around music group Let 3 giving the initiative to find a place to organise music events. There are a lot of abandoned industrial spaces in Rijeka and to us, the most logical choice seemed an old paper mill called Hartera. This was a politically sensitive question since the paper mill is the oldest factory in this part of Europe, from the year 1820. Five years ago, instead of making construction designs, we organised the Hartera festival inside. It was very successful and from then on, things started to develop and go our way. First, we settled the issue of ownership, the city decided to support the idea of turning the building into a cultural centre, and we began drafting the first urbanistic solutions. Because our administration is very thorough, the project has been dragging on for five years, and we've also been hit by the crisis, so the project is behind schedule. Still, we have recently entered the final stage.

What we wanted to do was to create a completely new part of the town. Each of the former industrial estates has to be given its own character, they can't all just be turned into museums or youth centres, each of them has to have a specificity of its own. The development of former industrial areas is also a big opportunity for the city, because that's where Rijeka of the 21st century is going to happen. Our location has not yet been set up with utilities and is a place of experiment. In the neighbouring building, we set up Hotel Hartera. We turned the building into a camp, which means that you sleep in a tent. It's equipped with write-off theatre props, and we made ceiling fans into chandeliers by hanging bin liners off them. Everything was very cheap to do, but it works beautifully.

The final project is the kindergarten in Krk. We instilled the area of new tourist-flat buildings with miniature urbanism - a kindergarten made to be like a small

Ste vsestranski arhitekt, ukvarjate se z projektiranjem, publicistiko in s projekti ki zahtevajo družbeni angažma.

Menim, da je arhitektura sama po sebi v takem kontekstu bolj zanimiva. Pri nas se ne moremo ukvarjati z arhitekturo na tak način kot v Ameriki, da celo življenje projektiraš en tip stavb.

Randič-Turato smo arhitekti splošne prakse, kakor tudi večina arhitektov na Hrvaškem, in to je naša prednost. V današnjem trenutku samo projektirati ni dovolj, na dogajanje v prostoru je treba skušati vplivati tudi na druge načine. Torej ne samo skozi projekte, ampak tudi skozi aktivno sodelovanje v diskusiji. V preteklih letih je na Hrvaškem vladala zelo ugodna arhitekturna klima. Srečo sem imel, da sem bil protagonist teh dogajanj. Razvilo se je ugodno sodelovanje med zbornico in združenjem arhitektov, poleg tega pa je obstajala tudi obveza, da arhitekti sodelujejo v društvenih arhitektov. Tako so društva uspela obdržati vlogo, ki so jo imela v socializmu, to je jasno in direktno sodelovanje v družbenem dialogu. Velikokrat sem slišal kritike, da arhitekti ne marajo javno nastopati, kar drži. Pripravljeni pa so bili sodelovati v okviru strukture društva. Tako so društva uspela obdržati vlogo organizatorjev arhitekturnih natečajev oziroma, vzpostaviti pravilo, da se vse pomembne stavbe na Hrvaškem izvajajo prek natečaja. To je bilo mogoče, ker bilo vzdušje pozitivno, ker so pri uresničevanju arhitekti delovali organizirano in vse to uresničili na tem prostoru in v tem času. Oblikovala se je močna arhitekturna scena, katere protagonisti so večinoma mlajši arhitekti. Normalno je, da nekdo, ki ima ambicijo spreminjati prostor, kar je primarna definicija vsega, kar arhitekt dela, presega okvirje oblikovanja, in se poda v druge sfere, v katerih prostor postane protagonist javnega dialoga. Konkretni primer Hartere, ki je na nek način tudi ambicija po kreativnem eksperimentu, je dokaz, da se premiki ne zgodijo samo s projektiranjem, ampak pogosto kot ozadje zahtevajo aktivno javno delovanje.

Arhitekturna klima je morda povzročila, da vam je na Hrvaškem uspelo realizirati več zanimivih, transgresivnih projektov, kot nam jih je uspelo v Sloveniji. Ali je težko biti arhitekt v tranzicijski Hrvaški?

Momenta sta tukaj dva. Vsekakor menim, da sta na področju bivše Jugoslavije Hrvaška in Slovenija arhitekturno najzanimivejši, kar potrjujejo tudi mednarodne nagrade, razstave in objave v revijah. Med njima pa morda obstajajo drobne razlike, ki so pogojene z različnostjo mentalitete. Na Hrvaškem vsak pretres izzove novo priložnost. Lepota delovanja na Hrvaškem je ravno dejstvo, da se nahaja na prostoru, kjer so se sistemi nenehno spreminjali. Z vsakim novim sistemom, na katerega nimaš vpliva in ga obenem imaš, moraš vzpostaviti dialog in glede nanj usmeriti svoje individualno delovanje. Zagreb, kljub temu da ima Hrvaška že zelo dolgo tradicijo državnosti, pogosto ni bil v poziciji, ko bi imel, znotraj 'monarhije', vpliv na vse segmente svojega razvoja. Tega vpliva ni imel niti kasneje v obdobju socializma, verjetno pa ga ne bo imel niti, ko bomo enkrat vstopili v Evropsko unijo. Zato smo razvili poseben način delovanja in razmišljanja. Pričakovati je, da se bo tudi v novih spremembah nastajala kvalitetna arhitektura, kot se je to na primer zgodilo v 50ih letih dvajsetega stoletja.

Živite in delujete na Reki. Kaj bi v tem mestu želeli spremeniti?

V razvoju mesta Reka so bile nekatere stvari že davno načrtane na način, ki je univerzalno sprejet, sedaj pa se čudimo, da se nekatere stvari niso uspelo realizirati. V mislih imam predvsem na premestitev luke ven iz centra mesta in odpiranje mesta proti morju. Krivda delno leži v načinu, kako se pri nas upravlja prostor. Občina Reka je prej obsegala veliko večje območje, sedaj pa je skrčena znotraj meja najožjega centra. Celotno mestno obrobje ni več pod upravo mesta in njegovega župana. Niti pristaniški bazen ni pod nadzorom mesta, ampak ga nadzira država, tako da je upravljanje tega prostora izjemno zapleteno. Obstajajo seveda tudi ugodni primeri reševanja podobnih zapletov. Eden od teh je Bilbao, kjer so se za isto mizo usedli predstavniki države, regije, občine, pristanišča in železnice. Pri nas pa težava nastane prav na nivoju komunikacije. Ob vstopu v EU se ne bo nič kaj dosti spremenilo. Mislim pa, da bi se morali ozirati po uspešne primere v Španiji, kot sta na primer Barcelona in Valencia.

city, complete with courtyards and a square. There's also a wall around it made from prefabricated concrete elements encrusted with stones whose typology is reminiscent of gromaca, a traditional dry wall from the Littoral. The opening ceremony for the kindergarten was very interesting, there were government officials singing children's songs, which added greatly to the solemnity of the event.

As an architect, you do many things; you design, you write, and you get involved with project that require social commitment.

I think that architecture itself is more interesting in such a context. Here, we can't do architecture the same way they do it in the United States, where you can spend your whole life designing only one type of building. Randić-Turato is an office of general practice, and most architects in Croatia work in a similar way, which works to our advantage. In this day and age, just doing the design isn't enough, you have to try and influence what happens in the space in different ways, too - not only through projects but also through active participation in discussion. In the past years, there was a very conducive architectural atmosphere in Croatia. I was fortunate to have been a protagonist in these developments. A good working relationship developed between the national chamber of architects and the architects' association, and the law stipulated that as an architect, you had to take part in associations. This is how associations managed to retain the role that they had in the Socialist period, namely a clear and direct involvement in social dialogue.

I've often heard criticism how architects don't like appearing in public, which is true. But they were prepared to take part within the framework of the association. This way, the associations managed to retain their role of organising architecture competitions and succeeded in establishing the rule that a tender should be put out for any important building in Croatia. This was made possible by a positive atmosphere, because architects organised themselves to make this happen, and they did all that in the space and time of today. A strong architectural scene developed, and its protagonists are mostly younger architects.

It's only natural for someone who has an ambition of modifying the space, which is the primary definition of everything an architect does, to go beyond mere design and enter into other spheres in which the space becomes the protagonist of public dialogue. The case of Hartera, for instance - which is in a way also an ambition of carrying out a creative experiment - is a proof, that changes don't happen only by designing, but often require active public involvement as their background.

The architectural climate may have been crucial for you to have managed to build a greater number of interesting, transgressive projects in Croatia than we have in Slovenia. Considering it's still going through transition, is it difficult to be an architect in Croatia?

I see two issues at work here. I certainly believe that in the territory of former Yugoslavia, Croatia and Slovenia are the most interesting architecturally, which international prizes, exhibitions, and peer-review publications also confirm. But there may be subtle differences between the two that are conditioned by differing mentalities. In Croatia, every shock also brings out a new opportunity.

The beauty of working in Croatia is precisely the fact that it's located in an area where systems have always been subject to constant change. With each newsystem, over which you have no influence and yet you do, you have to establish a dialogue and apply your individual activity according to it. Even though there is a long tradition of Croatia as a state, Zagreb was, within the "monarchy", often not in a position to have influence over all segments of its development. Later, during the Socialist period, it didn't have this influence, either, nor is it likely to have it once we join the EU. This is why we have developed a special way of acting and thinking. It's to be expected, even with all the new changes, that quality architecture will continue to be created, like it did in the 1950s, for example.

You live and work in Rijeka. What would you like to change about the city?

In the course of Rijeka's development, some things had been decided upon in an universally accepted way a long time ago, and now everybody is wondering how we didn't manage to make certain things happen. What I have in mind is chiefly moving the port out of the city centre and the opening of the city towards the

Reka kot izhodišče, Zagreb kot drugo mesto delovanja. Ali obstaja razlika v načinu delovanja arhitektov v teh dveh okoljih?

Hrvaška je premajhna država ... Še posebej pa Reka in Zagreb, ki sta del ene celote z nekaj nedotaknjene narave vmes. Hrvaška je dežela mest, z glavnim središčem v Zagrebu, ki pa vseeno ni tako močno, kot je to izraženo npr. v Ljubljani. V Zagrebu sem prisoten tudi zaradi biroja, ki ga imamo tam, poleg tega pa sem na spletu sprožil majhen privatni projekt, ki je eksperiment povezovanja virtualnega in realnega prostora. Z blogom skušam ustvarjati komunikacijo, to pa je, vsaj mislim, za arhitekturo zelo pomembno.

Izdali ste že več knjig. Ali imate v načrtu še kakšen tovrsten projekt?

Idis Turato skupaj z Vero Grimmer pripravlja materiale o arhitektu Ostrogoviču, jaz pa v Društvu arhitektov skušam časopis ČIP postaviti na stabilno komercialno osnovo. Situacija na Hrvaškem je pokazala, da obstaja prostor tudi za privatne projekte - npr. časopis Oris je konkreten primer, kako je lahko revija zelo uspešna in kvalitetna tudi brez institucionalne podpore. Uporabniki informacij so danes postali tudi nosilci informacij in to skozi forume, bloge in lastne spletne strani. Blog, ki sem ga ustvaril, je zame zelo zanimiv medij. Zanima me če bosta komunikacija in delo na blogu imela vpliv na način dela v našem biroju. Vsekakor pa je to zame interesanten prostor delovanja.

Na kateri projektih trenutno delate?

Trenutno se gradi šola Veli Vrh v Puli, projektiramo pa tudi hotel v Rovinju. Zanimivo je, da je v recesiji najbolj stabilen investitor turistični sektor, tako da imamo trenutno na mizi še nekaj projektov za turistične objekte

Kaj je vaš osebni izziv v arhitekturi?

Novi izzivi ležijo v iskanju novih odgovorov na nova vprašanja. Stvari se počasi umirjajo in v kontekstu našega vsakdana ne bo več prihajalo do velikih sprememb. Od nas se je vedno pričakovalo, da so stavbe učinkovite, poceni, družbeno smotrne, in da ustvarjajo dialog s prostorom, v katerem se nahajajo. Skratka, da ne zadovoljujejo izključno interesov investitorja. V tem je specifičnost evropskega prostora, ker zunaj Evrope pa takih omejitev pravzaprav ni. Fasciniralo me je na primer predavanje Cesare Pellija v Buenos Airesu, ki je z veliko lahkotnostjo opisoval svoje odločitve pri projektiranju zgradb, tudi dvajsetkrat večjih od okoliških. Njegova neobremenjenost s kontekstom je nekaj, česar pri nas ne poznamo. Na nove izzive gledam z optimizmom. Pri nas še nič ni uspelo, zato ne bo uspela niti kriza.

sea. The way we manage space is part of the problem. The area of the municipality of Rijeka used to be much bigger whereas now, it has contracted to the very centre of the city. The entire city periphery is now no longer governed by the city and its mayor. Not even the port basin is under the city's control, it's controlled by the state, which means that managing this space is extremely complicated. Naturally, there are cases of competent handling of such issues. One such case is Bilbao, where the representatives of the state, the region, the municipality, the port, and the railway all sat down at the same table. With us, it's precisely the communication where problems develop. Joining the EU won't change much in this respect. But I definitely think that we should look up to Spain as to how such issues were dealt with there, e.g. in Barcelona and Valencia.

Rijeka as your point of origin, Zagreb as your second working place. Is there a difference between these two environments in terms of how architects work?

Croatia is too small of a country - especially Rijeka and Zagreb, which are parts of the same whole with a bit of pristine nature in between. Croatia is the land of cities and towns, indeed with Zagreb as its centre, yet this centre is not quite as strong as is the case with Ljubljana, for example. I spend time in Zagreb also because we have an office there, and there is a small private project that I started on the Internet, which is an experiment in linking the virtual and the real space. With my blog, I'm trying to create communication, which is, at least in my opinion, a very important thing for architecture.

You've published several books. Have you any more in the pipeline?

Idis Turato and Vera Grimmer are preparing materials about architect Ostrogovic, and I'm trying to lay a solid commercial foundation for the Architects' Society CIP magazine. The situation in Croatia has shown that there is room for private projects, as well - magazine Oris, for example, is a case of how a magazine can be very successful and very good even without institutional support. People who use information are nowadays also people who spread information through Internet forums, blogs, and their own web pages. I find the blog I created to be a very interesting medium. I'm curious to find out whether the communication on the blog and the work I'm putting into it will influence the way we work in our office. Either way, it's a very interesting area of involvement for me personally.

What projects are you working on currently?

At the moment, school Veli Vrh in Pula is being built, and we're designing a hotel in Rovinj. It's interesting how during the recession, the tourist sector is the most steady investor, in that we have a couple more tourist building projects on the table.

What personal challenge do you find in architecture?

New challenges lie in finding answers to new questions. Things are slowly settling down and in terms of our daily lives, there won't be any major changes any more. People have always expected from us to deliver buildings that are efficient, good value for money, make sense socially, and form a dialogue with the space in which they are put. In other words, that they don't fulfil only the investor's requirements. This is the specificity of the European space - outside Europe, you aren't really limited in this way. I was fascinated by César Pelli's lecture in Buenos Aires where he talked with incredible levity about how he went about designing buildings that were twenty times the size of the neighbouring ones. How was not in the least concerned with the context is something you just don't see in Europe. I'm optimistic about new challenges. Nothing ever works out well in Croatia, so the crisis won't, either.

ab

intervju

»smo 'slow food' arhitekti«

intervju z Johnom Wardlom

Kristina Dešman, Miha Dešman

"we are 'slow food' architects"

interview with John Wardle

Kristina Dešman, Miha Dešman



Foto: Peter Krapež

John Wardle je ustanovitelj in vodja John Wardle Architects, arhitekturnega biroja srednje velikosti, ki je trenutno eden najboljših v Avstraliji. Biro se je razvijal počasi - začel je z naročili za individualne hiše, nadaljeval z manjšimi ustanovami, sedaj pa delajo velike komercialne in institucionalne projekte. V tem času so postali dozorel biro. V svoje delo skušajo vključiti raznolike poglede na okolico in kontekst, pri tem pa ostajajo pozorni do fizične in kulturne okolice. Njihove zgradbe, za katere so značilni dodelani in natančni detajli, poigravanje svetlobe in senc ter uporaba različnih tekstur, so na prvi pogled očitno »avstralske«. Njihova arhitektura je prejela mnoge nagrade Avstralskega kraljevega inštituta za arhitekturo (Royal Australian Institute of Architects), med drugim tudi prestižno nagrado Sir Zelman Cowena za javne zgradbe (Sir Zelman Cowen Award for Public Buildings).

Čeprav so John Wardle Architects zrasli v velik biro, se trudijo ohraniti osebni odnos do vsakega projekta, ki se ga lotijo nadvse pazljivo. Oziroma, kakor povzamejo na svoji spletni strani: »V vsak projekt, ne glede na njegovo vrsto, želimo vplesti osebne in skupne zgodbe svojih naročnikov, s katerimi so naše ideje še bogatejše. Začnemo tako, da pozorno prisluhnemo zahtevam svojih naročnikov in, kar je še pomembnejše, njihovim pričakovanjem za prihodnost. Za naš pristop je značilno stalno raziskovanje, ne le predvidevanje.«

Še ena pomembna lastnost John Wardle Architects je organizacija njihovega biroja. O tem smo razpravljali tudi v intervjuju, vendar pa to najlepše povzemajo besede Leona van Schaika: »Arhitektovo oblikovanje lastnega biroja je, prav tako kot oblikovanje arhitekture, kreativno dejanje, saj je ravno biro tisti, ki postane gonilo, s pomočjo katerega se avtorsko delo lahko osvobodi omejenosti na to, kar lahko vodi ena sama oseba in postane delo v režiji arhitekta (v procesu, ki je v resnici precej podoben filmski režiji). Čeprav tega ne bi rekel glede na individualizem ustanovitelja, pa ima biro, z zdaj že okoli petindvajset člani, že od vsega začetka trodelno simbiotsko obliko.«

V svojem predavanju je John Wardle predstavil širok izbor iz svojega dela, vključno z nekaj zgodnjimi projekti. Zgodnji projekt Vila Vinograd (The Vineyard House) je zgradba, ki naj bi bila odločilna za njihov biro. V našem, dokaj sproščenem, intervjuju na obali v Piranu smo se pogovarjali o razlikah med

John Wardle is the founder and the head of John Wardle Architects, a mid-sized architectural practice, currently one of the best in Australia. The practice has gradually evolved - from commissions for individual houses to small institutional buildings and finally to large commercial and institutional buildings, so today, they could be described as a mature practice. Their works try to include various landscape and contextual views, which makes them oriented towards their physical and cultural environment. Their buildings, characterised by precise detail, concise interplay of light and shadows, and the use of different textures, have a clearly Australian vibe. Their architecture has been recognised with many awards by the Royal Australian Institute of Architects, including the prestigious Sir Zelman Cowen Award for Public Buildings.

Even if John Wardle Architects has grown significantly, they endeavour to retain a personal and studious approach towards design. Or, as they claim on their web site, "To each project, irrespective of type, we bring an interest in the personal and collective histories of our clients, which enter into and enrich our ideas. We start by listening closely to gain an understanding of our clients' requirements and, more importantly, their aspirations for the future. Our approach is one of research rather than assumption."

Another characteristic of John Wardle's practice is the organisation of their office. We discussed this in the interview, but we could sum it up nicely with the words of Leon van Schaik: "The creation of a firm by an architect is as much a creative act as is the design of a work of architecture, and it is the firm as such that becomes the vehicle through which authorship extends from being confined to what the hand of one person can compass, to works that are - in a process akin to that of film-making - directed by an architect. Hard to tell, given the intense singularity of its founder, but the firm he has designed - swelling to twenty-five strong in recent times - has had a form of the symbiotic and the triadic structures from its earliest days."

In his lecture, John Wardle presented a wide selection of his works, including some from the early days of his practice. The Vineyard house is for example a building that is said to have defined their existence as a practice. In the course of a rather informal interview taking place on the seafront of Piran, we discussed the cultural differences between Europe and Australia. We also

Evropo in Avstralijo. Razpravljali smo tudi o arhitekturnih vplivih, njegovem načinu dela in o stvareh, ki jih počne v prostem času.

Pozdravljen John, in hvala še enkrat za sodelovanje na Piranskih dnevih arhitekture. Zadnja dva dni sta bila zapolnjena s predavanji, hkrati pa sta bila ta dva dneva priložnost, da smo v Piranu slišali dobesedno celi svet.

S tem se seveda moram strinjati. Konferenca je bila dobro organizirana, opravili ste čudovito delo, ko ste v Piran pripeljali toliko različnih predavateljev, ki so povedali toliko zanimivih zgodb iz različnih delov našega planeta. V užitek mi je bilo videti dela drugih arhitektov, katerih arhitektura je tako močna, ter slišati njihova mnenja.

Lahko bi rekli, da je bila konferenca izčrpen in točen pregled dogajanja na arhitekturni sceni po vsem svetu. Predavatelji so obdelali mnoga ključna vprašanja, ki se nam zastavljajo dandanes, in nam pokazali nekaj zelo dobre arhitekture, tudi takšne, ki prihaja iz delov sveta, ki jih slovenska arhitekturna javnost ne pozna tako zelo dobro, med katere spada tudi Avstralija. Avstralija se je znašla v izredno zanimivi poziciji: po eni strani je fizično ločena od ostalega sveta, po drugi pa je v njegovem središču, saj je dobro povezana tako z Evropo kot tudi s Kitajsko. Na kakšen način gojite povezave s svojim azijskim soseditvom?

Zgodovinsko in tradicionalno smo še vedno zelo povezani z Evropo. Vendar pa se v začetku 21. stoletja vedno močneje zavedamo tudi povezav z azijskimi narodi. Avstralija je trenutno v obdobju, ko premišljujemo o velikem delu svoje kulture. Avstralci smo Evropejci, ki so jih presadili drugam, toda geografsko smo del Azije. Iskanje povezav z azijskimi sosedi je nekaj, kar nas v prihodnosti ne čaka le kot kulturo, ampak pa tudi na osebnem nivoju, kot arhitekturni biro. Nisem se še dokončno odločil, na kakšen način se bomo lotili te naslednje faze našega dela. Mislim, da bomo v bodoče mnogo bolj pozorni na našo geografsko pozicijo in ne le na svoje zgodovinske korenine.

Ali je arhitektura v Avstraliji eden od izvoznih proizvodov, oziroma ali vi osebno izvažate svoje arhitekturno znanje?

V glavnem ne. Izven Avstralije sem delal le malo in še to le na Novi Zelandiji. Vendar pa bi si želel postati bolj mednarodni. Mislim, da je ena od naslednjih faz našega dela, da izpeljemo kakšen mednarodni projekt.

Za nas v Evropi se zdi Avstralija zelo daleč. Vidimo jo kot arhitekturno homogeno državo, verjetno pa je to precej daleč od resnice. Ali se Sydneyjska in Melbournska arhitektura med seboj razlikujeta?

Seveda, Sydney in Melbourne sta si popolnoma različna. Sever in jug Avstralije sta med seboj ločena z ogromno prazno površino, ki je povzročila razvoj dveh popolnoma različnih arhitekturnih tradicij. Melbourne je bolj povezan z Brisbanom in Queenslandom, že od nekdaj pa obstaja tudi rivalstvo med Melbournom in Sydneyjem.

Seveda, saj gre za dve veliki mesti ... Povsod po svetu je tako. Pri nas sta sinonima za avstralsko arhitekturo Glenn Murcutt in Harry Seidler, ki oba prihajata iz Sydneyja.

Murcutt je vplival na celo generacijo arhitektov, vendar bil njegov vpliv močnejši v Sydneyju kot v Melbournu. Sam prihajam iz druge arhitekturne tradicije, Melbournske, a je bil njegov vpliv tudi pri nas precej opazen.

V predavanju poudarjate, da je arhitektura tesno povezana z zgodovino. Ali gre za arhitekturno zgodovino ali tudi za lokalno zgodovino?

Ko projektiramo, skušamo vedno izpeljati natančno raziskavo lokacije. Arhitekturo skušamo povezati z zgodovino lokacije na eni strani, ter z zgodbo našega naročnika. Zgodovina in zgodbe so začetna točka večine našega dela.

Koga bi omenili kot svoje reference iz arhitekturne zgodovine, in kateri bi bilo vaši najljubši sodobni arhitekti?

Oh, toliko jih je! Zelo me je zanimalo današnje predavanje Roberta McCarterja o Louisu Kahnju, ki je bil zame vedno ena od pomembnih referenc. Ostali arhitekti, ki bi jih omenil kot najpomembnejše formalne reference, so Pierre Chereau s svojo Maison de Verre, ki sem ga omenil tudi v predavanju, pa Alvar Aalto, Carlo Scarpa ...

discussed his architectural influences, his way of working, and his past time activities.

Hello John, and thanks again for coming to Piran days of architecture. The last two days have been really intense with lectures, but at the same time it was fantastic to hear the whole world in Piran.

I agree. The conference was beautifully organised and an amazing job has been done in bringing so many diverse people with so many amazing stories to tell from different parts of the planet to Piran. I enjoyed seeing the work and hearing the opinions of other architects who work in such powerful ways.

It could be said the conference was a thorough and valid review of what is going on around globe in the architectural field. The lecturers have succeeded in addressing all the key current issues and present some great architecture, including architecture from parts of the world that the Slovene public didn't know very much about until now - not in the least Australia. Australia occupies an extremely interesting position; on the one hand, it's physically separated from the rest of the world, but on the other hand, it's very central, very well connected to Europe and China/Asia. How are you going about establishing connections with your Asian neighbours?

I think we are still traditionally and historically very connected to Europe. But in the 21st century we are finally becoming more and more aware of our associations with Asian nations. We are undergoing a period of reconsidering a large part of our culture. We Australians are transplanted Europeans, but geographically, we exist in Asia. Finding connection to our Asian neighbours is what's ahead of us as a culture, but also personally, as an architectural practice. I am not quite sure though how we will we address this next phase of our work. I think we will become much more aware of our geographic location rather than just of our historic roots.

Is the architectural profession in Australia also an export product, do you personally export your architectural knowledge?

I tend not to. I have done very little work outside Australia, actually only in New Zealand. But I would like to become more international. I think the next phase for our practice would be to do some work internationally.

For us in Europe, Australia feels very far away. From our position, we see it as a homogeneous country, but it is bound to be a diverse and differentiated continent. Are Sydney and Melbourne architecturally different?

Yes, Sydney and Melbourne are completely different. Australia is divided by a massive landmass which has resulted in development of two completely different cultures that evolved in two quite diverse architectural traditions. Melbourne is more connected with Brisbane and Queensland. And there is the great rivalry between Melbourne and Sydney.

Of course, two great cities... it's the same all over the world, isn't it. For us, the architecture of Australia is very much synonymous with Glenn Murcutt and Harry Seidler. They both come from Sydney...

Murcutt has been very influential for a whole generation of architects, but more so in Sydney than in Melbourne. So I think I come from a different architectural tradition, that of Melbourne, but he has been very influential nevertheless.

In your lecture, you said that your architecture is closely linked with history. Did you mean the history of architecture or with the local history?

We are always making an effort in producing architecture through a thorough research of the site. We try to link the architecture to the history of the site on one hand, and on the other with the story of our client. Stories or histories are a starting point of much of our work.

Who would you consider as influences or references from the history of architecture, and who would be your favourite contemporary architect?

Oh, so many! I was for example so interested to attend the Robert McCarter's lecture today about Louis Kahn, who has always been a great reference of mine. Pierre Chereau, whom I have mentioned in the lecture, with his Maison de verre in Paris; Alvar Aalto, Carlo Scarpa ... would probably be the major formal references in my architecture.

Kar pa se tiče sodobne arhitekture, občudujem delo Kazuyo Sejime iz Japonske, mednarodne projekte Herzog&De Meurona, pa Office dA iz Bostona, ZDA. Med avstralskimi arhitekti bi izpostavil Donovan Hill Architects iz Brisbane, McBride Charles Ryan iz mesta Prahran in Durbach Block Architects, ki so še en avstralski biro iz Sydneyja. V našem biroju se pogosto zgledujemo po delih drugih arhitektov.

Leon van Schaik je spomladi obiskal Ljubljano. Ob tem je potekala razstava njegovih skic, pripravil je razstavo avstralskih hiš v galeriji Dessa. Razstavljen je bila tudi ena vaših hiš. Schaik stalno piše kritike vaših projektov, leta 2008 pa je napisal tudi knjigo o vašem biroju. Kakšen je vajin odnos?

Leon Schaik je moj veliki mentor. Večina mest ima svoj poseben kritiški način pisanja zgodovine, ki je zelo individualen. Schaik je bil v svojem času zelo vplivna osebnost.

Obstaja še ena tema, ki je ni mogoče zaobiti, kadar se pogovarjaš z Avstralcem - Sydneyjska opera seveda. Na kakšen način razmišljate o Sydneyjski operi v povezavi z Utzonom? Ali je povezava z njim imela kakšen globlji vpliv na avstralsko arhitekturo, so Utzonove sledi še vedno prisotne?

Avstralija je imela veliko srečo, veliki preboj v svoji zgodovini, ko je Utzon tu zgradil svojo neverjetno arhitekturo, čeprav je bila takrat sprejeta precej hladno. Mislim, da je Opera do danes postala pomemben del Sydneyja, hkrati pa je tudi dober znak kulture, ki je prevladala in izsilila izpolnitev Utzonove vizije.

Nova Opera je povzročila pravo obsedenost s skandinavskim oblikovanjem, v Avstralijo je prihajalo pohištvo, keramika, blago, itd. Morda gre seveda za naključje, čeprav sem skoraj prepričan da ni, gotovo je to moralo biti povezano z dejstvom, da je v središču Sydneyja nastajala izjemna predstavnica danske arhitekture. Nekaj ostankov je še zdaj v Avstraliji, danski dizajn je še vedno prisoten v starejših hišah. Naša družina na primer sede k večerji na danskih stoli. Eden mojih najljubših predmetov je danski čajnik, ki sem ga še kot študent kupil na razstavi v Melbournu.

Poleg tega da vodite biro, tudi poučujete arhitekturo. Kako ocenjujete kakovost avstralskih šol za arhitekturo, ali so uspešne pri izobraževanju dobrih mladih arhitektov?

Da, po mojem mnenju so. V arhitekturnem izobraževanju vlada velika konkurenca, različne šole pa dajejo zelo različne rezultate. Študiral sem na MIT, trenutno pa poučujem na Univerzi južne Avstralije (University of South Australia). Tekom svoje kariere sem poučeval na več različnih univerzah, spoznal sem različne ekskluzivne izobraževalne pristope, ki so bili značilni za različne univerze. Zopet moram poudariti, da sem zelo osredotočen na Melbourne, ampak upam si trditi, da so akademske in kulturne ideje, ki se porajajo iz melbournskega izobraževanja in univerz, še posebej močne, saj imajo tukaj šole neposredno možnost ustvarjanja malih birojev v mestu. Obstaja zelo močna povezava med univerzami, iz katerih prihaja mnogo mladih arhitektov in priložnostmi zanje, da ustanovijo svoj biro. Zdi se mi, da je to še posebej dobro urejeno v Melbournu in Brisbanu.

Kakšne arhitekto želite vzgojiti?

Kakršnekoli, samo da so pripravljeni trdo delati za nas.

Vaše predavanje je pustilo velik vtis. Pokazali ste toliko projektov in vsi so tako dodelani! Kažejo izredno visok nivo estetske pa tudi tehnične dovršenosti. V Sloveniji bi bilo skoraj nemogoče doseči tako visoko kakovost izvedbe oziroma detajlov. Zanimivo je, kako je avstralska arhitekturna kultura tako brez napak, da včasih izgubi svojo grobost in neposrednost. Morda tako natančno izvedena arhitektura lahko nastajata le v krajih, ki niso v središču. Verjetno ni možna v Ameriki ali Evropi, nastane lahko v Avstraliji, ali morda v Kanadi.

V našem biroju delamo na način, ki je obenem zelo starinski, a kljub temu zelo sodoben. Od samih sebe in od drugih zahtevamo zelo veliko. Arhitektura je uspešna le, če je vse rešeno popolno in do najmanjšega detajla. Nekateri

As for the contemporary architecture, I admire the work of Kazuyo Sejima in Japan, Herzog & De Meuron internationally and Office dA from Boston, US. Among Australian architects, I would mention Donovan Hill Architects from Brisbane, McBride Charles Ryan from Prahran, and Durbach Block Architects, another Australian firm from Sydney. In our firm we are constantly engaged in looking at the work of other architects.

Leo van Schaik visited Ljubljana this spring. There was an exhibition of his ideograms and he prepared an exhibition of Australian houses in Dessa gallery. One of your houses was exhibited as well. He also wrote a book about your architecture in 2008 and keeps writing critiques of your buildings. What is your relation to him?

Leon Schaik was a great mentor of mine. Most cities have individual critical claims of their history, which are very individual. He had had an enormous influence in Melbourne in his time.

There is another topic that one simply has to bring up when one talks to an Australian - namely, how do you feel about the Opera House in Sydney in relation to Utzon? How did this relation affect Australian architecture, can you still see its traces?

Australia has been very fortunate to have had the incredible moment in history when Utzon produced his amazing building. It is one of the greatest pieces of architecture of the 20th century, even if it was received quite coolly. It think the Opera House is now a great part of Sydney, but also a great forte of the culture that prevailed and forced the completion of Utzon's vision.

This could well be a coincidence, but I think it may not be: the new Opera produced an absolute fascination with Scandinavian design at the time: furniture, ceramics, fabrics that came to Australia. Some of it must have been influenced by the fact that Sydney got this amazing bit of Danish architecture in its centre. And some of it still exists in Australia now. You can find Danish design in many old houses. When our family sits down for dinner we sit on the Danish dining chairs. My single most prized possession is a Danish teapot I bought at an exhibition in Melbourne when I was a student.

Besides working in your practice, you also teach architecture. How would you assess the quality of architectural schools in Australia, do they educate good young architects?

Yes, they do. Architectural education is very competitive and different schools produce quite different productive outcomes. I was educated at the MIT, but now I am a professor at the University of Melbourne and I am also adjunct professor at the University of South Australia. During my career I taught at quite some different universities; I got to know different educational prerogatives that were the hallmark of each of the universities. Again, I am very Melbourne-focused, but I would dare say the academic and cultural ideas that come out of the Melbourne's education and universities are particularly strong because the schools are directly linked with the opportunity for creating small practices in the city. There is a very strong link between the universities that provide plenty of young architects and the opportunities for them to set up a practice. Melbourne and Brisbane are the two cities in Australia that I think do that particularly well.

What kind of architects do you want to educate?

Anybody willing to come and work really hard for us.

I was very impressed with your presentation. The amount of work you have shown, and the preciseness of each of the buildings! The aesthetics, but also the technical execution are of an amazingly high degree. In Slovenia, it would be incredibly difficult to achieve such quality of execution, or of architectural detailing for example. It is interesting that your architectural culture is so refined, even to extent of its losing its roughness and directness. Perhaps such precision and refinement can only grow in the places that are not fully central. It would not be possible in America or in Europe for example, it is only possible in Australia, and maybe in Canada.

I think our practice is very old-fashioned and very contemporary at the same time. We are very demanding and we require a lot from ourselves. Architecture

problemi, s katerimi se soočamo, segajo daleč v tradicijo arhitekture, hkrati pa je naša strast ukvarjanje z 21. stoletjem. Naš proces dela je zelo sodoben. Naš biro je hibriden, pravi ustvarjalni hibrid.

Mislím, da lahko kot arhitekti najboljše delamo, kadar nam naročniki zaupajo. V Avstraliji se je mnogo tradicij izgubilo, vendar pa nam je ostala tradicija, da tudi velike projekte zaupamo mladim birojem. V Ameriki na primer vidim, da arhitekti, ki pripadajo moji generaciji, preprosto še niso dobili priložnosti, da bi delali na enakovrednih projektih kot mi v Avstraliji. Kar se tega tiče, mislim, da imamo veliko srečo. Sicer ne zaslužimo toliko kot v Ameriki ali v severni Evropi, vendar pa imamo večkrat priložnost graditi. Moj biro seveda ni več mlad, pa vseeno. V katerem koli drugem koncu sveta bi le težko našli toliko mladih birojev, v katere se vlaga toliko zaupanja, da lahko v mestih gradijo velike projekte.

V tem pogledu ste res imeli srečo - ali je to zato, ker je v avstralski družbi arhitekturna kakovost cenjena višje kot drugje in zato daje mlajšim arhitektom več prostora za gradnjo? Ali je Avstralija uspela ubežati sistemu arhitekturnih zvezdnikov, ki prevladuje v sodobni arhitekturi?

Eden od razlogov je verjetno, da v Avstraliji vseskozi upoštevamo pravilo »previsokega maka«. Gre za to, da se poreže stebela makov, ki zrastejo previsoko - torej, da te skrajšajo za glavo, čejo dvigneš previsoko. Do svojih zvezd smo precej neusmiljeni. V Avstraliji deluje mnogo odličnih in ustvarjalnih birojev, ki trdo delajo, vendar pa jih po pravilu ne hvalimo in občudujemo zelo odkrito. Do sami sebe smo zelo strogi, skoraj grobi kritiki.

Poleg tega je v Avstraliji stalno prisoten občutek skupnosti. V Melbournu je skupnost arhitektov še posebej močna. Med nami obstaja nekakšna bratovščina, vseeno pa smo drug z drugim precej strogi. Med nami se vedno odvija kritični dialog, naše debate so zelo živahne in drug od drugega zahtevamo zelo veliko. Mislím, da je to posebnost melbournske arhitekturne kulture, ki se ne ponovi nikjer drugje v Avstraliji. Vzdržujemo pozitivno tekmovalnost.

Spregovorimo še par besed o vašem biroju. Kako je mogoče, da dosegate tako kakovost izvedenih del pri tako velikem številu projektov? Skupina ljudi dela tako dobro, le če so pod popolnim nadzorom ...

Moji zaposleni so preprosto izredni, moram priznati, da me njihovo delo vedno znova navdušuje. Potem ko sem končal šolanje, sem tri leta delal v biroju, v katerem smo projektirali le zasebne hiše. Ker sem bil le precej nepomemben arhitekt, ki je projektiral hiše, pravzaprav nisem nikoli pridobil veliko izkušenj z delom v biroju. Odvisen sem od dobro izučeniš sodelavcev, ki so izkušnje z gradnjo velikih zgradb in stolpnic pridobili, preden so prišli delat k meni. Mislím, da smo dober tim, in zelo sem ponosen sam nase, da sem uspel oblikovati takšen biro. Oblikovati svoj lasten biro je podobno, kot načrtovati zgradbo.

Vendar pa je vaš biro začel kot majhen butični biro, ki je postopoma postajal vse večji. Ali vam je to uspelo s pomočjo arhitekturnih natečajev?

V začetku sem bil sam, vendar pa smo sčasoma zrasli, saj smo dobivali vse večja naročila. Naš biro smo po eni strani ustvarili skozi natečaje. Začeli smo se udeleževati natečajev, potem pa so nas vabili na naslednjega in na naslednjega. Vendar pa se to ni izkazalo kot dober način vodenja biroja, saj te kaj hitro kreativno omrtviči. Natečaji so bili za nas sicer zelo koristni, vendar pa so bili tudi stalen pritisk. Na splošno se mi natečaji ne zdijo najboljši način za iskanje najboljšega projekta.

Omenili ste, da si želite biro razširiti v mednarodne vode. Ali se nameravate udeležiti mednarodnih natečajev?

Oziram se po Sloveniji ...

Ali gojite mnogo mednarodnih povezav z biroji izven Avstralije?

Niti ne. Zato sem bil tako zadovoljen, da ste me povabili k sodelovanju na Piranskih dnevih arhitekture.

Všeč mi je bila vaša pripomba, da je proces oblikovanja hiše oblikovanje scenosleda življenja, ki se bo v njej odvijalo. Na kakšen način pri vas potek proces projektiranja? Začnete z risanjem, razmislekom, pisanjem?

Kot arhitekti vedno nosimo odgovornost, da pogovore, ki jih imamo z

is only successful when it is intrinsically resolved down to the smallest detail. Some of our preoccupations head back to the traditions of architecture but at the same time, our process is our passion through engagement with 21st century and is very contemporary. We are hybrid office, a creative hybrid.

I think as architects, we can work at our best when the clients trust us. In Australia, we have lost many traditions, but the one that we did not is the tradition of offering big commissions to younger practices. In America for example, I see that architects of my generation just have not been given the sort of commissions that we have been given in Australia. In that way I think we are very fortunate. Our fees are not as high as American or Northern European fees, but we have more opportunities to build. My practice is no longer young, but still, almost in any other part of the world it would be difficult to find as many young practices that have had the trust invested in them to build major projects in cities.

You say that you were fortunate in this regard - do you think the Australian society as a whole values the architectural quality better than elsewhere and lets younger architects have more space to build? How has Australia managed to escape the "star-system" of contemporary architecture?

One of the reasons would be that in Australia the "tall poppy syndrome" is clearly manifested. It means you cut down the tall poppies - you get your head cut off if you grow too high in other words. We are very tough on our stars. There are many creative, brilliant and hard working practices, but we tend not to celebrate or revere our stars as other countries do. We are very tough on ourselves, very harsh critics.

Also, the sense of community is very strong in Australia. Particularly Melbourne has strong community of architects. There is the sense of fraternity, but we are also very tough on each other. There is always a critical dialogue, we debate vigorously, and we demand a lot of each other. This is a particular part of the Melbourne architectural culture that is different from anywhere else in Australia. It creates a positive competition.

If we could have a few words about your practice ... the amount of work your office produces and the quality your studio achieves - how is this possible? One would think only a total control could have so many people keep performing so well.

I have an amazing staff. I have to say I am fascinated by their quality. After I have had graduated, for three years, I worked in a practice who only produced houses. Having only been a very junior architect working on residential commissions, I never got any major practice experience. I am reliant on very skilled staff that has had this experience before coming to my office when I work on big buildings and skyscrapers. We are an amazing team, I am very proud to have designed such practice, in the way I would have designed a building.

Your practice began as a tiny boutique practice and gradually grew bigger and bigger. Was it the competitions that helped it along?

At the beginning there was just me. But over time my practice grew, as we took larger and larger commissions. The competitions were in a way the making of our practice. We started with competitions and then got constantly invited into the next competitions and into the next competition. But this has not proved to be the best way to run a practice as it can become creatively debilitating. So the competitions have been both really good for us and a constant pressure. Overall I don't think a competition is the perfect way to find the best project.

You said that you intend to extend your practice internationally. Do you plan to participate in international competitions?

I have set my eyes to Slovenia...

Do you have many connections with practices from outside Australia?

No, not at all. I was therefore so pleased to participate in Piran Days of Architecture.

I really liked your remark about the process of designing a house as a storyboard for the life that is going to be happening in it. How does your design process evolve? Do you begin by drawing, thinking, writing?

I feel that as architects, we always have the responsibility to make the discussion with clients a part of the building. Within the framework of an architectural

naročniki, vključimo v končni izdelek. V okviru dela v svojem arhitekturnem biroju sem razvil celoten proces ustvarjanja arhitekture. To sem bil prisiljen uvesti, če sem hotel delati z drugimi ljudmi kot enoten biro. Najprej narišem celo serijo skic, na podlagi katerih eden od zaposlenih izdelava makete. V biroju komuniciramo preko svojih izdelkov, torej skic in maket. Mlajši zaposleni to potem prenesejo v računalnike, sam sem namreč računalniško nepismen. Pogosto rišem čez računalniške risbe drugih. Vedno znova se vračamo nazaj v vsak detalj in pregledujemo, kar smo do tedaj naredili.

Ali imate knjižnico detajlov, ki jih pogosto uporabljate, ali jih na novo izumljate vsakič znova?

Nimamo svoje knjižnice detajlov, ko bi jo le imeli! Vedno znova ustvarjamo nove detajle, verjetno bi morali tiste, ki se posrečijo uporabiti pogosteje. Vedno znova vlagamo v projekte in mislim, da s tem ohranjamo svojo kondicijo.

Mnogi arhitekti se navežejo na svoje naročnike in skozi daljši čas delajo z enimi in istimi naročniki. Ali pogosto večkrat delate za istega naročnika?

Niti ne. Delamo za univerze, za raziskovalne organizacije in zasebne naročnike, ki gradijo svoje domove.

Očitno je, da so vaše individualne hiše projektirane na enak način kot raziskovalna središča ali univerzitetne knjižnice. Manjše hiše projektirate z enako skrbnostjo kot velike projekte, večje zgradbe imajo prav toliko drobnih detajlov kot majhne. V čem se projekt za univerzo razlikuje od projekta za individualno hišo?

Mislim, da se sploh ne razlikuje. Obe vrsti projektov ponavadi delamo hkrati, na mizah so v našem biroju vedno projekti različnih velikosti. Njihovo število seveda ni vedno enako, ponavadi jih je okoli dvanajst. Nekaj majhnih hiš, nekaj večjih, nekateri v fazi projektiranja, nekateri v fazi gradnje. Velike in majhne projekte delamo obenem in na enak način.

Med seboj so zelo podobni, spreminja se le merilo. Komunikacije z naročniki naših velikih projektov smo se naučili iz intimnega sodelovanja z naročniki naših manjših projektov. Kot arhitekti smo se morali naučiti komunikacije z naročniki. Stalno opiranje na naše minule projekte je za naš biro prav tako zelo pomembno.

Pogosto se zgodi, da v birojih, ki so dobri pri projektiranju majhnih zgradb, kakovost močno pade, ko začnejo graditi večje projekte. Kako ste se uspeli temu izogniti?

Nekaj podobnega so napovedovali tudi našemu biroju, zato smo se še toliko bolj pazljivo lotili večjih projektov in poskrbeli, da nam je bil vsak detalj vrednota sam po sebi.

Včeraj smo od kitajskih predavateljev slišali, kako hiter je proces gradnje na Kitajskem. Eno leto je zanje cela večnost, medtem ko v Evropi tri leta v »gradbenem času« niso skoraj nič. Kako hitro poteka proces gradnje in projektiranja v Avstraliji?

Mislim, da je nekje vmes med Kitajsko in Evropo. Mislim pa, da mi kot biro svoje delo izvajamo počasi. Smo slow food arhitekti.

Koliko prostega časa vam potem sploh ostane?

Seveda si vzamem čas zase. Na Tasmaniji imam posestvo, kjer počnem čisto nore stvari. Sadim drevesa.

Posestvo na katerem sadite drevesa. Slišati je podobno kot starec iz Gionojeve zgodbe z naslovom »Mož, ki je sadil drevesa«. Starec je leta in leta sadil drevesa, dokler ni pogozdil velikega dela pokrajine nekje v Provansi. Kako lep način preživljanja prostega časa!

practice I have developed the whole procedure of creating architecture. I had to establish that in order to be able to work with other people as one practice. I make a whole series of sketches and then a member of my staff builds models. Our practice converses through what we do: sketches and models. And then my younger staff puts it into computers. I myself am completely computer-illiterate. I draw over other people's computer drawings. We constantly review, and we return back to over and over every detail.

Do you have a library of details that you use often or you invent them every single time?

No, we have not built a library, if only we had! We are constantly producing new details; we should probably recycle the good ones more often. We keep reinvesting into the projects all the time, with every commission, and that maybe keeps us cool.

Many architects become attached to their clients and tend to work with the same ones for longer periods. Are your clients mainly the same ones?

No, not really. I work with universities, research organisations, and private investors for their family homes.

It is immediately evident how your individual family houses are made just in the same way as your research centres or university libraries for example. Small houses are designed with the same care as the larger buildings; the larger buildings on the other hand, have as many small details as the smaller ones. In which way is a commission for a university different from designing a family home?

I do not think it really is different. We do both simultaneously most of the time. We always have different sized projects on the table at the office. Their number varies constantly, but there are usually around twelve at the same time. Some smaller houses some larger ones, some in designing and the others in building. We work on larger and smaller projects at the same time and in the same way.

There are so many similarities, only the scale is shifting. We understand how to engage with our big project clients because we do it so intimately with our individual clients. We are educated as architects in how to communicate with our clients. Constant reference back to our work is very important for our practice.

It often happens that when an office is really good at building small projects and then starts to build larger buildings, the quality often deteriorates. How did you manage to avoid this?

The same was predicted to happen to our office, so we were very self-conscious with the larger work to make sure it has that intrinsic value invested in the detail.

Yesterday, we heard from the Chinese that the building process in China is extremely fast. One year is like an eternity to them, while in Europe, three years is almost nothing in "building time". How quick are the design and building process in Australia?

I think we would be somewhere between the Chinese and the European experience. I think we as a practice produce our work slowly. We are slow food architects.

How much time do you have left for yourself then?

I do have time for myself. I have a farm in Tasmania where I go and do crazy things: I plant trees.

You have a farm where you plant trees... well, you sound just like the old man in "The Man who Planted Trees", a novel by Jean Giono. There is a character in the novel that spends years planting trees, finally covering the whole area of Provence with forest. What a beautiful thing to do with your spare time!

razmišljanje in ustvarjanje

intervju z Robertom McCarterjem

Paul Robinson

thinking and making

interview with Robert McCarter

Paul Robinson



Foto: Peter Krapež

Pokazala so mi [moja odkritja] namreč, da se lahko dokopljemo do spoznanj, ki bi bila zelo koristna za življenje, in da lahko namesto spekulativne filozofije, ki jo poučujejo v šolah, odkrijemo praktično filozofijo, s katero bi lahko, če bi poznali moč in učinkovanje ognja, vode, zraka, nebesnih teles, neba, ter vseh drugih teles, ki nas obdajajo, tako natančno, kot poznamo različne rokodelske tehnike, enako uporabili tudi ta in jih izkoriščali v vse namene, za katere so primerna; tako bi postali gospodarji in lastniki narave.

— René Descartes, *Razprava o metodi*¹ (1637)

V napovedi tematike konference Piranski dnevi je se pojavi izraz »kri-za«, s katerim je mišljena potreba po izboljšanju potencialno entropične sfere, katere sestavni del je tudi naša arhitektura, na podlagi sodbe vrednot. Vodilo konference v letu 2009 je naslednje: pojem krize je nekaj negativnega, je problem, ki ga je treba rešiti (seveda obstajajo tudi tisti, ki zastavljenih vprašanj, vključno s pojmom globalne entropije, ne bodo imeli za negativna). K popravljanju krize, ki je okoljska, ekonomska, socialna in kulturna, lahko le delno prispevamo z načinom na katerega razvijamo in gradimo našo infrastrukturo. Kljub temu zastavljeni izziv nalaga arhitektom, da se s skupnimi filozofskimi temelji trenutne »krize« soočijo brez nostalgije in brez zatekanja k tistim alkimistom, ki jih Descartes tako vehementno zavrne. Pa je v resnici tako?

Ste dejaven arhitekt, med vsemi predavatelji, ki smo jih slišali na Piranskih dnevih, pa se verjetno največ ukvarjate z raziskovanjem, teorijo in poučevanjem arhitekture. Med drugim ste napisali kritiško sprejete knjige o Franku Lloyd Wrightu in Louisu I. Kahn, pripravljate dela o Alvarju Aaltu, Carlu Scarpi in Aldu van Eycku, poleg tega pa še arhitekturni priročnik, pri katerem sodeluje tudi finski arhitekt in pisec Juhani Pallasmaa. Medtem ko se naše skrbi, ki se tičejo trenutne krize, zdijo vitalnega pomena za globalno prihodnost, vi nadaljujete z brskanjem po preteklosti. Nedvomno so arhitekti, ki so subjekt vaših raziskav, ustvarili del svetovno najbolj prepoznavnih arhitektur. Glede tega, koga se odločite raziskovati, ste zelo izbirčni. Kar se tiče vprašanj o vrednotah ustvarjanja arhitekture, kakšno bero vam je uspelo pospraviti?

[My discoveries] have satisfied me that it is possible to reach knowledge that will be of much utility in this life; and instead of the speculative philosophy now taught in the schools we can find a practical one, by which, knowing the nature and behavior of fire, water, air, stars, the heavens, and all the other bodies that surround us, as well as we now understand the different skills of our workers, we can employ these entities for all the purposes for which they are suited, and so make ourselves masters and possessors of nature.

— René Descartes, *Discourse on method* (1637)

Within the thematic statement for the Piran Days Conference "crisis" is used to situate a value-based need for reparation to the potentially entropic sphere of which our architecture is a structural participant. This is the tenor set by the 2009 conference: that the notion of crisis is to be considered pejoratively; a problem to be solved (there are those who would consider the issues at hand, including the idea of global entropy, in non-pejorative terms). The redress of this crisis —environmental, economic, social, cultural— can only in part be supported by how we develop our built infrastructures. It is, nevertheless, a challenge to the architect to consider the collective philosophical underpinnings of the current "crisis" without nostalgia, without bowing to those alchemists Descartes dismisses with such aplomb. Or is that so? You are a practicing architect, and of all the lecturers at Piran Days you are perhaps the most involved in research, theory and architectural pedagogy. Your writings include critically recognized books on Frank Lloyd Wright, Louis I. Kahn and you have forthcoming books on the works of Alvar Aalto, Carlo Scarpa, and Aldo van Eyck, as well as an architectural primer written in concert with the Finnish architect and author Juhani Pallasmaa. You continue to delve into the past when our concerns, the concerns of this portentous crisis, seem most critical to a vital global future. It is axiomatic that the subjects of your research have produced some of the world's most recognizable architecture. You have been selective regarding whom you study. What does one garner from this type of research in order to consider questions of values in the production of architecture? In terms of your research and production,

S stališča vaših raziskav in ustvarjanja, še posebej v povezavi s tematiko vašega raziskovanja, kam uvrščate ustvarjene elemente vaše raziskave, ki jih obenem interpretirate in uporabite, še posebej v kontekstu prej omenjene »krize«? Ali kot zgodovinar nameravate obdržati strogo objektivnost?

Mislím, da se bo najin pogovor najlepše razvil, če skušava krožiti okrog zgornjega Descartesovega citata in razmišljava o vašem vprašanju o temi konference, zaenkrat pa se najprej lotiva tega drugega.

Arhitekti, s katerimi se trenutno ukvarjam so, v vrstnem redu v katerem sem se jih loteval, Frank Lloyd Wright, Louis Kahn, Alvar Aalto, Carlo Scarpa in Aldo van Eyck, zadnja dva na seznamu me šele čakata v bližnji prihodnosti. Ker se nisem pogosto ustavljal, da bi se spraševal o razlogih za vrsti red, v katerem sem jih izbral, pa so mi mnogo bolj na dlani razlogi, zaradi katerih sem izbral natančno te arhitekture. Vedno sem jih imel za tiste (oziroma vsaj ene od tistih), ki so poslanstvo modernistične arhitekture videli kot prizadevanje za humanizmom (ali morda bolje humanostjo), in ki so skušali prizemljiti izkušnjo prebivanja.

Premislil sem, da je bil St. John Wilson je mnoge izmed arhitektov, ki so mene privlačili k raziskovanju, uvrstil v, kar je sam poimenoval, »drugo tradicijo modernizma«, torej med moderniste, ki so se upirali osiromašenosti »mednarodnih slogov«. Čeprav je imel St. John Wilson v mislih gibanje iz tridesetih, ki si je naredilo to ime, pa jaz trdim, da smo bili priča cele verige različnih »mednarodnih slogov«, ki jim je bilo skupno nasprotovanje prilagajanju krajem in lokalni kulturi. Mednje spadata tudi tako imenovani historicistični »post-modernizem« in »de-konstruktivizem«, katerih učinke še vedno čutimo, čeprav so jima sodobni protagonisti zdaj naredili drugačna imena. Morda je bil za Wrightom Aalto do danes najglasnejši kritik »mednarodnega sloga«, prav tako pa je bil tudi Kahn odprto kritičen do te iste tendence, ki jo je Aldo van Eyck na zadnji konferenci CIAM-a leta 1959 označil kot izdajo tradicije modernizma, kakršno nam predajajo dela zgodnjih modernističnih slikarjev in kiparjev, s strani popularnih modernističnih arhitektov. Zakaj bi »brskal po preteklosti« in preučeval te »zgodovinske« osebnosti? Kaj imajo oni opraviti s »krizami« sodobnega časa? Predvidevam, da je odgovor jasen: še vedno se moramo neprestano boriti proti tej isti tendenci sprejemanja »mednarodnega (globalnega) sloga«, ki predpisuje, da je arhitektura lahko v katerikoli kraju in v katerikoli kulturi enaka. Ravno dogodki, kot so Piranski dnevi arhitekture, nas opominjajo na dvojje: na tisto, kar si delimo v vseh različnih kulturah, pa tudi na tisto, kar nas dela tako različne med seboj. Oba opomina sta kritičnega pomena.

Pri delu zgoraj naštetih in njim podobnih arhitektov (vključno z mnogimi odličnimi sodobnimi arhitekti), gre v temelju za to, da se skozi arhitekturo vzpostavi Wittgensteinova misel, da sta »estetika in etika eno in isto«. Oziroma da, kot trdi Arendtova, arhitektura zagotavlja prostor v katerem nastaja javna podoba človeka, ki je bistvena zanj kot bitje, ki ustvarja zgodovino. Ali pa, kakor je bil prepričan Vico, da ljudje poznamo le tisto, kar smo ustvarili ljudje sami, torej zgodovino, predmete in kraje. Ali pa za Ricoeurjeva pojma »univerzalne civilizacije«, od katere vsakdo na svetu želi določene ugodnosti, in »lokalne kulture«, ki je potrebna za razvoj naše identitete in občutek, da smo v nekem kraju doma, med katerima moramo ohranjati ravnotežje. Kakorkoli že to razumeš, pa je še danes pomembno delo arhitektov, ki verjamejo v to, kar je trdil Aalto: »Kar šteje ni tisto, kako je zgradba videti na dan otvoritve, ampak kako bo v njej živeti čez trideset let«, morda je njihovo delo danes še celo bolj pomembno, kot je bilo kadarkoli prej. Sam sem v prvi vrsti delujoči arhitekt in učitelj, v drugi vrsti pa pisec (nekako se otepa pojma »zgodovinar«), prepričan pa sem, da se arhitekti lahko učijo le iz del drugih arhitektov. Kot eden izmed redkih delujočih arhitektov, ki piše tudi monografije o arhitektih, se čutim primoranega, da se ne posvečam le temam, s katerimi so obsedeni umetnostni zgodovinarji, ampak, da se osredotočim predvsem na tisto, s čimer smo obsedeni arhitekti, ki skušamo graditi na tem, kar je Frampton poimenoval naša skupna »tektonska kultura«.

specifically regarding your subject matter, how do you position the artifactual elements of your research so that they may be construed or used contemporaneously, especially within the context of the aforementioned "crisis"? Or, as a historian, do you purport to be a strict objectivist?

I feel our discussion might be best served by my circling around the Descartes quote and your opening query regarding the theme of the conference, and addressing your latter queries first.

The architects I have and am currently studying/writing regarding include, in the order I have addressed them, Frank Lloyd Wright, Louis Kahn, Alvar Aalto, Carlo Scarpa, and Aldo van Eyck, the latter two awaiting me in the near future. While I have not often stopped to think of the reasons for this order, the reason for my selections are more clear to me. I have always found these architects, among others, to have interpreted the task of modern architecture as being primarily a humanist (or, perhaps better, humane) endeavor—grounded in the experience of the inhabitant.

The late Colin St. John Wilson placed many of these same architects I have been drawn to study within what he defined as "the Other Tradition of Modernism," a modernism opposed to the reductivist tendencies of the International Style. While he was referring to the movement of that name that emerged in the 1930's, I would say we have been subjected to a chain of "International Styles" that are opposed to the adaptation to place and local culture, including so-called historicist "Post-Modernism" and "De-Constructivism," of which we are still feeling the effects even if the name has been changed by the contemporary players. After Wright, Aalto was perhaps the most outspoken critic of the "International Style" of his day, but Kahn also was a fierce critic of the same tendency, which Aldo van Eyck characterized in 1959 at the final CIAM conference as a betrayal by mainstream modern architects of the tradition of modernism to be found in the work of early modern painters and sculptors. Why "delve into the past" to study these "historical" figures? What do they have to do with the "crises" of our time? I submit that the answer is clear; we still have to continuously fight the tendency to accept "International (Global) Styles," that would hold that architecture can be the same in all places and all cultures. Events like Piran Days remind us both of what we share across cultures, as well as what makes us fundamentally different—both purposes are critically important.

The work of these architects, and ones like them (including many excellent contemporary practitioners), is fundamentally about establishing through architecture, as Wittgenstein said, "aesthetics and ethics are one and the same." Or, as Arendt has said, architecture provides the space of public appearance, essential for our existence as men who make history. Or, as Vico believed, we only know that which we and other men have made—history, artifacts, and places. Or Ricoeur's conception of "universal civilization," of which everyone around the world wants to have the benefits, and "local culture," which is necessary for our identity and sense of being at home in a place, as a balance that we must maintain. However you interpret it, the work of architects who believe, as Aalto said, that "What matters is not what the building looks like the day it opens, but what it is like to live in thirty years later," is important today—perhaps more important today than ever before. I am a practicing architect and teacher first, a writer (I hesitate to accept the term "historian") second, and I believe architects only learn from the work of other architects. As one of the very few practicing architects who writes monographs on architects, I feel compelled to focus not on the obsessions of the art historians, but on the obsessions of those who build, on what Frampton has called our shared "tectonic culture."

Taken together, these thoughts would seem to me to be an acceptable response to Descartes, as you quote him, and his intention to "master and possess" nature. Such sentiments would seem almost quaint, these days, if they were not so embedded in the decision-making processes that have led us to our present crisis, and many past ones—universal civilization run amok, ungrounded in local culture, as Ricoeur said, making the same banal "culture" all over the world. In our era of specialized "green" architects, when the term "sustainable" is given so many interpretations that it has no real meaning, we conveniently forget that

Skupaj gledano, se mi zdi, da so zgornje misli dober odgovor Descartesu in njegovemu citatu, v katerem govori o svojem namenu, da postane »gospodar in lastnik« narave. Takšno občutje bi se danes zdelo čudno, če ne bi bilo tako močno vpleteno v natanko tiste procese odločanja, ki so nas pripeljali do trenutne krize, pa tudi že do mnogih preteklih kriz, v katerih je civilizacija ponorela, saj je izgubila utemeljitev v, z Ricoeurjevimi besedami, lokalni kulturi in povsod na svetu razširila eno in isto banalno »kulturo«. V našem obdobju specializiranih »zelenih« arhitektov, ki izrazu »trajnosten« pripisujejo toliko različnih interpretacij, da je popolnoma izgubil svoj pravi pomen, priročno pozabljam, da je na primer Wright oblikoval nekaj najbolj energetsko učinkovitih zgradb moderne dobe, čeprav ni nikoli usmerjal posebne pozornosti na ta razdelek svojega dela. Razlog je jasen: če v Wrightovih časih nisi pravilno orientiral svojih zgradb glede na sončno svetlobo in jih opremil s tem, čemur bi danes rekli »pasivno« ogrevanje in hlajenje, preprosto nisi dobil naslednjega naročila. Wrightu je nadaljnja naročila prinašala njegova sposobnost, da je neizmerno obogatil izkustvo notranjosti prebivanja in ustvarjal prave kraje v katere se »vračamo domov« (van Eyck), ne pa iskanje »najmanjšega skupnega imenovalca« energetske učinkovitosti, kar zmore danes res vsakdo. Kljub temu pa verjamemo, da smo veliko naprednejši od arhitektov Wrightove ali Sullivanove generacije.

Prvi del najine izmenjave zaključujem z naslednjo mislijo, ki pravi, da lahko le s pogledom v preteklost določimo najboljšo pot, po kateri bomo potovali preko »globalne prihodnosti«, vključno z vsemi njenimi krizami. Grki so verjeli, da ljudje ne moremo videti v prihodnost, to naj bi znale le slepe prerokinja (ki so se tako pogosto zmotile). Smrtniki lahko vidijo le tisto, kar se je že zgodilo, tako da so Grki verjeli, da je človek obrnjen proti preteklosti in, glede na to kar se mu kaže v preteklosti, ritensko vstopa v prihodnost.

Arhitekto, ki so tema vašega raziskovanja, torej Wrighta, Kahna, Aalta, Scarpo in van Eycka, imate za tiste, ki so »poslanstvo modernistične arhitekture videli kot prizadevanje za humanizmom«, in ki so »skušali prizemljiti izkušnjo prebivanja«. Zavračali so prevladujočo estetiko modernizma, saj so dajali prednost arhitekturi, ki je zasidrana v ustvarjanju arhitekture (pri katerem je dejanje produkcije procesno in določeno z vrednotami neke kulturne paradigme), in ki je smiselna sinteza vseh, nujnih in umetniških, človeških dejanj.

Čeprav sprejemanje vernakularnega (saj bi lahko rekli, da vsak od arhitektov, o katerih pišete, svoje delo nabije z nekim vernakularnim, ki zanj šteje kot vrednota) kot možen sodoben način delovanja vključuje določeno mero možnosti pluralizma, ali ste prepričani, da ima ohranjalni odnos potencial za ustvarjanje podlage, kakršno bi zasnoval tudi, na primer Kahn, da bi z njo podpiral neko določeno ideologijo? Kako se lahko v našem komodificiranem svetu tako imenovana podlaga, ki jo ustvarja vernakularna »estetika«, izogne pastem, ki jo vodijo v fundamentalizem, ki se nanaša le sam nase? Gotovo to zahteva preoblikovanje pojma tradicije z nezgodovinskim ozadjem?

Čeprav Wittgenstein trdi, da sta »estetika in etika eno in isto«, s čimer se strinjam, pa vseeno pušča odprto, na kakšen način bi njuno enotnost lahko ovrednotili. Če njegovo izjavo postavimo v kontekst, ki nas trenutno zanima, to vsekakor postane izziv. Sprašujem se, morda z nekaj melanholije, če ima kulturna pluralnost svoj notranji pomen, svoje vrednote in svoje človeške lastnosti vsajene v odprte konce, ki jih določajo drobtine zgodovine (kamor so bili zagledani naši grški smrtniki) in če ni morda vse kar lahko tu storimo, da le določimo dialektične povezave, ne pa da iščemo neko skupno podlago.

Zaključujem s citatom ruskega pesnika Josifa Brodskega:

Človek se podreja lastnim pojmovnim in razčlenjevalnim navadam - uporabljaj jezik za členjenje izkušenj in tako oropa duha prednosti navdiha, Zakaj ne glede na vso lepoto pomeni natančen pojem vselej omejitve pomena, rezanje prosto visečih koncev. In prosti konci so kakor nalašč koristni za prepletanje, še posebej v svetu pojavov.²

Wright designed some of the most energy-efficient buildings of the modern era, and yet he never once drew attention to this aspect of his work. This is because, in Wright's day if you did not build a properly solar-oriented building, with what we today call "passive" heating and cooling, you would never get a second commission. It was the incredible enrichment of interior inhabitation and experience, and making true places for "homecoming" (van Eyck) that brought Wright more clients, not meeting the "lowest common denominator" of energy efficiency, which in his day any hack could do. But we like to believe we are so much more advanced than the architects of Wright's and Sullivan's generation.

I close this portion of our exchange with the following thought, that it is only by looking to the past that we might determine how best to navigate the "global future" you mention, crises and all. The Greeks believed that humans were unable to look into the future, and that only the blind oracles could do so (and they were often wrong). Mortal men could only see what had already come to pass, the past, so the Greeks believed that men faced the past, and, based on what they saw there, they walked backwards into the future.

You consider your subjects —Wright, Kahn, Aalto, Scarpa, and van Eyck— those who have "interpreted the task of modern architecture as being a primarily humanist endeavour" and "grounded in the experience of the inhabitant." They tended to reject the ubiquities of the "modern" aesthetic in favour of an architecture rooted in the making of architecture, (where the processual actions of production are defined by the values of a particular cultural paradigm) which seems to make sense regarding the synthesis of essential and artistic human actions.

Although the recognition of the vernacular —one can say that each of the architects you write about render their work with a certain vernacular as a value— as a contemporary operational means has certain pluralistic possibilities, do you feel that this restorative attitude has the potential to establish a ground that, say for example, Kahn was able to conceive in order to support the character of a distinct ideology? How, in a commodified world, does the so-called ground created by a vernacular "aesthetic" avoid the traps leading to self-referential fundamentalism? This certainly involves reframing the notion of tradition in non-historical terms?

Although Wittgenstein claims "aesthetics and ethics are one and the same", and I tend to agree, he leaves open how this oneness is valued. If we place his statement in the context of our immediate concerns, it seems to be a challenge. I wonder, and perhaps now move into a more melancholic place, if a cultural plurality has its core meanings, its values, its humane attributes, embedded in the loose ends defining the detritus of history (which is what our Greek mortals were staring at), and that the best we can do is define dialectical associations in lieu of a common ground.

I'll end with a quote from the Russian poet Joseph Brodsky:

One gets done in by one's own conceptual and analytical habits e.g., using language to dissect experience, and so robbing one's mind of the benefits of intuition. Because, for all its beauty, a distinct concept always means a shrinkage of meaning, cutting off loose ends. While the loose ends are what matter most in the phenomenal world, for they interweave.

The architects I have elected to study do indeed reject the uniform aesthetics of the various "International Styles" of modernism, and the lessons they offer us continue to be pertinent today when various universal formalisms are present in both the "pattern-making" and obsession with surface of the digital designer, as well as in the stylistic pluralism of certain American schools of architecture, where "historicist" and "deconstructivist" forms exist side-by-side—as if meaningful architecture was a matter of selecting from a menu. What makes the architects of the "other tradition of modernism" worthy of our continued study is that they conceived of architecture as being rooted in the making of inhabited space, as you noted. But this is not making that might happen anywhere, rather it is making grounded in a particular place. With place, and the history of construction it makes present, comes the valuation of the vernacular—a vernacular

Arhitekti, ki sem jih izbral za preučevanje, na vsak način zavračajo poenoteno estetiko raznoraznih modernističnih »mednarodnih slogov«. Lekcije, ki so nam jih dali, so aktualne še danes, tudi v času najrazličnejših univerzalnih formalizmov, ki so prisotni tako v »ustvarjanju vzorcev« in obsedenosti s površino, s katerima se ukvarja digitalni dizajner, kot tudi v slogovnem pluralizmu določenih ameriških šol arhitekture, v katerih »historicistične« in »dekonstruktivistične« forme obstajajo druga poleg druge - vse to, kakor da bi bila arhitektura, ki nosi svoj pomen, nekaj, kar lahko izberemo z jedilnega lista. Tisto, zaradi česar so arhitekti »druge tradicije modernizma« vredni našega stalnega preučevanja, je dejstvo, da so svojo arhitekturo dojemali kot nekaj, kar je zakoreninjeno v *ustvarjanju* prostora prebivanja, kakor ste opazili tudi sami. Arhitekturno ustvarjanje pa se ne more zgoditi kjerkoli, kot podlago potrebuje nek določen kraj. Z vključitvijo kraja in zgodovine gradnje, ki je na njem prisotna, nastane tudi vrednost, ki jo ima vernakularno. Vsaj pri zgoraj naštetih arhitektih gre za vernakularno, ki ni omejeno na kmečko in na ruralno, ampak vključuje tudi urbano in kulturno ter pomeni vzgajanje človeškega prebivanja skozi čas. Tak način razumevanja je za delujoče arhitekto naraven, teoretike pa pošteno začudi. Moram poudariti, da, če sem se zgoraj otepal oznake »zgodovinar«, pa prav zagotovo zavračam oznako »teoretik« in se v svojih delih skušam izogniti »pastem« »teorije«, ločene od prakse.

Za arhitekto, kakršen je bil Kahn, *teorija* izhaja iz *prakse* in ne obratno. *Razmišljanje* in *ustvarjanje* sta pri uresničevanju arhitekture neločljivo povezana. Nekateri sodobni teoretiki, pa tudi nekateri akademiki, so prepričani, da je arhitekturo mogoče misliti ločeno od njenega ustvarjanja, vendar pa je to možno le znotraj akademije, ne pa tudi v svetu prakse, v katerem arhitekti živimo in delamo. Z raziskovanjem Kahna se lahko naučimo tudi, da *poetike* in *prakse* prav tako ni mogoče ločiti med seboj. Šele praktični aspekt konstrukcije neke zgradbe, materiali iz katerih je zgrajena, in način, na katerega določa naše izkustvo kraja, dopuščajo prisotnost poetičnega aspekta oblikovanja. Moramo se spomniti, da so poetiko najprej zasnovali Grki kot v prvi vrsti dejanje ustvarjanja, iz katerega je zapisana tudi zgodovina ustvarjanja, prav tista, ki sestavlja živo tradicijo arhitekture. Odnos, ki ga do zgodovine svoje discipline, torej do konkretne tradicije tektonske kulture, s katero se pri svojem delu ukvarjajo, gojijo arhitekti, ki gradijo, tako kakor na primer Kahn, je popolnoma drugačen od odnosa tistih, ki se do istih objektov opredelijo skozi umetnostno zgodovinski kriticizem ali skozi filozofsko teorijo. Za dejavne arhitekto, ki se morajo ukvarjati z vprašanji ustvarjanja, ko se srečajo s krajem, kulturo, ekologijo in materiali v izkušnji prebivanja, je zgodovina arhitekture vedno pri roki v obliki tektonske dediščine, ki jo predstavljajo zgradbe, v ekološki inteligenci, ki jo predstavlja vernakularno, in v kulturnih odmevih arhaičnega. Dejavnih arhitektov se morajo s sodobnim kontekstom spoprijeti s stališča nekoga, ki je vanj potopljen. Ko je Kahn delal s svojimi študenti na univerzi, je rekel, da jih lahko nauči le »primernosti«, torej dejstva, da mora biti arhitektura *primerna* svojemu času, kraju in uporabi. Po drugi strani pa melanholija prevzema le tiste, ki svoj sodobni intelektualni kontekst vidijo od zunaj, kakor da bi bilo kaj takega sploh mogoče. Vseeno pa, kakor zapiše Brodski v zgornjem citatu, nas naše pojmovne in razčlenjevalne navade pogosto ločujejo od navdiha, od neposrednosti našega izkustva sveta okoli nas. V zvezi s to temo je francoski pesnik Paul Valery leta 1894 zapisal:

Večina ljudi gleda z razumom mnogo pogosteje kot s svojimi očmi. Namesto, da bi videli pisane prostore, opazijo pojme. Nekaj kar je belo kockasto, pokončno in česar ploskve so prekinjene s steklenimi površinami, je zanje takoj hiša - Hiša! - tako kompleksna ideja, ki je kombinacija abstraktnih lastnosti. Če se premaknejo, jim vsi premiki vrst oken uidejo, saj premikajoče se površine, katerih čutna zaznava se sicer stalno spreminja, v hipu prevedejo v pojem hiše, ki zanje ostane nespremenjen. Svet zaznavajo s slovarjem namesto z očmi...

Brodski trdi tudi, da se moramo stalno učiti (ali znova naučiti) tega, da smo pozorni na tisto, kar je v pojavnem svetu najpomembnejše. Kakor omenjate zgoraj, sva v lanskem letu skupaj z Juhaniem Pallasmo napisala priročnik za arhitekturo. V tem trenutku se nama je zdelo potrebno, da ga nasloviva

that is, for these architects, not limited to the agricultural and rural, but also encompasses the urban and cultural; the continuous cultivation of human habitation across time. This understanding comes quite naturally to the practicing architect, though it seems to perplex the theorist. Here I should say that, if above I hesitated to accept the label of "historian," I most definitely decline the label of "theorist," and thus endeavour in my writings to avoid the "traps" of a "theory" that is divorced from practice.

For architects such as Kahn, theory emerged from practice, and not the other way around. This comes from the fact that thinking and making are inextricably intertwined in the realization of architecture. Some contemporary theorists, as well as some academics, suggest that thinking about architecture can take place separately from making, but this is true only in the academy, and not in the world of practice where the architect lives and works. From studying Kahn, we can also learn that poetics cannot be separated from the practical. The practical aspects of the way in which a building is constructed, the materials from which it is made, and the way this characterizes our experience of a place, allows the poetic aspects of the design to come into presence.

Here we should remember that poetics was first conceived by the Greeks as being primarily concerned with the act of making, and this history of making constitutes the living tradition of architecture. The way in which architects who build, such as Kahn, relate to their disciplinary history—a tradition of tectonic culture which they engage in their work—is entirely different from the way in which those who employ art historical criticism or philosophical theory to relate to those same artefacts. For practicing architects, who must concern themselves with the issues of making as they engage place, culture, ecology and material in the experience of the inhabitants, disciplinary history is always close at hand, in the tectonic inheritance of buildings, the ecological intelligence of the vernacular, and the cultural resonance of the archaic.

Practicing architects must engage their contemporary context from the point of view of one deeply embedded within it. In his work with his students at the university, Kahn said that all he could teach was "appropriateness;" the understanding that architecture should be appropriate to its time, place, and use. On the other hand, a melancholic mood characterizes those who conceptualize their contemporary intellectual context from the point of view of one outside of it—as if such a thing were possible. Yet, as Brodsky notes in the passage you quoted above, our conceptual and analytical habits often tend to remove us from our intuition, from the immediacy of our experience of the world around us. Concerning this, the French poet Paul Valery wrote in 1894:

Most people see with their intellects much more often than with their eyes. Instead of coloured spaces, they become aware of concepts. Something whitish, cubical, erect, its planes broken by the sparkle of glass, is immediately a house for them—the House!—a complex idea, a combination of abstract qualities. If they change position, the movement of the rows of windows, the translation of surfaces which continuously alters their sensuous perceptions, all this escapes them, for their concept remains the same. They perceive with a dictionary rather than with the retina...

As Brodsky also suggests, we must constantly learn (or relearn) to attend to what matters most in the phenomenal world. As you mentioned earlier, this past year I co-authored a primer on architecture with Juhani Pallasmaa, and we considered it important at this moment in time to title the book, Architecture as Experience, for it addresses exactly this constant necessity of re-engaging, with all the senses, the phenomenal built world. Implicit in our argument is the belief that, for architects, engaging the experience of those who inhabit architecture is an ethical and aesthetic imperative. As to how this oneness of aesthetics and ethics in architecture is valued, and how the tradition of practice represented by Kahn, among others, remains pertinent for contemporary culture, I will close with a quote from the contemporary Italian philosopher Gianni Vattimo:

Edification has two principal meanings—to build and to be morally uplifting. That is, edification must be ethical, entailing communication of value choices. In the present situation of thought on the one hand and

Arhitektura kot izkustvo, saj ta naslov zadeva ravno neprestano nujo, da se z vsemi čuti vedno znova udeležujemo pojavnosti zgrajenega sveta. V najinem argumentu je implicitno prepričanje, da mora biti za arhitekta upoštevanje izkustev tistih, ki bodo v arhitekturi prebivali, etični in estetski imperativ. Kar se tiče vrednotenja enotnosti estetike in etike v arhitekturi in, na kakšen način ostaja tudi v današnji kulturi aktualna tradicija prakse, ki jo med drugimi predstavlja Kahn, pa bom zaključil s citatom sodobnega italijanskega filozofa Giannija Vattima:

Edifikacija ima dva glavna pomena - graditi in spodbujati moralnost... Edifikacija mora temeljiti v etiki, spremljati pa jo mora izrekanje vrednot. V miselni situaciji, ki vlada danes, na eni strani in arhitekturni izkušnji na drugi, je, kar se tiče gradnje, danes edina možnost za edifikacijo »oživljanje etike«, torej spodbujanje bolj etičnega načina življenja oziroma delovanje, ki temelji na podlagi ponovnega zbiranja tradicij, na sledovih preteklosti in na pomenih, ki se jih pričakuje v prihodnosti.

architectonic experience on the other, the only possibility of edifying in the sense of building is to edify in the sense of "rendering ethical," that is, to encourage an ethical life: to work with the recollection of traditions, with the traces of the past, with the expectations of meaning for the future.

Opombe

- 1 René Descartes, Razprava o metodi (Filozofski inštitut ZRC SAZU, Ljubljana: 2007), prevod Saša Jerele, p. 91.
- 2 Josif Brodski, »Manj kot človek«, v Josif Brodski, Izbrani Eseji, Nobelovci 101 (Cankarjeva založba, Ljubljana:1989), prevod Janko Moder, p. 103.

govor na otvoritvi razstave Piranesi

Boris Podrecca

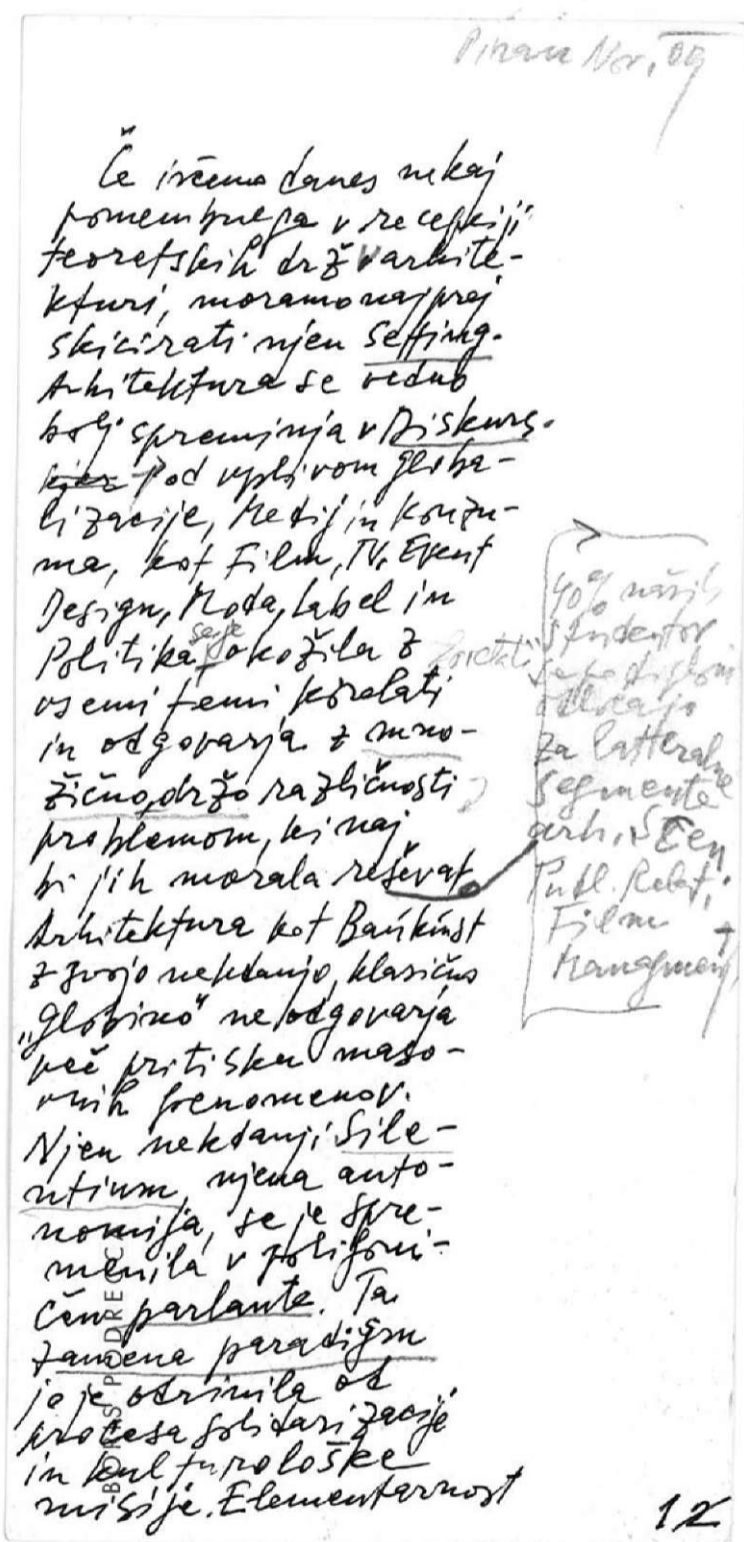


Foto: Andraž Kavčič

Če iščemo danes nekaj pomembnega v recepciji teoretskih drž v arhitekturi, moramo najprej skicirati njen *setting* in ugotoviti, da se arhitektura vedno bolj spreminja v diskurz. Pod vplivom globalizacije, medijev in potrošništva, kot so film, TV, event, design, moda, blagovne znamke in politike, se je okužila z vsemi temi korelati in na probleme, ki bi jih morala reševati, odgovarja z množico najrazličnejših drž. Štirideset odstotkov naših študentov se po diplomski odloči za lateralne segmente arhitekture, kot so scenografija, komuniciranje z javnostjo, film, management itd.

Arhitektura kot *Baukunst* s svojo nekdanjo klasično globino ne zdrži več pritiska masovnih fenomenov. Njen nekdanji *silentium*, njena avtonomija, se je spremenila v polifonični *parlante*. Zamenjava paradigme jo je odvrnila od procesa solidariacije in kulturnološke misije. Elementarnost arhitektonske drže se je razblinila, kot pravi Vasko Popa v *Paramparčad* in odgovarja s strukturalistično semiotiko in dekonstrukcijo forme vse do efemernega minimalizma, katerih drža je aseptična in enostavno »cool«. Arhitektura še nikoli ni bila tako zabavna, raznolika in večbarvna kot danes. V paralelizmu možnosti izražanja doživljamo nekaj analognega, v sinusoidi zgodovine, kot v poznem devetnajstem stoletju, v dobi pluralizma stilov. Diskurzomanijo in granulacijo lahko gledamo iz različnih zornih kotov. In če bi iskali primerno analogijo, bi jo našli v klasičnem *jam-sessionu*, kjer se različnost in komplementarnost instrumentov ter interpretacij veže v neko kompleksno harmonijo, brez dirigenta in brez partiture.

Ne gre torej za konflikt ali razbitost glasbenega *eventa* ali individualne svobode v prid neke hipotetične zaokrožene celote. Smisel je v skupni spontani igri, brez neke poduhovljene globine.

Tako nekako tudi arhitektura sledi hitrosti recepcije, učinkovitosti slike *icon & market*. In ta igra je popolnoma imuna do katerekoli zgodovine, spoštovanja do praočetov, do širše časovnosti, do tradicije. Povprečni študent vsega tega ne rabi, celo obremenjuje ga, in seveda veliko raje uživa v lahkotnosti pozabe.

opening address at the piranesi exhibition

Boris Podrecca

If we look for something significant in the reception of theoretical bearings in architecture today, we first have to outline its setting and come to the conclusion that architecture is increasingly turning into discourse. Through globalisation, the media, and consumerism such as television, happenings, design, fashion, brands, and politics, it became infected with all of these correlates. When faced with a problem that it should solve, architecture instead responds with a multitude of bearings. After graduation, 40% of our university students choose to pursue lateral segments of architecture, such as set design, public relations, film, corporate management, etc.

Architecture as Baukunst, with its former classical depth, is no longer able to withstand the pressure of mass phenomena. Its erstwhile silentium, its autonomy, turned into polyphonic parlante. The change of paradigms has diverted its course from the process of solidarisation and culturological mission. The elementarity of architectural bearing has dissolved - as Vasko Popa puts it - into Paramparcad and responds with Structuralist semiotics and the deconstruction of form all the way to ephemeral minimalism, whose bearing is aseptic and simply "cool". Architecture has never been this fun, diverse and colourful. In the parallelism of the possibilities of expression, we're experiencing something analogous - on the sine wave of history - to the late 19th century, the era of the plurality of styles. We can look at discourse-mania and granulation from different angles. And if one was to look for a proper analogy, it would be found in the classic jam session, where the diversity and complementarity of instruments and interpretations combine into a sort of complex harmony, without a conductor or score. This is therefore not about the conflict or incoherence of a musical happening or individual freedom for the benefit of some hypothetical self-contained whole. The purpose is playing together spontaneously, without being concerned with a particular depth of spirit.

In a somewhat similar way, architecture, too, follows the speed of reception, the efficiency of the icon&market image. The play in question is completely immune to any history, to respect of the founding fathers, to the wider temporality, to tradition. All of this is no use to the average student; in fact, it acts as a burden, encouraging the student to indulge in carefree oblivion.

The caramelised image, the virtual icon generated by electronics and telematics, and the diabolical precision, all of this leads to the ecstasy of expression. It suffices, and it's much less strenuous than a building that affects us physically, blemishes over time, and is much more exhausting in terms of its realisability.

The other extreme of liquid bearing in liquid times is the death and disposal of utopia. The current possibilities of realising anything, and the boundless, endless horizon of attainability - "the unlimited horizon" (Sennet) - abolished both the idea and the poetics of utopia, its ardour and charisma. The real-life use of torsions, hyperbolic paraboloids, polymers, biomolecular elements, fractal geometry, robotisation etc., all of this fragmented the vision of utopia, which was, as per Walter Benjamin, the vital spark of architecture.

It is precisely the two premises I mentioned,

a., liquidity and play, and

b., the disappearance and the removal of utopias,

that constitute the basic argumentative brace, which, however, has lately found itself under threat as the new generation of theoreticians cries out its rallying

arhitektonške držje se je
razblinila, kot pravi Vasko
Popa v "paramparcad" in
odgovarja z ekstremni
strukturno relativistično semi-
otiko in dekonstrukcijo
forme vse do efimernosti
in minimalnosti družbi
laterke držja je asepticna
in enostavna "cool".
Nikoli, kot je vedno je
arhitektura bila tako
žabavna, razsuta in
in nečaravna kot danes.
Doživljamo nekaj analo-
gije, v sinosoidu zgo-
dovine, kot v po zveznem
devetnajstem stoletju,
v dobi pluralizma stilov
v paralelni zmožnosti
izražanja. To diskar-
mizirajo in granularizirajo
lahko gledamo iz raz-
ličnih zornih kotov. In
če bi iskali primerne
analogije bi jo našli v
klasičnem jazz-sessionu,
kjer se različnost in
komplementarnost različ-
nih instrumentov in
interpretacij le veže
v neko kompleksno har-
monijo brez dirigenta
in brez partituro. *partituro* 2

Ne gre faraj' za konflikt
ali' razbitost glazbe-
nega eventa ali' individu-
alne svobode v prid neke
hipotetične zakrožene
celote. Smisel je v skupni spontani
igri brez neke podporn' gene
ot t. n. n.

Karamelizirana slika, virtualna ikona, ki jo generirata elektronika in telema-
tika, ter diabolična preciznost, vse vodi k ekstazi izražanja. Zadošča in manj
naporno je kot pa zgradba, ki fizično deluje na nas, ki se s časom maže, in ki
je veliko bolj naporna v svoji izvedljivosti.

Drugi ekstrem likvidne drže v likvidnem času pa je smrt in odstranitev utopije. Aktualne možnosti izvedljivosti vsega - *anything possible* - in brezmejni, neskončni horizont dosegljivosti - *the unlimited horizon* (Sennet) - sta zrušila tako pojem kot tudi poetiko utopije, njen zanos in karizmo. Realna uporaba torzij, hiperboličnih paraboloidov, polimerov, biomolekularnih prvin, fraktalne geometrije, robotizacije itd., vse to je razdrobilo vizijo utopije, ki je bila, kot pravi Walter Benjamin, sol in poper arhitekture. Prav ti dve izhodišči, o katerih sem govoril:

a.) likvidnost in igra

b.) izginitvev in odstranitev utopij

tvorita temeljni argumentativni duo, ki pa ga v zadnjem času ogroža krik nove generacije teoretikov. Bil sem osebno pretresen in hkrati spodbujen na zadnjem letošnjem arhitekturno-teoretskem simpoziju v Stuttgartu, kjer je izbruhnil nek glasen *j'accuse* s strani verziranih teoretikov proti zabavni arhitekturi brez širšega kulturnega horizonta, brez etike in poklicne odgovornosti. Arhitekti razglabljajo le o formalni problematiki izrazoslovja, zajeti so v lastne brikolaže, *star system* je tumor turbokapitalizma, nove generacije nimajo primerne revolucionarne nastopa, so za ponavljanje istega ne pa proti - vlada splošna aklimatizacija. Izbruhnil je podoben konflikt kot v osemdesetih letih v Benetkah, ko je Tafuri s svojimi manjšimi apostoli bičal prakso, gradnjo nasploh, in je primat teorije odpihnil tudi tiste, kot sta Scarpa in Valle, ki so pošteno in angažirano opravljali svoj poklic in etos grajenja. Zamenjava metierja s teorijo je bila brez milosti in popolna, v Franciji so izbruhnili Derrida, Virilio, Baudrillard, in arhitekti so obstali blesavi in prestrašeni kot zajec pred kačo.

Problem se sekvencijalno ponavlja v arhitekturi in nov vzpon doživljamo pravkar vsaj v nemško govorečem miljeju. V novi teoriji se zopet poraja apetit po enciklopedičnosti, po univerzalizmu, po zaključenosti višjega reda, po splošni konsenzualnosti stila, po *Weltwissen*, po neki epifanični harmoniji. Nova hegemonija in njeni predstavniki obsojajo splošne arhitekturne drže kot dezorientirane, destabilizirajoče, anekdotične in deteritorialne.

Morda bo spor in ta »narazen« relativizirala ekonomska kriza, ki jo doživljamo, in v kateri se bodo morda ohladili ti vroči izzivi. Vprašanje je, če bomo znali kapitalizirati pavzo, oddih in znali vzpostaviti neko *corpored architecture*, ki bo manj uporabna za *twisting distorsion* in *interweaving*. Arhitekturo torej, ki bo formirala in manj deformirala svet, s splošno družbeno odgovornostjo onstran siljenja v ludično ospredje. S tem bo prav gotovo učinkoviteje kljubovala vzvišenosti in patosu novih teoretikov.

call. I was intimately shaken and at the same time encouraged at this year's last architectural-theoretical symposium in Stuttgart, where seasoned theoreticians lashed out against the architecture of entertainment without a wider cultural horizon, ethic, or professional responsibility. Architects only ever consider the formal issue of terminology, they're caught in their own bricolages, the star system is the cancer eating capitalism, new generations don't act in a suitable revolutionary manner, they're favour repeating things over instead of denouncing them - acclimatisation to anything and all is the norm. A conflict has erupted that is similar to the one from Venice in the 1980s when Tafuri, along with his lesser apostles, was savaging the contemporary practice and construction in general, and when the predominance of the theory blew away even those who did their work and upheld the ethos of construction in an honest and committed way, such as Scarpa and Valle. Switching from craft to theory was merciless and all-encompassing; in France, Derrida, Virilio, and Baudrillard erupted onto the scene, and architects stood dumbfounded and petrified like a rabbit facing a snake.

In architecture, this problem has been sequentially re-appearing and we're presently witnessing a new rise, at least in the German-speaking environment. The new theory reintroduces the appetite for the encyclopaedic, the universal, the self-sufficiency of a higher order, the general consensuality of style, Weltwissen, a kind of epiphanic harmony. The new hegemony and its representatives condemn general architectural bearings as disoriented, destabilising, anecdotal, and causing deterioration.

Perhaps this clash and schism will be relativised by the economic crisis we're experiencing and in which these burning issues may cool off. The question here is whether we'll be able to capitalise on the pause, the break, and establish a kind of "corpored" architecture that will be less suited to twisting distortions or interweaving. An architecture, therefore, which will form rather than deform the world, with general social responsibility beyond merely trying to elbow its way into the ludic limelight. This way, it will be much better equipped to withstand the hubris and pathos of the new theoreticians.

Drugi ekstrem te likvidne
 drže v likvidnem času
 pa je smrt in obstrepenje
 utopije (socialne). Hktn-
 alne možnosti i zvedljivi
 vosti to anything possible
 in "unlimited horizon" -
 budnejim, nekognitivni
 horizonsi dosljedni vosti, je
 završilo tako projekt
 kot poetiko utopije, njen
 zanos in karizmo. Realna
 uporaba, torzij, hiper-
 boličnih paraboloidov,
 polimerov, biomoleku-
 larnih prvin, praktič-
 ne geometrije, robo-
 tižacije, itd. vse to je
 razdrobilo vizijsko
 utopije, ki je bila dolga
 poper arhitekture. *Benjamin*

Prav ta dva izhodišča
 o katerih sem govoril:
 likvidnost in igra
 Star izpinitelj utopije sta
 tvorita ^{bazilicam} ~~nek~~ ^{arhitekture}
~~pativen duo~~, katerega
 sprožila ~~konceptualna~~
 križ nove generacije
 teoretikov.

Ucell
Antony
Valley
Andrija
Vidler
Am'nta
Archi
gram
Forster
Rogers

Katler
Benjamin

4

ab

predstavitev

Nagrada Piranesi 2009 / Piranesi Award 2009
Hiša Aloni, Antiparos, Grčija
Aloni House, Antiparos, Greece

Arhitektura/Architecture: decaARCHITECTURE - Alexandros Vaitzos, Carlos Loperena, Elene Zabeli, Kyle Gudsell, Katerina Chryssanthopoulou
Sodelavci/Team: KYMA - Manos Kyriazis, TAKEM - George Kavoulakos
Krajinska arhitektura/ Landscape Designers: Doxiadis+ - Thomas Doxiadis
Površina projekta/Floor area: 237 m²
Dokončano/ Competition: 2008
Fotografije/Photographs: Erieta Attali, Ed Reeve, decaARCHITECTURE

Hiša je zasnovana kot odgovor na dvoje: specifično topografijo lokacije in način priprave zemlje za obdelovanje, ki je v preteklosti vplival na podobo naravne krajine Kikladskih otokov.

V preteklosti so s kamnitimi zidovi, ki so sicer najočitnejši človeški poseg v krajino, zemljo pomagali narediti primernejšo za kmetovanje. Zidovi so zadržali prst, v strmi topografiji pa ustvarili niz ornih planot. Dandanes se podoba Kikladov spreminja iz povsem drugega razloga - povpraševanja po počitniških hišah. Zasnova naše zgradbe se zgleduje po zidovih za zadrževanje prsti in ustvarja umetno krajino, v kateri sta združena ruralna raba in dom.

Zgradba stoji na naravnem sedlu med dvema pobočjema. Vzдолž osi sever-jug jo omejujeta pobočji, medtem ko se proti vzhodu in zahodu strmina spušča in odpira pogleda na morje. Dve dolgi kamniti steni delujeta kot most med hriboma in omogočata, da se hiša ugnezdi v nastali prostor ter hkrati ohranja enovitost pokrajine, ki teče čeznjo. Hiša nima definiranih robov, njen volumen pa v silueti otroka ne izstopa.

Prisotnost hiše razkrivajo štiri dvorišča, izdolbena v razgibano pokrajino. Dvorišča delijo bivalne prostore na pet notranjih področij, kar spominja na peto ploskev igralne kocke. Na ta način je hiša zaščitena pred vremenskimi vplivi, obenem pa ima veliko naravne svetlobe, nudi bogat razgled in ustvarja kompakten, a poln odnos s svojim okoljem.

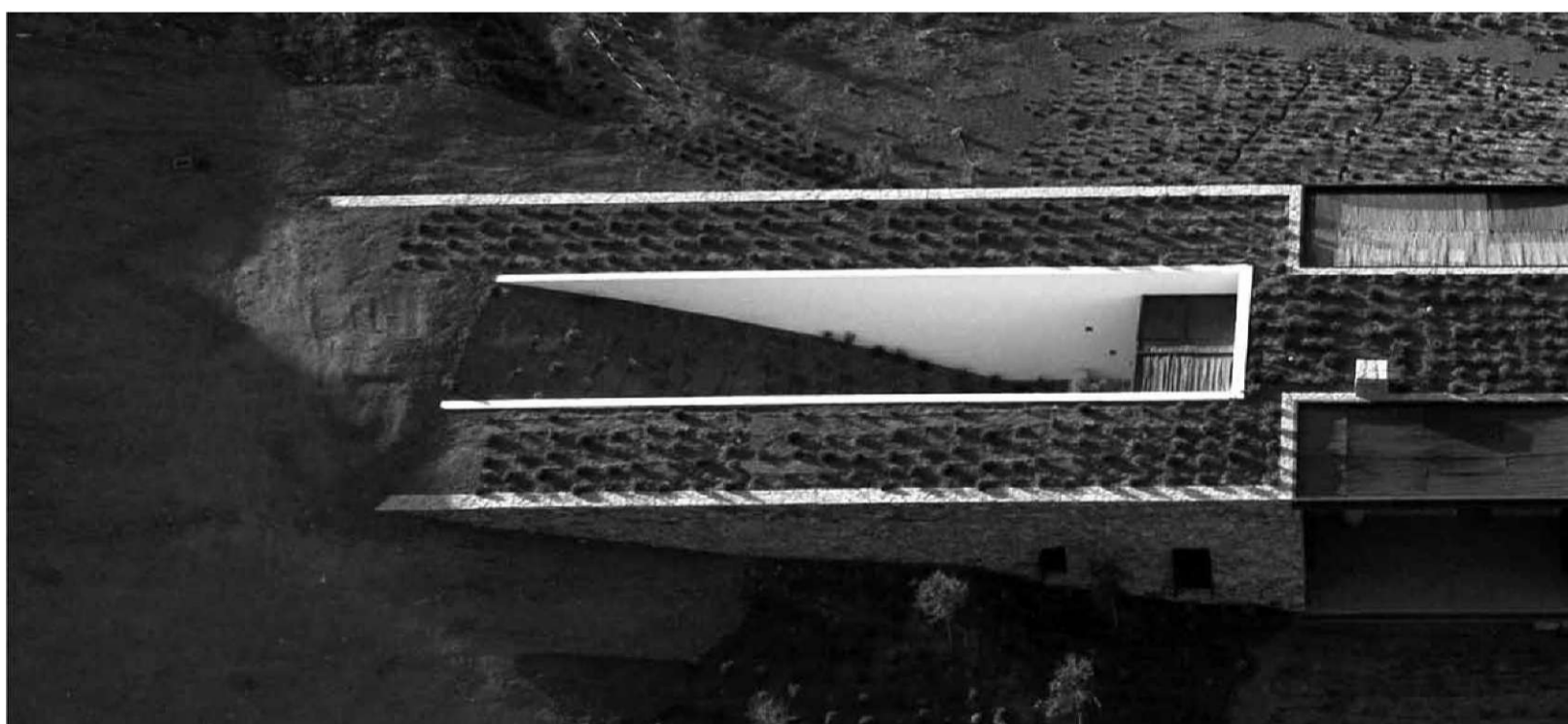
Samo ime hiše, Aloni, se nanaša na žetveni krog, ki so ga odkrili in ohranili kot spomin na to, da se je v preteklosti na lokaciji kmetovalo.

The design of the house is a dual response to the particular topography of the site and to the rural domestication techniques that in the past shaped the raw 'Cycladic island' landscape.

In the past, dry-rubble stone walls domesticated the land for agricultural purposes and were the most prominent man-made interventions in the landscape. The walls retained earth and transformed a steep topography into a series of arable plateaus. Today, the Cycladic islands are being reshaped by a very different force: the demand for holiday homes. The design uses the precedent of earth-retaining stone walls to create an artificial landscape that is both rural and domestic in use. The site is a natural saddle where two slopes meet. In the North-South axis the slope rises between two hills while in the East-West axis the slope drops, opening to the sea views. Two long stone walls bridge the hills allowing the house to nestle in the space within while maintaining the continuity of the landscape which flows over it. This simple strategy blurs the edges of the house and makes its mass imperceptible within the broader skyline of the island.

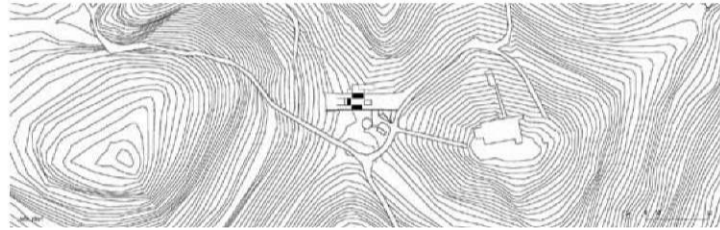
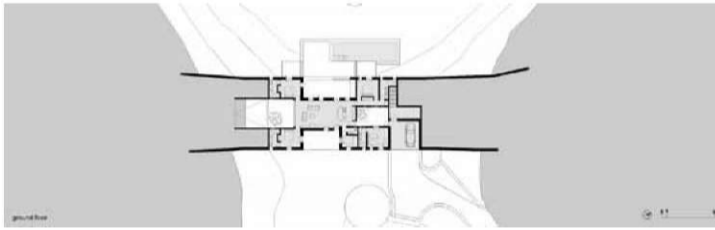
The presence of the house is revealed by the four courtyards carved into the flowing landscape. The courtyards separate the living spaces into five interior areas, an arrangement which resembles the fifth side of a die. As a result, the house is protected from the elements yet is full of natural light, generous views and a compact but rich relationship to its setting.

The name of the house itself, Aloni, refers to the remains of a crop-harvesting circle that was found and preserved as part of the agricultural past of the site.



presentation

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ab

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Priznanje Piranesi 2009 / Piranesi Honourable Mention 2009

Prenova hiše Mlin na vodo, Contra Pusterla, Vicenza, Italija **Watermill House renovation, Contra Pusterla, Vicenza, Italy**

Arhitektura/Arch/tecture: arh. Laura Peretti

Sodelavci/Team: ing. Franco Grazioli, arh. Michaela Lustig, arh. Marianne Specht

Površina/Floor Area: 1600 m²

Dokončano/Completed/on: 2007

Fotografije/Photographs: Alberto Muciaccia

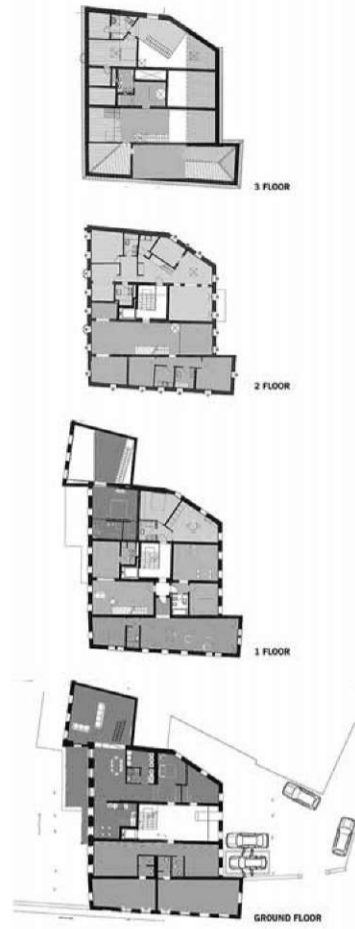
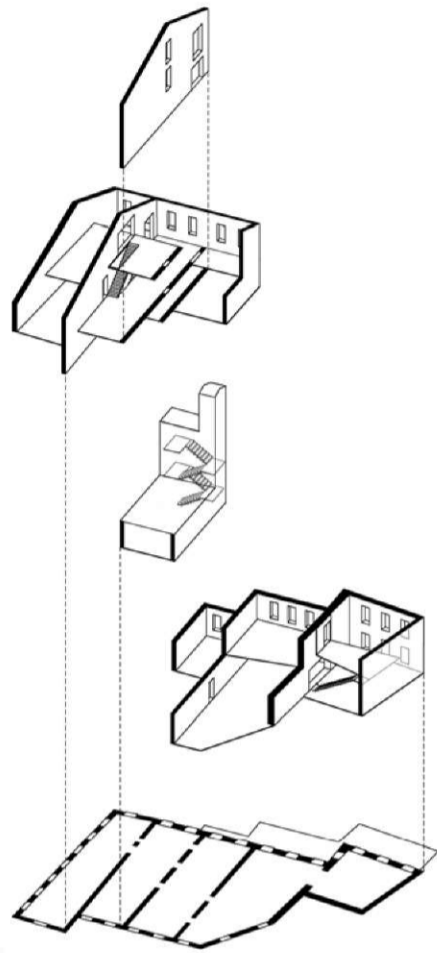
Pri prenovi je bil poudarek zlasti na:

1. izvorni "prehodni" strukturi pregradnih sten enote, t.i. stenah "Zemlja-voda". Nosilna struktura narekuje reorganizacijo tlorisa v osem ločenih stanovanj, od katerih so tri glavna;
2. zahtevi po spremembi prejšnje višine notranjih prostorov (v povprečju 2,30m), pri čemer naj tema nove hiše postane vzpenjanje. Sprememba omogoča prerezu hiše in njeni notranjosti, da "dihata". Dvojna in ponekod trojna višina omogočata branje zgradbe v smislu glavnih in pomožnih prostorov;
3. zahtevi po razporeditvi notranjih predelitev glede na obstoječe nosilce, ki so narekovali postavitev vertikalnih sten.

The renovation mainly consider:

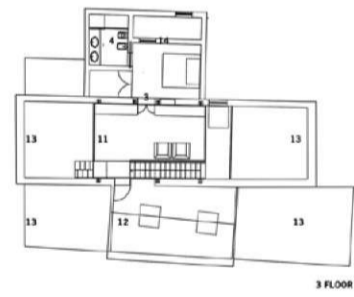
1. The original "passing through" structure of the partition walls of the unit, the "earth - water" walls. This load-bearing structure leads the re-organization project of the plan into 8 different apartments of which 3 are main.
2. The necessity to change the pre-existing internal heights (average 2.30 m) and the theme of ascent as the theme of the new house, an alteration which will allow the section and the interior to »breathe«. Double or triple heights allows the structure of the building to be read as major/minor spaces.
3. The necessity to arrange the internal divisions in relation to the pre-existing beams, which dictate the positioning of the vertical walls.



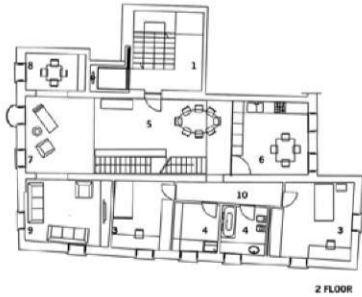


TRIPLEX
(from 1 to 3 floor)

- 1. common stairs
- 2. entrance/living room
- 3. bedroom
- 4. bathroom/laundry
- 5. main entrance/dining room
- 6. kitchen
- 7. living room
- 8. library
- 9. tv room
- 10. corridor
- 11. mezzanine main bedroom
- 12. wardrobe
- 13. void



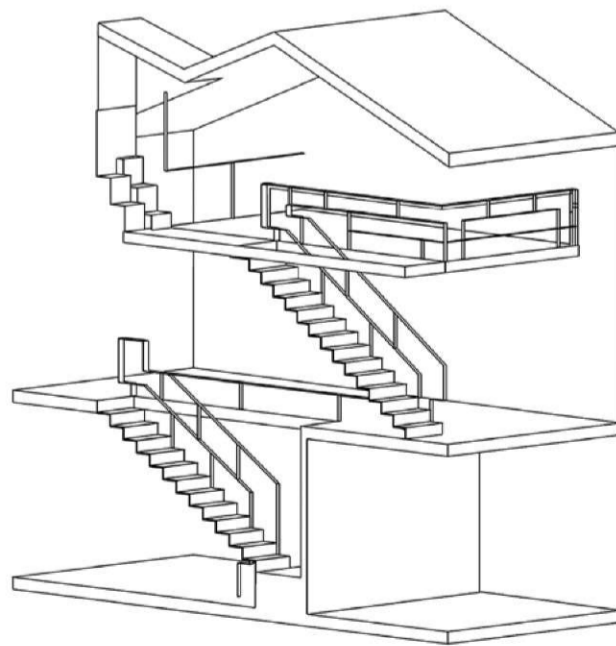
3 FLOOR



2 FLOOR



1 FLOOR



ab

predstavitev

Priznanje Piranesi 2009 / Piranesi Honourable Mention 2009

Občinsko središče St. Gerold, Avstrija St. Gerold Community Centre, Austria

Arhitekti/Architects: Cukrowicz Nachbaur Architects zt gmbh

Površina/Floor area: 571 m²

Dokončano/Completion: 2008

Fotograf/Photographer: Hanspeter Schiess

Topografska značilnost lokacije so pobočja, ki se proti jugu strmo spuščajo. Čudoviti razgledi in gorska krajina določajo regionalna razmerja. Stavba se strukturno zgleduje po zgradbi stare šole v neposredni bližini, pa tudi po ostali okolici z enodružinskimi hišami in proštijo.

Novi dom krajanov ima štiri nadstropja in je z eno stranico poravnana s šolo. Stavba izkorišča obe obstoječi ravni površini - spodaj nivo ulice oz. vaškega trga, zgoraj nivo igrišča - in deluje kot povezovalni element med njima. Šolska zgradba ter nova stavba skupaj tvorita prostorska vrata. Funkcije doma krajanov so postavljene ena nad drugo in vključujejo vrtec, otroško igralno skupino, vaško trgovino, večnamensko sobo in občinske prostore.

Posameznim področjem uporabe njihovo mesto določa številčnost in gostota obiska uporabnikov in topografska razporeditev zunanjih prostorov. Kompleksne funkcionalne povezave se v notranjosti združijo s pomočjo enostavnih prostorskih in konstrukcijskih struktur. Usmerjene pasovne odprtine omogočajo nastanek diferenciranih prostorskih situacij z različnimi pogledi. Dom krajanov je zasnovan kot zgradba iz gradbenega lesa, s vsajenimi podpornimi stenami iz armiranega betona.

Videz prve štirinadstropne lesene stavbe na Vorarlberškem določajo izmenjave notnega fasadnega plašča in usmerjenih pasovnih odprtin, ki diskretno odsevajo dinamiko notranje organizacije. Vse konstrukcijske enote v notranjosti so iz povsem neobdelanega masivnega lesa, ki pretežno izvira iz gozdov v lasti občine. Kompaktni volumen je zasnovan kot pasivna zgradba, ki je v energetsko-tehničnem pogledu skoraj povsem samozadostna. Stavba že velja za zgled ekološke in trajnostne gradnje ter ustvarjanja avtohtone vrednosti.

The existing situation is characterised topographically by steeply dropping southern slopes. Regional relations appear from beautiful views in the landscape of the mountains. The place gets structural reference in direct neighbourhood from the old schoolhouse as well as in the other surroundings by one-family buildings and the Propstei (a kind of monastery). The new building of the community centre is positioned as a 4-storey building laterally shifted to the schoolhouse. The building uses both existing even surfaces (the village-square to street level as well as the playground level) and places itself as a connecting element in between. Schoolhouse and new building develop a spatial gate situation. The functions of the new community centre are stacked vertically and contain the areas of Kindergarden, children's game group, village shop, multi-purpose room and municipality. The position of the areas of utilization develops itself from the frequency of the users as well as from the topographic allocation of the outside spaces. The complex functional connections are brought together inside by simple spatial and constructive structures. Aimed set openings develop differentiated spatial situations with different views. The community centre is designed as a constructive timber building, the ground-touching support walls from reinforced concrete. The appearance of the first 4-storey timber building of Vorarlberg is determined by the change between uniform facade screen and aimed set openings and shows subtly the dynamism of the inside organization. All construction units of the house are from massive wood and come mainly from forests own to municipality. They are inserted completely untreated. The compact volume is designed as a passive house and in energy-technical respect nearly self-sufficient. The building is already considered as a paradigm on the subjects of ecology, sustainability and native creation of value.



presentation

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r n i s i i l l l l l I l l l l l l
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ab

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Študentsko priznanje Piranesi 2009 / Piranesi Student Honourable Mention 2009

Hiša iz palet /Pallet House

Avtorji/Authors: Gregor Pils, Andreas Claus Schnetzer
www.palettenhaus.com

Mentorja/Mentors: Dr Karin Stieldorf, Pekka Janhunen
Selektor/Selector: Saša Bradic

Paleta so transportno sredstvo, ki se ga uporablja po vsem svetu. Ko se njihova življenjska doba izteče, se jih ponavadi zažge. Možno pa jih je uporabiti tudi za gradnjo tako imenovane hiše iz palet.

Za 60 m² veliko hišo potrebujemo 800 palet (po ceni okrog 8 evrov na paleta). Iz njih sestavimo fasado, strope, zastore in senčila. Tramovi, izolacija, kabli in osvetlitev so skriti v vmesnem prostoru. Osnovna struktura hiše je ekološka in trajnostna, saj kot izolacijo uporabimo pesek ali celulozo. Uporabljenih je kar najmanj različnih materialov. V vogale palet lahko vstavimo povezovalne elemente, ne da bi jih razrezali. Na strehi lahko zbiramo deževnico. Ker so palete modularne, iz njih zgradimo hiše različnih velikosti, ki se med seboj kombinirajo. Hiše iz palet je mogoče zgraditi samostojno in poceni, tako da bi lahko nadomestile razne kolibe v slumih. Zaradi njihove prilagodljivosti, jih je mogoče uporabiti kot zasilna bivališča, postaje za prvo pomoč ali kot začasne zgradbe v begunskih taboriščih. Če jih uporabimo kot postajo za prvo pomoč, lahko njeno funkcijo poudarimo z osvetlitvijo zidov.

Kot izolacijo je mogoče uporabiti različne materiale, odvisno od uporabe. V slumu v Kairu, bi kot izolacijo uporabili pesek, saj ta hišo hladi, če pa bi jo zgradili kot počitniško hišico v Avstriji, bi jo izolirali s celulozo in uporabili steklene šipe, hiša pa bi bila nizkoenergijska (za ogrevanje v enem letu ne bi porabila več kot 24 kW/m²).

Danes se palete uporabljajo le za transport, v prihodnosti pa bi lahko postale priljubljen gradbeni element.

Pallet is a worldwide dimension standard in goods transportation. At the end of their lifecycle, they are usually burnt. But instead, they can be used to build the Pallet House.

To build a 60m²pallet house, eight hundred pallets are needed, at the price of around €8 per pallet. Pallets are used as the facade, ceilings, walls, blinds, and sunscreens. Beams, insulation, wiring, and lighting are placed in the in-between spaces. Using recycled pallets and cellulose or sand for insulation, the basic structure of the house is ecological and sustainable. The use of other materials is reduced to a minimum. Connecting elements may be fitted in the corners without cutting the pallets. Rainwater can be collected into a cistern using the roof.

The modularity that can be achieved with pallets allows for a variety of building compositions and sizes. Pallet houses, which can be built at low-cost by locals, could replace shacks in slums. Because of their flexibility, they can be used as emergency homes, first-aid stations, or temporary buildings in refugee camps. When used as a first-aid station, the facade can be illuminated to highlight its function.

Different insulation materials can be used, depending on the intended use. In a slum in Cairo, for example, sand would be used for cooling purposes; for a weekend home in Austria, on the other hand, cellulose and glass panels would be used, creating a low-energy building (no more than 24kWh/m² per year for heating).

Today, pallets are still only used in goods transportation. But in the future, they could become a popular construction element.

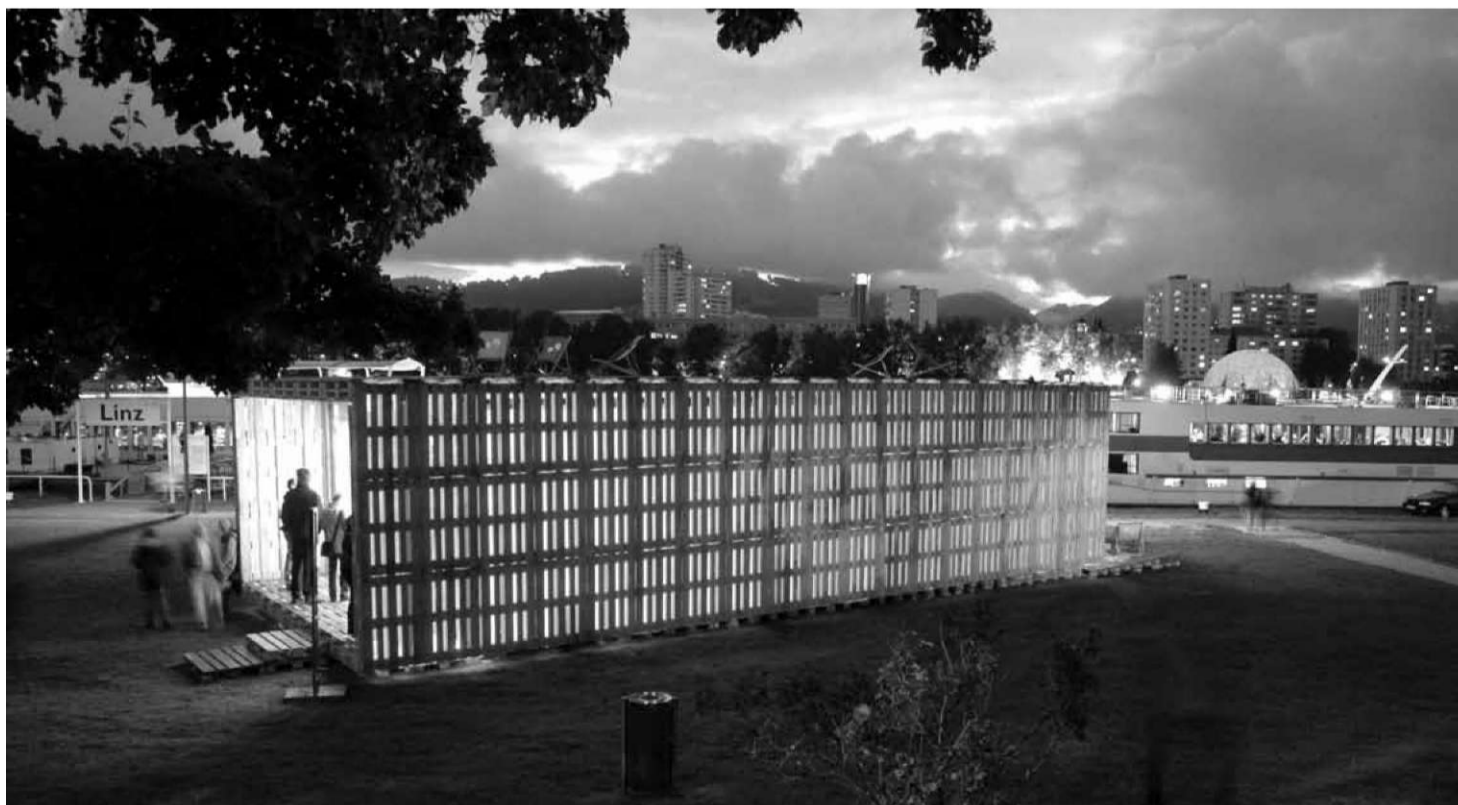




Foto: Andraž Kavčič