

Arhitekturne pošasti

Architectural Monsters

Kristina Dešman

Jean Baudrillard, **Jean Nouvel**
Singularni objekti: arhitektura in filozofija
Singular Objects: Architecture and Philosophy
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»je za vse, kar je proti kulturi!« (str. 32), Nouvel pa je proti arhitekturi. Nouvel že na začetku besedila opozori oziroma napove, da bo o arhitekturi govoril drugače kot ponavadi.
Sogovornika se izzivata: Nouvel skuša provocirati Baudrillarda, ta pa mu žogico vrača. V pogovorih se tako prebijata skozi kopico različnih tem: od sprememb v razumevanju arhitekture od modernizma dalje prek odzivanja arhitekture na umetniške tokove do prepuščanja arhitekture uporabnikom.

V pogovoru se kristalizira prevladujoča tema: iskanje definicije arhitekture, kar povzame Nouvel »vse je v tem, da se dogovorimo, kaj je arhitektura!« (str. 32). Sogovornika se sprehajata po robu med arhitekturo in filozofijo in skušata polje arhitekture zamejiti z različnih strani. Lotita se je s stališča estetike in funkcionalnosti, kjer Nouvel poudarja paradoksalni položaj arhitekture, kjer je uspešna arhitektura tista, ki je ustvarjena, potem pa v hipu pozabljena. Baudrillard poudari težavo arhitekture, da mora načrtovati svobodo, temu reče »programirano zapeljevanje«, ki naj bi ostalo skrivno, če bo uspešno, načrtovanje svobodnih prostorov pa razglasi za nesmisel (str. 31). In ob tem obtoži objekte, da izgublja svojo presežnost (oziroma, kot ji sam reče, skrivnost), da so vse bolj estetizirani in zato brez kritičnega naboja, in postajajo del kulture. Objekt kot kultura za Baudrillarda šteje le še v kategoriji izmenjevalne vrednosti.

Baudrillard zato bolj od arhitekture same spoštuje singularne – posebne objekte, »arhitekturne pošasti«, kot sta na primer Beaubourg (str. 37) ali Guggenheimov muzej v Bilbao. Avtorja pa z žalostjo ugotavljata, da se je Beaubourg (Center Georges Pompidou arhitektov Renza Piana in Richarda Rogersa iz 70. let) iz singularnega objekta sčasoma pretopil v kulturni objekt, objekt podpore. (str. 6o). Kot singularni objekt sogovornika navajata Guggenheimov muzej v Bilbao arhitekta Franka Gheryja. Muzej je bil odprt jeseni leta 1997, prav času, ko je pogovor nastajal. Bilbajski muzej je bil v tistem trenutku šele na pragu »efekta Bilbao«, pred turistično ekonomskim vzponom mesta Bilbao. Bil je tudi daleč pred časom, ko si je praktično vsako kolikor toliko »spodobno« me sto zaželelo zgraditi arhitekturno ikono s podpisom vzponom mesta Bilbao. Bil je tudi daleč pred časom, ko si je praktično vsako kolikor toliko »spodobno« me sto zaželelo zgraditi arhitekturno ikono s podpisom vzponom mesta Bilbao. Bil je tudi daleč pred časom, ko si je praktično vsako kolikor toliko »spodobno« me sto zaželelo zgraditi arhitekturno ikono s podpisom vzponom mesta Bilbao. Bil je tudi daleč pred časom, ko si je praktično vsako kolikor toliko »spodobno« me sto zaželelo zgraditi arhitekturno ikono s podpisom vzponom mesta Bilbao. Bil je tudi daleč pred časom, ko si je praktično vsako kolikor toliko »spodobno« me sto zaželelo zgraditi arhitekturno ikono s podpisom vzponom mesta Bilbao.

Nobeneda od sogovornikov ne moremo brati izven konteksta postmodernizma. Zaznamuje ju skepticizem do ustaljenih vzorcev razmišljanja, vsakega na svojem polju. Baudrillard se distancira od ideologije in kulture, Nouvel se odmakne od forme in funkcije. Strinjata se v tem, da sta oba proti: Baudrillard

različnih tem in odpre številna vprašanja, povezana z arhitekturo. V razmeroma kratkem besedilu zato sogovornika nobene teme ne obravnavata poglobljeno, oziroma nobeni temi ne prideta do dna. Odpreta poglavje, nakažeta nekaj zanimivih misli, podata si nekaj iztočnic, to pa je tudi vse. Zaradi preskakovanja med temami in vračanja nanje besedilo zahteva precej bralčeve pozornosti, saj je dokaj fragmentarno.

Skoraj toliko kot za branje v enem kosu je knjiga zanimiva za branje po koščkih. Fragmentarnost besedila bralca draži pa tudi vznemirja. Morda je pravi recept za branje ta, da knjigo odpreš na naključnem mestu, prebereš kratko poglavje, potem pa se prepustiš razmišljanju.. Kar pa je mogoče tudi cilj zapisa pogovora: pokazati, da je arhitektura neizčrpen vir vprašanj in tem za razmišljanje.

Singularni objekti: arhitektura in filozofija (Singular Objects: Architecture and Philosophy) is an edited record of two conversations between philosopher Jean Baudrillard and architect Jean Nouvel. The two interviews are part of a series of discussions between architects and writers or intellectuals organised in the late 1990s by the Paris Faculty of Architecture *Ecole Nationale Supérieure d'Architecture de Paris La Villette*. All six interviews were recorded, and the participants have edited some of them as books.

The Slovenian translation of the discussion between Baudrillard and Nouvel was first published some time ago in the book *Vrzeli filma in arhitekture* (Gaps of Film and Architecture, ed. Stojan Pelko). However, the arts-education society *Umetniško izobraževalno društvo Praznine* has decided to complete the existing translation and publish it as a book. The discussion between the architect and the philosopher is the second book in a collection published by the *Praznine* magazine.

Jean Nouvel holds a paradoxical position in architecture: he is the *enfant terrible* of architecture of the 1980s and 1990s, but lately he has assumed the position of a mainstream architectural vedette. He was one of the first architects to subject the design of his buildings to a conceptual idea (an approach later followed by Rem Koolhaas, for instance). Among his projects, the milestones are mainly his early works: the apartment building Nemausus in Nimes (1985–87), Institut du Monde Arabe in Paris (1987), Opera Nouvel in Lyon (1993) and Fondation Cartier in Paris (1994), while Torre Agbar in Barcelona (2005) is one of his most important later works.

In the debate, Nouvel adopts the practical, down-to-earth position of an architect, although he claims that he relies heavily on the written word; even

as a student, he apparently preferred to submit essays rather than designs (as he stated in his speech upon the presentation of Pritzke Award, 2008). He refers to Baudrillard, Virilio, Foucault and Deleuze as his theoretical background. As early as in 1980, he published the text The Future of Architecture is No Longer Architectural (*L'avenir de l'architecture n'est plus architectural*), in which he claims that architecture can no longer remain autonomous, and must instead step out of its field, as architecture can only recreate that which already exists.

Jean Baudrillard is known to the Slovenian reader by a number of translated articles, but mostly by his two works *Simulacra and Simulation* and *The Perfect Crime* (both translations were published in 1999 in the Koda collection). One of his major postulates is that in postmodern society we have become so dependent on our own models of the world that we no longer have access to reality. Baudrillard uses the term simulacra to denote an image of reality that no longer represents reality but is rather just a sign for it, and he identifies different levels of simulacra through history. On the first level, the image is recognised as an imitation of reality (this level is typical of pre-modern times); on the next level, the image becomes so convincing that only a thorough analysis can reveal the difference (this level is typical for the time of the industrial revolution, as epitomised by photography and ideology); in the last stage, the image is created even before the reality comes into existence, and reality then adapts to the image and becomes hyper-reality (the postmodern era).The present time is thus marked by mass media entering our private lives, globalised capitalism, the precedence of exchange value over application, ideology from which one cannot escape, and urbanisation that prevents us from being in touch with the natural environment. Since architecture co-creates reality, Baudrillard recognises it as one of the most important media for the expression – and above all the creation – of contemporary society.

Neither of the interlocutors can be read without the context of postmodernism. They are both sceptical towards established patterns of thinking, each in his own field. Baudrillard distances himself from ideology and culture, while Nouvel steps away from form and function. They agree, however, that they are both *against*: Baudrillard is »in favour of everything that is against culture!« (p. 32), while Nouvel is against architecture. Very early in the text, Nouvel announces that he will not speak about architecture in the usual manner. The two challenge each other: Nouvel tries to provoke Baudrillard and Baudrillard sends the ball back. In their conversations, they thus meander through a mass

of different topics: from the changed understanding of architecture from Modernism on, to architectural responses to artistic currents and how architecture is left to users.

A dominant topic does, however, crystallise in the conversation: the search for a definition of architecture, which is summed up by Nouvel when he says »the whole issue is to agree what architecture is« (p. 32). The interlocutors walk on the edge between architecture and philosophy, and try do demarcate the field of architecture from different sides. They tackle it from the point of view of aesthetics and functionality, with Nouvel emphasising the paradoxical situation of architecture, whereby successful architecture is that which is created and then instantly forgotten. Baudrillard stresses the difficulties architecture encounters when planning freedom, which he calls »programmed seduction« that is supposed to remain hidden if successful, and proclaims planning of free spaces as nonsense. At the same time, he accuses objects of losing their surplus (or, as he calls it, their mystery), of becoming more and more aestheticised and thus losing their critical charge and therefore becoming part of culture. For Baudrillard, an object as culture counts only in the category of exchange value.

For this reason, rather than respecting architecture, Baudrillard respects singular/special objects: »architectural monsters«, such as the Beaubourg (p. 37) or the Guggenheim Museum in Bilbao. It is with regret that the two speakers observe that with time the Beaubourg (the Georges Pompidou Centre by architects Renzo Piano and Richard Rogers from the 1970s) has developed into an object of art, an object of affiliation (p. 6o). According to them, the Guggenheim Museum in Bilbao by architect Frank Ghery is a singular object. It was opened in autumn 1997, precisely when the exchange recorded in this book took place. At that moment, the Bilbao Museum was only at the threshold of the »Bilbao Effect«: it was completed prior to the tourism and economic peak that the city of Bilbao experienced soon after. It predated the time when practically any more or less »decent« city sought to realise an architectural icon signed by an architectural star; it was way ahead of the trend that later developed and was triggered by Bilbao itself. From today's perspective, it is difficult to speak about Ghery's museum as a singular object; it can only be understood as an object of capital, culture, etc.

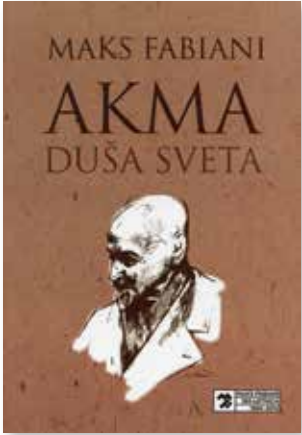
This brings us to the question: Can a singular object survive? Is its singularity absolute, or does it remain singular for just as long as it is not appropriated by culture, capital and politics?

The conversations between the two Jeans create a dense, eloquent text, stringing together a number of different topics and opening numerous questions related to architecture. Given the relatively short length of the text, the two interlocutors do not deal with any of the topics in depth, or rather they do not get to the bottom of any of the topics. They open up a new chapter, indicate a few interesting thoughts, provide a few opening remarks, and that is all. The result of this constant jumping from one topic to another and constant

Kontemplativna biofilija Maksa Fabianija

The Contemplative Biophilia of Maks Fabiani

MILOŠ KOSEC
MAKS FABIANI
Akma, duša sveta
Akme, the Soul of the World
Ljubljana: Fakulteta za arhitekturo; Stanjel: Ustanova Maks Fabiani, 2015 (Slovenska Bistrica: Tigras)
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Maks Fabiani – človek za vse čase? Njegova dolga življenjska pot je vijugala od ene vloge do druge; mnoge izmed njih je s svojo originalno osebnostjo napolnjeval istočasno. Od gosposkega sina iz province preko izkustva domoljubne Ljubljane in nato naravnost v svetovljanske dunajske kroge na prelomu stoletja, nato pa povratek v provinco: kljub kompromisom, spogledovanjem z novo fašistično realnostjo in požaru, ki mu v vihri druge svetovne vojne uniči dobrosot del arhiva (kdo pravi, da rokopi si ne gorijo?), se njegova trajektorija nato nikoli več zares ne ujame s prevladujočimi tendencami arhitekture. Kaj pa, če je Fabiani človek izven svojega časa? Vedno nekje v razpoki realnosti, ki se v razponu njegovega življenja nenehno transformira iz skrajnosti v skrajnost?

Fabianijevo osrednje teoretsko besedilo z ezoteričnim naslovom Akma je na prvi pogled besedilo o vsem – poskus razčlenjevanja sveta od najmanjšega (po arhitektovih besedah infinitezimalnega) sestavnega dela proti veliki celoti, duši sveta. Razmišljanja o življenju in ume tnosti, tako vsebino svoje knjige povzame arhitekt. Tako kot vsem tekstom s

cross-referencing is a fairly fragmented text that requires a very attentive reader.

Reading the book in one piece is perhaps just as interesting as reading it in chunks. The fragmented nature of the text is both irritating and exciting. Perhaps the best recipe for reading it is to open the book, randomly select and read a short passage, and then reflect upon it. This may also be why this conversation has been put on paper in the first place: to demonstrate that architecture is an endless source of issues and topics for reflection.

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prevelikimi pretenzijami mu spodleti prav na mestih, kjer sega naravnost po celoti. Dlje ko beremo to (včasih se nam zazdi, da namenoma) zagonetno besedilo, bolj se nam razkriva druga podoba Akme – Fabianijev intimni svet. Kar se najprej zdi poskus opisa celote, se iz zastrte intime na videz neosebnih stavkov razvije v poskus razumevanja lastnega mesta v svetu. V tistem svetu namreč, kjer Fabiani po koncu prve svetovne vojne nima več rezerviranega sedeža v prvi vrsti. Imena sogovornikov, ki se jim pisec v predgovoru poimensko zahvali (baron Schwegel, vojvoda d’Avarna, škof Kuklinsky, De Gasperi in njegov učitelj Wagner) beremo kot seznam povablencev dunajskih salonov, preden so po Evropi leta 1914 ugasnile luči. Glavnina misli je po arhitektovih besedah oblikovana med prvo svetovno vojno, dopoljena pa med drugo – torej v času pretresov, ko je Fabiani ustvarjalno bolj ali manj v mrtvem teku, obenem pa ti pretresi karte njegove usode povsem premešajo.

Fabianijevi strahovi, da bralci besedila ne bodo razumeli, morda koreninijo v piščevih težavah z razumevanjem svojega nenehno spreminjajočega se sveta.

young architects from the capital, except for Steinhuber from Graz, who is virtually unknown in Hungary. They comprise a sophisticated modern villa, an experimental, youthful cottage and a minimalist generous country house idyllically inserted into the landscape. Perhaps this is where the gap is the largest between an average Hungarian building and the exciting examples cited, for the average family homes are buildings suffocating in the deadly embrace of regulations and the subdivision of plots, often reflecting a client taste exceedingly unimaginative or forceful. It is worth studying the graphical designs presented in the book: the buildings are quite exemplary in their details as well.

We can also find four residential buildings in the book: a home for the handicapped and three condominiums (architects: 3H Office for Architecture, Építész Stúdió, Kis Péter Építésműterme, T2a architects). This choice of buildings shows well the preferences for the materials used: plenty of wood, bricks and – in some cases – colours. The book presents six commercial buildings, among them the work of two Dutch architects (3H Office for Architecture, Tervhivatal, T2a architects, Kis Péter Építésműterme). This section also offers a huge diversity. The selection includes projects of various sizes ranging from the construction of a giant cultural and shopping centre to an office remodelling.

Finally, we can encounter six sensational public buildings (architects: Koller és Társa, F. Kovács Attila, Basa Péter, Archi-kon, Építész Stúdió, Sporaarchitects). The stations of metro line 4 in Budapest are quite remarkable, but the work of Péter Basa, who died prematurely, is also utterly lovable: it adds exhibition spaces made of wood to a listed cottage in a very sophisticated way.

Four creators are featured twice in the selection, and the map inserted at the end of the volume also shows some disproportionality – but selections are a subjective genre, anyway. What is probably the most misleading about the selection, though, is the presence of the three foreign architects. The Hungarian society of architects is far from being so open; there is an insignificant number of foreign designers working in Hungary. This rate may see some improvement thanks to the mega investments of the Liget Project in Budapest, since Sou Fujimoto and SANAA have both won a tender recently. If only for that, this book should be published again in a few years from now.

