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uvodnik
povabilo
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symposium

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Vabilo

Arhitekturna revija AB pripravlja okroglo mizo o Plečnikovi aktualnosti, v sodelovanju z Mestnim muzejem Ljubljana. Diskusija bo potekala v dvorani mestnega muzeja Ljubljana 30. oktobra popoldne. Okroglo mizo bomo posneli in transkripcijo objavili v naslednji številki revije AB, z naslovom PLEČNIK 2007, v sklopu dogodkov s katerimi bomo obeležili petdeseto obletnico smrti arhitekta Jožeta Plečnika.

Cilj diskusije, oziroma celotne tematske izdaje revije AB, je vzpostaviti odnos med sodobnimi arhitekturnimi vprašanji in tehnikami ter Plečnikovimi deli. Razgovor bo osredotočen na nekatere Plečnikove izbrane projekte in njihov vpliv na sodobne arhitekturne prakse. Tekom diskusije bomo skušali vzpostaviti novo, svežo perspektivo njegovega dela.

Kot moderator bi vam rad predstavil obrise poteka diskusije. Preden bomo odprli stimulativno, živahno in mestoma provokativno debato, naj bi vsak od govorcev pripravil približno 10 minut dolgo predstavitev, v kateri bi podal svoj osebni pogled na posebnosti Plečnikove arhitekturne prakse, tehnike in izbranih projektov. Okrogla miza se bo potem nadaljevala z vodenim razgovorom o naslednjih treh glavnih temah:

1. Plečnik in inovativnost
2. Plečnik in prostorske atmosfere
3. Plečnik in učinki površine

Diskusija se Plečniku približa preko "bottom up" tehnike, je neke vrste sodobna »ars combinatoria«. Veseli me, da vas lahko pričakujem kot enega od govorcev.

Lepe pozdrave.

Invitation

The ab-Architect's Bulletin, in collaboration with the Ljubljana City Museum, is preparing a round table discussion on Plečnik's relevance. The discussion is to take place in the conference hall of the Ljubljana City Museum, on October 30th in the afternoon. The discussion will be recorded and published in the forthcoming volume of ab, PLEČNIK 2007, as one of the events marking the 50th anniversary of the death of architect Joze Plečnik.

The aim of the discussion, as well as of the entire publication, is to establish a relationship between contemporary architectural issues, techniques and Plečnik's works. The discussion will focus on some chosen projects of his and their influence on contemporary practice. Similarly, the discussion will try to build a new, fresh, perspective of his work.

As a moderator I would like to present you an initial draft of the discussion. Before opening a stimulating, partly provocative and vivid discussion, each panellist is requested to give approximately 10 min PowerPoint presentation, outlining their personal view on the specifics of Plečnik's practice and techniques and chosen projects. The round table will then continue with a focussed discussion on the three main topics:

1. Plečnik and innovativity
2. Plečnik and spatial atmospheres
3. Plečnik and surface effects

I would consider the discussion as a bottom up technique of actualising of Plečnik's work, a contemporary »ars combinatoria«.

I would be pleased to meet you as one of the panellists.

Best regards

Okrogla miza Plečnik 2007

Boštjan Vuga:

Pozdravljeni na jesensko deževnem in sivem, a prijetnem popoldnevu okrogle mize »Plečnik 2007« v Mestnem muzeju Ljubljana. Današnja okrogla miza je eden od dogodkov, ki obeležujejo 50-letnico smrti arhitekta Jožeta Plečnika. Današnja okrogla miza je tudi sestavni del tematske revije AB, ki bo posvečena Jožetu Plečniku oziroma sodobni percepciji njegovega dela.

Tema okrogle mize je pomen Plečnikovega dela za nas danes. Začrtali bomo odnos med sodobnimi arhitekturnimi praksami in Plečnikovimi projekti. Priказali bomo Plečnikovo delo oziroma Plečnikovo arhitekturno stališče v optiki zeitgeista današnje dobe. Osredotočili se bomo na odnos med sodobnim dogajanjem v arhitekturi in Plečnikovimi izbranimi projekti. Pragmatizirali bomo Plečnikovo delo in ga olupili embalaže, ki ga ustvarja kot mit. Mit o Plečniku gre danes tako daleč, da se ga hoče razglasiti za svetnika, česar si sam najverjetneje ne bi želel. Skozi oči različnih mednarodnih udeležencev in udeleženk okrogle mize bomo ustvarjali aktualni pogled na Plečnikovo delo danes.

Okroglo mizo smo pripravili Miha Dešman, urednik revije AB in predsednik Plečnikovega sklada, Andrej Hrausky, predsednik Društva Arhitektov Ljubljana, in Boštjan Vuga, ki bom okroglo mizo moderiral. Organizatorji okrogle mize so Sklad Jožeta Plečnika, revija AB, Društvo arhitektov Ljubljana in Mestni muzej Ljubljana. Plečnikov sklad, glavni organizator, vsako leto tudi podeljuje nagrade sodobnim slovenskim arhitekturam. Na ta na način poskuša pokazati, kakšna je dobra slovenska arhitektura danes, hkrati pa poskuša kazati tudi v prihodnost. Začeli bomo s petimi krajšimi predstavitvami. Pet udeležencev bo predstavilo svoje videnje Plečnikovega dela oziroma njegovega razmerja do današnjega časa. Sledila bo diskusija, v kateri se nam bo razprl še kakšen nov pogled na Plečnika in njegovo delo.

Round table Plečnik 2007

Boštjan Vuga:

Ladies and gentlemen, on this wet and grey, yet pleasant autumn afternoon, I'd like to extend a warm welcome to the Plečnik 2007 round table here in the City Museum of Ljubljana to all of you. Today's round table is one of the events that mark the 50th anniversary of architect Jože Plečnik's death. Today's round table is also part of AB magazine thematic issue that will be dedicated to Jože Plečnik, in particular to our perception of his work today.

The topic of the round table is the significance of Plečnik's work for us today. We will try to set up a relationship between contemporary architectural practices and Plečnik's projects. We will do our best to show Plečnik's work, or rather Plečnik's architectural standpoint in the perspective of the Zeitgeist of our period. We will focus on the relationship between contemporary developments in architecture and select Plečnik's projects. We will try to pragmatise Plečnik's work and strip him of the packaging that is turning him into a myth. Today, Plečnik's myth is being taken to extremes, even as far as trying to have him declared a saint, which he is unlikely to have wanted. On the basis of our international panellists' individual viewpoints, we will try to form a contemporary view of Plečnik's work today.

The round table was prepared by Miha Dešman, editor of AB magazine and chairman of the Jože Plečnik Fund, Andrej Hrausky, chairman of the Architects' Society of Ljubljana, and myself, Boštjan Vuga; I'll also try to act as the moderator for the round table. The event was organised by the Jože Plečnik Fund, AB magazine, the Architects' Society of Ljubljana, and the City Museum of Ljubljana. As the main organiser, the Jože Plečnik Fund also awards prizes to contemporary Slovene architectures. In this way, it tries to single out quality Slovene architecture of today, as well as hint at the future.

We'll begin by listening to five brief presentations. Five panellists will present us with the way they see Plečnik's work and his relationship to present time. These will be followed by a discussion among the panellists that will hopefully bring on further possible views of Plečnik and his work.

BV: *Pred tem pa bi prosil prof. Janeza Koželja, podžupana mesta Ljubljane, da s svojim nagovorom odpre okroglo mizo.*

JK: *Kaj še lahko po več kot 50 letih razprav pove-mo o Plečniku novega, kaj še lahko odkrijemo v njegovem delu in življenju? Kaj se lahko iz njegovih del naučimo, ali imajo sploh še kakšen pomen za prihodnost?*

Ga lahko obravnavamo kot nasprotnika funkcionalizma ali raje kot kritičnega sopotnika modernega gibanja? Je bil zares prvi postmodernist, je pripadal klasicizmu ali ekspresionizmu, je bil

BV: *Before, I want to ask you prof. Janez Koželj, Deputy Mayor of the City Ljubljana to give us an introduction to the event.*

JK: *What more is there to be said about Plečnik after fifty years of discussions, what more is there to discover about his life and work? What can we learn from his works; do they even hold any significance for the future?*

Should we regard him as an opposer of Functionalism, or rather as a critical fellow-traveller of the Modernist movement? Was he really the original Post-modernist, did he belong to Classicism or Functionalism, was he a

janez koželj



boljši urbanist ali boljši arhitekt, je bil boljši arhitekt ali boljši oblikovalec?

Vsekakor so njegove monumentalne stavbe ponotranjeni mestni prostori, zapornica je most, cerkev je trg, knjižnica stopnišče, tržnica je arkada, spomenik nastavek za preoblikovanje širšega prostora. Ali je to rimski pristop ali strategija aktivnega fragmenta, je urbana akupunktura, inkrement preobrazbe mesta?

Je poleg posnemovalcev in častilcev njegovega mojstrstva dejansko obstajala Plečnikova šola in če je, kakšen je bil njen dejanski vpliv na razvoj sodobne slovenske arhitekture, kako je zaznamovala pot njegovih študentov do samostojnih ustvarjalcev? Kako se profesorja prepozna v delih arhitektov Ravnikarjeve šole? Je ta dejansko temeljila na nekakšni sintezi modernih in klasičnih načel?

Mogoče bi bilo prav, da razblinimo mit o tem, kako da je mojster spoštoval kontekst in identiteto kraja; on si je zgodovinski in kulturni kontekst izmišljal, da bi lahko prostor oblikoval po svoje. Sporočilo njegovega odnosa do obstoječega je vendar povsem jasno in nedvoumno, to je, da identiteta ni dana enkrat za vselej, da jo zares ves čas poustvarjamo in na novo oblikujemo.

Naj namesto ljubezni do zgodovine raje poudarimo arhitektovo težnjo po novem, saj je Plečnik zares neprestano razvijal nove zamisli. Celo več, raziskoval je nove možnosti, ki so jih nakazale njegove zamisli. Njegova metoda je bila raziskovalna, njegova arhitektura eksperimentalna, njegove realizacije so bile rezultat dolgotrajnega in ne vedno premočrtnega razvoja osnovne zamisli na način, ki je pogosto vodil do popolnih obratov. Način, kako je preobražal svoje zamisli, nikakor ni bil izraz arhitektovega dvoma, ampak prej dokaz njegove ustvarjalne moči, iz katere izhajata pogum in tveganje, brez katerih ni novosti.

Veliko Plečnikovih načrtov za Ljubljano ni bilo uresničenih, še vedno je slišati predloge, da bi veljalo uresničiti njegove najbolj smele zamisli, ki naj bi opogumile najširšo javnost, da bolj smelo razmišlja o prihodnji Ljubljani. Premalo pa se poudarja, da je Plečnikova ideja o stalno nastajajoči in nedokončani celoti mesta, sestavljena iz fizično nepovezanih delov, veliko bolj pomembno in aktualno sporočilo njegovih del. Danes, ko si upamo razmišljati v glavnem le o prezidavah, dozidavah in nadzidavah, se lahko še toliko bolj upravičeno sklicujemo na Plečnikovo metodo. Vedno bolj sem prepričan, da je način, s katerim je arhitekt postopoma sestavljal nanizanko javnih prostorov iz različno velikih stavb, mostov, parkovnih in cestnih ureditev, pravzaprav edina, zares uresničljiva strategija urejanja mesta, po kateri vsaka nova stavba oblikuje tudi svoj prostor, trg, del ulice in parka ter se z drugimi povezuje v optični kompoziciji.

Si še lahko pomagamo s Semperjevo teorijo oblačenja konstrukcije, ko danes razmišljamo o ovojju stavbe, ki naj bo raztegljiva in odzivna

better urban planner or a better architect, was he a better architect or a better designer?

Any way you look at them, his monumental buildings are internalised urban spaces, a floodgate is a bridge, a church is a square, a library is a staircase, a marketplace is an arcade, a monument is an onset for the transformation of the wider space. Is this the Roman approach, is it the strategy of the active fragment, is it urban acupuncture, an increment of a city's transformation?

Beside the ones who took after or stood in awe of his mastery, was there an actual Plečnik school, and if there was, what was its actual influence on the development of contemporary Slovene architecture? How did it affect the evolution of his students into independent authors? Where does the Professor shine through the works by the architects of the Ravnikar school? Was it actually founded on some sort of synthesis of Modern and Classical principles?

Perhaps we ought to dispel the myth of how the master supposedly respected the context and the identity of a place, when he was in fact inventing the historical and cultural context so as to shape the space in his own way. The message of his relationship with the existing is, after all, clear and unambiguous: the identity is not given once and for all - in reality, we are reinterpreting it and shaping it anew all the time.

Instead of his love of history, let us give some weight to the architect's penchant for invention, as Plečnik was constantly developing new ideas. Moreover, he was looking into new possibilities that had their roots in his own ideas. His method of choice was research, his architecture was experimental, and his realisations were a product of long development of the basic idea. This development was often not straightforward and could lead to a total change of direction. The way he transformed his ideas certainly wasn't an expression of the architect's doubts but sooner a testament to his creative power, which gave rise to the courage and the will to take risks, without which nothing new is ever created.

Many of the plans Plečnik had for Ljubljana were not realised; there are still proposals to realise his most ambitious ideas. Ideally, these would encourage the public to think more ambitiously about the Ljubljana of the future. There is, however, not enough emphasis put on Plečnik's idea about the whole of a city that consists of physically unconnected parts and that's constantly being created and never finished. This message found in his works is much more important and relevant today. Nowadays when we for the most part only dare to think in terms of conversions and extensions, Plečnik's method is all the more relevant. I'm becoming ever firmer in my conviction that the way the architect was gradually putting together a sequence of public spaces from buildings of different sizes, bridges, parks and streets, is actually the only feasible strategy of urban arrangement: every new building also arranges its space, square, its part of the street or park, and is connected with the others in an optical composition. Can Semper's theory of dressing the construction still help us today as we think about a building's envelope as an elastic and responsive membrane? Does one-off



opna? Ima unikatna, vrhunska obrtniška izvedba v času, ko imamo na voljo industrijsko brezhibno izdelane gradbene elemente in proizvode visoke tehnologije, še smisel in pomen? Ali prav zato? Kako je mogoče govoriti o avtorski arhitekturi, ki temelji na strogih načelih in uporablja svoj oblikovni jezik v času, za katerega je značilen pluralizem stilov, govoric in nazorov? Nekdanja vse obvladujoča vloga arhitekta-avtonomnega ustvarjalca, ki uporablja ekskluzivne metode, se je vendar bistveno spremenila. Sodobna družba išče v arhitekturi možnost za izražanje individualnih razlik, naloga arhitekta je, da predlaga različne možnosti izbora rešitev in oblik, za katere se uporabnik opredeljuje po svobodnem preudarku. Temu pogoju odgovarja arhitektura, ki naj bo čim bolj neopredeljena v funkciji, čim bolj nevtralna v strukturi in čim bolj neizrazita v svoji obliki. Skratka, povsem nasprotno od Plečnikovih idealov.

Res pa je tudi, da je Plečnikovo delo tako izjemno in nesporno kvaliteto, da ga lahko vedno znova postavljamo na preizkušnjo časa. Zato ni čudno, da se nanj neprestano sklicujemo, ko govorimo o oblikovanju, ko govorimo o umetniškem v arhitekturi, ko govorimo o javnem prostoru, gradnji mesta, identiteti v luči globalizacije. In še posebno takrat, ko želimo postaviti arhitekturo ob bok drugih umetniških zvrsti, pomembnih za našo kulturno zavest. S postavljanjem Plečnika za vzor prepričujemo študente, da mora imeti vsak arhitekt svoje prepričanje, da bi lahko razumel smisel zgodovinskih oblik in bistvo idej, pomembnih za nastanek novih idej. In da sta za nastanek novih idej, tako kot pri Plečniku, potrebna tudi ustvarjalnost in pogum za kritični premislek. Prepričan sem, da boste na okrogli mizi prišli do zanimivih odgovorov na postavljene dileme. Ali jih ovrgli.

realisation with first-rate craftsmanship still make sense in the time when we have impeccable industrial construction elements and high-tech products at our disposal? Could it be that it makes sense exactly for this reason? How can we speak about architecture of individual style founded on strict principles and using its own language of design in time that is characterised by a plurality of styles, languages and principles? After all, the former all-conquering role of the architect as an autonomous creator using exclusive methods has changed quite dramatically. The contemporary society seeks in architecture a possibility for expressing individual differences, and it's the role of the architect to suggest various possible solutions and designs, which are then considered and chosen by the user. This condition is fulfilled by architecture that's as non-committal as possible in its function, as neutral as possible in its structure and as restrained as possible in its shape. The total opposite of Plečnik's ideals, in other words.

It is also true that the quality of Plečnik's work is so exceptional and uncontested that it continues to effortlessly stand the test of time. No wonder, then, that it is constantly referenced when we talk about design, when we talk about the artistic in architecture, and when we talk about the public space, about the building of cities, about the identity in the face of globalisation - and especially when we want architecture to stand side by side with other art forms that are important for our cultural identity. By encouraging the students to look up to Plečnik, we try to convince them that every architect should have a mind of his or her own in order to understand the significance of historical shapes and the essence of ideas that generate new ideas. We try to explain to them that in order to produce new ideas, like Plečnik did in his time, creativity and the courage for critical reflection are essential. I'm convinced that in the course of this round table, you will arrive to interesting answers to the dilemmas that have been introduced - or refute them.

BV: Naš prvi govornik je Ákos Moravánszky, ki prihaja iz Züricha. Hvaležni smo mu, da bo z nami delil svoje misli in znanje, saj je velik strokovnjak za zgodovino arhitekturne teorije 19. in 20. stoletja. Je tudi pomemben strokovnjak za teorijo ikonografije gradbenih konstrukcij in materialov, predsednik uredniškega odbora znane švicarske arhitekturne revije *Werk, Bauen&Wohnen*, profesor teorije in zgodovine arhitekture na ETH v Zürichu.

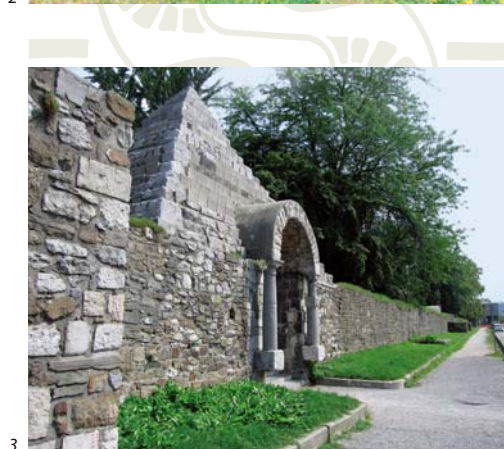
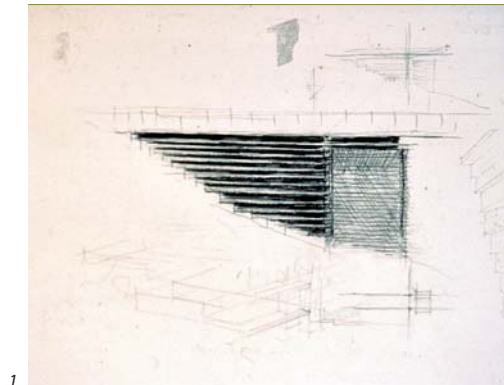
AM: Preprosto je prepoznati, kako lahko Plečnikov način uporabe zgodovinskih form uporabimo kot pozitiven primer, tudi zato, da z njim kritiziramo moderno arhitekturo zaradi njenega pomanjkanja konteksta. Kontekst nam v tem primeru pomeni nek vzorec zgodovinskih form. Veliko vprašanje, ki se nam zastavlja, je, ali je danes, ko smo do takšnega razumevanja konteksta vzpostavili določeno distanco, Plečnik še vedno pomembna referenca. Moja današnja teza je, da je Plečniku kontekst

BV: Our first panellist, prof. Ákos Moravánszky, comes from Zurich. We're all very thankful that he chose to share his thoughts and opinions as a great expert on the history of architectural theory of the 19th and 20th century. He is also a great expert on the theory of iconology of building constructions and materials, president of the editorial board of the very renowned Swiss architectural magazine *Werk, Bauen&Wohnen*, and professor of the theory of architecture at the ETH in Zurich.

AM: It was very easy to see how Plečnik's use of historic forms could be used as a positive example, also to criticise modern architecture for its lack of context. Context in this case meant a pattern of historic form, and the big question is whether today, when we have a certain distance to this understanding of context, Plečnik still represents an important point of reference. I think - and this is my thesis today - that for Plečnik, context

ákos moravánszky





pomenil nekaj drugega. Kontekst ni bil del zgodovine kot učiteljice discipline, katere naloga je poiskati »resnično zgodbo«, tako da izbrišeš vse osebni manierizem in dodatke. Ravno nasprotno, za Plečnika je bila zgodovina zgodovinska znanost oz. »genetska« znanost, torej ne razvozlavanje in dekodiranje, temveč prevajanje in prenašanje pomena med različnimi diskurzivnimi entitetami, ki pa še vedno ohranja izvirno »idejo«. Če Plečnika primerjamo z drugimi arhitekti njegove generacije, na primer Petrom Behrensom ali Rudolfom Schindlerjem, ugotovimo, da za Plečnika čas teče nekako v obratni smeri. Njegova zgodnja dela, na primer Zaherlovo hišo, lahko zelo preprosto primerjamo s poznimi deli njegovih sodobnikov in obratno.

Pri Robertu Venturiju je branje kakega artefakta, na primer fasade ali kosa pohištva, spominjalo na branje besedila. Zahtevalo je razumevanje različnih simbolov in stilov. Morda se spomnite njegove razstave v washingtonskem Smithsonianu leta 1976 »Življenjski znaki«, ki je sicer doživela precejšnjo kritiko. Na razstavi je prikazoval različna urbana okolja, hiše itd. in Venturi je urbane elemente, gradbene detajle in pohištvo označil s kartončki, ki so pojasnjevali pomen zgodovinskih stilov: »Gostoljubni kolonialen«, »Udobni chippendale« itd.

Plečnikovega razumevanja form pa ne moremo razumeti tako dobesedno. Razumevanje kake zgradbe nima nič opraviti z dodeljevanjem jasne pomena kaki formi. Plečnik ni bil le velik ustvarjalec podob, ampak tudi tekstur prepletenih podob, vzorcev, ki jih ni nikoli ustvarjal preprosto po pravilih. Podobe je črpal iz arheologije, svojih vtisov s potovanj, knjig, etnografskih zbirk itd. Stalno mešanje redov med znanjem, metodološkim navdihom in poezijo ter njegovo deloma dano, deloma pa izmišljeno razumevanje konteksta in zgodovine sta danes verjetno najpomembnejša aspekta Plečnikovega dela.

Naloga arhitekta je, da iz toka podob spleta arhitekturo kot pripoved. Peter Zumthor je ta program opisal kot »Weiterstricken«, (sl. 1, 2) kot vpletanje, namesto da se nove dele zgradbe postavi kot kontrast, kar je pogosta strategija konzervatorjev; tu so uporabljene niti stare tkanine in mednje vtkano novo. Detajl stika med starim in novim je postal šiv, ki je tudi ključ za razumevanje zgradbe. Plečnik je podoben pristop uporabil, ko je načrtoval obnovo Rimskega zidu v Ljubljani (sl. 3). Njihova najboljša lastnost je zmožnost poenotiti pogosto čisto različne sestavne elemente. Dimitris Pikionis je staro in novo obravnaval na podoben način, ko je načrtoval sprehajalno pot na atenskem griču Filopap (sl. 4). Namesto da bi med preteklostjo in sedanjostjo ustvaril kontrast, je tudi Plečnik raje izbral sintetičen vzorec, ki ga je lahko vedno uporabljal, tudi kadar je načrtoval čisto nove zgradbe, na primer Narodno in univerzitetno knjižnico v Ljubljani. Tu ni razlikovanja med ornamentom in detajlom,

had a very different meaning. It had nothing to do with history as a master discipline where the task is to find out the "true story" by scraping away all the distortions and all personal mannerisms. Just the opposite: for Plečnik, history was a historic or "genetic" science - not a decoding, not a deciphering, but a translation, a carrying-over of meaning between various discursive entities while still maintaining the original "idea". If you compare Plečnik with other architects of his generation, such as Peter Behrens or Rudolf Schindler, you will realise that for Plečnik, time somehow seems to flow in the opposite direction. His early work, for instance the Zacherl house in Vienna, compares very well to the later work of many of his contemporaries, and vice versa. The reading of an artefact like a facade or a piece of furniture resembled for Robert Venturi the reading of a text. It required the comprehension of symbols and styles. Perhaps you are familiar with his famous and also much criticized exhibition at the Smithsonian Institution in Washington in 1976, "Signs of Life". This was an exhibition showing urban environments and homes, where Venturi attached speech-bubbles to urban elements, building details and furniture, thereby decoding the meaning of historic styles, such as "Colonial Convivial" or "Comfortable Chippendale". Plečnik's understanding of forms is not translatable in this literal sense. To understand a building has nothing to do with the attachment of a clear meaning to a certain form. Plečnik was one of the greatest producers of not only images, but textures of interwoven images, patterns, that were never simply generated by applying certain rules. These images came from archaeology, his personal travel memories, books, ethnographic collections and the like. This permanent mix of regimes between knowledge, methodological inspiration, and poetics is perhaps the most important aspect today, and the understanding of history and context is partly given and partly imagined. This is the reason why there are various interpretations of, for instance, the Sacred Heart Church in Prague - all of them true and false at the same time. It is the task of the architect to weave architecture as a narrative out of a flux of images. Peter Zumthor described the programme behind this as "Weiterstricken", (Fig. 1, 2) as "knitting on", as "to continue knitting", rather than building the new part as a contrast to the old, which is the usual strategy for preservationists. He used the threads of the old fabric and continued weaving. The detail of the connection between the old and new parts of the construction is kind of stitching, and as such a clue for understanding this building. Plečnik's approach was indeed very similar when he was working with the old Roman walls in Ljubljana (Fig. 3). The most striking aspect of this architecture is the capacity to unify the often disparate elements that composed them. Dimitris Pikionis treated old and new in a very similar manner when he designed the walkway and the small structures on the Philopappos Hill in Athens (Fig. 4). Rather than contrasting past with present, Plečnik, too, chose to create a synthetic pattern that could continue when he used



tako celo najbolj nepredvidljivi kolaži delujejo kot enotne podobe. Kot analogijo bi tukaj omenil Mediateko Toya Ita v Sendaiu (sl. 5), ki ji uspe povezati vertikalne in horizontalne niti v eno samo prostorsko »tkanino«.

V Semperjevi teoriji je vozle primaren simbol tehnične potrebe, ki postane estetska rešitev, in temelj za ustvarjanje razlikovanja med zunaj in znotraj, ki uporablja tekstilno kot ritmično ponavljanje vozlov. Pojem »Stoffwechsel« - metabolizem kot način spreminjanja materiala - ni bistven le za razumevanje Plečnikovega dela, ampak tudi za razumevanje Koolhaasove uporabe furnirjev v Casa de Musica v Portu ali novejših del Herzoga & de Meurona v Švici.

Za Semperja je vozle izredno pomemben (sl. 6). Je tudi najstarejši tehnični simbol izraza kozmoloških idej, ki so se pojavile med ljudmi. V simboličnem smislu vozle pomeni tudi poenotenje heterogenih podob. V arhitekturi se podobno kot na drugih praktičnih področjih vedno znova srečujemo s problemom heterogenosti. Danes je zelo težko izražati znanost in njene ideje, že vse od Einsteinove relativnostne teorije naprej. Mnogi arhitekti so se poskušali spopadati z njimi, od Le Corbusierja do Buckminstra Fullerja, vendar so težko razumeli, na kaj so se te teorije dejansko nanašale. Večinoma so ostajali na ravni metafor, slik in podob.

Preprosto je biti homogen v čisto konceptualnem sistemu, medtem ko se praksa pokaže kot polna različnih delcev, ki jih je treba zbrati skupaj, kar se pogosto izkaže za tvegano početje. Kakor Plečnik pokaže pri svoji cerkvi svetega Srca Jezusovega v Pragi (sl. 7), gre pri arhitekturi vedno za sintezo heterogenega. V arhitekturi je heterogenost morda še bolj prisotna kot na drugih področjih zaradi svojega statusa, ki je med tehnologijo in umetnostjo, med teorijo in prakso, med utilitarnimi in simbolnimi zahtevami.

Arhitekti so vedno veliki ustvarjalci podob. To se začne že pri tlorisih, narisih in prerežih, nadaljuje z diagrami in slikami, konča s perspektivami in bolj dodelanimi renderji. Za arhitekturo so podobne nujne, saj omogočijo sintezo religioznih, zgodovinskih, nacionalnih, socialnih in estetskih konceptov, tako je vsaj bilo pri Plečniku. Podobe delujejo kot ikone, ne pa kot statične slike. Podoba se lahko raztopi in sintetizira heterogenost, le če postane pripoved oziroma ko poveže med seboj možne zgodbe in scenarije v eno samo »zgodbo«. Tu se opiram na Ricoeurjevo filozofsko delo, ki govori o zmožnosti pripovedi, da sintetizira različne elemente, tako da je njihov vodič delovanja, in to vodič, ki ni tog in determinističen, ampak dopušča neko mero svobode. Natančno to pa ponavlja iščejo tudi oblikovalci - ne omejujoč, ampak sistematičen način dela.

Semperjeva teorija vozlov je še vedno navdih za arhitekta; tako Bernard Cache še vedno govori o Stoffwechsel, arhitekturni studio Gramazio & Kohler pa uporablja robote za izdelavo takšnih

it for new assignments, such as the National Library in Ljubljana. There is no difference between ornament and detail here, even the most improbable collage acquires the unity of a picture. As an analogy, I mention here Toyo Ito's Sendai Mediatheque (Fig. 5), which succeeds in weaving the horizontal and vertical threads into one spatial "fabric".

In Semper's theory, the knot features as the primary symbol of technical necessity turned into an aesthetic solution and the basis for creating the first division between inside and outside, using textiles as a rhythmic repetition of knots. The notion of "Stoffwechsel", metabolism as material transformation, is essential not only for understanding Plečnik's work but also, for instance, the use of veneers in the case of Koolhaas's Casa de Musica in Porto, or the recent work of Herzog & de Meuron in Switzerland.

The knot was very important for Semper, both as a technical solution as an image (Fig. 6). As the "oldest technical symbol", he regarded it an expression of the first cosmogonic ideas which arose among peoples. In a symbolic sense, the knot is also used to create unity out of diversity. In architecture, there is always a problem of heterogeneity, like in many other practical domains. It is very difficult today, when for science it has become so difficult to represent its insights - it started already with Einstein's theory of relativity. Many architects, from Le Corbusier to Buckminster Fuller, refer to it but of course it was very hard for them to understand what these theories were all about. It all remained on the level of metaphors, pictures, images that were very important for architects such as Buckminster Fuller.

Purely conceptual systems may be homogeneous - practical fields are full of bits and pieces that must be assembled, very often in a risky way. Like Plečnik's Sacred Heart Church in Prague demonstrates (Fig. 7), architectural design is always about the synthesis of the heterogeneous. In architecture, heterogeneity is perhaps even more present than in other domains, because of its status between technology and arts, between theory and practice, between utilitarian and symbolic requirements.

Architects are creators of images, starting from plans, elevations and sections, to diagrams and charts, from perspectives to more visionary renderings. Images are necessary in architecture in order to enable the synthesis of various religious, historical, national, social, aesthetic concepts - at least, that was the case for Plečnik. Images work as icons, not as static pictures. An image can dissolve and unify heterogeneity only when it becomes narrative, when it connects possible plots and stories into one "story". I would like to refer here to the philosophical work of Paul Ricoeur, which emphasizes the power of narration to synthesise diverse elements to provide a guide for action: a guide which is not rigid, not deterministic, but has a certain degree of freedom. This is what designers generally look for: a non-binding, but systematic way to work. Semper's theory of knots still inspires designers like Bernard Cache, who also speaks about Stoffwechsel, or the Swiss architectural office Gramazio



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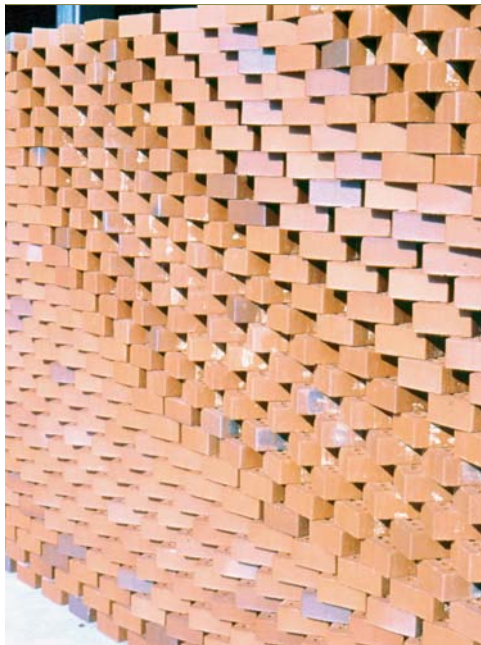


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opečnatih zidov (sl. 8), kjer tekstilni vzorec postane nekaj keramičnega, trdnega, torej nekaj, kar je mnogo trdnjše, a še vedno daje vtis tekstilne površine. Pa seveda fasada lekarne Herzoga & de Meurona v Baslu, ki kaže, kako je tkanina izdelana kot natisnjen zaslon.

Podobe pa ne smejo ostati ločene, ena po ena. Gledati jih je treba v povezavi z drugimi podoba mi kot del neprekinjenega toka podob. Plečnikove zgradbe, objekti in podobe so podvrženi neštetim deformacijam, ki preizkušajo meje vzdržljivosti. Zdržijo celo tako tvegane reči, kot je približevanje popularnim formam, samoniklim oblikam religioznega (kot so modre in rdeče žarnice v lučeh v kripti Plečnikove cerkve na Dunaju), zanimanje za neelitno, neuradno, ne visoko arhitekturo, kar je zopet nekaj, kar je treba omeniti pri Plečniku, in je še vedno zelo pomembno.

Casa de Musica Rema Koolhaasa v Portu (sl. 9) kaže prepleteno strukturo, ki je zelo blizu tradicionalni tehniki keramike azulejo, hkrati pa je treba poudariti tudi pomen podob, ki jih zaznavamo, imitacije in mimesis. Mimesis je povezana s ponovno uporabo form, ki jih je Koolhaas že uporabil, podob metropole, ki v Portu delujejo skoraj iz konteksta. Hkrati pa je Koolhaasova imitacija vele mestne arhitekture znotraj tega nenavadnega »meteorita« zopet nekaj, kar nam je znano, ko se srečamo s Plečnikovim delom.

V arhitekturi so podobe v stalnem toku v smeri drugih podob. Še bolj pomembno je, da podobe postanejo izdelani objekti. Pozornost je torej usmerjena v najmanjše detajle izvedbe, česar se današnji arhitekti, ki govorijo o obratu k podobi, niso nujno naučili. V tem pogledu je drugačno ljubljansko pokopališče Žale (sl. 10), ki se mu je včasih reklo Vrt vseh svetih in je oblikovano kot domišljjski sveti kraj, kar nekoliko spominja na rekonstrukcije Delfov, ki so jih ustvarjali francoski študentje šole Beaux Arts. V nasprotju s temi francoskimi študijami pa se za Plečnika arheološko izkopavanje po kolektivnem spominu ni končalo z zgodovinsko »korektnim« objektom, ampak z zbirko različnih hkratnih možnosti (podobno kot follies v angleških vrtovih).

V tej perspektivi postane bolj jasna uporaba podob iz antike in zgodovine - vklopijo se v širšo realnost, v velike pripovedi o svetu kot celoti. Kako naj drugače sploh deluje kakršnokoli znanje o preteklosti, o svetu, v katerem živimo, če ga po definiciji ne moremo čutiti niti ga zavestno prikazati znotraj diskurza, razen na način domišljije? Ne Plečnik kot posameznik, temveč Plečnik kot družbeno bitje je dokazal splošno funkcijo domišljije in njeno moč, da »ustvari« urbano realnost (na primer prav v Ljubljani).

Tu gre za čisto drugačen nivo od historicizma, ki vedno opazuje obstoj določenih form skozi čas. Pripovednost se ukvarja s formami, ki se tičejo začetkov, ki oblikujejo kontinuiteto, ki oblikujejo kontekst. Po zelo ozki interpretaciji konteksta postmodernistov, po tej popolni in neotesani

& Kohler, who use robots to fabricate such brick walls - again (Fig. 8), a textile pattern is turned into something ceramic, something which is much more solid but still achieves the effect of a textile surface. The facade of the Cantonal Pharmacy in Basel by Herzog & de Meuron shows this woven fabric is now produced as a screen print.

Images must not be separated, regarded one-by-one. They must be regarded in connection with other images, as elements a continuous stream of images. The buildings, objects, images by Plečnik are subjected to endless deformations to test the limits of their resistance. Even such a risky undertaking as closing up on the popular forms, vernacular forms of religiosity, such as the coloured, red and blue light bulbs in the crypt of Plečnik's church in Vienna - this kind of interest for the non-elite, unofficial, non-high architecture is again something worth mentioning in the work of Plečnik, and still very important.

The Casa de Musica in Porto (Fig. 8) by Rem Koolhaas shows in its interiors a woven texture, very close to the traditional technique of the azulejo tiles in Portugal, but at the same time the importance of perceived images, of imitation, mimesis must be emphasized. Mimesis is related here to the re-use of forms that inspired Koolhaas earlier, images of the metropolis that almost look like out of place on the site in Porto. But at the same time, this imitation of a metropolitan architecture inside this extraordinary "meteorite" that he designed is again something that is not quite unfamiliar when we look at Plečnik's work.

In architecture, images are in constant flux in the direction of other images. More importantly, images become crafted objects with the incredible attention to the smallest details of execution - something that architects, who speak today of the pictorial turn, not necessarily learned. Different in this case is the Žale Cemetery in Ljubljana (Fig. 10), originally called the All Saints' Garden that was designed as an imaginary holy district, not unlike the reconstructions of Delphi in the works of the French students of the Beaux Arts school. But for Plečnik, in difference to these French studies, the archaeological excavation in collective memory did not end with a historically "correct" object - instead, a variety of simultaneous possibilities emerged, like follies in an English garden.

From this perspective, the use of images from antiquity and history in general becomes clearer - they plug in into a broader reality, into grand narratives about the world at large. How else can work any knowledge about the past, about the world we live in, which by definition is considered no longer perceivable, not represented in consciousness or in discourse, except in such an imaginary way? Plečnik, not an isolated individual but a social being, proved the function of imagination in general, and its power to "produce" urban reality in Ljubljana.

This is a level quite different from historicism, which always regards the existence of forms within time. Narrativity deals with forms that relate to beginnings, to form a continuity, and to form a context. After a very restrictive interpretation of context by postmodernists,



zavrnitvi konteksta s strani Rema Koolhaasa, je Plečnik pokazal način, kako lahko na novo interpretiramo kontekst, in mu dal smisel, na katerem lahko še vedno gradimo.

BV: Rad bi se zahvalil Ákosu Moravánszkemu za ta izredno zanimiv uvod v naših pet predstavitev. Mislim, da se danes vsi strinjamo o nujnosti imaginacije in imaginarnega, saj vendarle živimo v svetu podob. Potrebujemo jo, da jo zgrabimo, prebavimo in iz nje ustvarimo nekaj novega. Eden od nujnih talentov arhitektov danes je zmožnost prenesti tisti imaginarno v koherenten arhitekturni produkt.

and after this total and rather rude rejection by Rem Koolhaas, Plečnik showed a way to re-interpret the meaning of context and give it a new sense which we can still build upon.

BV: I'd like to thank Ákos Moravánszky for this very intriguing introduction to the five presentations. I think that we can all agree that especially today, imagination and the imagined are needed, since we live in the world of images. Needed in order to take it, digest it, and create something new from it. One of the talents of an architect of today is how he or she can bring all of the imaginary that almost floats about into a coherent architectural product.

BV: Naš naslednji govornik je Andrej Hrausky, ki se že dolga leta ukvarja s slovensko arhitekturo, tudi sodobno. Do danes je z različnimi soavtorji spisal pet knjig o Plečniku.

BV: Our next speaker is Andrej Hrausky who's long been endeavouring to present Slovene architecture, including contemporary architecture. Together with various co-authors, he has to date written five books on Plečnik.

AH: Moja današnja predstavitev nosi naslov »Staro in Novo«. To je zelo zapleten naslov. Lahko bi porabili dneve in dneve ob razpravljanju o njem, preprosto zato ker, karkoli arhitekt naredi novega, z vsako novo konstrukcijo se vedno sooča z nečim, kar že obstaja, z nečim, kar je »staro«. In tudi ko je njegovo »novo« delo končano, v hipu postane »staro«, v hipu postane del konteksta, v katerega posega nekdo drugi, in cikel se ponovi. Drugo dejstvo o starem in novem je, da se njun pomen v zgodovini spreminja. V 19. stoletju je bil pristop do starega skoraj romantičen. Ko so prenavljali stare zgradbe, stare gradove ali celo mesta, so pogosto ravnali zelo domišljajsko. Potem se je pojavil ravno nasproten princip - rekonstruiranje in ohranjanje. Pristop, ki prevladuje danes, je pristop, ki ga najdemo v današnji Ljubljani, na primer pri Mladiki. Arhitekt Jurij Kobe je Fabianijevo zgradbo preoblikoval v zunanje ministrstvo, tako da se je najprej znebil vseh kasnejših dodatkov in se vrnil k Fabianiju. Vsi nadaljnji posegi so narejeni tako, da lahko takoj ločimo staro od novega, saj uporablja drugačne barve, drugačen arhitekturni jezik in drugačne materiale.

Tudi pri Plečniku lahko opazimo precej zanimivih poskusov v tej smeri. Rad bi našel tri primere njegovega kreativnega pristopa k odnosu staro-novo. Plečnik je želel, da staro nekako preživi znotraj novega. Mislim, da je bil Aldo Rossi tisti, ki je izjavil, da obstajata dva načina smrti arhitekture; eden je, da se poruši, drugi pa, da se spremeni v muzej in ohranja. Pomembno je, da zgradba nadaljuje svoje življenje. Rad bi pokazal tri takšne Plečnikove primere.

Plečnik se je znal igrati z materiali in oblikami kot z lego kockami. Vzemimo sliko Brezjanske Marije v Šiški (sl. 1). Plečnik slike ni maral in tudi kip pod njo mu ni bil všeč. Sliko je zato zaprl v močan okvir iz črnega marmorja, kip pa horizontalno položil pod njo. Dodal je le podstavek, ki je podpiral

AH: As you can see, I was given the title "Old and New". This is a very complicated title and we could spend days talking about it - simply because with anything new an architect does, with every new construction, he confronts something existing, which is "old". And even when his work, as "new", is done, it immediately becomes "old" and becomes a context for somebody else's interventions and the cycle repeats.

The other thing about old and new is the very fact that it's changed during the course of history. As we know, in the 19th century, the approach towards old was almost romantic. When they rebuilt old buildings, such as old castles or even old towns, they did it in a very imaginative way. Immediately following this approach was its complete opposite: reconstruction and preservation. What's prevailing today, is an approach that we have seen here in Ljubljana, for instance with Mladika. Jurij Kobe, the architect, translated the building by Fabiani into the Foreign Ministry, and his approach was first to get rid of all later additions to get back to Fabiani. All further interventions were done in such a way that one can immediately see what's new and what's old using different colours, different architectural language, and different materials. With Plečnik, we can see quite a few interesting approaches in this vein, and I'd like to show you three examples of his creative approach towards the old - how he wanted that the old to somehow survive in the new. I believe it was Aldo Rossi who remarked that there are two deaths of architecture: one when a building is torn down and the other when it's turned into a museum and conserved. What's important is that a building lives. I hope to show you three Plečnik's examples that I find very interesting.

Plečnik was able to play with forms and materials, almost like with Legos. For example the painting of Virgin Mary of Brezje in Šiška (Fig. 1) - Plečnik didn't like it, and the statue below he also didn't like. So he made a very strong stone frame for the picture, and he placed the statue horizontally. The only thing he added was a cushion to support the head. Of course,

andrej hrausky





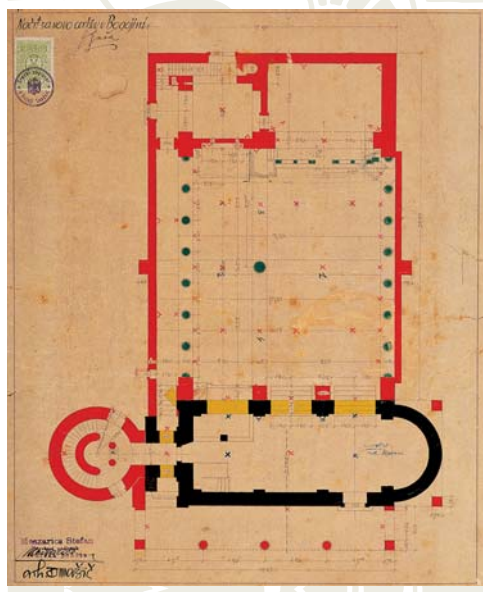
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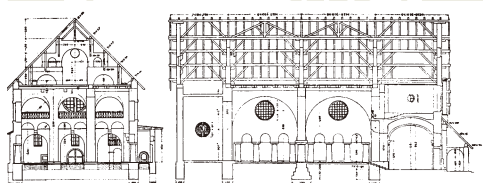
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glavo kipa. Seveda je prekršil nekakšen zakon tega, kar je običajno, namreč da morajo biti kipi postavljeni pokonci.

Pri prvem primeru se je Plečnik igral, pri drugem pa je recikliral. Stopnice, ki jih je uporabil na promenadi na Vegovi ulici (sl. 2) (in jih danes ni več tam), prihajajo izpred Mestne hiše. Ko so jo v 30. letih prenovili, je Plečnik vzel stare stopnice in jih porabil tu. Podobno je naredil s podstavki kipov slovenskih skladateljev na Vegovi. Kamniti bloki so bili prej del ograje okrog ljubljanske Opere. Plečnik je uredil park okoli Opere, ga odprl in vanj postavil kipe skladateljev Verovška in Borštnerja, ki sta bila prej v stavbi. Stare kamne je postavil vertikalno pred Glasbeno matico in se obrnil na takratnega ljubljanskega župana Hribarja in ga prosil za financiranje prvega kipa, bogati ljubljanski meščani pa so kasneje dali denar še za druge. Tako je Plečnik recikliral stare kose v nekaj novega.

Še bolj nenavaden primer pa je cerkev svetega Mihaela na Barju (sl. 3), cerkev, namenjena kmetom. Tu je Plečnik uporabil dele bosanskih mlinčkov za kavo. Plečnik je rad obiskoval Bosno in tam je imel prijatelje. Mlinčke za kavo je prinesel z Orienta. Uporabil jih je za lestene, ki spominja na pladenj s kavnim mlinčkom in skodelicami za kavo.

Nazadnje pa omenimo konfrontacijo. Ko vstopiš v Križanke (sl. 4), te na desni pri vhodu pričakajo trije kosi: spodnji del je baročni steber, srednji kos je iz rimskih časov, na vrhu pa je postavljen moderen kip. Gre za nekakšno soočenje med različnimi obdobji. Plečnik se niti ne potruži, da bi kose zložil v hierarhičen simbolični vrstni red z rimskim kosom spodaj, barokom v sredini in sodobnostjo na vrhu, ampak postavi rimski kamen na baročni steber.

Naslednji projekt, ki bi ga rad na hitro omenil, je cerkev v Bogojini (sl. 5, 6). Zanj obstajata dva načrta, zgodnejši ima tloris v obliki kvadrata, kasnejši pa je okrogel. Domači župnik je naročil novo cerkev, Plečnika pa je vseeno zanimalo, kaj naj naredi s staro. Ko je obiskal Bogojino, je ugotovil, da s staro cerkvijo ni nič narobe. Župniku je zato pisal: »Nikoli ne uničim nečesa, kar so naši očetje naredili pravilno.« Meni se to zdi odličen primer, kako Plečnik ni hotel uničiti starega, temveč ga je vključil v novo. Staro cerkev je uporabil kot vhodno vežo v novo cerkev. Zelo pomembna se mi zdi razlika v višini med njima in stopnice. Stopnice je uporabil za to, da je ustvaril enega svojih slavnih monumentalnih vhodov, ki jih je imel tako rad. Vhod pri Plečniku vedno zaznamuje stopnice - v NUK-u, cerkvi na Barju in Bogojini, čeprav tu stopnic ni veliko. Poudarjena je monumentalnost vhoda. Razlika v višini pa mu je tudi omogočila, da je staro cerkev uporabil in zgoraj postavil kor. Nova cerkev je skoraj pogoltnila staro z njenim zvonikom vred. To se mi zdi izjemno inovativen način, kako staro cerkev vključiti v novo, ne da bi jo uničil. Bolj je sicer opazna nova Plečnikova cerkev, staro pa še vedno vidimo, čeprav je prekrita s strukturo nove (sl. 7).

he was breaking a kind of law, what is normal - that a statue should stand up.

If in the first example, he was playing, in the second one, he was recycling. The stairs on the Vegova street promenade (Fig. 2), which are no longer there, were the old stairs from the Town Hall. When they rebuilt it in the 30s, Plečnik just took away the old stairs and re-used them here. He did a similar thing with the supports for the statues in Vegova Street. These stones were on top of a fence that was around the Opera house. When Plečnik redesigned the park around the Opera house and opened it up, he took the two statues of Borštner and Verovšek that used to be inside the building. He used the stones vertically as supports in front of the Glasbena matica building. Then he went first to Mayor Hribar and asked him to finance the first herm bust, and then other rich citizens also collected money and paid for more herms. This was a kind of recycling of old pieces into something new. Even more unusually, in St Michael's church at Barje (Fig. 3) - a church that was designed for the peasants - he used pieces of hand mills for coffee from Bosnia. Plečnik used to go to Bosnia, he had some friends there, and he brought these from the Orient. He transformed these coffee mills into a pendant lamp that resembles a coffee mill on the plate with coffee cups.

Next is confrontation is. As you enter in Križanke (Fig. 4), on your right hand side, you can see three pieces. The lower piece is a Baroque column, the middle piece is a stone from the Roman times and on top, there is a modern sculpture. This is a kind of confrontation of different periods, and he didn't even use the pieces in the symbolic way with the Roman stone at the bottom and the modern statue on top, in a temporal hierarchy, but poses the Roman stone on top of the Baroque column.

Another project I'd briefly like to mention is the church in Bogojina (Fig. 5, 6). Here we have the earlier of the two plans - one was square and the other was round. The priest ordered a new church. Plečnik was curious what was to become of the old church and when he visited Bogojina, he saw that the old church was in quite a good condition. He then wrote to the priest, saying: "I've never destroyed what our fathers had done right." For me, this is a primary example of how he didn't want to destroy the old church but rather incorporate it in a new unity. The old church was used as an entrance lobby to the new church; what I find very important here is the difference in height, and the stairs. He used the stairs to make one of his famous approaches that he liked so much, very monumental. Plečnik always uses stairs, either with the Library or the church at Barje, or here - even if there aren't that many. This is the monumentality of approach. Secondly, this difference in height gave him the possibility to use the old church and install the choir in the upper parts. The old church with the old tower has been practically eaten up by the new church. For me, this is a very innovative approach how not to destroy the old church and incorporate it into a completely new project. Here, in Bogojina, we obviously see Plečnik's church but he did not destroy the old one - we still see the old church which is covered by the new construction (Fig. 7).



Naslednji projekt je ljubljansko Tromostovje (sl. 8). V sredini se nahaja kamnit stari most, ki ga Plečnik ni hotel uničiti. Namesto tega je dodal po en most za pešce na vsaki strani. To je eden od Plečnikovih uspešnejših projektov, saj je z njim rešil mnogo problemov. Ena od kritičnih težav v Ljubljani je bila cena gradnje. Mestno občino je vedno zanimala poceni gradnja in ideja ne porušiti starega mostu, temveč zgraditi dva dodatna, se je izkazala za cenejšo rešitev. Rešitev je bila praktična tudi zato, ker prometa na mostu med gradnjo sploh ni bilo treba ustaviti.

Glavna naloga mostu je povezati celoto prostora na obeh straneh reke, saj je ta izredno zapleten. Na eni strani je Prešernov trg, ki ga je Plečniku na drugi strani uspelo speljati v ozko ulico, ki vodi proti Mestni hiši. Celotna kompozicija je orientirana proti Robbovemu vodnjaku, najpomembnejši ljubljanski baročni fontani, in ljubljanskemu gradu nad njim. S svojo rešitvijo je Plečnik ohranil stari most, vendar pa ustvaril čisto novo kompozicijo celote in speljal prostor z ene strani reke na drugo. Poleg tega je mostu s stopnicami dal čisto novo obliko, značilno za beneške mostove (sl. 9). Plečnik je študiral na Dunaju, vendar pa mu germanska kultura ni bila preveč pri srcu, že Otto Wagnerja je videl kot simbol germanske kulture. Zato je želel poudariti, da je Ljubljana blizu Mediterana, kjer v zraku že skoraj vohaš morje. Bistveno mu je bilo, da preko Ljubljanice zgradi most, ki je bolj mediteranski od kateregakoli dunajskega ali avstrijskega mostu. To možnost je imel zaradi zakona, ki je ostal v veljavi še iz časa avstrijskega cesarstva in je predpisoval, da morata imeti vsaka javna zgradba in trg svoje stranišče. Javna stranišča je torej postavil nivo nižje in jih uporabil kot izgovor, da je zgradil stopnice. S tem je tudi reko pripeljal bližje mestu in mostu dal »beneški« portal. Zanimive so krogle na ograji mostu (sl. 10). Ko se sprehodiš preko mostu, se te krogle gibljejo v perspektivi. Tiste, ki so bližje, se gibljejo hitreje, tako da na mostu nikoli nimaš občutka, da si sam. Celo kadar je most prazen, daje občutek, kot da je poln življenja. Tudi Tromostovje se mi zdi odličen primer, kako ohraniti staro oziroma ga znova uporabiti na čisto drugačen način. Staremu mostu je Plečnik dal čisto novo vrednost, ustvaril čudovito novo celoto in hkrati rešil mnoge urbanistične zadrege.

Za konec še en primer uporabe »starega« in »novega« - Narodna in univerzitetna knjižnica (sl. 11). Preden je bila zgrajena, je na njenem mestu stala druga, baročna zgradba, ki pa so jo po potresu porušili. Na njenem mestu je ostalo nekaj ostankov prejšnje zgradbe, ko pa so začeli kopati temelje za knjižnico, so odkrili še rimske ostanke. Plečnik je simbolično uporabil nekatere od teh ostankov v fasadi nove zgradbe in pokazal, kako stare zgradbe, ki jih ni več, živijo naprej v novi fasadi. Vse to je seveda zelo simbolično, saj nihče ne ve več, kateri kamni so novi in kateri stari, vendar pa kaže, na kakšen

The next project is the Triple Bridge (Fig. 8) In the middle, there is the original stone bridge Plečnik didn't want to destroy it. Instead, he added two additional footbridges over the river. This is one of Plečnik's best projects where he solved a lot of problems. One of the problems that was very critical for Ljubljana was how to build cheaply – the City of Ljubljana was always interested in cost-efficiency – and the idea was that not destroying the old bridge and building two new, smaller pedestrian bridges was much cheaper than any other solution. This solution was also practical as the old bridge could still be used during the construction without having to stop the traffic.

The main idea was how to connect the whole of the space on both sides of the river, as it is very complicated. On one side, there's the Prešeren Square and Plečnik somehow transferred the square to the other side towards the small street leading towards the Town Hall. The whole composition is oriented towards the Robba Fountain, the most important Baroque fountain in Ljubljana, and towards the Ljubljana Castle above. With his solution, Plečnik preserved the old bridge; he made a completely new composition of the whole and transferred the space from one side to the other. In addition, with the stairs, he made the shape of the new bridges that is typical for bridges in Venice (Fig. 9). Plečnik studied in Vienna but he wasn't very fond of German culture – for one thing, he saw Otto Wagner as a symbol of German culture. He always wanted to stress that Ljubljana was already a city close to the Mediterranean, a city where you can almost feel the sea in the air. It was therefore crucial to put on the Ljubljanica a form that was more Mediterranean than any bridge that would be found in Vienna or in Austria at large. This was possible only because there was a law in effect at that time, already from the time of the Monarchy, which required any public building or a public square to provide toilets. So, he put the toilets down a level and he used this as an excuse to have stairs lead down there. He wanted to put together the river and the city and to give the bridge a "Venetian" arch. An interesting point is also the way he put the spheres on the top of the parapet (Fig. 10). When you walk over the bridge all these spheres are moving in perspective. The ones that are closer appear to be moving faster and it feels like you're never alone on the bridge. Even if the bridge is empty, it conveys the idea that it's full of life on the street. I consider this a beautiful example how to preserve the old and re-use it in a completely new way. Plečnik added completely new value to an old bridge, created a beautiful new whole and solved a lot of city planning problems.

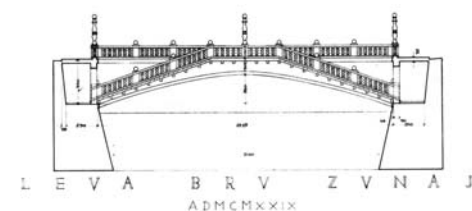
Finally, here's another example of "Old and New" - the National Library (Fig. 11). Before it was built, there was another building here, a Baroque building that was torn down after the earthquake. There were some remains of this building left lying around and when they started the digging for the foundations for the NUK, they also found Roman remains. Plečnik symbolically put some of these stones into the facade, showing in a way how these old, non-existing buildings symbolically live on in the new facade. All this is mostly symbolical as it is difficult to tell the old stones apart,



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način bi lahko podobne ideje in raziskovanja uporabili tudi danes.

BV: Naše Spomeniško varstvo bi moralo biti precej bolj prilagodljivo, da bi Plečniku danes pustilo izpeljati njegove projekte. Zelo se strinjam, da je za velik del mediteranskega ozračja v Ljubljani odgovoren Plečnik. Če se kadarkoli med marcem in oktobrom sprehodiš med Tromostovjem in Čevljarским mostom, kar močno začutiš Mediteran, in nabrežje Ljubljane je danes ena glavnih osi starega mesta.

but nevertheless, such ideas, such approaches and research could certainly be used even today.

BV: I think that national heritage preservation would have to be quite flexible nowadays to make all these project possible today. I also agree with the point about Plečnik being responsible for the Mediterranean atmosphere in Ljubljana. If you walk anytime between March and October from the Triple Bridge to the Shoemakers' Bridge, you can certainly see signs of the Mediterranean, making the embankment of the Ljubljanica river one of the most important city axes.

andreas ruby



BV: Naš naslednji govornik, Andreas Ruby, je arhitekturni kritik in teoretik. Študiral je pri Paulu Viriliju in Bernardu Tschumiju in njegova današnja predstavitev se bo dotikala obeh njegovih učiteljev. Andreas je bil tudi urednik preminule arhitekturne revije Daidalos, katere zadnja številka je izšla pred štirimi leti. Je tudi partner v podjetju Textbild, sodobnem podjetju, ki se ukvarja z arhitekturno komunikacijo. Danes bo govoril o humorju. Plečnika si večinoma predstavljamo kot resnega in ponižnega, ki je blizu Boga, verjetno tudi nekoliko pretiravamo.

BV: Our next speaker, Andreas Ruby, is an architecture critic and theoretician. He studied under Paul Virilio and Bernard Tschumi among others, and what he's presenting today hints at both of these two teachers. Andreas was the editor of the defunct architectural magazine Daidalos - the last issue was published four years ago. He's a partner in Textbild, a very interesting contemporary office that deals in architectural communication. Today he is going to speak of humour. The way most of us imagine Plečnik is - possibly with some exaggeration - a serious, humble figure close to God. But if you are in fact like that, you can also allow yourself to be not only humorous but also irritating, provocative, and radical.

AR: O Plečniku bom spregovoril z nekoliko drugačen pozicije kot govornika pred menoj, ki sta oba dobro poučena akademika. Zase bi rekel, da sem dobro poučen amater, v latinskem pomenu besede »amare«, ljubiti - amater kot nekdo, ki nima strokovnega vpogleda v objekt svoje ljubezni ali izobrazbe.

AR: I'm going to speak to you from a different position that my most esteemed forespeakers, who are both very informed scholars. I'd say I'm an informed amateur - in the Latin sense of the word that goes back to "amare", "to love". An amateur therefore has a non-professional background to the subject of his love or education.

Moj odnos do Plečnika pa je drugačen tudi od odnosa današnjih poslušalcev, domačih, ki imajo s Plečnikom tesen odnos in so o njegovem delu dobro poučeni, skratka, poznajo ozadje. Odkril sem, da Plečnik tukaj živi, kar je zelo pomembno, saj je nekaj čisto drugega, če arhitekturo prvič spoznaviš iz knjig, kot če si ji neposredno fizično izpostavljen s telesom in čutili.

I'd like to introduce my relationship with Plečnik as an alternative to the audience who, as locals, has a very close relationship and a very informed one: you know the background. I discovered Plečnik lives here, which is very important, i.e. whether you first discover an architecture from a book, or if you're directly, physically exposed to it with your body and your senses. When I came here for the first time and saw Plečnik - I didn't know a lot about him beforehand - and found his incredible work, I was totally mind-boggled.

Kadar ne poznaš ozadja kakega dela, ga bereš čisto drugače. Tako je bil najmočnejši vtis, ki ga je name napravilo Plečnikovo delo, njegov humor, nekaj, česar v arhitekturi ne najdemo zelo pogosto. Ne poznam sicer Plečnika osebno, toda njegovo delo je polno humorja in inteligentnega nalaganja plasti resničnosti ter prisvajanja in vključevanja zgodovine.

Whenever you don't know the entire historical background to a work, you start to read the work with a totally different sense. And the most important effect that Plečnik's work had on me was humour, something you don't often find in architecture. I don't know if this is true of Plečnik as a person but his architecture is full of wit and humour and it exhibits very intelligent layering of reality and also appropriating and integrating history.

Plečnik je znal uporabljati zgodovino, ne kot podobo ali citat, ampak jo je znal obdelati, kar bi pravzaprav zgodovina morala biti. Kot smo videli na primerih Andreja Hrauskega, je Plečnik zgodovino vključeval čisto materialno, namesto da bi jo le oboževal v obliki ikonografskega motiva. Tudi kadar ne uporablja obstoječih gradbenih struktur, pa uporablja nekatere stalnice, retorične figure in zgodovinske trope. V oknu kapele na Žalah denimo stebre uporabi kot napere in tako spremeni obstoječi topološki pomen stebra v nekaj čisto drugega. Takšno prisvajanje in

Plečnik was able not to use history as an image, as a quotation, but was actually able to process history, which is what history is all about. As we've seen on Mr Andrej Hrausky's examples, Plečnik he incorporated history materially instead of just worshipping it as an iconographic motif. Even if he doesn't incorporate existing building structures but uses certain topoi, certain rhetorical figures and tropes from history. In



preobračaje pomena je izredno zanimivo, tudi ko govorimo o tem, koliko je Plečnikovo delo sodobno.

Učinke prisvajanja zgodovine in spreminjanja v nekaj drugega lahko vidimo v celotnem Plečnikovem opusu. Na pokopališču Žale še enkrat vidimo nekaj podobnega, tokrat na nivoju prostora. Ko sem prvič videl vhod v pokopališče, sem bil prepričan, da ima vhod tudi prvo nadstropje, in veselil sem se, da se bom povzpел nanj in si situacijo ogledal še od zgoraj. Ko pa sem prišel bližje, nisem ugotovil samo, da ni stopnic, ampak da v »prvem nadstropju« niti ni tal, na katera bi lahko stopil. To se mi zdi odlična predstava, hkrati pa prevara mojih pričakovanj. V izkustvu Plečnikovih del je tudi neka časovna komponenta, v smislu tega, da v njih vedno pričakuješ še nekaj, podobno kot baročni princip sekvenciranja. Drugače kot v renesančni arhitekturi, kjer takoj, ko vstopiš v kak prostor, zajameš celoto prostora, v baročni arhitekturi pogosto ni mogoče dojeti celote prostora z njegovega praga. Vhod na pokopališče je eden od mnogih lepih primerov časovnosti izkustva Plečnikovih del.

Zanimiva je tudi razlika med Plečnikovim odnosom do zgodovine, če ga primerjamo s postmodernističnim prisvajanjem zgodovine. Pri mnogih postmodernih delih imaš občutek, da je model odnosa do zgodovine simulacija, torej pojem, ki smo ga slišali pri Baudrillardu. Zanj simulacija pomeni manjšanje moči realnosti, saj s podvajanjem originalu odvzameš njegovo vrednost. Kasneje v življenju se je Baudrillard od tega koncepta distanciral in ga zamenjal z drugimi, na primer s pojmom iluzija. To se mi zdi izredno zanimiva poteza, zlasti če jo navežem na Plečnika. Pojem iluzija za Baudrillarda ni bil iluzija v neškodljivem, dobesednem pomenu, ampak se je vrnil k latinskemu izvoru besede, torej k *illudere*, igrati se. Torej nečesa ne simuliraš več, ampak se nekaj igraš, tako kot otroci. Zdi se mi, da se Plečnik igra, še posebno, ko se spominim njegove cvetličarne na ljubljanski tržnici. Veliki tempelj je pojedel svojega malega bratca, nekaj, česar Grki očitno nikoli ne bi storili.

Od Plečnika sem se naučil, da imaš do zgodovine lahko tudi lahкотen odnos. Ne gre le za to, da bi bil smešen, smešno vedo pomeni nekaj očitnega in enoplastnega. Humor se vedno dogaja v več plasteh, vedno se giblje med smešnim in resnim. Ko gledam Plečnika, me vedno prevzamejo mešana občutja. Plečnik ni le eden, vedno se pokaže na vsaj dveh ravneh. Vedno se trudi, da bi vzpostavil resno povezavo s tradicijo, povezavo, ki so jo modernisti takrat zavračali. Zavezanost tradiciji je zanj izredno pomembna, vendar pa ne pove celotne zgodbe. Takoj ko Plečnik vzpostavi to povezavo, jo nemudoma preobrne, z njo izvaja celo vrsto gimnastičnih prijemov.

Stopnišče v NUK-u je fascinanten prostor, hkrati pa da čutiti enormno moč prostora, neko avro, ki nas skoraj prestraši. Ko se začneš počutiti

the Žale cemetery chapel's window he uses columns as spokes, turning the meaning of a certain existing typology such as the column into something else. This type of re-appropriation and redirecting of the meaning in Plečnik's work is very interesting when we talk about his potential to be contemporary.

The same effect of appropriating traces of history and transforming it into something different can be seen throughout Plečnik's entire work. The Žale cemetery features the same thing but in this case, there is also something happening spatially. When I first swathe entrance to the cemetery, I obviously thought it was a two-storey structure and I was looking forward to go on the second level and have a better view of the entire ensemble. As I came close, I realised that not only there are no stairs, there's also no floor slab that I could walk on. I find this a brilliant *mise-en-scene* and at the same time also a deception of my expectations. There is a temporal notion in the experience of Plečnik's works that always gives you something to look forward to, similarly to Baroque architecture with its principle of sequence. Unlike in Renaissance architecture where you essentially get the idea very early as you go into the space, there's the totality of space yet in Baroque architecture, very often it's impossible to get the entirety of space by merely crossing the threshold. The entrance to the cemetery is one of many beautiful examples of temporality of experience in Plečnik's works.

There's an interesting difference when we talk about Plečnik's relationship to history as opposed to Postmodern appropriation of history. In a lot of Postmodern work until today, you have the feeling that the model of relationship to history is one that we could describe as simulation, which is a term we know from Jean Baudrillard. He described this term as disempowerment of reality - as you copy it, you devalue the original. In his later life, Baudrillard took distance from that term and replaced it by another term, i.e. "illusion". I think that's a very interesting move if you put this into a relationship with Plečnik. Illusion was used by Baudrillard not in the sense of the literal illusion as we know it, as a benign term; he took it back to the Latin root of the word. It comes from "*illudere*", to put something into play. You no longer simulate something, you rather act like kids. For me, Plečnik is playing and when I see this project - the flower shop in the Ljubljana Market, something is happening here - the temple eats his little brother, which is obviously something that the Greeks would never have done.

I actually learnt from Plečnik, that you can have that kind of a light-hearted relationship to history. This isn't about being funny - funny is always clear and always one-levelled. Humour is always two-levelled, it has the capacity to negotiate the serious and the hilarious. I always have a double sensation when I look at Plečnik. Plečnik is not one - he's at least twofold. There's always the struggle to create a link to tradition that Modernist architecture was just cutting through in his time. The engagement towards tradition is absolutely central to his work but again, it's not the only story: as soon as he



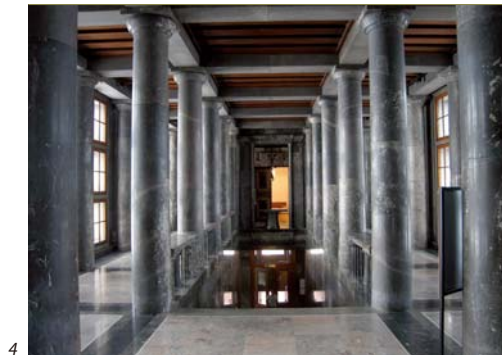
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nekoliko pohojeno, pa opaziš nizke stebre na vrhu stopnišča. Jaz si ob njih oddahnem zaradi njihove komičnosti. Iz njihovih proporcev lahko sklepaš, da jim nekaj manjka, da so se pogrezni-li v tla. Tudi njihova tipologija je nekaj, kar si je Plečnik izmislil, očitno je, da se navdihuje iz jonske volute, ni pa ji čisto enaka. Na vrhu stebrov je klop, ki vabi, da se usedeš nanjo - kot da bi se usedel na glave vseh Grkov. Gre za več kot le za klop. Arhitektura od tu črpa globino pomena in mnoštvo referenc, za kar mnogi Plečnikovi sodobniki niso imeli dovolj širine. Ultra zagrizeni funkcionalisti niso nikoli imeli dovolj širine, da bi se na ta način igrali z zgodovinskimi referenca-mi. Plečnik te na mnogo različnih načinov vabi, da ne ostaneš pred prostorom in ga občuduješ, ampak da si ga aktivno prisvojiš, bodisi fizično (tako da se usedeš na klop) bodisi v mislih in ta-ko naprej razvijaš arhitekturo, ki ti že sama po-nuja različne namige.

Meni najljubši Plečnikov projekt pa je ulična sve-tilka pri filharmoniji. Gre za ekstremen primer spreminjanja pomena, pa tudi humorja; z Boš-tjanom Vugo sva mu neuradno nadelala ime »ste-ber dvojne impotence«. Zanimivo je, da ni po-stavljen nekje skrito, temveč stoji na pomembni točki mestnega prostora, poleg filharmonije in velikega, zelo prestižnega Kongresnega trga. Plečnik artikulira najhujši strah vsakega moškega, ga celo podvoji in postavi kot utež nad fan-tastične dosežke naše kulture. Plečnik ima ne-verjetno zmožnost, da objektov ne uporabi kot vase zaprtih entitet, ampak skoraj kot antene, ki pošiljajo in sprejemajo informacije.

Verjetno najbolj nenavadna med Plečnikovimi zgradbami, v pozitivnem smislu seveda, pa je cerkev svetega Mihaela na Barju. Tu mu je z na-činom konstrukcije prostora uspelo dekonstrui-rati, celo sprevreči zgodovinsko ikonografijo cerkve. Atmosfere, ki vlada v prostoru, ne bi ni-koli povezal s krščansko cerkvijo. Spominja na prostore najrazličnejših kultov, ki pa vsi prihaja-jo od nekod drugod. Gre za kulturno prilagodlj-i-vost oziroma večjezičnost, ki se pojavita v tem prostoru, kar se mi zdi izredno sodobno. Danes je mnogo arhitektov, ki si prizadevajo doseči prav to - programske kode objektov spremeniti z uporabo neprilagojenih atmosferskih signalov.

BV: Hvala, Andreas, zelo osvežujoče je bilo videti še drugačen pogled na Plečnika, mislim, da bomo o njem še razpravljali med diskusijo. Blizu mi je tudi teh-nika, s katero se v zadnjem času ukvarjaš, to je kri-žanje ozračij oziroma dizatmosferizacija, nekaj, kar ima opraviti s *Verfremdung* oziroma potujitvijo.

builds up that link, he transforms it, he does all kinds of gymnastic exercises with it.

The staircase space of the Library is an amazing space, but at the same time, you feel a very strong sense of spatial power, an aura, it's almost intimidating and just when you begin to feel a bit oppressed, you're relieved when you see these columns. To me, it's a comic relief to see them - you're bound to feel there's something miss-ing that's embedded in the ground just from the pro-portion of the scale. The typology of the columns is something that is more or less invented by Plečnik - it obviously draws on the Ionic volute but is not the same. On top of the columns there is a bench that invites you to sit on it, but you have the feeling you're sitting on top of the Greeks, there's more to it than just a bench. It's a moment of giving architecture a depth of mean-ing and of references that many other Plečnik's con-temporaries didn't have the generosity of exploring. The ultra-hardcore Functionalists would never have had the generosity to play with this kind of references of history. Plečnik makes all kinds of invitations for you not just to stand in front of the space in awe but to actively appropriate it, be it that you do something physical, such as sitting on the bench, or that you men-tally develop the architecture further as there are all kinds of hints and jokes presented to you.

My favourite Plečnik's project is the column. It's an extreme example of change of meaning and also of humour - Boštjan and I unofficially subtitled it "the column of double impotence". It's interesting that it doesn't stand somewhere hidden away but is actually at a very important point in the space of Ljubljana, next to the Concert Hall and a big prestigious Congress square. Plečnik arrives to articulate the ulti-mate fear of every man and to even duplicate it and put it as a weight on the fantastic achievements of our culture. It's in an incredible capacity to use the object not as a self-contained entity but almost like an anten-na that sends out and receives information

On a final note, probably the most deeply disturbing - in a positive way - of Plečnik's buildings is the church at Barje in Črna vas where I feel he managed to decon-struct or subvert the historical iconography of a church with a construction that, atmospherically speaking, I would've never associated with a Christian church. It draws on all sorts of cultic environments that seem to come from somewhere else. There's a cultural versatility, or multi-linguality that comes into space here that I find extremely contemporary - there are many architects today that try to do just that, transform the codes of the programme of a building through discordant atmospheric signals.

BV: Thank you, Andreas - it was very refreshing to see this kind of view of Plečnik - I think we'll take it up in the discussion later. It was quite close to the technique you developed recently, i.e. cross-atmosphering, or disat-mosphering - something which has to do with the changing of atmospheres and *Verfremdung*, or estrangement.



igor kebel



BV: Pozdravimo naslednjega govornika, Igorja Kebela. Igor se v stanju elastičnosti nahaja med Ljubljano in Amsterdamom. Študiral je v Ljubljani in kasneje na Berlage Institute v Amsterdamu. Sedaj skupaj z Miko Cimolini vodi arhitekturno biro Elastik, nekje med obema mestoma.

IK: Predstavil bom odnos med strukturo in geometrijo v Plečnikovem delu. To pomeni, da tokrat v prvi plan ne bom postavil pripovedi v Plečnikovi arhitekturi, temveč bom poskušal določiti geometrijo njegovega dela glede na strukturne ornamente in njihove zmožnosti tako v Plečnikovem opusu kot tudi širše. Tema moje diskusije je torej možnost oziroma nemožnost strukturne implementacije ornamenta. Moja tema ne bo geometrija reprezentacije, ampak se bom lotil geometrije delovanja. Verjamem, da je bil Plečnik pragmatičen tradicionalist, ki v praksi ni okleval prelomiti s svojo klasično tradicijo.

Mislím, da je postmodernizem Plečnika izrabljaj, prav tako kot verjamem, da je bil Plečnik tradicionalist, ki mu ni bilo preveč mar za tradicijo. Njegovo delo pa je imelo mednarodni pomen in široko podporo. V širšem nacionalnem kontekstu je bil Plečnik zelo individualen. Bil je del širšega gibanja, ki je slavilo geometričnost podobe, kar je danes zelo sodobno.

Za primer vzemimo dva Plečnikova projekta, ki se mi zdita najbolj relevantna, Langerjevo hišo in cerkev Svetega Duha, obe na Dunaju. Oboje sta njegovi zgodnji deli iz dunajskega obdobja in obe govorita o oblikovanju prostora skozi ornament in strukturo. Langerjeva hiša in njena obnova, ki jo je vodil Plečnik, izstopata zaradi geometrije ornamenta, ki oblikuje prostor. Kar se tiče ozračja fasade in njene funkcije, je stroga in sistematična. Na Langerjevi hiši (sl. 1) je Plečnik ustvaril zavito in polžasto fasado z reliefnimi okni in balkoni. Bogata in racionalna sistematična fasada vključuje oblikovanje strukturnih odprtín na pročelju in pokaže nove tehnike reliefne ornamentacije fasade.

Druga Plečnikova zgodnja dela so geometrijsko sistematična in notranje dodelana skozi snov, na primer cerkev Svetega Duha na Dunaju (sl. 2). Dunajska cerkev je prvi religiozni objekt, kjer struktura iz armiranega betona organizira prostor in kjer je struktura ornamentirana s simbolnimi elementi, ki jih je mogoče geometrično izmeriti. Najbolj radikalna je cerkvena kripta s tankimi betonskimi stebri ter kockastimi, kubiščinimi kapiteli in podstavki. Tu ne gre za pripoved oziroma za to, kar je v strukturi implicitno, niti ne za vrednote, ampak za nekaj, kar je bilo izračunano, oblikovano, narisano in zgrajeno. Nekoliko kasneje je bila v Baslu zgrajena prva res armirano betonska cerkev. Plečnik oziroma tisti, ki so takrat delali pri Architectura Perennis, so izjavili, da je baselska cerkev izredno uspešna v notranjosti, da pa »kosmata« zunanja betonska stena, kakor je Plečnik poimenoval fasado

Please welcome our next panellist, Igor Kebel. Igor works in a state of elasticity between Ljubljana and Amsterdam. He studied in Ljubljana and afterwards went to the Berlage Institute in Amsterdam. Together with Mika Cimolini, he now has a split office between Ljubljana and Amsterdam, called Elastik,

IK: I will present the relation of structure and geometry in Plečnik's work. This means that I'm not going to bring into the first plan narratives of Plečnik's architecture but instead I will characterize geometry of his work, with regards to the structural ornament and its capacity within his working opus and broader.

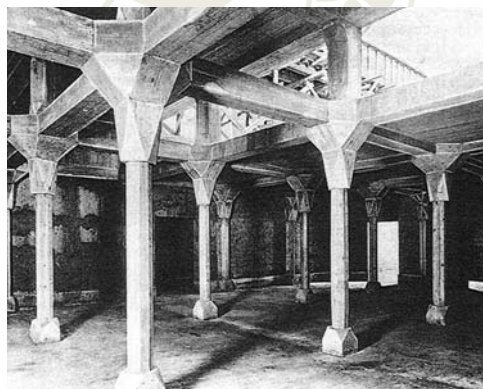
The subject of my discussion is the potency - or impotency - of his structural implementation of the ornament. So, since I'm not going to present the topics of the representational geometry but instead I will dwell on the notion of the operational geometry. I also believe that he was a pragmatic traditionalist who in practice often didn't really hesitate much to break with the same classical tradition.

Let's take for example two of Plečnik's projects which I consider here the most relevant, Langer House and the Church of the Holy Spirit, both located in Vienna. Both are dating into his earlier period, and they're both about the space-forming through the ornament and the space-forming through the structure. Langer House, with its refurbishment done by Plečnik, stands out because of the space-forming geometry of the ornament. It's systematic and rigorous in terms of the facade ambience and its utilisation. For the Langer House (Fig. 1) he created a scrolled and wreathed facade with embossed windows and balconies. The rich and rationally systematised facade included designs for the structural facade openings while bringing new techniques of the embossed facade ornamentation.

Plečnik's other early work has been geometrically systematized and intrinsically elaborated through the matter; for example the Church of the Holy Spirit in Vienna (Fig. 2). The church is the first one introducing reinforced concrete inside of the a religious object where the structure is organising a space, and also where the structure has been ornamented with symbolic qualities which could be geometrically measured. Most radical is the church's crypt, with its slender concrete columns and angular, cubist capitals and bases. It's not about the narratives, it's not about what one would forcefully dare to imply, it's not also about the values; on the contrary, it is about what's been calculated, designed, drawn, and built. A bit later, the first real reinforced concrete church in its totality was built in Basel. Plečnik spoke about it through the promoters at that time in Architectura Perennis, that this church was certainly very successful from the inside but at the same time, that "hairy skin of the concrete", as he named the materialisation of the facade of St. Anton Church in Basel, was just not alike the one the should be used for the religious objects. What he meant is that it didn't comply with the representational importance of the program. According to them, the matter shall not



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cerkve svetega Antona v Baslu, ni primerna za religiozen objekt, češ da se ne ujema z reprezentacijsko pomembnostjo programa. Po njihovem mnenju oblikovanje ne bi smelo biti določeno s snovjo, temveč je to domena ustvarjalca. Ironično, saj je to ideološko prepričanje, ki je nastalo v času Loosove razvpite izjave o ornamentu in zločinu. Njegovo zavzemanje za kriminalizacijo nepravilne uporabe ornamenta se je paradoksalno začelo prav na Dunaju.

V širši evropski perspektivi bi rad na kratko pokazal še en primer nereprezentacijske geometrije. V istem obdobju (v 20. letih, torej pred Berlagejem ali ravno v njegovem času) je na Nizozemskem delovala amsterdamska šola. Tu začneta ornamentalno in strukturno porajati izkustvo oblikovanja prostora. Gre za odgovor skupine arhitektov, ki se je prizadevala vrniti k arhitekturi vsakdanjega izkustva. Za ta namen so razvili gradbeno strategijo opečnih konstrukcij, ki s svojo natančno gradnjo in vključevanjem dodelane sheme gradbenih elementov utelešajo in izražajo identiteto zgradbe. Njihov cilj je bil ustvariti vseobsegajočo arhitekturno izkušnjo, ki prenaša družbeni pomen, tako zunaj kot znotraj. Zelo drugačen pa je Plečnikov nasprotni odgovor, njegov pozni projekt za slovenski parlament, ki je pravzaprav akumulacija geometričnih konvencij na podlagi neke podobe. V tem je podoben Speerovemu predlogu za nacistično Volkshalle, ogromno stavbo s kupolo, ki spominja na baziliko svetega Petra v Rimu. Poudarek Plečnikovega projekta je na obstoječi predpodoobi in pomenih, ki jih tej podobi pripisujemo. Kakor je izpostavil že Žižek v svojem intervjuju »Karkoli spodbuja fašizem« za Assemblage, tudi v Plečnikovem delu najdemo sestavine za takšno arhitekturno organizacijo, ki se zanaša na pomen in vrednost reprezentacije. Tu moramo poudariti, da je ta presenetljiv odklon od zgodnjega operativnega obdobja proti reprezentacijskemu obdobju v Plečnikovem delu zelo pragmatičen, saj temelji na specifični geopolitiki srednje Evrope iz sredine 20. stoletja. Njegova dediščina se nekako ohranja, vendar pa moram priznati, da nisem opazil veliko poskusov, ki bi poskušali iti preko reprezentacije v globino in vzpostaviti takšno strukturo, ki bi delovala kot organizacija oblikovanja prostora, oziroma takšno dekoracijo, ki bi delovala kot izkustvo ustvarjanja prostora.

Skočimo v času kakih 90 let naprej, da vidimo, kako je sistematiziran strukturni ornament danes. Danes vzorce izračunamo, rečeno bolje, izračunamo vse, kar je mogoče izračunati, torej tudi ornamente. Če ostanemo znotraj discipline, računamo tudi, kako organizirati arhitekturno organizacijo ustvarjanja prostora. Primer sistematičnega in strogega strukturnega vzorca je predlog za avtomobilski bivalni most v Goudi (sl. 3), delo našega biroja. Razvilo smo urbano predlogo, ki jo je mogoče programirati, tako da je njen program fleksibilen, čeprav je pogojen z

inform design, the creator shall inform it instead. Ironically, such ideological beliefs were established at the time of the infamous quote of Adolf Loos about the ornament and the crime. His call for the criminalisation of the improper use of an ornament, was paradoxically launched in the same city of Vienna.

Seen in a larger European perspective, I'd like to briefly offer another example of the non-representational geometry. It's the same period, the 1920s, in Holland, before Berlage, or just about that time, a movement Amsterdam School was in practice. There, the ornamental and the structural starts to yield the spatial and the space-forming experience. It's was also an answer of a group of architects who've been trying to introduce the return back to the architecture of everyday experience. They developed a building strategy of a brick construction with delicate masonry and the integration of an elaborate scheme of building elements that embodies and expresses the identity of the building. The aim was to create a total architectural experience, interior and exterior, that carried social meaning.

How very different is Plečnik's later antipode, the project proposal for the Slovenian Parliament, which is an image-based accumulation of geometrical conventions, similar to the Speer's proposal to build the Nazi's Volkshalle an enormous domed building, based on St. Peter's Basilica in Rome. The emphasis here is, that the work relies on the preimage of the already existing and on the meanings attached it. What already Žižek elaborated in the interview by Assemblage, "Everything provokes Fascism", there were ingredients in Plečnik's work for the type of the architectural organisation which relies on its representational meaning and value. One would have to acknowledge here, that such a surprising departure of Plečnik from the early operational period into the representational period has been very pragmatic, due to the specific geo-politics of the mid 20th century in the middle Europe. The legacy somehow remain, admittedly I haven't seen around here many attempts which would be able to dig beyond the representation and which would try to establish a structure operating as space-forming organisation, and the decoration operating as a space-forming experience.

Let's take a huge leap forward, nowadays we see the structural ornament getting systematised again. Today, we compute patterns, we compute everything what it can be quantified, so we also compute ornaments. Disciplinary speaking, we also compute how to organise the space-forming architectural organisation. An example of a systematised and rigorous structural pattern is, now from our own work, a proposal for the habitable car bridge in Gouda (Fig. 3). Here, we developed a programmable urban template, which is flexible in program but specific to the site, landscape and specific in use. In this case we see a habitable geometry placed in action, where the structural pattern doesn't ask for



lokacijo, pokrajino in specifično uporabo. Tu vidimo geometrijo prebivališča v delovanju, strukturni vzorec pa ne zahteva naknadne interpretacije. Vzorci strukture in namerna neučinkovitost strukture lahko porajajo novo izkustvo ustvarjanja prostora.

Izračunavanje ornamenta danes sledi čisto drugačnim vodilom in drugim usmeritvam. Primer je fasada trgovine Chanel (sl. 4) v Tokijski nakupovalni ulici Ginza s svojo osvetljeno fasado, ki je pravzaprav zaslon. Ne moremo več govoriti o vrnitvi k ornamentu, saj je komunikacija zgradbe drugačna. Torej ne gre za ornament niti za tipologijo ali za reprezentacijo zgradbe, ampak za način komunikacije. To je nekaj, kar se mi zdi, da si je Plečnik prizadeval doseči s sredstvi, ki so mu bila na voljo.

Vrnimo se spet k Plečniku. Verjamem namreč, da je arhitekturni postmodernizem nekoliko napačno razumel Plečnika. Prav tako Plečnikovo delo ni povezano z Venturijevo okrašeno kočo, razložil bom, zakaj ne. Z Venturijevimi besedami, okrašena koča je problem, ki se nanaša na situacijo, kjer je sistem prostora in strukture neposredno podrejen programu, ornament pa je čez nanešen neodvisno od njiju.

Dejstvo je, da Plečnik ni imel možnosti digitalnega izračunavanja, bogastvo in sistematičnost njegovih tlorisov pa sta vseeno izredna. Vsi poznamo njegove predloge za človeško zapisovanje geometrije in njegovo ambicijo ustvariti vizualno poglobljene tlorise. Njegove dvodimenzionalne ornamentalne in strukturne študije so pogosto poskušale ustvariti odnos med zunaj in znotraj ter sistematizirati red, izkustvo in snov. Danes je naša arhitekturna motivacija podobna, na voljo pa so nam drugačna sredstva; zapise prenesemo v vzorce in v snov v prostoru s toliko dimenzijami, ko si jih zamislimo. Plečnik je to poskušal doseči s sredstvi, ki so mu bila na voljo. Vendar pa sta se Plečnikova frivolnost in želja po eksperimentiranju izgubili, ko je prišlo do strukture (razen v njegovih zgodnjih delih). Kolikor poznam ozadje Plečnikove izobrazbe, ni bil nikoli deležen šolskega pouka o gradbenih strukturah. Ta detajl je morda le moja osebna spekulacija, vendar mislim, da je to razlog, da njegovi ornamentalni vzorci niso nikoli dosegli bivanjskega in strukturnega izkustva ustvarjanja prostora.

BV: Misel o Plečnikovi sposobnosti strukturiranja, ki si jo poudaril, je zelo zanimiva. Sprašujem se, ali bi lahko sledili razvoju slovenske modernistične arhitekture nazaj vse do Plečnika. Le redko smo namreč priča tridimenzionalnemu razvoju prostora, razvoju prostora v prerezhih. To je nekaj, kar me res čudi - kako da pri Ravnikarju ni tridimenzionalnega razvoja. Če izpostavim vprašanje, ali lahko tej nezmožnosti oziroma pomanjkanju zanimanja za razvoj prostora sledimo vse do Plečnika?

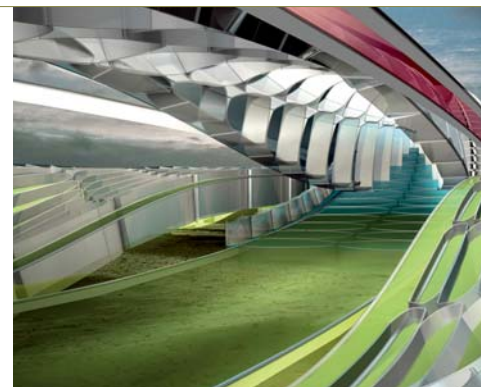
the post interpretation. The structural swatches and the deliberate inefficiency of the structure, may start to yield a new space-forming experience.

The computation of the ornament may nowadays follow different leads and different directions. For example the Chanel flag store (Fig. 4) on the Ginza Street in Tokyo, an upmarket shopping area with its illuminated facade. Here, we clearly can't talk any more about the return of the ornament. What is more significant here is the fact that the building interface has been changed. It is not the ornament, not the typology, not the representation of the building but the interface itself. This is something I believe Plečnik had been trying to engineer heavily, of course with the means that were available in his time.

To return back to Plečnik, I believe that his work has been slightly misunderstood at the time of architectural post-modernism. His work is by all means not related to the Venturian "decorated shed", namely in the words of Venturi, the decorated Shed problem refers to a condition where system of space and structure are directly at the service of programme, and ornament is applied independently of them.

The fact that Plečnik couldn't compute digitally is granted, yet the systematisation and richness of his floorplans are incredible. We all know well his proposals for the man-made scripting of the geometry, and the ambition to produce visually deep and rich floorplans. His 2D ornamental and structural studies especially went often into the ambition to build the relations between the inside and the outside, and trying to systematise the order, the experience, and the matter. Nowadays, we carry on the same disciplinary motivation, but with different means: we write inscriptions onto the pattern and onto the matter in as many dimensional space as we may want to. Plečnik did that with the means available at that time. However, with the exception of his earlier period, when it came to the structure, the frivolousness and experiment disappeared. To my modest knowledge on Plečnik's educational background, I understood that he never got in the school classes on the building structures. This little detail may well be one the speculative reasons, why his ornamental pattern, never again gained a habitable, structural and space-forming experience.

BV: I think the point you made, Igor, about Plečnik's capacity for structuring, is most intriguing. I wonder whether we could trace the development of Slovene Modern or contemporary architecture back to Plečnik. We can hardly see the three-dimensional development of the space, the sectional development of the space. This is one of the things that really strike me - how come there is no three-dimensional development, in Ravnikar, for instance. Let's take Cankarjev dom as our example - not to exaggerate, but all one can see there are layers wrapped in the cladding. To put forward the question: can this disinterest or incapability to develop sectionless space be traced to Plečnik?



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johann bettum



BV: Naslednji govornik, Johann Bettum, je biolog in tudi arhitekt, tako da nam bo morda lahko razložil razliko med inovacijo v tridimenzionalnem prostoru in materialnimi dejstvi površine, pokrite z ornamenti. Johann predava na Staatliche Hochschule für Bildende Künste v Frankfurtu. Je eden od soustanoviteljev omrežja OCEAN, ki poskuša z najrazličnejšimi prijemi, temelječimi na poskusih, raziskavah in preiskavah, izboljšati arhitekturo kot disciplino.

BV: Our next panellist, Johann Bettum, is a biologist as well as an architect and perhaps he could explain to us the difference between the innovation in the three-dimensional space and the material facts of a new ornamented surface. Johann, too, teaches at the Städelschule in Frankfurt and is one of the co-founders of the OCEAN network that deals in various practices based on experiments, research, and investigation into advances in architecture as a discipline.

JB: Če je gospod Ruby v Plečniku izkušen turist, sem jaz tisti, ki je prišel nazadnje, nekdo, ki pride v mesto, ima kratko razmerje in spet odide. Plečnikovo delo sem videl pred nekaj leti v Pragi, vendar so reči, ki sem jih videl tu v zadnjih nekaj dneh, name naredile močan vtis. Humor je zame zelo pomemben in navdušen sem bil, ko sem slišal, da je tako pomemben del Plečnikovega dela. Humor je nekaj, kar takoj prepoznam, če mi ga kdo ponudi, res pa je, da je v arhitekturi redek. Nikoli se ne bi želel vrniti v zgodovino, in mislim, da je to tudi zelo nevarno. Zgodovina lahko postane težko breme. Ob vprašanju, kaj nam Plečnik pomeni danes oziroma kakšna je vrednost Plečnikovega dela za sodobnost, si pravzaprav lažje predstavljam opozorila, česa ne smemo narediti, kot pa, kaj lahko naredimo. Rad bi opisal primer. Slavna opazka Adolfa Loosa gre nekako takole: ko se sprehajaš po gozdu, prideš do majhnega groba, in to je prava arhitektura. Arhitekti radi mislijo, da s tem misli fizično stvar, sam grob, zaradi vsega, kar predstavlja, in vrednotijo pomen groba v gozdu. Jaz sem to opazko prebral zelo natančno in sem prepričan, da je to, o čemer govori Loos, pravzaprav učinek, ki ga čutiš, ko skozi gozd prideš do takega kraja in začutiš življenje in smrt. Skozi grob kot arhitekturni artefakt doživiš skoraj fizično občutje.

Za začetek bom preučil, na kakšen način se Plečnik zanaša na Gottfrieda Semperja, nemškega arhitekta in zgodovinarja. Med drugim je Semper menda poudarjal pomembnost umetne obrti v primerjavi z arhitekturo. Pravzaprav je izpostavil željo po lepševanju, ki se je v umetni obrti prvič pojavila v obliki vozlov. Nič ni narobe s tem, da ima umetna obrt prednost pred arhitekturo, gre za enako željo po lepševanju. Semper si je zelo prizadeval, da bi to izrazil v obliki sistema. Razvil je zapleten matematičen sistem, ki ga je uporabljal za oblikovanje v arhitekturi na nek splošen, sintetičen način. Mislim, da Plečnik sicer ni deloval na ta način, vseeno pa lahko v njegovem delu najdemo mnoge značilnosti, ki nas spominjajo na sodobno zanimanje za nekatere tipe sistemov. Življenjske oz. biološke sisteme mnogi že uporabljajo zelo sistematično na metaforični ali celo tehnični ravni, zato da arhitekturo ustvarjajo na sintetičen način.

Prva Plečnikova lastnost, ki me zanima, je njegovo razkošje. Narava je že v osnovi razkošje, polna je materialnih učinkov, ki kar žarijo. Polna je snov-

JB: I am in awe of all the wonderful observations about Plečnik. If Mr Ruby is the inveterate tourist seeing Plečnik then I'm a first timer: I am someone who comes into town, has an affair, and then leaves again. I did see Plečnik's work in Prague a few years ago but the few things that I've seen here during the last couple of days made a very deep impression. Humour is very important to me and I was delighted to hear it was an important part of Plečnik's work - humour is something that when pointed out to me, I immediately recognise; it's also a rare architectural quality.

I am sceptical of a return to history; and I think it's very dangerous. History can become a great burden and looking at Plečnik's work, I can actually better imagine the warnings, i.e. what not to do, than exactly what he's about whenever there's a question of what Plečnik is worth to us today. Let me give you an example: Adolf Loos, very famous for his observation how you walk in the forest, you come to a small burial mound and, he says, that's architecture. Architects have a tendency to think that he means the physical thing itself, the burial mound, for all it represents - life, death - and they value the meaning of this burial mound in the forest. I read this very carefully and I'm convinced that Loos actually speaks about the effect that you feel when you come through the forest to such a place and not the thing itself. At such moments you realise, you experience life and death, almost like a physical sensation through the architectural artefact of the burial mound.

I'll start off by looking at Plečnik's own reliance on Gottfried Semper, the German architect and theoretician. Among other things, Semper seemingly talked about the importance of arts and crafts in relation to architecture. But, he pointed out the impulse for beautification that first came into the arts and crafts through the practice of knotting. There's nothing wrong with architecture being second to arts and crafts - it's the impulse for beautification that is at work. Semper went a long way to pursue this in terms of systems. He developed a classy mathematical system that was to be used for the pursuit of designing architecture in an overall synthetic manner. I doubt that Plečnik worked in the same way, but there are many things that you can see in Plečnik's work that reminds us of our contemporary interest in certain types of systems. Life systems or systems in biology are already used by many metaphorically



nih učinkov, ki se nam kažejo v različnih ritmih in različnih vrstah odnosov. Narava je polna razlikovanj. Zdi se mi, da Plečnikovo delo to predstavi vsaj do neke mere. S stališča današnje arhitekture so materialni sistemi izredno zanimivi, saj so osnovne informacije za ustvarjanje arhitekture. Ne gre za vodenje arhitekture, v mislih imam bolj način, kako so včasih delali mizarji. Mizar je vedel, da ima kos lesa zelo specifične lastnosti in ga je zato pri gradnji treba uporabiti na čisto poseben način. To je nekaj, kar je treba pri Plečniku spoštovati in česar ne moremo od njega preprosto prevzeti. Če želimo pokazati razkošje in materialno bogastvo, ki smo mu priča v naravi, se moramo stvari lotiti po svoje. Deloma je to možno s pomočjo sistemov oblikovanja, ki so ali zelo avtomatični ali pa izpeljani s pomočjo računalnika.

Tri točke, o katerih bom govoril danes, so med seboj povezane. Naslednjo bom poimenoval umikajoči se ovoj. Ovoj v arhitekturi je prvi in zadnji arhitekturni pogoj, tisto, kar nas ovije, kar nas ščiti, torej stene in streha. Lahko ga imamo za nekaj danega, Semper pa je na primer, poleg drugih arhitektov, o njem razvil teorijo tektonike. Vzpostavil je razlikovanje med spodnjim delom, metatlemi, in tektonskim, to je tistim, kar se vzpenja proti nebu. Teorija je nastala v Nemčiji v prvi polovici 19. stoletja. V Plečnikovem delu je mnogo referenc oz. poigravanja z arhitekturo kot tektonsko prakso. Najbolj zanimivo pa je, kako podvaja, a vseeno ne ustvarja materializiranega stanja danosti. V kripti cerkve Svetega Duha na Dunaju (že leta 1910) lahko vidimo zgoden primer; kjer bi pričakovali, da se stebri srečajo s stropom, se pojavi še en dodaten prostor, ki ga omogoči sekundarna zbirka arhitekturnih elementov. O tem je nekoliko govoril Igor Kebel kot o strukturi, ki ustvarja prostor, česar se različni arhitekti lotevajo na različne načine. Nekateri ameriški arhitekti so to že prej iskali kot prostorski okvir, danes pa je to bistven del arhitekturnega raziskovanja.

Pomembno je združiti v osnovi različne pojme v arhitekturi, tako da začnejo delovati skupaj, na primer strukturo in ornament, ali pa zunanjo površino in ornament, ali formo in strukturo. Različne elemente pripelješ skupaj, lahko pa greš še dlje in različne arhitekturne elemente uglašiš med seboj oziroma postaneš nekakšen dirigent in vse te elemente vključiš v skupno delovanje z določenim ciljem.

O arhitekturi se ni vedno razmišljalo niti se je ni ustvarjalo na ta način. To je predvsem način, na katerega delujejo naravni in življenjski sistemi. To je nekaj, kar je dano, kar je živo, kar vključuje prostor in strukturo, in kar je najpomembnejše, kar je možno delovati, opravljati naloge in obdelovati podatke. To je točka, kjer se poigravamo arhitekturne danosti Plečnikovega dela v smislu tega, čemur sam pravim odmikajoči se ovoj. Morda je to poigravanje igra ironije. Včasih se Plečnik igra igro smešnega z elementi, ki imajo močne simbolne

or even technically in very systematically in order to pursue producing architecture in a synthetic manner.

The first quality in Plečnik that I'm interested in is opulence. Nature is basically opulent - it's filled with material effects that are radiant. It's filled with material effects that present us with many different kinds of rhythms and many different kinds of relations. There is a range of differences, and this is one thing that Plečnik's work seems to embody these qualities in some ways. In terms of architecture today, there is a great interest in material systems providing the first set of information for producing architecture. That's not a dictating architecture; it's providing a set of information in a way I imagine carpenters would read the material qualities of wood in the old days. Carpenters would know how a piece of wood has very specific qualities and would need to be applied very specifically to a certain place in the building. That's a thing to appreciate that one cannot take from someone like Plečnik. In order to stage the type of opulence or material richness that you witness in nature, we'd have to engage with these things on our own terms. Today they go partly through systems of design, and they're highly automated, or they're highly computerised. The three points I'm making are interrelated, and my second point is about receding envelopes. An envelope in architecture is the first and last architectural condition, one that envelops, that protects us. It's the wall; it's the roof. This architectural envelope can also be referred to as a datum, and Semper, among other architects, created what is known as tectonic theory. Semper made a distinction between the lower part of the architecture, the metaground part, and the tectonic, i.e. what rose towards the Heavens. This theory was developed in Germany in early to mid-19th century. I believe that in Plečnik's work there are a lot of references and play around architecture as a tectonic practice. What is interesting is how that he multiplies and somehow doesn't produce what we could call a reified condition of these data. In the Church of the Holy Ghost in Vienna (in 1910 already), down in the crypt, there is an early example: where you'd expect the column to meet the ceiling, there is an additional space enabled by a secondary set of architectural elements. This was partly referred to by Igor Kebel as the space-forming structure and it is pursued in various ways by different architects. Some Americans have pursued it earlier in terms of the space frame, but it's an absolutely essential part of where the architectural interests lie today.

Eventually, what is at stake eventually, is bringing together categorically different considerations in architecture in a way that they start to work together, such as structure and ornament, or outer surface and structure, or form and structure. You bring them together, and you could go further and take different elements of architecture and you



vrednoti. Vendar mislim, da je vse mnogo bolj resno in mnogo bolj premišljeno, da gre za način, kako se izmenjujejo različni nivoji in različne danosti, kar povzroči popolno spremembo pomena, na primer tako, da je element uporabljen na mestu, kjer ga res ne bi pričakovali.

To je tista uganka, tisti način zapletenosti, o katerem menim, da se arhitektura v današnjem času ukvarja z njim in da se o njem še vedno lahko mnogo naučimo od nekoga, kot je bil Plečnik. Upam le, da bomo to znanje pridobili na pravi način, ne pa da se bomo dali zasužnjiti in omejiti odličnosti njegovega arhitekturnega dela. Vendarle je njegovo delo potekalo v drugačnem času in se ukvarjalo z drugačnimi problemi od naših.

BV: Zelo zanimiva in spodbudna povezava primerov Plečnikovega dela z abstraktnimi stroji in sodobnimi arhitekturnimi praksami. Za aktivnega arhitekta, kot sem sam, je dobro, če začne misliti, kako lahko odnos med strukturo in ornamentom ter globino površine razvijamo danes, tako da imamo Plečnika hkrati za navdih in za že zgrajen primer.

begin to orchestrate them, you become a sort of conductor and make all these elements work in conjunction with one another towards an end.

Architecture was not always thought of or produced in this way. But this is very much how nature and life systems operate. This is a datum, it's live, it includes both space and structure, and most importantly, it has the capacity to do work, to perform tasks, and process information. This is where in terms of what I call the receding envelopes there's an incredible play with the architectural datum in Plečnik's work. It may be that this play is ironic at times and it may be that it even uses elements that have a symbolic value and plays a funny game with them, but I think it's far more serious and far more deliberate. I mean that in the way different levels and different data are shifted, resulting in a scalar shift, i.e. using one type of element in a place where you don't really expect it.

This represents the type of intrigue, complexity that I believe our time is about in architectural terms. I think there's a lot to be learned from someone like Plečnik, and I would only hope we would do it in the right way, not to be imprisoned or enslaved by the excellence of such an architect only because he did work quite a while ago and our problems are different than the kind that he addressed.

BV: To me, it was very refreshing and stimulating to see examples of Plečnik being linked with abstract machines of contemporary architectural practices. For a practising architect like myself, it's great to be able to start thinking how a relationship between the structure and the ornament, and the depth of a surface, could be developed today - using Plečnik's work as a source, as well as an existing, built example.



Boštjan Vuga: Za začetek sem izbral tri primere, kako se nova sodobna dela navdihujejo pri enem samem projektu, tokrat je to Plečnikov projekt cerkve svetega Srca Jezusovega v Pragi. Prvi primer je razmerje med praško cerkvijo in trgovino Baumax v Mariboru arhitektov Njirić & Njirić. Projekt je nastal pred devetimi leti in je videti kot Plečnik v Las Vegasu. Sprašujem se, ali gre tu za »okrašeno kočo«, ki išče navdih v Plečniku, ali za podzavesten prevod praške izkušnje v ovoj nakupovalnega središča (sl. 1).

Drugi primer je mestna hiša v Scharnhauser Parku pri Ostfildernu zraven Stuttgarta arhitekta Juergena H. Meyerja. Zanimivo je, kako je Plečnik tu preoblikovan kot detajl. Okna so del nagnjene stene, na vrh so postavljena kot viseče steklene rjuhe (sl. 2).

Zadnji primer pa je razstavna rampa v zgradbi Arcadia našega biroja (Sadar Vuga Arhitekti). Od Plečnika smo prevzeli način zaznavanja in gibanja pri vzpenjanju v zvonik praške cerkve in ga prevedli v prostor rampe v Arkadiji (sl. 3).

S temi tremi primeri bi rad odprl razpravo o izkustvih in atmosferi, ki jo je v svoji predstavitvi načel že Andreas. Zanimivo bi bilo slišati, kako bi branje, ki nam je bilo predstavljeno, uporabili tako, da ga lahko berejo, razumejo in uporabijo tudi drugi, ne da bi ga zlorabili. Skratka, kako je lahko Plečnik navdih za arhitekturno produkcijo?

Andreas Ruby: Plečnika lahko vzameš le kot cilj. Gospod Bettum je izpostavil, da bi bila najslabša možna rešitev ponavljanje Plečnikove arhitekture in oponašanje njegovega stila. V arhitekturi smo temu priča znova in znova in vedno se izkaže, da tisto, kar poskušaš kopirati, tako le uničiš. Najprej mora nastopiti aktivno prisvajanje, interpretacija, potem pa preoblikovanje. Nikakor ne bi priporočal, da bi si arhitekti danes prizadevali dobesedno ponoviti manevre, ki sem jih poskušal opisati.

V primerih drugih arhitektov vidimo neke vzporednice, nek odnos s Plečnikovimi tehnikami, ki pa ne uporabljajo vedno ikonografske tipologije arhitekture, kot so na primer različni tipi stebrov. Danes poskušajo arhitekti neposredno delati z nečim, kar bi lahko opisali kot atmosfero. S projektom knjižnice Plečnik razvije neko drugotno zgodbo, tako da se igra s tradicijo in jo preusmeri v ironijo. Igra se z velikostjo stebrov - nizek steber ima drugačen učinek kot visok. Lahko bi rekli, da ima program knjižnice za seboj, če ne celo pred seboj, še eno, popolnoma drugačno zgodbo. Arhitekti si danes podobno prizadevajo ustvarjati večplastne pokrajine informacij, tako da najprej obdelajo program tega, kar je stavba na prvi pogled, potem pa, neodvisno od programa oziroma kot protiutež programu, dodajo še eno zgodbo, ki lahko postane atmosfera. Podvajanje, ne pa enačenje različnih tirnic informacij je nekaj, kar se od Plečnika lahko naučijo tudi današnji arhitekti.

Ákos Moravánszky: Mislim, da obstaja velika razlika med tem, da Plečnika uporabimo kot najdišče

Boštjan Vuga: To start us off, I took it upon myself to choose three examples that show how a project - specifically, Plečnik's church in Prague - can be used as a source for contemporary production. The example shows the relation between the church in Prague and the Baumax shopping centre in Maribor by Njirić & Njirić. The latter project is nine years old and it's almost like Plečnik on The Strip. The question is, is this like the Decorated Shed using Plečnik as a source or is it taking a subconscious experience from Prague and translating it into a shopping centre wrapping (Fig. 1)?

The second example shows Plečnik's church in Prague and the town hall in Scharnhauser Park in Ostfildern near Stuttgart by Juergen H. Meyer. What's of interest here is that Plečnik is transformed in terms of the detail. The windows are integrated into the angled wall, being on the top like hanging sheets of glass (Fig. 2).

Finally, the third example shows the interior of the church tower in Prague and the experiential route in the Arcadia building designed by our office, Sadar Vuga Arhitekti. What we took from Plečnik was the perception and movement by walking up in the Prague church tower, translated into the ramped space of the Arcadia (Fig. 3).

I'd like to start off the discussion with the experiences and atmospheres that Andreas mentioned in his presentation. It would be interesting to see how this kind of reading that you presented to us could be instrumentalised in the way that others can begin to read it, understand it, and use it - not abuse, but use Plečnik as a source of architectural production.

Andreas Ruby: You can use Plečnik as a quarry. Mr Bettum pointed out that the worst thing to do would be to duplicate Plečnik's architecture or to mimic his stylistic moves. We've seen this happen in architecture time and time again and it always turns out that you kill whatever you copy. There needs to be a creative act of appropriation, of interpretation, and then transfiguration. I wouldn't recommend to architects today to literally repeat the manoeuvres that I tried to describe.

In the examples by other architects, you could see certain parallels, certain relationships to Plečnik's techniques, but they were not necessarily working with iconographic typologies of architecture, such as different kinds of columns. Now, contemporary architects try to work directly with what we could describe as atmospheres. With the Library project, Plečnik develops the second story by playing with tradition, ironically diverting it, playing with the scale of the column - a small column has a different effect on us than a bigger one. You can almost say that there is a second story that is underneath or above the programme of the library itself. In the same way, you can see the architects today trying to create a multi-layered landscape of information that a building obviously is by working with the programme and then independently, or as a counter-point adding another story, which can be the atmosphere. This kind of



1a

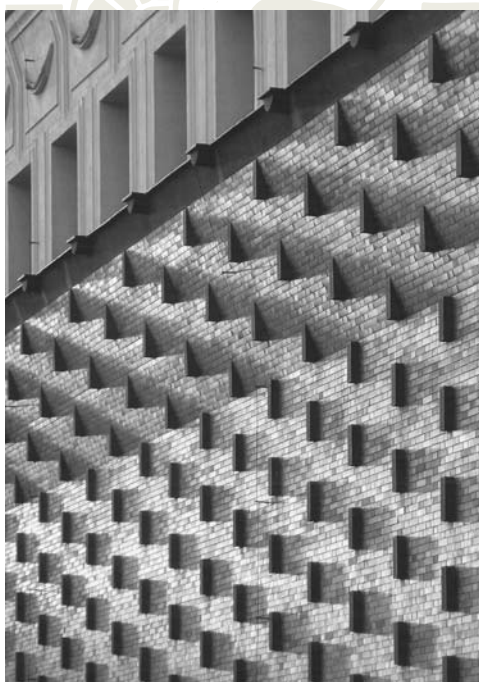


1b

2a



2b



spektakularnih arhitekturnih podob, in samo Plečnikovo arhitekturo. Plečnika je zelo zanimala teatralnost, ne le v smislu rešitve, ampak tudi v smislu retorično pravilnega prikaza.

Vračam se k Semperju, saj je ta Plečniku predstavljal avtoriteto. Ko je ustvarjal arhitekturo za gledališče, je vedno ustvaril odnos med dogodkom, ki se je zgodil nekoč v preteklosti, in načinom, kako ga prikazemo. Dogodek je vedno neka mala posebnost in nima nujno velikega pomena za družbo. Toda ko ga spremenimo v gledališko igro, nenadoma postane mnogo bolj relevanten. Ne gre več za osebno zgodbo oziroma osebno usodo. Dotakne se me šele, ko razumem pomen dogodka. Med resnico, ki postane spektakel, ki postane gledališče, in nečim, kar se je dejansko zgodilo, vedno obstaja neka povezava. Semperjev komentar se glasi, da je maskiranje arhitekture sicer dopustno, vendar se mora za masko nahajati nekaj, kar je resnično. Poudaril bi rad, da je Plečnik vedno imel svoje prepričanje. Vedno je vedel, kaj je prav in kaj ne, kaj je pripravljen narediti in česa ne. Mislim, da je velika razlika med arhitekturo, ki je teatralna, ki torej verjame v videz in resnico, ki se skriva za njim, ter arhitekturo, ki je le predstava, torej le izrablja podobe in ni več motivirana. Če arhitektura postane komoditeta, objekt spektakla, kakor ji je bilo večkrat očitano, si vedno predstavljamo, da mora obstajati neka avtentična arhitektura, ki stoji sama zase, zunaj življenjske realnosti. Vendar pa mislim, da je za Semperja in Plečnika teatralnost ustvarjala povezavo, ki se mi zdi zelo pomembna. Za podobami sta vedno Semperjevo prepričanje in njegova vera v pravilnost dejanj.

Johann Bettum: Popolnoma se strinjam z omembo gledališča, predvsem iz dveh razlogov. Gledališče govori o prostoru v časovnem smislu in opiše nekaj, kar je za materialnimi dejstvi. Mislim, da je zelo nevarno, če se zapišemo le podobam. To so že izpostavile nekatere predstavitve, mislim pa, da se primerjava z gledališčem temu še bolj približa. Naša kultura, vključno z arhitekturo, je nasičena s podobami, mi pa jih vsi še vedno uporabljamo. Posledica tega je, da danes arhitekturna produkcija mnogokrat poteka na zelo površinski ravni.

Glede prvega primera, trgovska centra, ki nam ga je pokazal Boštjan, se mi zdi čisto sprejemljivo uporabiti Plečnika kot referenco le zato, da ga citiramo: »Na ta način je Plečnik obdelal površino v začetku 20. stoletja in to je naša verzija iz zgodnjega 21. stoletja.« Vendar pa se mi ta način ne zdi zelo poglobljen, mislim, da bi se, če bi se le potrudili, od Plečnika lahko naučili mnogo več od tega. Potrebno je stalno akademsko, zgodovinsko in teoretsko preučevanje Plečnikovega dela in pisanja. Mislim sicer, da je Plečnik sam veliko zapisal. Z delom in projekti se je treba ukvarjati na skoraj formalni ravni, v smislu formalne analize, zato da bi razumeli nekatere stvari, ki se dogajajo v njegovem delu.

duplicity, but not identity of different tracks of information is something that architects today can learn from Plečnik.

Ákos Moravánszky: I think there's a great deal of difference in using Plečnik as a mine for spectacular architectural images and Plečnik's own architecture. He was very interested in the theatrical - not only the solution but how to show it in a way that's rhetorically appropriate.

I'm going back to Semper since he was an authoritative figure for Plečnik. When he made this remarkable architecture and theatre, there's always the relation between an event that happened sometime in history, and the way it's staged. An event is a particular thing that doesn't necessarily hold any importance for a society. But when it's made into a theatre play, then it suddenly achieves wider relevance - it's not about personal destiny or fate anymore; it touches me because I understand the dimension of the event. There's the relation of truth becoming a spectacle, becoming theatrical, but it has to do with a connection with something that really took place. Semper also commented on this, saying that masking reality in architecture is all right but behind the mask, there must be something which is true. I'd like to stress that for Plečnik, there was always his conviction, his personal belief of things that are proper and things that are not, and what he's willing to do, and what he isn't. I believe there's a great difference between an architecture that's theatrical, that believes in appearances and the truth that's behind it, and one that's merely spectacular, merely uses images and it's not interested anymore. When architecture becomes a commodity, a spectacle object, as it was criticised, one always thinks that there must be some authentic architecture that stands alone, that is outside the realities of life. Yet I think that for Semper and Plečnik, the issue of the theatrical made a connection that's very important for me. Behind the images, there's Semper's conviction and his very deep belief in how to do things properly.

Johann Bettum: I completely embrace the reference to theatre, mainly for two reasons. It's very much about space in a temporal sense, and it describes something beyond the material fact. For architectural purposes, it inscribes that which I personally think of it in terms of the spatial effect. I think we run a great danger in subscribing to the images themselves. I know this was emphasised in a couple of the presentations and I think the theatre reference comes even closer. We run this danger in two ways: firstly, our culture, including architectural culture, is saturated with images, and yet we all use them nevertheless. As a result, a lot of architectural production today takes place on a very superficial level.

Regarding the first example Boštjan showed, the shopping mall: I think it's fine to use a reference to e.g. Plečnik simply in order to quote - that's how Plečnik did this surface, and here's our early 21st



Najslabše, kar lahko storimo je, da mislimo, da obstaja pravilo ali sistem oziroma da obstaja le en način Plečnika. Moja najljubša metafora za arhitekturno produkcijo je kuhanje. Kuharja nihče ne sprašuje po njegovem receptu. Če imaš restavracijo s slavno kuhinjo ali če si slaven kuhar, potem imaš svoje skrivnosti in imaš svoj način dela, ki ga v receptih ni vedno mogoče opisati. Vendar pa obstaja nek način dela, ki zaznamuje jedi, tako da bo poznavalec vedno prepoznal kuharja, saj bo ta v hrani pustil svoj pečat. To je lahko okus, aroma, skratka tisto »nekaj«. Takšen je tudi običajen način dela v arhitekturi. Vseeno pa, še posebno v zvezi z arhitekturnimi šolami in akademijami, pogosto mislimo, da je arhitekturo mogoče povezati in izreči v obliki bolj formalnega sistema v smislu »če narediš tako, če uporabiš tisto, bo končni izdelek uspešen«, čeprav v resnici to sploh ne drži.

BV: Lahko najdeš recept in si dober kuhar, pa je jed na koncu vseeno neokusna, čeprav bi jo bilo mogoče po istem receptu pripraviti tudi zelo okusno. Zanima me, če bi se dalo objaviti publikacijo o pristopih k Plečniku, ki bi bili uporabni za arhitekturno produkcijo. Seveda ne govorim o Plečnikovi kuharski knjigi.

Na primer Plečnik in urbanizem - lahko ga bremo kot serijo urbanih elementov, ki jih srečamo, ko gremo v mestu od točke A do točke B, in nas prevzamejo. Tako jih sicer opišemo, natančneje pa jih predstavimo s pomočjo risbe, diagrama ali zapisa, tako da postanejo produktivne in uporabne.

V Plečniku vidim tako ikoničnost kot tudi izkušnje. Ko razpravljamo o Plečniku, ponavadi govorimo o ikoničnosti njegovega dela, torej o tem, kar lahko zgrabimo, vidimo in izkusimo, vendar tako ne sežemo v globino njegovega dela. Omenili smo imaginarno in omenili smo ikoničnost. Ikoničnost podobe lahko prevedemo v prostor zgrajenega objekta, če je ikoničnost te podobe večplastna. Pri Plečnikovem urbanističnem delu se lahko na primer sprehodimo od Trnovskega mostu do Tromostovja in vidimo zaporedje nekaterih elementov, ritem ponavljajočih se vertikal. To lahko beremo na dva način - kot element urbane atmosfere ali pa kot ikoničnost urbanega.

AM: Odprlo se je vprašanje možnosti za naslednje publikacije o Plečniku. Strinjam se, da bi bilo zelo zanimivo slediti Plečnikovemu preoblikovanju form. Strinjam se tudi, da o vprašanju ozračja v zvezi s Plečnikom še nismo dovolj razpravljali, saj se nekako vedno osredotočimo na vizualni aspekt njegovega dela, medtem ko ozračje zadeva čisto druga čutila.

Pa tudi če preučimo le vizualne učinke - gospod Hrausky je predlagal nekaj podobnega, ko je omenil motiv skodelic za kavo. Gre za to, na kakšen način uporabiš element v drugem kontekstu. Presek Plečnikovega dela bi pokazal, skozi kakšne metamorfoze gre določena forma, od

century version of it. I just don't think it's very profound, and I think there are many more lessons to be had from someone like Plečnik if one is willing to engage with it. There needs to be a continued academic, historical, and theoretical research on the body of work and the writing; I understand Plečnik didn't write very much himself. I also think there's a need to engage with the work and the projects almost on a formal level, in terms of a formal analysis in order to understand some of the things that go on. Boštjan, when you asked, "how can we do it, how can we go about an engagement", the worst thing that we can do is to think that there is a rule, that there is a system, that there's one Plečnik.

My favourite metaphor for architectural production is cooking - no-one will ask a cook for the one recipe. If you have a restaurant, a very good kitchen, or you're a famous cook, you have secrets, you have ways of doing things, and you may not even grasp that recipe. And yet there is an underlying way that a cook will work so that a connoisseur could probably recognise the cook regardless of the dish that the cook made because there would be some kind of a signature in there, a flavour, a taste - something. In architecture, this is very much the way we go about doing things and too often, we end up thinking - particularly in relationship with academies and the teaching of architecture - that it's actually possible to relay, tell, or communicate some sort of a more formal system, something like "as long as you do this, then everything is OK," and it's not like that.

BV: You can have a recipe and you can be a good cook and still make a tasteless dish at the end of the day, even though you could make it really tasteful with the same recipe. I wonder whether it's possible to come up with a sort of a publication that would showcase different takes on Plečnik, which would be then useful for architectural production. I'm not talking about a Plečnik cookbook. It's all about the way that you present a reading.

Let's take Plečnik and urban planning; one can read it as simply several urban elements in the town and as you move from A to B, you'll see this and that and be overwhelmed. We can thus describe it but hopefully, there's also a way to present it with a drawing or a diagram, or by means of scripting, which would then become productive and usable.

In Plečnik's work I see both, the iconic qualities and the experience. When we discuss Plečnik, we usually talk about iconic qualities of his work, essentially - what can be grasped, seen, and perceived, but it's not taken to a really deep level. Before, we mentioned imaginary and iconic qualities - we can take an iconic quality of an image and then translate it into space as a built product, whereby it takes on multi-layered iconic qualities. For Plečnik's urban work, you can take a walk from Trnovo bridge to the Triple Bridge, which is basically a sequence of certain elements, a rhythm of repetitive verticals; one can read this as a pure



3a



3a

kod izhaja (zanimiv je že izvor sam po sebi) in kako se pojavi v različnih dimenzijah, od velikih do majhnih. Monumentalnost pogosto nima nič opraviti z velikostjo objekta, ampak je način, kako objekt nekaj pomeni.

Prav tako je v Plečnikovem delu zelo pomembna pozornost do čisto banalnega in način, kako se z banalnim igra, ga spreminja in preizkuša njegove meje. Najbolj zanimiva Plečnikova kuharska knjiga, če ji tako rečemo, bi pokazala rekonstrukcijo oblikovalskega procesa, ki je skrit pod različnimi plastmi njegovega dela.

Andrej Hrausky: Najprej bi rad nekaj dodal k razpravi o atmosferi. Dobri arhitekti vedno ustvarijo atmosfero, ki je primerno prostoru, ki ga načrtujejo. Zdi se mi na primer izredno zanimivo, kako se atmosfera stopnišča v NUK-u spreminja, ko se vzpenjaš proti čitalnici. Pri vходу vlada monumentalno ozračje, ki je ustvarjeno s pomočjo različnih trikov, od uporabe materialov do osvetljave in akustike. Plečnik nam omogoči, da čutimo ponos, ker smo vstopili v pomembno stavbo, v kateri je spravljeno vse znanje nekega naroda. Atmosfera pa se spremeni takoj, ko vstopimo v čitalnico. Tam se je treba namreč osredotočiti na knjige, ki jih bomo brali, torej mora biti atmosfera drugačna. To je zame prava arhitektura - služi kot ozadje, na katerem poteka življenje. Arhitektura mora ustvarjati interierje, ambiente oziroma atmosfero, v katerih lahko dobro počnemo to, kar hočemo početi (oziroma kar si je arhitekt zamislil, da bi počeli). NUK je prikaz simboličnega vzpona od teme k svetlobi, vanj vstopimo, da kaj preberemo in tako postanemo modrejši. Mislim, da se arhitekture ni mogoče naučiti iz knjig, učimo se je, ko se odpravimo na sprehod oziroma potovanje in si jo ogledujemo. Problem je, da ljudje prevečkrat in preveč dobesedno posnemajo forme, ne pa le konceptov oziroma etike.

Potrebna bi bila poglobljena študija dela Edvarda Ravnikarja. Bil je Plečnikov študent, njegovo delo je dobro razumel, iz njega se je ogromno naučil, nikoli pa ga ni le preprosto posnemal. Njegovo delo je nadaljeval na drugačni, mnogo modrejši ravni. Če se torej želimo naučiti, kako brati Plečnika, si moramo le ogledati Ravnikarja.

JB: Popolnoma se strinjam z tem branjem knjižnice. Toda z enakimi besedami bi lahko opisali tudi Asplundovo knjižnico v Stockholmu. Da bi lahko bolje razumeli Plečnika, moramo biti zelo specifični. Plečnik se je verjetno ukvarjal s čisto drugimi vprašanji kot Asplund. Plečnik se je zatekal k zelo specifičnim strategijam (verjetno jim sam ne bi rekel tako) in v prostoru uporabljal zelo specifične elemente, zato da bi z njimi dosegel zelo specifičen učinek. Zato pa je pomembno, da vzgajamo in razvijamo raziskovanje Plečnika na različnih ravneh, torej teoretsko, zgodovinsko pa tudi čisto analitično oz. formalno.

Igor Kebel: Zanimivo bi bilo tudi vedeti, kako je Plečniku uspelo zbrati denar za javne zgradbe,

atmospheric or urban device, or one can read it as an urban iconic quality.

AM: You began with the question of the possibility of a publication about Plečnik. I agree that it would be a very interesting idea to trace the transformations of forms. I agree that the issue of atmospheres is not really discussed in connection with Plečnik because one is so strongly focused on the visual aspects of his work, whereas the atmospheres address all the other senses.

But even if one considers only the visual aspects, it would still be a very interesting aspect. Mr Hrausky suggested this when he introduced the motif of the coffee pot, i.e. how an element is taken and then appears in different context. You could make this kind of section across Plečnik's work in order to show what kinds of metamorphoses a certain form goes through, where it's taken from - the origins themselves are interesting - and how it appears in very different dimensions, e.g. very small or large. Monumentality has got nothing to do with the sheer size of the object; monumentality is the way it's transformed into something meaningful.

In Plečnik's work, this kind of attention towards the banal is very important, and also the manner in which you can play with it, distort it, and test the limits of this form. For me, the most intriguing Plečnik cookbook, so to say, would be one where we could see that process reconstructed because it's hidden under different layers in his works.

Andrej Hrausky: I'd like to add something to the discussion about the atmospheres. A good architect always creates an atmosphere that's appropriate for the space he's designing. I find it very interesting, for instance, how the atmosphere in the main staircase of the National Library changes as you ascend it towards the reading room. The atmosphere starts as very monumental. With various tricks, from the use of materials to lighting and acoustics, Plečnik enabled us to feel proud as we enter a building this important, a building that contains all the knowledge of our nation. This atmosphere changes immediately as you enter the reading room - once there, you're supposed to be focused on books, you're about to begin to read and the atmosphere is completely different. For me, this is real architecture, a backdrop to life. Architecture must create interiors, ambients, atmospheres, if you like, where we can do what we want to do (or what the architect intended us to) there well. In the Library, we have this symbolic view from darkness to light, we go there to read and to get wiser.

I don't think you can really learn architecture from a book - we learn architecture when we walk around or travel and we look at various things. The problem is that people copy too much and too literally. They copy forms instead of concepts or ethics.

I think there should be a very profound study of Edvard Ravnikar. He was Plečnik's student, he understood his work quite well, he learned a lot from his work, but he never simply copied from Plečnik. Instead, he continued his legacy on another, much



česar si danes ne moremo niti predstavljati. To vprašanje je v praksi zelo relevantno, o njem bi res lahko napisali knjigo. Knjigo bi lahko napisali tudi o strukturi Plečnikovih projektov, neučinkovitost njegovih struktur je namreč po svoje čudovita. Še ena knjiga bi lahko obravnavala Plečnika s stališča stranskih vhodov. Kje točno se pojavijo te vhodi, ki so pravzaprav taktične strategije, ki določajo, kakšne so stavbe danes? In če že govorimo o urbanih strategijah, kakšna javna in družbena politika je dovolila Plečniku postaviti vhod v knjižnico, kjer je danes?

Če se vrnem k vprašanju urbanega - katera politika, kakšne razmere, katera skupna oblast je Plečniku omogočila, da je mesto razvijal v takšnem obsegu, da si tega danes ne moremo niti predstavljati? Če se oddaljimo od Plečnikove politične pomembnosti, če se torej posvetimo le podatkom in raziščemo sile, ki so usmerjale njegovo delo in jih poskusimo razumeti, se lahko gotovo veliko naučimo.

BV: Če se spomnim cerkve Svetega Duha na Dunaju, omenjene v Igorjevi predstavitvi, je zelo zanimiv odnos med ornamentacijo, strukturo in ustvarjanjem prostora. Kako lahko strukturo uporabimo za ustvarjanje prostora, ki je sam po sebi ornament? V svoji predstavitvi si na primer nakazal, da mnogi elementi za strukturo sploh niso potrebni. Kako lahko ta projekt beremo v luči sodobne prakse?

IK: Dunajska cerkev je eno Plečnikovih najmanj samozavestnih in morda zato najboljših del. Tu je dovolil, da je snov informirala njegovo geometrijo. Cerkev je primer operative geometrije, kjer sta pomen in ozračje vpisana v snov - v tem primeru v betonski steber. Plečnik je geometrijski genij. Ker je tako sistematičen pri vzpostavljanju oblikovnih sistemov, ki organizirajo in oblikujejo snov, lahko z njimi namerno oblikuje prostor. Ne vem, zakaj je to kasneje opustil, in to tudi obžalujem.

AH: Zelo pomembno je, da gre tu za cerkveno kripto. Zato se pod oltarjem strop nekoliko zviša, kar je zelo pogosto v starih cerkvah, še posebno v Italiji. Zgoraj so okna, ki od zgoraj spuščajo pogled v kripto. To je tudi razlog za takšno konstrukcijo, stebri so dvojni le pod oltarjem. Tako kot je Plečnik dojemal stebre in proporce, se mu ni zdelo primerno, da bi bili stebri pod oltarjem višji. Zato se je odločil za dvojne stebre.

IK: Plečnik je imel za to cerkev zelo omejen proračun. Stoji v takrat precej zanemarjeni dunajski soseski. Vseeno pa mu je uspelo vanjo vložiti podobe in navodila, kako organizirati prostor. Še več, njegova rešitev je zelo celostna, ta pristop je pozneje opustil. Kasneje je uporabljal tehniko mash-up in tako dekriminaliziral ornament, kar mu je Loos tudi očital.

AR: Če skušamo umiriti Plečnika, tako da ga naknadno harmoniziramo in mu odvzamemo njegovo divjost, smo zgrešili nekaj izredno pomembnega. Vedno obžalujem, da se ni mogoče vrniti

wisser level. So if we want to know how to read Plečnik, we can just look at Ravnikar.

JB: I think you're absolutely right about the reading and the Library. In fact, you could just as well be describing Asplund's library in Stockholm with these same words. But in order to better understand Plečnik, one needs to be extremely specific. Most likely, there would be different things at work with Plečnik than with Asplund. Plečnik employed very specific strategies (he probably wouldn't call them that) where very specific elements are used, staged within the space in order to produce a very specific range of effects. This shows the importance of nourishing and developing a continued Plečnik scholarship on several levels - theoretical, historical, as well as on a purely analytical, formal level.

Igor Kebel: It would also be great to know how to raise a budget for such public buildings that, to an extent, go beyond our wildest imagination nowadays. This is a highly relevant question in practice - you could write a book about that. You could also write a book on structural work in Plečnik's projects, his structural inefficiency is just beautiful. This next book could take a backdoor perspective. Where are these specific entries, you can call them tactic strategies, that make a building as it is nowadays; if we talk about urban strategies, what public and social policies were in effect that allowed Plečnik to put the library entrance where it is?

If we go back to the urban planning - what policies, what conditions, what public forces made the development in a city on an urban scale that goes beyond the imaginary nowadays? If you move away from Plečnik's political importance, if you go beyond being intimate with him into the pure datum and dig into the forces that instrumentalised his work and try to understand them, you can learn a lesson.

BV: The project you used in your presentation - the Church of Holy Spirit in Vienna, I was quite intrigued by the relation between ornamentation, structure, and spatial production. How structure can be employed to produce the space itself as an ornament. You demonstrated in your presentation that there are many elements here that are not structurally necessary. How can one, while reading this project, actually transform it into contemporary practice?

IK: I think this church one of his most insecure and perhaps most brilliant works. Here, he allowed the matter to inform his geometry. The church is an example of operational geometry with meaning and atmosphere encoded in the matter - in this case in a concrete column. Plečnik is a geometrical magician. By being so systematic in establishing very formal systems that would shape and organise the matter, he deliberately organises the space. I don't know the reasons for his departure later on but I find it quite unfortunate.

AH: But the really important thing is that we're looking at the crypt, below the altar, the ceiling level rises a bit. You can find this in many old churches,

v času in začutiti sodobnega vpliva nekega dela. Prepričan sem, da vsi poznamo ta občutek, vsaj v zvezi z razstavo impresionistov leta 1870. Ljudje so se nad njo zgražali in nekatere slike so celo napadali z noži - na primer Manetovo Berthe Morisot - saj so se jim zdele žaljive. Mislim, da je tudi v Plečnikovem delu nekaj, kar nas ne zadene več tako, kot je zadevalo njegove sodobnike. Ali lahko danes še vedno za nazaj trdimo, kaj je bilo primerno - mislim na ozračje v NUK-u, ki naj bi bilo primerno za branje? Mislim, da se percepcija tega, kakšna atmosfera je primerna za nek prostor oziroma program, zelo spreminja. Konkretno, ko so Plečnikovi sodobniki videli pokopališče Žale, ali se jim je lahko ozračje zdelo primerno za prostorsko artikulacijo prostora smrti? Verjetno je prava moč zgodovine, da spreminja vrednote v skladu z razmerami. Zato mislim, da bi Plečniku morali dati tudi možnost, da ostane neprimeren. **AM:** O tem vprašanju se je že veliko debatiralo. Cerkev Svetega Duha so na Dunaju mnogi zavračali, češ da je popolnoma neprimerna za cerkev. Loos je bil pri tem izjema in je Plečnikovo delo občudoval, celo kljub njegovi uporabi ornamentov.

Vsekakor gre za zanimivo vprašanje, ki se deloma nanaša tudi na dejstvo, da danes zgradbe nastanejo skupaj z izčrpno razlago uporabljene ikonografije. Mercedesov muzej arhitektov UN Studio je denimo opremljen z množico detajlov o Mitosovi rampi. Pri delu Petra Eisenmana je teorija del same arhitekture, zato da se bolje trži. V Plečnikovem primeru pa nimamo popolne razlage in zato nam vedno ostaja občutek, da smo še nekaj zgrešili, kar pušča možnosti različnih razlag. Dejstvo, da ga ni mogoče popolnoma razumeti, je verjetno tudi eden od razlogov, da o njem še vedno razpravljamo. Vedno nam ostane še nekaj, tudi v primeru dunajske cerkve. Vsekakor drži ideja o racionalnem strukturiranju, ki jo je omenil Andrej. Toda ko si v cerkvi in opazuješ arhitekturo, se nenadoma znajdeš na začetku nekega jezika, ki ga ne moreš razumeti, ker je tako daleč. Njegova pomembnost in monumentalnost sta kakor latinščina - še vedno jo cenimo, čeprav je ne razumemo več.

JB: Drugače kot Igor ne bi želel uporabljati preveč sodobnih izrazov za opisovanje Plečnikovega dela. Konec koncev je bilo ustvarjeno pred skoraj celim stoletjem. Danes imamo svoja vprašanja in uporabljamo drugačne besede in koncepte, ki se mi ne zdijo primerni za opisovanje dela v času, ko je nastajalo. Še vedno pa lahko izkoristimo priložnost, da v Plečnikovem delu vidimo stvari, ki so bile tam mišljene ali pa tudi ne. V tem smislu, naj bo namerno ali po naključju, pa Plečnikovo delo kaže v prihodnost. V mnogih pogledih je tako bogato, da dopušča možnost, da se k njemu vračamo in v njem najdemo navdih ali celo primere za nadaljnje delo. Navdušen sem bil tudi nad tem, kar smo izpostavili kot igro ali humor oziroma nad tem, kako

especially in Italy. The glass panes allow you to look down into the crypt from the church. This is therefore the reason why the construction was done this way - it's only under the altar that the columns are higher. The way Plečnik saw columns and proportions, he wouldn't consider it appropriate to have the columns under the altar significantly taller. This is why I believe he decided to make double columns.

IK: He had a limited budget; at the time, this was a completely run-down Vienna neighbourhood. Yet, we see the encrypted images and instructions on how to organise the space. And even beyond that, it is an integral solution - this is not the approach that he often used later. Later on he was doing mash-up, he decriminalised the ornament. That was basically Loos's attack on his work later on, as well.

AR: I have a feeling that we're somehow missing something, as if we're pacifying Plečnik in the sense that we're post-harmonising him and taking the wildness out of him. I always regret that it's not possible to go back in time and feel the contemporary sensation of a work. I'm sure you know this feeling, too, when you read about the initial reactions to the Impressionists' exhibitions in the 1870s. People were scandalised to the extent that they attacked paintings with a knife, e.g. the portrait of Berthe Morisot by Manet because they found it so insulting. I have a feeling that there was something in Plečnik's work, as well, that today no longer strikes us as it struck his contemporaries. I wonder whether today, we can still make the claim of what is appropriate for something else in a trans-historical way - i.e. the appropriateness of the atmosphere in the reading room for the act of reading. In my opinion, the perception of what sort of atmosphere is appropriate for a certain space or programme changes a lot. To give a concrete example, I wonder whether Plečnik's contemporaries, when they first saw the Žale cemetery, found the light-hearted atmosphere appropriate to the spatial articulation of the memory of death. Perhaps that's the real power of history, that it changes the values according to different conditions. This is why I would suggest that we also give the chance to the inappropriate.

AM: There were many debates centring about this very issue. The Vienna church was rejected by many in Vienna as totally inappropriate for a church. Loos took an exception and appreciated Plečnik despite Plečnik's use of ornaments.

It's an interesting issue and a part of it is also the fact that nowadays, a building comes with a full iconography explanation, e.g. the Mercedes museum by UN Studio comes with all the details about the Mythos ramp. In Peter Eisenman's work, the theory is part of the packaging of the architecture in order to market it. In Plečnik's case, there is no full explanation and you have the feeling that there's always something left that cannot be grasped and that's up for very different explanations. That's probably one of the reasons why we're still discussing it, because it resists full understanding. There's always something



lahko uporabimo arhitekturo za prikazovanje simbolnih form na nekoliko perverzen ali sugestivni način. Omenil pa bi rad še eno idejo. Plečnik gotovo pomeni zelo veliko za Slovenijo in še posebno za Ljubljano - v izgradnji in oblikovanju identitete tako v arhitekturnem kot v urbanističnem smislu. Sicer sem nekoliko zadržan do teorije »genus loci« (čeprav jo je razvil Norvežan Christian Norberg Schulz), saj se mi zdi v več pogledih omejujoča. Hkrati pa ne morem ubežati dejstvu, da obstajajo lokalne - ali morda regionalne oziroma nacionalne - lastnosti Plečnikovega dela, ki si zaslužijo našo pozornost.

BV: Plečnika lahko seveda razumemo kot prelom s tradicijo, še posebno v smislu tega, kar je obstajalo pred njim. V mestu je zgradil čisto novo plast. Mislim, da ni prav mnogo evropskih mest 20. stoletja, ki bi jih imenovali po enem samem arhitektu. En sam arhitekt, ki v mestu ustvari ključno plast, ki določi njegov identiteto, je nekaj zelo posebnega, celo frustrirajočega, če nekoliko pretiravam.

AH: Ko govorimo o tradiciji, je najpomembnejše, da ne obstaja ena tradicija. Tradicija se nikoli ne razvija v eni sami neprekinjeni liniji, vedno so prisotni prelomi in revolucije, v arhitekturi ravno toliko kot v drugih umetnostih. Barok je bil nasprotovanje renesansi, renesansa je nasprotovala gotiki. Kar je tradicionalnega, je spomin na stvari, mi pa bomo nadaljevali tradicijo prelomov. Niti najmanj ne dvomim, da je Plečnik stalno kršil pravila - spomnimo se le kipa Marije, ki ga je položil horizontalno.

Pojavilo se je vprašanje, kako so Plečnika sprejemali v njegovem času. Zanimivo je na primer, da je oblikoval tudi oblačila duhovnikov za otvortev Žal. Obleke so bile zelo pisane, podobne tistim, ki jih je Michelangelo oblikoval za švicarsko gardo v Vatikanu, kot da bi želel spodbuditi nekaj veselja. Na celotnih Žalah je gotovo mnogo humorja. Kapel je toliko, kot je cerkev v Ljubljani, in še ena dodatna. Zadnja je kapela Adama in Eve, ki je namenjena tistim, ki tako kot Adam in Eva ne verjamejo v Boga. Kapele predstavljajo različne arhitekturne stile: etruščanski tumulus, grški tempelj, pravoslavna cerkev, otomansko arhitekturo, islamsko arhitekturo itd. Imenujejo se po ljubljanskih cerkvah, kar izpade precej smešno, še posebno ko najdeš svojo domačo cerkev in ugotoviš, da je pravzaprav tumulus ali mošeja.

AR: Danes je na nas, da v Plečniku odkrijemo bojevnika, ki leži za vsemi temi plastmi odobravanja, ki so se kot prah usedle na njegova dela. Če bi bil danes še živ, bi ga zelo rad vprašal po njegovem mnenju o preobrazbi dvorišča Mestnega muzeja arhitektov Ofis. Šokiran sem bil, ko sem slišal, da projekta rampe, ki bi v prvem nadstropju odprla še en vhod, niso mogli izpeljati, ker spomeniško varstvo ni dovolilo posega v zid. Zakaj sodobni arhitekturi ne dovolimo, da bi postala pravo nadaljevanje preteklosti, ampak dovoljujemo shizofreno razlikovanje med precenjenim

more there, even in the case of this very church. When you go inside, the rational idea of structuring that Andrej mentioned is definitely true. But if you're there and you look at the architecture, then you suddenly find yourself at the beginning of a language that you cannot understand anymore because it's so far away. The importance and monumentality of it are like Latin; they're still appreciated even if you don't understand the words anymore.

JB: Unlike Igor I wouldn't want to use too many contemporary terms so as to describe Plečnik's work. After all, it was designed and built almost a century ago; we have our own preoccupations now and we use a set of words and concepts that I don't find appropriate to describe his work as was conceived. We can still take the opportunity to see things in Plečnik's work that he may or may not have intended to be there. In this sense, either by coincidence or by design, his work that pointed into the future. It's so rich in so many ways that it allows for the possibility for us to go back to this work and find inspiration or even examples of things.

I was also delighted with what was pointed out regarding play and humour, and even what brings architecture over using symbolic forms in a slightly perverse or suggestive manner. There's another idea I'd like to introduce; clearly, Plečnik must've meant a great deal to Slovenia and especially to Ljubljana in terms of building identity, and forming an identity both in architectural and urbanistic terms. I take a certain reservation towards any "genius loci" type of theory (even though it was a Norwegian, Christian Norberg-Schulz, who developed it) I find it somewhat oppressive in its many forms. Yet at the same time, I can't escape the fact that there is a local - or perhaps regional, national - quality to Plečnik's work and I think it warrants our attention.

BV: One can certainly consider Plečnik as a breach in tradition in terms of what was being built here before him - he set up a new layer of the city. I don't think there are many European cities or towns of the 20th century that are called after a single architect. One architect giving an identity layer to the city is a very specific thing - in a way, it can be even frustrating, to exaggerate a bit.

AH: When we talk about tradition, the most typical thing is that there is no one tradition. Tradition never develops in a straight line - there are always many breaches and revolutions, in architecture as much as in other arts. Baroque, for example, was very much against the Renaissance, and the Renaissance was against Gothic. A thing that's traditional is a memory of something, and we will continue our tradition of breaches. I have no doubt that Plečnik was constantly breaking all the rules - just remember the statue of Virgin Mary that he placed horizontally.

There was the question of how this particular work of Plečnik was accepted at the time. For example, he also designed the clothes to be used for the opening ceremony of Žale cemetery. These



mestnim telesom in nepomembnimi koščki, ki mu jih lahko dodamo? Še posebno, če se spomnim, kako močan vtis je napravilo Plečnikovo vključevanje obstoječih gradbenih substanc v svoje projekte. To je zelo velikodušno in prav velikodušnost glede zgodovine je nekaj, kar se mi pri Plečnikovem delu zdi zelo radikalno. Mislim, da se njegovo delo preveč pogosto dojema kot delo loščilca knjig, ne pa tako, kot ga obravnavamo danes na okrogli mizi, ko v njem resnično vidimo kuharja, ki različne substance spreminja v nekaj novega.

BV: Danes smo videli, kako večja Plečnikova cerkev pogoltne manjšo. V zvezi s tem, kar je prej izpostavil Igor, sprašujem, kakšne so bile kontekstualne razmere, ki so dovolile takšno transformacijo, takšno inovacijo, tolikšno radikalnost.

Ne trdim, da kaj takega danes sploh ne bi bilo mogoče, zdi pa se mi, da bi bil tak prevod danes veliko težji, če bi želeli doseči podoben učinek, podobne pogoje ali pa podoben odnos do preteklosti. Naj navedem le en primer. V natečaju za Tobačno je naš biro predlagal, da bi novo stavbo postavili na vrh obstoječe, ki ni prav veliko vredna. Vendar pa naš predlog ni bil sprejet kot dodajanje vrednosti obstoječi zgradbi, ampak skoraj kot zločin, kot bogokletstvo.

Za konec bi rad povprašal vse vas, kako vidite Plečnika v Evropi tistega časa. S katerimi njegovimi sodobniki v času njegovega delovanja, znotraj evropskega družbenega, kulturnega in geografskega konteksta, bi ga lahko primerjali kot osebnost in kot arhitekta? Kako vidite Plečnika glede na takratna vprašanja?

JB: Mislim, da je eden od razlogov, da danes tu razpravljamo o Plečniku, to, da je bil enkratni. Ko se sprašujemo, s katerim arhitektom svojega časa je bil povezan, se obračamo nazaj v nekaj, čemur mislim, da bi se morali izogniti. To je Plečniku kot nekakšnemu artneauvojevskemu arhitektu, Plečniku kot nekakšnemu slovenskemu Gaudiju. Vsi smo dotaknili teme povezovanja Plečnika s sodobnimi arhitekturnimi vprašanji, tudi jaz v svoji predstavitvi. Plečnik pa me vseeno še vedno zanima z regionalnega in nacionalnega stališča. Ne da bi delal neposredno primerjavo, lahko v delih švedskega arhitekta Asplunda prepoznam nekatere podobnosti. Nikakor si teh lastnosti ne bi upal poimenovati, vendar pa so nekaj, kar napravi delo obeh arhitektov zelo posebno.

AR: Gre za vprašanje, kakšno delo moramo opraviti. V tej razpravi se nam zastavljajo vprašanja o predpostavkah, ki jih moramo upoštevati, da imamo Plečnika lahko za sodobnega in ga ne vidimo le kot zgodovinsko osebnost. Njegovo delo ima velik potencial. Če iz njega izluščimo tehniko in ga olupimo zdaj že konvencionalne vizualne retorike, lahko produktivno investiramo njegov genij na čisto sodoben način.

Kot primer rad navajam glasbo, saj imamo v glasbi vedno opraviti z kompozicijo in interpretacijo.

garments were brightly coloured, like the ones that Michelangelo designed for the Swiss Guard in Vatican, as if he wanted to introduce some happiness. There's certainly a lot of humour throughout Žale - for example, there are as many chapels as there are churches in Ljubljana, with an additional one. The last chapel is called "Adam and Eve", intended for those who don't believe in God, just like Adam and Eve. The chapels represent each a different architectural style: there's a tumulus, a Greek temple, some elements from the Orthodox church, a bit of Ottoman architecture, Islamic architecture, etc. And they're named after the churches in Ljubljana, which I find humorous - you can find the name of your local church and discover that it's in fact represented by a tumulus or an Islamic church.

AR: I guess it's upon us today to unearth the rebel in Plečnik that lies behind all the layers of agreement that seem to have settled like dust on his work. If he were alive today, I'd love to ask his opinion on the transformation of the Museum's courtyard, the project by Ofis. I was shocked to learn that the project of the ramp, which was meant to create another entry sequence on the first level, couldn't be constructed and had to be stopped at the wall because the conservation department wouldn't allow it to be touched. Why do we not allow contemporary architecture to be a real continuation of the past, why do we make this schizophrenic split between the glorified body of the city and the little pieces that we can add? Especially if I remind myself of the really powerful incorporation of existing built substances in some of Plečnik's projects. That's generous, and it's this kind of generosity towards history is something I find absolutely radical in Plečnik's work. I think his work is too often - quite unlike here today, when we can really see the cook, the one that transforms substances into something else - presented as if he as a sort of a book polisher.

BV: Today we saw how the smaller church gets eaten up by the bigger one by Plečnik; in reference to what Igor said before, what were the contextual conditions that enable that kind of transformation, that kind of innovation, that kind of radicality?

I'm not saying that it wouldn't be possible today but to do a translation is much more difficult if you want to achieve a similar effect, a similar condition, or a similar relation to the past. To give an example: in the competition for the Tobačna, our office proposed a new building to be built on the top of the existing one, which is not an awfully valuable building. Yet our proposal was received not as adding value to the existing building but almost like a crime, a blasphemy.

To conclude, I'd like to ask each one of you how you see Plečnik in Europe at that time, who of his contemporaries would you compare him to, as a figure and as an architect - in Europe, in different social, cultural, and geographical conditions at the time of his production. How do you actually see his work in relation to contemporary topics?



Delo J. S. Bacha je bilo nekaj desetletij po njegovi smrti pozabljeno za skoraj stoletje. Ko je leta 1750 umrl, se romantiki na noben način niso želeli ukvarjati z njegovo glasbo, saj jim ni bila všeč. Šele sredi 19. stoletja so ga znova odkrili in imeli za zanimivega, saj so vrednost njegove glasbe občudovali drugi skladatelji, ki so si zastavljali drugačna vprašanja. Pri Plečniku se znajdemo pred podobno nalogo - ponovno ga je treba pregledati in najti tiste njegove revolucionarne lastnosti, ki so veljavne in potencialno uporabne za nas danes.

IK: Če se ne spuščam globlje v analogije z glasbo – to, kar je bilo pri Plečniku matematičnega in ne mehaničnega, je organizacija snovi skozi geometrijo, saj je bil Plečnik mojster teh strategij in taktike. Danes se za to živo zanima mnogo sodobnih arhitektov - ne teoretikov, ampak praktikov. Treba je natančneje raziskati, katere načine je pri tem uporabljal. Vrnitev h geometriji bi bila dobra lekcija o taktikah, ki jih je predlagal in se jih držal Plečnik, še posebno, kar se tiče staranja njegovega dela.

Naj odgovorim na Boštjanovo vprašanje. Strinjam se z gospodom Bettumom, da je težavno, če ne celo bogokletno iskati osebo Plečnikove dobe. Morda bi bila bolj politična debata kot pa razprava znotraj arhitekture. Če bi danes poskušali biti specifični glede kake posamezne teme Plečnikovega dela, če bi se vanjo poglobili in povezali z njeno snovjo, potem bi v njej gotovo odkrili velike kvalitete.

AM: Mislim, da bi lahko to vprašanje preoblikovali in se ne spraševali, kdo je bil Plečnik v resnici, za kaj mu je šlo in s kom naj ga primerjamo, ampak o naših konstrukcijah Plečnika, o naših primerjavah Plečnika z arhitekti podobnega statusa in pomena. Seveda bi lahko našli arhitekto, ki imajo podobne lastnosti, vendar pa mislim, je bolje poiskati oziroma konstruirati Plečnika kot arhitekturno pozicijo, ki nam lahko nekaj sporoči. Šel bom še dlje in izjavil, da je Plečnik med dvema pozicijama, ki se pojavljata danes. Prva trdi, da če razumeš pogoje in parametre in jih vstaviš v stroj, potem dobiš rezultat, ki ima določeno samostojnost, ne nosi individualnega podpisa (saj ga ne potrebuje kot znak) in je gotovo ustrezen predlog, ker je ustvarjen z razumevanjem vseh zahtev. Na drugi strani pa imamo drugačen predlog, na primer Gheryja, arhitekta in umetnika, ki na papir nariše bežno skico, ki se jo potem izvede z zapletenimi akrobacijami statikov in podobnim. Srednja pot pa je pot eksperimentiranja, predlogov, ki še niso dokazani, in preizkušanja reči, ki še niso bile preizkušene. Tak je deloma tudi moj koncept Plečnika. Torej Plečnik kot nekdo, ki preizkuša zmožnosti forme in prevzema tveganje z uporabo novih form.

BV: Kako pa bi lahko vse to predstavili kot nek materialni proizvod? Katera je naslednja stvar, ki jo lahko v zvezi s Plečnikom naredimo v današnjem času? So to potovanja v Ljubljano, Prago

JB: I think one of the reasons we got together today to discuss Plečnik is because he was unique. By asking what architect of his time he related to, we'd be reverting back to something I think we should avoid - Plečnik as a kind of Art Nouveau architect, Plečnik as the Slovenian answer to Gaudi.

We all touched upon topics how of relating him to contemporary problems in architecture, which includes some of my thoughts through the three points, yet Plečnik in regional and national terms also interests me a great deal. Without making a direct comparison, if you look at the Swedish architect Asplund, one could go through works of many architects and recognise a very distinct quality. Without my actually even daring to name that quality, it's something that makes an architect's work very distinct.

AR: It's a question about the kind of work that is needed. This debate poses the question of the preconditions that are needed in order to Plečnik contemporary again so as to not see him only as a historical figure. There is so much capacity in his work that if we manage to extract the techniques and strip him of the now-conventionalised visual rhetoric, we'll be able productively invest Plečnik's genius in a contemporary way.

I like to use music as an example because in music, there's always a composition and an interpretation. Take the work of J.S. Bach - a couple of decades after his death, his work was forgotten for almost a hundred years. When he died in 1750, the Romantics couldn't relate to his music in anyway, they hated it. Only in mid-19th century, it was found worthy and interesting again because other composers with different agendas could appreciate the music for its values. Similarly, we've got a job to do, i.e. to review Plečnik and find those revolutionary aspects that are valid and potentially instrumental for us today.

IK: Without going further into musical analogies, what is not mechanical but mathematical in Plečnik's work is organising matter through geometry. Plečnik was a master of these strategies and tactics and it needs to be properly investigated what policies he established. There are many contemporary practitioners - not theoreticians - that have a vivid interest in that. A return to geometry would be a valuable lesson in the tactics proposed and taken from Plečnik, especially in regard to the ageing of the work and its quality.

To answer your question, Boštjan, I agree with Mr Bettum that it's tricky if not blasphemous to find a person in his age - maybe in a political debate rather than in disciplinary discourse. Nowadays, if we can be specific about one topic in Plečnik's work, dive into it, connect it with the matter, we might rediscover some great qualities.

AM: I think one could rephrase your question in this sense and not ask who Plečnik really was, what he was about, and whom to compare him to but about our constructs of Plečnik or personal comparisons of other architects of his status and relevance.

in na Dunaj, da bi si ogledali njegova dela ter jih prebrali, zaznali in izkusili, je to branje knjig o Plečniku ali kaj čisto drugega?

JB: Treba bi bilo zasnovati program za poletno Plečnikovo srečanje. Trajalo bi štiri do šest tednov v Ljubljani, pritegnili bi skupino znanih strokovnjakov, ki bi razpravljali o Plečniku, in mnoge, ki bi se udeležili delavnic in na njih poskušali eksperimentirati.

BV: Osebnost bi rad videl Plečnikovo delo predstavljeno na drugačen način, na način, ki bi bil uporaben kot navdih za sodobno prakso. Morda je slišati malo preveč lahkoverno, toda razmišljal sem v smeri priročnika z navodili. Če bi se kdo lotil projekta in ne poskušal interpretirati ali pisati o lastnih izkušnjah, ampak analizirati prostorske in materiale značilnosti in jih predstaviti v obliki diagrama, zapisa ali celo scenarija, potem bi lahko Plečnikovo delo uporabili kot vir. Obstajajo priročniki z navodili o Miesu ali Le Corbusierju in katerikoli študent ali arhitekt jih lahko ima za referenco svoje konceptualne metodologije, iskanja tega, kar je sodobno zdaj in kar bo sodobno tudi še čez dvajset ali petdeset let, tako da si za primer vzame delo nekega arhitekta.

AM: Rad bi poudaril, da so vedno potrebne nove raziskave. Ogromno raziskav so že opravili gospod Prelovšek in mnogi drugi, kar pa nikakor ne pomeni, da so nam ostale le še interpretacije in iskanje novih zanimivosti. Nove zanimivosti so tukaj, vendar bi morale sprožiti nove raziskave iz drugačnih perspektiv. To je vsekakor velika naloga za prihodnost in mladi arhitekti, mladi zgodovinarji bi morali še naprej preučevati Plečnika.

AH: Ko smo leta nazaj začeli pisati o Plečniku, smo začeli s preprostim vprašanjem, kaj je Plečnik sploh ustvaril. Ko smo preučevali njegovo delo in ga do neke mere analizirali, je lani decembra izšla velika siva knjiga Jože Plečnik: Dunaj, Praga, Ljubljana. Knjiga je namenjena širšemu občinstvu, ne arhitektom. Zlasti profesor Koželj in njegovi sodelavci smo poskušali razložiti arhitekturo z laičnimi termini. To strategijo smo izbrali, da bi razbili mit, da nihče noče brati o arhitekturi in da si je nihče zares ne ogleda. Naš cilj je bil navadnemu Slovencu pomagati razumeti, zakaj je Plečnikova arhitektura dobra. Naslednji, upam, da uspešen, korak je ta okrogla miza in tematska številka revije AB, katere glavna ideja je pritegniti mlajšo generacijo k Plečniku. Mislim, da bo mlada generacija nekoč presodila, ali se od Plečnika lahko česa naučimo, ali je pri njem še kaj uporabnega. Dolgoročno pa bi radi povečali zanimanje javnosti ne le za Plečnika, ampak tudi za sodobno arhitekturo. Ljudi je zelo dobro učiti skozi Plečnika, z njegovim delom jim lahko odpreš vrata, vendar pa je treba ceniti tudi sodobno arhitekturo, saj bo brez podpore javnosti izginila.

AR: Plečnika bi bilo zanimivo prikazati s čisto suhim diagramom, ker je sam tako bogat v teksturah. Zanimivo bi bilo preučiti njegove zgradbe v

Of course, one could argue that there similarity with certain architects but I think it's really about finding out and constructing Plečnik as a position in architecture that has something to say. I'd go even further and say that's in between two positions that are present today: one is that if you understand the conditions, the parameters and you feed them into a machine, you end up with a result that has a certain viability and doesn't have an individual signature, it doesn't need it as a sign on its own but as a fitting proposal because it was constructed with an understanding for all the requirements. On the other hand, there's the other proposal - let's say Gehry - an the architect and artist who draws a light sketch on the paper, which is then realised with a great deal of static acrobacy, etc. The middle path is one of experimentation, of making proposals that are not yet proven and trying out things that were not tried out before. That would be a part of my concept of Plečnik, Plečnik as somebody who tests the capacity of forms and risks a great deal to try new forms.

BV: How would you present that in a material product? What's the next thing that we can produce on Plečnik in this day and age? Is it taking trips to Ljubljana, Prague, Vienna to see the work, to read it, perceive it, experience it, is it reading books about it, or is there something else?

JB: You should formulate a programme for an annual summer Plečnik meeting. It would last four to six weeks and take place in Ljubljana, you'd attract a number of good scholars that would discuss Plečnik, invite a lot of people to take part in workshops to just experiment.

BV: Personally, I'd love to see Plečnik's work presented in a different way, in such a way that it could be taken as a source of contemporary practice. It might sound frivolous, but I'm thinking in the form of an instruction manual. If one gets into a project and begins not to interpret or write a text about one's experience, but analyse the spatial or material qualities and present it as a diagram, a script, or even a storyboard, this can then be used as a source. There are instruction manuals on Mies and Le Corbusier, in different books, and any student or practitioner can find them as a reference for conceptual methodology: how to extract that which is contemporary, and which will be contemporary in twenty or fifty years' time by taking a specific work from a specific architect as an example.

AM: I'd like to stress that new research is always required. A tremendous amount of research has already been done by Mr Prelovšek and many others, but this doesn't mean that the rest is just interpretation and new interests. The new interests are there, but these should generate new research from new perspectives. It's certainly a serious task for the future; and young people, young historians should continue to look at Plečnik.

AH: When we started writing about Plečnik many years ago, we started with the simple question of what did Plečnik actually do. As we studied his work



skladu z različnimi parametri, na primer glede organizacije programa - pomislimo na programske diagrame, ki pokažejo, kako je program porazdeljen, kako je organiziran sistem kroženja, kakšna je volumetrična logika arhitekture itd. Vsi ti različni vidiki nam preprečujejo, da bi zagrabili celoto, pokažejo nam le dele, ki jih lahko beremo na različne načine.

Johannova ideja o Plečnikovi akademiji je zelo zanimiva, vendar pa se mi sploh ne zdi nujno, da bi potekala v Ljubljani ali pa bilo treba vsaj povabiti tudi strokovnjake od drugod. Spomnimo se knjige Bruna Tauta o palači Katsura v Kyotu in tega, kako je našel gen za moderno oblikovanje prostora v tej tradicionalni, zgodovinski zgradbi. Morda mu je ravno kulturna razlika (Nemec na Japonskem, ki se je znašel v čisto drugačnem kontekstu znanja) pomagala poiskati ta novi pristop. Zato bi bilo zanimivo, če bi preučeval Plečnika na primer brazilski arhitekt, čisto brez kulturnega ozadja. Morda pa iščemo to, kar je François Truffaut iskal v knjigi *How did you do it*, Mr. Hitchcock. Želim si, da bito bilo možno tudi s Plečnikom, vendar ga na žalost ni več med nami.

Miha Dešman: Mislim, da smo prišli do točke, ko je treba zaključiti današnje okroglo mizo. Rad bi se vsem zahvalil za udeležbo: občinstvu, vsem udeležencem in Boštjanu Vugi, ki je okroglo mizo vodil. Seveda pa se moram zahvaliti tudi našim sponzorjem: podjetju Givo, Mestnemu muzeju Ljubljana, Mestni občini Ljubljana in podžupanu prof. Janezu Koželju za njihovo prijazno podporo. Hvala.

and analysed it to a certain degree, the big grey book "Jože Plečnik: Dunaj, Praga, Ljubljana" was published last December. It's a book that's meant for the general public, not architects. We tried, especially prof. Koželj with his contributions, to explain architecture in laymen's terms. This was a strategy against contributing to the myth, that no-one reads about architecture and no-one goes to look at the architecture. Our goal was to help a normal Slovene understand why this is good architecture.

The next step is hopefully happening at the moment with this round table and AB magazine, and the main idea is to get the younger generation more involved with Plečnik. I believe the younger generation will eventually tell whether there is something to be learned from Plečnik, or something useful about him. In the long run, however, we'd like to widen the public interest to include not only Plečnik but also contemporary architecture. It's all very well to teach people through Plečnik, you can open the door with his work, but in the end, our contemporary architecture should also be appreciated, because without public support, it will disappear.

AR: It would be interesting to apply dry representation to Plečnik since he's so rich in texture. It would be very interesting to study those buildings according to various parameters, such as the organisational programme - think of programmatic diagrams that show you how the programme is distributed, how the circulation system is organised, the volumetric logic in the architecture, etc. These are all aspects that prevent us from grasping the entire thing, only parts of it, so as to look at it in different ways.

Johann's idea of the Plečnik academy or field workshop was very interesting and I don't think it would necessarily have to take place in Ljubljana, or you should at least invite scholars from other places. You know Bruno Taut's book on the Katsura palace in Kyoto and how he found the gene code of modern space organisation in this traditional, historic building. Perhaps the cultural difference, a German going to Japan and engulfing himself in a totally different context of knowledge, was helpful in constructing a new way. It would be therefore interesting to have a Brazilian architect study Plečnik without the cultural background, and then to take another look at him. Perhaps the moment we're looking for is like the one in François Truffaut's interview book, "How did you do it, Mr Hitchcock?" I wish that was possible but unfortunately, Plečnik is no longer around.

Miha Dešman: I suppose we have come to the point when it is time to conclude our round table. I would like to thank you all for coming here today. Our thanks go to the audience, all the panellists, to Boštjan Vuga for hosting the round table and of course the sponsors, the company Givo, City Museum of Ljubljana, the City of Ljubljana, and to prof. Janez Koželj, the vice-mayor, for their kind support. Thank you.