Dominique Perrault



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razgovarali
interviewed by

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Raphael Lugassy

Odnos između umjetnog i prirodnog

¶ Arhitekt Dominique Perrault pripada arhitektima europske tektonske tradicije. Njegovo je stvaralaštvo kontinuirano i odmjereno. Snažnog koncepta, u tančine promišljeni kontekst, neizmjerno balansirani i na prvi pogled jednostavni detalji karakteriziraju sve Perraultove projekte. ¶ S nepunih 36 godina pobijedio je na natječaju za Nacionalnu biblioteku u Parizu. To kolosalno djelo u neku ruku odredilo je Perraultovo mjesto na svjetskoj arhitektonskoj sceni. Takav projekt često (kao i kod filmskih režisera koji snime svoj najbolji film na početku karijere) mladom je arhitektu 'kugla oko noge'. ¶ Njegove građevine svojim odnosom s prirodom i okolišem stvaraju zadivljujući urbani landscape. To najbolje tumači Louis Kahn kad kaže da su arhitekti odvjetnici prirode. Oni to čine, a da ne imitiraju prirodu. Villa One, Tvornica Aplix, Žensko sveučilište u Seulu to potvrđuju.

Relation Between the Artificial and Natural

¶ The architect Dominique Perrault belongs to the architects of the European tectonic tradition. His work is continual and well-paced. Powerful concepts, carefully devised contexts and infinitely balanced although seemingly simple details characterize all Perrault's projects. ¶ He was almost 36 when he won the competition for the French National Library in Paris. In a way, this colossal work determined Perrault's position on the global architectural scene. Similar to film directors who make their best film at the beginning of their career, such a project is often a heavy burden to a young architect. ¶ His buildings create an impressive urban landscape and a particular relationship with nature and the environment. Louis Kahn says it best with his statement about architects as nature's advocates. They do not imitate nature. Villa One, Aplix Factory and the Ewha Womans University in Seoul corroborate that.



Dominique Perrault

Razgovarali u Parizu, 24. travnja 2012.

Interviewed in Paris, 24 April 2012

Tvornica Aplix, ▶
Le Cellier-sur-Loire,
Francuska, 1997. – 1999.

Aplix Factory, ▶
Le Cellier-sur-Loire,
France, 1997 – 1999

(AM)



ORIS — Postoji vrlo zanimljiv problem odnosa prirode i umjetnog, arhitekture kao umjetnog i prirode kao nečega što je zamalo prestalo postojati. Gradovi i rasuta naselja su posvuda i vrlo je bitno pitanje kako ćemo se odnositi prema prirodi, te možemo li na arhitekturu gledati kao neku vrstu produžene prirode. U svojim projektima Vi uvijek uspostavljate dobre odnose prirode i umjetnog. ¶ DOMINIQUE PERRAULT — Mislim da je odnos između umjetnog i prirodnog vrlo važan jer je to klasičan pristup i definitivno razdvaja prirodno i umjetno. Danas nije moguće jasno odijeliti prirodni i umjetni put. Za arhitekta i arhitekturu to je velika promjena i šansa da se preispita neki drugi koncept između same zgrade i okoliša. Mislim da je vrlo emocionalno miješati umjetno i prirodno. Koristite li tiskanu sliku na staklu, ili ogledala, ili podzemnu situaciju, to je vrlo uzbudljivo jer je takav pristup ili iskustvo test, ne baš nov, ali više ili manje drugi teritorij, drukčiji odnos sa svijetom, s geografijom, sa zemljom, s kontekstom. Pitanje konteksta je kako ga je moguće promijeniti ili njime manipulirati, promijeniti ga u neki drugi kontekst. Mislim da je vrlo zanimljivo dodirnuti kontekst i raditi s njim kao s materijalom. Kad materijalom gradite građevinu, poštujete ga. Ako s kontekstom radite kao s materijalom, gradite novi kontekst. Također je važno u smislu etike i odgovornosti arhitekta. Moj je stav moja odgovornost, moj rizik i obaveza.

ORIS — Vaš odnos s prirodom i okolišem je fascinantan. Htio bih komentirati Vaš dijalog s prirodom i okolišem preko tri, za mene različita objekta, Villa One, gdje ste dopustili da tratina postane fasada podzemne kuće, tvornica Aplix u Nantesu, gdje komunicirate s okolišem jednostavnim činom odražavanja, te Žensko sveučilište Ewha u Seulu, gdje sublimirate sve principe umjetnog okoliša. Za mene, kako kaže Louis Kahn, arhitekt zastupa prirodu i čini sve iz najdubljeg poštovanja prema njoj. Sve to radi, a da je ne oponaša. ¶ DOMINIQUE PERRAULT — Taj odnos između Louisa Kahna i prirode za

ORIS — There is a very interesting problem, and it's about the relationship between nature and the artificial, architecture as artificial and nature as something which has almost stopped existing. Cities and urban sprawls are everywhere and how we deal with nature is quite an important question, and also whether we can look at architecture as some kind of extended nature. In your projects, you always have a very nice relation between nature and the artificial. ¶ DOMINIQUE PERRAULT — I think the relationship between the artificial and the natural is very important. The classical approach definitely separates the natural and the artificial, but it is now impossible to define exactly and clearly the natural and the artificial path. For the architect and architecture, this is a great change and also a chance to investigate a different concept between a building itself and its environment. I think it is very emotional finally to merge some artificial part with some natural part. If you use some print image on glass, or you use some mirrors, or an underground situation. It's very exciting because this kind of approach or experience is a test, not exactly new, but more or less another territory, another relationship with the world, with geography, with the countryside, with the context. The question about the context is how it is possible to change and manipulate the context, to change the context into another context. I think it is very interesting to touch the context and to work with it like a material. When you are working with the material to build a building, you respect the material. And if you are working with the context like a material, you build a new context. It's also important in regard to the ethics and the responsibility of the architect. My statement is my responsibility, it's my risk and commitment.

ORIS — Your relationship with nature and the environment is fascinating. I'd like to comment on your dialogue with nature and the environment through three, for me diverse objects, namely Villa One, where you allow the lawn to become a

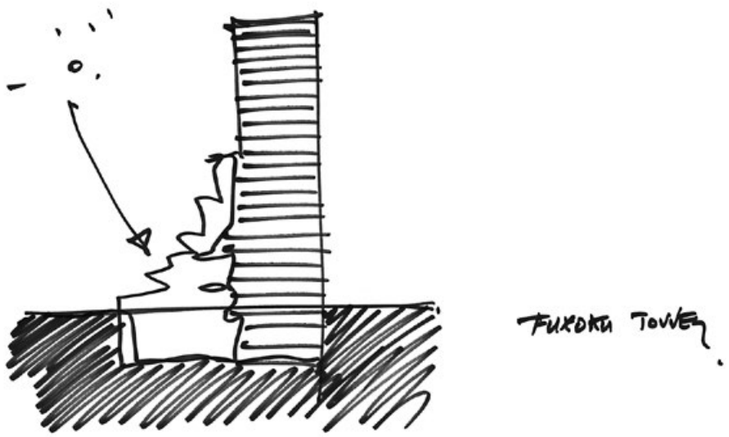




◀ Tvornica Aplix,
Le Cellier-sur-Loire,
Francuska, 1997. – 1999.

◀ Aplix Factory,
Le Cellier-sur-Loire,
France, 1997 – 1999

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Toranj Fukoku, Osaka, Japan, 2007. – 2010., skica: Dominique Perrault

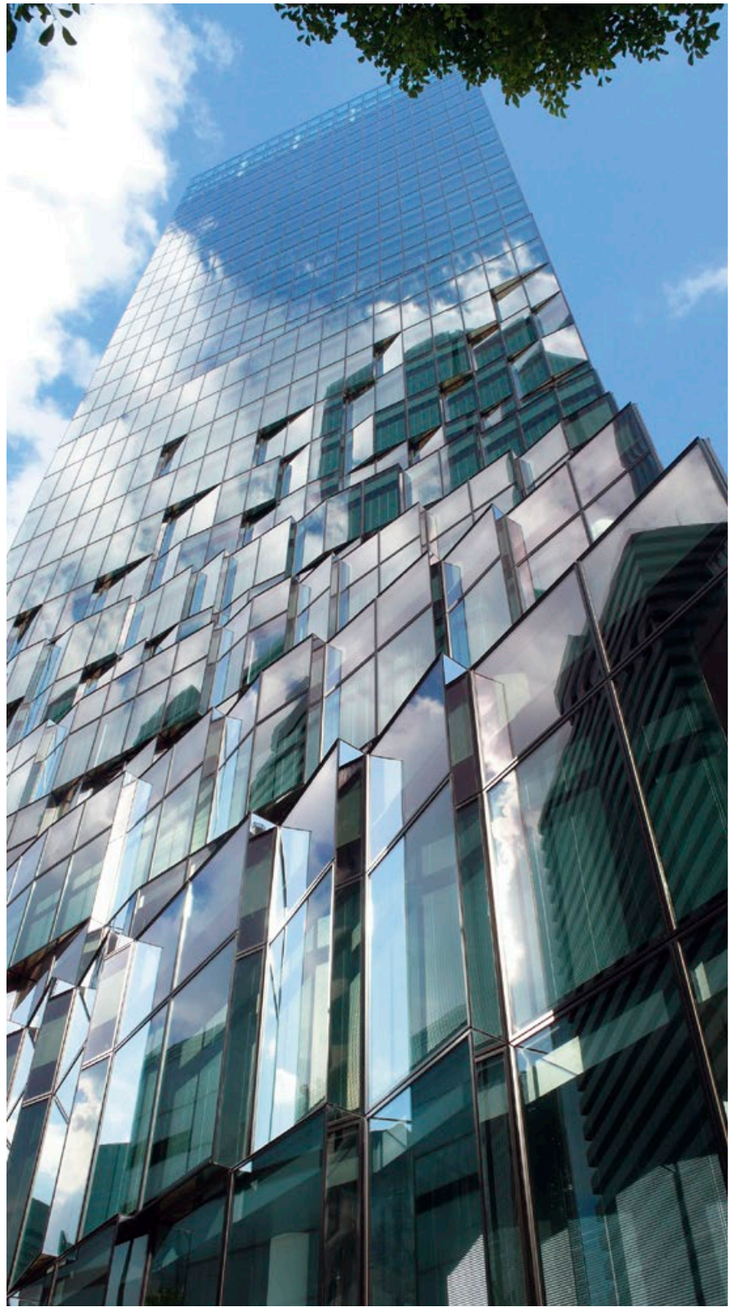
Fukoku Tower, Osaka, Japan, 2007 – 2010, sketch by Dominique Perrault

mene je malo mističan zbog tog stava o tišini, gdje se ništa ne miče, gdje je vrlo tiho. On ima poseban odnos prema prirodi. Moj je osjećaj i odnos s prirodom više fizički. Kad razvijate projekt s tim fizičkim kontaktom ili osjećajima prema prirodi, odmah uvodite prirodu u zgradu ili na nju. Ne znam točno gdje, ali dobra je veza između prirode i arhitekture ako možete zamisliti kako mijenjate krajobraz ili ga možda koristite kao stvarni dio projekta. Imate zgradu i oko nje krajobraz, to je predivan okvir, pa vidite jezero ili planinu, vrlo su lijepi, vrlo emocionalni, ali isto tako statični. Ako o krajobrazu razmišljate kao o dijelu projekta, odnos je posve drukčiji.

ORIS — Da, ali u Vašoj tvornici u Nantesu, to je vrlo jednostavna gesta, to kako komunicirate s okolinom. Zapravo mi se jako sviđa ta Vaša ideja o prirodi kao materijalu. Vaša Nacionalna knjižnica Francuske ovisi o svjesnom korištenju atrija i prirode unutar atrija. Kako ste došli na tu ideju? ¶ DOMINIQUE PERRAULT — Ta ideja proizlazi iz povijesne knjižnice Henrija Labroustea. Bio je vrlo poznat i važan francuski arhitekt i imao je dvije strane. Jedna je bila romantična. Na primjer, čitava biblioteka Richelieu je romantično zamišljena, uz prisutnost prirode. Druga strana ovog arhitekta bila je vrlo radikalna. Na primjer, knjižnica Sainte-Geneviève vrlo je snažna građevina. To je vrlo moćna konceptualna zgrada, jako radikalna i racionalna, izgrađena je u 19. stoljeću. No, vratimo se vrtu

façade on an underground house, the Aplix Factory in Nantes, where you communicate with the surroundings with a simple act of reflection, Ewha Womans University in Seoul, where you sublimate all the principles of artificial environment. For me, as Louis Kahn says, the architect has become nature's advocate and does everything with the utmost respect for nature. He does this without imitating nature. ¶ DOMINIQUE PERRAULT — I find the relationship between Louis Kahn and nature a little mystical, because of this statement about the silence, about nothing moving, it's very quiet. He has a special relationship with nature. My feeling and relationship with nature is more physical. When you develop a project with this physical contact or feeling with nature, you immediately introduce nature into the building or onto the building, I don't know exactly where, but there's a good link between nature and architecture if you imagine changing the landscape or maybe using the landscape, like a real part of the project. You have a building and the landscape is around it, you have a splendid or magnificent frame, and you see the lake or the mountain, it's very nice, very emotional, but it's very static. If you consider the landscape as part of the project, the relationship is totally different.

ORIS — Yes, but in your factory in Nantes, it's a very simple gesture, your dialogue with the environment. I actually very



Toranj Fukoku, Osaka, Japan, 2007. – 2010.

Fukoku Tower, Osaka, Japan, 2007 – 2010

(DPA)

Villa One, Francuska, ▶
1993. – 1995.

Villa One, France, ▶
1993 – 1995

(GF)



knjižnice. Ta ideja uvodi prirodu u knjižnicu, ali suprotno načinu u Richelieuovoj knjižnici. Ondje na zidu imate golemu sliku s prirodom, drvećem i nebom i tako dalje. To je alegorija. Mislio sam da u novoj knjižnici uvedem pravu prirodu. Ljudi u knjižnici čitali bi oko vrta i gledali pravu prirodu. Ovaj je koncept vrlo suvremen stav jer se taj vrt doima poput održivog dijela knjižnice.

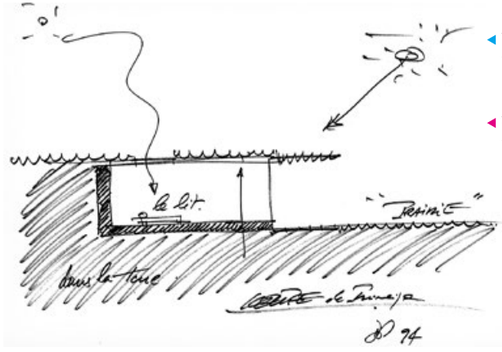
ORIS — Ali ste istovremeno koristili prirodu kao materijal. To je briljantno. ¶ DOMINIQUE PERRAULT — I sam je proces zabavan jer smo gradili taj vrt poput građevine, s dizalicama, s mnogo instalacija.

ORIS — Posjetili smo tu zgradu tijekom gradnje 1996., još nije bila dovršena, ali vrlo dojmljiva i u tom trenutku, u tijeku gradnje. Možete li reći nešto o mjerilu? Što je to? Imamo tri pojma: mjerilo, svjetlo i materijal, mjerilo je najvažnije, a materijal i svjetlo dio su ideje arhitekture. ¶ DOMINIQUE PERRAULT — Za mene je mjerilo relativno po definiciji i ne postoji kao autonomna ideja. Koncept nema mjerilo. Kad radite na konceptu, postoji veličina, ali ne i razmjer. Ako kombinirate ili spajate koncept s kontekstom, mjerilo se odmah pojavljuje. Također, druga riječ koja bolje pristaje uz svjetlo i materijal je praznina. Mislim da treba zamijeniti mjerilo s prazninom.

much like this idea you mention, about using nature as a material. Actually, your National Library of France depends on a very conscious use of the atrium and the nature inside the atrium. How did you get to this idea? ¶ DOMINIQUE PERRAULT — The idea comes from the historical library of Henri Labrouste. He was a very famous and important French architect, and he had two sides. One side of this guy is romantic. For example, the whole Richelieu Library has a very romantic design, with the presence of nature. The other side of this architect is very radical. For example, the Sainte-Geneviève Library is very strong building. It's fantastic, it's a very, very strong concept building, and very radical and rational. It was built in the 19th century. Let me come back to thelibrary garden. The idea is to introduce nature into the library, but exactly the opposite from the historical Richelieu Library. In the Richelieu Library, you have a huge painting on the wall, with nature, trees and the sky and so on. It's an allegory. I thought I would introduce real nature into the new library. The people in the library would be reading around the garden and see real nature. This concept is a very contemporary statement because the garden appears as a sustainable part of the library.



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◀ Villa One, Francuska, 1993. – 1995., skica: Dominique Perrault

◀ Villa One, France, 1993 – 1995, sketch by Dominique Perrault

Ako radite s prazninom, svjetlom i materijalima, pojavljuje se prostor i mjerilo, te neki drugi pojmovi. Knjižnica, ali i neki drugi projekti rade s prazninom, upravljaju i kontroliraju prazninu, kvalitetu praznine, postojanje praznine. Mislim da praznina na kraju stvara ne baš apstrakciju, ili možda osjećaj arhitekture, ali mislim da se praznina također pojavljuje kao materijal. Gustoća praznine u arhitekturi je nešto, postoji status praznih prostora u arhitekturi. U Francuskoj arhitekti govore o prostoru na način da 'treba kontrolirati prostor, treba kontrolirati mjerilo' i tako dalje. Ali, za mene je to posljedica, dolazi poslije. Ako kontrolirate status praznine, stvarate javni prostor, neke posebne prostore, neke privatne, intimne, neke otvorene prostore. Malo je to drukčije s konceptualnim procesom zamišljanja zgrade. Mjerilo je alat, više je tehnički pojam.

ORIS — To se događa kad se uspoređuju dvije stvari. Ako ih nema, razmjer ne postoji. ¶ DOMINIQUE PERRAULT — Ta građevina, knjižnica, bila bi posve lijep paviljon u nekom parku. Mogla bi biti zgodna, vrlo mala zgrada. Ili veća, ne znam. Koncept nema ograničenja, dimenzija, veličina. Nema mjerila u konceptu. A kad koncept odgovara prostoru, smisao, stvarnost i fizička prisutnost arhitekture odmah se pojavljuju.

ORIS — Bilo je zanimljivo čuti što mislite o mogućnosti da arhitekti uzmu koncept jednog razmjera i situacije pa ga stave u posve drukčiju situaciju, od kuće do urbanog trga i tako dalje. ¶ DOMINIQUE PERRAULT — Ne radim tako. Ako gradite konceptualni pristup, morate razviti konceptualne procese i koristiti sve materijale i komponente kao i u drugim projektima. Koncept možete promijeniti ili prilagoditi drugom projektu, nije problem. To je iskustvo. Možete taj koncept koristiti za razvoj neke druge situacije iz istog koncepta. Nemam takve ideje. Razvijem nešto, a kad je gotovo, prelazim na druge stvari. ¶ Za gradsku vijećnicu u Innsbrucku razvili smo vrlo složenu građevinu, povezali je s postojećim zgradama, dodali nove dijelove i tako dalje. Neki dijelovi nove zgrade točna su kopija

ORIS — But at the same time you are using nature as a material, that's brilliant. ¶ DOMINIQUE PERRAULT — The process is also funny, because we built this garden like a building, with cranes, it took a lot of installations to build it.

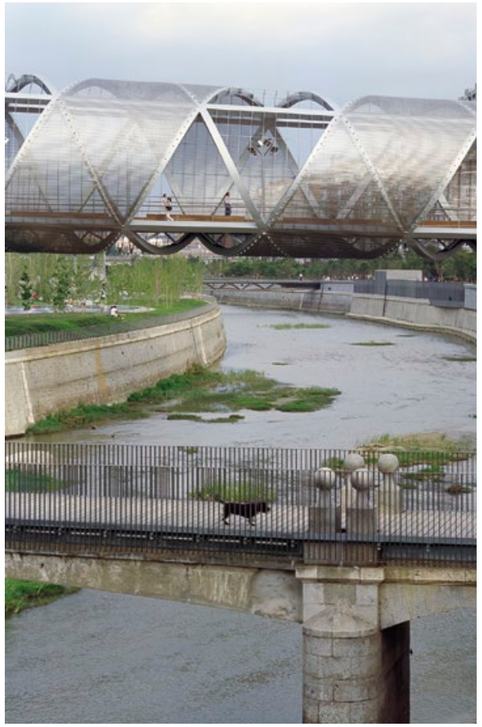
ORIS — I visited the building during the building process in 1996, it was not completed at the time. It was very impressive to see it at that stage, not finished but as work-in-progress. ¶ Could you say something about the scale? What is it? We have three things: scale, light and material, the scale is the most important, and material and light are one part of idea of architecture. ¶ DOMINIQUE PERRAULT — To me, scale is relative by definition, and scale doesn't exist as an autonomous idea. The concept is without scale. When you are working on a concept, the size exists but the scale doesn't exist. If you combine or merge the concept with the context, the scale immediately appears. Also, another word that fits better with light and material is void. I think we should switch the scale with the void. If you are working with the void, the light and the materials, after that the space and the scale appear, and some other terms. The library, but also some other projects, works with, manages and controls the void, the quality of the void, the presence of the void. I think the void finally creates not exactly an abstraction, maybe a feeling of the architecture, but I think the void also appears like a material. The density of the void in architecture is something, more or less a status about empty spaces in the architecture. In France, architects speak about space, like 'I should control the space, I should control the scale' and so on. But for me, it's a consequence, it comes after. If you control the status of the void, you are creating a public space, some special space, some private, some intimate, some open space. The conceptual process of imagining a building is a little different. The scale is a tool. It's more technical.

ORIS — It appears when you have two things to compare. If you don't have them, the scale does not exist at all.

Pješački most Arganzuela, Madrid, Španjolska, 2008. – 2010.

Arganzuela Footbridge, Madrid, Spain, 2008 – 2010

(GF)



nekih postojećih građevina u gradu. Nije bilo potrebno raditi nov i poseban dizajn, već proširiti i povećati dizajn povijesne zgrade. Napravili smo krilo istog dizajna kao i postojeća zgrada, tako da ne znate točno što je novosagrađeno. Nije nužno stalno graditi novo. Ako imate, ne jedan, već možda tri dobra razloga za kopiju, tako treba raditi.

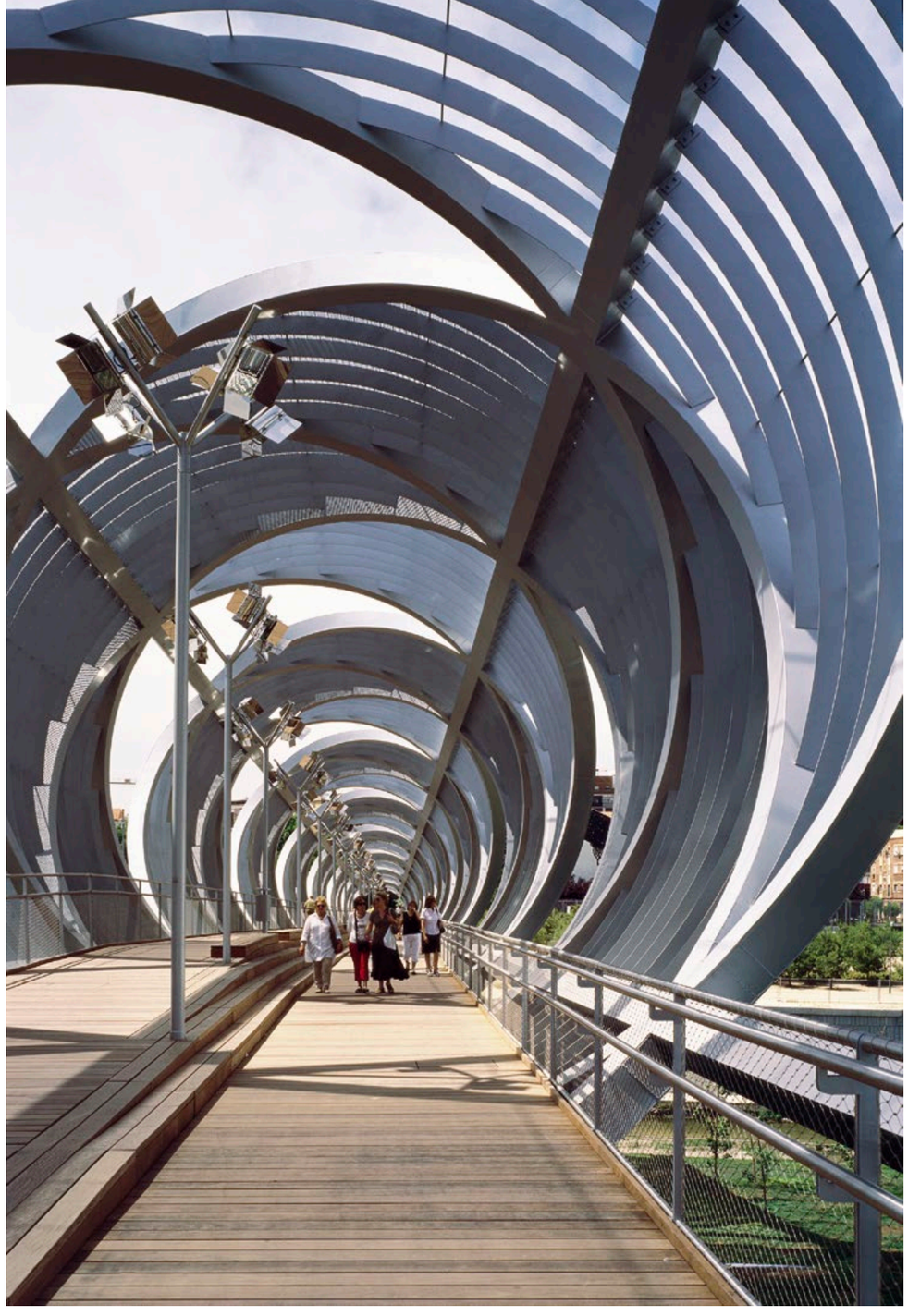
ORIS — Kao arhitekt gradite posvuda po svijetu. Kako uspostavljate odnose s okolinom i što za Vas znači lokacija? Posvuda gradite, ali ste Europljanin, potječete iz europske kulture. ¶ DOMINIQUE PERRAULT — Kada biste htjeli promovirati isti stav prema gradnji, u Europi i Aziji, po mom mišljenju to bi bilo glupo. Američke korporacije razvijaju takve odnose na lokalnim situacijama. Da biste razvili razmjenu i suradnju s lokalnom situacijom, ljudima, društvom, ekonomijom, društvenom i tehničkom situacijom, nužno je razviti zajednički proces. Ako nešto predlažete, testirajte prijedlog na lokaciji. S ljudima na lokaciji može se razgovarati, razmjenjivati mišljenja, organizirati rasprave i razvijati normalni proces između ideje, osjećaja, prvog prijedloga kao hipoteze i specifične situacije u drugoj državi.

¶ DOMINIQUE PERRAULT — This building, the library, could be absolutely very nice if it became a pavilion in a park. It could be nice, as this very small building. Or, it could be bigger, I don't know. The concept has no limits, no dimensions, no size. There is no scale for a concept. And when the concept fits the place, the sense, reality and physical presence of architecture immediately appear.

ORIS — It was interesting to hear you speak about this possibility of a situation when architects take a concept from one scale and situation, and put it in a completely different situation, from a house to an urban square and so on. ¶ DOMINIQUE PERRAULT — I don't work like that. If you try to build a conceptual approach, you should develop a conceptual process and use all materials and components like some other projects. It's a concept, you can change it and manage it for another project, it's not a problem. It's an experience. You can use this concept to develop another situation from it. I don't have this kind of idea. I develop something, and when it's finished, I move on to something else.

ORIS — That's actually much better. It brings Peter Eisenman to mind. ¶ DOMINIQUE PERRAULT — For the city hall building in Innsbruck, we developed a very complex building, connecting it with existing buildings, some new parts and so on. Some part of the new building is an exact copy of some existing building in the city. It was not necessary to make a new and special design, it was better to expand and increase the design of the historical building. We built a wing with the same design as the existing building, and you don't know exactly which hall is the new hall and so on. It's not necessary to have something new all the time. If you have not one, but maybe three good reasons to make a copy, you should do it.

ORIS — As an architect you build all over the world. How do you establish the relationship with the surroundings and what does location mean for you? You build all around, but you are still European, you have European culture? ¶ DOMINIQUE PERRAULT — If you would like to promote the same building attitude in Asia as in Europe, it's very stupid, for me. American corporations develop this kind of relationship with the local situation. If you would like to develop an exchange with the local situation, with people, with society, the economy, the social and technical situation, it is necessary to develop a process together. If you propose something, you could test your proposal on the site. With people on the site, it is possible to exchange and to critique, to organize some review and develop a normal process between your idea, your feeling, your first proposal, like a hypothesis, and the specific situation in another country.



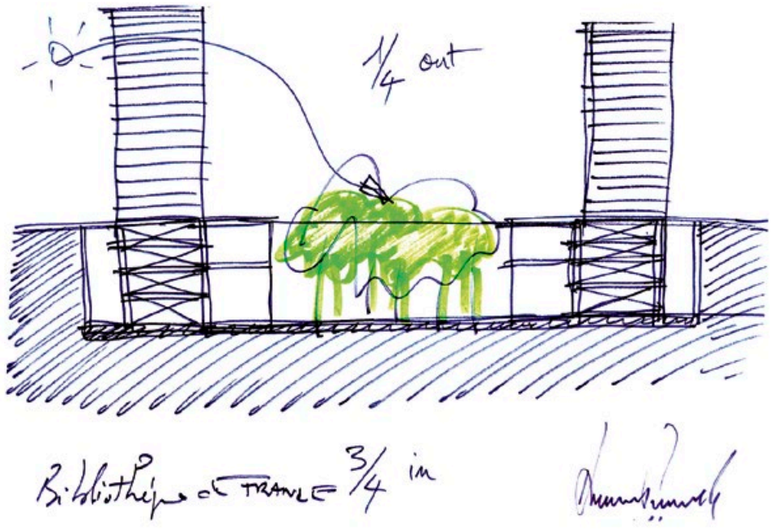
◀ Pješački most Arganzuela, Madrid, Španjolska, 2008. – 2010.

◀ Arganzuela Footbridge, Madrid, Spain, 2008 – 2010

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Nacionalna knjižnica Francuske, Pariz, Francuska, 1989. – 1995., skica: Dominique Perrault

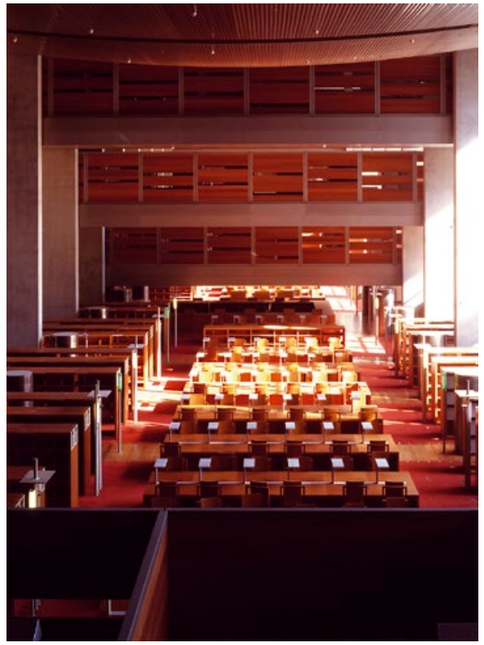
French National Library, Paris, France, 1989 – 1995, sketch by Dominique Perrault



Nacionalna knjižnica Francuske, Pariz, Francuska, 1989. – 1995.

French National Library, Paris, France, 1989 – 1995

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◀ Henri Labrouste, Nacionalna knjižnica Francuske, Rue de Richelieu, Pariz, Francuska, 1868.

◀ Henri Labrouste, French National Library, Rue de Richelieu, Paris, France, 1868

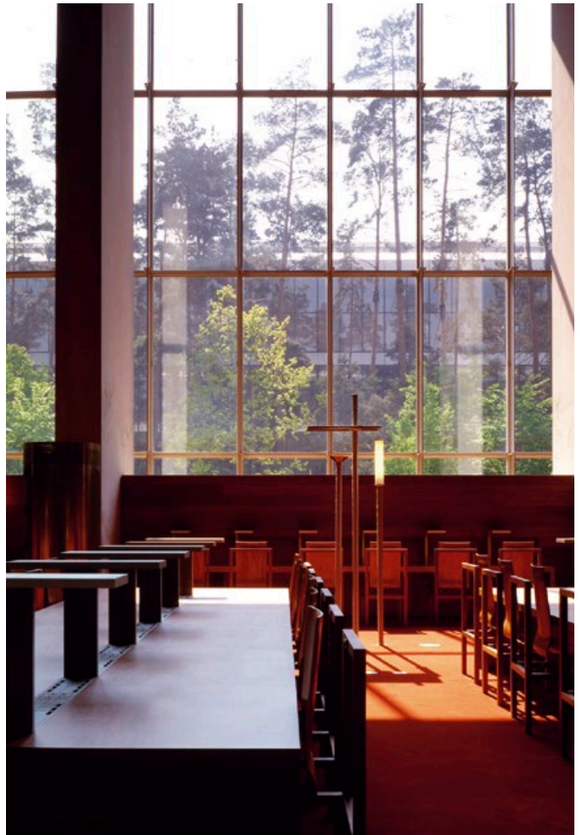
ORIS — Your approach is very open, very direct, you try to solve problems. ¶ Speaking about this kind of situation, how was it to work in Seoul? Did you travel often to the site? ¶ This process is very interesting because it took a lot of time from idea to realization, how much did it change? ¶ DOMINIQUE PERRAULT — It didn't change much in Seoul. The client was the Womans University, and the quality of the client was very high. It's an elite university, its staff is very good. I was protected by this staff during this process because usually in Asia you produce the concept design and after that the local team and the local construction company develop the project...

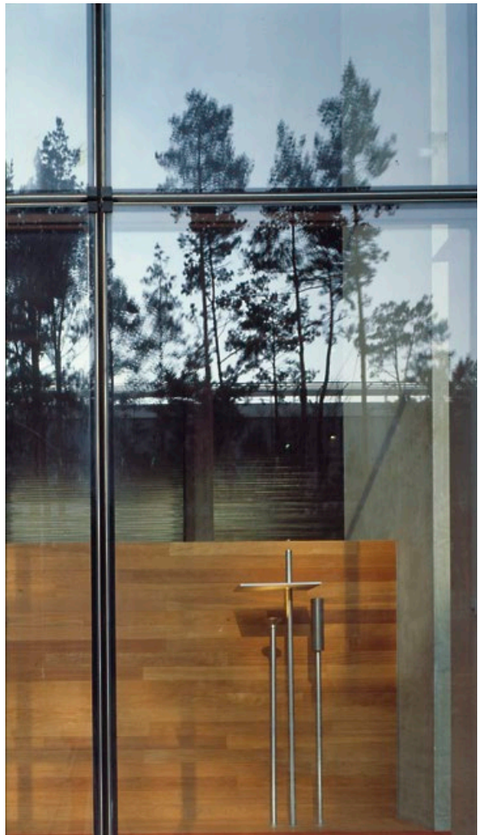
◀ Nacionalna knjižnica Francuske, Pariz, Francuska, 1989. – 1995.

◀ French National Library, Paris, France, 1989 – 1995

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◀ Nacionalna knjižnica Francuske, Pariz, Francuska, 1989. – 1995.

◀ French National Library, Paris, France, 1989 – 1995

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Velodrom i olimpijski bazen, Berlin, Njemačka, 1992. – 1999.

Velodrome and Olympic swimming pool, Berlin, Germany, 1992 – 1999



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ORIS — Vaš je pristup vrlo otvoren, izravan, pokušavate riješiti probleme. Kad smo već kod takvih situacija, kako je bilo raditi u Seulu? Jeste li često onamo putovali? Taj je proces zanimljiv jer je proteklo mnogo vremena od ideje do realizacije. Koliko se mijenjalo? ¶ DOMINIQUE PERRAULT — U Seulu se nije mnogo mijenjalo. Radio sam za Ewha žensko sveučilište, a oni su vrlo kvalitetni investitori. To je elitni ženski univerzitet, ima vrhunsko osoblje. Štitili su me cijelo vrijeme jer se u Aziji

ORIS — ...probably changing it during the process. ¶ DOMINIQUE PERRAULT — Changing and possibly misunderstanding it. In Seoul, we followed the project from beginning to end with a local architect and engineer, with a very strong generic contractor in Korea, Samsung. It was a very dangerous period, with the new president and the election in the university. But in the end, we more or less controlled the project during construction. The exchange with local architects, firms and



običnо proizvede koncept projekta, a onda lokalne ekipe i građevinske tvrtke razvijaju projekt.

ORIS — A vjerojatno ga i mijenjaju u procesu? ¶ DOMINIQUE PERRAULT — Mijenjaju i ponekad pogrešno razumiju. U Seulu smo slijedili projekt od početka do kraja u suradnji s lokalnim arhitektom i građevinarom, te korejskim Samsungom kao vrlo jakim generičkim partnerom. Bilo je to opasno razdoblje, novi predsjednik i izbori na univerzitetu. No, na kraju smo više manje kontrolirali projekt tijekom izgradnje. Suradnja s lokalnim arhitektima, tvrtkama i ekipama vrlo je važna. Za mene je također zanimljiva zbog međuljudskih odnosa. Važno je, bogato i pozitivno.

ORIS — Vaši su projekti savršeno jasni s obzirom na gradnju, odnose prostora i najsitnije detalje; to je sad postala Vaša jedinstvena paradigma. ¶ DOMINIQUE PERRAULT — Moj je cilj, možda čak i opsesija, da arhitektura treba stvarati rješenja za svaku pojedinačnu situaciju. I treba vam to biti jasno. Ako mi nije posve jasno, nisam zadovoljan, gdje je onda rješenje? Arhitektura bi trebala transformirati i mijenjati neko mjesto u drugo mjesto, promijeniti lokaciju u drukčiju, jednu kvalitetu u drugu. Moram nešto osjećati kad razvijam projekt.



Ewha žensko sveučilište, Seul, Južna Koreja, 2004.-2008.

Ewha Womans University, Seoul, South Korea, 2004 – 2008

(GLP)

(AM)

teams is very important. For me, it is also very interesting because you have a human relationship. It's very important, it is very rich and positive.

ORIS — Your projects show perfectly clear construction, space ranking and minute details; those have now become your unique paradigm. ¶ DOMINIQUE PERRAULT — My goal, perhaps even obsession, is that architecture should create a solution for a situation. And you should be clear. If I'm not

Ewha žensko sveučilište, Seul, Južna Koreja, 2004.-2008.

Ewha Womans University, Seoul, South Korea, 2004 – 2008





(EWHA)

Ponekad to uspijeva, ponekad ne, ali želim osjećati. Može li taj novi projekt promijeniti grad? Ponekad je promjena mala, ponekad velika, to ovisi, ali gdje su rezultati za ljude? Ako nemate rezultata, nego samo dizajn, samo kretanje, rezultat je zgodan i zanimljiv, ali nakon pet godina je ništa.

ORIS — Koja je uloga arhitekta u današnjem društvu?

¶ DOMINIQUE PERRAULT — Danas je arhitekt vrlo važna komponenta u transformaciji metropole. Mislim da je nestala ideja da je arhitektu mjesto samo u domeni gradnje. Takav stav o arhitekturi i građenju bio je točan u 19. stoljeću, očito i tijekom 20. stoljeća, a danas je apsolutno drukčiji jer je polje vrlo veliko, vrlo otvoreno. Složeno je to, ali je moguće razviti mnogo projektnih ideja ako radite u mjerilu metropole. No mjerilo metropole nije samo veliko. U metropoli imate mnogo malih projekata. Recimo da radim mali projekt za ulicu. Zgodan projekt. Malen. Savršen. Ali to nije ništa. Ako razvijam analizu metropole, taj je projekt posve drukčiji. Samo arhitekt ima sposobnost razviti takvu vrstu pristupa. Samo arhitekt organizira veze između političara, sociologa i geografa i tako dalje. Samo arhitekt može stvoriti takvu kartografsku strategiju da organizira odnose između malih izoliranih projekata i uklapanja u globalnu viziju. Mislim da je danas fantastično vrijeme, fantastično razdoblje za arhitekta. Ako nastavite razvijati zgodne projekte bez te dubine, uz složenost suvremenih gradova, niste arhitekt. Ali ako povežete projekt i supstancu metropole, sve se mijenja. Nije jednostavno niti lako, ali je vrlo pozitivno.

clear, I'm not satisfied, because where is the solution? The architecture should transform and change a place into another place, change the site into another site, a quality into another quality. I should feel something when I develop a project. Sometimes it works, sometimes it doesn't, but I want to feel something. Can this new project change the city? Sometimes the change is small, sometimes big, it depends, but where is the result afterwards for the people? If you have no result, only the design, only the movement, the result is a nice curiosity, but after five years, it's nothing.

ORIS — What is the architect's role in society today?

¶ DOMINIQUE PERRAULT — Today, the architect is a very important component in the transformation of the metropolis. I think the idea has disappeared that the architect is only involved in the field of construction. This position about architecture and building was correct in the 19th century, obviously, and during the 20th century, but now it's absolutely different because the field is very large, it's very open. It's a little complex, but it's possible to develop a lot of project ideas if you work in the scale of the metropolis. But the scale of the metropolis is not only big. In the metropolis you have a lot of small projects. OK, let's say I design a small project for a street. It's a nice project. Small. Perfect. But it's nothing. If I develop a metropolitan analysis, this project in the metropolis is totally different. Only the architect has the capacity to develop this kind of approach. Only the architect can organize the connection between the political, sociological, geographical







DOMINIQUE PERRAULT, Intervju

DOMINIQUE PERRAULT, Interview

ORIS — Frustrirajuće je baviti se edukacijom, a i velik je problem jer mnogo mladih ljudi, srećom ne svi, nemaju živaca za dublji uvid. S druge strane, male su skupine socijalno vrlo svjesne i spremne svašta raditi kako bi prodrle u dubinu, povezale se različitim odnosima s drugim ljudima i tako dalje. Zapravo, mnogo časopisa radi zbrku jer tim mladim ljudima pokazuju lijepe slike, ali samo površinske. U časopisu Oris nastojimo objavljivati eseje i članke koji ne objašnjavaju zgradu samo u nekoliko rečenica, već i društvene odnose nekih političkih pitanja i slično, no mali broj ljudi čita časopise, samo prelistaju slike. Ovaj će razgovor također donijeti promjene u tom smislu. ¶ DOMINIQUE PERRAULT — Vjerujem da je arhitektima vrlo važno, posebno mlađima, vjerovati u budućnost, jer je teško zamišljati projekt ako ne vjerujete u budućnost. Vjerovati u budućnost ne znači samo sreću, jer možete biti oštri kad vjerujete u budućnost.

people and so on. Only the architect can create this kind of mass cartography strategy to organize a relationship between a small isolated project and another fitting into a global vision. I think it's a fantastic time, it's a fantastic period for the architect. If you continue to develop some nice projects without this depth, with the complexity of contemporary cities, you're no architect. But if you connect the project and the metropolitan substance, everything changes. It's neither simple nor easy, but it's very positive.

ORIS — It's frustrating when you are involved in education, and it's a big problem because a lot of young people, but fortunately not all, don't have the nerve to go much deeper into things. On the other hand, small groups are very socially aware and very prepared to do all kinds of things to go into this matter deeply, to try to connect very different relations with the people and so on. Actually, a lot of magazines are making a mess because they are just showing these young people beautiful pictures without any need to delve deeper. We try with our magazine to always have essays and articles that don't just explain some building in a few sentences, but try to get into the social relationship of some political issues and other things, but a very small number of people read magazines, they just go through the pictures and that's all. This interview will be making some little changes to this. ¶ DOMINIQUE PERRAULT — I believe it is very important for architects, especially young ones, to believe in the future, because it is very hard to imagine a project if you don't believe in the future. Believing in the future is not about happiness, you could be very violent and still believe in the future.

