



IĆI DALJE, NE VRAĆATI SE U PROŠLOST

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RAZGOVOR S
NIGELOM WHITELEYEM

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IVA
KÖRBLER

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INTERVIEW WITH
NIGEL WHITELEY

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**KEEP GOING
AND DON'T
TURN BACK**

Nigel Whiteley, jedan od najpoznatijih europskih teoretičara suvremene arhitekture i dizajna, bio je dugogodišnji voditelj Umjetničkog odsjeka na Sveučilištu u Lancasteru u Velikoj Britaniji, a trenutno predaje vizualne umjetnosti na Institutu za suvremene umjetnosti u sklopu istoga sveučilišta. Autor je prve knjige o popularnom dizajnu i pop-arhitekturi *Pop Design – Modernism to Mod* (1987), a njegovi su brojni eseji i tekstovi prevedeni na sve glavne svjetske jezike. Prije nekoliko je mjeseci u Zagreb došao promovirati monografiju o arhitektima Penezić&Rogini koju je napisao za talijansku prestižnu arhitektonsku ediciju *IT Revolucija u arhitekturi*, no njegove spone s Hrvatskom sežu još u 1990. godinu, kada na poziv toga arhitektonskog dvojca drži arhitektonsku ljetnu radionicu za studente arhitekture u Grožnjanu. Od tada do danas Nigel Whiteley, između gostujućih predavanja i stalnih angažmana na sveučilištima u Americi (Harvard, Columbia, Austin), Španjolskoj, Švedskoj, Italiji, Francuskoj, Belgiji, Portugalu, Koreji, Japanu i Indiji, redovno pronalazi vremena za dolazak u Hrvatsku i razmjenu ideja s našim studentima. Njegova knjiga na talijanskom jeziku o Penezić&Rogini (upravo objavljena i na engleskom) prva je ukoričena teorijska studija o hrvatskim arhitektima objavljena izvan granica Hrvatske.

ŽIVOT
UMJETNOSTI... Po čemu se arhitektura

Penezić&Rogine izdvaja na međunarodnoj arhitektonskoj sceni? Što je toliko posebno u njihovom opusu da ste zajedno s urednikom talijanske edicije Antoninom Saggiom odlučili napraviti knjigu o njima?

NIGEL
WHITELEY... Ono što posebno volim i cijenim u

njihovoj arhitekturi jest to da oni kao arhitekti misle na različitim nivoima. Imate svjetski poznate arhitektae koji grade izvrsne zgrade, ali nemaju tako dobre i maštovite ideje u teoriji. I obratno. Ono što je impresivno kod P&R jest to da paralelno grade dobre projekte i razvijaju nove misli o arhitekturi digitalnog doba. To je

Nigel Whiteley, one of the most famous European theoreticians of architecture and design, was the Head of the Art Department at the University of Lancaster for many years and is currently Professor of Visual Arts in the Institute for Contemporary Arts at the same university. He has written the first book ever on popular design and pop architecture, *Pop Design – Modernism to Mod* (1987), while his numerous essays and articles have been translated into all major world languages. A few months ago, he came to Zagreb to promote his monograph on architects Penezić&Rogina, which he had written for the prestigious Italian architectural series entitled *The IT Revolution in Architecture*, but his links with Croatia go back as far as 1990, when he was invited by the above-mentioned duo of architects to lead a summer school for students of architecture at Grožnjan. Since then, Nigel Whiteley has regularly found some time to visit Croatia and exchange ideas with our students between his guest lectures and permanent engagements at various universities in the USA (Harvard, Columbia, Austin), Spain, Sweden, Italy, France, Belgium, Portugal, Korea, Japan and India. His book on Penezić&Rogina, published in Italian and now in English, is the first theoretical study on Croatian architects published outside Croatia.

ŽIVOT
UMJETNOSTI... How does the architecture of Penezić&Rogina distinguish itself on the international architectural scene? What is so special about their opus that you have decided, together with Antonino Saggio, the editor of the Italian series, to produce a book about them?

NIGEL
WHITELEY... What I especially like and appreciate about their architecture is the fact that they think on various levels as architects. There are some world famous architects who construct excellent buildings, but they lack equally good and imaginative ideas in theory. And vice versa. What is impressive about P&R is that

u svjetskim relacijama rijetko, i to ih izdvaja. Jer, nakon određene faze, mnogi arhitekti počinju ići u jednom ili drugom smjeru; ili stalno ponavljaju iste prepoznatljive obrasce u projektiranju i gradnji, ili se zakopaju u teoriju i eksperimentiranje. P&R stalno rade na novim modelima arhitekture, i svaki projekt ima svoju vrlo logičnu priču. Oni su shvatili da živimo u promjenljivim vremenima, gdje maštu prate tehnologija i novi materijali.

Čini se da su reference i pozicija arhitekata Penezića&Rogine na međunarodnoj arhitektonskoj sceni prilično snažne...

Rekao bih da je to točno. Gledajte, malo je proroka u svojoj zemlji. Možda su još neki drugi arhitekti mogli napraviti isto što i oni, ali kada prođe faza mladenačke ambicije, hrabrih istupanja i kreativnosti, ostaje onaj temelj koji vas spušta u granice prosjeka ili lansira u orbitu. Njihove pobjede na japanskim natjecanjima bile su snažna referenca za dva

nastupa na Bijenalu u Veneciji. Vrlo ozbiljni svjetski arhitekti i teoretičari arhitekture prepoznali su njihove ideje još 80-ih i 90-ih godina kao važnu matricu za arhitekturu digitalnog doba.

Objasnite što mislite pod time da živimo u svijetu višeznačnih stvarnosti, jer to često ističete u ovoj knjizi kao važnu odrednicu dobre arhitekture u 21. stoljeću.

Često se ističe suvremena podvojenost između virtualne i svakodnevne, konvencionalne stvarnosti, čak i mediji to forsiraju u percepciji. Ali to je obmana, jer se svatko od nas svaki dan kreće između i paralelno unutar različitih stvarnosti bez poteškoća. Nismo zapravo toga svjesni, u kojoj mjeri nas to određuje. Vrijeme i prostor postaju relativni. Svaki dobar arhitekt mora to imati u vidu u svojim projektima kroz zone rada, odmora, zabave, komunikacije, kroz povezanost tradicionalnih sadržaja i digitalnih mogućnosti.

they make good designs and at the same time develop new thoughts on the architecture of the digital era. That is rare in the global context and it makes them special. After a certain phase, many architects head in one or another direction; either they keep repeating the same recognizable patterns in their designs and buildings, or else they bury themselves in theory and experimentation. P&R are constantly evolving new models of architecture and each of their projects has its own, very logical story. They've realized that we live in mutable times, in which our imagination parallels technology and new materials.

It seems that the references and positions of architects Penezić&Rogina on the international architectural scene are quite strong...

I would say so. Few are prophets in their own country. Certainly other architects could have done what they did, but when you pass that phase of youthful ambition, daring

declarations, and creativity, what remains is the foundations, which may reduce you to the average or else launch you into orbit. Their rewards at Japanese contests were a strong reference for the two presentations at the Venice Biennale. Some very serious world architects and theoreticians of architecture recognized their ideas back in the 80s and 90s as an important matrix for the architecture of the digital era.

Could you explain what you mean by saying that we live in the world of ambiguous realities, since that is what you keep emphasizing in your book as an important determinant of the 21st-century architecture?

Often you will hear of today's separation between virtual reality and the conventional reality of everyday life; the mass media keep enforcing that perception. But it's misleading since we all move every day and without any effort between different realities and within

Čini se da volite dolaziti u Hrvatsku. Je li to radi prijatelja, ugodnih ljudi i ambijenata, ili vas zaista zanima hrvatska arhitektonska scena? Vjerujete li u arhitektonski potencijal hrvatskih arhitekata?

Zanimaju me svi aspekti koje ste spomenuli. Uživam boraviti ovdje i volim raditi s vašim mlađim kolegama. Bilo bi u ovome trenutku nepošteno kada bih rekao da imam potpuni uvid u mladu arhitektonsku scenu u Hrvatskoj, ali pratim neke velike nove projekte, i dobro sam upoznat s naslijeđem hrvatske moderne arhitekture između dva svjetska rata. Ali, Hrvatska ima tu sreću da se u njoj još uvijek osjeća duh stare Europe, srednjoeuropski štih koji su sačuvale još neke zemlje koje su izašle iz komunizma pa njihove gradove nije uspio uništiti brutalni kapital i zakoni tržišta, kao što se mnogo prije dogodilo u zapadnoj Europi. Hrvatska za mene predstavlja vitalan i alternativan tip društva, u kojemu se još uvijek

dobro balansira s važnošću kulture, umjesto da sve ponište zakoni tržišta i kapitala.

Vodite vrlo aktivan i dinamičan život za jednog ozbiljnog sveučilišnog profesora, mnogo putujete po svijetu, držite seminare i radionice, gostujete na predavanjima od Amerike do Indije i Japana. Je li to vaša paralelna stvarnost koja vas održava da se ne umorite od ponekad suhoparne teorije?

Ne. Razlog radi kojega toliko putujem jest u tome što sam sretan da me pozivaju radi tekstova koje sam napisao. Ali, to mi pomaže održati svijest o tome što se gradi i događa u arhitekturi na različitim mjestima u svijetu, da budem stalno u toku iz prve ruke. Novi kontakti s kolegama važni su za moj profesorski posao. Protiv sam one stare slike o profesoru i teoretičaru koji sjedi u svojoj (najčešće "njegovoj") bjelokosnoj kuli, piše knjige radi njih samih i nema doticaj sa stvarnošću, s fluidnosti događanja oko njega.

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them at the same time. In fact, we are not even aware of how much they us. Time and space become relative. All good architects must keep that in mind in their designs, regarding the zones of work, rest, amusement, communication, and the interrelatedness of traditional aspects and digital possibilities.

It seems that you like coming to Croatia. Is it for your friends, pleasant people, and ambiances, or are you really interested in the Croatian architectural scene? Do you believe in the architectural potential of Croatian architects?

I am interested in all aspects that you have mentioned. I enjoy being here and I enjoy working with people here. It would be unfair to claim that I have a complete insight into the young architectural scene of Croatia at this moment, but I am familiar with some major new projects and I am also quite well acquainted with the legacy of Croatian

modernist architecture from the period between the two World Wars. But Croatia is lucky that the spirit of old Europe can still be felt here - that Central-European feeling that some formerly communist countries managed to preserve, so that brutal capital and market laws didn't succeed in destroying them as it had happened in Western Europe much earlier. For me, Croatia is a vital and alternative type of society, which has achieved a good balance with the importance of culture instead of letting the laws of the market and the capital destroy everything.

You are living quite an active and dynamic life for a serious university professor. You travel a lot around the world, you hold seminars, workshops, and lectures from America to India and Japan. Is that your parallel reality, which keeps you from getting tired of theory, since that may sometimes be quite wearisome?

No. The reason why I travel is that I am lucky

Putovanja upotpunjuju moje znanje.

Često pišete o problemu transparentnosti materijala u arhitekturi, uporabi stakla, koje vidite kao paradigmu suvremena načina života? Danas sve postaje vidljivo, dostupno, taktilno, i to se ogleda u arhitekturi. Ljudi kao da su sretni što se kroz prozore i zidove vidi i prati njihov privatni život, a taj se fenomen nastavlja putem Interneta. Transparentnost je zavodljiva, ona nam daje lažnu otvorenost, ali je jednako tako u današnjem društvu postala dijelom društvene i političke kontrole i znak nadziranog društva. Poslovnice banaka i uredi sve su transparentnije, vidi se kroz njihove zidove. Big Brother je konačni znak nadziranog društva u svojem apsurd. Transparentnost je istodobno dobra i loša, i pokriva mnoge aspekte kako danas živimo u 21. stoljeću. Smanjuje se granica između javnog i privatnog radi kulturoloških i tehnoloških promjena u društvu, što nas dovodi do etičkih pitanja

u suvremenoj arhitekturi. Sve je podređeno kulturi hedonizma. No, to je opet sindrom posttehnološkog društva u kojem živimo.

Čini mi se važna vaša teza da je digitalna fantazija zapravo signal potrošačkog društva, jer je cijelo vrijeme prisutna putem Interneta, plazmi velikog formata i sl. Tvrdite da je nekada fantazija bila samo za bogati sloj društva, a danas je digitalna tehnologija omogućila široku dostupnost virtualne fantazije kroz arhitekturu.

Da. Moja generacija još toliko ne osjeća, jer smo mentalno u nekoj vrsti tehnološke tranzicije. Možemo samo konstatirati kako se nalazimo u postetičkom i posthistorijskom društvu gdje je utjecaj kapitala primaran. Ako je nešto u potpunosti dostupno za široki sloj ljudi, to ne znači da se radi o demokraciji. Moramo biti svjesni manipuliranja medijima, tehnologijom i kroz to fantazijom koja će se u budućnosti nametati i usađivati ljudima putem

enough to be invited because of my writing. It helps to keep me aware of what is being built and what is happening in architecture in various parts of the world, since I like to be informed from first-hand experience. New contacts with colleagues are important for my academic work. I am against that old image of a professor and theoretician sitting in his (usually "his"!) ivory tower and writing his books for their own sake, having lost all touch with the reality or the fluidity of events around him. Travelling supplements my knowledge. You often write about the problem of material transparency in architecture and about the use of glass, which you see as a paradigm of the contemporary way of living?

Today everything has become visible, accessible, tangible, and that is reflected in architecture. People seem to be happy about their private life being seen and observed through windows and walls, and

that phenomenon is reproduced through the Internet. Transparency is seductive, it gives us false openness, but in today's society it is also an aspect of social and political control, a symbol of supervised society. Banks and offices are increasingly transparent, you can see through their walls. Big Brother is the ultimate symbol of supervised society in all its absurdity. Transparency is good and bad at the same time, and it covers many aspects of the way in which we live in the 21st century. The borderline between public and private has been largely eroded owing to the cultural and technological changes in the society, which brings us to the ethical issues in contemporary architecture. Everything has been subjected to the culture of hedonism. But that again is the syndrome of post-technological society in which we live.

I find your hypothesis important that digital fantasy is actually a sign of consumerist

tehnologije. Zbog otvorenog pristupa brkamo informaciju i znanje.

Pisali ste mnogo i o specifičnom tipu okoliša i arhitekturi koja pogoduje fantaziji potrošačkog društva.

Da, sve si veći broj ljudi danas može priuštiti neke stvari. Izvan posla sve više vremena se troši na uživanje i fantaziju, na razne načine opuštanja ili bijega od svakodnevice. No, moramo razlikovati pozitivne oblike uživanja i oplemenjivanja duha i tijela od pomaka prema dekadenciji totalnog hedonizma. Arhitekti se danas time mnogo bave, i to postaje norma u projektiranju.

Stvara li se kvalitetna i dobra arhitektura danas zaista po nekom holističkom principu u kojemu se prirodni materijali i okoliš balansirano spajaju s tehnološkim inovacijama, kao u suvremenoj japanskoj arhitekturi? Zanimljivo pitanje. Mislim da je ključna riječ održavanje balansa između te dvije

opcije projektiranja, nadilaženje kategorija u arhitekturi, da svaki pojedini projekt teži poboljšavanju kvalitete života, a da ne šteti pojedincu, njegovim navikama u društvenom, ekološkom smislu. Japanski arhitekti su se prvi počeli baviti kvalitetnim brandiranjem arhitekture, a imali su osjećaj za vrijednosti tradicije stanovanja koja je zapravo jako suvremena za današnje pojmove. S druge strane, japanski su arhitekti postali svjetski igrači jer su gradili za vlastite velike kompanije po svijetu, gdje je golemi kapital bio potpora njihovoj neograničenoj mašti. Idealni san svakog arhitekta: mašta i invencija bez granica! Što mislite pod “društveno i ekološki odgovornom arhitekturom i dizajnom”? Ponovno se vraćam na misao da moramo misliti na kvalitetu života i dizajna koja se nameće kroz arhitekturu. Što se toga tiče, Penezić&Rogina su vrlo osviješteni arhitekti, možda i zato jer su mnogo naučili od moderne

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society, since it is permanently present on the Internet, the large-format screens, etc. You say that once upon a time fantasy was only for the wealthy, but today digital technology has made virtual fantasy universally accessible through architecture.

Yes. My generation has not felt it that acutely, since mentally speaking, we are still in some sort of technological transition. We can only establish that we are now in a post-ethical and post-historical society, where the influence of capital is dominant. If something is totally accessible to a large part of the society, that doesn't mean it is democratic. We must be aware of the manipulation that is taking place through the media, through technology, and thus also through fantasy, which will be imposed upon and implanted into people with the help of technology. With open access we mistake information for knowledge.

You have written a lot about the specific type of

environment and about architecture that caters for the fantasy of consumerist society.

Yes, an increasing number of people is now able to afford certain things. In their free time, they spend an ever larger quantity of time in amusement and fantasy, seeking various ways to relax or to escape their everyday life. However, we must distinguish between positive ways of enjoying things and improving one's mind and body on the one hand, and shifts towards the decadence of utter hedonism on the other. Today, architects are greatly preoccupied with that issue and it is becoming a norm of design.

How do you create high-quality, good architecture nowadays? Is it really according to some holistic principle, by merging natural materials and the environment with technological innovation in perfect balance, like in contemporary Japanese architecture?

That is an interesting question. I think that

finske i japanske arhitekture, gdje se svijest o okolišu i kvaliteti života stavlja na prvo mjesto. Ne misli se na maksimalnu izgrađenost parcele i potpunu iskoristivost svakog kvadrata prostora. Pazi se na povezanost izgrađena prostora s vanjskim okolišem. Problem je u današnjim društvima da se sve manje sluša specijalizirane stručnjake, jer je sve dopušteno i svi sve znaju, *anything goes*, i mora se pojačano paziti na poštivanje standarda u arhitekturi. I u drugim zemljama Europe se premalo diskutira o kvaliteti života koja se definira kroz arhitekturu. Sve se svodi na mogućnost plaćanja za dobar prostor u kojem boravimo. Zato mi se čini važnom kritičnost i ozbiljnost u razrađivanju detalja kojom P&R prilaze svakom svojem projektu.

U vašoj knjizi *Dizajn za društvo* objašnjavate kako živimo u svijetu koji ima svijest o dizajnu, ali nema odgovornosti prema njemu?

Da. Razlika se svodi na to kako svi vole dizajn

i misle da je to zanimljivo područje u smislu etiketa, brandova, poznatih imena na njemu, ali nemaju svijest o društvenim implikacijama dizajna i porukama koje se njime šalju društvu. Premalo se, primjerice, zna kako neki poznati brandovi rade svoje proizvode, iskorištavaju li u užasnim uvjetima radnu snagu u zemljama trećeg svijeta. To je vrsta odgovornosti prema dizajnu.

Kako gledate na fenomen šoping-centara, hipermarketa; koliko oni mijenjaju sliku neke regije, lokalnog pejzaža? Je li to ipak loša arhitektura?

Pokušavam se sjetiti ijednog takvog centra u kojemu sam osjetio zadovoljstvo i užitek, i ne mogu u svjetskim relacijama smisliti odgovor! Ima jedan mali šoping-centar u San Franciscu koji je smješten u staru arhitekturu u centru grada, i to izgleda dobro, također jedan takav primjer u Wisconsinu u Americi, ili Arkade u Milanu. Vidite razliku, ne govorim o novoj

the keyword is keeping balance between these two options in architectural design and surpassing the categories, since every design will tend to improve the quality of living without harming the individual or destroying his habits in terms of social life and ecology. Japanese architects were the first to involve in such high-quality branding of architecture, and they were also guided by their feeling of traditional values in housing, which resulted in architecture that is actually highly modern for the present standards. But then again, Japanese architects were able to turn into global players because they were building for their own large companies throughout the world, where large capital supported their limitless imagination. It is the ideal dream of any architect: imagination and invention with no limitations!

What do you mean when you speak of “socially and ecologically responsible architecture and design”?

I’ll go back to my thought that we must keep in mind the quality of life and design, which is imposed through architecture. In this sense, Penezić&Rogina are very conscious architects, perhaps also because they have learned a lot from contemporary Finnish and Japanese architecture, where environmental awareness and quality of living have foremost importance. They don’t think of how to build up a plot to its maximum or how to use every single square meter of space. Instead, they focus on the connection between the building and its exterior setting. The problem of modern societies is that they listen less and less to specialists or experts, since everybody knows everything and anything goes, which is why we must take better care of keeping certain standards in architecture. Other European countries also lack discussions about the quality of life as it is defined through architecture. It all comes down on the ability of

arhitekturi hipermarketa i velikih centara! Možda bih mogao podnijeti Caesar's Palace u Las Vegasu, jer je to specifično potrošačko okruženje pop-kulture pa ju drugačije doživljavamo. U Britaniji je takva arhitektura užasno dosadna, i to je ironija postmodernog društva koje bi tobože trebalo poticati različitost. Danas su svi gradovi na svijetu u opasnosti da počnu sličiti jedni na druge radi identične arhitekture velikih trgovačkih lanaca; često se probudimo u nekom gradu pitajući se gdje smo. Nestaju lokalne značajke arhitektonskih oblika.

Vjerujete li u nove interpolacije u staru gradsku blokovsku jezgu europskih gradova? Jeste li upoznati s trenutnom situacijom u Zagrebu?
Nemam načelno definirano mišljenje o tome, jer je najvažnija kvaliteta arhitekture potencijalne interpolacije. Zahvati u starim jezgrama su neophodni jer u protivnom gradovi na neki način umiru i ne obnavljaju

se. No, to mora biti arhitektura visoke kvalitete koja se dimenzijama uklapa u povijesnu jezgru; nevažno je pitanje "za ili protiv". London izvrsno funkcionira po tom principu.

Jesu li se u posljednjih dvadesetak godina mijenjali vaši pogledi na arhitekturu i ono što ste ranije pisali? Ili prema vašim uzorima u arhitekturi?

Formirao sam se u doba postmoderne koja je toliko i trajala, pa su strastvene debate o pitanju stila u arhitekturi i dizajnu bile sastavni, kontinuirani dio mojeg pisanja cijelo to vrijeme. Čini se da danas ima premalo angažiranih rasprava, jer sve prolazi. Čak i među arhitektima, teoretičarima i kritičarima nema dovoljno motivirana dijaloga. Osobno stalno propitujem svoje uzore i to me čini vitalnim u radu. Prošle sam godine dobio ponudu od izdavača da napišem novo dopunjeno kritičko izdanje *Dizajna za društvo*, ali sam to odbio jer želim ići dalje, ne želim se vraćati u prošlost.

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paying for a good living space. That is why the critical and serious attitude with which P&R elaborate the details in each of their projects seems extremely important to me.

In your book *Design for Society*, you have stated that we live in a world that is aware of design, but has no responsibility towards it?

Yes. The difference is, briefly, that everyone loves design and believes it to be an interesting area in terms of labels, brands, and famous names attached to it, but they have no awareness of its social implications or messages sent through it to the society. For example, too little is known of the production of some famous brands, whether they exploit people in the Third World by making them work in terrible conditions. That is what I mean by responsibility towards design.

What do you think about the phenomenon of shopping malls and hypermarkets? How do they change the image of a region or a local

landscape? Is it bad architecture after all?

I am trying to think of a single commercial centre of that sort where I felt satisfaction or pleasure, but I can't remember any in global relations! There is a small shopping mall in San Francisco that is incorporated into the old architecture of the city and that looks good. I could add another example in Wisconsin, in the USA, or the Arcades in Milan. You can see the difference, for I am not talking here of the new architecture of hypermarkets or large malls! I could perhaps tolerate Caesar's Palace in Las Vegas, since there we have a specific consumerist environment of pop culture, which we perceive differently. In Britain, such architecture is terribly boring and that is the irony of postmodern society, which should encourage diversity, as they say. Nowadays all cities of the world are in danger of beginning to resemble each other because of the identical architecture of huge commercial chains;

Gledam na svoje knjige kao na završene cjeline koje stoje u prošlosti.

U vašoj knjizi o slavnom britanskom kritičaru arhitekture Reyneru Banhamu ističete važnost novinarskog djelovanja i pisanja, načinu djelovanja kojem Banham daje prednost pred stalnim objavljivanjem tekstova u znanstvenim časopisima. Je li to povezano s idejom otvaranja arhitekture i umjetnosti prema svijetu izvan stručne zajednice, s demokratizacijom znanja i ukidanjem neke vrste lažnog znanstvenog elitizma?

Tako je! Poput Banhama i ja mrzim stil akademskog pisanja i dociranja, jer ono često sakriva pravo značenje stvari. Govorim vam to s pozicije redovnog sveučilišnog profesora. Ono što sam naučio od svojeg mentora Banhama i što dalje prenosim svojim studentima jest to da vas jedino novinarsko pisanje može naučiti da se izražavate i komunicirate jasno, precizno i nedvosmisleno, što zatim izravno utječe

na kvalitetniji diskurs pisanja znanstvenih i stručnih tekstova. Ne možete si dopustiti da vas drugi ne razumiju, da imate kaotične i nejasne pojmove, to je zapravo pomanjkanje kulture komuniciranja! Dovodi me do ludila razbacivanje praznim i zakučastim frazama! Ili to znači da ste loš pisac, pa se prihvatite drugog posla. Morate znati i da angloamerička tradicija pisanja također nameće jasnoću u pisanju. Mrzim pametovanje i intelektualiziranje, zanima me samo kvaliteta ideja mojeg sugovornika.

sometimes you wake up in some city and wonder where you are. The local architectural features are disappearing.

Do you believe in new interpolations into the old urban centres of European cities? Are you familiar with the current situation in Zagreb? I have no generally defined opinion on that, since what really matters is the quality of architecture in that potential interpolation. It is necessary to intervene into old urban centres, since otherwise these cities would never be renewed and they would die in a way. However, it has to be high-quality architecture, with dimensions that fit into the urban setting. So it is not a "pro and contra" question. London functions excellently on that principle. Have your views on architecture changed in the past twenty years with respect to what you used to write? Or with respect to your architectural models?

I was formed at the time of postmodernism,

which was dominant throughout that period, so passionate debates on the questions of architectural style and design were a permanent part of my writing. It seems that there are not enough engaged discussions nowadays, since everything is transient. Even among architects, theoreticians, and critics you don't find enough motivated dialogue. Personally, I keep questioning my models and that keeps me vital in my work. Last year, I got an offer from a publisher to write a new and revised critical edition of *Design for Society*, but I declined it because I want to go on, I don't want to turn back. I view each of my books as an integral unit, embedded in the past. In your book on the famous British critic of architecture Reyner Banham, you emphasize the importance of journalist writing as an activity that Banham prefers to permanent publishing in scholarly journals. Is that somehow related to the idea that art and



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INTERVIEW WITH
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NIGEL WHITELEY
PHOTO BY DAMIL KALOGJERA

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architecture should open up towards the world beyond their professional communities, the idea of making knowledge more democratic and abolishing all fake scholarly elitism?

That's right! Like Banham, I hate that style of academic writing and lecturing, since it often conceals the true state of things. What I have learned from my Leiber Meister Banham and what I am passing on to my students is that journalism can teach you how to express yourself and to communicate clearly, precisely, and unambiguously, which then influences directly the quality of your scholarly and professional writing. You can't afford to be misunderstood, to have chaotic and vague ideas, since that is an outright flaw in your communication culture! I am sick of people boasting around with all those empty and obscure phrases! That means that you're a bad writer, so you'd better find something else to do. You must also know that the Anglo-

American tradition imposes clarity in writing. I hate all that sophistry and intellectualizing, the only thing I'm interested in is the quality of my collocutor.