

razgovarao
interviewed by



Maroje Mrduljaš

Moja esencija je orbita Sunca

¶ Dragomir – Maji Vlahović autor je koji se na hrvatskoj arhitektonskoj sceni afirmirao nizom projekata obiteljskih kuća, sažimajući vrlo različita iskustva: od racionalističke tradicije hrvatske moderne arhitekture, preko uvažavanja afirmativnih iskustava postmodernih koncepcija, do njegove osobne fascinacije japanskim prostornim koncepcijama. Njegova pedagoška energija i posvećeni angažman ostavili su značajan trag na brojne generacije studenata Zagrebačke škole arhitekture. Vlahović ostaje posvećen pitanjima utemeljenosti, razločnosti i etičnosti graditeljstva, koje je za njega i poetski čin i temeljno egzistencijalno pitanje. S Vlahovićem smo razgovarali o njegovom svjetonazoru, intelektualnim interesima i korijenima, ali i o nerazriješenim dilemama.

fotografije photographs by

Sophie Chivet (SC)
Penelope Clay (PC)
Damir Fabijanić (DF)
Dragomir – Maji Vlahović
arhiva / Archive (DMVA)
ESTO, Peter Aaron (PA)
Damil Kalogjera

Fredy Fijačko (FF)
Jiri Havran (JH)
Muzej suvremene
umjetnosti, Zagreb (MSU)
Oris arhiva/ Archive (OA)
Takanobu Sakuma (TS)

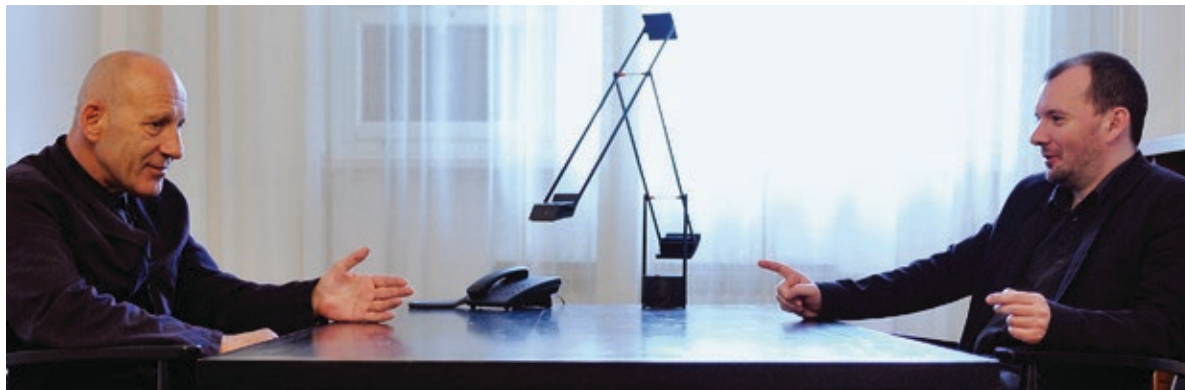
portreti portraits

My Essence is the Sun's Orbit

¶ Dragomir – Maji Vlahović is an author who has established himself on the Croatian architectural scene with a series of family house projects, summarizing very different experiences: from the rationalistic tradition of Croatian modern architecture, through appreciation of affirmative experiences of postmodern concepts, to his personal fascination with Japanese spatial concepts. His energy as a teacher and his dedicated engagement have left a significant imprint on numerous generations of students of the Zagreb School of Architecture. Vlahović remains devoted to the questions of whether building is well-founded, reasonable and ethical, because for him it is also a poetic act and essential existential issue. We talked with Vlahović about his philosophy of life, intellectual interests and roots, but also about unsolved dilemmas.

Razgovarali u Zagrebu
14. svibnja 2009.

Interviewed in Zagreb,
14th May 2009



Dragomir – Maji Vlahović



◀ Vila u Samoboru u kojoj je obitelj Vlahović stanovala 50-tih godina 20. st.

◀ Villa in Samobor where Vlahović family lived in the 1950s.

(DMVA)

ORIS — U našim razgovorima često ste isticali Samobor, intelektualnu i emotivnu važnost i utjecaj konteksta u kojem živite i u kojem ste realizirali većinu svojih projekata. No, kako ste se uopće odlučili za posvećenje arhitekturi? Što za vas znači biti arhitekt? ¶ DRAGOMIR – MAJI VLAHOVIĆ — Na takvo je pitanje teško dati eksplicitan odgovor, pa ću vam pokušati odgovoriti posredno. Imam jednu fotografiju s bratom iz ranog djetinjstva gdje sjedimo za malim stolom u vrtu ispred kuće u Samoboru. Pedesetih godina bili smo podstanari u *piano nobileu* savršene historicističke obiteljske vile s velikim vrtom i voćnjakom – tripartitna podjela, rekao bi Gaston Bachelard; baza kuće s podrumom bila je od integriranog kamena ‘kresavca’ (moglo se na njemu upaliti šibicu), zatim je slijedio ožbukani *piano nobile* ili *bel étage* s integriranim bogatim ornamentom te naposljetku potkrovlje s lijepom lođom. Vila je imala debele zidove, oko 55 centimetara, i cijelo djetinjstvo, zaključno s gimnazijskim periodom, provodio sam sjedeći i učeći na južnom prozoru, kad god sam to mogao. Kuća je poslije srušena jer je na to prekrasno mjesto ‘morala’ doći tvornica boja i lakova Chromos. Dio dnevnog boravka bio je polukružan, s tri prozora koji su hvatali jugoistočno, južno i jugozapadno sunce. Vani na stoliću imali smo male, crne, školske pločice za pisanje, uramljene u drvene okvire i kutiju s kredama u boji. Na toj sam crnoj pločici bijelom kredom načinio vjerojatno svoj prvi ‘suvisao’ crtež – *ad hoc* narisao sam kuću, figurativno, kao danas klinac u vrtiću: kuća s krovom, dimnjakom i dimom i jednim velikim centralnim prozorom na pročelju od tla do ruba krova; Robert Venturi bi i danas rekao: ‘Mala kuća – veliki prozor, velika kuća – mali prozor’. Nešto

ORIS — In our talks, you often mentioned Samobor, the intellectual and emotional importance and influence of the context where you live and where you have realized most of your projects. But how did you choose to dedicate yourself to architecture? What does being an architect mean to you? ¶ DRAGOMIR – MAJI VLAHOVIĆ — It is hard to give an explicit answer to your question, so I will attempt to answer indirectly. I have a photograph of me and my brother as small children, sitting at a small table in the front yard of the house in Samobor. In the 1950s, we were renting the *piano nobile* of a perfect historicist family villa with a large garden and orchard – a tripartite division, as Gaston Bachelard would say; the base of the house with the cellar was made of integrated ‘striking’ stone (you could strike a match on it), followed by a whitewashed, richly ornamented *piano nobile* or *bel étage*, and finally an attic with a beautiful loggia. The villa had thick walls, around 55 centimetres, and I spent my entire childhood, including grammar school, sitting and learning on the south window, whenever I could. The house was later demolished because that beautiful place ‘had’ to be taken by Chromos, the paint and varnish factory. Part of the living room was semicircular, with three windows receiving sunlight from the south-east, south and south-west. On the table outside, we had small black school writing tablets, framed in wood, and a box of crayons. On that black tablet, using white chalk, I made what was probably my first ‘coherent’ drawing – I drew a house, without preparation, figuratively, like kids in kindergarten today: a house with a roof, a chimney and smoke, and a large central window on the façade, from the ground to the edge of the roof; Robert Venturi would say: ‘Small house – big window’, ‘Big house – small window’. Sometime later, as a five-year-old kid, I went with my parents and brother from Samobor to Zagreb for the first time. My uncle graduated in shipbuilding and the ceremony was held at the Faculty of Technology, which is the Faculty of Architecture today. We took pictures on the stairs in front of the faculty, and I remembered those steps; it was almost like Sergei Eisenstein and his *Battleship Potemkin*. Of course, I did not know it then, but my memory retained those steps, unlike any I had seen before, because I had come from suburbia. I also remembered the big orthogonal glass panes at the front entrance, framed in thin metal frames – metaphorically, as I would say now, like the thin lines in a mathematical notebook; or, for example, like the work of Gropius on the Bauhaus building in Dessau or the Fagus factory, or more recently Steven Holl in Fukuoka, Japan. Finally, I was stunned by the large console over the entrance. These memories later initiated the *spiritus movens* for my

poslije, kao klinac od pet godina, prvi put sam s roditeljima i bratom došao iz Samobora u Zagreb. Moj tetak je diplomirao brodogradnju i promocija je tada bila na Tehničkom fakultetu, danas Arhitektonskom fakultetu. Slikali smo se na stubama ispred fakulteta i upamtio sam te stube, gotovo kao kod Sergeja Eisensteina u filmu *Krstarica Potemkin*. Naravno, tada to nisam znao, ali u sjećanju su ostale te stube kakve nikad prije nisam vidio, jer sam došao iz predgrađa. Upamtio sam i velike ortogonalne staklene plohe ulaznog pročelja, uokvirene u tanke metalne okvire – danas bih rekao metaforički, poput tankih crta u matematičkoj bilježnici ili, primjerice, kako je to učinio Gropius na zgradi Bauhauusa u Dessau, ili na tvornici Fagus, ili recentnije Steven Holl u Fukuoki u Japanu. I na kraju, zapanjila me velika konzola iznad ulaza. Te memorije poslije su potaknule *spiritus movens* za moje posvećenje arhitekturi, makar tada još ništa nisam razumio.

ORIS — Ali osjetili ste da je to mjesto izuzetno, na vas je snažno djelovao doživljaj triju jednostavnih arhitektonskih elemenata: stube, staklena stijena, nadstrešnica... **DRAGOMIR — MAJI VLAHOVIĆ** — To je vjerojatno bila *gestalt* percepcija. Govorimo zapravo o *geniusu lociju* u odrastanju. Postoji li genetski kod ili to da kontinentalac hoda bos po travi, a Mediteranac po kamenu? To su neki moji važni arhetipovi. Moj primordijalan arhetip je Sunce; Zemlja se okreće oko svoje osi i okreće se oko Sunca. A danas su ljudi zaboravili, započevši od Altamire i Lascauxa i pećinskog slikarstva do performansa, *land arta*, video umjetnosti, instalacija, postkonceptuale... ništa se u ljudskom biću nije promijenilo. Sunce je važno – svejedno je radite li kuću u gradu ili predgrađu, uvijek su najvažniji istok, jug i zapad. To je nepromjenljivo (sjetite se samo Vittoria de Sice i njegovog filma *Čudo u Milanu*).

ORIS — Kad kažete da je u vama još uvijek ugrađen taj osjećaj hodanja po travi, kao što je u drugih ugrađen osjećaj hodanja po kamenju, to su senzacije koje se ugrađuju u čovjekovu psihološku konstituciju, no je li potrebno emancipirati se od tih sjećanja da bi se ušlo u neki drugi mentalni svijet? **DRAGOMIR — MAJI VLAHOVIĆ** — Možda je potrebno, ali siguran sam da do kraja nije moguće. Vi ste to sad rekli teoretski? Ne znam da li i intimno, ali na neki ste način potaknuli memoriju – Bernard Tschumi u knjizi *Arhitektura i disjunkcija*, čiji ste hrvatski prijevod vi uredili, govori da treba izbrisati sve memorije, sve *geniuse locie*. Ali postoji i Christian Norberg Schulz, koji je uz ostalo napisao i knjigu *Genius loci*. Uzgred, mislim da danas studenti arhitekture i arhitekti, uz časne iznimke, premalo čitaju. Moj rezime te knjige jest da je *genius loci* zemlja po kojoj hodaš i nebo u koje gledaš. Drugim riječima, ako radim kuću u kontinentalnom kontekstu ili

mediteranskom kontekstu, moram istražiti *genius loci*, moram sa svih aspekata iščitati kontekst. Kontekst je kompliciran. Vi ste sad izazvali memoriju...

ORIS — But you felt it was an extraordinary place, you were strongly affected by the experience of three simple architectural elements – the stairs, the glass wall, the canopy...

DRAGOMIR — MAJI VLAHOVIĆ — It was probably a *gestalt* perception. I am actually talking about the *genius loci* when growing up. Is there a genetic code, or is it about continental people walking barefoot in the grass and Mediterranean people on the rocks? These are some of the archetypes that are important to me. My primordial archetype is the Sun; the Earth rotates on its axis and around the Sun. Today, people have forgotten this: from Altamira and Lascaux and cave paintings, to performances, land art, video art, installations, post-conceptual art etc., the human being has not changed at all. The Sun is important – whether you build a house in the city or in suburbia, what really matters is east, south and west. It is immutable (just remember Vittorio de Sica and his film *Miracle in Milan*).

ORIS — When you say that you still have the ingrained feeling of walking on grass, like others have the ingrained feeling of walking on stones. These sensations are a part of the human psychological makeup. But is it necessary to abandon these memories to enter into another mental world? **DRAGOMIR — MAJI VLAHOVIĆ** — It may be necessary, but I'm sure it is not entirely possible. Did you mean it theoretically? Maybe also intimately, I don't know, but you somehow evoked memory –

in his book *Architecture and Disjunction*, which was translated into Croatian with you as the editor, Bernard Tschumi says that all memories, all *genii loci*, should be erased. However, there is also Christian Norberg Schulz, who wrote the book *Genius Loci*. By the way, I believe that architectural students and architects today, with honourable exceptions, read too little. My summary of that book is that the *genius loci* is the ground you walk on and the sky you look at. In other words, if I design a house in a continental or Mediterranean context, I must investigate the *genius loci*, I must read the context from all aspects. The context is complex. You challenged memory just now...

ORIS — I just asked what memory means to you. **DRAGOMIR — MAJI VLAHOVIĆ** — Look, Tschumi's *Architecture and Disjunction* is up-to-date, seen from the aspect of architectural theory, but its up-to-dateness must be critically examined. Everything that it says is legitimate, but he ignores (writing *pro domo sua* as he does) all the aspects of the so-called memory, which cannot be erased just like that. In the entire book, there is only one sentence that mentions Russian Constructivism in passing; I don't know if you noticed, but he is against forms, he talks only about the event all the time. This is nothing new,

mediteranskom kontekstu, moram istražiti *genius loci*, moram sa svih aspekata iščitati kontekst. Kontekst je kompliciran. Vi ste sad izazvali memoriju...

ORIS — Samo sam postavio pitanje što za vas znači memorija.

DRAGOMIR — MAJI VLAHOVIĆ — Gledajte, knjiga *Arhitektura i disjunkcija* B. Tschumija je sa stanovišta teorije arhitekture izuzetno aktualna, no tu aktualnost treba i kritički preispitati. Sve što u njoj piše je legitimno, ali on ignorira (jer piše *pro domo sua*) sve aspekte koji u tzv. memoriji postoje i koji se ne mogu tek tako spužvom izbrisati. U cijeloj knjizi samo u jednoj rečenici latentno spominje ruski konstruktivizam; ne znam



Vlasta Delimar, šetnja kao Lady Godiva, performans, Zagreb, 2001.

Vlasta Delimar, Walkthrough as Lady Godiva, performance, Zagreb, 2001

jeste li primijetili, ali govori protiv oblika, cijelo vrijeme govori samo o događaju. To uopće nije *novum* jer svi dobro znamo da je arhitektura još od Altamire i Lascauxa do danas uvijek uključivala događaj: pećinski čovjek riše na zidu bizone, ono što treba ubiti da bi preživio; on se muči sa svojim životom, on ostavlja neke tragove. Kad Picasso radi, primjerice, analitički ili sintetički kubizam, također nam želi nešto reći, a njegove slike su danas u pozlaćenim baroknim okvirima Louisa XIV. Kad je Picasso na Montmartru smišljao kubističku sintaksu, sigurno nije mislio da je slika zatvorena u pozlaćeni barokni okvir. Ja mislim da nam je htio reći da 'slika izlazi na ulicu'. Ili Robert Rauschenberg: naslika sliku, ispred slike stavi stolac i boju sa slike spusti na stolac. On nije iracionalan, nego govori o nečemu drugome – kako valja izaći na 'ulicu'. Ili kad Vlasta Delimar gola jaše na konju ispred kazališta, a Tom Gotovac hoda gol po Trgu bana Jelačića ili metlom mete Cvjetni trg, oni nama također žele nešto reći. Uvijek se mučim s time što umjetnici žele meni reći.

ORIS — No, vaše su kuće osjetljive prema lokalnim datostima i zato što vas zanima fenomenologija mjesta. Dakako, govorimo o kontekstu koji je i kulturološki. Kad projektirate obiteljsku

we are well aware that architecture has always included the event, ever since Altamira and Lascaux: the caveman draws bison on the wall, he draws what he needs to kill to survive; he has issues in his life, he leaves a mark. When Picasso draws Analytical or Synthetic Cubism, for example, he also wants to tell us something, and his paintings are now framed in gilded Louis XIV baroque frames. When Picasso was inventing Cubist syntax on Montmartre, he certainly did not imagine his paintings in gilded baroque frames. I think he wanted to tell us that 'the picture goes into the street'. Or take Robert Rauschenberg: he makes a painting, puts a chair in front of it, and moves the colour from the painting to the chair. He is not being irrational, he is saying something else: how to get 'into the street'. Or when Vlasta Delimar rides naked on horseback in front of the theatre, and when Tom Gotovac walks naked on Ban Jelačić Square or sweeps the Flower Square with a broom, they also want to tell us something. I always struggle with what artists want to tell me.

ORIS — But your houses are also sensitive to local givens because you are interested in local phenomenology. Of course, we are talking about a context that is cultural too. When you design a family house in Samobor, what is the socio-cultural context that you react to? Is Picasso's work suffused with Montmartre and the work of Tom Gotovac or Vlasta Delimar with Zagreb? Some artists have become highlights of a universal, global culture, while others are a living part of the local milieu. You have inherited the experience of Picasso and Vlasta Delimar at the same time, but they work and react to different circumstances and examine different values.

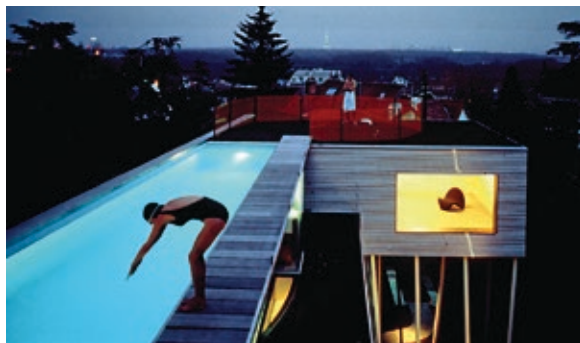
DRAGOMIR — MAJI VLAHOVIĆ — That statement makes sense, but I don't agree. You said there is a global world that belongs to everyone and a local world that belongs to us. Marshall McLuhan wrote a book called *The Gutenberg Galaxy*, where he said that the world was a global village. Is the world a global village in the context of the *locus* or in the context of media and information? What do you think?

ORIS — McLuhan was talking about the media, about an experience that is not physically fixed, but conditioned by contemporary communication technologies and ways of disseminating information. **DRAGOMIR — MAJI VLAHOVIĆ** — Marshall McLuhan said that the world was a global village and today everyone says that we live in globalization. It holds true for the context of communications, but in the context of the *locus*, of the possible applications to architecture, I don't agree with that statement. Now, for example, I like what Louis Kahn says when he is talking to himself, or to a brick, before he starts building some houses in Bangladesh. Kahn talks to the

Rem Koolhaas (OMA),
Villa Dall'Ava, St. Cloud,
Paris, 1991.

Rem Koolhaas (OMA),
Villa Dall'Ava, St. Cloud,
Paris, 1991

(PA)



kuću u Samoboru, na koji društveno-kulturni kontekst reagirate? Je li Picassov rad prožet Montmartrom, a rad Toma Gotovaca ili Vlaste Delimar Zagrebom? Neki umjetnici su postali opće mjesto univerzalne, globalne kulture, a neki čine životni dio lokalnog miljea. Vi istovremeno baštinite i iskustvo Picassa i Vlaste Delimar, ali oni rade i reagiraju na različite okolnosti i propituju različite vrijednosti. ♣ DRAGOMIR – MAJI VLAHOVIĆ — Konstatacija je možda dobra, ali se ne slažem. Vi ste rekli da postoji globalni svijet koji pripada svima i lokalni koji pripada nama. Marshall McLuhan napisao je knjigu koja se zove *Gutenbergova galaksija*, a u kojoj je rekao da je svijet globalno selo. Je li svijet globalno selo u kontekstu *locusa* ili u kontekstu medija i informacija? Što vi mislite?

ORIS — McLuhan je govorio o medijima, govorio je o iskustvu koje nije fizički fiksirano, nego je uvjetovano suvremenim komunikacijskim tehnologijama i načinima diseminacije informacija. ♣ DRAGOMIR – MAJI VLAHOVIĆ — Marshall McLuhan je rekao da je svijet globalno selo, a danas svi govore da živimo u globalizaciji. U kontekstu komunikacija je tako, ali u kontekstu *locusa*, tj. mogućih aplikacija na arhitekturu ne slažem se s tom tvrdnjom. Evo, sviđa mi se, primjerice, rečenica Louisa Kahna kada razgovara sam sa sobom, tj. s opekom, prije nego treba graditi neke kuće u Bangladešu. Kahn razgovara s opekom i pita je: 'Što želiš biti?' Opeka je odgovorila: 'Želim biti lûk'. U toj rečenici L. Kahn tumači da opeka treba biti strukturalna, a nije rekao da treba biti obloga. Da je pitao kamen, da je trebao graditi u primorju, kamen bi mu odgovorio isto da ne želi biti obloga, odgovorio bi mu da želi biti kašun ili suhozid, da želi biti strukturalan. To su moje premise. Hoće li netko reći da to nije globalno, tj. nije suvremeno, mene to ne zanima. Mene zanima supstancija ili esencija u arhitekturi – moja esencija je orbita Sunca, a ona meni u kontekstu građenja konstituira *locus*, a ne suvremene komunikacijske tehnologije. Ako primjerice gradim kuću u Istri ili Dalmaciji – o čemu malo znam, ali učim i razmišljam – i trebam raditi kamenom, odlučit ću idem li u prvi, najbliži

brick and asks it: 'What do you want to be?' The brick replied: 'I want to be an arch.' Kahn wants to say that a brick should be structural instead of an envelope. If he asked a rock, if he was building at the seaside, the rock would also reply that it doesn't want to be an envelope, that it wants to be a stone shelter or a dry wall, that it wants to be structural. These are my premises. Someone may say it is not global or up-to-date, but I am not interested in that. I am interested in substance or essence in architecture: my essence is the Sun's orbit; in the context of building, I see it as a *locus*, not as contemporary communication technologies. If I build a seaside house, for example, in Istria or Dalmatia – which is something I do not know much about, but I learn and think – if I must work in stone, then I will decide whether to go to the first and the closest quarry to the site or to import stone from China, because there is this trend of globalization or neo-liberalism. My premise is that I go to the nearest quarry, because the stone from China is incompatible with the spirit of the place from all artistic aspects. For me, this is the moral and ethical code of an architect who builds, the feeling towards a place and architecture. I was always interested in building a house with the least resources (regardless of the recent recession), which would be close to Rem Koolhaas, who built a pool on a roof. Now I ask you: is it irrational when Koolhaas makes a pool on a roof in Paris; is it a Dadaist gesture, and if so, can it be a premise for designing, for intellectual and cultural thought in architecture?

ORIS — When Koolhaas designed a roof pool for Villa Dall'Ava, it was not his initial design premise. I believe we need to think about a comprehensive concept, in which the pool is only one of the spatial elements, but this house has a number of other ideas that make up its concept. The villa certainly has several layers of references, but it is not the compilation we have known as postmodern formal quotes, but an eloquent combination of spatial elements and events. These elements are combined in a physical assemblage which includes Dadaist strategies. Here, the pool is a consequence of what may be an eccentric request of the client, but why question it? I do not know if you are asking about justifications, about whether it is rational to have a pool on the roof of an urban villa. Is that the question? ♣ DRAGOMIR – MAJI VLAHOVIĆ — No, I am asking a completely different question. A roof pool as a 'reverse pedestal', a climax; you see water above the house in an inadequate climatic context.

ORIS — Dobrović also put shallow pools on the roofs of his buildings in Dubrovnik, but his logic of using pools was also conditioned by the climate. It is not about technical eccentricity, since the craftsmen of that period knew how to

kamenolom koji je *in situ*, ili taj kamen uvozim iz Kine, jer je trend globalizacija, tj. neoliberalizam. Moja premisa je da idem u prvi kamenolom, *in situ*, jer je kamen iz Kine sa svih artističkih aspekata inkompatibilan s duhom mjesta. To je za mene moralni i etički kodeks jednog arhitekta koji gradi, tj. osjećajnost spram mjesta i arhitekture. Mene je uvijek zanimalo graditi kuću s najmanje sredstava, neovisno o recentnoj recesiji, a koja bi bila 'blizu' Rem Koolhaasu, koji je projektirao bazen na krovu kuće. Sad ja vas pitam: je li ili nije iracionalno kad R. Koolhaas projektira u Parizu bazen na krovu kuće; je li to dadaistička gesta, a ako jest, može li biti premisa za projektiranje, za intelektualnu i kulturološku misao u arhitekturi?

ORIS — Kad Koolhaas na vili Dall'Avi projektira bazen na krovu, to nije njegova početna projektantska premisa. Mislim da treba razmišljati o cjelovitom konceptu u kojem je bazen samo jedan od prostornih elemenata, ali ta se kuća sastoji od čitavog niza drugih zamisli koje sačinjavaju njezinu koncepciju. U vili se svakako mogu iščitati slojevi raznih referenci, ali to nije kompilacija koju poznajemo kao postmodernu citatnost oblika, nego elokventna kombinatorika prostornih elemenata i događaja. Ti elementi su komponirani u prostorni asemblaž u kojem nalazimo i dadaističke postupke. Bazen je ovdje posljedica jednog možda ekscentričnog zahtjeva naručitelja, no zašto to dovoditi u pitanje? Ne znam postavljate li pitanje o opravdanosti: je li razumno imati bazen na krovu jedne urbane vile, je li to pitanje? ♣ DRAGOMIR – MAJI VLAHOVIĆ — Ne, ja postavljam potpuno drugo pitanje. Bazen na krovu kao 'obrnuti pijedestal', kao klimaks, vidiš vodu iznad kuće u neprimjerenom klimatskom kontekstu.

ORIS — I Dobrović je imao plitke bazene na krovovima svojih dubrovačkih gradnji, no tamo je logika korištenja bazena bila uvjetovana i klimatskim uvjetima. Pri tome nije riječ o tehničkom pretjerivanju jer su tadašnji majstori znali izvesti sjajnu češku glazuru koja nije puštala vodu i ne pušta ni dan-danas. ♣ DRAGOMIR – MAJI VLAHOVIĆ — To je sad druga tema koja je u kontekstu našeg razgovora o Koolhaasu marginalna, jer Dobrovićeve dubrovačke gradnje ne mogu poslužiti kao apologija za Koolhaasa u Parizu; pa i sami ste sad spomenuli dubrovačku klimu. Je li vama dada premisa za razmišljanje o umjetnosti kroz formu?

ORIS — Dadaizam me zanima kao strategija i način razmišljanja, kao način percepcije, a ja bih rekao i kao način društvenog ponašanja. Dada podrazumijeva nekonformizam koji je sebe vidio kao revolucionaran, iako primjerice Manfredo Tafuri spočitava svim povijesnim avangardama da su u konačnici buržujске. Dada me zanima kao neka mogućnost



◀ Marcel Duchamp,
Vrata: 11 Rue Larrey,
1927. Trodimenzionalna
igra: vrata koja se
istovremeno otvaraju
i zatvaraju, kolekcija
Arman, New York

◀ Marcel Duchamp,
Door: Rue Larrey,
1927. Three-dimension
pun: a door which
permanently opens
and shuts at the same
time, collection Arman,
New York

(DMVA)

make excellent cement glazing that was waterproof and has remained waterproof. ♣ DRAGOMIR – MAJI VLAHOVIĆ — That is another matter, marginal to the context of our discussion on Koolhaas, since Dobrović and his works in Dubrovnik cannot justify Koolhaas in Paris; even you mentioned the climate in Dubrovnik. Do you think Dada is a premise for thinking about art through form?

ORIS — I am interested in Dadaism as a strategy and a way of thinking, as a mode of perception, and finally as a way of social behaviour. Dada assumes a non-conformism that saw itself as something revolutionary, although Manfredo Tafuri, for example, accuses all historical avant-gardes of being essentially bourgeois. I am interested in Dada as a possibility of social and individual change through the irrational, unlike the self-conscious political movements, which are rational.

♣ DRAGOMIR – MAJI VLAHOVIĆ — Great! Here, I will give you a name: Marcel Duchamp. Where do you think he belongs – to Dada, to the irrational, or to a conventional artistic context? ORIS — Duchamp thought that Dadaism was not enough for him, I believe he found it too restrictive. In the end, the moment where he gave up art and fully dedicated himself to chess reveals his personality. I think that the decision to put a urinal in a gallery was a rational decision to a point, although it looks irrational at first glance; at the time, however, it was a planned provocation and social criticism. Unlike Duchamp, the surrealists tried to reach their unconscious through 'irrational' techniques, such as automatic writing. The intriguing paintings of René Magritte opened the window of the unconscious and made it possible for us to project

René Magritte, ►
Raskrinkani univerzum,
1932., ulje na platnu,
75x91 cm, kolekcija
Mme. Crik, Bruxelles



René Magritte, ►
The Unmasked
Universe, 1932, oil
on canvas, 75x91 cm,
collection Mme. Crik,
Brussels,
(DMVA)

socijalne i individualne promjene kroz iracionalno, za razliku od političkih osviještenih pokreta koji su racionalni. ► DRAGOMIR – MAJI VLAHOVIĆ — Sjajno! Evo ja ću reći ime: Marcel Duchamp, a vi recite kamo on spada: u dađu, u iracionalno ili u neki konvencionalni umjetnički kontekst? ORIS — Duchampu nije bilo dovoljno da bude samo dadaist, vjerujem da mu je to bilo previše ograničavajuće. Na kraju krajeva trenutak odustajanja od umjetnosti gdje se u potpunosti posvećuje igranju šaha, govori o njegovoj osobnosti. Čini mi se da je odluka da se pisoar postavi u galeriju bila u određenoj mjeri racionalna odluka, iako se na prvi pogled čini da je riječ o iracionalnom, no u tom trenutku radilo se o programskoj provokaciji i društvenoj kritici. Za razliku od Duchampa, nadrealisti su nastojali doprijeti do nesvjesnog kroz iracionalne postupke, poput tehnike automatskog pisanja. René Magritte svojim začudnim slikama otvara prozor nesvjesnog i otvara nam mogućnost da u njegovu sliku upisujemo svoja vlastita značenja. Duchampov pisoar ima ulogu koja danas više nije dadaistička, nego prevratnička zbog naknadne interpretacije i svega onoga što on znači za povijest umjetnosti. Kao da je prevelika pozornost i golema količina interpretacija umrtvila ono dadaističko u toj akciji, s tim da je moguće da bi Duchamp bio sasvim zadovoljan s činjenicom da je pisoar postao institucionalizirani kamen međaš u povijesti umjetnosti. ► DRAGOMIR – MAJI VLAHOVIĆ — Pristup je na kraju, kako ste vi to lijepo rekli, racionalan, ali on ipak provocira. Mene zanima mentalno, kulturološki, što mogu izvući iz umjetnosti koja po meni nije evolutivna. Ne vidim umjetničku razliku između, primjerice, pećinskog slikarstva i videa Dalibora Martinisa. No, umjetnost me ne zanima u smislu aplikacije, kompilacije, nego kako to sjajno kaže T. S. Elliot: 'Dobar pjesnik krade, a ne posuđuje.' Ovdje sada ne minoriziram inače legitimnu metodu eklektike ili posuđivanja

our own meanings into his paintings. Duchamp's urinal has a role that is not Dadaist any more; it is revolutionary, because of subsequent interpretations and everything that it means for the history of art. It is as if too much attention and the enormous number of interpretations have deadened the Dadaist aspect of that gesture, but it is possible that Duchamp would be quite satisfied with the fact that the urinal has become an institutional landmark in the history of art. ► DRAGOMIR – MAJI VLAHOVIĆ — Finally, as you said so well, the approach is rational, but it provokes anyway. In a mental and cultural way, I want to know what I can get from art, which I do not consider evolvable. I cannot see an artistic difference between, for example, cave paintings and the videos of Dalibor Martinis. I am not interested in art from the aspect of application or compilation, but as T. S. Elliot wonderfully said, 'Good poets borrow, great poets steal.' I am not demeaning the legitimate method of eclecticism or borrowing in the context of postmodern architecture. I did not read books about postmodernism (C. Jencks, R. Venturi etc.) to start designing postmodern houses, but the other way round: I designed houses, some of which turned out to be postmodern. Personally, I dislike classifications and I do not understand why postmodernism sounds negative today. I believe there is good and bad postmodernism, just as there is good and bad international style, or good and bad Modernism with a capital M, or good and bad deconstruction or decomposition. And to make myself completely clear, I am personally unsure whether my residence of choice would be the European historicist lines of houses in Zagreb (which was mentioned a long time ago by Herman Hertzberger, when he criticized the functionalist arrangement of residential units into strictly divided zones for leisure, meals, cooking, washing and sleeping, which he describes as tyranny. He asks whether we should try to come back to the pre-industrial norm of interconnected rooms, offering a looser link between volumes and activities) or the Raumplan of Adolf Loos, or the free plan of Le Corbusier (my question is about flexibility, not form). ► Personally, I am focused on architecture that works from all aspects: culturally and sequentially. Can it be responsibly implemented to the global situation today, dominated by *laissez-faire*? This is why I tell my students about Duchamp and his urinal taken out of its context (which is great), or about his nude descending a staircase, or about his Mona Lisa with a moustache, or I tell them about Warhol and the supermarket can that he introduced in a gallery context saying: 'This is art, this is a work of art.' Or I talk about Picasso or Leonardo's *Last Supper*, or, for example, about Russian Constructivism and Tschumi, who said that the

u kontekstu postmoderne arhitekture. Ja nisam prvo pročitao knjige o postmoderni (C. Jencks, R. Venturi...) pa sam onda počeo projektirati postmodernističke kuće, nego obrnuto: projektirao sam neke kuće, a one su možda poslije bile ili nisu bile postmodernističke. Osobno ne volim klasifikacije i ne znam zašto danas postmoderna ima negativne konotacije. Za mene postoji dobra i loša postmoderna, kao i dobar i loš internacionalni stil, kao i dobra i loša moderna s velikim M, i kao dobra i loša dekonstrukcija ili dekompozicija. I da budem do kraja jasan, osobno nisam siguran da li bih za životni prostor izabrao historicističku europsko-zagrebačku anfiladu (na koju se davno afirmativno referirao i Herman Hertzberger, kritizirajući funkcionalističku organizaciju stambenih jedinica u striktno podijeljene zone za dnevni život, blagovanje, kuhanje, pranje i spavanje, i to proglašava tiranijom. Pita se trebamo li se pokušati vratiti predindustrijskoj normi međusobno povezanih soba, što sve skupa nudi labaviju vezu između volumena i aktivnosti.) ili Raumplan Adolfa Loosa, ili slobodni plan Le Corbusiera (pitanje si postavljam u svezi fleksibilnosti, a ne u svezi oblika). ► Osobno sam fokusiran na arhitekturu koja sa svih aspekata funkcionira: kulturološki i sekvencijalno. Može li se to danas odgovorno implementirati na globalnu situaciju u kojoj vlada 'laissez faire'? Zato pričam studentima o Duchampu i pisoaru koji je izvučen iz konteksta (što je sjajno) ili o njegovom aktu koji se spušta niz stube, ili o njegovoj Mona Lisi s brkovima, ili im pričam o Warholu i limenki iz supermarketa koju je unio u galerijski kontekst i rekao: 'To je art, to je umjetničko djelo'. Ili pričam o Picassu ili o Leonardovoj *Posljednjoj večeri*, ili npr. o ruskim konstruktivistima i o Tschumiju, koji je rekao da je u arhitekturi najvažniji događaj. Čudim se Tschumiju koji kaže da se može skakati u vis u katedrali jer prostor to omogućava. Za mene je to iracionalno. Tschumi je zaboravio da postoji memorija, kulturološki slojevi, talozi... Što je smisao arhitekture, je li to prostor ili nešto drugo, što vi mislite?

ORIS — O smislu arhitekture mi je teško decidirano govoriti, nisam sklon generalizacijama. No, da se vratim na vašu analogiju prema Tschumiju. Vi zapravo mislite da arhitektima nije dozvoljeno ono što je dozvoljeno umjetnicima, odnosno da Duchamp može postaviti pisoar u galeriju i to će biti provokacija koja će možda imati svoj utjecaj na daljnje događaje u umjetničkom, a možda i društvenom životu. Ali arhitekti nemaju tu slobodu da premjeste određeni prostorni element ili određenu vrstu koncepta na mjesto ili lokaciju gdje to nije uobičajeno. Temeljem takvih razmišljanja proizlazi da ne vrijede ista pravila za umjetnost i za arhitekturu zbog toga što postoji temeljna razlika – arhitektura bitno ovisi o

event is the most important thing in architecture. I marvel at Tschumi when he says that you can make a high jump in a cathedral because the premises enable that. I consider it irrational. Tschumi forgot that there was memory, layers of culture, residues... What is the sense of architecture, is it space or something else, what do you think?

ORIS — I find it hard to make sweeping statements about the sense of architecture. I am not inclined to generalize. But let me go back to your analogy with Tschumi. You actually think that architects are not allowed to do what artists are, or that Duchamp can place a urinal in a gallery as a provocation that may affect the future events in artistic and maybe even social life. But architects do not have the freedom to displace a certain element in space or a certain kind of concept to a location that is unusual for it. From such considerations, it follows that the same rules do not apply to art and architecture because there is a fundamental difference – architecture significantly depends on complex givens, it significantly depends on the place, on the context with all its layers, on the relationship to the body. Also, it is expected to be useful. ► DRAGOMIR – MAJI VLAHOVIĆ — In principle, I do not think that architects are not allowed to do what artists are. This is not about rules for art and architecture, but simply about possibilities. I have the 'privilege' to be specially architecturally interested in five hundred square metres at most, since I am a teacher and occasionally a chamber architect, and when I work, I always work alone and have the time to be slow. To me, mentally and physiologically, an A3-sized piece of paper is enough, because it implies all the aspects of architecture for me. A long time ago, Alberti said that you cannot add or remove anything from a 'small house' without making it obvious. I am mentally constituted along the lines of the 'Renaissance' type – the *homo universalis*. I do not need to seek the services of an artist, a designer or a landscape architect to make a design... I hope I am not pretentious when I say that my works are a *Gesamtkunstwerk*. I wonder at architects and big architectural practices that seek the help of other artistic professions, either *a priori* or *post festum*. A fresh example of my wonder in this context is the Norwegian National Opera and Ballet in Oslo, made by the architectural studio Snohetta. It is a great building, a 'block of ice' that can be walked upon. But the architects were not satisfied, so they made a competition and found an artist to make it look like Caspar David Friedrich, putting another 'iceberg' in the sea in front of their splendid building – a mere tautology. I always found that art anticipates architecture; in the words of my teacher, the painter Josip Vaništa, art is a 'private' matter of the artist. ► The artist has the freedom to choose



▲
Snøhetta, Norveška
Nacionalna opera i
balet, Oslo,
Norveška, 2008.

▲
Snøhetta, Norweigen
National Opera and
Ballet, Oslo,
Norway, 2008

(JH)

kompleksnim datostima, bitno ovisi o mjestu, o kontekstu sa svim svojim slojevima, o odnosu prema tijelu. Također, očekuje se da bude korisna. ▼ DRAGOMIR – MAJI VLAHOVIĆ — Načelno ne mislim da arhitektima nije dozvoljeno ono što je dozvoljeno umjetnicima. Nije tu riječ o pravilima za umjetnost i arhitekturu, nego jednostavno o mogućnostima. Imam ‘privilegiju’ da me u arhitekturi posebice zanima maksimalno petsto četvornih metara, s obzirom da sam učitelj i povremeno komorni arhitekt, da kad radim, radim isključivo sam i da bih imao vremena biti spor. Meni je mentalno i fiziološki dovoljan format papira A3, jer on meni u arhitekturi implicira sve aspekte. Alberti je davno rekao da na ‘maloj kući’ ne možeš ništa dodati niti oduzeti, a da se to ne vidi. Mentalno sam konstituiran prema ‘renesansnom’ tipu – *homo universalis*. Ne trebam angažirati umjetnika, dizajnera ili pejzažnog arhitekta... da bih projektirao. Ako nije pretenciozno rečeno, moja su djela tzv. *Gesamtkunstwerk*. Čudim se arhitektima i velikim arhitektonskim uredima koji *a priori* ili *post festum* traže pomoć drugih umjetničkih profesija. U tom kontekstu svježi primjer mog čuđenja predstavlja Norveška nacionalna opera i balet u Oslu arhitektonskog ureda Snøhetta. To je sjajna kuća – ‘santa leda’ po kojoj se može i hodati. Ali arhitektima to nije bilo dovoljno i putem natječaja našli su umjetnicu koja će im u maniri Caspara Davida Friedricha u more ispred njihove sjajne kuće staviti još jednu ‘santu leda’ – tu je riječ o običnoj tautologiji. Umjetnost je meni uvijek bila i jest anticipativna u odnosu na arhitekturu; umjetnost je, kako bi rekao moj profesor i slikar Josip Vaništa, ‘privatna’ stvar umjetnika. ▼ Umjetnik ima slobodu izbora medija kojim se želi izraziti: od štafelajnog slikarstva do vlastitog tijela. Arhitekti nemaju te mogućnosti; vezani su uz klijenta i medij koji meni treba biti kompatibilan s duhom mjesta. I da tu ne bude više nikakve zabune, mislim da taj *genius loci* danas uvijek treba simultano biti lokalni i univerzalan. A što se tiče korisnosti, arhitektura

the medium to express himself: from easel painting to his own body. Architects do not have this possibility; they are tied to their clients and a medium that I believe has to be compatible with the spirit of the place. And to avoid any misunderstanding, I believe this *genius loci* today must always be local and universal at the same time. As for usefulness, architecture should always be useful, but I ask what usefulness means: is it the function, construction or form, or is there something beyond it? For, if architecture is just functionalist or useful, that is not enough. I do not think it is enough.

ORIS — *It should not be enough.* ▼ DRAGOMIR – MAJI VLAHOVIĆ — Have we arrived at John Soane? There are architects who legitimately say that the premises of architecture are the floor plan, the layout and the cross section (but what kinds?), while historical architecture still teaches us (like B. Zevi) that the premise of architecture is space (what kind of space?). Among the books we have read, none provide a forceful answer. I ask myself, for example, when and how can a house get dressed or undressed.

ORIS — *From my viewpoint, there are always insoluble doubts, because a permanent state of uncertainty is the authentic intellectual state, while the impression that we reached final answers can make research stall or even die. Still, it is good to have something to rely on. What design experiences have you inherited? Do you have something to rely on?* ▼ DRAGOMIR – MAJI VLAHOVIĆ — Within the scope of your question, I must point out that I am a former student and a current professor at the Zagreb School of Architecture. A part of the intellectual and architectural public in Croatia keeps saying that the Zagreb School of Architecture does not really exist, that it is just a derivation and compilation of the modernism from the 1920s and 1930s, the international style, Bauhaus, Le Corbusier etc. I see the Zagreb School of Architecture as a process that is still open, as claimed long ago by the professor Neven Šegvić. It does not have the features of a particular style, and it never had them; for me, it is a way of thinking, like Descartes: *Cogito, ergo sum* (I think, therefore I am). What I am trying to say all the time is that architecture implies the irrational (but only when it is tied to such a context, like in Japan) as well as the rational, but I believe that the irrational cannot overcome the rational in our context. Therefore, I am not interested in prevalently irrational gestures in contemporary architecture. At the beginning of our interview, we concluded that the world was a global village, but now I point out that the construction segment in the context of a *locus* is an exception.

ORIS — *Let me paraphrase Saskia Sassen: the world is not a global village, it is a global city now.* ▼ DRAGOMIR – MAJI



◀ Josip Vaništa, Beskrajni štap, u čast Manetu, 1961, 87x112x50 cm, kolekcija MSU Zagreb

◀ Josip Vaništa, *The Endless Stick, Homage to Manet*, 1961, 87x112x50 cm, collection MSU Zagreb (Museum of Contemporary Art)

(MSU)

bi uvijek trebala biti korisna, a ja se pitam što je korisnost: jesu li to funkcija, konstrukcija i forma, ili postoji nešto iznad toga? Jer ako je arhitektura samo funkcionalistička ili korisna, nije dovoljno. Meni nije dovoljno.

ORIS — *Ne bi smjelo biti dovoljno.* ▼ DRAGOMIR – MAJI VLAHOVIĆ — Sada smo došli na Johna Soana? Postoje arhitekti, što je legitimno, koji kažu da je premisa arhitekture tlocrt, nacrt i bokocrt (ali kakvi?), a povijesna nas arhitektura do današnjih dana (npr. B. Zevi) uči da je premisa arhitekture prostor (ali kakav?). Nijedna od knjiga koje smo čitali ne pruža decidirani odgovor. Pitam se, primjerice, kada se i čime kuća oblači ili svlači.

ORIS — *Iz moje perspektive, uvijek postoje nerješive dvojbe jer je trajno stanje neizvjesnosti autentično intelektualno stanje, a dojam da smo došli do konačnih odgovora može dovesti do istraživačkog zastoja ili čak zamiranja. Ipak, dobro je imati i oslonce. Koja projektantska iskustva baštinite, imate li neke oslonce?* ▼ DRAGOMIR – MAJI VLAHOVIĆ — U kontekstu vašeg pitanja želim reći da sam bio student, a danas sam profesor na Zagrebačkoj školi arhitekture. Jedan dio intelektualne i arhitektonske javnosti u Hrvatskoj uporno govori da Zagrebačka škola arhitekture zapravo i ne postoji, jer da je ona samo derivacija i kompilacija moderne iz dvadesetih i tridesetih godina, internacionalnog stila, Bauhauusa, Le Corbusiera itd. Za mene je Zagrebačka škola arhitekture još uvijek otvoreni proces, kao što je to davno ustvrdio profesor Neven Šegvić. Ona nema niti je ikad imala obilježja stila; ona je za mene način mišljenja, na način Descartesa: *Cogito, ergo sum* (Mislím, dakle postojim). Cijelo vrijeme želim reći da arhitektura implicira i iracionalno (ali samo kad je vezana uz takav kontekst, primjerice Japan) i racionalno, ali smatram da u našem kontekstu iracionalno ne može prevladavati nad racionalnim. Dakle, ne zanimaju me prevalentne iracionalne geste u suvremenoj arhitekturi. Na početku razgovora smo

VLAHOVIĆ — Do you eat in a good restaurant every day, or do you eat in McDonald’s or cook ‘carrot soup’ at home? I am interested in the latter, which is not retrograde, since it implies the current social economy at our disposal, or maybe critical regionalism, as K. Frampton would say. For example, when we compare Tadao Ando with Koolhaas, we see that Ando operates in a diametrically opposed cultural circle – an irrational circle, but not anachronistic from the aspect of its spirit of the place. He is a self-educated man who makes houses in Japan using mostly walls of reinforced concrete. Metaphorically speaking, he almost always undresses his houses. His ‘border’ between the inside and the outside is the reinforced concrete wall, while the conceptual ‘Dom-ino’ house of Le Corbusier has the reinforced concrete structure of the pillar/beam (which unavoidably brings to mind the traditional Japanese wooden pillar/beam structure), making it possible for Le Corbusier to make walls structurally unnecessary, i.e. the notion of the wall disappeared. Now a question arises: why does Tadao Ando in Japan use reinforced concrete – a universal and international cheap material today, easily accessible to everyone, which is considered by the alphabets to be incompatible with his cultural milieu? Ando’s architecture is based on the reinforced concrete wall, which is not contrary to his spirit of the place.

▼ If we analyze the substance, reinforced concrete is not a cold medium, it has natural origins and consists of gravel, cement and water. Therefore, the etymology of reinforced concrete can be found in nature. One of the reasons why Ando is a master and a world-class architect is that he took ordinary reinforced concrete and gave it the sheen and texture of marble, which we in Croatia import from as far as Brazil. Unlike him, our culture is bothered by the physics of the building, by the question of how to separate the interior from the exterior. In the Japanese culture, architects (such as T. Ito, K. Sejima, but primarily Ando) show empathy towards nature, they are not originally afraid of nature, while we Western architects are destroying nature. This brings us to Plato, to the aggression against the location, which was never the Japanese way. Why not? Because they can feel their *genius loci*, which is substantially irrational, unforeseeable and changeable; in the cultural sense, it is completely opposed to ours and we should not apply it uncritically. We must learn it, decipher it, and critically find a possible interaction between opposite cultures. Should we make pure volumes within our cultural code? Regarding the topic of deconstruction and decomposition, should Zagreb airport be designed by Zaha Hadid, Daniel Libeskind or Richard Rogers, Renzo Piano, Shigeru Ban, Norman Foster... or by reasonable and restrained Croatian or foreign architects? I would really love to know.

već zaključili da je svijet globalno selo, ali naglašavam da je dionica građenja u kontekstu *locusa* izuzetak.

ORIS — *Svijet nije globalno selo, da parafraziram Saskiu Sassen, sad je globalni grad.* **DRAGOMIR – MAJI VLAHOVIĆ** — Idete li u gradu svaki dan ručati u dobar restoran ili jedete u McDonaldsu, ili kod kuće kuhate 'juhu s mrkvom'? Mene zanima ovo posljednje, a to nije retrogradno, jer implicira aktualnu društvenu ekonomiju s kojom raspoložemo, a možda je to i kritički regionalizam, kako bi to označio K. Frampton. Primjerice, Tadao Ando u odnosu na Koolhaasa djeluje u dijametralno suprotnom kulturološkom krugu – iracionalnom, ali nije anakron s aspekta svog duha mjesta. Autodidakt je i radi u Japanu kuće većinom od armirano-betonskih zidova. On svoje kuće, metaforički rečeno, gotovo uvijek svlači. Njemu je 'granica' između unutarnjeg i vanjskog armirano-betonski zid, a kod Le Corbusiera i njegove konceptualne 'Dom-ino' kuće postoji armirano-betonska struktura stup-greda (koja inače neodoljivo podsjeća na autohtonu japansku drvenu strukturu stup-greda), koja je Le Corbusieru omogućila da zid strukturalno više nije potreban, tj. pojam zida je nestao. Sad se postavlja pitanje zašto Tadao Ando u Japanu koristi armirani beton – danas univerzalni i internacionalni, jeftin materijal svima lako dostupan, koji je inače po analfabetima inkompatibilan s njegovim kulturološkim miljeom? A dovoda arhitektura je konstituirana na armirano-betonskom zidu, koji nije u suprotnosti s njegovim duhom mjesta. **DRAGOMIR – MAJI VLAHOVIĆ** — Ako se čita supstancijalno, armirani beton nije hladan medij, on ima prirodno podrijetlo, a sastoji se od šljunka, cementa i vode. Dakle, etimologija armiranog betona je u prirodi. A Ando je majstor i svjetski arhitekt jer je uza sve ostalo taj obični armirani beton doveo do glazure i teksture mramora, koji mi u Hrvatskoj uvozimo čak i iz Brazila. Ne muči ga što našu kulturu muči: fizika zgrade, čime i kako bismo se zaštitili između unutarnjeg i vanjskog. U japanskoj su kulturi arhitekti (npr. T. Ito, K. Sejima, ali govorim prije svega o Andu)

ORIS — *Why shouldn't Norman Foster design Zagreb airport? Since we are talking about the context, the airport also belongs to the global network of airports.* **DRAGOMIR – MAJI VLAHOVIĆ** — Yes, but the airport implies a substance, a *locus*, at the same time. Let us say I fly from London to Zagreb; I am not interested in seeing Foster's airport, entirely made of glass, with the memory or mimicry of trees and leaves; he designed a glass forest. Okay. Great. But people forget that Norman Foster develops his method – and I mean it in a positive way – on the English tradition of building in steel and glass, ever since Joseph Paxton, and that technological culture is diametrically opposed to ours.

ORIS — *Paxton's prefabricated Crystal Palace was based on railway building technology. You cannot ignore the fact that the railway became a public good and a part of global civilization after its invention in England. We cannot ignore the achievements of civilization as if they did not exist.* **DRAGOMIR – MAJI VLAHOVIĆ** — I never ignore it. I just want to know which achievements of civilization can be culturally applied in architecture as a building substance. If I build a house in Samobor or Zagreb, this is my ethical and moral approach: when the client comes and tells me that he wants a house for not more than 500 euros per square metre (which is quite a lot), I consider what to do, since my clients are mostly intellectuals, who cannot pay more. I ask myself if I should make a steel and glass house, dream up a high-tech icon and import this terribly expensive high tech from Austria, a cultural realm with its mines, steel mills, sophisticated industries etc., which I do not have here. Then I start thinking like Louis Kahn, who is an ethical and moral paradigm for me, and ask if I should take a brick. When Louis Kahn builds in Bangladesh, he does not build with American high tech, but he tells himself: 'Millions will take a brick in their hands and we will build a house', so he built a masterpiece. Therefore, I want to know whether a 'retrograde', 'conservative', but cheap material can be used to build a house that would be conceptually, not materially, on the level of such as R. Koolhaas, K. Sejima, J. Herzog and P. De Meuron, T. Ito, K. Shinohara, T. Ando etc. Because Ando has been building the 'same' thing in Japan all his life, the hardest thing is to be the same but different. He has been making concrete houses all the time, he is interested 'only' in the orbit of the sun; he looks at the way in which light and shadow penetrate a house. He has an emotional attitude towards nature. Or take Glen Murcutt, who hails from Australia (again, the importance of the background and the *locus*) and has high tech at his disposal, which he legitimately uses in his houses, but I point out that he feels empathy for the ground he stands on. He has an



empatični spram prirode, oni se prirode izvorno ne boje, a mi arhitekti sa Zapada prirodu razaramo. Sad smo došli na Platona, na agresiju prema mjestu, što Japanci nikada nisu učinili. Zašto nisu učinili? Osjećaju svoj *genius loci* koji je supstancijalno iracionalan, nepredvidljiv i promjenljiv; kulturološki je dijametralno suprotan našem i ne smijemo ga nekritički aplicirati. Moramo učiti, dešifrirati i tada kritički naći moguću interakciju između suprotnih kultura. Trebamo li mi u našem kulturološkom kodu raditi čiste volumene? Vezano uz temu dekonstrukcije i dekompozicije, treba li aerodrom u Zagrebu projektirati Zaha Hadid, Daniel Libeskind ili Richard Rogers, Renzo Piano, Shigeru Ban, Norman Foster... odnosno domaći ili strani, ali razumni i suzdržani arhitekti? Mene to jako zanima.

ORIS — *Zašto ne bi Norman Foster projektirao zračnu luku u Zagrebu? Ako govorimo o kontekstu, ona pripada i globalnoj mreži zračnih luka.* **DRAGOMIR – MAJI VLAHOVIĆ** — Da, ali aerodrom simultano implicira i supstanciju, tj. *locus*. Kad bih se eventualno iz Londona spustio avionom u Zagreb, ne zanima me da vidim Fosterov aerodrom koji je cijeli staklen, ima memoriju-mimikiju na drveće i na lišće; isprojektirao je staklenu šumu. O.K. Sjajno. Ali zaboravlja se da Norman Foster, u afirmativnom smislu, svoj prosede gradi na engleskoj tradiciji gradnje u čeliku i staklu započevši od Josepha Paxtona, dakle u dijametralno suprotnoj tehnološkoj kulturi od naše. **ORIS** — *Paxtonova prefabricirana Crystal Palace temeljila se na tehnologiji gradnje željezničke infrastrukture. Ne možete ignorirati činjenicu da je lokomotiva postala opće dobro tek nakon što je izmišljena u Engleskoj, postala je dio svjetske civilizacije. Ne možemo civilizacijska dostignuća ignorirati kao da ne postoje.* **DRAGOMIR – MAJI VLAHOVIĆ** — Ja to uopće ne ignoriram. Mene samo zanima koja se od civilizacijskih dostignuća mogu kulturološki aplicirati u arhitekturi kao supstancija gradnje. Ako gradim kuću u Samoboru ili Zagrebu,

ecologic and emotional approach, he has never included air-conditioning in his houses in Australia or at the seaside. All his houses are naturally ventilated.

ORIS — *You have the opposite situation with the case-study houses from the 1950s, which were glazed under the strong Californian sun. But the air-conditioning system was already a standard in America, it was a part of the household equipment that was taken for granted. Case-study houses are possible because the American culture relies on the oil-trading economy. Alvaro Siza does the opposite; his first projects were slanted-roof seaside restaurants, where one can have lunch in a truly natural, perfectly normal setting.* **DRAGOMIR – MAJI VLAHOVIĆ** — That is correct, but look at the mistakes: for some architects who consider themselves mentally and technologically advanced, Alvaro Siza is retrograde. I find him important, he is an architect who continuously advanced step by step, always in harmony with his artistic and socio-economic context in Portugal. I am interested in architects like Siza, who have 'small pictures' implying the substance of architecture; I am not interested in flamboyant, vehement, narcissist architects who produce 'celebrity' icons or landmark architecture, as seen in *Learning from Las Vegas* by R. Venturi and D. S. Brown. Aside from Japan, I am particularly intrigued by Finland. Alvar Aalto is the pedestal of Finnish architecture, Finland has hundreds of great, normal architects who are not present in the media, and the country is architecturally consolidated. I am not interested in a 'superstar' architect who cannot affect my environment; I am interested in a good house, consolidated in a good environment, I do not even need to know the architect's name. Alvar Aalto was not a 'superstar' in Europe in the 1930s because his competitors denounced him as a romanticist in the negative sense of the term; at the time, he could not enter the circle of F. L. Wright, Mies, Le Corbusier, Gropius and the Bauhaus school. They saw

Foster + Partners,
Urbanističko-
arhitektonski natječaj
za novi putnički
terminal Zračne luke
Zagreb, 2008.,
3. nagrada

Foster + Partners,
Zagreb Airport – New
passenger terminal,
architectural design
and urban planning
competition, Zagreb,
2008, 3rd prize



Louis I. Kahn, ►
Kapitolski kompleks s
parlamentom, Dhaka,
Bangladeš, 1961.-1982.

Louis I. Kahn, ►
The Capital Complex
with Parliament, Dhaka,
Bangladesh, 1961-1982



moj etički i moralni pristup je sljedeći: kada dođe klijent i kaže da želi kuću za maksimalno 500 eura po četvornom metru (što uopće nije malo), razmišljam što da učinim jer moji su klijenti većinom intelektualci i ne mogu platiti više. Sad se postavlja pitanje hoću li raditi kuću od čelika i stakla, sanjati *high-tech* ikonu i tu visoku tehnologiju enormno skupo uvoziti iz Austrije, kulturnog kruga koji ima svoje rudnike, čeličane, sofisticirane industrije itd., a ja to ovdje nemam. Onda razmišljam kao Louis Kahn, on mi je etička i moralna paradigma, hoću li uzeti opeku. Kad Louis Kahn gradi u Bangladešu, ne gradi američkom visokom tehnologijom, nego kaže sam sebi: 'Milijuni će u ruke uzeti jednu opeku i sagradit ćemo kuću,' i sagradio je remek-djelo. Dakle, mene zanima može li se 'retrogradnim', 'konzervativnim', ali jeftinim materijalom sagraditi kuća koja bi bila konceptualno, a ne materijalno, *al pari* npr. R. Koolhaas, K. Sejimi, J. Herzogu i P. De Meuronu, T. Itu, Shinohari, T. Andu itd. Jer Ando u Japanu cijeli život gradi 'isto', najteže je biti isti, a drugačiji. Cijelo vrijeme radi kuće u betonu, njega zanima 'samo' orbita Sunca; zanima ga kako svjetlo i sjena ulaze u kuću. On ima osjećajni stav prema prirodi. Ili Glen Murcutt koji je iz Australije (opet su *background* i *locus* važni) i ima na raspolaganju visoku tehnologiju, koju u svojim kućama legitimno koristi, ali je, naglašavam, empatičan prema tlu na kojem se nalazi. Ima ekološki i osjećajan pristup, i nikada nije u kućama u Australiji ili na moru uveo klimatizacijske uređaje. Sve kuće su mu prirodno ventilirane.

ORIS — Imate suprotnu situaciju kod Case-study kuća iz pedesetih godina koje su ostakljene pod jakim kalifornijskim suncem. No, u Americi je klimatizacijski uređaj već tada bio

him as too marginal. Later, Alvaro Siza comes and quotes Alvar Aalto, not copying his work, but having him as an intellectual influence; he is transformed, he learns from him, but he does not build the same houses.

ORIS — Because he takes over the method, instead of finished formal solutions. ► DRAGOMIR – MAJI VLAHOVIĆ — Yes, this is the thing. I already said that I would not act randomly or trendily: take a polycarbonate slab, for example, and apply it to a house thoughtlessly. When I take a medium in my hands, I first consider where it was born, whether it is local or universal, what are its features, what it represents by itself, what I can and may do with it, is it cheap (but durable) or expensive... Is it a border between the interior and the exterior, does it belong to a cultural circle that is diametrically opposed to mine (e.g. Japan)? Then it certainly cannot be such a border, it cannot even be an envelope, since that would imply making art for art's sake. Now I will start a little digression and go back to artists. I remember an exhibition in Forum, a gallery in Zagreb. It was a long time ago, but very important to me. The artist was the renowned Croatian sculptor Branko Ružić. Ružić spent all his life making sculptures in wood, more precisely, in Slavonian oak. At one time, he did not have the money for that medium, so he chose cheap paper, cardboard, instead of Slavonian oak, and created phenomenal sculptures that were on the same artistic level as his earlier sculptures. What do I mean? I mean that the price of a medium does not determine the artistic quality. But I will not say that I will act in architecture like Shigeru Ban in Japan, who makes paper houses, cardboard houses. Culturally, Shigeru Ban is diametrically opposed to our

Glenn Murcutt, ►
Kuća Ball-Eastaway,
Glenorie,
Novi Južni Wales,
Australija, 1980.-1983.

Glenn Murcutt, ►
Ball-Eastaway House,
Glenorie,
New South Wales,
Australia, 1980-1983

(PC)



standard, dio opreme kućanstva na koji se unaprijed računa. Case-study kuće su moguće jer se američka kultura oslanja na ekonomiju trgovanja naftom. Suprotno radi Alvaro Siza i njegovi prvi projekti koji su upravo restorani uz obalu s kosim krovom, u kojima odista ručate u sasvim prirodnom, savršeno normalnom ambijentu. ► DRAGOMIR – MAJI VLAHOVIĆ — Točno, ali gledajte koje su pogreške: Alvaro Siza je za neke arhitekta koji o sebi misle da su mentalno i tehnološki napredni – retrogradan. On je meni važan, on je arhitekt koji je kontinuirano išao korak po korak i uvijek je bio u suglasju sa svojim umjetničkim i društveno-ekonomskim kontekstom u Portugalu. Mene zanimaju arhitekti poput Siza koji imaju 'male slike', koje impliciraju supstanciju arhitekture, a ne zanimaju me gestualni, vehementni, narcisoidni arhitekti koji proizvode *celebrity* ikone ili *landmark* arhitekturu, primjerice na način *Learning from Las Vegas* R. Venturija i D. S. Browna. Osim Japana, posebice me zanima i Finska. Alvar Aalto je pijedestal finske arhitekture, a Finska danas ima stotine sjajnih, normalnih arhitekata koji nisu medijski eksponirani, a zemlja im je arhitektonski konsolidirana. Ne zanima me arhitekt tzv. *superstar* koji ne može imati utjecaja na svoju okolinu; mene zanima dobra kuća, konsolidirana u dobrom ambijentu, a ime arhitekta uopće ne moram znati. Alvar Aalto nije bio *superstar* tridesetih godina u Europi, jer su ga konkurenti proglašavali romantičarom s negativnim konotacijama; tada nije ušao u krug F. L. Wrighta, Miesa, Le Corbusiera, Gropiusa i škole Bauhausa. Za njih je bio na nekoj margini. Nakon toga se pojavi jedan Alvaro Siza koji citira Alvar Aalta, ali ne u smislu kompilacije, nego u smislu

circle, he and all Japanese architects see the house essentially as a *kariya*, which is a borrowed space for an overnight stay. It is something temporary, transient... All our life, we learn from various coordinate systems, but we should not mistake them for one another, or apply them thoughtlessly. Take for example Herzog and De Meuron when they design a winery in Napa Valley in California; they sit with the clients, who say only one thing in the context of the project plan: 'We want our winery to be as good as the wine we are drinking now...' And what is the concept of Herzog and De Meuron? Their house, their winery, is one of the greatest examples of how an architect should act in relation to the *genius loci* where he works. They make a stone wall; at first, they lay the stones densely, but later they lay them vertically sparsely, between steel meshes. They used high technology and structurally *mixed* it with the local, *conservative* material.

ORIS — It is the development of the simple Swiss technology, used for prefabricated walls, usually in infrastructural undertakings. ► DRAGOMIR – MAJI VLAHOVIĆ — Certainly, but the theme is essentially artistic, emotional and also architectural – the stone wall is structural (the stones are not an envelope), resolving the spirit of the place. First they lay the stones so densely that a snake could not crawl between them, and when they reach the higher levels, they lay them sparsely to obtain an interior with *clair-obscur* and *sfumato*, which are painterly terms. They achieve several layers of interpretation for the light and the shadow, or as I modestly say: they resolve the phenomenon of passage, which very much interests me in architecture. Therefore, Herzog and De Meuron make a structurally legitimate house in relation to the used medium and in relation to their context. On the other hand, some architects clothe their houses in prefabricated stone slabs in places where the *genius loci* is not marked by stone at all, in order to create a fake *ambiente preesistente*, i.e. to achieve a mimicry that is completely illegitimate in that context. In architecture, I dub it art for art's sake, something ephemeral, formalist and completely wrong.

ORIS — But, when Stjepan Planić coats his house in brick, is that legitimate? You have discredited the 'clothing' of houses in general. ► DRAGOMIR – MAJI VLAHOVIĆ — I have discredited nothing, least of all Planić, who coated his houses not only in brick, but also in stone, wood and ceramic tiles. I am just asking myself whether houses are being dressed or undressed (when, where, why and what with), outside and inside, and what the final consequences are. In architecture, I am particularly interested in the phenomenon of passage, so I think it is artistically achieved by undressing. Since you

Álvaro Siza, Čajana i restoran Boa Nova, Leça de Palmeira, Portugal, 1958.-1963.

Álvaro Siza, Boa Nova Tea House and Restaurant, Leça de Palmeira, Portugal, 1958-1963

(OA)



intelektualnog utjecaja; transformiran je, uči od njega, ali ne radi iste kuće.

ORIS — Zato jer preuzima metodu, a ne preuzima gotova formalna rješenja. ♣ DRAGOMIR – MAJI VLAHOVIĆ — Upravo o tome se i radi. Prije sam rekao da ne bih nasumce ili zbog trendovskih razloga uzeo npr. polikarbonatnu ploču i aplicirao je nekritički na kuću. Kada u ruke uzmem neki medij, prvo razmišljam gdje je rođen, je li lokalni ili univerzalni, kakva su mu svojstva, što on sam za sebe predstavlja, što ja mogu i smijem s njime učiniti, je li jeftin (ali trajan) ili skup... Je li on granica između unutarnjeg i vanjskog, a ako je u dijametralno suprotnom kulturološkom krugu (npr. Japan) od kojega, on tada sigurno ne može biti ta granica, ne može biti ni obloga jer tada implicira larpurlartizam. Sada ću učiniti malu 'digresiju' i vratiti ću se ponovno umjetnicima. Sjećam se davne, ali meni jako važne izložbe u zagrebačkoj galeriji Forum. Izlagao je priznati hrvatski kipar Branko Ružić. Ružić je cijeli svoj život radio skulpture od drva, točnije od slavanskog hrasta. U jednom trenutku nije imao novaca za taj medij, pa je izabrao jeftin papir – karton umjesto slavanskog hrasta i učinio fenomenalne skulpture koje su umjetnički bile *al pari* njegovim prijašnjim skulpturama. Što želim reći? Cijena medija ne određuje umjetničku kvalitetu. A istovremeno neću reći da ću se sad u arhitekturi ponašati kao Shigeru Ban u Japanu i raditi kuće od papira, tj. kartona. Shigeru Ban je kulturološki iz dijametralno suprotnog kruga našem, za njega i sve japanske arhitekta kuća je supstancijalno *kariya*, što znači posuđen prostor za preko noći. Nešto što je privremeno, nestalno... Cijeli život učimo i iz različitih koordinatnih sustava, ali ih ne smijemo pobrkati, tj. nekritički aplicirati. Uzmimo na primjer Herzoga i De Meurona kada rade vinariju u Napa Valleyu u Kaliforniji i sjede s klijentima koji u kontekstu projektnog programa kažu samo jedno: 'Želimo da naša vinarija bude tako dobra kao i ovo naše vino koje sada pijemo...' I kakav

mentioned Stjepan Planić and Croatian modernism, let me say that he anticipated postmodernism. From Planić until today, Croatian houses have been, as you say, legitimately dressed in traditional, conservative materials, to contemporary sheet metal, polycarbonate slabs (Lexan) etc. What has changed in the context of architectural language, or even semantics and semiology? Almost nothing. It is still a decoration, an applied 'ornament' regardless of the medium used. Theoretically, such architecture is still on the level of the *Arts and Crafts* of J. Ruskin and W. Morris, or more recently, on the level of a decorated shed with applied ornament by R. Venturi. In architecture, I avoid decorations, ornaments, morphemes – that is, points of special visual interest. To sum it up, when I build, I choose my medium *in situ* whenever possible (I must stress that I am not saying we should buy only Croatian products); step by step, I am looking for the emotional phenomenon of passage that implies the avoidance of envelopes. For example, the banal but expensive black switch by *Vimar* on a white wall, and vice versa, is artistically incompatible, it can become a point of special visual interest without justification, cancelling the phenomenon of passage. I take a brick, I build a thick wall that I will whitewash and finally paint. At the end, I will consider whether I should paint the house 'white' or 'black'. We have reached the realm of the polychrome. Goethe wrote a book about colour theory, it is a great book; Goethe said that architecture was 'frozen music', which I do not agree with – nothing in architecture is frozen. You think about that book and you conclude that white and black are not colours. Then you naturally turn to Kazimir Malevich and his white square on the white background, or the black square on the white background. You also reach Knifer, who was making a meander all his life, and the meander is an archetype, present in antiquity as a sign. Do you consider the meander to be a semantic, semiological sign? Is Knifer's meander an archetype that represents a picture?

ORIS — Knifer claimed that he was the last living Suprematist, his works are abstractions that try to nullify form by the act of obsessive repetition. On the other hand, when you see a meander, you cannot resist other connotations, other interpretations. For me, Knifer's meander is an abstract repetitive structure with a specific mental effect. ♣ DRAGOMIR – MAJI VLAHOVIĆ — Excellent. You are an architectural critic and theorist, you want to buy a painting: would you buy a figurative painting or one of Knifer's meanders, which is proclaimed abstract by the *vox populi* (I do not find it abstract at all)? Another marginal issue, for me, is whether his meander has the problem of an archetype. I have never

je koncept Herzoga i De Meurona? Njihova kuća–vinarija jedan je od primjera *par excellence* kako se arhitekt treba ponašati u odnosu na *genius loci* u kojem djeluje. Oni rade zid od kamena; na početku slažu kamen gusto, a poslije ga po vertikali slažu razrijeđeno, između čeličnih mreža. Iskoristili su visoku tehnologiju i *izmiješali* je strukturalno s lokalnim, konzervativnim materijalom.

ORIS — To je razvoj jednostavne švicarske tehnologije koja se koristi za prefabricirane zidove, najčešće u infrastrukturnim zahvatima. ♣ DRAGOMIR – MAJI VLAHOVIĆ — Svakako, ali tema je esencijalno umjetnička, osjećajna i istovremeno arhitektonska – zid od kamena je strukturalan (kamen nije obloga), rješavaju duh mjesta. Prvo slažu kamen tako gusto da ne može ući poskok, a na višim ga razinama slažu razrijeđeno da bi u interijeru dobili *clair-obscur* i *sfumato*, što je poznato iz slikarstva. Postižu slojevitost čitanja svjetla i sjene, ili kako ja to skromno volim reći: rješavaju fenomen prijelaza, što me supstancijalno u arhitekturi zanima. Dakle, kod Herzoga i De Meurona kuća je strukturalno legitimna u odnosu na medij koji koriste i u odnosu na kontekst u kojem se nalaze. S druge strane, neki arhitekti kuće oblače u kamene prefabricirane ploče u mjestima čiji *genius loci* uopće nije obilježen kamenom, a da bi lažno stvorili *l'ambiente preesistente*, tj. da bi imali mimikriju koja uopće u takvom kontekstu nije legitimna. To u arhitekturi označujem kao larpurlartizam, dakle nešto što je efemerno, formalističko i potpuno pogrešno.

ORIS — No, kad Stjepan Planić oblače kuću u opeku, je li to legitiman postupak? Općenito ste diskreditirali 'oblačenje' kuća. ♣ DRAGOMIR – MAJI VLAHOVIĆ — Nisam ja ništa diskreditirao, a najmanje Planića koji je svoje kuće oblačio ne samo u opeku, nego i u kamen, drvo i keramičke pločice. Ja samo sebi postavljam pitanje da li se kuće oblače ili svlače (kada, gdje, zašto i čime), izvana i iznutra, i kakve su na kraju konzekvencije. S obzirom da me u arhitekturi osobito zanima fenomen prijelaza, za mene se to umjetnički postiže svlačenjem. Kad smo već kod Stjepana Planića i hrvatske moderne, on je anticipirao postmodernu. Od Planića do danas kuće se kod nas, kako vi to kažete, legitimno oblače tradicionalnim, konzervativnim materijalima do suvremenih limova, polikarbonatnih ploča (leksana) itd. Što se u kontekstu jezika arhitekture, da ne kažem semantike i semiologije promijenilo? Gotovo ništa. Još uvijek je riječ o dekoru, tj. o apliciranom 'ornamentu' bez obzira na korišteni medij. Takva arhitektura teoretski je još uvijek na razini *Arts and Crafts* J. Ruskina i W. Morrisa ili 'recentnije' na razini dekorirane kolibe (*decorated shed*) s apliciranim ornamentom R. Venturija. U arhitekturi izbjegavam dekor, ornamente, morfeme, tj. točke



Shigeru Ban, kuće od papirnatih tuba - Kobe, Japan, 1995., kuće su sagrađene za žrtve potresa u Kobeu, Kaynasli i Bhujui

Shigeru Ban, Paper Log Houses - Kobe, Japan, 1995, Houses built for the victims of the earthquake in Kobe, Kaynasli and Bhujui

(TS)

interpreted Knifer's meanders as archetypal, but the problem of the meander has existed since antiquity: where to enter and where to leave. I was interested in his layers, his phenomena of passage. When I saw his meander, I was interested in how many traces of pencil, traces of graphite, he made to achieve a *sfumato* or a phenomenon of passage. In painting, I am never interested in whether it is figurative or abstract. I prefer abstract painting, it is my taste, but I do not ignore figurative painting; in the end, I am interested only in the phenomena of passage. Knifer is great because he made millions of traces, but they are not visible. It is like having to dive and look for the layers while diving; I am talking about mental layers. Therefore, I find it irrelevant whether a painting is figurative or abstract. I do not think about the physical energy and time spent by the painter to paint the painting, a single day or a year. People usually appreciate the number of traces on a painting by Edouard Manet, for example, while Knifer maybe made more of them with his graphite, but you cannot see it in his work. I am interested in his mental setup; what he sought and what he found. Picasso said: 'I do not seek, I find.' Hokusai taught me that the secret of art is gradually revealed until the end of one's life. There are other open issues that interest me. Is Le Corbusier revolutionary? Le Corbusier says that houses are machines to live in; I do not see them as machines to live in, but as machines for conceptual ideas about architecture.

ORIS — Le Corbusier saw them the same way, but the problem lies in the later interpretations of that statement, which has been interpreted too one-sidedly. It was conceived as an aphorism that was important in a certain historic moment in time, as a protest against the conventions of the period, as a challenge for discussion. The weakness of that motto is that, like all mottos, it is easily turned against itself. ♣ DRAGOMIR – MAJI VLAHOVIĆ — Le Corbusier's architecture is revolutionary?! What I lost down there, I will put on the roof.

▶ Stjepan Planić, obiteljska kuća Gjajić, Zagreb, 1962.

▶ Stjepan Planić, Gjajić single – family house, Zagreb, 1962

(DF)



od posebnoga vizualnog interesa. Rezimiravši, kad gradim, kad god je moguće, medij izabirem *in situ* (naglašavam, ne govorim sada kupujemo samo hrvatsko) i tražim korak po korak osjećajni fenomen prijelaza koji implicira izbjegavanje obloge. Na primjer, banalni, ali skupi *Vimarov* crni prekidač na bijelom zidu i *vice versa* je umjetnički inkompatibilan, može nepotrebno postati točka od posebnog vizualnog interesa, tj. poništava fenomen prijelaza. Uzimam opeku, gradim debeo zid koji ću u završnom sloju ožbukati i na kraju obojiti. Nakon svega razmišljat ću hoću li kuću obojiti u 'bijelo' ili 'crno'. Sad smo došli na područje polikromije. Goethe je napisao knjigu o teoriji boja, sjajna knjiga; jedan Goethe koji je rekao da je arhitektura 'smrznuta glazba', s čime se ne slažem – u arhitekturi ništa nije smrznuto. O toj knjizi razmišljaš, bijelo i crno nisu boje. Onda u sljedećem trenutku sam dođeš na Kazimira Maljeviča i na bijeli kvadrat na bijeloj pozadini, i na crni kvadrat na bijeloj pozadini. Dođeš i na Knifera koji cijeli svoj život radi meandar, a meandar je arhetip, postoji u antici kao znak. Je li meandar vama semantički, semiološki znak; je li to arhetip koji predstavlja sliku, Kniferov meandar?

ORIS — Knifer je za sebe tvrdio da je zadnji živući suprematist, njegovi radovi su apstrakcija koja teži poništenju forme već i kroz čin opsesivnog ponavljanja. S druge strane kada vidite meandar, ne možete se oduprijeti i drugim konotacijama, čitanjima. Za mene je Kniferov meandar jedna apstraktna repetitivna struktura sa specifičnim mentalnim učinkom. DRAGOMIR – MAJI VLAHOVIĆ — Sjajno; vi ste kritičar i teoretičar arhitekture, želite kupiti sliku: biste li kupili figurativnu sliku ili Kniferov meandar koji je po *vox populi* apstraktan

Is that global or contextual? Where does Le Corbusier hail from? He grew up and studied in Switzerland to continue his career in France. Where did he learn to use the roof for what he lost down there?

ORIS — On his travels across the Middle East. DRAGOMIR – MAJI VLAHOVIĆ — We could ask whether he saw it as a visual impact, something related to form, or was it a *genius loci*? Why are there roof terraces in Arab countries?

ORIS — Because of the density of the built tissue. They use terraces to refresh themselves at night... DRAGOMIR – MAJI VLAHOVIĆ — We agree on that – the climatic aspect. The terrace is not on the roof to create a sensation, like it was for the owner of Villa Dall'Ava, who swims in her pool on the roof of the house in an inadequate climatic context and looks at the Eiffel Tower, but because of climatic reasons. In the Middle East, Le Corbusier noticed that people use their roof terraces for night refreshment. He applied it in Marseille, which is also a Mediterranean city that gets hot in summer. But can we apply that premise to every climatic context? I believe that such a procedure is culturally inadequate and incompatible with the orbit of the Sun. Villa Savoye is a conceptual paradigm *par excellence*, but only in an adequate context. The premise goes that it is white. Is it white because of the whiteness of the Parthenon or Erechtheion? What does the complex of the Greek Acropolis look like, does it follow an axis or is it not composed as a whole? In principle, it is not, but each 'house' follows its axis. The Parthenon was coloured at first, it was polychrome. We should ask why Le Corbusier did not design a polychrome Villa Savoye, but painted it white, which leads to the question: what is the meaning of white, black and polychrome in the conceptual sense? White is turned outwards (C. G. Jung said that you should wear a white shirt when you feel bad), it expands, it is centrifugal, the force field goes outwards to the four sides of the world, while black is centripetal, introverted, turned inwards, towards the uterus. When I design a house, I never decide in advance whether it should be white or black. At the end of the design process and (I point this out) at the end of the building process, in which I participate every day, I choose the colour of the house. If the house stands independently on a field, it is logical that it will be white. If it is interpolated, the house must be introverted, it may not be painted white, because white's force field would 'tear down' the houses around it. I always worked on the standard maximum lot of 18x30 metres, which means I was limited in the sense of the force field of the house. Then the question arises what kind of a house you are building. Do you work in a narcissistic-formal or a substantial way? Are you typologically

oris, number 64, year 2010

(meni uopće nije apstraktan)? Marginalno mi je i pitanje ima li njegov meandar problem arhetipa. Kniferov meandar nikada nisam 'čitao' arhetipski, a problem meandra postoji još od antike: gdje ući i gdje izaći. Mene su zanimali njegovi slojevi, fenomeni prijelaza. Kada sam vidio njegov meandar, zanimalo me koliko je on otisaka olovkom, tj. grafitom napravio da bi postigao *sfumato* ili fenomen prijelaza. U slikarstvu me uopće ne zanima je li ono prikazivačko ili apstraktno. Preferiram apstraktno slikarstvo, to je moj ukus, ali ne ignoriram figurativno slikarstvo; zanimaju me na kraju samo fenomeni prijelaza. Knifer je sjajan jer je napravio milijune otisaka, a to nije vidljivo. To je kao da moraš zaroniti pa kroz ronjenje tražiti slojeve; govorim o mentalnim slojevima. Prema tome meni je irelevantno je li slika figurativna, tj. prikazivačka ili je apstraktna. Ne razmišljam koliko je slikar fiziološki utrošio energije u svoju sliku; jedan dan ili godinu dana. Ljudi općenito cijene koliko je otisaka kistom učinio npr. Eduard Manet, a Knifer je grafitom možda učinio više, samo što se to prikazivački ne vidi. Mene zanima njegov mentalni sklop; što je tražio i što je našao. Picasso je, primjerice, rekao: 'Ja ne tražim, ja nalazim.' Hokusai me naučio da se tajna umjetnosti otkriva do kraja života. Postoje i druga otvorena pitanja koja me obuzimaju. Je li Le Corbusier revolucionaran? Le Corbusier kaže da su kuće mašine za stanovanje; meni nisu mašine za stanovanje, meni su mašine za konceptualno smišljanje arhitekture.

ORIS — Bile su i Le Corbusieru, problem je u kasnijim reinterpretacijama te izjave koja se previše jednostrano tumači. Ona je mišljena kao aforizam važan u određenom povijesnom trenutku, kao protest protiv tadašnjih konvencija i izazov na polemiku. Slabost te parole jest to što se, kao i sve parole, lako preokreće protiv sebe same. DRAGOMIR – MAJI VLAHOVIĆ — Le Corbusierova arhitektura je revolucionarna!? Ono što sam izgubio dolje, stavit ću na krov. Je li to globalno ili kontekstualno? Odakle je Le Corbusier: odrastao je i educirao se u Švicarskoj, a nastavio karijeru u Francuskoj? Gdje je naučio i saznao da ono što dolje izgubi stavi na krov?

ORIS — Na putovanju po Bliskom istoku. DRAGOMIR – MAJI VLAHOVIĆ — Postavlja se pitanje je li to njemu bio vizualni *impakt*, oblikovni ili je bio *genius loci*. Zašto ljudi u arapskim zemljama imaju terase na krovovima?

ORIS — Zbog gustoće izgrađenog tkiva. Na terasama se hlade noću... DRAGOMIR – MAJI VLAHOVIĆ — Slažemo se – klimatski aspekt. Terasa nije na krovu radi senzacije, kao kod vlasnice vile Dall'ava koja pliva u bazenu na krovu kuće u neprimjerenom klimatskom kontekstu i gleda Eiffelov toranj, nego zbog klimatskih razloga. Le Corbusier je na Bliskom

DRAGOMIR – MAJI VLAHOVIĆ, Intervju



◀ Kazimir Malevich, Crni supermatistički kvadrat, 1914.–1915., ulje na platnu, 79,5x79,5 cm, Kolekcija Ruskog državnog muzeja, St. Petersburg

◀ Kazimir Malevich, Black Supermatist Square, 1914-1915, oil on canvas, 79,5x79,5 cm, Russian State Museum Collection, St. Petersburg

(DMVA)

and morphologically conditioned by a historical fact or did that typology and morphology result from the conditions of the Sun? When I made my first U-shaped house (the Profeta House in Samobor, followed by Black House I in Zagreb), it was not a reinterpretation of the typology of the U-shaped baroque castle in Zagorje. That castle had a baroque, vehement entrance, it was an interior half-atrium courtyard, with coaches and crinolines. I work the other way round; whenever I can, I enter from the north, I enter in a hard 'labyrinthine' way, while my primary interest in a house is the east, south and west. The half-atrium is conditioned by the orbit of the Sun, it is the nucleus of the house, but also a part of the outside space. Now let me point out that, in the context of limited plots, I am especially grateful to Tadao Ando and his Azuma House, which is an example *par excellence* of the concept of the maximally introverted house, and which I consider on the same level as Villa Savoye, privileged to be independent and oriented to



◀ Julije Knifer, bez naziva, 2000., akril na zidu, Galerija Georges Verney-Carron Villeur Banne

◀ Julije Knifer, untitled, 2000, acrylic/wall, Galerie Georges Verney-Carron Villeur Banne

(OA)

DRAGOMIR – MAJI VLAHOVIĆ, Interview

Le Corbusier, ►
vila Savoye, Pariz, 1929.

Le Corbusier, ►
Villa Savoye, Pariz, 1929

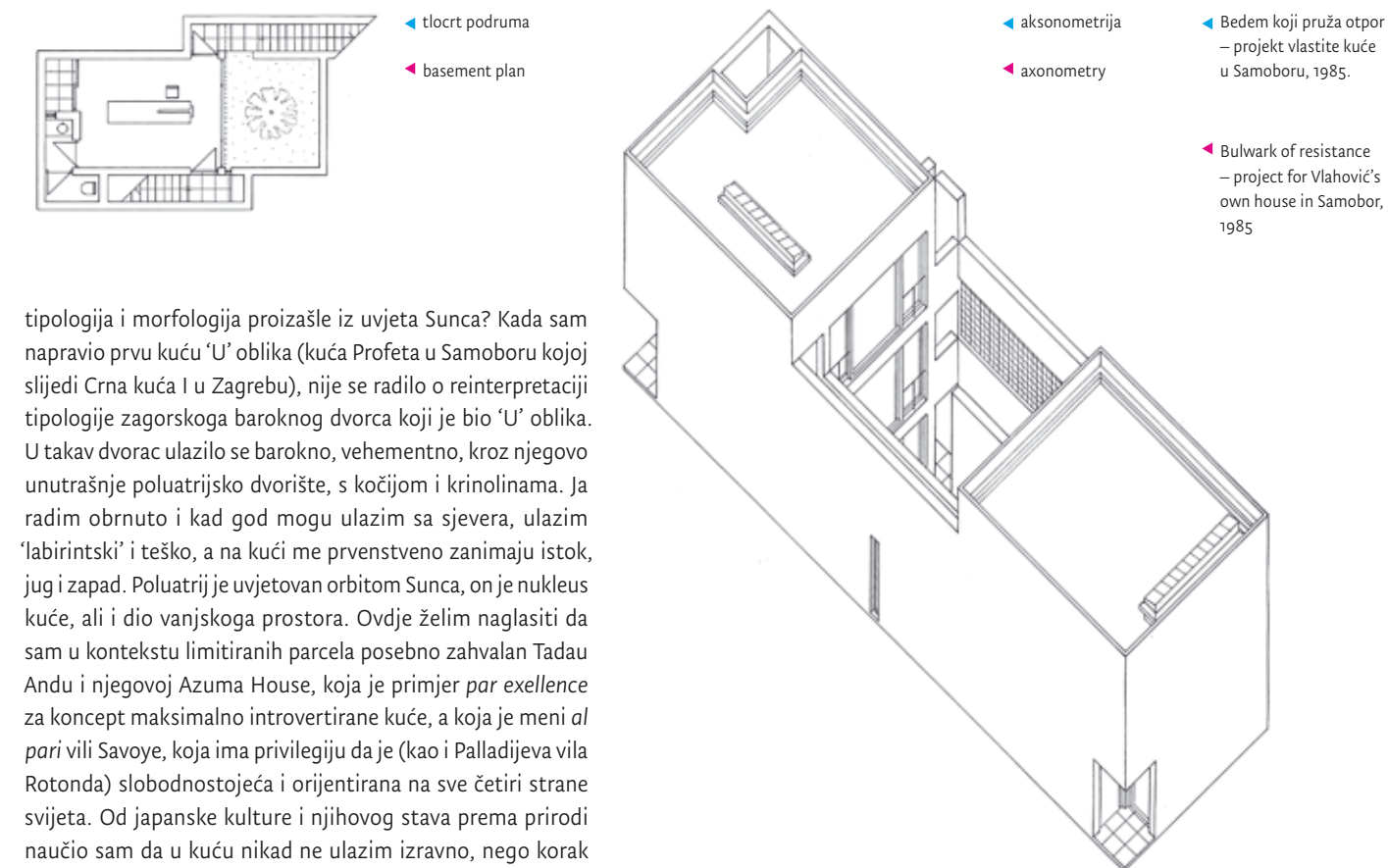
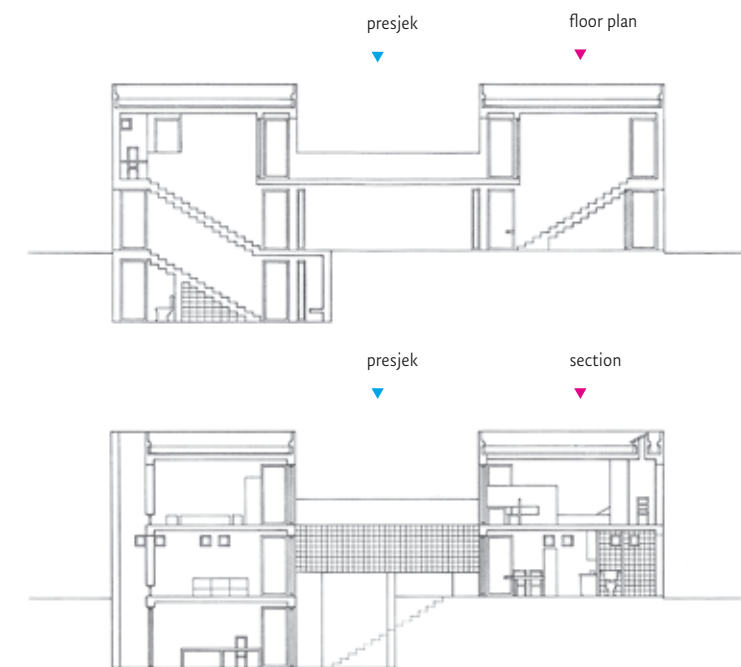
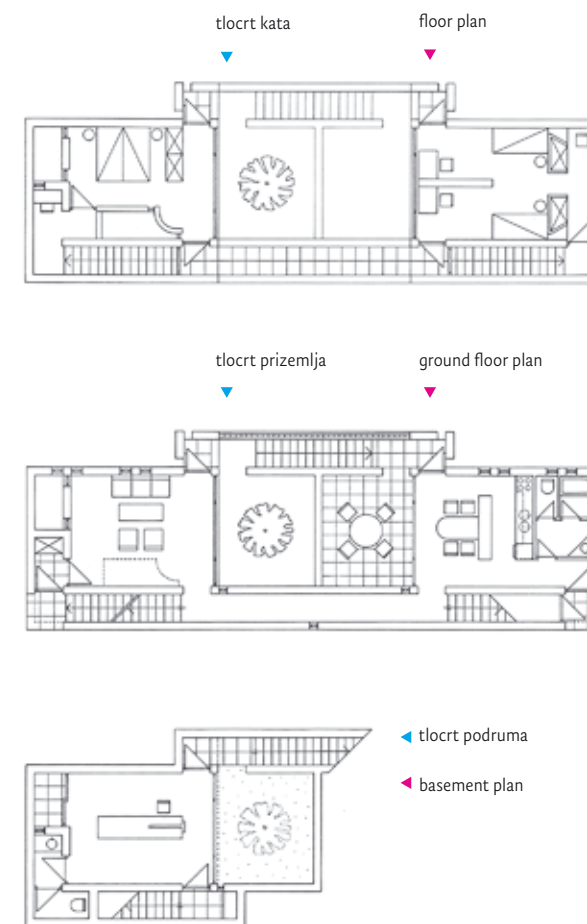
(DMVA)



istoku uočio da se ljudi na krovnim terasama noću zrače. On to aplicira u Marseillu, koji je također mediteranski grad i ljeti vruć. No, možemo li tu premisu aplicirati u bilo koji klimatski kontekst? Mislim da je takav postupak kulturološki neprimjeren i inkompatibilan s orbitom Sunca. ► Vila Savoye je konceptualna paradigma *par excellence*, ali samo za primjereni kontekst. Premisa je da je bijela. Je li bijela jer je Partenon bijel ili Erehtejon? Kako izgleda kompleks Akropole u Grčkoj, je li postavljen u osima ili je dekomponiran? On je načelno dekomponiran, ali svaka 'kuća' ima svoju os. Partenon je od početka bio obojan, bio je polikroman. Valja razmisliti zašto Le Corbusier nije vilu Savoye napravio polikromno, nego ju je obojio u bijelo, što nas navodi i na pitanje što u konceptualnom smislu znači bijelo, što crno, a što polikromno? Bijelo je okrenuto prema van (C. G. Jung je rekao da kad se loše osjećaš, trebaš obući bijelu košulju), expandira, centrifugalno je, silnice idu prema van na sve četiri strane svijeta, a crno je centripetalno, introvertirano, ide prema unutra, prema uterusu. Nikad nisam projektirao kuću, a da sam unaprijed rekao da će biti bijela ili crna. Na kraju projektantskog procesa i, naglašavam, na kraju procesa gradnje, u kojem svakodnevno sudjelujem, odlučujem o boji kuće. Ako je kuća slobodnostojeća na ledini, logično je da će biti bijela. Ako je interpolirana, kuće treba biti introvertna i ne smiješ kuću obojiti u bijelo jer će silnice bijelog 'srušiti' kuće unaokolo. Uvijek sam radio na standardnoj maksimalnoj parceli 18x30 metara, znači limitiran u smislu silnica kuće. Tada se postavlja pitanje kakvu kuću radiš. Radiš li narcisoidno—oblikovno ili supstancijalno? Jesi li tipološki i morfološki uvjetovana nekom povijesnom činjenicom ili su ta

the four sides of the world, like Palladio's Villa Rotonda. The Japanese culture and their attitude towards nature taught me never to enter a house directly, but step by step, and to create filtering spaces (drawn in or just covered) whenever I can. Moreover, there is the question whether you make the ground floor covering around the house in wood or stone? When I make a wooden floor, for example, I look for wood *in situ*, usually Croatian chestnut, which has all the elements of durability, not like teak, but pretty close. I consider if I should make the client procure Croatian or Slavonian chestnut, or if I'll use teak, and you know what that costs. When I enter the house, I enter the wooden deck in my shoes or slippers. Now we have reached the Far East, especially Japan. The Far East has had wooden decks since ancient times, since it is a cultural code, the Japanese take off their 'shoes' when entering a house.

ORIS — The wooden deck of the Far East houses is raised above the ground, it is not level with the ground. There is a cut between the ground and the house space. ► DRAGOMIR – MAJI VLAHOVIĆ — The wooden deck in the Far East, in Japan, is above the ground because of the spirit of the place, which especially implies the climate. Wooden houses are traditionally built above the ground to avoid problems with humidity, because the Japanese climate is unforeseeable and also very humid. They raise their houses above the ground to have air-conditioning below them, which made it possible to sleep on the floor, on tatami blankets, which has always been a modularly neutral, enigmatic and functionally unmarked (empty) floor plan. An excellent example is the imperial palace of Katsura in Kyoto, which shows no superiority either in floor plan or in expression, it has no monumental concept like European palaces and castles, characterized by outward representation and the stressing of rank. It summarizes the phenomenon of Lao Tze's emptiness: 'The essence is in the empty, not in the full.' How to resolve the flexibility of a house, of an apartment? What is flexible and what is permanent today? — It can be learned from Japanese culture! Our European culture is metaphorically constituted as a vertical, which assumes hierarchy, symmetry, autocracy, as shown by Leonardo's *Last Supper*. The functions are marked. The Japanese culture is constituted as a horizontal, as asymmetry. My mental makeup is multicultural, I learn from all cultural codes. Kafka wrote the greatest lines about interiors. I wonder if he could do that if he had not lived in an ordinary room with an ordinary window, but if he had lived, for example, in the free floor plan of Villa Savoye with narrow windows or in Tschumi's red neutral pavilions, formed in the spirit of Russian



tipologija i morfologija proizašle iz uvjeta Sunca? Kada sam napravio prvu kuću 'U' oblika (kuća Profeta u Samoboru kojoj slijedi Crna kuća I u Zagrebu), nije se radilo o reinterpretaciji tipologije zagorskoga baroknog dvorca koji je bio 'U' oblika. U takav dvorac ulazilo se barokno, vehemntno, kroz njegovo unutrašnje poluatrijsko dvorište, s kočijom i krinolinama. Ja radim obrnuto i kad god mogu ulazim sa sjevera, ulazim 'labirintski' i teško, a na kući me prvenstveno zanimaju istok, jug i zapad. Poluatrij je uvjetovan orbitom Sunca, on je nukleus kuće, ali i dio vanjskoga prostora. Ovdje želim naglasiti da sam u kontekstu limitiranih parcela posebno zahvalan Tadau Andu i njegovoj Azuma House, koja je primjer *par excellence* za koncept maksimalno introvertirane kuće, a koja je meni *al pari* vili Savoye, koja ima privilegiju da je (kao i Palladijeva vila Rotonda) slobodnostojeća i orijentirana na sve četiri strane svijeta. Od japanske kulture i njihovog stava prema prirodi naučio sam da u kuću nikad ne ulazim izravno, nego korak

Crna kuća I, Zagreb, projekt 1986., realizacija 1988.-1990.

Black House I, Zagreb, project 1986, realization 1988-1990



po korak i kad god mogu radim filter-prostor koji može biti uvučen ili samo natkriven. Nadalje, postavlja se pitanje radiš li u parteru oko kuće drveni pod ili kameni pod? Ako primjerice radim drveni pod, tražim drvo *in situ*, obično hrvatski kesten koji ima sve elemente trajnosti, nije kao tikovina, ali je vrlo blizu nje. Razmišljam hoću li klijenta tjerati da nabavi hrvatski kesten ili slavonski hrast, ili ću nabaviti tikovinu, a zna se kolika joj je cijena. Kad ulazim u kuću, ulazim na drvenu palubu u cipelama ili papučama. Sad smo došli na Daleki istok, osobito Japan. Daleki istok ima drvene palube odavna jer je riječ o kulturološkom kodu, Japanac skida 'cipele' kad ulazi u kuću.

ORIS — Drvena paluba u kućama dalekog istoka izdignuta je iznad tla, nije u razini s tlom, postoji prekid između tla i prostora kuće. ♣ DRAGOMIR – MAJI VLAHOVIĆ — Drvena paluba na Dalekom istoku, tj. u Japanu je iznad tla radi duha mjesta koji osobito implicira i klimu. Drvene kuće su tradicionalno izdignute iznad tla da ne bi imali problem s vlagom, jer je japanska klima nepredvidljiva i još k tome i jako vlažna. Dizali su kuće iznad tla da bi ispod imali provjetranje i tako su mogli spavati na podu, tj. na prostirkama *tatamija*, koji je uvijek modularno konstituirao neutralan, enigmatičan i funkcionalno neoznačen, tj. prazan tlocrt. Izvanredan je primjer carska palača Katsura u Kyotu, koja ni u tlocrtu ni

Constructivism, in La Villette. Who 'invented' decomposition and deconstruction in architecture? Did the intellectual impulse start from the literature and philosophy of J. Derrida and De Saussure?

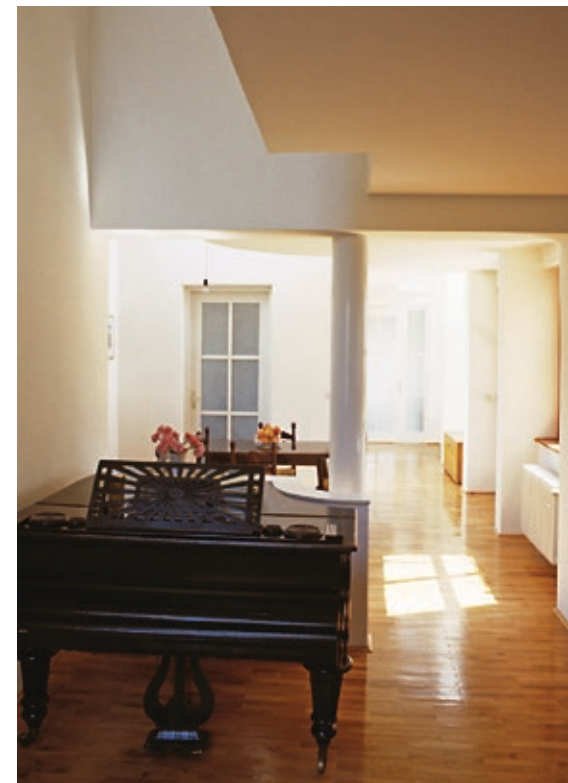
ORIS — Certainly, the link between architecture and philosophy becomes more prominent and more direct in the second half of the 20th century, especially in the neo-avant-garde tendencies, such as deconstruction. The architectural discourse owes more and more to philosophy, which certainly has its side effects in the sense of the advancement of a very elitist or academic thought on architecture. ♣ DRAGOMIR – MAJI VLAHOVIĆ — In architecture, Peter Eisenman is the father of deconstruction and decomposition. He follows European culture, since American culture is an immigrant culture. Eisenman is a mental derivation of G. Terragni and C. Cattaneo, i.e. the Italian Rationalism of the 1930s, but also of Le Corbusier's conceptual 'Dom-ino' house, even Mondrian's patterns. Eisenman's first realized house has no beginning or end, it is asymmetrical, and it globally shows a strong influence of Japanese culture (the pillar-beam structure). Eisenman did not walk out of his context because he does not have the residue of antiquity. This is empathy: not to get out of the context in which you move, but to learn from

u izrazu ne pokazuje superiornost, nema monumentalnu koncepciju kao europske palače i dvorci, koji su karakterizirani vanjskom reprezentacijom i naglašavanjem ranga. Ona je sažetak fenomena Lao Ceove praznine: 'Bit je u praznom, a ne u punom'. Kako riješiti fleksibilnost kuće, stana? Što je danas fleksibilno, a što je trajno? — To se uči iz japanske kulture! Naša, europska kultura je u metaforičkom smislu konstituirana u vertikalni, a što podrazumijeva hijerarhiju, simetriju, autokraciju, kao što to prikazuje Leonardova *Posljednja večera*. Funkcije su označene. Japansku kultura je pak konstituirana na horizontalni i na asimetriji. Moj mentalni sklop je multikulturalan, učim iz svih kulturoloških kodova. Kafka je napisao najsajniju prozu o interijerima. Pitam se bi li to mogao da nije živio u običnoj sobi s običnim prozorom, nego da je primjerice živio u slobodnom tlocrtu vile Savoye s trakastim prozorima ili u crvenim Tschumijevim neutralnim paviljonima, oblikovanim u duhu ruskog konstruktivizma u La Villette. Tko je 'izmislio' dekompoziciju i dekonstrukciju u arhitekturi? Je li intelektualni impuls krenuo iz literature i filozofije J. Derride i De Saussurea?

ORIS — Svakako, veza između arhitekture i filozofije postaje sve naglašenija i neposrednija u drugoj polovici dvadesetog stoljeća, naročito kroz neoavangardne tendencije, između ostalih i dekonstrukciju. Arhitektonski diskurs sve više duguje filozofiji, što svakako ima i svojih nuspojava u smislu napredovanja jednoga vrlo elitističkog ili akademskog mišljenja o arhitekturi. ♣ DRAGOMIR – MAJI VLAHOVIĆ — U arhitekturi je Peter Eisenman otac dekonstrukcije i dekompozicije. On je sljednik europske kulture jer američka je kultura doseljenika. P. Eisenman je mentalni derivat G. Terragnija i C. Cattanea, tj. talijanskog racionalizma iz 1930-ih, ali i Le Corbusierove konceptualne 'Dom-ino' kuće, čak i Mondrianovih rastera. Eisenmanova prva realizirana kuća nema početka ni kraja, asimetrična je te globalno pokazuje i snažan utjecaj japanske kulture (struktura stup-greda). Eisenman nije iskoračio iz svojeg konteksta jer nema talog antike. To je ta empatija, da ne iskačeš iz svojeg konteksta u kojem se krećeš, a simultano učiš i od drugih kultura. Uvijek učim od drugih, arhitekt nije demijurg i to govorim i studentima. Mislim da profesor na fakultetu ne smije formirati njihov prosede, nego im biti samo koordinator i davati im podatke koji ih mentalno inficiraju, a ne da im primjerice govorim da kuća mora ili ne smije biti figurativna ili apstraktna, tj. simetrična ili asimetrična. Može li kuća i smije li eksplicitno biti nadrealistička? Mislim da ne bi smjela biti, ali može se naučiti kako te slojeve staviti i sakriti u kuću, a da nitko ne može reći da je eksplicitno nadrealistička.

Kuća Profeta, Samobor, projekt 1980., realizacija 1982.-1994.

Profeta House, Samobor, project 1980, realization 1982-1994



other cultures too. I always learn from others, an architect is not a demiurge, which I tell my students too. I believe that a university professor should not shape their strategies, but act like a mere coordinator, giving them information that mentally infects them, not saying that a house should or should not be figurative or abstract, symmetrical or asymmetrical. May or can a house be explicitly surrealist? I do not think so, but one can learn how to place and hide such layers in a house, without anyone being able to say that the house is explicitly surrealist.

ORIS — That is true. But there are surreal elements in some fascinating houses. I, for example, discover surreal scenes in the villas designed by Dobrović, in the spirit of metaphysical painting, just like in Barragán. Of course, it is not easy to evaluate what creates the surreal effect; it is primarily the creation of quite unexpected spatial settings achieved by ordinary means and architectural elements. But these destabilizing elements have their psychological basis or effect, they act on the level of the unconscious, going beyond the literal. ♣ DRAGOMIR – MAJI VLAHOVIĆ — I am very glad that you mentioned Barragán; I do not hide my influences. I learned much from him and I am still learning. But do you mean early Barragán or late Barragán?

ORIS — Late Barragán. His early works are very close to

Kabori Enshu, carska vila Katsura, Kyoto, projektirana za carsku obitelj Hachijo oko 1620.

Kabori Enshu, Katsura imperial villa, Kyoto, designed for the imperial Hachijo family around 1620



tlocrt ►
plan ►



(DMVA)

ORIS — Istina, ali ima nekih nadrealnih elemenata u kućama koje su fascinantne, recimo ja u Dobrovičevim vilama otkivam nadrealne scene, u duhu metafizičkog slikarstva, kao što ih otkrivam i kod Barragána. Naravno, nije lako ocijeniti što izaziva taj nadrealni dojam, u prvom redu formiranje sasvim neočekivanih prostornih situacija postignutih običnim sredstvima i arhitektonskim elementima. No, ti elementi destabilizacije imaju svoju psihološku utemeljenost ili učinak, djeluju na nesvjesnoj razini, nadilaze doslovnost.

DRAGOMIR – MAJI VLAHOVIĆ — Jako mi se sviđa što ste spomenuli Barragána; ja svoje uzore ne skrivam. Od njega sam puno naučio i još uvijek učim. Ali niste rekli raniji Barragán ili kasniji Barragán?

ORIS — Kasniji Barragán, u ranim radovima je vrlo blizak internacionalnom stilu, poslije postaje autentičniji. DRAGOMIR – MAJI VLAHOVIĆ — On je proizvod meksičkog tla, to je ona zemlja po kojoj hodaš i nebo u koje gledaš. Zapanjiš se kad vidiš da mu je kuća savršeno polikromna, da nije bijela kao vila Savoye, a jedna i druga su modernističke. Pitaš se zašto je polikromija kod njega takva, je li to proizvod Sikiriosa, Oroscosa, Diega Rivere i Fride Cahlo, meksičkih slikara koji su 'regionalni' ili oni samo pokazuju svoje djelo preko tla u kojem su odrasli?

ORIS — Nemojte zaboraviti kakvo je meksičko sunce, kako je bijela kuća pod meksičkim suncem – nepodnošljiva.

DRAGOMIR – MAJI VLAHOVIĆ — Nisam zaboravio kakvo je meksičko sunce, upravo o tome i govorim u kontekstu duha mjesta i polikromije. Ali vi ste sjajno spomenuli Barragánovu bliskost s internacionalnim stilom. Stoga se ponovno pitam jesu li Barragánove kuće konstituirane na Euklidovoj

the International Style, he became authentic only later.

DRAGOMIR – MAJI VLAHOVIĆ — He is a product of the Mexican soil: it is that ground you walk on and that sky you look at. It is a shock to see that his house is perfectly polychrome, not white like Villa Savoye, but they are both modernist. One starts wondering why he has such polychrome creations, whether it is the product of Sikirios, Oroscos, Diego Rivera and Frida Kahlo, the 'regional' Mexican painters, or just the expression of his work through the land he grew up on?

ORIS — Do not forget the Mexican sun, the unbearable whiteness of a house under the Mexican sun.

DRAGOMIR – MAJI VLAHOVIĆ — I have not forgotten the Mexican sun, it is precisely what I am talking about in the context of the spirit of a place and polychrome houses. But you made a great reference to Barragán's closeness with the International Style. Therefore I ask myself again: are Barragán's houses based on Euclid's geometry; do the beginnings of architecture lie in the point, the line, the surface and the volume? The paradigm of antiquity, of Plato, says that the cube, the sphere, the pyramid and the cone are geometric bodies, but Plato believes those are also works of art. Maybe it is true, maybe not... Then, during the history of architecture, it mentally weighs on you, it makes you think: 'Am I allowed to disturb this cube, which is a solid and a work of art, according to Plato? How can I approach it, enter it? Will I leave it autonomous or will I place something on it without disturbing its autonomy?' I wonder what Euclid's geometry does, for example, for Barragán in Mexico. Does geometry constitute architecture in a global sense? Is it a universal 'whole' with no beginning or end? But then we still arrive at a substantial locus which must interact with the global. Barragán makes a

geometriji; jesu li početak arhitekture točka, pravac, ploha i volumen? Antički, tj. Platonov uzor kaže da su kocka, kugla, piramida i stožac geometrijska tijela, ali prema njegovu sudu to su i umjetnička djela. Možda je točno, a možda i nije... Onda se tijekom povijesti arhitekture time mentalno mučiš i razmišljaš: 'Smijem li inkomodirati tu kocku koja je prema Platonu solid i umjetničko djelo? Kako je mogu načeti, kako mogu ući u nju? Hoću li je ostaviti autonomnu ili ću na nju staviti nešto što neće inkomodirati njenu autonomnost?' Pitam se što, primjerice, kod Barragána u Meksiku radi Euklidova geometrija? Konstituira li arhitekturu geometrija u globalnom smislu? Je li to univerzalna 'cjelina' koja nema početka ni kraja? A onda ipak dolazimo do supstancijalnog locusa koji mora biti u interakciji s globalnim. Barragán radi solid, ali eksplicitno pokazuje da hoda bos po kamenu i da cijelo vrijeme gleda u svoje meksičko nebo. To se vidi i u svim njegovim teksturama, u bojama koje koristi i načinima na koje rješava fenomen prijelaza! Hodnik je kod njega šekspirijanski, on je istovremeno i soba, što uvijek naglašava i L. Kahn. Barragán ne rješava kuću samo na funkcionalistički način, nego polivalentno, najmanje dvostruko kodirano ili, kako vi to točno kažete, u nekim sekvencama i nadrealistički. U hodniku stvara nadrealističan događaj s pomoću sunca i meksičke polikromije, i stubišta su mu nadrealistična. Odličan primjer je bazen uz blagovaonicu. Tamo postoji stup koji stoji u bazenu. Važna je granica na mjestu gdje stup ulazi u vodu, a gdje Barragán artikulira fenomen prijelaza tako da mijenja boju stupa. Znao o čemu govorim?

ORIS — Naravno, ali i samo koračanje po stubištu je fenomenološki doživljaj koji se može arhitektonski artikulirati.

Bernard Tschumi, Parc de la Villette, Pariz, 1982.-1998.

Bernard Tschumi, Parc de la Villette, Pariz, 1982-1998 (SC)



solid, but he explicitly shows that he walks barefoot on rocks, looking at his Mexican sky all the while. It can be seen from all his textures, colours and methods to resolve the phenomenon of passage! His corridor is Shakespearean, it is also a room, which is always pointed out by L. Kahn. Barragán does not resolve a house just in a functional way, but in a polyvalent way, with at least double codes, or as you correctly said, by making some surrealist sequences. He creates a surrealist atmosphere in the corridor with the sun and the Mexican polychrome; his staircases are also surrealist. The pool next to the dining room is an excellent example. The pool has a column in it. What matters is the border at the place where the column goes into the water. Barragán articulates the phenomenon of passage by changing the column's colour at that place. Do you know what I mean?

ORIS — Of course. But even walking on the staircase is a phenomenological experience that can be articulated in an architectural way. You also designed some staircases that follow the pace and events of climbing, creating a micro-situation.

DRAGOMIR – MAJI VLAHOVIĆ — What is an event of climbing? Tadao Ando says that the stairs in a house should primordially have the shape of an ordinary ladder: elementary, useful, modest, formally subdued. Exactly! Let me point out that Ando hails from Hokkaido, which I see as an affirmative, modest, regional context. Self-taught, he was under the great influence of Le Corbusier and L. Kahn. After World War Two, influenced by Western architecture and other Japanese architects, he used the staircase to introduce the notion of the vertical into Japanese architecture. On the other hand, the great Japanese architect Kazuo Shinohara first

Peter Eisenman, House II, Hardwick, Vermont, SAD, 1969.

Peter Eisenman, House II, Hardwick, Vermont, USA, 1969 (DMVA)



Luis Barragán, ►
kuća Francisco Gilardi,
Ciudad de México,
bazen koji graniči s
blagovaonicom, 1976.

Luis Barragán, ►
Francisco Gilardi
House, México City,
Pool bordering the
dining room, 1976

(DMVA)



Tako ste i vi projektirali neka stubišta koja slijede i ritam i događaj uspona i formiraju mikrosituaciju. ► DRAGOMIR

– MAJI VLAHOVIĆ — Što je događaj uspona? Tadao Ando kaže da u kući stube primordijalno trebaju biti u obliku običnih ljestava, znači elementarne, utilitarne, skromne, tj. oblikovno suzdržane. Točno! Ovdje moram naglasiti da je Ando iz Hokaida, meni afirmativnoga, skromnog, regionalnog konteksta. On je kao autodidakt bio pod velikim utjecajem Le Corbusiera i L. Kahna te je nakon II. svjetskog rata u japansku arhitekturu, pod utjecajem zapadne arhitekture i uz ostale japanske arhitekta, preko stuba uveo pojam vertikale u japansku arhitekturu. ► S druge strane, sjajan je japanski arhitekt Kazuo Shinohara koji je prvo diplomirao matematiku, a poslije arhitekturu. Shinohara je u obiteljskim kućama projektirao čak i tri elementarna stubišta, ali ih je skrivao jer je poštovao japanski *genius loci* horizontale! Ali onda u životu simultano dođeš i na Roberta Venturija i njegovu sjajnu knjigu *Complexity and Contradiction in Architecture* (transformirana teorija kasnog baroka jer je Venturi doktorirao u Italiji) i na njegov projekt kuće za njegovu majku u Americi, u Chestnut Hillu, gdje je napravio stube poput pozornice. Početak penjanja je utilitaran, ali se stube poslije šire i kao šekspirijanska pozornica se doslovno zabijaju u kamin te su nakon toga opet isključivo uske, utilitarne, samo da se može proći. Na klimaksu penjanja Venturi postavlja staklenu plohu koja omogućuje pogled na nebo, tj. vanjski prostor. Sad si postavljaš pitanje radiš li *degree zero* (nulti stupanj), estetiku isključivanja (a to nije običan minimalizam), kao što sjajno rade T. Ando i K. Shinohara, jer je njihov kulturološki kontekst globalno Lao Ceova praznina, ili radiš kao R. Venturi koji u *Complexity and Contradiction in Architecture* i u *Learning from Las Vegas* agitira za estetiku uključivanja i, na kraju, možda za nepodnošljivu gustoću koja implicira semantiku i semiologiju

graduated in mathematics and then architecture. In his family houses, Shinohara designed as many as three elementary stairways, but he hid them from sight because he respected the Japanese *genius loci* of the horizontal view! But then life throws Roberto Venturi at you with his great book *Complexity and Contradiction in Architecture* (a transformed late Baroque theory, since Venturi got his PhD in Italy) and his design for his mother's house in America, in Chestnut Hill, where he made a stairway like a stage. The climbing starts in a purely useful way, but the stairs then get wider and literally slam into the fireplace like a Shakespearean stage, only to get narrow again, just useful enough to be climbed. At the climax of the climb, Venturi places a glass surface that provides a view of the sky, of the outside space. Now you can ask yourself whether you work on a zero degree, the aesthetic of exclusion (which is not ordinary minimalism), like the great works of T. Ando and K. Shinohara, because their cultural context is globally the void of Lao Tze, or you work like R. Venturi, whose books *Complexity and Contradiction in Architecture* and *Learning from Las Vegas* promote the aesthetic of inclusion and maybe even the unbearable density that implies semantics and semiology in architecture. In the end, you make a decision according to your mental makeup, your internal organization. If I talked about Ando, whose approach is close to my internal organization, it does not mean that I am forgetting the Zagreb Secession, which also makes me learn. How and why did the Secession come to Zagreb in the first place? Why is a house in the centre of Zagreb coated/dressed in ceramic tiles? In general, Zagreb is a city of mortar. Did the client have a factory of ceramic tiles or was there another reason? Jugendstil, Secession, Art Nouveau, Wagner, Olbrich... Why and how did they culturally turn out the way they did? We know about the importance of interaction between Japanese and European cultures. Europe would have had no Secession (Jugendstil and Art Nouveau) if there was no Japanese calligraphy, woodcuts...

ORIS — Such cultural exchange is primarily aesthetic in nature. The romantic infusion of new forms and principles of composition was certainly used as a means to fight the dominant cultural patterns. ► DRAGOMIR – MAJI VLAHOVIĆ — At one moment, you have a cultural interaction, which is normal and great. Now there is the question of what is home-grown and existential and whether it endangers everything outside, everything foreign. In Japanese culture, everything horizontal is home-grown because of the spirit of the place. Their religion is polyvalent, they do not have a single dominant religion like us. To be religious in Japan, you can choose and find by yourself! Our churches in architecture are always climaxes

u arhitekturi. Na kraju odlučuješ po svom mentalnom sklopu, tj. unutrašnjem ustrojstvu. Kad sam govorio o Andu, čiji je pristup blizak mojem unutrašnjem ustrojstvu, ne znači da zaboravljam zagrebačku secesiju, od koje također učim. Kako je i zašto uopće secesija došla u Zagreb? Zašto je u Zagrebu jedna kuća u centru obložena/obučena u keramičke pločice? Zagreb je inače grad žbuke. Zar je klijent imao tvornicu keramičkih pločica ili je postojao neki drugi razlog? Jugendstil, secesija, art nouveaux, Wagner, Olbrich... Zašto i kako su se oni kulturno formirali? Znamo za važnost interakcije između japanske i europske kulture. U Europi ne bi bilo secesije, tj. jugendstila i art nouveauxa da nije bilo japanske kaligrafije, drvoreza...

ORIS — Ta kulturna razmjena je u prvom redu estetske prirode. Romantična infuzija novih oblika i kompozicijskih principa, no svakako je poslužila u polemičke svrhe, kao sredstvo polemike s dominantnim kulturnim obrascima. ► DRAGOMIR – MAJI VLAHOVIĆ — U jednom trenutku dogodi se kulturološka interakcija, što je normalno i sjajno. Sad se postavlja pitanje što je autohtono, egzistencijalno i ugrožava li to sve što je vanjsko, strano. U japanskoj kulturi autohtono je sve horizontalno zbog duha mjesta. Religija je tamo polivalentna, nema jedne dominantne religije, kakvu mi imamo. Da biste u Japanu bili religiozni, imate mogućnost da to sami izaberete – pronađete! U nas, crkva je u arhitekturi uvijek klimaks (zvornik, katedrala), hijerarhična, na topografski najvišem mjestu. A u Japanu hram je uvijek sakriven i morate ga tražiti. Jesi li budist, ezoteričan ili zen budist, šintoist, kršćanin, taoist, Konfucije, Lao Ce... sve je legitimno i nije u opoziciji. Mi, svaki pojedinačno, moramo osvijestiti jesmo li multikulturalni i učimo li od drugih kultura. Nije opravdano razmišljati jesu li druge kulture superiorne ili inferiorne u odnosu na tvoju. Od antropologa C. L. Straussa naučio sam da nema razlike između nepismenog Bušmana u Africi, koji razlikuje stotine trava, u odnosu na urbanog čovjeka na Petoj aveniji u New Yorku, koji se s lakoćom služi dugmetima u svom dizalu. Sad se vraćam na zagrebačku secesiju: je li legitimno da su u Zagrebu haustori obučeni u keramičke pločice? Ili uzmem spužvu, sve mentalno izbrišem, želim biti bezobziran i pod svaku cijenu suvremen, i velim nasumce da sam, primjerice, P. Eisenman, D. Libeskind, Z. Hadid ili F. O. Gehry i idem nekritički raditi dekonstrukciju, tj. dekompoziciju.

ORIS — Naravno da je doslovno preuzimanje oblikovnih obrazaca naivno, ali moguće je i, štoviše, potrebno pratiti kretanja na međunarodnoj sceni i na njih reagirati, ugrađivati nova znanja u lokalni diskurs jer bi suprotno značilo provincijalizaciju. Drugo je pitanje koliki su intelektualni kapaciteti



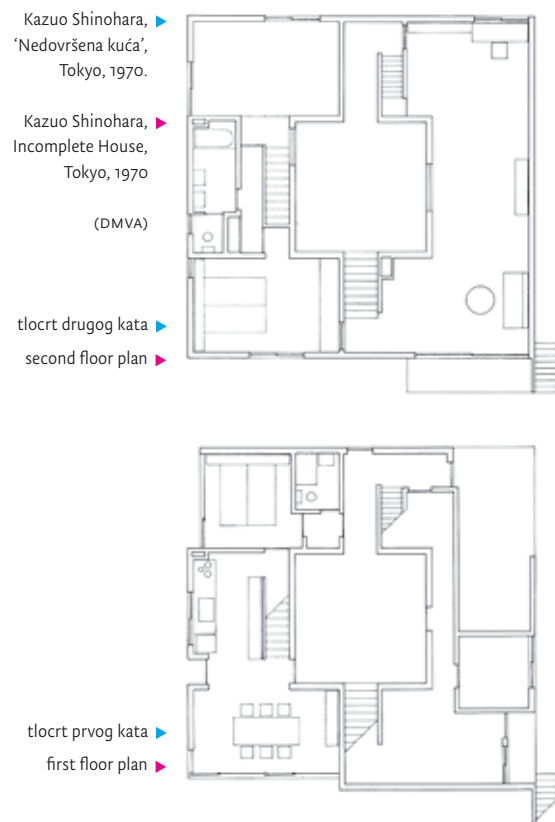
◀ Svjetlo za sjeverne zemlje – Tokyo International Lighting Design Competition, posebno priznanje, project 1977.

◀ Lighting for Northern lands – Tokyo International Lighting Design Competition, special mention, project 1977.

(DMVA)

(bell towers, cathedrals), they are hierarchic, always choosing the highest ground. A temple in Japan is always hidden, you must look for it. Whether you are a Buddhist, an esoteric or Zen Buddhist, a Shintoist, a Christian, a Taoist, a follower of Confucius or Lao Tze – it is all legitimate and unopposed. We, each of us, must understand whether we are multicultural and whether we learn from other cultures. It is not justified to wonder if other cultures are superior or inferior to yours. The anthropologist C. L. Strauss taught me there is no difference between the illiterate Bushman in Africa, who can distinguish a hundred types of grass, and the urban man on Fifth Avenue in New York, who easily uses elevator buttons. Now let me go back to the Zagreb Secession: is it legitimate to coat the stairway passages of residential buildings in Zagreb in ceramic tiles? Or I could take a sponge, erase everything in my mind with the desire to be unscrupulous and contemporary at any price, randomly proclaiming myself to be, for example, P. Eisenman, D. Libeskind, Z. Hadid or F. O. Gehry, ready to make a thoughtless deconstruction or decomposition.

ORIS — Of course, it is naïve to literally copy design patterns, but it is possible and even necessary to follow the trends on



Kazuo Shinohara, 'Nedovršena kuća', Tokyo, 1970.

Kazuo Shinohara, Incomplete House, Tokyo, 1970

(DMVA)

tlocrt drugog kata

second floor plan

tlocrt prvog kata

first floor plan

lokalne scene za prihvaćanje tih sofisticiranih koncepcija ili estetika pa se često pokazuje da je najsigurniji put upravo držati se već provjerenih principa. Mogućnost pogreške tako je manja. DRAGOMIR – MAJI VLAHOVIĆ — Kad F. O. Gehry radi svoje 'umjetničke', vehementne geste u Muzeju u Bilbao i šire, a gesta mu u kontekstu namjene slabo funkcionira – postiže prevlast oblika nad sadržajem, kompetitivan je s umjetnicima i njihovim izlošcima. Ne dozvoljava umjetnicima da nas uče jer oni većinom svoju misao s njegovoj kući ne mogu u miru barem jukstapozicijski izložiti. On ima privilegiju da svoje iracionalne, narcisoidne geste može sagraditi samo uz pomoć kompjutera iz NASA-e, a ja iz svojega kulturološkog kruga ne mogu tražiti pomoć kompjutera iz NASA-e, niti me to zanima. Ili npr. Peter Cook i Colin Fournier, koji u Grazu izvode Kunsthaus, koji ni s jednog aspekta (osim lažno turističkog) ne funkcionira – ali je *landmark*, ikona, *Ersatz* – ne znam kome i čemu. U toj kući umjetnici osim svog tijela i videa gotovo ništa ne mogu izložiti, a kuća izvana s aspekta *geniusa locija* uopće ne funkcionira. Iz konstruktivnih razloga je preko tradicionalne armirano-betonske školjke-pećine obučena u polikarbonatne, trendovske ploče, vjerojatno da bi kuća u kontekstu tradicionalnog Graza bila kontrastna, tj. glumila

the international scene and to react to them, to introduce new knowledge into the local discourse, because the opposite would mean becoming provincial. On the other hand, there is the issue of the intellectual capacities of the local scene for the acceptance of such sophisticated concepts or aesthetics. It often turns out that the safest way is to stick to time-tested principles. It lowers the possibility of making a mistake. DRAGOMIR – MAJI VLAHOVIĆ — When F. O. Gehry makes his vehement 'artistic' gestures in the Bilbao Museum or elsewhere, but his gesture has a weak effect in the context of the purpose, he achieves the dominance of form over content, he competes with the artists and their works. He would not allow the artists to teach us, since most of them cannot calmly exhibit their thoughts in his building, not even as juxtaposed to it. He has the privilege of being able to build his irrational, narcissistic gestures only with the help of NASA computers, while I cannot ask a NASA computer to help me in my cultural circle, nor am I interested in that. Or take Peter Cook and Colin Fournier, who designed the Kunsthaus in Graz, a building that does not work from any aspect (except fake tourism), but it is a landmark, an icon, an *Ersatz* – I do not know for whom or what. In that building, the artists can exhibit almost nothing, except for their bodies and videos. From the outside, the building does not work at all from the aspect of its *genius loci*. For the reasons of construction, its traditional shell or cave of reinforced concrete was coated in trendy polycarbonate slabs, probably to make the building work as a contrast in the context of traditional Graz, i.e. to pretend to be high-tech. But every winter, there is a sign under the building: 'Watch out for snow falling from the roof.'

ORIS — We talked about how to have a critical discussion with the changes in architectural discourse. Architecture traditionally follows the idea of its own evolution. Of course, the belief in the supremacy of new expressions or spatial concepts over what came before is problematic, but architecture needs to develop its thoughts. DRAGOMIR – MAJI VLAHOVIĆ — I am not sure about that, but I still believe you are right. Just let me qualify your attitude: it applies to different coordinate systems. I already pointed out that I do not believe that art evolves. As for architecture, R. Venturi in his *Complexity and Contradiction in Architecture* develops the thesis on the evolutionary nature of architecture, tearing down Sullivan's 'form follows function', tearing down the revolutionary Le Corbusier and his 'Dom-ino' house and *Towards a New Architecture*, tearing down Ch. Jencks and the Krier brothers, who claim that 'function

high-tech. No, ispod zgrade zimi uvijek piše: 'Pazite, past će vam snijeg na glavu'.

ORIS — Razgovarali smo na koji način kritički razgovarati s promjenama u arhitektonskom diskursu. Arhitektura tradicionalno slijedi ideju o svojoj vlastitoj evoluciji. Svakako da je stav o supremaciji novog izraza ili prostornih koncepcija nad onima prethodnima problematičan, no razvoj misli je arhitekturi potreban. DRAGOMIR – MAJI VLAHOVIĆ — Nisam siguran, ali ipak mislim da ste u pravu, uz ogradu da se to vaše stajalište odnosi na različite koordinatne sustave. Prije sam naglasio da meni umjetnost nije evolutivna. Što se tiče arhitekture, R. Venturi u *Complexity and Contradiction in Architecture* razvija tezu o evolutivnosti arhitekture, ruši Sullivanovu 'forma slijedi funkciju', ruši revolucionarnog Le Corbusiera i njegovu 'Dom-ino' kuću i *Towards a new architecture*, ruši C. Jencksa i braću Krier koji tvrde da 'funkcija slijedi formu'. Od svega izloženog meni je teoretski R. Venturi najbliži 'istini' kad kaže da se arhitektura dešava na sudaru unutarnjeg i vanjskog, a to je zid. Zid je kod njega arhitektonski događaj. On cijelo vrijeme postavlja pitanje i daje odgovore o granici između unutarnjeg i vanjskog. U njegovoj arhitekturi to je 'zid' s apliciranim, a ne integriranim ornamentom, sa svim konotacijama semantike i semiologije (ovdje želim naglasiti da kod R. Venturija svi tlocrti savršeno funkcioniraju, tj. korisni su). A u japanskoj arhitekturi (T. Ito, K. Sejima itd.) taj 'zid' je translucetni japanski *rižin papir*, tj. njen suvremeni ekvivalent – translucetna polikarbonatna ploča. Kod njih nema govora o apliciranom ornamentu, jer je Venturijeva teorija transformiranoga kasnog baroka u njihovom kontekstu za njih inkompatibilna. Danas cijelo vrijeme razgovaramo o premisama, paradigmama i knjigama, o umjetnosti i o teorijama... Alberti, Vitruvije, Le Corbusier, C. Rowe, C. Norberg-Schulz, R. Venturi, C. Jencks, B. Tschumi, R. Koolhaas, K. Frampton, M. Tafuri, A. Rossi... To su sve intelektualni talozi, tj. 'naše bake i djedovi' i 'naše majke i očevi'... Njih moraš poznavati, ali onda se suprotstaviš i radiš transformaciju, a da simultano poštuješ 'pradjedove'. Prisjetimo se Alda Rossija i njegovog Teatro dell Mondo ispred Venecije... On je radikalni postmodernist.

ORIS — Da, ali kod Rossija je u prvom planu arhitektonski tip, njegova transformacija i pitanje gradske morfologije. DRAGOMIR – MAJI VLAHOVIĆ — Njegova knjiga o *Arhitekturi grada* je legitimna, ali meni je ona prihvatljiva samo za određeni kulturni krug. U jednom trenutku kad se Japan otvorio Zapadu i obrnuto, nekritični Japanci su pomislili da je zapadna arhitektura superiorna njihovoj neutralnoj i asimetričnoj palači Katsura i počeli su pozivati arhitekta sa Zapada da im



Robert Venturi, kuća za Vannu Venturi, Philadelphia, SAD, 1962.

Robert Venturi, Vanna Venturi House, Philadelphia, USA, 1962

(DMVA)



Tadao Ando, nova verzija stare Row house, Osaka, 1976.

Tadao Ando, the new version of the old Row House, Osaka, 1976

(DMVA)

follows form'. Out of everything mentioned, I find that R. Venturi theoretically gets closest to the 'truth' when he says that architecture happens at the clash of the interior and the exterior, which is the wall. For him, the wall is an architectural event. He keeps asking the question and providing answers about the border between the interior and the exterior. In his architecture, it is the 'wall' with an applied but not integrated ornament, with all the connotations of semantics and semiology (let me point out that all the floor plans of R. Venturi work perfectly, i.e. they are useful). In Japanese architecture (T. Ito, K. Sejima etc.) that 'wall' is the translucent Japanese *rice paper*, or its contemporary equivalent, the translucent polycarbonate slab. They make no use of applied ornaments, because Venturi's theory of transformed late Baroque is incompatible with their context. Today we keep talking about premises, paradigms and books, about art and theories... Alberti, Vitruvius, Le Corbusier, C. Rowe, C. Norberg-Schulz, R. Venturi, C. Jencks, B. Tschumi, R. Koolhaas, K. Frampton, M. Tafuri, A. Rossi... These are all intellectual residues, i.e. 'our grandmothers and grandfathers' and 'our mothers and fathers'... One must know them, but then one opposes

grade svoje ‘mentalne kodove’, a koji su bili inkompatibilni s njihovim duhom mjesta. To je nekritički učinio i Aldo Rossi svojom kućom koja je radikalno simetrična (u Japanaca pojam osi i simetrije ne postoji) te je u odnosu na kontekst vode – prirode kuću potpuno zatvorio i na kraju obukao u mramor. Da sad dalje ne objašnjavam, tu je riječ o čistom anakronizmu, tj. nerazumijevanju kulturološkog konteksta. I za kraj opet mala digresija. Tu na našem fakultetu, u hodniku, izložba je crteža Dječje ljetne škole u Motovunu koju već tri dana gledam, a ne znam tko je to postavio, mislim da je kolega Mišćević. Kad sam vidio dječji crtež kuće, odmah sam se sjetio Le Corbusiera i njegovog Pessaca iz vremena dok još nije bio devastiran, a bio je konstituiran na Euklidovoj geometriji, Platonovim solidima, *degree zero*. Radilo se o naselju za radnike koji ‘euklidovskog’ Le Corbusiera nisu htjeli pa su na ravne krovove (s Bliskog istoka) stavili naknadno kose krovove, na ‘brodske’ ograde stavili su balustrade, obojili su kuće koje su bile bijele, trakaste prozore zamijenili su običnim prozorima; sve su devastirali. A u tom Pessacu dok još, naglašavam, nije bio devastiran, živjelo je dijete kojem je učiteljica u školi zadala zadatak da nariše svoju kuću. Zna li što dijete riše? U tlocrtu riše hodnik i obične sobe (za razliku od Le Corbusierovog slobodnog plana), a u izrazu kuće riše kuću s kosim krovom, dimnjakom i dimom. Ovih dana gledam tu izložbu na fakultetu i razmišljam o analogiji s Pessacom. Klinci iz Motovuna (2009.) koji odrastaju u informatičkom globalnom selu (nemaju kedu i malu školsku pločicu koju sam ja imao, nego odrastaju u digitalnoj eri), uporno i dalje rišu kuće s kosim krovovima, rišu dimnjak, obične prozore. Sad vas pitam, zašto dijete koje živi u Pessacu, u Le Corbusierovoj euklidovskoj kući, kad mu učiteljica zadaje da nariše svoju kuću, nju riše s kosim krovom, običnim prozorima i dimnjakom? Je li to genetski kod, je li to naučeno, evolutivno ili nešto drugo...?

ORIS — Možda kroz prozor gleda druge kuće koje imaju kosi krov... Pitanje je zanimljivo i nemam odgovora. Je li moguće da su arhetipovi toliko jaki? ♣ DRAGOMIR – MAJI VLAHOVIĆ — Ja se sad na kraju našeg razgovora ponovno vraćam na početak i ‘suprotstavljam’ se B. Tschumiju i ponovno ga pitam da li dijete iz prethodne priče, pa zatim i ja sam, njegove intelektualne premise možemo aplicirati na cijeli kozmos ili samo na neke njegove dijelove. Da li mi je u arhitekturi premisa genetski kod (*genius loci*), ili možda samo jedna dionica kao kod J. Joycea, J. Derrida ili F. De Saussurea? Može li se to globalno aplicirati na *vox populi* (koji me možda zapravo i ne interesira)? Yves Klein je napravio tisuću monokromnih plavih slika bez okvira. Kako je to i meni blisko, rekao sam sebi, napraviti ću mentalno isti postupak kao i Yves Klein. Uzet ću kantu indigo plave

and transforms them, all the while respecting ‘the great-grandfathers’. Let us remember Aldo Rossi and his Teatro del Mondo in front of Venice... He is a radical postmodernist.

ORIS — Yes, but the foreground for Rossi is the architectural type, its transformation and the issue of city morphology.

♣ DRAGOMIR – MAJI VLAHOVIĆ — His book *The Architecture of the City* is legitimate, but I find it acceptable only to a certain cultural circle. At the time when Japan opened up to the West and vice versa, some uncritical Japanese thought that Western architecture was superior to their neutral and asymmetrical Katsura Palace, so they started inviting Western architects to build their ‘mental codes’, which were incompatible with the Japanese spirit of the place. It was thoughtlessly done by Aldo Rossi too: his building is radically symmetric (the Japanese have no notion of axis or symmetry), completely closed in relation to the context of water and nature, and finally coated in marble. To sum it up, it is a pure anachronism, a misunderstanding of the cultural context. Let me end with another small digression. Here, in the corridor of our university, there is an exhibition of the drawings of the Children’s Summer School in Motovun that I have been looking at for three days now. I do not know who put it there, maybe my colleague Mišćević. When I saw a child’s drawing of a house, I immediately thought about Le Corbusier and his Pessac from the period when it was still not ruined; it relied on Euclid’s geometry, Plato’s solids, the *degree zero*. It was a settlement of workers who did not want the ‘Euclidean’ Le Corbusier, so they added slanted roofs to his (Middle Eastern) flat roofs, put balustrades on his ‘maritime’ fences, painted his white houses, replaced striped windows with ordinary windows; they ruined everything. But before Pessac was brought to ruin, there lived a child there who was given the task by its school teacher to draw its house. Do you know what a child draws? Its floor plan is the corridor and ordinary rooms (while Le Corbusier has a free design), and the exterior is a house with a slanted roof, a chimney and smoke. When I look at the children’s exhibition in the university corridor, I think about the analogy with Pessac. The kids from Motovun (2009), growing up in the global village of information technologies (without chalk and a small blackboard like me, but growing up in the digital era), still persistently draw houses with slanted roofs, chimneys, ordinary windows. Now let me ask you: when a child lives in Pessac, in Le Corbusier’s Euclidean house, and must draw its house, why does it draw a house with a slanted roof, ordinary windows and a chimney? Is it the genetic code, is it learned, evolutionary, something else?



◀ Yves Klein, RP /, *Plavi globus*, 1957.

◀ Yves Klein, RP /, *Blue Globe*, 1957

(DMVA)

boje i preli ću je od krova kuće do tla da mentalno poništim narativnu, dekorativnu, figurativnu, prikazivačku i tripartitnu podjelu odlične historicističke kuće u kojoj sam odrastao... Treba putovati kroz knjige i u mislima... U Japanu nisam bio i postavlja mi se pitanje kako možeš govoriti i predavati o japanskoj kulturi i arhitekturi kad tamo nisi nikada bio? Mogao bih možda ići turistički, ali tako nikad neću saznati da japanska rečenica nije europski kontinuirana, nego istočnjački diskontinuirana, tj. da im je jezik konstituiran na točkastoj sintaksi, koja je uza sve ostalo – enigmatična. Ta struktura u japanskoj kulturi konstituira i njihovu arhitekturu. Neki zapadni arhitekti, recentno, pod utjecajem opće nekritičke globalizacije, misle da su *al pari* ili inferiorni japanskoj arhitekturi (možda tehnološki?) i slijepo, na prizemnoj razini dekora, citiraju T. Ito, K. Sejimu, S. Bana i eventualno Tadaa Anda. Da bismo razumjeli Tadaa Anda, treba iščitati njegov *genius loci*, koji implicira sve dijametralno suprotno od našega kulturnog kruga; i tek tada vidjeti što iz toga ‘globalnog’ možemo ‘ukrasti’ jer njegova arhitektura ima supstancijalan autohtoni stav prema prirodi te odnos između unutarnjeg i vanjskog bez obzira na goli armirano-betonski zid koji nema granice.

ORIS — Zato je Andova arhitektura regionalna u afirmativnom smislu. ♣ DRAGOMIR – MAJI VLAHOVIĆ — Točno, kod njega regionalno nema negativne konotacije. Hvala vam na ugodnom razgovoru. Možda je on samo dio odgovora na vaše prvo pitanje što za mene znači biti arhitekt; mislim da arhitekturi treba vratiti sporost (ali ne na način *Sagrade Familije* Antonia Gaudija) i osobito osjećajnost.

ORIS — Maybe it looks through its window and sees other houses with slanted roofs... The question is interesting, but I cannot provide an answer. Is it possible that archetypes are so strong? ♣ DRAGOMIR – MAJI VLAHOVIĆ — At the end of our interview, let me go back to the beginning, ‘oppose’ B. Tschumi and ask him again: can the child I just mentioned, and even myself, apply his intellectual premises to the entire universe or just some parts of it? Is my architectural premise a genetic code (*genius loci*), or maybe just a section of it, as in the case of J. Joyce, J. Derrida or F. De Saussure. Can it be globally applied to the *vox populi* (which I might not be interested in). Yves Klein made a thousand monochrome blue paintings without a frame. Since I have affinities with it, I said to myself: I will mentally do the same thing as Yves Klein. I will take a bucket of indigo blue and pour it from the roof of the house to the ground, so I can mentally erase the narrative, decorative, figurative, theatrical and tripartite division of the great Historicist building where I grew up... One should travel through books and thoughts... I have never been to Japan, so there is the question of how I can talk and lecture about Japanese culture and architecture if I’ve never visited the place. I might go there as a tourist, but then I would never find out that a Japanese sentence does not have the European continuity, but an Eastern discontinuity, i.e. that their language relies on a dotted syntax, which is enigmatic on top of everything. The structure of Japanese culture conditions their architecture too. Recently, some Western architects, influenced by general thoughtless globalization, have been thinking that they are equal or inferior to Japanese architecture (maybe technologically?) and have been quoting blindly, on a vulgar decorative level, such people as T. Ito, K. Sejima, S. Ban and maybe Tadao Ando. To understand Tadao Ando, one must interpret his *genius loci*, with its implications that are diametrically opposed to our cultural circle; only then can you see what you can ‘steal’ from the ‘global’, because his architecture has a substantial autochthonous attitude towards nature and between the interior and the exterior, regardless of his naked reinforced concrete wall that has no borders.

ORIS — This is why Ando’s architecture is regional in a positive sense. ♣ DRAGOMIR – MAJI VLAHOVIĆ — Exactly. His regional has no negative connotations. Thank you for a pleasant conversation. Maybe it is just a part of the answer to your first question – what being an architect means to me. I believe that architecture should again become slow (but not like the *Sagrada Familia* by Antonio Gaudí) and especially emotional.