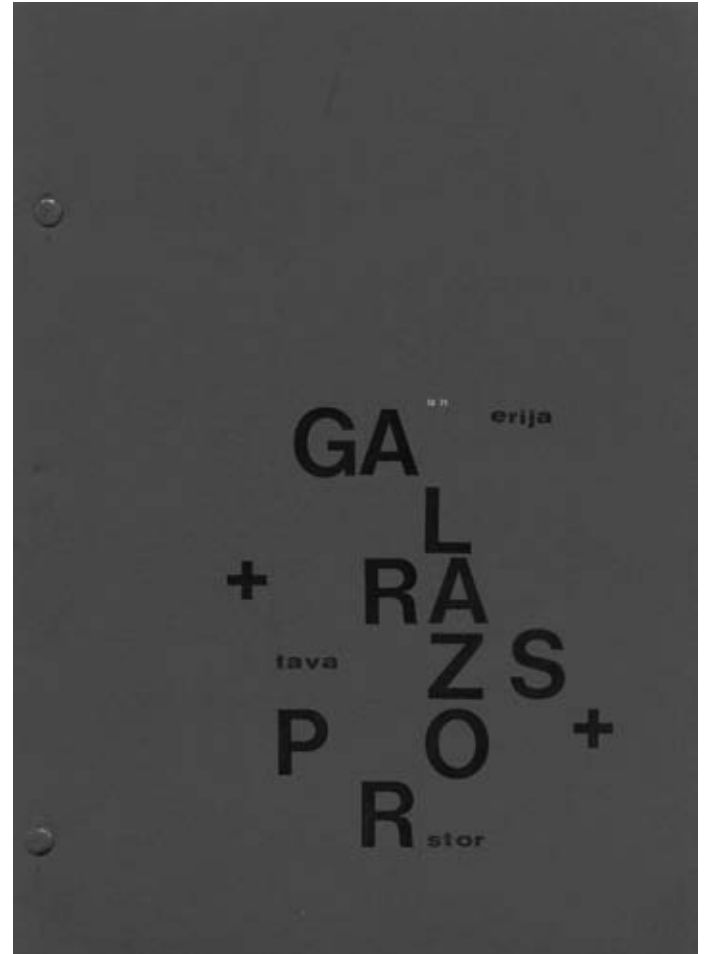




Soba 25 / 40 let kasneje

Jovo Grobovšek

Oddaljenost kot zdravilo

Načrtovanje in nato relativno uspešna uresničitev policentričnega razvoja Slovenije znotraj obeh zadnjih oblik njene državnosti je ena od izjemnih prednosti, ki jih uživamo njeni prebivalci, in ki jo opazijo in se ji čudijo obiskovalci od drugod. Še vedno pa iščem odgovore na vprašanje, ali smo to sijajno zasnovano dovolj argumentirano razumeli kot trajnostno izhodišče za pot v bodočnost.

Ena sama šola za arhitekturo, pa še ta ne samostojna, temveč le oddelček, kasneje VTOZD FAGG, na takrat edini slovenski univerzi v Ljubljani, je bila pred štiridesetimi leti

za nas, tik pred vstopom v poklicno samostojnost, nedvomno »popek sveta« stroke, ki smo se ji zapisali. Glede na lastno odločitev, da sem v odmaknjenem Črnomlju med drugimi časniki že od leta 1961 redno bral *Naše razglede*, ni bilo čudno, da sem na seznamu sprejetih v prvi letnik študija prepoznal celo vrsto javnosti znanih priimkov bodočih sošolcev. Študij arhitekture je bil meni edina možnost poglobiti se v družbene odnose in stroke, ki oblikujejo prostor. Vrsti takrat vpisanih pa je bil študij arhitekture očitno bolj zunanji izraz namišljene imenitnosti in lascivnosti stroke.

Ne spomnim se, da bi kdaj postavili v ospredje morebitno statistiko, od kod je kdo prišel v Ljubljano. Žal, bilo bi koristno. Bilo bi modro v času študija zastaviti videnja prostorskih in arhitekturnih problemov širše, nacionalno definirano, do meja takratne ad-

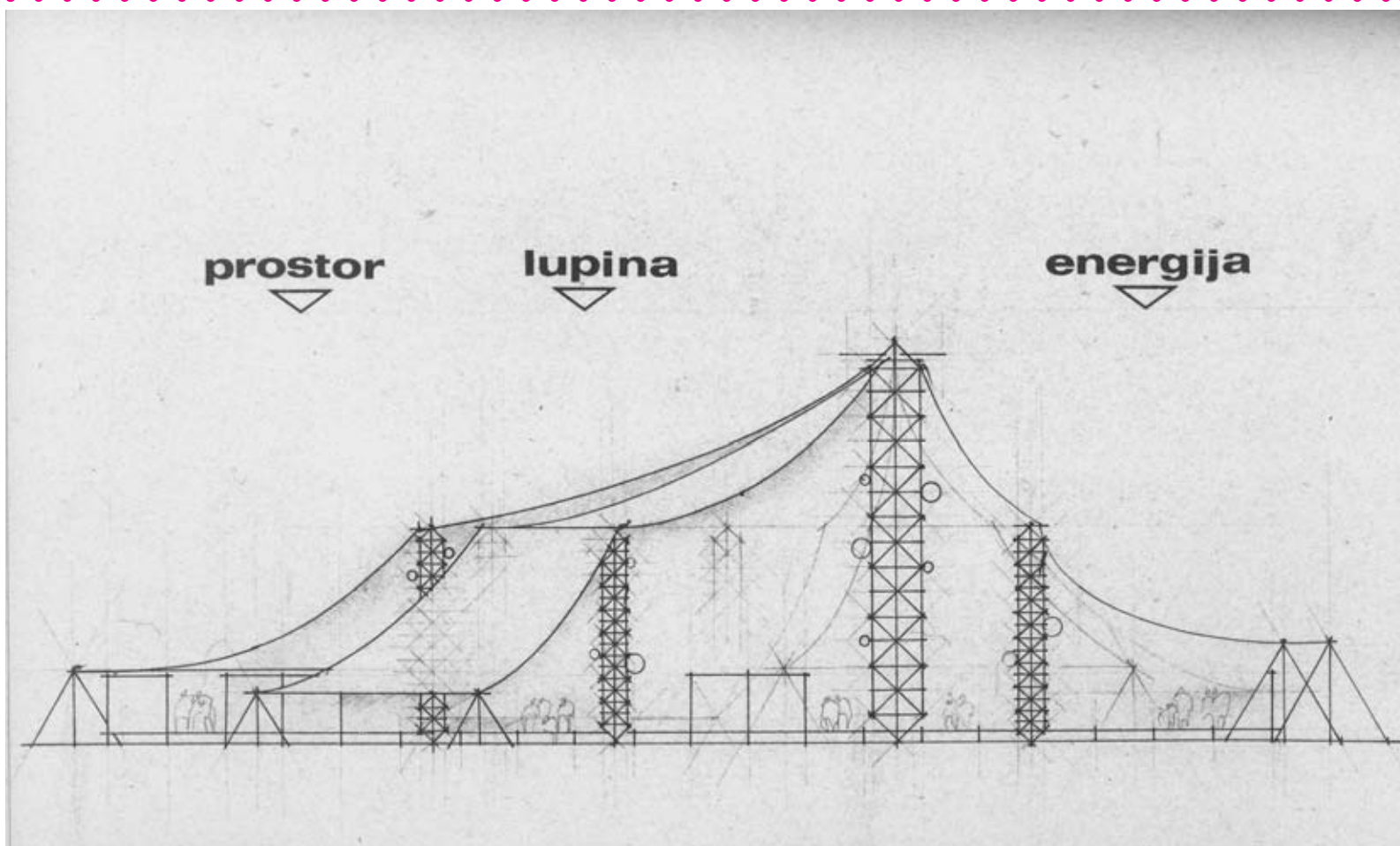
ministrativno-upravne enote Slovenije. Tako bi si, ob zrenju v internacionalno, vzeli morda tudi čas za razumevanje takrat še dovolj opaznih posebnosti prostora, njegovih oblik in izrazov, bogastva raznolikosti in sijajnih dosežkov preteklih generacij graditeljev in oblikovalcev.

Z roba je bil, in je še vedno, pogled v središče predvsem poln upanja in želja, pričakovanj in celo zahtev, a kaj hitro postane prizadet in užaljen, sprevrže se v odpor in neredko v maščevalnost. Povezava v nacionalno ustvarjalno omrežje bi bila nujna takrat in tudi danes. Na tehničnici sta oba ustvarjalna načina: tekmovalnost in/ali sodelovanje. Ali sta le metodi dela ali nujni del sistemskih organizacijskih oblik, ki ju odberemo, ko načrtujemo pot do kakovosti in trajnosti? Tako se sprašujem še danes in ugotavljam, da vseh deklarativnosti policentrizma nismo

Jovo Grobovšek: Gal-Razs-Pro

vztrajno, in morda po potrebi trmasto, prelili v ustvarjalni tok razvoja. Obrobje države je ostalo v dobršni meri na obrobju našega, skoraj genetsko pogojenega manjvrednostnega kompleksa. Zremo daleč v svet zaradi nikoli izpolnjenega gona biti prepoznaven (pri drugih). Doma nam je dovolj, če ohranimo razliko med prestolnico (države) in obrobjem, v regiji (nikoli definirani, razen statistično) trmarimo o nerazumevanju naših posebnosti, v občinah smo polni napuha samozadostnosti in ne vidimo omejenosti obzorij. Šentflorijanskost še cveti, rožice pa ne dišijo več.

V Sobi 25 pred štiridesetimi leti je lebdelo kaj malo te vrste opažanj. Domače je bilo le toliko zanimivo, kot je dišalo po stiku s težje, ne pa tudi težko, dostopnim zahodom. Že to, da Pariz ni bil enako zanimiv kot London, da je Dunaj izginjal v »plesnivi zgodovinskosti«, kot



Room 25 / 40 years later Jovo Grobovšek

The healing distance

The planning and relatively successful implementation of the polycentric development of Slovenia, within the last two phases of its statehood, is one of the advantages enjoyed by its citizens and noticed and admired by foreign visitors. Nevertheless, I am still searching for answers, whether this excellent basis is sufficiently understood as a sustainable platform for future endeavours.

Before we entered into professional independence, some 40 years ago, a single School of Architecture, which was really only a department, later VTOZD FAGG, of the (then) only Slovenian University, represented a 'centre of the world' of our chosen pro-

fession. I decided, in the somewhat remote Črnomelj, to follow the press closely, among others I've been reading *Naši Razgledi* newspaper since 1961, so it was no wonder I recognized many familiar names on the list of my first year classmates. For me, the study of architecture was the only way to gain a deeper understanding of social relations and of profession, which shapes the spatial planning. For some, the study of architecture was only a vessel for their imaginary nobility and lasciviousness of the profession.

Unfortunately, I don't remember if we ever had any kind of statistics which would tell us from where the students coming to Ljubljana originated. It would be useful, and it would also be wise to establish a broader view on the spatial and architectural problems, defined by the borders of the administrative unit of Slovenia, during our studies. In this way, while gazing into international territo-

ries, we would be able to take some time and fully understand those distinct characteristics of space, its forms and expressions, the richness of diversity and all those glorious achievements of past generations of constructors and designers.

Watching from a distance, gazing towards the centre, the view was (and still is) filled with hope and wishes, expectations and demands even, but it can quickly turn to aversion and often into resentment. Establishing a national creative trust was needed then and it is still needed today. Both creative methods are at stake: competitiveness and/or cooperation. Are they but methods of work or a necessary part of systemic form of organization chosen when planning a route to quality and durability? I ask myself these questions and I think we failed to implement all of the declarative aspects of polycentricism, with enough persistence

and some stubbornness, into the creative flow of progress. The periphery remained mostly at the outskirts of our, almost genetically predisposed, inferiority complex. The never truly realized wish for recognition abroad drives us to gaze across our borders, while we are content at home with the established dividing line between our state's Capital and periphery, the undefined (except statistically) regions complain about the lack of understanding for their peculiarities, the municipalities are filled with self-sufficiency and tunnel vision. Close-mindedness seems to flourish, and the odour is anything but pleasant.

We were oblivious to these observations 40 years ago in Room 25. We were only interested in the domestic if it had some characteristics of the harder, yet not hard, to reach west. Our relative narrow-mindedness was evident in the fact that Paris was not



Kje /vizija o črti/

Tako enostavno,
naravnost,
na njej so manjše črtice.
Spomin blede,
zakaj povsod ogenj?
Zakaj polja venejo?
Zakaj toliko krvi?
Zakaj ni tišine,
zakaj tega ni, ni, ni...
zakaj?
Ker ne vemo kje,
kje naj postavimo črto,
mejo,
škrlat za zaveso,
teman in gost,
da resnica, stvarnost, ne bosta nikoli prodrli.
Če zamižim vidim za seboj ...
Ne, ne morem mižati,
ogelj peče, tišina, ki je ni,
ta tišina, ki jo potrebujejo,
vse česar ni, a bi moralo biti
vse to me boli...
Ko bi vedeli, kje naj postavimo mejo
in pozabimo, ne vidimo,
potem bi, kljub zlobi sveta,
bilo lažje.



Jovo Grobovšek

da ni bil utemeljil več ravni našega obstoja, da sta bila opažena le 'avantgardna' dela Zagreba in Beograda, zavržen pa je bil njun akademizem in podobno, kaže na relativno zamejenost interesov takratnih študentov. Ne velja za vse, a dodajam tudi ta razmislek.

Na šoli smo sami sestavili hierarhijo predavateljev in asistentov. Zanimanje zanje in ocena sta bili prej plod emocionalnih kot razumskih dejavnikov. Tako nam še ni mogel blizu Radin (opisna geometrija, že v prvem letniku) z ostrim nasprotovanjem razvadi kajenja nasproti hvali koristnosti športnega udejstvovanja; utrujeni stari Likar ni več zmogel poudariti energetskega in ekološkega varčevanja, njegov asistent na strojnem faksu Peter Novak pač; Tineta Kurenta z globino mističnih vprašanj gematrije in zgodovinskih vprašanj kompozicije v stavbarstvu nismo posvojili; vzvišeni in prefinjeni jezik Marjana

Mušiča nam je bil sicer fascinanten, a nekoliko odmaknjen, zahteval je preveč časa, tega pa nam je 'primanjkovalo'.

Izjemni in navdihujoči Niko Kralj je spodbujal kreativnost v vse smeri; meni je utrdil samozavest z iskrenim individualnim ocenjevanjem in spodbudno pohvalo ob drobnih nalogah oblikovanja.

Trditev, da mora Slovenec v Švici pokazati desetkrat kvalitetnejšo zasnovo, razlago in grafično realizacijo, kot domačin, ki jo je izrekel Dušan Moškon, se nas je dotaknila globlje, kot smo si sami priznali.

In večno vprašanje matematike pri arhitektih. Garbajs je izustil, da arhitekti tega nikoli ne bomo razumeli. Podobno je kasneje Skubic – v časnikih smo opazili, da je bil tudi prvak v šahu – dal na izpitu tri možnosti: ali z menoj kot kandidatom na prvi mizi popijeva

kozarec konjaka, kar odklonim, ker se ne spodobi; na drugi mizi ponudi partijo šaha, opomnim ga, da sem na izpitu, zato na tretji ponudi reševanje zapletenega integrala. Seveda padem! In ko ga kasneje srečno opravi z 2, mi ob podpisu v indeksu zatrdi: »Odlično, kolega, odlično!« Opomnim ga, da je le zadostno, on pa: »Odlično, verjemite, že vem zakaj!«

Danes sodim, da je šlo enkrat za manj, drugič za bolj inventiven pedagoški pristop omenjenih oseb in ne za nezanimivost tematik. Vse navedeno je žal samo še nekaj izgubljenih priložnosti za bolj uporabno znanje.

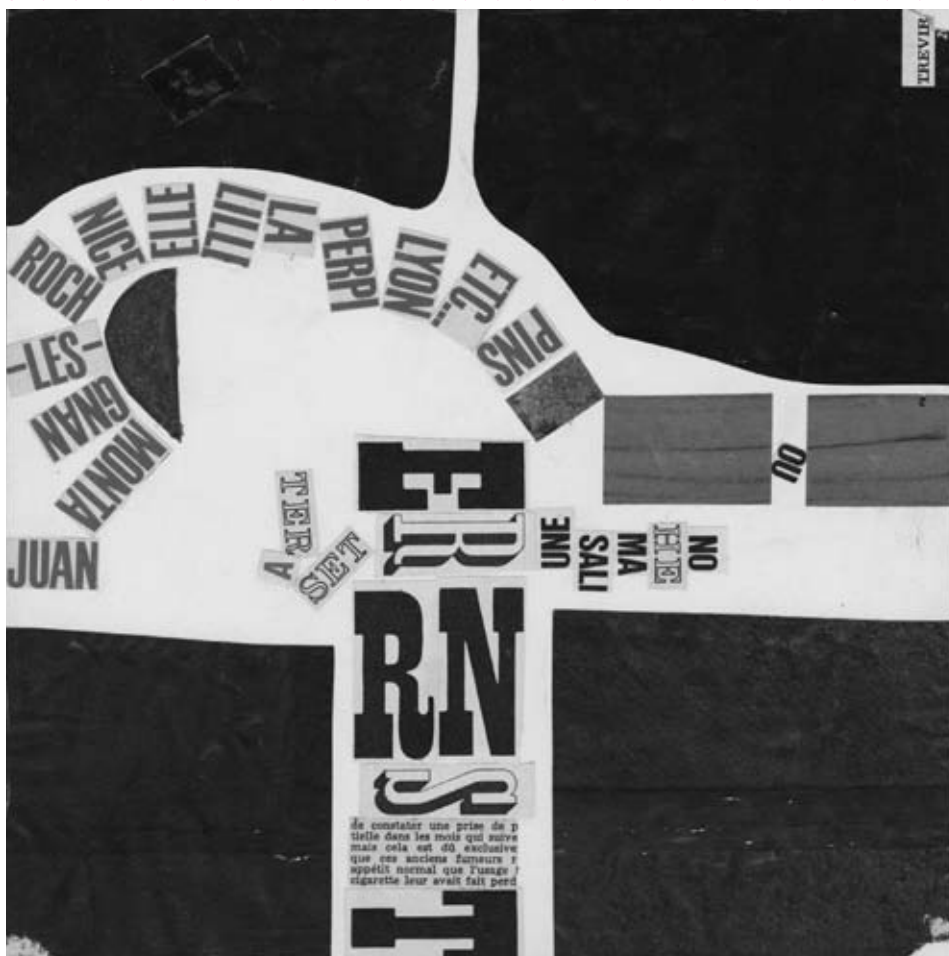
Tako nekako se je, vsakemu od nas seveda nekoliko drugače, tlakovala spirala klančine proti Sobi 25 in zaključku petletnega študija.

Ob tem je nekako razumljivo, da je pedagog, ki je bil prej skrivnosten kot razkrit,

Jovo Grobovšek: Grafični tečaj, 1971

prej tih kot glasen, nikoli grob, a izzivalno agresiven, trenutno blag in očetovski, zatem nepopustljivo načelen, ki ni negiral sogovornika, a mu je z argumenti trdo stal nasproti, pritegnil nekatere iz te, bolj po lehnjaku kot granitu dišeče generacije. Zapisali smo se Edu Ravnikarju.

Ko smo v zenitu upora oblikovali *Svobodno katedro*, smo nanjo pritegnili strokovnjake z drugih fakultet. Žal se ne morem spomniti, ali so bili kakšni pametni razlogi, da nismo začeli in vztrajali na soočenju na šoli delujočih kadrov. Poleg risanja načrtov smo potrebovali Besedo, odprto tvorbo igrive vsebine, variacije na temo, prej scherzo kot madrigal. Ker smo se morda bali, ali smo pravilno narisali detajl, ga nismo domislili, ampak pogledali v *Detail* (nemška revija op. p.); raje kot da bi poglobljeno študirali Wittkowerjeve *Architectural Principles in the Age*



Jovo Grobovšek: Grafični tečaj, 1971

as interesting as London, Vienna seemed to vanish in its 'historical mouldiness' despite influencing many levels of our existence, and only the more 'avant-garde' works coming from Zagreb and Belgrade were noticed by us. It must be noted that not all students were like that.

We created our own hierarchy of lecturers and assistants at our school. The interest and subsequent grading was based more on emotional than rational factors. Professor Radin (descriptive geometry) seemed distant with his strict disapproval of smoking as opposed to his praise of the many benefits of sport activity; old and tired Professor Likar was unable to stress sufficiently the ecological and energy savings, his assistant Peter Novak (Faculty of Mechanical Engineering) was more successful; we failed to adopt Professor Tine Kurent's teachings about the depth of mystical questions of gematria and

historical questions of civil engineering composition, the elated and refined language of Professor Marjan Mušič was fascinating, yet it seemed somewhat distant and too time consuming, and time was something we never had enough.

The outstanding and inspiring Professor Niko Kralj encouraged creativity in all directions; he managed to strengthen my confidence by sincere individual grading and complimenting those small design tasks. The claim, made by Professor Dušan Moškon, that a Slovene in Switzerland must present a 10-time better concept, explanation and graphic realization than a local architect, left a lasting impression on all of us.

Now we come to the eternal question of architecture and mathematics. Professor Garbajs said that this is something architects will never understand. Professor Skubic –

we noticed in the newspapers that he was also a chess champion – later gave three choices at the exam: at the first table he offers a glass of cognac, I refuse this option as inappropriate; at the second table he offers a game of chess, I remind him that I came for the exam, so he offers a complex integral at the third table. Of course, I failed the exam! I later luckily passed the exam with grade 2, and when he put the grade in my index he said: 'Excellent colleague, excellent!' I remind him that the grade is far from excellent and he replies: 'Excellent, believe me, I know why!'

I think, from today's perspective, that it all depended more on the inventive pedagogical approach of the aforementioned and not so much on the possible unattractive topics presented to us. Eventually it meant that many chances for a more practical and useful knowledge were lost.

And so, to each of us in a different way, was paved the spiral ramp towards Room 25 and the end of our 5-year study.

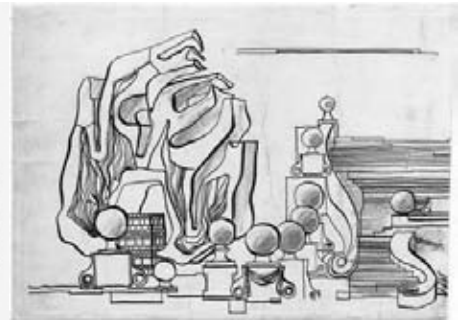
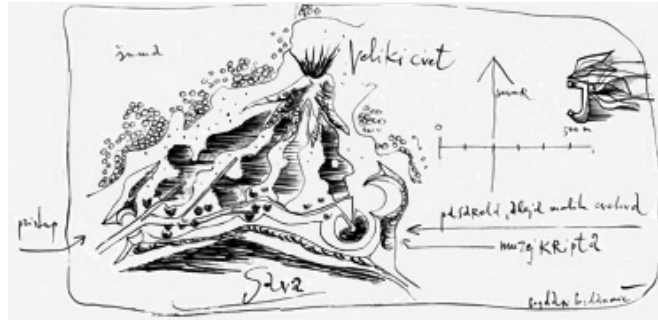
It is kind of understandable how a teacher, who was more mysterious and quiet than revealing and loud, never rough but slightly aggressive, sometimes kind and fatherly, then uncompromisingly principled, who never negated his counterpart, and used arguments to strengthen his stance, managed to pull some of us from that travertine scented generation. We dedicated ourselves to Edo Ravnikar.

When we formed the Open chair in the zenith of our resistance we managed to draw in some experts from other faculties. Unfortunately I can't remember if there were any relevant reasons for not trying to confront the school staff among themselves. We were drafting, but we also needed the Word, an

Nič več Hirošime

Tisočkrat te objamem
in povem ti, da sem srečen.
Deliva srečo!
Dam jo komurkoli, ki jo potrebuje,
darovati hočem,
nočeva je imeti sama.
Boriijo se
/tudi očetje so se borili in
naši očetje tudi/,
nikjer ni več polja,
ki pri nas miruje s svojo srečo,
bi morda pregnal grmečo vojno pri njih,
komu naj jo dam?
Boriijo se,
kruha ne poznajo, toda kri je tako rdeča
kot je rdeča kri naših, ki so padli.
Mi pa tega nočemo vedeti, kaj bi nas
bolelo, saj smo srečni,
a sreče ne damo.
Jaz pa te objamem, srečo objema
jim dam, midva bova brez njega
in bolj rdeč bo sončni zahod,
oni pa naj bodo srečni.
Spet postane noč lahkotna.

Jovo Grobovšek



TISOČ SVETLIH KRISTALOV BELEGA MIRU

živi svet,
ožarjen z glorio zmag.
nekje, tam kjer obstaja,
tam bi ukradel,
/samo nikdar ne bi prosil/
ali
našel, ponekod bi jih moral pobrati,
ob zvoku trobente mrtvaškega plesa klanja,
samo enkrat,
krvavo resnično,
tisoč
svetlih
kristalov
belega miru in še tisoč in ...
in daroval vse, prav vse
zmagi za mir.
enkrat za vedno,
samo, prosim ne, ne, ne,
ne vsega tega v senci porazov,
v senci razbite vere
in temne pesmi nove
puščave smrti.



Jovo Grobovšek

of Humanism smo se lagodno sprehodili po Palladijevih vilah na Benečanskem in mimo palač v Vicenzi, a še dolgo ne našli in doživeli »eolskih« vil in palač v bližnjem Carliju ...

Po nočni vožnji na sejem *Domus* v Milanu smo zjutraj takoj ob odprtju opazili, da gre v svetu oblikovanja zares, saj so številne japonske trojke sistematično obdelovale vse razstavne paviljone. Prvi je govoril s predstavniki, drugi fotografiral, tudi brez dovoljenja, tretji nosil vsa mogoča gradiva. Rekli smo si: Prej bodo s kopijami na trgu, kot bodo evropska podjetja do konca razvila izvirnike. Bližali smo se krutim resnicam.

Nisem razumel ozadja, ko sem od profesorja dobil vozovnico za zeleni vlak v Beograd in v hotelu Majestic pri zajtrku neznanemu moškemu sporočil le tri kratke stavke, zame brez razumljene vsebine. A misija je bila vseeno ocenjena kot uspešna.

Ekskurzija v Budimpešto in na Dunaj. V budimpeštanskem hotelu je vodička (!?), ki nas je spremljala vse od meje, zahtevala, da se z Antonom Bitencem usedejo za ločeno mizo. On je protestno prisedel med študente. Takrat tudi vsiljivi solist ciganskega orkestra ni mogel pregnati našega iskrenega občudovanja njegovega javnega upora zoper diktat tamkajšnjega sistema.

Vsebinsko smo delali zelo raznolike naloge, se okoli njih po afinitetah združevali kot sodelavci, a tekmovalnega vzdušja še nismo spoznali. Le pri nalogi oblikovanje razporeditve pisarniškega prostora v več etažah nenavadne talne zasnove pri asistentu smo opazili, da ta od posameznikov išče zanimive in uporabne podlage za njemu naročeno nalogo. To smo opazili sami, sam tega ni povedal, in ni nam bilo vsem všeč.

Kot sem kmalu ugotovil, je bila smer v

širjenje zanimanja in z njim povezanih metod analize, uporabna usmeritev. Omogočala je bolj utrjene argumente, prepričljivo predstavljanje, praktično pa je povzročila mnogim od nas v okoljih, ki so hotela hitre, enostavne in preglehke realizacije, veliko težav v stikih z odločujočimi. Globina izvedbe naloge, njeno detajliranje, natančnost izvedbe so se v praksi hitro uklonili pragmatičnosti lokalnih okolij. Le redkim je uspelo ohraniti doslednost in strogo načelnost ter ostati v tirnicah pomembnih nalog.

Tako sem se trdo zaletel v, žal, spregledano dilemo: efemernost ali trajnost. V arhitekturi sta to pomembni izhodišči, ki pa se menjata, celo zamenjujeta tako v času kot v različnih družbenih okoliščinah. Tu in tam mi je za izginotjem vidika trajnosti arhitekture žal, če pa že, prevlado efemernega vidim kot možno zdravilo za dodobra zavoženo človekovo pa-

met.

Nanizane opazke, morda nelžiščene v smislu zgodovinskega spomina, vključujem v palimpsest vtisov, kjer izbor mozaičnih slik omogoča preverjanje in primerjavo. Drezam v običajni 'rašomon' pogledov nazaj, se čudim in sem navdušen nad pestrostjo interpretacij.

Odsotnost arhiva in dela z arhivi v zvezi z arhitekturo in njeno šolo pri nas sem zares začutil šele mnogo kasneje. Na vzporednem ogledu razstav v Palazzo Grassi v Benetkah (*The Renaissance from Brunelleschi to Michelangelo*, 1994) in dan kasneje v Palazzo Te v Mantovi (Leon Battista Alberti, koordinatorja Joseph Rykwert in Anne Engel) sem skoraj zgrožen opazil pri opisih eksponatov križno sklicevanje na izvor gradiv. Izjemno število pomembnih virov je izviralo iz arhiva RIBA v Londonu. Že res, da so Angleži v prvi

Razstava Soba 25, FAGG, 1972



Borut Burger, Božo Podlogar, Tomaž Souvan, Publikacija.

open formation of playful content, theme variations, scherzo not madrigal. Whenever we were unsure about a certain detail, instead of thinking the problem through, we just checked the German magazine Detail; instead of studying Wittkower's Architectural Principles in the Age of Humanism we took a languid stroll through Palladio's villas and past the palaces in Vicenza, and were still a long way from finding and experiencing the 'Aeolian' villas and palaces in the nearby Carli.

Early in the morning, after a night drive to Domus exhibition in Milan, right after the opening we saw that the world of design is no laughing matter – many Japanese trios were systematically scavenging the exhibition pavilions. One was talking with the representatives, the other was taking photos and the third was carrying all sorts of promo material. Our immediate thought was

that they'll put copies on the market before the European companies fully develop their products. We were close to the bitter truth.

I did not know the whole story when I received a train ticket to Belgrade from my professor, and later conveyed three short sentences, meaningless to me, to the unknown man in the hotel Majestic. The mission was still considered a success.

The excursion to Hungary and Vienna. In the hotel in Budapest the tour-guide (!), who joined us at the border, demanded that they sit at a separate table together with Anton Bitenc. Professor Ravnikar, in protest, joined his students. Even the intrusive gypsy orchestra soloist couldn't banish our sincere admiration of his public defiance against the Hungarian regime.

We worked in groups, joined in thematic assemblies, and any kind of competitiveness

was alien to us. Once, when we were doing a task of designing the layout of office space in numerous floors with unusual floor design, we noticed that the assistant is harvesting our ideas for his own private task. Not all of us were pleased with this and we certainly would have liked it better if he had told us about it himself.

As I soon found out for myself, the expansion into other areas of interest and methods of analysis proved quite useful. It enabled firmer arguments, a more convincing presentation, but eventually caused trouble to many of us when dealing with the ones in charge, for they wanted a quick, simple and shallow realization. Details, depth and precision of the appointed task were quickly subdued by the pragmatism of the local environment. Few managed to resist and retain the consistency and integrity while staying true to the important tasks at hand.

Tudi to bi storil

Ko bi mogel,
sonce bi nežno,
tiho snel z neba,
na dlaneh bi ga prinesel,
da mi ne bi ugasnilo
in položil bi ga na sredo
dežele,
potrebne miru.

Jovo Grobovšek

So I was, unfortunately, facing an overlooked dilemma: ephemerality or durability, both very important starting points in architecture, interchanging and replacing each other both through time and in different social circumstances. I sometimes feel sorry for the disappearance of durability in architecture; on the other hand, the dominance of ephemerality can be viewed as a potential cure for the lost common sense of mankind.

I include these observations, perhaps somewhat unclear as far as historical memory is concerned, in a palimpsest of impressions, where the multitude of mosaic images enables verification and comparison. I pry back into the usual 'rashomon' of different views, I wonder and I'm thrilled at all the possible interpretations.

I truly sensed the void left by the absence of an archive and working with archives dealing



Barvanje Fabianijeve ograje pred Frančiškansko cerkvijo, 1971

polovici 19. stoletja načrtno 'rešili' množico gradiva iz 'neurejene in zmedene' postnapoleonske Italije pred združitvijo, a vendar, kar je preveč, je preveč.

Na *Grabnu* se z arhivom kolegov pred nami nismo ukvarjali, žal se vsaj jaz ne spominim niti enega samega primera, saj celo Plečnikovih omar z njemu bližjo literaturo še nismo poznali. Svoje delo smo shranili zgolj naključno, bolj iz negotove radovednosti kot iz načrtnega spoštovanja do naših morebitnih zablod ali uspešnih domislic. Nedvomno smo bili 'polni samih sebe'.

Oddaljenost, s katere sejemo naokoli naše spomine, omogoča treznejšo presojo. Merila zanj ne morejo biti zgolj ta, ki jih oblikujemo danes, z dodano izkušnjo in kančkom večjo modrostjo. Kot je nujno pri zgodovini, jih moramo tudi v arhitekturi umestiti v čas in okvir, ki smo ga živeli in sooblikovali. Meriti

morajo določeno stopnjo relativnosti, ne pa prisegati na absolutno točnost. Res pa je, da poskušamo efemerno preoblikovati v trajno. To ni samopašnost, je iskrenost in odprtost za soočenje in nadaljnjo presojo.



Barvanje Fabianijeve ograje pred Frančiškansko cerkvijo, 1971

Jovo Grobovšek: Roza 2CV

with architecture (and its Slovenian school) many years later. Visiting the exhibitions in Palazzo Grassi in Venice (The Renaissance from Brunelleschi to Michelangelo, 1994) and the one in Palazzo Te in Mantova (Leon Battista Alberti, coordinators Joseph Rykwert and Anne Engel) the next day, I was appalled at the cross-referencing of source material in the descriptions of exhibits. A great number of important sources originated from the RIBA archives in London. It is true that the English deliberately 'saved' much of the material from the 'chaotic and confused' post-Napoleon Italy of the 19th century, but enough is enough.

None of us, while in Graben, showed any kind of interest in the archives of our architectural predecessors. I can't remember a single example unfortunately; even Plečnik's cabinet with his favourite literature was a mystery to us. We archived our work more or

less randomly, not because we would cherish our successful ideas and failed attempts but out of sheer curiosity. We were undoubtedly 'cocky'.

Distance, from which we sow our memories, enables a more sound judgement. Criteria used cannot be only that which was shaped in recent times, with added experience and wisdom. We have to place it in a time frame we lived in and helped shape ourselves, just like we do with history. They have to measure a certain level of relativity and not swear on absolute accuracy. It is however true that we try and transform what's ephemeral into permanent. This is not extravagance; it is sincerity and openness to confrontation and further judgement.