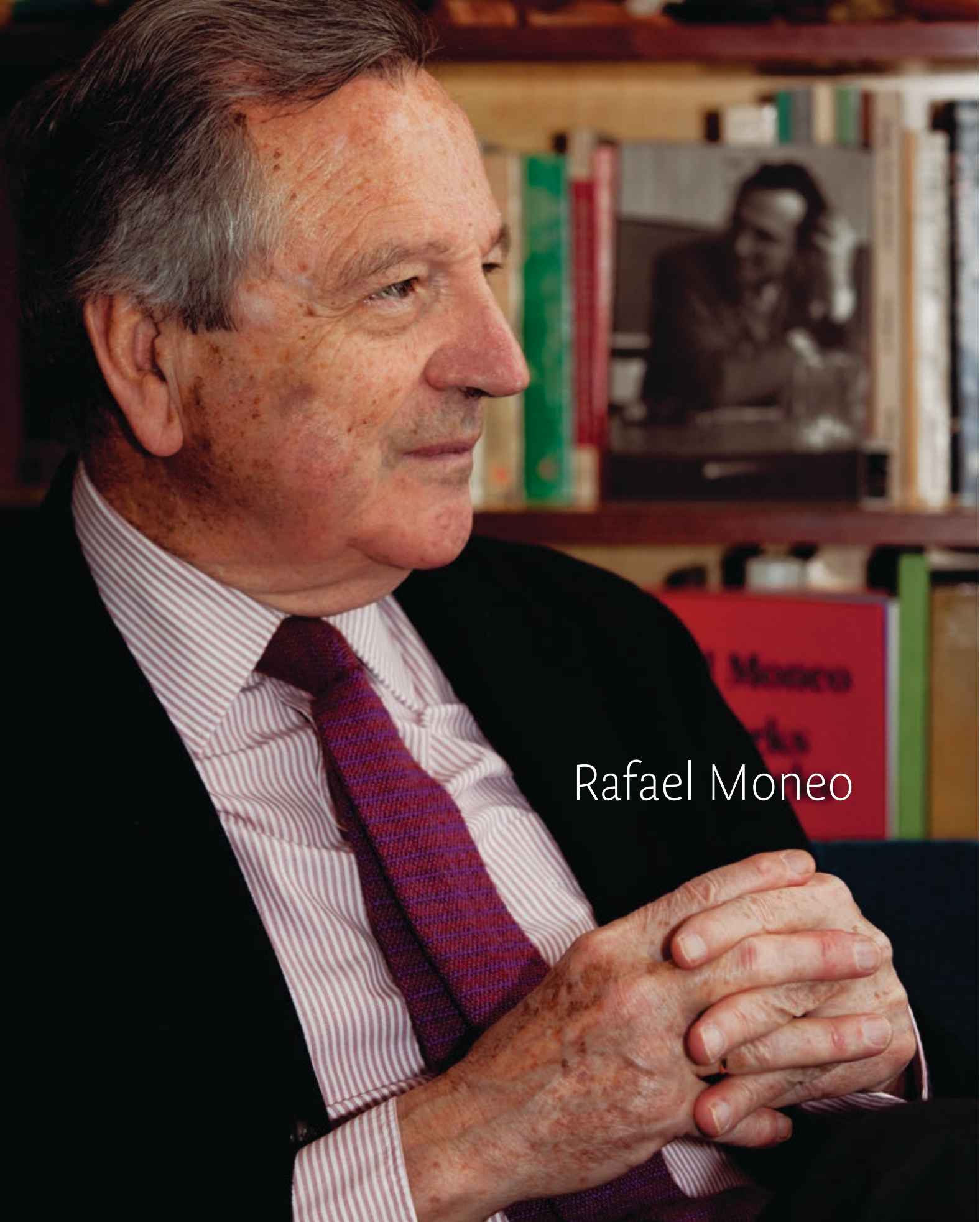




Rafael Moneo



Vera Grimmer



Maroje Mrduljaš

razgovarali
interviewed by

fotografije photographs by
portreti portraits

Michael Moran
Miguel de Guzmán

To što smo arhitekti, tjera nas da više razmišljamo

¶ Unutar španjolske arhitektonske scene danas je sigurno osoba s najviše autoriteta Rafael Moneo, učitelj više generacija sjajnih španjolskih arhitekata. Njegova nastavnička djelatnost nije ostala ograničena na Madrid i Barcelonu, nego je i kao dekan znatno proširio mogućnosti arhitektonske škole na Harvardu pozivajući goste profesore iz mediteranskoga i srednjoeuropskog područja. Svoju drugu, isto tako važnu ulogu stvaratelja Moneo je realizirao afirmirajući arhitektonska djela kao bitne dijelove kontinuiteta cjelovite kulturne tradicije. Isto tako, on građenje vidi u sklopu rossijevske 'arhitekture grada'. Svojim slavnim radovima, kao što su Muzej u Méridi, Arhiv u Pamploni ili pak Kursaal u San Sebastiánu, Moneo je ne samo uspostavljao povijesni kontinuitet, nego i obogatio svoja mjesta otvarajući nove aspekte i dajući im nove vrijednosti.

Being An Architect Probably Forces Us To Reflect More

¶ The person with the greatest authority on the Spanish architectural scene today is certainly Rafael Moneo, the teacher of several generations of excellent Spanish architects. His teaching activity is not restricted to Madrid and Barcelona. As its chairman, he widened the horizons of the Harvard School of Architecture, inviting guest professors from the Mediterranean and Central European area. He realized his other important role as a creator by promoting architectural works as essential elements in the continuity of a comprehensive cultural tradition. Moreover, he believes that construction belongs to Rossi's 'architecture of the city'. In his famous works, like the Mérida Museum, the Pamplona Archive or the Kursaal in San Sebastián, Moneo not only established historic continuity but also enriched those places, indicating new aspects and giving them new values.



Rafael Moneo

razgovarali u Madridu
14. veljače 2011.

Interviewed in Madrid
14 February 2011

ORIS — Mogli bismo početi razgovor o vašoj najnovijoj knjizi *Napomene o 21 djelu*. Ta se knjiga može čitati kao komentar arhitektonskih tendencija posljednjih četrdeset godina, no vi se također kritički odnosite prema tim pomacima i promjenama. Na primjer, u razdoblju brutalizma posvetili ste se izvrsnosti izvedbe vaših zgrada, a u razdoblju fragmentarne kompozicije radili ste kompaktna tijela. Što vam je dalo snagu da zadržite svoj vlastiti put? **RAFAEL MONEO** — Istina je da ta knjiga vrlo često sadrži reakcije ili komentare na ono što možemo nazvati naporima i pritiscima s kojima se arhitekt suočava. Mislim da bi knjiga željela pokazati i koliko čovjek živi s temama svojeg vremena. Kad sam govorio o stambenom projektu Urumea u San Sebastiánu, priznao sam koliko smo bili obuzeti tipologijom i kako sam počeo tražiti one aspekte tipologije koji se mogu primijeniti – kako iskoristiti ta razmatranja o tipovima. Što se tiče brutalizma, čovjek reagira na njega i počinje razmišljati o prepoznavanju i samoj vrijednosti pojedinih elemenata jedne građevine kao što je to primjer zgrade Bankinter u Madridu. U knjizi sam potvrdio dubinu svojeg odnosa prema Rossiju, kao i njegovo naglašavanje značaja grada. Retroaktivno vidim svoj rad vrlo ovisnim o smještanju zgrade u kontekst grada, ali sam i grad promatrao kao kolektivna djela tijekom vremena, što sam naučio od Alda Rossija i ljudi iz njegove škole. Zbog toga se ta knjiga može čitati kao pokušaj uspostavljanja sjećanja. Na drugim mjestima ona reagira protiv pretjerivanja. Smatram da je moguće graditi arhitekturu spajanjem dijelova, ali je fragmentarnost postala pretjerana. Imalo je smisla uspostaviti točku kontakta i onda ponuditi drugo gledište. Želim da knjiga svjedoči o utjecajima koje sam doživio. Ona govori o tome kako se mogu primjenjivati ili koristiti ti trendovi, ali istovremeno je kritična prema njima.

ORIS — Jučer smo bili u San Sebastiánu. More je bilo uzburkano, sipila je kiša, divovski su valovi udarali u obalu, a vaš Kursaal tako stoji kao svjetionik. Atmosferske prilike pomogle su nam da bolje shvatimo koncept te kuće. Odlučili ste odvojiti plan kompleksa od postojećega ortogonalnoga gradskog tkiva i razviti projekt referirajući se na krajolik i prirodu. To su i dvije svjetiljke ispred morske pučine, kao posrednici, objekti između prirode i grada. Moglo se zamisliti kako svijetle onima koji dolaze s mora. **RAFAEL MONEO** — Imao sam veliku sreću što sam u San Sebastiánu, gradu koji jako volim, dobio priliku sučeliti i zajedno postaviti stambenu zgradu Urumea i Kursaal, određenih ne samo različitim uvjetima nego i različitim ciljevima. Dok stambena zgrada preuzima ili preobražava elemente lokalne arhitekture kako bi se istinski uklopila u gradsko tkivo, kod Kursala to nije

ORIS — We could begin our conversation with your recent book *Remarks on 21 Works*. This book could be read as a comment on the architectural tendencies of the last forty years, but you also maintain a critical position towards these shifts and changes. For example, in the period of brutalism you were committed to excellence of execution in your buildings, or in the period of compositional fragmentation, you had compact bodies. What gave you this strength to keep on in your own way? **RAFAEL MONEO** — It's quite true that the book very often reacts to or comments on what could be considered the pains and the pressures that the architect was working with. I think that the book would also like to recognize how much one lives with the issues of time. Talking about the Urumea housing project in San Sebastián, I recognized how taken we were by typology, and how I started looking for those aspects of typology that could be used – how one could take advantage of these reflections about type. In the case of brutalism, one responds to brutalism, and also starts to think about the recognition and indeed the value of individual elements in a building like Bankinter in Madrid. In the book I recognized the depth of the relation that I had with Rossi and the emphasis he placed on the city. In retrospect, I see my work as very dependent on putting the building not only in the context of the city, but the city considered as collective works over time, something I learned from Aldo Rossi and the people of his school. Therefore, the book could be read as an attempt to remember. In other moments, it reacts against excesses. I believe it is possible to build architecture just assembled with pieces, but then fragmentation became too exaggerated. What made sense was to establish the due contact point and then offer another point of view. I want the book to be a companion to my own influences. It speaks about how you use or take advantage of those trends, but at the same time being critical of them.

ORIS — Yesterday, we were in San Sebastián. The sea was violent, it's was slightly raining, gigantic waves were breaking, and your Kursaal stands there like a lighthouse. The atmospheric conditions led us to understand the concept of the house better. You decided to detach the layout of the ensemble from the existing orthogonal urban fabric, and develop the project by referring to the landscape and nature. These are also two lanterns facing the sea as intermediate objects between nature and the city. You could imagine them giving light to those coming from the sea. **RAFAEL MONEO** — I was pretty fortunate, to have, in a city that I love as much as San Sebastián, the opportunity of confronting and putting together the Urumea Residential building and the



◀ Stambena zgrada Urumea, San Sebastián, Španjolska, 1968.–1973.

◀ Urumea residential building, San Sebastián, Spain, 1968–1973

slučaj. Osim što se referira na tip, o čemu smo već govorili, zgrada Urumea nastoji odgovoriti na pitanje koje je tada bilo vrlo aktualno. Radilo se o temi koju Talijani zovu *preesistenza ambientale*. Kursaal pokazuje kako se specifični, geografski i geološki, uvjeti lokacije koriste za otkrivanje traženoga i posve drukčijeg odgovora. Točno je da time što je okrenuta prema oceanu, zgrada djeluje kao signal za one koji dolaze s mora. Stoga je vaša asocijacija na svjetiljke ili svjetionik posve prikladna. Kursaal je blisko vezan uz Operu u Sydneyju, općenito značajnu zgradu koja je meni osobito važna. Na neki način Kursaal želi riješiti problem kako dva auditorija mogu komunicirati te nastoji izbjeći neke od problema koje je imala Opera u Sydneyju, ne samo u vezi s izgradnjom, nego i s onim što je Opera u Sydneyju jasno obećala svojim projektom – da se obje dvorane mogu povezati, a ispalo je da su povezane samo izvana. Krenuo sam od toga da su dvorane međusobno neovisne, no htio sam istražiti kako bi se mogle opet povezati, čuvajući tu neovisnost koja na kraju stvara dva geometrijska lika koja su dosta različita.

ORIS — U više prigoda izjavili ste, uglavnom u vrijeme dominacije postmodernog diskursa, da projekt nije izravan odgovor na kontekst, jer bi to značilo da postoji samo jedna mogućnost ili samo jedan odgovor na dane uvjete. Vaše je

Kursaal, dictated with not only such different requirements, but different goals, because as much as housing takes or transforms elements of local architecture to make the building truly embedded in the urban fabric, this is not the case with Kursaal. Besides reflecting on the type that we were talking about, the Urumea building tries to give an answer to the question that was very much alive in those days. It was the issue that the Italians call *preesistenza ambientale*. Kursaal shows a recognition of how the singular conditions, those geographical, geological conditions of the site, are used to discover the required, quite different answer. It is true that, by facing the ocean, the building acts like a signal for those coming from the sea. Therefore, your association with the lantern or a lighthouse is quite pertinent. Kursaal is very much related to the Sydney Opera House, a building so important in general and for me particularly. In a way, the building tries to see how two auditoriums are able to communicate and tries to avoid some of the problems that the Sydney Opera House had, not just with its construction, but what the Sydney Opera House promised clearly in the plan, that both halls could be related, and actually they are only related outdoors. I started from that, just recognizing that they were independent, I tried to explore the way in which they could be reconnected in the



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Koncertna dvorana
i kongresni centar
Kursaal, San Sebastián,
Španjolska, 1990.–1999.

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Kursaal Concert
Hall and Convention
Centre, San Sebastián,
Spain, 1990–1999

mišljenje bilo da je kontekst nešto s čime možete raditi, ali da morate preobraziti taj kontekst u nešto što je neovisnije s obzirom na arhitektonski objekt. **RAFAEL MONEO** — Teško mi je razmišljati o onome što se naziva ‘kontekstom’. Naime, današnja je predodžba o kontekstu prevladala utjecaj sadržaja konteksta što je bio slučaj u zadnjih trideset godina. Kontekst se često smatrao pukim skupom fizičkih uvjeta koji vas na kraju tjeraju da popunite i dovršite scenu. Danas, umjesto da se misli kako zgrade nešto dovršavaju ili samo nalaze ono što nedostaje, rekao bih da zgrade otvaraju percepciju konteksta. One otvaraju i povećavaju razumijevanje, a proširuju i moguću interpretaciju konkretne lokacije. Služite kontekstu proširivanjem i tako što mu omogućavate da ‘diše dublje’ nego prije. Eto kako danas volim gledati na kontekst.

ORIS — Kontekst ne definiraju samo fizički elementi. Osim toga, rad s kontekstom ne bi smio značiti podložan stav nego širenje postojećih uvjeta. Različita mjesta traže različite pristupe pitanju konteksta. **RAFAEL MONEO** — Što se tiče Kursala, riječ je o zgradi koja se može smatrati mjestom susreta, mjestom kontakta gdje se odvija glavina društvenog života zajednice. Divno je da zgrada kao Kursaal ima tako višestruke mogućnosti korištenja. Zgrada se može koristiti praktički za gotovo sve: za filmske festivale, glazbene priredbe, ali i političke sastanke, operu, balet, povremene male simpozije vezane uz akademski život ili male sajmove, recimo kuhinjske ili kuharske sajmove, bilo što. Govorimo o kontekstu koji ide nešto dalje od fizičkog, razmišljam i o tome kako zgrade poput ove, koje igraju tako važnu ulogu u gradu, mogu pretvoriti



platform again, maintaining this independence that in the end produces two geometrical figures that are quite different.

ORIS — On several occasions you stated, and it was mostly in the time of the dominance of postmodern discourse, that a project is not a direct answer to its context, because it would mean that there is only one possibility, or only one response to the given conditions. You always stated that context is something which you can work with, but you have to transform this context into something more independent regarding the architectural object itself. **RAFAEL MONEO** — It is quite difficult for me to think about what is called ‘context’. Because the idea today about context overcomes what the influence of the content of context was in the last thirty years. Context has been very often thought of as just the set of physical conditions that in the end force you to fill up and to complete the scene. At this moment, instead of thinking that buildings are completing something or just finding what is missing there, I would say that buildings open up the perception of the context. They open, enlarge understanding and provide the enlarging of the interpretation you could give to this specific site. You have both served the context, and you are serving the context by enlarging, by allowing it to breathe more broadly than it did. That is the way in which I like to view context now.

ORIS — Context is not defined solely by the physical elements. Also, working with a context shouldn’t imply a submissive attitude but the expansion of pre-existing conditions. Various places demand various approaches to the issue of context.

svoje mjesto u središte grada. Središte grada nekada je bilo bliže lokaciji Playa de la Concha, velikoj plaži, ali sada se premjestilo mnogo dalje prema rijeci Urumea.

ORIS — Stvorili ste plodan javni prostor koji nije vezan samo uz programe koji se odvijaju unutar zgrade, nego doprinosi gradu kao cjelini. Osim toga, to nije samo produžetak obalne promenade jer je uvedena nova prostorna kvaliteta u urbani prostor San Sebastián. **RAFAEL MONEO** — Smatram da me poslužila sreća što sam dobio takav zadatak.

ORIS — Gradnja u povijesnim kontekstima, pogotovo u onima koji su gusto ispunjeni povijesnim slojevima, potiče pitanje odnosa između novoga i staroga. U Murciji ste projektirali proširenje Gradske vijećnice, koja se nalazi na važnom gradskom trgu sa spomenicima poput katedrale i palače. U sličnoj složenoj situaciji u Beču, Hans Hollein koristio je staklene fasade kao specifično sredstvo prilagodbe kontekstu. Vi ste išli u suprotnom smjeru. **RAFAEL MONEO** — Ne znam trebam li govoriti o vlastitoj senzibilnosti kako bih vam odgovorio. Na neki način, u suvremenoj arhitekturi se uvijek raspravlja o tome treba li arhitektura biti neovisna o vremenu. Reći danas da su to materijali s kojima radimo, znači da ih ne treba izbjegavati niti sebi braniti njihovo korištenje. Spomenuo sam pitanje senzibilnosti; gledajući cjelinu stvari što se zajedno događaju, koristio sam kamen umjesto stakla, izbjegavši tako tu vrst jednostavne refleksije koja bi riješila problem konteksta. Fotografije su otkrili vrijednost odraza. Možete zamisliti arhitektonsku atmosferu mjesta koja je bolja bez tih odraza. Kod arhitekture je sjajno to što ne morate vidjeti sliku zgrade zajedno sa samim sobom, ne morate biti u istom kadru sa zgradom. Lijepo je što sebe možete zamišljati izvan zgrade, a ne tek svoj odraz na zgradi. Na taj bih način pokušao objasniti svoj otpor korištenju stakla u Murciji. Staklo se pokazalo kao najtipičniji materijal kraja 20. stoljeća. Dok prevladava industrijalizirana gradnja, to je vjerojatno jedini materijal koji je graditeljima drag, s kojim točno znaju raditi. Moja posljednja iskustva sa staklom, kako u San Sebastiánu, tako i u rodilištu u Madridu, pokazala su kako sam iz stakla izvukao neku ekspresivnost. Čim odlučite koristiti staklo, morate se baviti pitanjem doslovne transparentnosti, kao i translucencije, a onda je odlučujuća određena atmosfera. S druge strane, danas kada svi govore o štednji energije, staklo je uvijek vrlo problematičan materijal, zbog energije potrebne da se proizvede kao i zato što loše reagira na sunce. Dakle, ne znam kako će izgledati budućnost stakla.

ORIS — Staklene su plohe ‘apstraktan’ materijal, ali vi ste pokazali razne načine njegova korištenja. Na primjer, u primjeru Kursala, smatram da staklo postaje dvosmisleno.



RAFAEL MONEO — In the case of the Kursaal, it was a building that could be thought of as a meeting point, a place of contact where most of the social life of this community happens. It’s wonderful for a building like Kursaal to have such multiple uses. It makes the building able to serve for almost everything. It is used for film festivals, musical

▲
Koncertna dvorana
i kongresni centar
Kursaal, San Sebastián,
Španjolska, 1990.–1999.
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Kursaal Concert Hall and
Convention Centre, San
Sebastián, Spain, 1990–1999



▲
Koncertna dvorana
i kongresni centar
Kursaal, San Sebastián,
Španjolska, 1990.–1999.

Ako gledate strukturu zgrade, to je semperovski koncept: osnova je stereotomna, dok je nadgradnja tektonska. Ali vi koristite staklo kao stereotoman materijal. Staklo se ne tretira kao ovojnica koja se proteže oko ili između kostura zgrade. Umjesto toga, kad se gleda izvana, čini se kao da su translucentni stereotomni volumeni čvrsti i izgrađeni od

performances, but also political meetings, operas, ballets, from time to time small symposiums related to academic life or related to small fairs, like kitchen or cooking fairs or whatever. We are talking about a context that goes a bit beyond the physical, I will think about that as well, from the point of view of how buildings that play such an important

stakla složenog poput opeke. ▼ RAFAEL MONEO — Kursaal se rodio iz vrlo jednostavne, apstraktne, minimalističke geografske ideje. Kad počinjete rješavati pitanja vezana uz gradnju, problem je vrlo težak. Zatim se sadržaj projekta gleda kroz vrlo kontekstualan pristup. Na kraju se pokušava prevesti taj kontekstualni pristup u izgradivu supstancu.

role as this one in the city have been able to transform this place into the centre of the city. The centre of the city used to be closer to Playa de la Concha, to the big beach, but now it has been displaced much more toward the Urumea River.
ORIS — You created a prolific public space which is not related solely to the programmes that are taking place

▲
Kursaal Concert
Hall and Convention
Centre, San Sebastián,
Spain, 1990–1999

Proširenje gradske
vijećnice, Murcia,
Španjolska, 1991.–1998.

City Hall extension,
Murcia, Spain,
1991–1998



Onda se ta izgradiva supstanca napokon ostvarila dajući staklenim blokovima dojam velikih komada kamena. To je izvedeno na prilično složen način, zato što je trebalo zakriviti staklo i zatim mu dodati teksturu zbog koje ono ostavlja dojam izvjesne vibracije, koji je vjerojatno bio potreban za tako golemu građevnu masu. Slika ribljih ljusaka daje možda

inside the building, but contributes to the city as a whole. Also, it's not only an extension of the waterfront promenade since it introduced a new spatial quality to the urban space of San Sebastián. ¶ RAFAEL MONEO — I was lucky for that to happen. I consider myself to be favoured by fortune in getting a job like that.

nešto atmosferski, ali to pitanje materijalnosti čini mi se vrlo važno, i oduvijek tvrdim da biram materijal čim počnem razmišljati o zgradama. Jeste li vidjeli moju posljednju zgradu u New Yorku?

ORIS — Vidio sam jedino fotografije snimljene dok se još gradila. Ta zgrada odaje počast tradiciji njujorških visećih fasada. ¶ RAFAEL MONEO — Ne u potpunosti. Ta se zgrada opet bavi pitanjima o kojima smo govorili, zato što se može vidjeti samo kao gradnja na posljednjem preostalom građevinskom zemljištu kampusa McKim, Mead & White Sveučilišta Columbia. Trebali smo riješiti postojeću sportsku dvoranu kako bismo počeli graditi. Moja je polazna točka bila da vidim građevinu kao još jedan dio tog kompleksa, koji je sjajan primjer urbanizma. Umjesto da bude izolirana, zgrada bi trebala poslužiti sveučilišnom kampusu kao cjelini. S tog gledišta rekao bih da zgrada ima vrlo jasnu širu strategiju jer bi poslije trebala riješiti vrlo konkretne probleme, kao i opće probleme poput pitanja plašta zgrade. Dok je San Sebastián nadahnut istraživanjem kako omotati građevinu da bi se očuvala namjera koju imate za nju, u New Yorku zgrada očito uspostavlja širu strategiju, a zatim i takva generička pitanja. U tom slučaju upotrijebljeni su aluminijski paneli, a bitno je pitanje odnosa između nosive strukture i njenog oblaganja.

ORIS — Čini se da ima sličnosti sa San Sebastiánom, zato što je opet riječ o odnosu između strukture i omotača. ¶ RAFAEL MONEO — Na kraju, u San Sebastiánu omotač ignorira strukturu. Zapravo, to je translucencija, gdje staklo dopušta da čelik pokaže kako funkcionira konstrukcija, pa shvaćate da stakleni omotač funkcionira neovisno o strukturi.

ORIS — U Bilbao je vaš projekt za zgradu knjižnice zamišljen kao dijalog s Muzejom Guggenheim. Vaše je stajalište bilo da je ta zgrada veličanstven primjer neprozirne arhitekture. Onda ste počeli istraživati fenomen transparentnosti u svojem projektu kako biste uspostavili odnos s Gehryjevom zgradom i stvorili urbani okoliš konceptualno različitih zgrada. ¶ RAFAEL MONEO — Gehryjev muzej bio je tema. Na neki način dobivate naznake onoga što treba učiniti u arhitekturi koja mora funkcionirati kao čvrsta tijela, kao volumen. Ali dopuštajući da volumen bude translucentan, kao u našem slučaju, također podsjećate da u Gehryjevoj zgradi to pitanje nije posve riješeno. S druge strane, u toj su zgradi usjeci u volumen orijentirani tako da joj omoguće odati počast Guggenheimu, koju on, prema mojem sudu, zaslužuje. Dok Guggenheim potvrđuje i veliča sposobnost dijelova da se slobodno rađaju u tim volumetrijskim uvjetima, moja je zgrada skromnija, pa prema tome, uvodeći vertikalnu koja govori o katovima koji se preklapaju, ona na neki način traži

ORIS — Building in historical contexts, especially in those densely saturated with historical layers, raises the question of the relation between the new and the old. In Murcia you designed the extension to Murcia City Hall which is situated on an important city plaza with monuments like the cathedral and palace. In a similarly complex situation in Vienna, Hans Hollein used glass façades as a specific device of adapting to the context. You were going in the opposite way. ¶ RAFAEL MONEO — I wonder if I should bring up the issue of one's own sensibility to answer this question. In a way, there has always been a struggle in contemporary architecture, whether or not architecture should be independent of the time and saying 'those are the materials we are working with', we shouldn't avoid them or prevent ourselves from using them. I mentioned the issue of sensitivity because, again, with the overview of something that is happening together, it probably made me use stone instead of glass, which prevented me from considering this kind of simple reflection that could solve the context problem. Photographers have discovered the value of reflections. You can think about the architectural atmosphere of a place that is better without these reflections. One great thing about architecture is that you don't need to see the image of the building at once with yourself, you don't need to be in the same shot as the building. It is nice to consider yourself out of the buildings, and not just replicated by the buildings themselves. That would be how I would try to explain my resistance to using glass in Murcia. Glass ended up being the most characteristic material of the late 20th century. As much as industrialized construction takes over, this is probably the only material that builders are comfortable with, that they know exactly how to handle. My latest experiences with glass either in San Sebastián or in the Maternity Hospital in Madrid acted to take some expression out of the glass. Once you decide to go with glass, you need to approach the issue of literal transparency, and then translucency and then a kind of atmosphere makes the point. Glass on the other hand, in these days when everybody's talking about energy conservation, is always a very problematic material, because of the energy needed to produce it and because of the bad way it reacts against the sun. Therefore, I don't know how the future of glass will look.

ORIS — Glass sheets are an 'abstract' material, but you showed different ways of using glass. For example, in the case of Kursaal, from my point of view, the glass becomes ambiguous. If you look at the structure of the building, it's a Sempsonian concept: the base is stereotomic while the superstructures are tectonic. But you use the glass as the

Sveučilište
Columbia, Zgrada
interdisciplinarnih
znanosti, New York,
SAD, 2010.

Columbia University
Interdisciplinary
Science building,
New York, USA, 2010



ili zahtijeva instrumentalnost zgrada, koje vrlo često funkcioniraju bez straha od priznavanja geometrijskih načela na kojima se zasniva najveći dio arhitekture. U naše vrijeme čini mi se da je to hrabar čin.

ORIS — Stupovi u knjižnici postavljeni su pomalo dijagonalno u odnosu na perimetar zgrade; konstrukcija nije usporedna s omotačem. Zašto je donesena ta odluka? **RAFAEL MONEO** — To je bilo posve jasno. Sada to razumijem pokušavajući odgovoriti na vaše pitanje; nešto se bitno događa u Kursaalu, koncept dviju različitih orijentacija uspostavlja mrežu koja na kraju nije pravokutna. Odbijanjem ortogonalnosti vi činite prostore manje zamjetljivima. Na kraju ne uređujete prostore pomoću konvencionalnih perspektivnih pomagala na koja smo navikli. U slučaju Bilbaa, kad je jednom bio uspostavljen perimetar definiran urbanističkim planom, htio sam da zgrada gleda prema Guggenheimu, što mi je dalo novi raspored koji dinamizira i koji jamči da maleni oblik te zgrade na kraju neće nestati u superstrukturnoj mreži, u rasteru grada, ili u rasteru same zgrade.

ORIS — Struktura može arhitekturi dati značenje, kao u prim-

stereotomic material. The glass is not treated like an envelope which is stretched around or between the building's skeleton structure. Instead, watching from the outside it seems that the translucent stereotomic volumes are solid and built with glass laid like brick. **RAFAEL MONEO** — Kursaal was born from a very primitive, abstract, minimalist geographical idea. When you start to solve the issue related with construction, the problem was quite difficult. Then the content of the project, from a very, let's say, contextual approach. It ended up in just trying to translate this contextual approach into a buildable substance. Then this buildable substance finally came about by giving the glass blocks a sense of big stone-like pieces. And it was done in a rather complex way, because it meant having to curve the glass, and later to add some texture that in the end gives the glass a certain sense of vibration that was probably needed for such a huge building mass. The image of fish scales comes as perhaps something atmospheric. But this issue of materiality seems to me very important, and I have always claimed to have made the choice of material when starting to think about buildings. Did you see the recent building in New York?

ORIS — I have only seen the photos of when it was still in the construction phase. That building pays homage to the tradition of New York curtain wall façades. **RAFAEL MONEO** — Not completely. The building takes on once again the issues we have been talking about, because it's a building that can only be seen as the last building site left on the McKim, Mead & White campus of Columbia. We needed to span the existing gymnasium in order to proceed with the building. My very first starting point was clearly to see the building as one more piece of this great urban design that was the McKim, Mead & White plan. The building, instead of being isolated, should serve the campus as a whole. From this point of view, I would say that the building has a very clear, larger strategy, as later on it ought to solve extremely specific problems and also generic problems, like the issue of cladding. Again, as much as San Sebastián is inspired by research of how to wrap a structure in order to keep the intention you have for the building, in New York, the building clearly establishes the broader strategy and then later also this sort of generic problem. In this case, there are more aluminium panels, and then the issue of the relationship between holding a structure and panelling is what this is about.

ORIS — It seems it was done like in San Sebastián because, again, it's a relationship between structure and cladding. **RAFAEL MONEO** — In the end, in San Sebastián the cladding ignores the structure. As a matter of fact, the translucency,

jeru Muzeja rimske umjetnosti u Méridi. Naravno, tu ima mnogo slojeva, ali kada je riječ o strukturi, vi ne oponašate rimsku graditeljsku vještinu, nego uspostavljate sjećanje na nju i blagim razlikama u novim zidovima proglašavate da je to nešto drugo, nešto novo. William Curtis je u svojem lijepom eseju u knjizi *Moderna arhitektura nakon 1900.* napisao: 'Mo-

Knjižnica Sveučilišta
Deusto, Bilbao,
Španjolska, 2009.

Library, University of
Deusto, Bilbao,
Spain, 2009



neova zgrada duboko zadire u kontinuitet španjolske arhitekture', dakle, to je i čin kulturnog značenja arhitekture. **RAFAEL MONEO** — Očito imate pravo. Potvrdit ću da ideja konteksta za nas ima smisao građenja u širem prostoru, da građevine nisu samostalni objekti i da se ne mogu smatrati izoliranim bićima. Isti način razmišljanja može se primijeniti na kulturu i povijest kao cjelinu. Razmišljate li na taj način, prihvaćate kontinuitet tijekom povijesti, i onda razmišljate o neprekinutoj niti vodilji. To još više vrijedi ako postoje naznake da je građevina trebala otkriti svoju rimsku prošlost, koja nije bila očita jer je mnogo toga bilo izgrađeno na tom mjestu. Čini mi se da ima smisla napraviti građevinu u kojoj se stapa toliko različitih povijesnih razdoblja. Prema tome, iako je lingvistički citat vrlo izravan, čak doslovan, zgrada živi s mehanizmom izgradnje oblika koji se može smatrati suvremenim, modernim, a možete govoriti i o zgradi koja nipošto nije kolaž. Smatram da je Mérida snažan arhitektonski izričaj.

ORIS — Ima nešto što sam vas oduvijek htio pitati. Možda sam posve u krivu, ali možemo li taj poseban koncept muzeja u Méridi smatrati nekom vrstom labirinta? Ponavljanje uspo-

when the glass allows the steel to foresee how the structure works and you realize that the wrapping glass is working independently from the structure.

ORIS — In Bilbao, your design for the library building is conceived as a dialogue with the Guggenheim Museum. You argued that this building is a magnificent piece of opaque

architecture. Then you started to explore the phenomenon of transparency in your design in order to establish a relationship with Gehry's building and create an urban setting of conceptually different buildings. **RAFAEL MONEO** — Gehry's Museum was the issue. In a way, you have been given hints of what's to be done in an architecture that must work as solids, as volumes. But by allowing the volume to be translucent, as it is in our case, you are also remembering that the issue is not completely finished in Gehry's building. On the other hand, in a building like that, the cuts in the volume are oriented in a way to allow the building to pay homage to the Guggenheim that I thought it deserved. Again, in our case, as much as the Guggenheim recognizes and celebrates the ability of pieces to be born freely in these volumetric conditions, my building is more modest than that, and therefore by entering the vertical that speaks about these overlapping floors it is in a way asking or claiming the instrumentality of buildings that very often act by not being afraid of recognizing the geometrical principles on which most architecture has been based. These days it seems to me to be an act of courage to do so.



▲ Muzej rimske umjetnosti, Mérida, Španjolska, 1980.–1986.

▲ Museum of Roman Art, Mérida, Spain, 1980–1986

rednih podprostora geometrijski je jednostavno, ali također je do neke mjere enigmatično, prostorno pitanje ili izazov. Nisam bio u toj zgradi, pa je tumačim kao dijagram, a ne kao stvarno iskustvo. ▼ RAFAEL MONEO — Ne bih to rekao, ali dajte da razmislim o vašoj sugestiji. To se dogodilo u nekim zgradama gdje je projekt pokušao biti zatvoren, kao što je gradska vijećnica u Logroñu, na primjer. Mislim da sam vrlo jasno naznačio da sam želio da bude bliska Asplundu ili tradicionalnim labirintima, ili stupovima koje je koristio

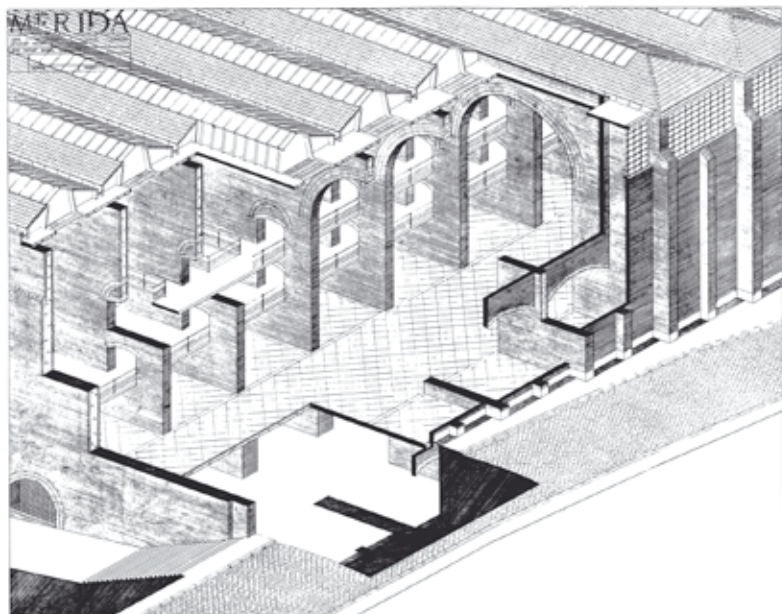


ORIS — The columns in the library are placed slightly diagonally in relation to the perimeter of the building; the structure is not parallel with the envelope. What was the reason for this decision? ▼ RAFAEL MONEO — That was quite clear. I realize now, trying to answer your question, I would say that something like that could be said to be happening in Kursaal where the concept of two different orientations sets up a grid that in the end is not orthogonal. By denying the orthogonal, you are making the spaces less perceptible. You are not in the

► Muzej rimske umjetnosti, Mérida, Španjolska, 1980.–1986., pogled iz zraka za vrijeme izgradnje
► Museum of Roman Art, Mérida, Spain, 1980–1986, areal view during construction



► Muzej rimske umjetnosti, Mérida, Španjolska, 1980.–1986., aksonometrija
► Museum of Roman Art, Mérida, Spain, 1980–1986, axonometric view



◀ Muzej rimske umjetnosti, Mérida, Španjolska, 1980.–1986.

◀ Museum of Roman Art, Mérida, Spain, 1980–1986



▲
Gradska vijećnica,
Logroño, Španjolska,
1973.–1981.
▲
City Hall, Logroño,
Spain, 1973–1981

Tessenow. U Méridi to nije bio slučaj. Shvaćam da se može povezati s golotinjom labirinata, ali moguće je i da crkve ili labirinti budu suvremeni. Kad bih morao uspoređivati, spomenuo bih vrijednost korištenja opeke kao što je to radio Louis Kahn u Indiji. Kahn mnogo više podržava dojam apstrakcije, jer iako je ukorijenjen u povijesne reference, u njegovu radu uvijek je prisutna neka vrsta apstrakcije. Volim kako u Méridi materijali sami govore na vrlo senzualan način, kako bi služili arhitektovim apstraktnim mislima. Zato vidim razlike između Kahna i sebe, iako bi se Kahn vjerojatno mogao prije smatrati referencom nego labirint. Rekao bih da se sada osjećam bliži senzibilitetu labirinta nego Kahnu.

ORIS — Ali u Méridi je tema i prostor, *promenade architecturale*, a zanimljiva mi je i vaša paralela s Piranesijem.

■ **RAFAEL MONEO** — Vratit ćemo se na Piranesija, ali dotaknut ću točku koju ste spomenuli: htio bih reći da sada improviziram i da nisam uopće razmišljao o tome, ali vjerojatno sam imao labirint na umu, iako to možda izgleda kao posve drukčiji pristup i senzibilnost. Rekao bih da unutrašnjost labirinta ili crkve ima veze s Ronchampom i s osjećajem tajanstvenog prostora. Na kraju je to tama u kojoj duše čovječanstva počivaju u tim posvećenim prostorima, sve više i više. U Méridi vlada dojam slavljenja rimske kulture, vidimo li je kao kulturu koja je bila sposobna stvarati prostore. To možete vidjeti na piranezijskim slikama, ali istina je da se Muzej u Méridi odnosi na Piranesijeve bakropise, u to uopće ne sumnjam.

ORIS — Postoji sličnost između Méride i Kraljevskog arhiva u Pamploni. To je također zgrada s posebnim kulturnim značenjem zato što je proširenje prethodne osjetljive situacije.

end ordering the spaces with the conventional perspective devices that we are accustomed to. In the case of Bilbao, clearly once the perimeter defined by the urban plan was established, I wanted the building to face the Guggenheim, which gave me a new alignment that dynamizes and guarantees that in the end this building's small shape is not simply taken over by a more super structural grid, the grid of the city, or the grid of the building itself.

ORIS — Structure can give meaning to architecture, as is the case of the Museum of Roman Art in Mérida. Of course, there are many layers there, but speaking about structure, you don't imitate the Roman art of building but you are establishing a memory of it, and with subtle differences in new walls, declaring that this is something different, something new. William Curtis wrote in his beautiful essay in the book *Modern Architecture Since 1900*, 'Moneo's building is touching deeply the continuities of Spanish architecture,' so it is also an act of the cultural meaning of architecture.

■ **RAFAEL MONEO** — Obviously, you are right about that. In a way, I don't mind recognizing that for the idea of context we used a sense of making buildings in a larger space, that they are not autonomous pieces, and can't be considered as isolated beings. The same reasoning can be extended to culture and history as a whole. You are able to say you think this way, that you don't mind accepting the recognition of the continuity throughout history, and then to think about let's say, a continuous thread. Even more so when the indication is made that the building needed to discover its Roman past, which was not so evident because many things had been built over the site. It seems to me to make sense to convey, to make a structure in which so many different periods of history coalesce. Therefore, even though the linguistic quote is very direct, let's say literal, the building is able to live with a mechanism of construction of form that could be seen as contemporary, or as modern, and you can speak of a building which is not in any way a pastiche. I consider Mérida a strong architectural statement.

ORIS — There is something I always wanted to ask. Maybe I'm completely wrong, but can we consider the special concept of the museum in Mérida as a sort of a labyrinth? The repetition of the parallel sub-spaces is geometrically simple but it is also to some extent enigmatic, a spatial question or challenge. I haven't visited it so I'm interpreting it as a diagram, not as a real experience. ■ **RAFAEL MONEO** — I wouldn't say that but let me think about your suggestion. It has happened in certain buildings where the project tried to be closed, like Logroño City Hall, for instance. I would say that I have made

U Pamploni ste doveli u pitanje uvriježena očekivanja za smještaj programskih elemenata. Nova zgrada sadrži stare dokumente, dok ljudi rade u staroj zgradi. ■ **RAFAEL MONEO** — Rekao bih da Pamplona više ocrtava ono što je srednjovjekovna Pamplona mogla biti. Zgrada se bolje vidi u silueti grada, pa se gotovo može reći da je grad povratio izgublenu i zanemarenu zgradu. Međutim, unatoč tome, ta zgrada potiče i neka druga pitanja. Nikako ne bih povezao Pamplonu s Piranesijem, nipošto. Ona ima mnogo više veze s određenim arhitektonskim sredstvima. U ovom slučaju, ta arhitektonska sredstva, ili problem odnosa prema arhitekturi, suočavaju se s pitanjem što želite održati, što zadržati, kako arhitektura postupa sa zidovima. To se događa vrlo često, čak i s obnovom koju sada radim u Barceloni, pretvaram srednjovjekovnu kuću u hotel. Pokušavam sačuvati sve moguće intervencije, čak i one koje nameću arheolozi. U primjeru Pamplone pokušao sam se vratiti u srednjovjekovne slojeve i mislio sam da će to biti nemoguće. A onda sam postavio pitanje — zašto se ono što je preostalo od stare kraljevske palače ne može sačuvati pomoću novih slojeva, ne samo novom kožom, nego gotovo tako kao da je starom kosturu izrasla nova koža koja omata i definira fosil. Zašto ne mislimo da bi se to zbilja moglo omotati novim slojem kamena, a onda zadržati ono što je bitno u kamenu? Zgrada nije stara nego nova, ali čuva oblik stare zgrade i zato pokušava na naivan ili vrlo jednostavan način reći 'napravimo nešto kao što je nekad bilo' — palaču ili dvorac — s novom zgradom koja odaje počast tornju dvorca.

ORIS — Također ste ostavili neke tragove starih struktura unutar zgrade. ■ **RAFAEL MONEO** — Naposljetku, novi arhiv je metafora Kule babilonske. Postoji bezbroj načina da se riješi jedno spremište. Ako se zgrada može dići u visinu, u budućnosti će moći rasti.

ORIS — Projekt u Pamploni ima dodirnih točaka s proširenjem Muzeja Prado. Bili ste suočeni s ruševinom koju ste rekonstruirali i zatim zatvorili u novu zgradu. Nova struktura

very clear that I wanted it to be close to Asplund or traditional labyrinths, or the columns used by Tessenow. That wasn't the case in Mérida. I realize that the nakedness of labyrinths could be related to it, but it can also be possible for churches or labyrinths to be contemporary. I would say that if I needed to make some parallels, I could keep in mind the value of using brick by Louis Kahn in India. Kahn keeps much more the sense of the abstraction that despite being rooted in historical references, there's always some kind of abstraction in his work that is present there. I like how in Mérida the materials speak by themselves in a most sensual way, serving the abstract thoughts of the architect. Therefore I see differences between Kahn and myself, even though Kahn could probably be seen as a reference more than a labyrinth. If I might say so, now I could feel myself closer to the labyrinth sensitivity than Kahn at this moment.

ORIS — But the issue is also the space, the *promenade architecturale*, and then I found your parallel with Piranesi interesting. ■ **RAFAEL MONEO** — We will come back to Piranesi, but following the point that you have raised, I would say that I'm improvising and that I never thought about that, but probably I guess, it was a labyrinth I had in mind, although it could look like a quite different approach and sensitivity. I would say that the interior of a labyrinth or a church has to do with Ronchamp and has to do with the sense of a mystery-like space. At the end it is the darkness in which the souls of mankind rest in these sacred spaces, more and more. There is more of a sense of a celebration of Roman culture, seeing it as a culture able to display spaces. That is what you are able to see in Piranesian images, but yes, the building in Mérida had in mind Piranesi's plates, I have no doubt about that.

ORIS — There's similarity between Mérida and the Royal Archive in Pamplona. It's also a building with a special cultural meaning because it's an extension of the sensitive previous situation. In Pamplona, you contested the conventional





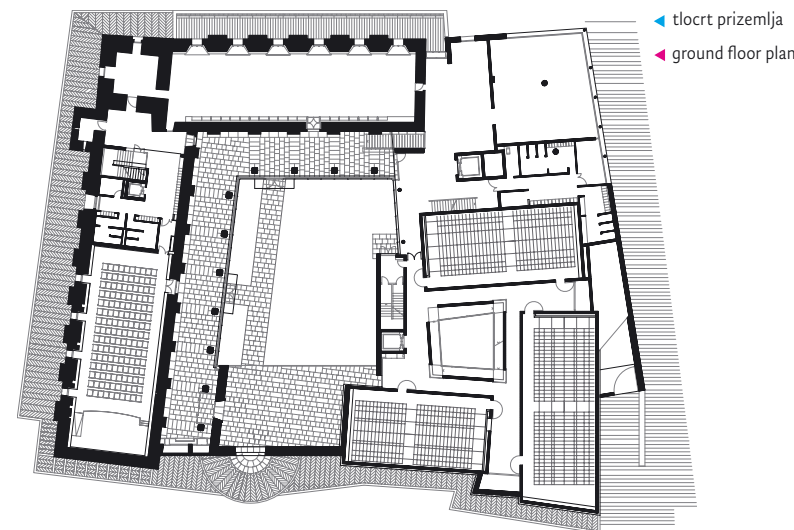
Glavni i kraljevski arhiv
Navarre, Pamplona,
Španjolska,
1994.–2003.

General and Royal
Archive of Navarra,
Pamplona, Spain,
1994–2003



◀ Glavni i kraljevski
arhiv Navarre,
Pamplona, Španjolska,
1994.–2003.

◀ General and Royal
Archive of Navarra,
Pamplona, Spain,
1994–2003



ne oponaša povijesne oblike, a jasno je da je riječ o suvremenu dodatku. **RAFAEL MONEO** — Ta je ideja vjerojatno potekla od pomisli da građevine nisu same. Ono što je slučaj s Pamplo-
nom, očito je još jasnije u Pradu. Rekao bih da je u Pradu moj arhitektonski duh. Na kraju, svi se osobni prizvuci prigušuju u službi cjeline. Povremeno dolaze trenuci u kojima se zgrada može vidjeti kao nešto vrlo osobno, primjerice, u izboru štuko zidova, u izboru načina na koji je kamen položen na pod. Ima trenutaka kada je očito prisutno nešto osobno, neizbježno je da se to dogodi. A ipak, rekao bih da sve služi samo tom razumijevanju zgrade; kako interpolirati novi dio u zgradu koja poput Prada ima vrlo jasnu strukturu – to je više jedna akademska vježba. Nadam se da ne zvučim pretenciozno kad kažem da to ima veze s korištenjem onoga što se smatra arhitektonskim znanjem. Arhitektonsko znanje stalno diktira ono što trebate raditi. Ali jako ste fleksibilni kad treba prihvatiti neku novu epizodu i provesti je. Govorili smo o fragmentarnosti. Moglo bi se reći da je Prado imao nešto vezano uz fragmentiranost zbirke u neovisne epizode, a ipak se može reći kako ta zbirka neovisnih epizoda na kraju

expectation of situating the programmatic elements. The new building houses old documents, while people are working in the old building. **RAFAEL MONEO** — I would say that Pamplona illustrates more what medieval Pamplona could have been. The building can be seen more in the skyline of the city and one can almost say that the city has recovered a lost and ignored building. However, having said that, the building also raises some other issues. I would never associate Pamplona with Piranesi, not at all. Again, it has much more to do with certain architectural devices. In this case, these architectural devices, or the problem how to deal with architecture, addresses the issue of what you want to maintain, what you want to keep, how architecture deals with the walls. It happens very often, even in a restoration I am doing now in Barcelona, transforming a medieval house into a hotel. I am trying to keep any intervention whatsoever, even that imposed by the archaeologists. In the case of Pamplona, I tried to go back into the medieval layers and I thought it was going to be impossible. And then came this device that asked why what has been left could not be preserved by the new layers,

drži sve na okupu. Kod Prada mi se najviše sviđa to što se ta cijela operacija može smatrati prilično složenom, kao i da ta fragmentarnost traži nekoga tko zna što treba uraditi. To uopće nije lagan projekt. Paradoksalno je da tu zgradu ljudi koriste krajnje prirodno. Na kraju vidite ljude kako preuzimaju Prado s potpunim osjećajem razumijevanja unatoč toj složenosti. Ne strukturira se samo način na koji se ljudi kreću, nego se uspostavlja arhitektonska promenade, tako da ljudi nesvjesno razumiju što se događa. Usudujem se reći da sam imao uspjeha.

ORIS — Ono što mi se posebno sviđa kod Prada jest ulazna sekvenca, jer nakon što prođete kroz vrata, nastavljate se blago spuštati do kavane i glavnog pristupa galeriji. To je posljedica topografije, ali izvrsno funkcionira kao ulaz. **RAFAEL MONEO** — To u potpunosti imaju El Prado i Paseo del Prado, tako se spušta cijeli Paseo de la Castellana, a upravo nam je to trebalo da održimo najveću visinu prostora. Ali imate pravo, to je suptilno, upada u oči i istovremeno je vrlo efektan način da se prepozna nešto što je vrlo važno u arhitekturi, a to je topografija. Ta je zgrada već jako dobro znala kako funkcionira topografija, pa mi je na kraju rješavanje i interpretacija topografije dala ideje koje mi se čine načinom ponovnog odavanja priznanja Villanuevinoj palači.

ORIS — A prirodan i umjetan teren odigrao je važnu ulogu u dispoziciji crkve u Los Angelesu, gdje autocesta predstavlja važan element. Taj je kontekst radikalno drukčiji od gradnje u povijesnim jezgrama. **RAFAEL MONEO** — U Los Angelesu sam se svakako ugledao na Ronchamp. Smatram

not just a new skin, but almost like when an old skeleton has developed a new skin that wraps and defines a fossil. Why are we not thinking that this really could be wrapped in a new layer of stone, then keep what is substantial in the stone. The building is not aging, it is new, but keeps the form of the old building and therefore it attempts in a naïve or very simple way to say let's make something as it used to be — a palace or a castle — with a new building that pays homage to the tower of the castle.

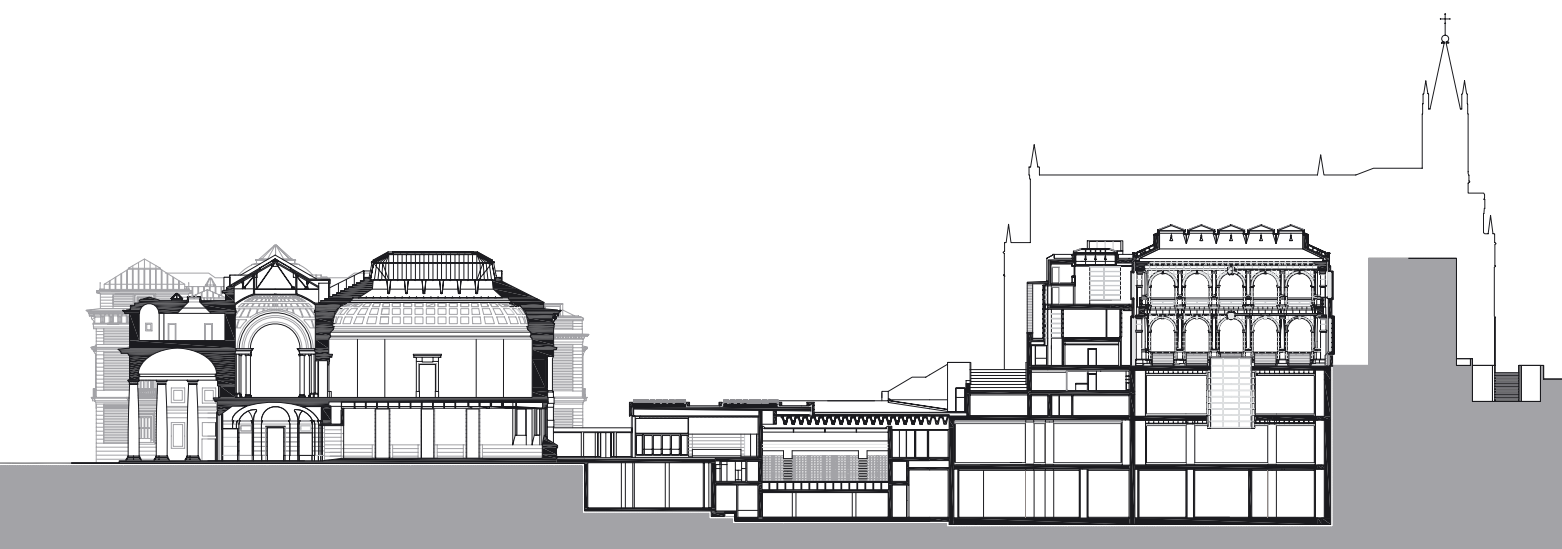
ORIS — Although you left some traces of the old structure inside the building. **RAFAEL MONEO** — In the end, the new archive is a metaphor of the Tower of Babel. There is an endless way of dealing with storage. If the building could go up it would be able to grow in the future.

ORIS — The project in Pamplona is also related to the extension of the Prado Museum. You were faced with a ruin which you reconstructed and then enclosed with new building. The new structure is not mimicking the historical shapes, but it's clear that it's a contemporary addition.

RAFAEL MONEO — No doubt this idea probably came from the thought that buildings are not alone. What is the case of Pamplona is obviously even clearer in the Prado. I would say that in the Prado, it would be my spirit as an architect. In the end, whatever personal note is restrained in the service of the whole. From time to time, there are moments where the building could be seen as strictly personal, let's say, in the choice of the stucco walls, in the choice of the way the stone is layered on the floor. There are moments where obviously



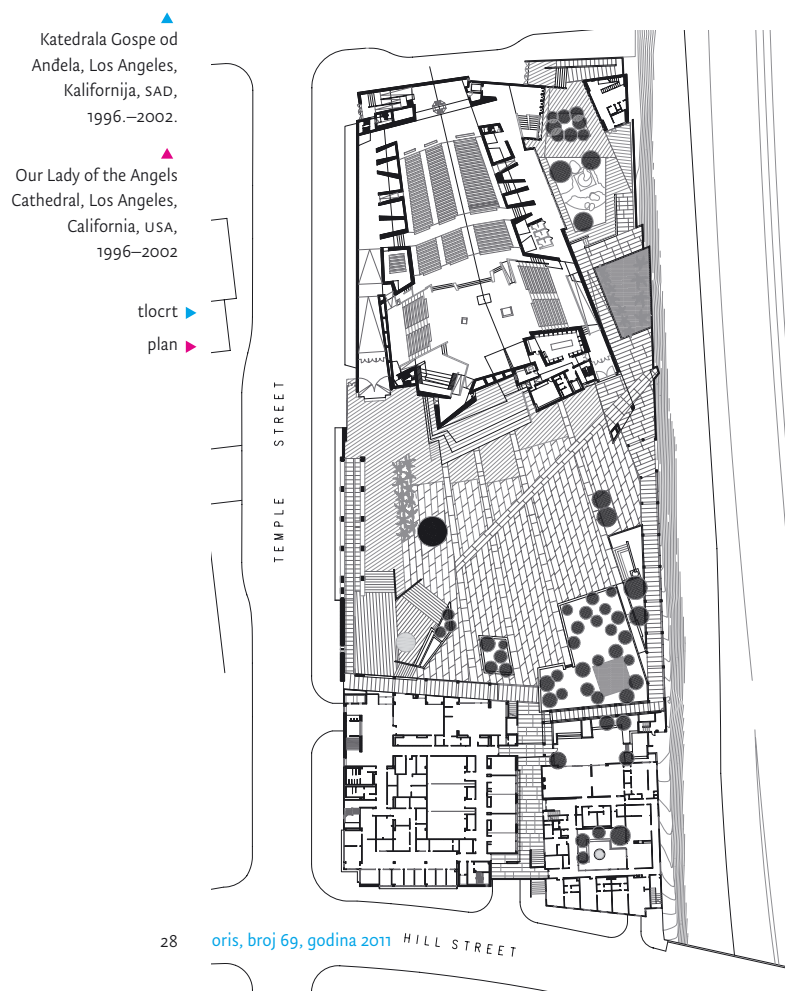
Proširenje Muzeja Prado,
Madrid, Španjolska,
1998.–2007., presjek
▼
Prado Museum extension,
Madrid, Spain,
1998–2007, section
▼



da je Ronchamp jedno od najvećih djela Le Corbusiera. Ne usudujem se uspostaviti nikakvu vezu između Los Angelesa i Ronchampa, a ipak moje misli uvijek su se vraćale Ronchampu. Los Angeles je imao još više teškoća nego Ronchamp. Malu je kapelicu mnogo lakše napraviti nego golemu crkvu. Dimenzija je vrlo važna. Da se vratim na vaše pitanje, kada kažete da topografija u Pradu i Los Angelesu imaju nešto zajedničko, slučaj Los Angelesa ima mnogo više veze s uživanjem u pogledu. Događa li se to u Pradu? Ne. Prado vas podsjeća na vezu s urbanim okolišem i s dva uvjeta gradske topografije. Los Angeles je nešto drugo. Očito se u Los Angelesu razmišlja o pitanju urbanističkog rješenja. Mjerilo je vrlo bitno, kao i arhitektonska igra s temom inverzije koja se tamo događa. U Los Angelesu je teškoća bila u tome da urbanistički plan diktira položaj katedrale, pa ste prisiljeni uzeti u obzir sukob između apsida i ulaza. Kako biste riješili to proturječje između lokacije apsida i ulaza u crkvu, morate napraviti inverziju. Kad su ti arhitektonski procesi uhvatili korijena, otkriven je potencijal

some personal presence is there, it's inevitable that this is going to happen. And yet, I would say that everything is just serving this understanding of a building; how to interpolate into a building that has such a clear structure, like the Prado has, with this new part is more of an academic exercise. It has something to do with, if you'll allow me to say so without being pretentious, the use of what you believe to be architectural knowledge. Architectural knowledge continuously dictates what you are to do. But you are very flexible about accepting whatever new episode ought to be taken. In the end, we were talking about fragmentation. You could say that Prado had something that dealt with the fragmentation of the collection in independent episodes that in the end would allow you to say that this collection of independent episodes at the end holds everything together. What I like most in the Prado is the fact that this entire operation could be seen as a rather complex operation, and that this fragmentation needed somebody who knew what ought to be done. It is not an easy

▲ Proširenje Muzeja Prado,
Madrid, Španjolska,
1998.–2007.
▲ Prado Museum
extension, Madrid,
Spain, 1998–2007



project at all. Paradoxically, the building is used by people with extreme naturalness. In the end, you see people taking over the Prado entirely with a sense of understanding in spite of this complexity. You are not just structuring how people move, but you are displaying the architectural promenade in a way that people understand what happens in a very unconscious way. I allow myself to speak of some success.

ORIS — What I really appreciate about the Prado is the entrance sequence, because after going through the door you keep gently descending towards the café and the main access to the gallery. That's the result of topography, but it works so well as an entrée. **RAFAEL MONEO —** That happens entirely with El Prado and with Paseo del Prado, the entire Paseo de la Castellana moves this way, and we needed that just to keep the highest floor to floor dimensions. But you're right, that is subtle, prominent or not, so conspicuous and yet a very effective way of recognizing something that is very important in architecture, that is the topography. It used to be a building which was very aware of how the topography worked, so that in the end addressing and interpreting this recognition of the topography gives you ideas that seem to me a way of paying tribute again to the palace of Villanueva.

ORIS — And the natural and artificial topography played an important role in the disposition of the church in Los Angeles, the highway is a prominent element there. It is a

te inverzije. U tlocrtu katedrale su deambulatoriji postavljeni upravo obratno nego što je to uobičajeno.

ORIS — Dok ste u toj situaciji gradili u većem mjerilu i unutar konteksta koji je definiran infrastrukturom, u Školi dizajna u Rhode Islandu imali ste posve drukčiju situaciju. Gradili ste u vrlo gustom prostoru, a problem ste riješili u presjeku.

RAFAEL MONEO — To je zgrada koja sama po sebi nestaje, zbog svoje sposobnosti da postane tek dio urbanog tkiva. Na kraju možete vidjeti kako se to događa, a to sada govorim prvi put: imate neke frontalne poglede na dio fasade na jednoj strani, u jednoj od ulica, ali ne na druge dvije strane. Fasada je nacrtana, ali fasada ne postoji kao takva, a druga fasada na gornjem dijelu zgrade koristi postojeću zgradu, što znači da to nisam nacrtao. Prema tome, zgrada uvelike pokazuje sposobnost uspostavljanja svih veza koje grad traži, a bilo ih je mnogo. Već je povezivanje tih vanjskih ulaza na kraju dalo mogućnost da se u prostoru izgradi jedan narativ. Zgrada ima vlastitu osobitost, vlastiti način da bude nevidljiva za te situacije, koje nisu izolirane nego neovisne.

ORIS — Prisjetimo se još jednog vašeg rada u SAD-u, Muzeja Davis u Koledžu Wellesley. Tu ste dodirnuli pitanje potencijala metafora ili naracije u arhitekturi. Upotrijebili ste stube kao metaforu za stjecanje znanja.

RAFAEL MONEO — Tamo sam potvrđivao nešto u čemu se vjerojatno pretjerivalo u arhitektonskim školama osamdesetih, kada se studentima govorilo 'napravite kuću za pjesnika', na primjer. Sebe sam izazivao i iskušavao, da vidim može li nekakva arhitektonska radnja ili naracija pokrenuti neki od tih literarnih sadržaja. U slučaju Wellesleyja, masivni je volumen, kao i u Los Angelesu, bio uvjetovan pitanjima urbanizma. Čim je uspostavljen taj volumen, postavilo se pitanje kako mu udahnuti život i kako to učiniti najekonimičnijim sredstvima, te je stoga došlo do podjele prostora pomoću najmanje geste – stubištem. Na kraju stubište stvara i mogućnost preglednosti zgrade s bilo kojeg kata, te olakšava prikaz cijele povijesti umjetnosti. Meni je taj projekt bio vrlo zanimljiv, a navodi nas i da priznamo kako je teško neku zgradu pročitati doslovno. Građevine odolijevaju razumijevanju. U slučaju Wellesleyja nema sumnje da je opet u pitanju ideja poštivanja postojeće arhitekture. Vrijednost susjedne zgrade Paula Rudolpha bila je za mene vrlo prezentna. Htio sam prije svega napraviti nešto što će istinski odgovarati Rudolphovoj zgradi. To se može tako čitati, ali ne bi bilo posve točno, jer zapravo ne mogu reći da su u toj zgradi interijeri manje važni od eksterijera. Unutrašnjost je jednako važna, ako ne i važnija, od vanjštine. Ipak, zgrada je bez sumnje krenula od eksterijera, a ne interijera.

radically different context from building in historical cores.

RAFAEL MONEO — No doubt in Los Angeles I was looking back to Ronchamp. I consider Ronchamp to be one of the greatest pieces by Le Corbusier. I wouldn't dare establish any relationship between Los Angeles and Ronchamp, and yet, my thoughts always gravitated to Ronchamp. Obviously, Los Angeles had even more difficulties than Ronchamp in a way. A small chapel is much easier than a huge church. The size is very important. I would say that, coming back to your question, when you are saying that the topographies in the Prado and Los Angeles have something in common, the case of Los Angeles has much more to do with celebrating the view. Does it happen in the Prado? No. The Prado reminds you of the connection with the urban setting and with the two conditions of the city's topography. Los Angeles is something else. Obviously in Los Angeles there is a reflection about how the urban layout ought to happen. The scale is very much present, as is the architectural play that happens there with the issue of inversion. The difficulty in Los Angeles was that once the urban layout dictates the position of the cathedral, you are forced to recognize the conflict between the apses and the entrances. To solve this contradiction between the location of the apses and the entrances to the church, you have to make the inversion. Once these architectural processes took root the potential of this inversion was discovered. In the plan of the cathedral the pre-ambulatories are actually placed in just the opposite way that they used to be.

ORIS — While in this situation you were building on a larger scale and within a context which is defined by infrastructure; in the Rhode Island School of Design you had a completely different situation. You were building in a very congested place and you solved the problem through the section.

RAFAEL MONEO — It's a building that in itself disappears, taken by its capacity to become just the substance of the urban fabric. In the end, you can actually see this happen, and I realize I am saying this now for the first time, because you have some frontal views of part of the façade that happens on one of the sides, in one of the streets, but not the other two sides. The façade is drawn, but the façade doesn't exist as such and the other façade in the upper part of the building takes advantage of an existing building which means that I didn't draw that. Therefore, the building very much shows an ability to establish all the connections that the city asks for and there were plenty of them. Just connecting those outdoor entrances ended up providing the opportunity for building a narrative in the space. The building has its own idiosyncrasy, its own way of being unseen to these, not isolated, but independent situations.

Centar Chace, Rhode
Island School of
Design, SAD, 2006.

The Chace Center,
Rhode Island School of
Design, Rhode Island,
USA, 2006



ORIS — Koliko je važna prisutnost nematerijalnog u atmosferi Zaklade Miró, gdje uvodite svjetlo na takav način da se stječe dojam bivanja pod morem, zbog odraza svjetla koje dolazi iz nadsvjetala u krovnom bazenu. **RAFAEL MONEO** — Ne znam dajem li potpun odgovor na ono što me pitate, ali glede svjetla i Miróa, koje ste spomenuli zajedno, time sam na mnogo načina objašnjavao Miróa i govorio o njemu. Sjećam se sunca na slikama, ali općenito sam htio da zgrada nudi atmosferu kojoj ne trebaju reflektori. Svi su prostori osvijetljeni, a neki su osvijetljeni prozorima od alabastera, ali gotovo se čini kao da svjetlo zrači iz zidova. Nije važno što su zidovi od betona, to je trenutak u kojem alabaster i svijetlo obojani betonski zidovi stvaraju određeni kontinuitet zbog kojeg cijela zgrada daje svjetlo koje omogućuje da se slike objese na zidove.

ORIS — Tu postoji još jedan lijepi element. Pomoću vodene površine pokušali ste ponovno uspostaviti atmosferu koja je tamo vladala prije nego što je okoliš postao banalan i neugodan. **RAFAEL MONEO** — To je na neki način nešto drugo. Loša izgradnja u okolini Zaklade je vjerojatno prije dvadeset godina bila mnogo vidljivija nego danas. Sada je raslinje tako naraslo da pokriva zgradu, a pokriva i susjede, stvarajući vlastitu scenu koja vam omogućuje da vidite grad bez onih vrlo mučnih uvjeta na početku. Dok unutrašnju atmosferu čini svjetlo, vani je stvorena nova atmosfera koju čini vrt, znatno drukčiji od onog u Pradu, koji je mnogo plošniji, više vrtna tekstura, dok ovdje vrt osvaja prostor.

ORIS — Tijekom cijele karijere pisali ste o drugim arhitektima kao kritičar. Pretpostavljam da ste u svoj rad uključili neke koncepte i ideje arhitekata koji su vam zanimljivi. Naravno,

ORIS — Again, regarding your work in the US, the Davis Museum at Wellesley College, you raised the issue of the potential of metaphors, or a narrative in architecture. You're using the stairs as a metaphor for adopting knowledge.

RAFAEL MONEO — There I was recognizing something that was probably brought to excess in architectural schools in the 1980s, when things like 'Make a house for a poet' were said to the students. I challenged and tested myself, whether or not some kind of architectural plot or narrative could start one of those literary contents. In the case of Wellesley, the massive volume again, as happened in Los Angeles, was conditioned by urban design issues. Once this volume was established, the question was how to give it life and how to do this with the most economical means, and therefore relating it to the partitioning, the division of the space with the smallest gesture made by the stairs, and how in the end the stairs create both the possibility to oversee the building from any of the floors, and how they are able to concatenate and facilitate the display of the entire history of art. I would say that for me it was quite an intriguing project that in a way also forces you to recognize how difficult it is to read a building literally. A building resists being understood. In the case of Wellesley, no doubt there was again the idea of respect for the existing architecture. The value of the close Paul Rudolph building was very present for me. I wanted first of all to make something that truly matched the Rudolph building. It could be read that way, but that would be deceptive, because in the end, I cannot say that in this building the indoors is less important than the outdoors. The inside is as important, even more important than the outside. Yet, the building without a doubt began from the outside not the inside.

ORIS — How important is the presence of the non-material, of atmosphere in the Miró Foundation, where you introduce the light in such a way that one has the impression of being under the surface of the sea, with the reflection of light coming from skylights in the roof pool. **RAFAEL MONEO** — I don't know if I'm responding entirely to what you're asking me, but at this moment, what you are putting together, light and Miró, I would say that is as much as I have explained and talked about Miró, in many different ways. I remembered the sun in the paintings, but altogether, I wanted the building to offer an atmosphere that didn't need spotlights. All the spaces are illuminated, and some spaces are illuminated by alabaster screens, but it almost seems in the end that the light emanates from the walls. No matter that the walls are solid concrete, it is the moment when alabaster and the light coloured concrete walls create a certain continuity that makes

takav postupak učenja nije doslovan, ali pisanje je prilika za razmišljanje o projektima i može biti bogato iskustvo. Kakav je odnos između pisanja i razumijevanja projekata? **RAFAEL MONEO** — To se tiče izbora koji činimo kao arhitekti danas. Biti arhitekt u srednjem vijeku nije značilo isto što biti arhitekt danas. Nije značilo isto čak ni biti arhitekt u renesansi. To što smo arhitekti, vjerojatno nas tjera da više razmišljamo. U jednom trenutku društvo počne mnogo više tražiti od arhitekata odgovor na pitanje u kojem smjeru treba ići građenje. Mislim da su u prošlosti arhitekti dobivali mnogo više *inputa* od kulture oko njih nego što dobivaju sada. Danas morate preuzeti vodstvo, od rješavanja problema koji su vezani uz gradnju pa do nekih drugih stvari. To znači da je intenzivno razmišljanje nužno kao osnova vašeg rada. Kad dođe do takvoga kritičkog pristupa, dolazi i do reflektivnog pristupa vlastitom i tuđem radu. Ja to radim kako bih shvatio radove drugih. Zašto to ne radimo gotovo kao otvoren razgovor bilo s kolegama ili



the entire building provide the light that allows the paintings to be hung on its walls.

ORIS — There's another beautiful moment there. By means of a water surface you tried to establish again the atmosphere which was there before this environment became banal and hostile. **RAFAEL MONEO** — That is something else in a way.

Probably the wrongdoing was much more noticeable twenty years ago than today. Now, the vegetation has grown in such a way that it is taking over the building and it is also taking over the neighbours making its own foreground that allows you to perceive the city without those very painful conditions you had when the building was first started. In a way, it can be said that as much as inside you have an illuminated atmosphere, outdoors you have the same kind of new atmosphere or new surroundings created by the garden, perceived quite differently from the garden of the Prado which is much more a surface, a garden texture, while here the garden is invasive.

ORIS — Throughout your career, you have written about other architects as a critic. I presume that you incorporated some of the concepts and ideas of architects who you find interesting. Of course, this process of learning is not literal, but writing is an occasion to reflect upon projects and it may be an enriching experience. What is the relationship between the writing and the understanding of the projects? **RAFAEL MONEO** — I think it has to do with the choice we have made as architects today. To be an architect in the Middle Ages wasn't the same as being an architect nowadays. It wasn't even the same thing to be an architect in the Renaissance. Being an architect probably forces us to reflect more. There is a moment

▲ Davis Museum,
Wellesley College,
Wellesley,
Massachusetts, SAD,
1989.–1993.

▲ Davis Museum,
Wellesley College,
Wellesley,
Massachusetts, USA,
1989–1993



Zaklada Pilar i Joan Miró, Palma de Mallorca, Španjolska, 1987.–1992.

Pilar and Joan Miró Foundation, Palma de Mallorca, Spain, 1987–1992



studentima? Zato jer smatram da time javno iskazujem svoj način rada. Od sedamdesetih i osamdesetih arhitekti su se navikli govoriti o svojem radu. To je utemeljio Le Corbusier, a nastavila je avangarda u CIAM-u i zatim Team 10. Te veze i odnosi između časopisa omogućili su uspostavljanje veze koja je na kraju zaživjela u školama i simpozijima, u velikoj mjeri kao nekakva korporativnost, način zajedničkog života u grupi, onako kako to rade filmaši na filmskim festivalima. Arhitekti zbog nekog razloga koriste škole i časopise.

ORIS — Danas svjedočimo krajnjoj raznolikosti arhitektonskih pristupa. Štoviše, nema slaganja oko uloge arhitekta. Arhitektonski je diskurs raspršen. **RAFAEL MONEO** — To je u velikoj mjeri karakteristika današnjice. Tehnike su nekako manje važne u uspostavljanju arhitektonskih oblika. Danas je naša uloga u samoj izgradnji veća nego prije. Spriječiti i zaustaviti tu razdvojenost između konstrukcije i arhitektonskog oblika, vratiti osjećaj da arhitektonsko djelo još želi nešto reći o konstrukciji i tehnikama gradnje — mislim da bi to bilo dragocjeno, a isto vrijedi i za gradove. Prema tome, da se vrati uloga koju su stambene zgrade nekad imale u oblikovanju grada, nešto što je izgubljeno u posljednjih pedeset godina, to bi bila arhitektura kojoj ja težim. To je arhitektura koja ne želi zanemarivati kontekst u kojem se radi i ne želi zanemarivati da se ono što radite sada može smatrati jednom fazom cjelokupnog događanja, kako u fizičkom svijetu, tako i u onom kulturnom, u smislu šireg viđenja sadašnjosti i prošlosti, o čemu ste govorili kad ste spomenuli Méridu.

ORIS — To bi opet bila arhitektura grada. **RAFAEL MONEO** — Ne vidim kako bi se drukčije to moglo rješavati. Imali smo priliku pokrenuti jedan put. Zgrade se vrlo rijetko mogu smatrati izoliranim objektima.

ORIS — Smatram da bi vrijedna arhitektura trebala izdržati kušnju vremena, ali i naša se mišljenja o arhitekturi mijenjaju tijekom vremena. Zašto je to tako, je li to Zeitgeist ili stanje društva? **RAFAEL MONEO** — Jedan od mnogih paradoksa ili proturječja kojima se moramo baviti jest taj da je gradnja sve skuplja i skuplja. Što je neka zemlja razvijenija, to je skuplja gradnja. Samo slabije razvijene zemlje mogu graditi zgrade koje se zbilja mogu izgraditi s manje novca. S druge strane, istina je da se od zgrada traži da traju, ako ni zbog čega drugoga, onda zbog gospodarskih razloga. To je prirodna vrijednost izgradnje koja se treba ponovo uzeti u obzir i povezati sa samom arhitekturom. Istina je da se, povijesno gledano, arhitektura često koristila drugim namjerama, poput političkih ili gotovo u smislu prinošenja žrtve, kao nešto što odaje počast religijskim ciljevima ili demonstraciji moći, tako da je bilo moguće dodavanje nečeg suvišnog. Nakon što je

where society is asking architects much more which direction construction is to take than before. I guess that in the past architects received many more inputs from the surrounding culture than they do today. Today, you need to take the lead in saying what you believe the problems are connected with building. This means that this forceful reflection is needed as the basis of your own work. Once this critical approach happens, the reflective approach with both your own work and the works of the others takes place. I do this in order to understand the works of others, why we don't do that almost as an open conversation either with our colleagues or our students. Therefore I consider that in doing so, I am just publicly manifesting the way I work. Since the 1970s or 1980s architects have become used to relating what they do. That was something that was established by Le Corbusier, and the avant-garde continued to do it with CIAM and then Team 10. These links and relationships between magazines have allowed the establishment of this connection that in the end comes to life together in schools and symposiums, very much a sort of corporatism, a way of living together as a group, in the way filmmakers do through film festivals. Architects for some reason have used schools and magazines.

ORIS — Today, we are witnessing an extreme diversity of architectural approaches. Even more, there's no consensus about the role of the architect. Architectural discourse is dispersed. **RAFAEL MONEO** — That is very much characteristic of our days. Techniques are somehow less important in establishing architectural forms. I believe that to prevent and to resist this disassociation between construction and the architectural form, to recover this sense that architectural work is still trying to say something about construction and building techniques, would be extremely valuable, and the same can be said about cities. Therefore, to recover the role that housing used to have in the form of the city, something that has been lost in the last fifty years would be the kind of architecture I am looking for. It's a kind of architecture that doesn't want to ignore the context in which you are working, and doesn't want to ignore that what you are doing still could be considered as a stage of what has happened before, both in the physical world or in this cultural, broader way of seeing present and past, which you talked about when mentioning Mérida.

ORIS — It would be architecture of the city again. **RAFAEL MONEO** — I don't see any other way of dealing with that. We had the opportunity to set a path on the way. There are a very few cases where buildings could be considered isolated objects.

arhitektura izgubila tu staru ulogu, ona mora prepoznati sjecište formalnih istraživanja i suštinske vrijednosti. Čini mi se da je to sjecište ona točka koje bi arhitekt trebao biti svjestan.

ORIS — Prije više godina bila sam na predavanju Johna Hejduka, koje je bilo nevjerojatno intenzivno, a govorio je o Michelangelovim robovima, o zraku oko tih skulptura i o udisanju zraka oko njih. Toga sam se sjetila kada sam pročitala ove riječi s vašeg predavanja na Harvardu: 'Zgrada stoji sama u potpunoj samoći. Arhitektura je zrak koji udišemo, kad su zgrade već u svojoj radikalnoj osamljenosti'. Mogu li se te lijepe riječi smatrati vašim manifestom? ▮ RAFAEL MONEO — One nisu manifest, ali ja i danas stojim iza njih.

ORIS — I believe that valuable architecture should endure the test of time, but our opinions about architecture also change with time. Why is it, is it the Zeitgeist or the state of society? ▮ RAFAEL MONEO — Among the many contradictions or paradoxes we are dealing with, one of them is that building is becoming more and more costly. The more a country is developed, the costlier the construction. Only the underdeveloped countries are able to make buildings that actually could have been built with less. That said it is also true that buildings are asked to last, if only for economic reasons. We are reminded of the same economic reasons in Spain, that we can't spend without considering how much we avoid saving. Savings are happening. It is an intrinsic value of construction that ought to be recognized again and put in connection with architecture itself. It is true when you look at architectural history, architecture has been used so often with other intentions, like political intentions, or almost as a sacrifice, just as something that honours religious goals or manifests power, that it was possible to add the superfluous. When architecture has lost this role that it used to play, it must come back again to recognize the intersection between formal research and intrinsic value. It seems to me this intersection is that point which the architect should be aware of.

ORIS — Some years ago I was at a lecture by John Hejduk which was unbelievably intense, and he was speaking about the slaves of Michelangelo, about the air around the sculptures and about breathing this air around them. I remembered that when I read your words from your Harvard lecture, 'The building stands alone in complete solitude. Architecture is the air we breathe, when buildings are already in their radical solitude.' Could these beautiful words be seen as some manifesto of yours? ▮ RAFAEL MONEO — It is not a manifesto, but I would also sign it today.

