

**KAKO DRUGAČIJE
FORMULIRATI
TRANSFORMACIJSKU MOĆ
ARHITEKTURE**

PETRA
ČEGERIN

**RE-FORMULATING
THE TRANSFORMATIVE
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Kako bismo ostali u tijeku u pogledu načina na koji danas valja govoriti o arhitekturi, trebamo samo slijediti najnovije izjave Rema Koolhaasa.¹ Koolhaas je pravi majstor u „pakiranju“ svojih zgrada i projekata na suvremeni način, štoviše, na takav način da se čini kako je uvijek korak naprijed u odnosu na druge. Činjenica da je prije godinu dana u intervjuu za CNN izjavio kako je „povratak javnom sektoru u arhitekturi veoma dobra stvar“ i kako „arhitekt može promijeniti svijet u pozitivnom smislu“ jasno upućuje na to da je došlo do pomaka u raspravi oko arhitekture.² To potvrđuje čak i sasvim neobavezan pogled na razne arhitektonske blogove, mrežne stranice i časopise. Zanimanje za društvenu dimenziju arhitekture ponovo dobiva na snazi. Pitanja poput onoga što arhitektura može učiniti za društvo, ili kakvu ulogu igra ili bi trebala igrati u društvu, ponovo dolaze u prvi plan u raspravi oko arhitekture. To je svakako povezano s aktualnom globalnom financijskom krizom, u kojoj mnogi vide priliku da arhitektura ponovo uspostavi svoju kritičku poziciju u odnosu na postojeći ekonomski, politički i kulturni poredak. I to nakon razdoblja u kojemu je glavna briga arhitekata bila kako se uključiti u igru, kako što bolje iskoristiti mogućnosti koje pruža (tek nedavno presahnuli) ekonomski procvat.

A ipak, danas je shvaćanje arhitekture kao prakse transformiranja društvene stvarnosti još uvijek daleko od prihvaćenog. Općenito se svi slažu u tome da se u današnjem

svijetu pitanje o ulozi arhitekture u društvu može postaviti samo još u daleko razvodnijem obliku nego što je to bio slučaj prije jednog ili dvaju stoljeća. Ako su modernisti imali zajednički cilj – izgradnju društveno pravednijeg, pa čak i egalitarnog društva – danas pitanje arhitekture i društva (naprosto) razmatra mogućnost zadržavanja kritičke distance prema prevladavajućem usmjerenju tržišta u našoj suvremenoj stvarnosti.

U određenom smislu mogli bismo se složiti oko toga da smo danas doista daleko ponizniji i realističniji od naših kolega modernista u ne tako dalekoj prošlosti: dok su se oni pitali kako promijeniti svijet s pomoću arhitekture, mi smo pristali na to da se pitamo može li se arhitektura barem zaštititi od profitorskog svijeta koji želi promijeniti arhitekturu.

Ali je li to doista slučaj? Pitanje može li se arhitektura zaštititi od svijeta globalnog kapitalizma ustvari je pitanje može li se arhitektura zaštititi od toga da postane pukim dijelom kapitalističke mašinerije, pukim oruđem reprodukcije financijskog profita (za one malobrojne). Pitanje o zadaći i ulozi arhitekture stoga se danas postavlja na daleko zaoštreniji način nego što je to bio slučaj prije jednog stoljeća: postavlja se kao pitanje je li arhitektura uopće moguća. Drugim riječima, arhitektura je specifična i jedinstvena disciplina koju ne karakteriziraju samo njezino vlastito znanje i tradicija, koja se ne ograničava naprosto na bavljenje specifičnim problematikama na svoj vlastiti,

In order to remain current, with regard to how one ought to be talking about architecture today, one need only follow the latest pronouncements of Rem Koolhaas.¹ Koolhaas is a true master of “packaging” his buildings and project in a contemporary way, indeed, in a way that he appears to be a step ahead of the others. Having stated a year ago in an interview with CNN that “a return to the public sector in architecture is a very good thing” and that “an architect can change the world in a positive way” is a clear indication that a shift has taken place in the architectural discussion.² A mere casual browsing through the various architectural blogs, web-sites and magazines readily confirms this. Interest in the social dimension of architecture is again gaining ground. Questions such as what architecture can do for society, or, what role it plays and should play within society, are again coming to the fore of architectural discussion. This is certainly related to the current global financial crisis, in which many see an opportunity for architecture to re-establish its critical position in relation to the existing economic, political and cultural orders. It follows a period in which the architect’s predominant concern was how to join the game, how to take full advantage of the possibilities afforded by the (only recently-departed) economic boom.

And yet today the understanding of architecture as a practice of transforming social reality is still far from accepted. It is

generally agreed that in today’s world the question of the role of architecture in society can only be posed in a far more diluted form than it was a century or two ago. If the modernists shared a common goal – which was the building of a socially more just, even egalitarian form of society – today the question of architecture and society (merely) questions the possibility of maintaining a critical distance toward the predominant market orientation of our contemporary reality.

In a sense one could agree that today we are indeed far humbler and more realistic than our colleague modernists of the not so distant past: if they were asking themselves how to change the world with architecture, we consented to ask ourselves if architecture might at least be protected from the world of profit that itself wants to change architecture.

But is this really the case? The question whether architecture can be protected from the world of global capitalism is actually the question whether architecture can be protected from becoming but part of the capitalist machinery, but an instrument of the reproduction of financial profit (for the few). The question of the task and role of architecture is thus today posed in a way far more pointed than it was a century ago: it is posed as the question of whether architecture is possible at all. That is, architecture as a specific and unique discipline that is not only characterised by its own knowledge and tradition, and which doesn’t limit itself merely

specifični način, nego također ima vlastitu zadaću, koju nijedna druga disciplina ne može ispuniti niti joj pristupiti. Takvu praksu nazvala bih arhitekturom kao arhitekturom.

Dopustite da dalje razradim ovaj argument s pomoću kratke analize aktualnog shvaćanja zadaće i uloge arhitekture danas, jer u njih možemo steći uvid u raznim člancima, predavanjima i raspravama o arhitekturi općenito. Definirat ću arhitekturu prema dvama kriterijima: prvi kriterij tiče se toga pretpostavlja li se da arhitektura ima vlastitu zadaću ili je njezina zadaća da služi nekom drugom/izvanjskom cilju ili interesu. Drugi kriterij tiče se shvaćanja njezine uloge: smatra li se da ona zadržava kritičku poziciju u odnosu na društvo ili pak da prihvaća način na koji se stvari odvijaju. Na osnovi tih dvaju kriterija različite pozicije koje danas prevladavaju u arhitektonskom diskursu mogu se smjestiti u četiri kategorije ili označiti kao četiri pozicije s obzirom na razumijevanje aktualne zadaće i uloge arhitekture. Te su četiri pozicije sljedeće³:

I. Tržišna arhitektura (arhitektura kao usluga + pozicija prihvaćanja)

U skladu s prvom pozicijom – koju sam nazvala tržišnom arhitekturom – arhitektura je neka vrsta industrije, usporedive s automobilskom ili zabavnom industrijom. Prema tome, zadaća je arhitekata projektirati zgrade koje će se dobro prodati, jer

inače oni neće samo izgubiti svoja projektantska namještenja, nego će naposljetku izgubiti i samu arhitekturu. Tržište određuje hoće li neka djelatnost biti tražena ili ne, i stoga ako arhitektura ne uspije udovoljiti zahtjevima tržišta i ne ispuni potrebe i želje potrošača, naposljetku će se na nju početi gledati kao na nešto suvišno.⁴

Ovo prilično simpliciističko shvaćanje arhitekture često je maskirano unutar populističkog argumenta da bi arhitekti trebali stvarati zgrade koje ljudi žele i da tržište naprosto nastoji ukazati na te želje, odnosno ono što ljudi žele – jer, naposljetku, arhitektura je napravljena za ljude. Taj je argument, međutim, valjan samo ako zanemarimo činjenicu da ono što ljudi žele nije nužno nešto što je unaprijed dano, nego nešto što je upakirano, stavljeno na tržište i prodano; odnosno nešto što je rezultat samog tržišta. Poziv arhitekta da služe narodu ustvari je poziv da služe tržištu.

Prema toj poziciji, jedan od zahtjeva koje proizvod/zgrada mora ispuniti jest taj da bude tehnološki aktualna, što između ostaloga znači da bude opremljena raznim „inteligentnim“ tehnološkim spravama i svojstvima – poput sustava rasvjete koji slijedi vaše pokrete ili stroja za kavu koji se automatski uključi kada se oglasi budilica. I to je navodno nešto što ljudi žele. U svakom slučaju, to je nešto što tržište želi. Iako je teško očekivati da će ljudi kupovati novu kuću svakih nekoliko godina kao što kupuju novi

to the addressing of specific problematics in its own, specific way, but also has a task of its own that no other discipline can perform nor address. I am referring to such practice as architecture as architecture.

Let me further elaborate this point with the help of a brief analysis of the current understanding of the task and role of architecture today, which we can glean from various articles, lectures, and discussions of architecture in general. I will define architecture according to two criteria: The first criterion concerns the understanding of its either it is assumed that architecture has a task of its own, or that its task is to serve some other/outside goal or interest. The second criterion concerns the understanding of its role: it is seen as either maintaining a critical position in relation to society and culture, or as accepting of the way things are. Based on these two criteria, the different positions that prevail in architectural discourse today can be placed in four categories, or designated as four positions regarding the understanding of the task and role of architecture today. These four positions are as follows³:

I. Market Architecture (Architecture as Service + Position of Acceptance)

In tune with the first position – which I have called market architecture – architecture is a form of industry, comparable to

the automotive or entertainment industries. Accordingly, the task of architects is to design buildings that will sell well, as otherwise they will not only lose their design jobs but will ultimately lose architecture itself. The market determines whether an activity is required or not and so, if architecture fails to follow the demands of the market, does not fulfil the needs and desires of consumers, it will come to be seen as superfluous.⁴

This rather simplistic understanding of architecture is often disguised in the populist argument that architects should make buildings that people want, and that the market simply works to indicate what this is, what it is they want – because, after all, architecture is made for people. This argument, however, holds only if we ignore the fact that what people want isn't necessarily something that is already given, but rather that which is packaged, marketed and sold; that is, that which is a result of the market itself. The appeal to architects to serve people is indeed an appeal to them to serve the market.

One of the requirements that a product/building needs to fulfil, according to this position, is that it be technologically up-to-date, which means, among other things, that it is equipped with various “intelligent” technological gadgets and features – such as lighting systems that follow our movement through the building, or a coffee-machine that automatically turns on when the alarm clock rings. This too is supposedly something people want. In any case

automobil, u samoj je „naravi“ tehnologije da postaje zastarjela, da je valja modernizirati, poboljšati, nabaviti bolju, bržu i noviju verziju.

Za ovu poziciju pitanje nije u tome može li arhitektura djelovati kao kritička praksa ili ne. Svijet kojim upravlja tržišna logika za njezine je predstavnike unaprijed dana i neproblematična činjenica. A arhitektura ima smisla samo utoliko ukoliko služi tome svijetu i naravno – ukoliko je dobro prilagođena njegovoj logici.

II. Imperativ izuma (arhitektura kao arhitektura + pozicija prihvaćanja)

Prema ovoj poziciji, izum je pokretačka sila arhitekture. Arhitekt nije samo sposoban, nego je ustvari i obavezan „skočiti u prazno“,⁵ otkrivati „nove mogućnosti arhitekture izvan nje same“,⁶ Za zagovornike ove pozicije vrijeme globalnog kapitalizma je povoljno vrijeme. Ne samo zato što nudi razne tehnološke mogućnosti – poput novih materijala, novog dizajna i građevinskih tehnika i tako dalje – koje su samo desetljeće prije bile potpuno nezamislive – nego i zato što potiče kreativnost, izum i inovaciju te na taj način potiče i samu arhitekturu. Zagovornici ove pozicije vjeruju da bi umjesto nastojanja da se promijeni svijet trebalo iskoristiti potencijale koje on nudi, odgovoriti na uzbudljiva iskušenja s kojima nas suočava.

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it is something that the market wants. While it is difficult to expect that people would buy a new house every few years, like they buy a new car, it is in the very “nature” of technology that it becomes obsolete, that it needs to be updated, improved, that a better, faster, newer version has to be acquired.

For this position there is no question whether architecture can work as a critical practice or not. The world, which is run by market logic, is for its advocates a given and unproblematic fact. And architecture makes sense only insofar as it serves this world and well – insofar as it is well adjusted to its logic.

II. Imperative of Invention (Architecture as Architecture + Position of Acceptance)

According to this position invention is the driving force of architecture. An architect is not only capable of but actually obliged to perform “the jump into the unknown”⁵, discover “the new possibilities of architecture beyond itself”⁶. For the advocates of this position the time of global capitalism is favourable one. Not only because it offers various technological possibilities – such as new materials, new design and building techniques, etc. – that were completely unimaginable only a decade ago – but because it also favours creativity, invention, the new, and thus actually favours architecture itself.

The advocates of this position believe that instead of trying to

Trenutna financijska kriza svakako je smanjila mogućnosti za ostvarenje različitih smjelih arhitektonskih rješenja kojima ova pozicija teži, ali istovremeno njezini zagovornici vide tu krizu u pozitivnom svjetlu, kao priliku za nastavak eksperimentiranja u laboratorijima kako bi bili spremni kada ponovo dođe do procvata ekonomije. Za tu poziciju izum se može ostvariti bez intervencije na širem području društva i kulture. To, međutim, pretpostavlja prilično specifično shvaćanje izuma i inovacije. Na inovaciju se naprosto gleda kao na nešto što je drugačije – što ima drugačiji oblik, boju, veličinu, materijalnost ili pak postiže drugačije „arhitektonske efekte“.

To je okvir u kojemu, na primjer, Sadar+Vuga Arhitekti obično shvaćaju i objašnjavaju svoju praksu. U raznim su intervjuima izjavili kako je cilj njihove prakse stvaranje novoga, što za njih znači proizvodnju različitih arhitektonskih efekata. Međutim, oni proizvodnju tih efekata vide naprosto kao proizvodnju različitih vrsta ambijenata i atmosfera koje u ljudima pobuđuju raznolike doživljaje, raspoloženja i osjećaje.⁷ Prema njihovu gledištu, stvaranje novoga znači stvaranje različitih poticaja kojima se u pojedincima izazivaju različite emocionalne reakcije. Taj studio ne zanima se ni za kakvu kritiku postojećega; oni društveni kontekst u kojemu rade smatraju neproblematičnim⁸ i opisuju svoj način rada naprosto kao „surfanje onime što se događa u prostoru oko njih“.⁹ To, međutim, ne znači da se zgrade koje

change the world, one should take advantage of the potentials it offers, respond to the exciting challenges that it confronts us with. The current financial crisis has certainly reduced the possibilities for realising various daring architectural solutions toward which this position strives, but at the same time its advocates see it in a positive light, as a chance to keep on experimenting in their labs such that they will be ready when the economy starts to bloom yet again. For this position invention can be effected without intervening in the broader field of society and culture. This, however, presupposes a rather specific understanding of invention and the new. The new is seen simply as that which is different – which has different shape, colour, size, materiality or which triggers different “architectural effects”.

This is the framework within which, for instance, Sadar+Vuga Architects tend to understand and explain their practice. In various interviews they argue that the goal of their practice is the creation of the new, which for them means the production of various architectural effects. They understand the production of these effects, however, simply as the production of different kinds of ambiances and atmospheres which trigger in people different manners of experience, moods, and feelings.⁷ In their view, creating the new means creating various stimuli that trigger different emotional responses in individuals. The office does not appear interested in any kind of criticism of the existing; they

projektiraju mogu svesti na taj način razmišljanja, a slična je situacija i s drugim zagovornicima ove pozicije. Nešto slično može se reći za projekt *Ordos 100*, planiran za unutrašnju Mongoliju. To je projekt za kompleks od 100 vila koje bi se izgradile usred pustinje kao dio *Ordosa*, grada od milijun stanovnika, a izgradile bi ih dvije privatne kineske korporacije. Organizatori su pozvali (uglavnom) mlađe arhitekte sa svih kontinenata da projektiraju luksuzne vile za taj kompleks, svaki tim po jednu vilu. U službenom natječaju objasnili su da je temeljna ideja projekta ustvari bila ta da se mladim arhitektima iz svih krajeva svijeta omogući da budu istinski kreativni, da im se pruži prilika. Međutim, okvir kreativnosti u ovom je projektu prilično jasno zacrtan. Na to ne upućuje samo proizvoljnost njegova službenog polazišta – a to je broj 100: 100 arhitekata zaduženo je za projektiranje 100 vila tlocrta 100 x 100 stopa – nego i rasprava

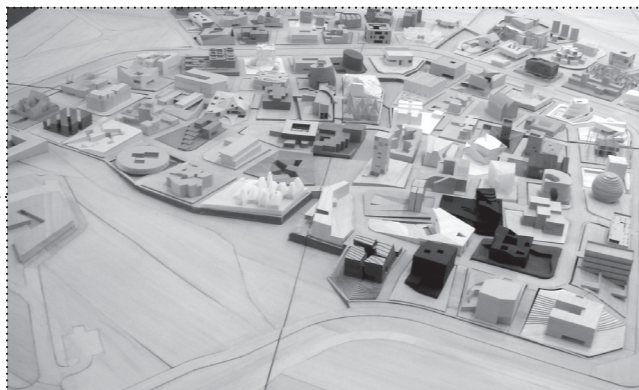
koja prati projekt. Kreativnost se shvaća u uskom smislu riječi kao dizajniranje nečeg drugačijeg i boljeg, kao stvaranje sve različitijih formi. Tako je *Artforum*, na primjer, pisao o tim arhitektima kao o novoj avangardi i opravdao tu oznaku tvrdnjom da oni izmišljaju revolucionarne forme – opisujući te „revolucionarne forme“ na sljedeći način: „vila bez razlike između unutrašnjosti i vanjštine, monolit, vila sastavljena od različitih kutija koje kolidiraju u jedinstvenoj, nestabilnoj formi, zelena planina koja se uzdiže iz pustinje...“¹⁰ Činjenica da te građevine imaju različite forme za urednike časopisa *Artforum* dovoljan je razlog da ih okarakteriziraju kao revolucionarne. Logika u pozadini projekta *Ordos 100* – i pozicije Imperativa izuma općenito – glasi ovako: budi inventivan, ali unutar propisanog okvira. Izmisli novo, ali nemoj pokušavati intervenirati u postojeće.

SADAR + VUGA ARHITEKTI,
SPORTSKI PARK STOŽICE,
LJUBLJANA, SLOVENIJA, 2010.



SADAR + VUGA ARCHITECTS,
SPORTS PARK STOŽICE,
LJUBLJANA, SLOVENIA, 2010

MAKETA ORDOS100 PROJEKTA
U MONGOLJI (KINA), ORDOS ART MUSEUM



MODEL OF ORDOS100 PROJECT FOR
INNER MONGOLIA (CHINA), ORDOS ART MUSEUM

see the social context in which they work as unproblematic⁸ and describe their way of working simply as “surfing among what goes on in the space around”⁹. This, however, doesn’t mean that the buildings that they – and other advocates of this position – design can be reduced to this way of thinking. Similar can be said for the *Ordos 100* project planned for Inner Mongolia. It is a project for a complex of 100 villas to be built in the middle of the desert as part of *Ordos*, a city for one million inhabitants, constructed by two private Chinese corporations. The organisers invited (largely) younger architects from all of the continents to design a luxury villa for the complex, each team one villa. In the official statement they explained that the basic idea of the project basically was to give young architects from all over the world an opportunity to be truly creative, to give them a chance. However, the framework of creativity is in this project rather clearly delineated. This is indicated not only by the arbitrariness

of the project’s official starting point – which is the number 100: 100 architects charged with designing 100 villas that have a floor area of 100 by 100 feet – but also by the discussion that accompanies the project. Creativity is understood in the narrow sense of designing different and more, increasingly different forms. *Artforum*, for instance, referred to the architects as the new avant-garde and justified this tag by arguing that they invented revolutionary forms – while it described these “revolutionary forms” in the following way: “a villa without distinction between inside and outside, a monolith, a villa of different boxes colliding together into one unstable form, a green mountain rising out of the desert...”¹⁰. That these buildings exhibit different forms is, for the editors of *Artforum*, reason enough to tag them as revolutionary. The logic that underlies the *Ordos 100* project – and the position of the Imperative of Invention in general – goes like this: be

III. Arhitektura otpora (arhitektura kao arhitektura + kritička pozicija)

Treća pozicija shvaća arhitekturu kao relativno autonomno polje djelovanja. „Autonomno“ u tom smislu da na arhitekturu gleda kao na specifičnu disciplinu s vlastitim znanjem, tradicijom, pristupom i zadaćom. A „relativno“ u tom smislu da shvaća arhitekturu kao dio društvenog totaliteta, a njezinu zadaću kao neodvojivo povezanu s kritičkim pristupom tom totalitetu. Točnije rečeno, za zagovornike ove pozicije angažman na mijenjanju društvene stvarnosti je ono što također opravdava postojanje arhitekture. Na taj način ova se pozicija ustvari nadovezuje na modernistički ideal, prema kojemu se arhitektura shvaća kao jedna od onih praksi koje bi trebale promijeniti društvo na bolje. Međutim, (značajna) razlika u odnosu na modernističku poziciju jest ta da arhitektura otpora ne shvaća promjenu kao radikalnu transformaciju – kao što je izgradnja društveno pravednijeg

svijeta – nego kao poboljšanje društva.

Ipak, ta pozicija mora se neprestano suočavati s činjenicom da u vrijeme globalnog kapitalizma postoji sve manje mogućnosti za takvu praksu. U pitanje se dovodi i sama mogućnost prakticiranja arhitekture kao arhitekture. Glavna briga investitora i drugih koji su uključeni u građevinsku djelatnost jest proizvodnja financijskog profita, što znači da se umjesto stambenog prostora grade „nekretnine maskirane u arhitekturu“¹¹ i da se arhitektura općenito svodi na blještave fasade i prolazne slike, „gurnute u službu spektakla“.¹² U pitanje se dovodi i sposobnost arhitekture za kritičku intervenciju u društvenu stvarnost. Globalizirani kapitalizam je nestalan sustav u tom smislu da je sposoban okrenuti svaki kritički izazov u vlastitu korist i iskoristiti ga u svrhu vlastitog jačanja. Svaka radikalno drugačija pozicija predstavlja samo novu potencijalnu tržišnu nišu, a svaka kritička izjava je potencijalni novi slogan, u idućem koraku možda i novi

*MULTIPLICITIES (DANIEL HOLGUIN, ISSEI SUMA, PERLA PEQUEÑO, JOANNA PARK SOHN, CHRISTOPHER CHAN, NICOLE RODRÍGUEZ), VILA (X), PROJEKT ORDOS100, 2008.



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inventive but within the prescribed framework. Invent the new but do not try to intervene in the existing.

III. Architecture of Resistance (Architecture as Architecture + Critical Position)

The third position understands architecture as a relatively autonomous field of action. “Autonomous” in the sense that it considers architecture as a specific discipline which has its own knowledge, tradition, approach and a task of its own. And “relatively” in the sense that it understands architecture as part of the social totality, and its task as inseparably connected with a critical approach to this totality. More precisely, for the advocates of this position engagement in a changing of social reality is that which also justifies the existence of architecture. In this way this position actually preserves the modernist ideal, according to which architecture is understood as one of those practices which

are supposed to change society for the better. One (significant) difference in relation to the modernist position being, however, that the architecture of resistance doesn't understand change as a radical transformation – such as the building of a more socially just world – but as a social improvement.

However, this position must continually confront the fact that in the time of global capitalism there is less and less possibility for such a practice. The very possibility of practicing architecture as architecture is put into question. The main concern of investors and others involved in building activity is the production of financial profit, which means that instead of dwellings, “real-estate disguised as architecture”¹¹ is being built, and that architecture in general is being reduced to glittering facades and fleeting images, “pressed into the service of spectacle”.¹² And the ability of architecture to critically intervene in its social reality too is put in question. Globalised capitalism is a precarious system in the

brend. Ilustrativan primjer takvog kapitalističkog „okretanja“ ili „prisvajanja“ je održiva arhitektura. Taj pristup arhitekturi bio je zamišljen kao pokušaj odupiranja logici maksimalizacije, koja je karakteristična za globalni kapitalizam. Međutim, nije prošlo dugo prije nego što je i ona postala najnovijim modnim trendom i profitabilnom tržišnom nišom.

Zagovornici ove pozicije nemaju pravi odgovor na te probleme, nego su skloni vidjeti u toj situaciji jedinu pravu mogućnost za arhitekturu – mogućnost da igra obje uloge, da bude arhitektura i da djeluje u smjeru društvenog boljitka – u nekim izvanrednim okolnostima, kao što su udaljene lokacije, gdje svakodnevna stvarnost nije tako potpuno ili eksplicitno podložna ili ovisna o silama tržišta.¹³ Izvrstan primjer ostvarenja takve arhitekture je Ženski centar u Senegal, koji su projektirale arhitektke Saija Hollmen, Jenni Reuter i Helena Sandman. Ta zgrada može se pohvaliti određenim izrazitim arhitektonskim kvalitetama

u pogledu smještaja na lokalitetu, artikulacije prolaza između unutrašnjeg i vanjskog prostora, prostorne kompozicije, detalja i slično. Istodobno, ta je zgrada – između ostaloga i zbog svojih arhitektonskih kvaliteta – znatno poboljšala status i svakodnevnu situaciju žena u senegalskom društvu. Taj projekt predstavlja idealnu materijalizaciju onoga što zastupa treća pozicija: arhitekture koja doista donosi društvenu promjenu, a da je to učinila kao arhitektura. Međutim, cjelokupna pozornost koju je privukao – sve one nagrade, medijski prostor, pozivi na predavanja – ukazuje na to da se radi o iznimnom slučaju i sugerira da je takva arhitektonska praksa moguća samo iznimno.

To je upravo ono što tvrde zagovornici treće pozicije: postoje izuzetni slučajevi ispravne arhitektonske prakse i izuzetni lokaliteti gdje je takva praksa još uvijek moguća, ali u razvijenom svijetu, danas i ovdje, arhitektura se našla u slijepoj ulici.

SAIJA HOLLMÉN, JENNI REUTER
I HELENA SANDMAN,
ŽENSKI CENTAR, RUFISQUE,
SENEGAL, 1995.–2001.,
FOTOGRAFIJA HELENA SANDMAN

SAIJA HOLLMÉN, JENNI REUTER
AND HELENA SANDMAN,
THE WOMEN'S CENTRE, RUFISQUE,
SENEGAL, 1995–2001,
PHOTO BY HELENA SANDMAN



PETRA
ČEGERIN

sense that it is capable of turning every critical challenge into its own benefit and using it for its own reinforcement. Every radically different position represents but a new potential market niche; every critical statement is a potential new popular phrase, and at the next step, the next new brand. An illustrative example of such capitalist “turning” or “appropriation” is sustainable architecture. This approach to architecture was conceived as an attempt to resist the logic of maximisation characteristic of global capitalism. However, it didn't take long before it too became the latest fashionable trend and a profitable market niche.

The advocates of this position don't really have an answer to these problems but they tend to see the only true possibility for architecture – the possibility to play both roles, to be architecture and to work in the direction of the well-being of society – in some exceptional circumstances, such as remote locations, where everyday reality is not so entirely or explicitly driven by and

subordinated to market forces.¹³ An excellent example of the realisation of such architecture is the Women's Center in Senegal, designed by architects Saija Hollmen, Jenni Reuter and Helena Sandman. This building boasts certain distinctive architectural qualities related to its positioning on the site, the articulation of passages between inside and outside, composition of spaces, detailing and more. At the same time this building – also because of its architectural qualities – significantly improved the status and everyday wellbeing of women in local society. This project represents an ideal materialisation of what the third position stands for: architecture incited a social change, and it did this as architecture. All of the attention it has received – all of the awards, media coverage, lecture invitations – indicates, however, that this is an exceptional case, and suggests that such a practice of architecture is possible only exceptionally.

This is precisely what the advocates of the third position argue:

IV. Resocijalizacija (arhitektura kao služba + kritička pozicija)

Za zagovornike četvrte pozicije današnji svijet je izrazito problematičan. To je svijet golemih društvenih razlika i nepravde: svijet oceana siromaštva s jedne strane i sićušnih otoka ekstremnog bogatstva s druge. U takvom svijetu apsurdno je i pomišljati da bi se nešto značajno moglo postići čisto arhitektonskim sredstvima, na čisto arhitektonski način – onime što zagovornici ove pozicije podrugljivo nazivaju arhitekturom s velikim A.¹⁴ Prema njihovu mišljenju, arhitekturu bi trebalo koristiti kao oruđe s pomoću kojega će se dotaknuti, pa čak i rješavati stvarni problemi, kao što je činjenica da danas šestina svjetskog stanovništva živi u uvjetima koji odgovaraju klasičnoj definiciji slamova. Prema toj poziciji, arhitekt se shvaća kao posrednik dobrih tehničkih rješenja, a ne kao kreativan projektant. A arhitektura – njezino znanje i praksa – stavljena je u službu

projekta društvenog poboljšanja.

Ilustrativan primjer te pozicije su 20K Houses, koje je projektirao Rural Studio. Ideja tog projekta bila je napraviti i razviti niz projekata i prototipova za kuće koje lokalne građevinske tvrtke mogu brzo izgraditi za samo 20 tisuća američkih dolara. Ideja je bila da se osigura smještaj samcu niskih primanja kao alternativa životu u prikolici – kako bi se poboljšali uvjeti stanovanja i života siromašnih stanovnika jedne od najsiromašnijih regija SAD-a. Međutim, problematična strana te pozicije je ta što takvi projekti mogu proizvesti pozitivne rezultate samo ako ih podrže šira vladina politika i socijalni programi, što uključuje osiguranje zapošljavanja i obrazovanja, poboljšavanje infrastrukture i slično. Učinkovitost arhitektonskih intervencija uvjetovana je učinkovitošću tih programa, a time naposljetku i političkim interesom za bavljenje (specifičnim) društvenim pitanjima. Istraživanja – kao i naše svakodnevno iskustvo – pokazuju da

ŽENSKI CENTAR, RUFISQUE, SENEGAL, 1995.–2001., FOTOGRAFIJA JUHA IILONEN



THE WOMEN'S CENTRE, RUFISQUE, SENEGAL, 1995.–2001, PHOTO BY JUHA IILONEN

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there are exceptional cases of the right practice of architecture, there are exceptional sites where such practice is still possible, but in the developed world, here and now, architecture has found itself in a dead-end street.

IV. Re-socialisation (Architecture as Service + Critical Position)

For the advocates of the fourth position today's world is highly problematic. This is a world of enormous social disparities and injustices: a world of oceans of poverty on the one hand and tiny islands of extreme wealth on the other. In such a world it is absurd to think that anything significant could be done with purely architectural means, in a purely architectural way – with what the advocates of this position mockingly refer to as architecture with a capital A.¹⁴ For them architecture should be used as a tool to help address, even solve real problems, like the fact that one-sixth of

the world's population lives in circumstances that fulfil the classic definition of slums. According to this position an architect is understood as a facilitator of good technical solutions, rather than a creative designer. And architecture – its knowledge and practice – is put in the service of the project of social improvement. An illustrative example of this position are the 20K Houses designed by Rural Studio. The idea of the project is to design and develop a range of home plans and prototypes that can be built quickly by local contractors for no more than 20,000 USD. The idea is to provide housing for a single low-income individual, as an alternative to the trailer home – to improve the housing and living conditions for the poor in one of the poorest regions in the US. The problem of this position, however, is that such projects can produce positive results only if they are supported by larger governmental policies and social programs, which include the securing of jobs, education, upgradings of infrastructure, etc.

je taj interes veoma ograničen i također nedosljedan. Također valja spomenuti da ta ovisnost arhitekture o širim socijalnim programima znači da je arhitektura izložena opasnosti da djeluje u pogrešnom smjeru, da ustvari djeluje u smjeru u kojemu neće promijeniti ništa.¹⁵

Sada ćemo preispitati te četiri pozicije kako bismo ustanovili mogućnosti za arhitekturu koje one nude.

Prvoj i četvrtoj poziciji zajedničko je stajalište da je arhitektura u službi: u slučaju prve pozicije ona je u službi tržišta, a u slučaju četvrte pozicije u službi projekta društvene reforme. Na taj način obje se pozicije odriču prakse arhitekture kao arhitekture. Tako samo druga i treća pozicija ostaju relevantne za nas i naš specifični interes. Objе ustraju na tome da arhitektura ima vlastitu zadaću. Ali pogledamo li pažljivije, jasno ćemo uvidjeti da obje imaju jedan te isti problem, a to je promišljanje kako bi se takva praksa arhitekture mogla ostvariti ovdje i sada.

Druga pozicija ustraje na tome da je zadaća arhitekture izum novoga. Međutim, ta pozicija vidi novo naprosto kao drugačije. Ona ga ne vidi kao nešto što intervenira u sam kriterij postojećega, nego upravo obrnuto: postojeće se uzima kao kriterij za novo. Iza poziva na radikalnu promjenu, na istinski izum novoga, ustvari se skriva poziv na (re)produkciju – fascinantnijih, atraktivnijih, zabavnijih, duhovitijih objekata koji bi se po

mogućnosti također bolje prodavali. Stoga ta pozicija ustvari usvaja logiku tržišta kao intrinzičnu logiku same arhitekture, a time samo podržava sustav suvremenog kapitalizma. Samo treća pozicija doista ustraje na tome da arhitektura ima vlastitu zadaću, koju smatra neodvojivo povezanom s kritičkim pristupom društvu i kulturi. Ta pozicija stoga je jedina koja je za nas relevantna. Problematičnost je te pozicije, međutim, u tome što ona smatra praksu koju zastupa idealom, nečime što je nekoć postojalo ili što postoji negdje drugdje, a ne stvarnom mogućnošću ovdje i sada.

Te četiri pozicije, koje razmatraju četiri načina shvaćanja zadaće i uloge arhitekture, ukazuju na ozbiljan problem; na radikalnu krizu u arhitekturi. Radikalnu u tom smislu da nijedna od njih nije sposobna pokazati kako je ustvari moguće prakticirati arhitekturu u današnjem svijetu globalnog kapitalizma, ovdje i sada. Čini se da danas nemamo drugog izbora nego da prihvatimo ideju arhitekture kao uslužne djelatnosti, odnosno da pristanemo uz ono što je filozof Rado Riha kritički opisao kao praksu „arhitekture bez arhitekture“.¹⁶

A ipak, je li to doista sve što nam preostaje? Zar je biti ponizan i realističan (i naposljetku neambiciozan) doista naša jedina opcija? Ili postoji i neka druga opcija, prema kojoj bi se ipak mogla nastaviti praksa arhitekture kao arhitekture?

The efficiency of architectural interventions is conditioned by the efficiency of these programs and thus finally by the political interest in addressing (specific) social issues. The research – and our everyday experience – shows that this interest is both very limited and inconsistent. It also needs to be mentioned that this dependency of architecture on wider social programs means that architecture is exposed to a risk that it works in the wrong direction, that it actually works in the direction of changing nothing at all.¹⁵

Let's now examine these four positions in order to determine the possibilities for architecture they offer:

The first and fourth positions share the view that architecture is in service: in the case of the first position, in the service of the market and in the case of the fourth position, in the service of the project of social reform. And so they both give up on the practice of architecture as architecture. Thus only the second and third positions remain relevant for us and our specific concern. Both of these insist that architecture has its own task. But upon closer examination it becomes obvious that both have a problem thinking about how such a practice of architecture could be realised in the here and now.

The second position insists that the task of architecture is the invention of the new. However, this position sees the new simply as different. It doesn't see it as that which intervenes in the very

criterion of the existing. Just the opposite: the existing is taken as the criterion of the new. Behind the appeal to a radical change, to a true invention of the new, is actually hidden the appeal to a (re)production – of more fascinating, attractive, entertaining, wittier objects, which would, incidentally, also sell better. Thus this position actually accepts the logic of the market as architecture's own, intrinsic logic and in so doing only supports the system of contemporary capitalism.

Only the third position really insists that architecture has its own task, one it considers inseparably connected with a critical approach to society and culture. This position is thus the only one which remains relevant for us. The problem of this position, however, is that it considers the practice that it advocates as an ideal, as something that once was, or as something that is somewhere else, and not as an actual possibility in the here and now.

These four positions that consider four ways of understanding the task and role of architecture point to a serious problem; to a radical crisis in architecture. Radical in the sense that none of them are able to show how it is possible, in today's world of global capitalism, to actually practice architecture as architecture, *here and now*. It seems that today we have no other choice but to consent to the idea of architecture as a service activity; that is, to consent to what philosopher Rado Riha critically describes as

U krizi

Činjenica da je arhitektura (već tada) zapala u krizu ustvari je otkrivena prije četrdesetak godina, u utjecajnoj knjizi Manfreda Tafuria *Arhitektura i utopija*.¹⁷ Tafuri je ondje s velikom lucidnošću razradio ideju da pretpostavka o arhitekturi kao relativno autonomnom polju djelovanja, stavi li se u i pod uvjete globaliziranog kapitalističkog društva, vodi do nemoći i nemogućnosti arhitekture.

Što nam Tafuri ustvari pokazuje?

Tafuri pokazuje da se u moderno doba arhitektura gubi kao relativno autonomno polje djelovanja. Moderna arhitektura vidi kao svoj cilj izgradnju boljega svijeta, a početkom 20. stoljeća doista je aktivno djelovala u tom smjeru, sudjelujući u procesu mijenjanja društva. Ona, međutim, ne vidi da mijenja svijet upravo na onaj način koji (najbolje) odgovara kapitalizmu, da ustvari naprosto ispunjava zadaće i zahtjeve koje postavlja kapitalistički

grad. Moderna arhitektura ne uviđa da ustvari djeluje u smjeru „integracije modernog kapitalizma u sve strukture i nadstrukture ljudskog postojanja“.¹⁸ U tom procesu ona postaje pukim dijelom kapitalističke mašinerije, gubeći se kao autonomno polje djelovanja. U određenom trenutku, koji Tafuri smješta u vrijeme oko 1930. godine, arhitektura više ne djeluje kao sila promjene, nego naprosto kao dio sustava razvijenog kapitalizma.

U tom procesu Tafuri otkriva nešto ključno: da se arhitektura koja se shvaća kao nastavak moderne arhitekture – a koju smo ovdje definirali kao treću poziciju – u svome zahtjevu za promjenom društva na bolje ustvari već referira na sebe samu. Društvena stvarnost koju nastoji promijeniti (upravo) je ona stvarnost koju je i sama moderna arhitektura pomogla proizvesti. Stoga bi se arhitektura, umjesto da ustraje na tome da bi trebala promijeniti društvo, najprije trebala zapitati kako ga je do sada mijenjala. I to je ono što nam Tafuri govori. Da ponovimo: govori nam kako

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RURAL STUDIO, KUĆA \$20K,
NEWBERN (ALABAMA), 2009.

RURAL STUDIO, \$20K HOUSE,
NEWBERN (ALABAMA), 2009

the practice of “architecture without architecture”.¹⁶

And yet, is this really all that remains to us? Is to be humble and realistic (and ultimately unambitious) really our only option? Or is there some other option, according to which the practice of architecture as architecture could still be continued?

In Crisis

That architecture was (already) in crisis was actually revealed already some forty years ago, by Manfredo Tafuri in his influential book *Architecture and Utopia*.¹⁷ Here he developed, with great clarity, the idea that the presupposition of architecture as a relatively autonomous field of action, when placed in and under the conditions of globalised capitalist society, leads to the impotence and impossibility of architecture.

What does Tafuri actually show us?

Tafuri demonstrates that in the modern age architecture

loses itself as a relatively autonomous field of action. Modern architecture envisions as its goal the building of a better world, and in the early 20th century it indeed actively works in this direction, it takes an active part in the process of changing society. It doesn't see, however, that it is changing society precisely in the way that (best) suits capitalism, that it is actually only fulfilling the tasks and demands that are required by the capitalist city. Modern architecture doesn't see that it actually works in the direction of “integration of modern capitalism in all the structures and suprastructures of human existence.”¹⁸ In this process it is becoming but part of the capitalist machinery, it is losing itself as an autonomous field of action. At a certain point, which Tafuri situates in the time around the year 1930, architecture no longer works as a force of change but simply as part of the system of developed capitalism.

In the process Tafuri reveals something crucial: that architecture

je arhitektura svojom aktivnošću mijenjanja, usmjerenom na transformaciju društva, nedvojbeno pridonijela oblikovanju i konsolidaciji društva razvijenog kapitalizma – i u tom procesu izgubila kako sebe (odnosno arhitekturu kao arhitekturu) tako i svoju sposobnost za intervenciju u svijetu.

U svojoj analizi moderne arhitekture Tafuri nas dovodi do točke u kojoj na vidjelo izlazi nešto apsolutno ključno: da pravo pitanje danas nije pitanje kako nastaviti mijenjati društvenu stvarnost na bolje, čak i u vrijeme globalnog kapitalizma. Umjesto toga, pitanje je kako je uopće moguće potaknuti istinsku promjenu, takvu koja neće djelovati u smjeru podržavanja i konsolidacije postojećeg sustava globalnog kapitalizma.

Treća pozicija ne postavlja to pitanje. Ona naprosto ustraje na tome da bi arhitektura trebala promijeniti društvo i okrivljuje postojeće okolnosti zbog toga što nije sposobna ostvariti taj cilj; i na taj način, kako piše Tafuri, samo još dodatno pridonosi krizi arhitekture.

Ali ni Tafuri se ne posvećuje tom pitanju. Umjesto toga, on se povlači u polje politike kako se njime ne bi morao baviti. Prema njegovu mišljenju, arhitektura ne može potaknuti istinsku promjenu.¹⁹ Samo politika ima takvu moć. Samo kao politički aktivisti, ne kao arhitekti, možemo se uključiti u proces radikalne društvene transformacije. Tafuri shvaća krizu arhitekture kao konačnu, kao zadnju fazu u kojoj je arhitektura „potpuno

zatvorena i zatočena bez izlaza.”²⁰ Kada govori o krizi, on ustvari već govori kao politički aktivist, kao netko tko izvana izgovara presudu arhitekturi: arhitektura kao disciplina prestala je postojati.²¹

Na osnovi onoga što je tu razrađeno može se ustvrditi da ni zagovornici treće pozicije ni Tafuri ne shvaćaju tu krizu ozbiljno. Treća pozicija čak niti ne uviđa (ne želi uvidjeti) da je arhitektura u krizi, dok se Tafuri prema toj krizi odnosi naprosto kao prema nečemu konačnom i završenom, kao prema konačnom kraju arhitektonske discipline. Međutim, shvatiti ozbiljno neku krizu ne znači samo vidjeti je kao kraj, nego istodobno kao priliku za ponovni početak; ili pak za nastavak, ali na novim temeljima. To je način na koji krizu vidi onaj tko je u krizi, koga ta kriza egzistencijalno pogađa, tko je doživljava kao krizu same svoje svrhe, svega prema čemu teži; i stoga kao kraj koji mora imati nastavak. U našem slučaju krize arhitekture to je način na koji tu krizu doživljava arhitekt kao onaj koji teži prema arhitekturi – za razliku od zagovornika modernističke doktrine, čiji je cilj očuvanje te doktrine, ili pak političkog aktivista, čiji je cilj društvena transformacija. Arhitekt ne vidi tu krizu samo kao kraj arhitekture, nego i kao priliku za njezinu preformulaciju. Moglo bi se također reći da se, utoliko ukoliko se tom krizom bavimo kao arhitekti, nalazimo u položaju gdje znamo da je zdanje arhitekture nestabilno i da bi bilo najbolje srušiti ga i

which is conceived as a continuation of modern architecture – and which we defined here as the third position – in its demand for changing society for the better actually already refers to itself. The social reality it aims to change is the (very) reality that has been co-produced also by modern architecture itself. Thus, instead of insisting that architecture should change society, it should first ask itself, how it has changed society until now. And this is what Tafuri tells us. To repeat: he tells us that with its changing activity, directed at the transforming of society, architecture unequivocally contributed to the formation and consolidation of the society of developed capitalism – and in so doing lost both itself (i.e. architecture as architecture) and its ability to intervene in the world.

In his analysis of modern architecture Tafuri brings us to the point when something absolutely crucial becomes clear: that the right question of today is not the question how to continue to change social reality for the better, also in the time of global capitalism. But that the question is: how it is possible to trigger a true change at all, a change that doesn't work in the direction of supporting and consolidating the existing system of global capitalism. The third position doesn't raise this question. It simply insists that architecture should change society and blames the current circumstances for not being able to realise this goal; and thus, as Tafuri writes, only further contributes to the crisis of architecture.

But Tafuri doesn't address this question either. Rather, he withdraws away from addressing it to the field of politics. In his view architecture cannot trigger a true change.¹⁹ Only politics has such power. Only as political activists, not as architects, can we take part in the process of radical social transformation. Tafuri understands the crisis of architecture as final, as the final phase in which architecture is “completely enclosed and confined without an exit”²⁰. When he speaks about crisis, he actually speaks already as a political activist, as somebody who from the outside utters architecture's sentence: architecture as a discipline ceased to exist.²¹

Based on what has been developed herein it can be argued that neither the advocates of the third position nor Tafuri take this crisis seriously. The third position doesn't even (want to) see that architecture is in crisis, while Tafuri treats this crisis simply as something final and finished, as the final end of the architectural discipline. To take a crisis seriously, however, means that we don't only see it as an end but at the same time, also as an opportunity to begin once again; or to continue but continue on new foundations. This is how a crisis is seen by the one who is in crisis, who is existentially affected by it, who experiences it as the crisis of her/his very purpose, of all toward which she/he strives; and thus as an end, which has to have a continuation. In our case of the crisis of architecture this is how this crisis is experienced

izgraditi novo, ali istodobno još uvijek ne znamo kako to učiniti. I tijekom tog izrazito teškog razdoblja možemo ublažiti svoje stanje privremenim moralom koji će nam pomoći da prebrodimo tu krizu.

Taj privremeni moral može značiti da ćemo odlučiti utemeljiti svoje uvjerenje na svemu onome što upućuje na to da je arhitektura još uvijek moguća, odnosno na postojećim primjerima dobre arhitekture. Većina nas vjerojatno bi se složila s time da postoji nešto što bismo mogli nazvati dobrom arhitekturom, da postoje zgrade za koje možemo reći „ovo je dobro“. Iako ne možemo izravno pokazati ili precizno objasniti po čemu je to dobro, možemo razmišljati na sljedeći način: „Znam da je ovo dobro, ali ne mogu precizno odrediti po čemu je dobro. I upravo to je dobra arhitektura.“ Dobra arhitektura je ona arhitektura koja sadrži višak onoga „ne znam što je to (dobro)“. To je općenito prihvaćen pristup ili pozicija. Međutim, daleko manje je poznato da je taj višak „ne znam što je to“, koji prati dobru arhitekturu, čvrsta pretpostavka arhitekture kao kreativne prakse. I da je to razlog zbog kojega takva praska može samosvjesno djelovati na način prodiranja, prekidanja, preispitivanja; odnosno mijenjanja onoga postojećeg.

Proširiti datosti – s pomoću arhitekture

Tu vrstu prakse možemo ispitati na djelu Alvara Aalta.²²

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by an architect, as the one who is striving for architecture – in opposition to an advocate of modernist doctrine, whose aim is the preservation of this doctrine, or a political activist whose aim is social transformation. An architect doesn't see this crisis only as the end of architecture, but also as an opportunity for its reformulation.

One could also say that insofar as we address this crisis as architects, we are in a situation where we know that the construction of architecture is unstable, and that it would be best to demolish it and construct a new one, but at the same time we don't yet know how to do this. And during this particularly trying period we can alleviate our condition with a temporary morality that will help us to navigate this crisis.

This temporary morality can mean that we choose to place a conviction on all that which indicates that architecture is still possible, that is, on the existing examples of good architecture. Most of us would probably agree that there is such a thing as good architecture, that there are buildings for which we can say, "this is good". And while we cannot point directly to nor explain in any precise way what this good is, one could say that we think like this: "I know that this is good, but I cannot determine in any precise way what this good is. And precisely this is good architecture". Good architecture is that architecture which contains a surplus of a kind of "I don't know what this (good) is."

Sredinom tridesetih godina 20. stoljeća u njegovu radu došlo je do pomaka koji bi se mogao opisati kao pomak s funkcionalizma na pristup koji je kasnije postao poznat kao karakteristični Aaltov pristup. Kao što je dobro poznato, funkcionalizam je bio etablirani pristup i izraz u arhitekturi toga doba, ali i on je već bio izložen oštrom preispitivanju i kritici. Aalto nije odgovorio na tu situaciju odvajajući pozitivne i negativne aspekte funkcionalizma, što bi bila tipična reakcija za to vrijeme. Umjesto toga, odgovorio je na tu dilemu predlažući treću mogućnost, koju je nazvao *proširenim racionalizmom*. Na svome predavanju u Stockholmu 1935. godine izričito je formulirao taj koncept kao pravi put za arhitekturu, kao ono što bi arhitektura trebala biti.²³ Aaltova odluka nije logično uslijedila iz same situacije, jer je ta situacija nudila samo dvije mogućnosti – za i protiv racionalizma. Također nije nipošto mogla proizaći iz analize danih uvjeta i okolnosti, bez obzira na to koliko temeljite bile takve analize. Nije se mogla izvesti ni iz sveukupnosti znanja o arhitekturi, bez obzira na to koliko opsežno bilo takvo znanje. A ipak, ta odluka nije proizašla iz ničega. Bilo bi bolje reći da je to bila odluka o neodlučivome – u tom smislu da je ondje gdje se ranije vodila neodlučna bitka različitih mišljenja, u kojoj se zastupalo jedno ili drugo rješenje, Aalto otkrio novu mogućnost, koju nitko ranije nije uspio primijetiti. A s tom odlukom također se otkrilo da ondje gdje se činilo da je sve na svome mjestu – gdje se moglo birati

This is a generally accepted approach or position. It is far less widely known, however, that this surplus "I don't know what this is", that accompanies good architecture is the firm presupposition of architecture as a creative practice. And that this is the reason that such a practice can assuredly work in the way of piercing, interrupting, questioning; that is, transforming the existing.

Extending the Given – With Architecture

Let us examine this kind of practice by examining the work of Alvar Aalto.²² In the mid-1930s a kind of a shift took place in Aalto's work which could be described as a shift from functionalism to the approach that later became known as the characteristically Aalto approach. As is well known, functionalism was an established approach and expression in architecture at the time, which, however, was also already coming under severe questioning and criticism. Aalto didn't respond to this situation by weighing the positive and negative aspects of functionalism, which would have been a typical response of the time. Instead, he responded to this dilemma by putting forth a third possibility, which he called *extended rationalism*. In his lecture in Stockholm in 1935 he explicitly formulated this concept as the right direction for architecture, as that what architecture should be.²³ Aalto's decision didn't logically follow from the situation itself: this situation offered only two possibilities – for and against

samo između različitih mogućnosti koje je situacija nudila – postoji još jedno prazno mjesto, gdje se može doći do rješenja koja još ne postoje. S tom odlukom Aalto je otvorio situaciju, probio je, doveo u pitanje.

Krenuo je istim putem kao i mi kada ugledamo dobru arhitekturu; donio je sljedeću odluku: „Znam da je to naprosto to, znam da je arhitektura proširenog racionalizma dobra arhitektura, ali ne mogu na bilo kakav precizan način utvrditi što to jest. Ali pokazat ću to u svojim projektima.“ Sama odluka nije dovoljna – nije dovoljno odlučiti da je nešto dobro. Kao arhitekti, mi moramo nastaviti dalje, moramo pokazati što to jest, što je to dobro, moramo povući sve moguće konzekvencije iz svoje odluke. Što to znači? To znači da su svaki korak našeg djelovanja, svako arhitektonsko rješenje i svaki sljedeći projekt vođeni tom odlukom. Tijekom čitavoga procesa rada neprestano se pitamo: kako ostati vjeran svome uvjerenju o arhitekturi, kako raditi, kako smjestiti zgradu na lokalitet, kako riješiti ovaj detalj, ako je – kao u Aaltovu slučaju – prošireni racionalizam pravi odgovor na arhitekturu, a ne obmana? I na taj način radimo, od detalja do detalja, od projekta do projekta, uvijek iznova. Taj proces traje onoliko dugo koliko konkretna materijalna rješenja, koja iz njega proizlaze, djeluju na način koji omogućuje nastavak arhitektonске prakse. Dokle god nam dopuštaju da kažemo „ovo je dobro“ i pokušavamo to ponoviti u našem

vlastitom radu – kao kritičari, teoretičari, praktičari. Drugim riječima, dokle god uspijevamo raditi na isti način na koji je radio Aalto – najprije na projektu Villa Mairea (koji smatram prvom dosljednom realizacijom ovog koncepta u izgrađenom obliku), a nakon toga u sljedećem i svim daljnjim projektima, uvijek iznova, vjerojatno tijekom daljnjih 40 godina.

U toj vrsti prakse – arhitekturi kao kreativnoj praksi – ustvari se u potpunosti radi o artikuliranju neke odluke u konkretnom, materijalnom obliku, odluke za koju se još ne može dokazati da je ispravna, ali mi znamo da je ona prava; i o njezinu artikuliranju na taj način da dotični materijalni oblik djeluje kao izvor izazova da nastavimo s arhitektonskom praksom. Drugim riječima, radi se o otvaranju nove mogućnosti unutar dane situacije – nove u tom smislu da proizlazi iz situacije kao takve – i stoga o otvaranju same situacije, o njezinu prekidanju i preispitivanju.

To je praksa arhitekture kao arhitekture, i ona je – za razliku od onoga što pokazuju četiri pozicije koje smo ranije naveli – moguća sada i ovdje. I ta vrsta prakse transformira stvarnost u radikalnom smislu.

U svijetu za koji se čini da poznaje samo jedno usmjerenje – ono tržišno – ova pozicija uvodi drugu vrstu usmjerenja, prema nekom „ovako bi trebalo biti“, određenom uvjerenju o arhitekturi. U svijetu kojim upravlja instrumentalno-tržišna logika arhitektura stoga uvodi drugu vrstu logike. Kao takva, ona djeluje kao

rationalism. It couldn't possibly have been implied from an analysis of the given conditions and circumstances either, no matter how thorough these analyses may have been. Nor could it have been deducted from the body of knowledge of architecture, no matter how extensive this knowledge may have been. And yet this wasn't a decision out of nothing either. It would be better to say that it was a decision about the undecidable – in the sense that where previously an undecided battle of different opinions was fought, advocating one or the other solution, Aalto revealed a new possibility, one which nobody had been able to see before. And with this decision it was revealed that where everything seemed to be in its place – where one could choose only between the various possibilities that the situation offered – there was yet another, empty place, where solutions that didn't yet exist could be made. With this decision Aalto opened the situation, punctured it, questioned it.

He worked the same way we work when we see good architecture; he made the following decision: "I know that this is it, I know that architecture of extended rationalism is good architecture, yet I cannot determine in any precise way, what this is. But I will show this in my projects." The decision itself is not enough – it isn't enough to decide that something is good. As architects we have to continue, we have to show what this is, what this good is, we have to draw all possible consequences

from our decision. What does this mean? This means that every step of our working, every architectural solution, every subsequent project is guided by this decision. Throughout the process of our work we keep asking ourselves: how to remain faithful to my conviction about architecture, how to work, how to position the building on the site, how to solve this detail, if – in the case of Aalto – extended rationalism is the right answer to architecture and not an imposture? And we work like this from detail to detail, from project to project, again and again. This process lasts as long as the concrete material solutions, which emerge through it, work such that they enable the continuation of the practice of architecture. As long as they allow us to say, "this is good", and to try to repeat this in our own work – as critics, theoreticians, practitioners. That is, as long as we succeed in working the same way Aalto had worked – first in Villa Mairea (which I believe is the first consistent realisation of this concept in built form) and after that in the next and all successive projects, again and again, probably for the next 40 years. This kind of practice – architecture as a creative practice – is actually all about articulating a decision in a concrete, material form, a decision which cannot be proven correct yet which we know is the right one; and articulating it such that this material form works as a source or challenge for a continuation of the practice of architecture. In other words, it is about opening a

jedna od onih praksi koje nam omogućuju da postojimo i funkcioniramo u ovome svijetu, u danoj situaciji, a da nas ta situacija ne određuje. Možda se ne čini da je to mnogo. Ali u svijetu za koji je karakteristična tendencija da čini ljude pasivnim i stereotipnim konzumentskim pojedincima, to je prilično mnogo. Od Kantova doba ta „neodređenost situacijom“ naziva se suverenim mišljenjem. Arhitektura kao arhitektura omogućava nam da doista mislimo. Na području arhitekture bilo bi preciznije reći da nam omogućava da doista boravimo. Prema tome, arhitektura nam ne pruža naprosto krov nad glavom, ne pruža nam naprosto sklonište, nego je ona ustvari praksa koja stvara prostor kao prostor za boravak ljudi. To je zadaća kojoj samo arhitektura može pristupiti i ispuniti je. Arhitektura shvaćena na taj način ne transformira stvarnost u tom smislu da rješava društvena proturječja i nepravde, da stvara skladan (ili skladniji) svijet za sve ljude. Ona to čini u tom

smislu da nam omogućuje da ne svedemo svoje postojanje na služenje bogatstvu. A ta mogućnost otvorena je za sve – ne samo za arhitekta, nego za sve one koji razumiju i vide arhitekturu kao izazov za mišljenje. Naš odgovor na pitanje kako nastaviti s arhitekturom u ovo vrijeme globalnog zatvaranja je, dakle, sljedeći: ustrajanjem na privremenom moralu i ustrajanjem na tome da nastojimo projektirati i ostvarivati dobra arhitektonska rješenja, od slučajeva do slučajeva uvijek iznova – pokušavajući ponoviti ono što je uspjelo u projektima kao što su Villa Mairea, Ženski centar, 20K Houses, Sportski park u Stožicama, neke od vila koje su projektirali arhitekti Ordosa i nizu zgrada, pejzaža i urbanih intervencija prije i poslije toga. Drugim riječima: želimo li nastaviti s arhitekturom kao praksom transformiranja stvarnosti, ne bismo smjeli prihvatiti da dobro ima odgovarajuću tržišnu vrijednost, kao niti da je dobro naprosto ono što je najzanimljivije,

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AINO I ALVAR AALTO,
VILLA MAIREA, NOORMARKKU,
1938.–1939., FOTOGRAFIJA
JUSSI TIAINEN, MFA ARHIV

AINO AND ALVAR AALTO,
VILLA MAIREA, NOORMARKKU,
1938–1939, PHOTO BY
JUSSI TIAINEN, MFA ARCHIVE

new possibility within a given situation – new in the sense that it doesn't follow from the situation itself – and thus about opening the situation itself, interrupting it, questioning it. This is the practice of architecture as architecture, which is – in opposition to what the four positions (outlined in the outset herein) indicate – possible here and now. And this kind of practice transforms reality in a radical sense. In a world which seems to know but a single orientation – market-orientation – it introduces another kind of an orientation towards a certain "this is how it should be", a certain conviction about architecture. In a world ran by the instrumental-market logic architecture thus introduces another kind of logic. And as such it operates as one of those practices which enable us to exist and function in this world, in the given situation, without being determined by this situation. Perhaps this doesn't seem much. But in a world characterised by the tendency to render people

passive and stereotyped consuming individuals, this is quite a lot. This "not being determined by the situation" has, since Kant, been called sovereign thinking. Architecture as architecture enables us to really think. In the field of architecture it would be more precise to say that it enables us to really dwell. Accordingly architecture doesn't simply provide a roof above our heads, it doesn't simply provide shelter, but is actually a practice that creates space as space for human dwelling. This is the task that only architecture can address and perform. Architecture conceived in this way doesn't transform reality in the sense that it solves social contradictions and injustices, that it creates a (more) harmonious world for all. It does so in the sense that it enables us not to reduce our existence to the service of wealth. And this possibility is open for all – not only for architects, but for all who understand and see architecture as a challenge for thought.

najfascinantnije, drugačije; niti bismo smjeli prihvatiti da je dobro ono što je korisno za društvo. Dobro je nešto što nadilazi i tržišne i estetske vrijednosti, kao i svaku upotrebu i korisnost. To je nešto što „nema razloga“; ili točnije, nema drugog razloga do toga da potvrđuje u nama ono što nas razdvaja od gole stvarnosti živućih organizama i omogućava nam da postanemo subjektima (arhitekture); ili, kako bi to rekao Aalto, ono što u nama potvrđuje ono što je najviše ljudsko.

¹ Ovaj esej zasnovan se na mome predavanju „Good vs. Big“, koje sam održala na Međunarodnom arhitektonskom simpoziju u Budimpešti u ožujku 2010. Željela bih iskoristiti priliku da zahvalim organizatoru, Pálu Csanádyu, za to što me pozvao da ondje iznesem svoje stajalište.

² CNN intervju s Remom Koolhaasom, objavljen 26. lipnja 2009.: <http://edition.cnn.com/video/?/video/international/2009/06/24/ta.a.rem.koolhaas.cnn>

³ Dakako, moj izbor primjera koje koristim kako bih ilustrirala svaku od četiriju pozicija sasvim je proizvoljan.

⁴ Za to gledajte vidi, na primjer, članak Michaela Benedikta, „Less for Less Yet“, *Harvard Design Magazine* (zima/proljeće 1999.).

⁵ Mišljenje da je zadaća arhitekta izmišljanje novog zastupao je, na primjer, dekan GSAPP-a na Columbia University, Mark Wigley, u svojoj službenoj izjavi. Usp. „Dean’s Statement: The Future of the Architect“, izvor: <http://www.arch.columbia.edu/> (8. lipnja 2009.)

⁶ Na takav način se o zadaći arhitekture piše, na primjer, u prvom broju časopisa *Volume*. Usp. *Volume* 1 (2005.), *projekt Archis+AMO+C-lab*, Archis Foundation, Nizozemska.

⁷ Usp. „Formula New Ljubljana, Jurij Sadar and Boštjan Vuga in Discussion with Juergen H. Mayer“, *Tendencies – Sadar Vuga Arhitekti /*

Slovenia (Seoul: DAMDI, 2006.).

⁸ Na taj način je Boštjan Vuga prije nekoliko godina govorio o suvremenoj europskoj stvarnosti (koju SVA voli prikazivati kao relevantan kontekst svoje prakse): „Europa je u dobroj formi. Ona uživa u pluralizmu jezika, tradicija i običaja, individualiziranim stilovima života, čistom okolišu i zdravoj prehrani. Jedini dim koji se ovdje uzdiže dopire iz plinskih grijača u uličnim kafićima. A čak ni oni možda više neće biti potrebni zahvaljujući globalnom zatopljenju.“ Boštjan Vuga, „Reformulating the Context: SVA and the Emergence of Epicentre Slovenia“, u: P. Čeferin i C. Požar (ur.), *Architectural Epicentres. Inventing Architecture, Intervening in Reality* (Ljubljana: AML, 2008.), 149.

⁹ „Formula New Ljubljana ...“, 12.

¹⁰ Izvor: <http://artforum.com.cn/words/596> (10. rujna 2010.)

¹¹ Usp. Zvi Hecker, „Architecture Stripped of its Ornate Garment“, *Oris* 56 (2009.), 4–7.

¹² Usp. Luis Fernandez-Galiano, „Spectacle and Its Discontents; or, The Elusive Joys of Architainment“, u: William S. Saunders (ur.), *Commodification and Spectacle in Architecture*, A Harvard Design Magazine Reader 1 (Minneapolis i London: University of Minnesota Press, 2005.), 3. Aleš Vodopivec brani slično stajalište u nizu kritičkih članaka; vidi, na primjer: A. Vodopivec, „Challenging Images of Contemporary Architecture“, *Oris* 51 (2008.).

¹³ Takvo mišljenje izraženo je, na primjer, u nacrtu za nedavni Alvar Aalto Symposium (2010.). Predsjednik simpozija, Sami Rintala, ustvrdio je u svojoj službenoj izjavi da istinska mogućnost za arhitekturu danas postoji samo na onim lokacijama „gdje postoje stvarni problemi“, a to su prema njegovu mišljenju mjesta izvan ekonomskih središta Europe i Sjeverne Amerike. Ondje arhitektura još uvijek može nešto postići, još uvijek može nešto riješiti. Usp. Sami Rintala, „Edge – Paracentric Architecture“, izvor: <http://www.alvaraalto.fi/symposium/2009/index.htm> (10. rujna 2010.)

¹⁴ Za primjer obrane tog mišljenja vidi „Uvod“ u: Diane Ghirardo (ur.), *Out of Site. A Social Criticism in Architecture* (Seattle: Bay Press, 1991.).

¹⁵ Uvođenjem programa i poboljšanja manjih razmjera, na primjer, moglo bi se doista nešto postići – kako je to dobro izrazio John Beardsley

Our answer to the question how to go on with architecture in this time of global closure is then as follows: by holding on to the temporary morality and insisting on trying to design and realise good architectural solutions, from case to case, again and again – by trying to repeat what succeeded in Villa Mairea, the Women’s Centre, 20K houses, Sports Park in Stožice, some of the villas designed by Ordos architects, and a number of buildings, landscapes and urban interventions before and after that. In other words: in order to go on with architecture as a practice of transforming reality we should not accept that good has an equivalent market value; nor that good is simply that which is most interesting, fascinating, different; nor should we accept that good is that which is useful for society. Good is that which exceeds both market and aesthetic values as well as every use and usefulness. It is something which is “for no reason”; more precisely, for no other reason but to affirm in us that which separates us from the bare reality of living organisms and enables us to become subjects (of architecture); or, as Aalto would have it, which confirms in us that which is most human.

¹ This essay is based on my lecture “Good vs. Big” presented at the International Convention of Architecture in Budapest, March 2010. I would like to use this opportunity to thank the organizer Pal Csanady for inviting me to present my position there.

² CNN interview with Rem Koolhaas, posted June 26, 2009: <http://edition.cnn.com/video/?/video/international/2009/06/24/ta.a.rem.koolhaas.cnn>

³ My choice of examples used to illustrate each of the four positions herein is of course entirely arbitrary.

⁴ For this view see, for instance, an essay by Michael Benedikt, “Less for Less Yet”, in: *Harvard Design Magazine*, Winter / Spring 1999.

⁵ The view that the task of an architect is to invent the new is, for instance, advocated by the Dean of GSAPP, Columbia University, Mark Wigley, in his official statement. Cf., “Dean’s statement: The Future of the Architect”, source: <http://www.arch.columbia.edu/> (8th July 2009).

⁶ This is, for instance, how the task of architecture is referred to in the first issue of *Volume* magazine. Cf., *Volume*, No. 1, 2005, a *project by Archis+AMO+C-lab*, Archis Foundation, The Netherlands.

⁷ Cf., “Formula New Ljubljana, Jurij Sadar and Boštjan Vuga in discussion with Juergen H. Mayer”, in: *Tendencies – Sadar Vuga Arhitekti / Slovenia*, DAMDI, Seoul, 2006.

⁸ This is how Boštjan Vuga referred a few years ago to the contemporary reality of Europe (which SVA architects tend to present as the relevant context of their practice): “Europe is in good shape. It enjoys the pluralism of languages, traditions, customs, individualised lifestyles, clean environment and healthy diet. The only smoke rising here comes from gas heaters in street cafes. And even these might not be needed any more due to global warming”. Boštjan Vuga, “Reformulating the Context: SVA and the Emergence of Epicentre Slovenia”, in: P. Čeferin and C. Požar (eds.), *Architectural Epicentres. Inventing Architecture, Intervening in Reality*, AML, Ljubljana 2008, p. 149.

⁹ “Formula New Ljubljana ...”, p. 12.

¹⁰ Source: <http://artforum.com.cn/words/596> (10.9.2010)

¹¹ Cf. Zvi Hecker, “Architecture Stripped of its Ornate Garment”, in: *Oris*, Zagreb, 56 (2009), 4–7.

¹² Cf. Luis Fernandez-Galiano, “Spectacle and Its Discontents; or, The Elusive Joys of Architainment”, in: William S. Saunders (ed.), *Commodification and Spectacle in Architecture*, A Harvard Design Magazine Reader 1, University of Minnesota Press, Minneapolis, London

– slično „neoliberalnim strategijama koje preferiraju mikro-projekte i tržišno opravdana rješenja u odnosu na ambicioznije, državno financirane makro-strategije, koje bi mogle imati većeg utjecaja“. John Beardsley, „A Billion Slum Dwellers and Counting“, *Harvard Design Magazine* (jesen 2007. /zima 2008.), 59.

¹⁶ Rado Riha, „Architecture and New Ontologies“, u: Jeff Bickert (ur.), *Project Architecture. Creative Practice in the Time of Global Capitalism* (Ljubljana: AML, 2010.), 83 i 94.

¹⁷ Manfredo Tafuri, *Architecture and Utopia. Design and Capitalist Development*, prev. Barbara Luigia La Penta (Cambridge, MA i London: The MIT Press, 1976.).

¹⁸ Isto, 179.

¹⁹ Tafuri tretira arhitekturu kao ideologiju. To znači da je on ne shvaća naprosto kao gradnju, nego prije kao instituciju; točnije rečeno, kao čitav sustav ideja i praksi koje su vezane uz zgrade i urbane projekte autori kojih su arhitekti. Taj sustav djeluje tako da predstavlja društveni totalitet na specifičan način.

²⁰ Manfredo Tafuri, *Architecture and Utopia...*, 181.

²¹ Tafuri, doduše, priznaje i podržava razliku između arhitekture kao ideologije i arhitekture kao arhitekture – u predgovoru engleskom izdanju svoje knjige on ističe kako je knjiga bila pogrešno shvaćena kao da obznanjuje smrt arhitekture, iako je njegova teza naprosto glasila da smo došli do kraja ideološke funkcije arhitekture. Međutim, Tafuri ne istražuje dalje tu razliku – čini se da arhitektura kao arhitektura naprosto nije u središtu njegova (primarnog) interesa. Usp. Manfredo Tafuri, *Architecture and Utopia...*, VII–X.

²² Za precizniju i detaljniju razradu arhitektonске prakse vidi moj članak: P. Čeferin, „What is Architecture the Name of Today?“, *Log 19* (proljeće/ljeto 2010.), 7–28.

²³ Alvar Aalto, „Rationalism and Man“, predavanje u Stockholmu 1935. godine. Objavljeno u: Göran Schildt, *Alvar Aalto in his own Words* (Helsinki, 1997.).

2005, p 3. Aleš Vodopivec defends a similar point of view in a number of critical articles; see, for instance: A. Vodopivec, “Challenging images of contemporary architecture”, *Oris*, Zagreb, 51 (2008).

¹³ Such a view was, for instance, expressed in the outline of the most recent Alvar Aalto Symposium (2010). The Symposium’s chairman Sami Rintala argued in his official statement that the true possibility for architecture today was only in those locations “where the real problems are”, which in his view meant the places outside the European and North American economic centers. There architecture can still do something, it can still solve something. Cf. Sami Rintala, “Edge – Paracentric Architecture”, source: <http://www.alvaraalto.fi/symposium/2009/index.htm> (10.9.2010)

¹⁴ For an example of the defense of this view see, for instance, “Introduction”, in: Diane Ghirardo (ed.), *Out of Site. A Social Criticism in Architecture*, Bay Press, Seattle, 1991.

¹⁵ By introducing small scale upgrading schemes and improvements, for instance, it can actually work – as John Beardsley well put it – hand in hand with “neo-liberal policies that favour micro-enterprise and market-based solutions over more ambitious, state-sponsored macro strategies that might have a larger impact.” John Beardsley, “A Billion Slum Dwellers and Counting”, in: *Harvard Design Magazine*, Fall 2007 / Winter 2008, p. 59.

¹⁶ Rado Riha, “Architecture and New Ontologies”, in: Jeff Bickert (ed.), *Project Architecture. Creative Practice in the Time of Global Capitalism*, AML, Ljubljana, 2010, pp. 83, 94.

¹⁷ Manfredo Tafuri, *Architecture and Utopia. Design and Capitalist Development*, trans. Barbara Luigia La Penta, The MIT Press, Cambridge, Massachusetts and London, England, 1976.

¹⁸ *Ibid.*, p. 179.

¹⁹ Tafuri treats architecture as ideology. This means that he doesn’t simply understand it as a building but rather as an institution; more precisely, as the entire system of ideas and practices which are connected to buildings and urban projects that are designed by architects. This system works such that it re-presents social totality in a specific way.

²⁰ Manfredo Tafuri, *Architecture and Utopia...*, p. 181.

²¹ Tafuri does acknowledge and maintain a difference between architecture as ideology and architecture as architecture – in the preface to the English edition of his book he emphasises that the book was wrongly understood as the proclamation of the death of architecture, while his thesis simply declared that we had reached the end of the ideological function of architecture. Tafuri, however, doesn’t explore this difference –, architecture as architecture simply doesn’t appear to be of (central) concern. Cf. Manfredo Tafuri, *Architecture and Utopia...*, pp. VII–X.

²² For a more precise and detailed elaboration of the practice of architecture that I describe here as a creative practice, see my article: P. Čeferin, “What is Architecture the Name of Today?”, in: *Log 19*, Spring / Summer 2010, pp. 7–28.

²³ Alvar Aalto, “Rationalism and Man”, lecture in Stockholm, 1935. Published in: Göran Schildt, *Alvar Aalto in his own Words*, Helsinki, 1997.