

LUIS FERNÁNDEZ-GALIANO

Sklad između riječi i slika

LUIS FERNÁNDEZ-GALIANO

Harmony Between Words and Images

razgovarao
interviewed by



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fotografije photographs by

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portreti portraits

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Arhitekt, pisac, izdavač i urednik, kustos, učitelj i pedagog, kulturni agitator. Opisati Luisa Fernández-Galiana kao jednu od vodećih ličnosti globalne arhitektonske misli može biti sažetak svega gore navedenog (a i ponešto više), aktivnosti koje neumorno obavlja, ili može biti najjednostavniji način potvrđivanja uglednog položaja koji je ova razborita i meditativna ličnost postigla tijekom godina. Njegova sveprisutna aktivnost i povlašteni plato, s kojega promišlja ne samo arhitekturu, nego i razotkrivajuće trendove, promjene i društveno-političke događaje, opetovano okreću razgovor s njim u napad na rizike i prilike sadašnjeg trenutka; sirov, iako prosvjetljujući, termometar suvremenosti.

Interviewed in Madrid on 22 June 2016

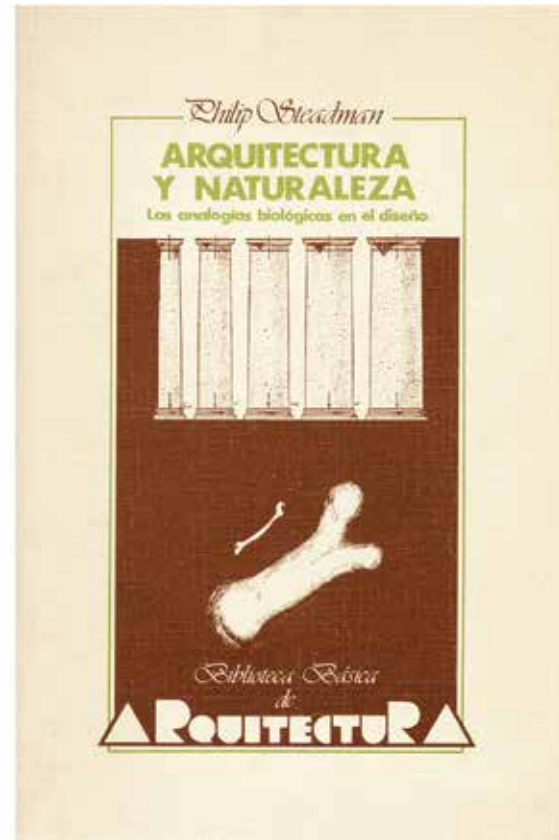
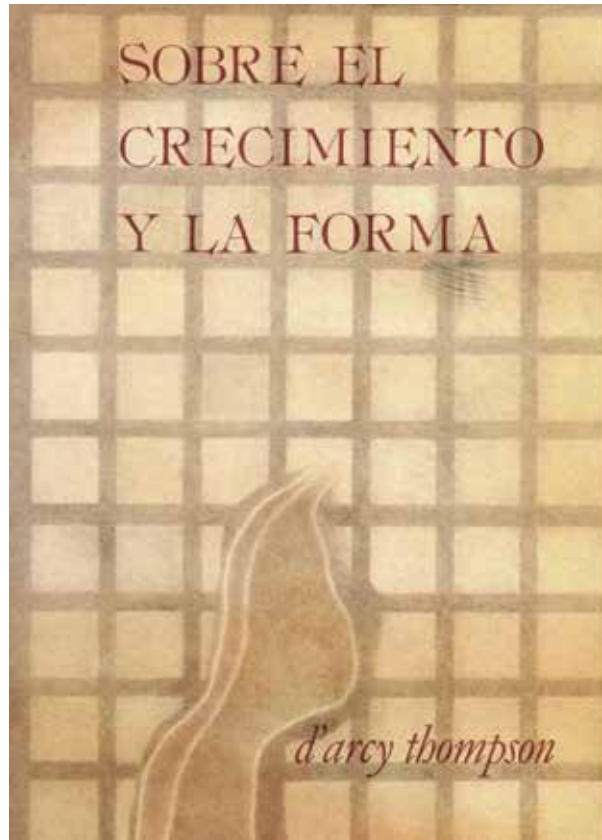
Architect, writer, publisher and editor, curator, teacher and educator, cultural agitator. To describe Luis Fernández-Galiano as a leading figure in global architectural thought may be a summary of all the above (and some more), activities he restlessly exercises, or it may be the simplest way to affirm the respected position this prudent and meditative figure has attained over the years. His ubiquitous activity and the privileged plateau, from which he contemplates not only architecture, but also unveiling trends, changes and socio-political events, recurrently turn a conversation with him into a foray towards the risks and opportunities of the present moment; a crude, albeit illuminating, thermometer for contemporaneity.



Naslovnice nekih od knjiga na kojima je Luis Fernández-Galiano radio u izdavačkoj kući Hermann Blume

Covers of some of the books on which Luis Fernández-Galiano worked at the Hermann Blume publishing house

(AV)



ORIS — Čuo sam da se dio Vašega školovanja odvijao u Velikoj Britaniji i da Vam je to iskustvo omogućilo da dosegnete šire i globalnije razumijevanje svijeta od samog početka. LUIS FERNÁNDEZ-GALIANO — Doista, proveo sam dvije godine u Velikoj Britaniji, na stipendiji *Zaklade Juan March* na Atlantic Collegeu u južnom Walesu, međunarodnoj instituciji s dvjestotinjak studenata iz gotovo pedeset različitih zemalja. Budući da se nalazi na Bristolskom kanalu, dio je mreže postaja obalne straže, jer su tamo uobičajene jake plime, kao i pomorske katastrofe. Studenti i sami profesori aktivno su pomagali kod pomorskih zadataka, sudjelujući u aktivnostima koje su sezale od crtanja zodijaka do poslova spašavanja. Atlantic College slijedio je viziju njemačkog pedagoga Kurta Hahna koji je smatrao da sve školovanje mora objediniti intelektualne aktivnosti i praksu, čak i ako je to značilo povremeno riskiranje. Jedinstveno kod tog fakulteta bilo je da ga je u svoje vrijeme promovirao NATO, pod egidom tranzicijske suradnje u kontekstu hladnog rata i s namjerom integriranja budućih elita zapada. ORIS — Što se dogodilo nakon toga? LUIS FERNÁNDEZ-GALIANO — Nakon što sam položio britanske *A-level* programe i Međunarodni bakalareat kao i američke SAT ispite, imao

ORIS — I have heard that part of your schooling took place in the UK and that this experience led you to reach a broader and more global understanding of the world early on. LUIS FERNÁNDEZ-GALIANO — Indeed, I spent two years in the UK, on a grant from the *Fundación Juan March* at the Atlantic College, in southern Wales, which was an international institution with some two hundred students from almost fifty different countries. It was on the Bristol Channel and was part of the network of coastguard stations, since strong tides as well as nautical catastrophes are common there. The students and professors themselves actively helped with nautical tasks, participating in activities that ranged from the design of zodiacs to rescue chores. The Atlantic College followed the vision of the German pedagogue Kurt Hahn, who believed that all training had to integrate intellectual activities with the need to be practical. Even if this meant running risks, every once in a while. What was unique about the school is that, in its day, it was promoted by NATO, under the notion of transitional cooperation in the context of the Cold War and with the intention of integrating the West's future elites.

sam priliku studirati na sveučilištima u SAD-u, ali mi se više sviđao Madrid te sam 1968. upisao *Escuelu* (ETSAM, Madridski fakultet arhitekture).

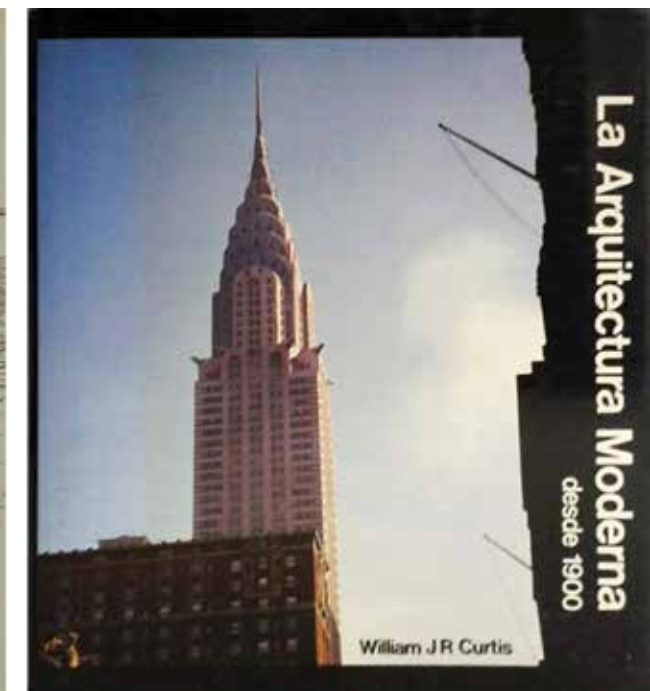
ORIS — Kakva je bila *Escuela* usred 1968.? LUIS FERNÁNDEZ-GALIANO — *Plan 64* bio je ugledni obrazovni sustav i fakultet je bio preplavljen studentima. Bilo je mnogo zanimljivih ljudi, ali u isto vrijeme i iznimno visoka stopa odustajanja od studija, te kolegija koje je polagalo samo 1% studenata kao, na primjer, algebra, integralni račun ili fizika. Kolebao sam se između studiranja matematike ili filozofije. Obje discipline su me jako zanimale, ali su me uvjerili da je arhitektura kombinacija prirodnih i humanističkih znanosti. Dovedi su me u zabludu (smijeh).

ORIS — Kakva je tada bila kulturna klima na ETSAM-u? Jesu li sjećanja na fakultet Rafaela Monea i drugih, pod utjecajem društvenoga bunta iz svibnja 1968., istinita – je li to bilo mjesto gdje su ljudi htjeli prestati projektirati, gdje je došlo do sociološke groznice i gdje je postojala neophodna potreba da se povrati određena razina arhitektonske discipline? LUIS FERNÁNDEZ-GALIANO — Da. Naša generacija bila je vrlo politizirana. Živjeli smo u završnim fazama Francova režima i više nas je zanimala politika nego arhitektura. Otišao sam na *Escuelu*, a u isto vrijeme davao sam satove engleskog jezika poslijediplomskim studentima na Fakultetu znanosti, tako da sam vodio život i unutar i izvan *Escuele*.

ORIS — What happened after that? LUIS FERNÁNDEZ-GALIANO — After taking the British A-levels and the International Baccalaureate, as well as the American SATs, I had the chance of studying at universities in the US, but I preferred Madrid, and I entered the *Escuela* (the ETSAM, the Madrid Architecture School) in 1968.

ORIS — What was the *Escuela* like in the midst of 1968? LUIS FERNÁNDEZ-GALIANO — The *Plan 64* was an established education system, and the place was overcrowded with students. There were many interesting people but, at the same time, an exceptionally high dropout rate, with courses that only 1% of the students passed, such as algebra, calculus or physics. I had wavered between studying Mathematics or Philosophy. Both disciplines interested me a lot, but people convinced me that Architecture was a combination of Sciences and Humanities. I was misled (laughs).

ORIS — What was the cultural climate back then at the ETSAM? Is the recollection that Rafael Moneo and others have of a school under the influence of the social uprising of May 1968 true, a place where people wanted to stop designing, where there was a sociological fever and where there was an imperative need to regain a certain level of architectural discipline? LUIS FERNÁNDEZ-GALIANO — Yes. Our generation was very politicized. We were in the final stages of the Franco regime, and we were more interested in politics than in architecture. I



ORIS — Međutim, uvijek ste spominjali utjecaj Alejandra de la Sote tijekom Vašeg studiranja na sveučilištu... ❖ LUIS FERNÁNDEZ-GALIANO — Da, doista, to je bilo za vrijeme našega kolegija *Elementi kompozicije*, kako se tada zvao. Alejandro de la Sota pretvorio je cijelu jednu generaciju u strogo poslušne, miesovske arhitekta. Nakon toga, borio sam se da se oslobodim toga disciplinarnog pristupa. Iako smo ideološki svi jako naginjali ulijevo, a gospodin Alejandro je očito bio vrlo konzervativan, njegov radikalizam kao arhitekta zaveo nas je. Istina je da je on na mene utjecao u arhitektonskom smislu, ali to je bilo pomiješano s drugim kulturnim, političkim i sociološkim interesima. Do te mjere da su postojali projektantski studiji u kojima uopće nismo crtali. Bavili smo se čitanjem i raspravljanjem, stalno. Sjećam se kolegija koji sam položio tako da sam samo predao strip sa semiotičkom analizom *Alise u zemlji čudesna*. Bilo nam je dano puno slobode da možemo slijediti svoje intelektualne interese koji su u mnogim slučajevima nadilazili arhitekturu.

ORIS — Diplomirali ste usred naftne krize. ❖ LUIS FERNÁNDEZ-GALIANO — Da, 1973. godine, upravo prije prve krize.

ORIS — Što se dogodilo nakon toga? Kada ste stekli doktorat?

❖ LUIS FERNÁNDEZ-GALIANO — Predao sam svoju disertaciju gotovo deset godina kasnije, 1982. Čak i prije nego što sam diplomirao, osnovao sam ured s nekim prijateljima i izgradili smo neke projekte, ali u okviru onoga što je bilo moguće zbog razdoblja gospodarskog pada nakon naftne krize, kada je bilo malo posla. Od samoga početka bio sam uključen kako u prakticiranje arhitekture tako i u stvari koje su imale veze s područjem izdavaštva, strogo govoreći, rukovođenjem umjetničkom i arhitektonskom zbirkom Hermanna Blumea. Ubrzo nakon toga počeo sam predavati na *Escueli*. *Escuela*, Hermann Blume i ured zauzeli su sve moje vrijeme. Ali kada mi se 1980. rodilo prvo dijete, bilo je nemoguće raditi sav taj posao pa sam odustao od ureda i sve svoje snage usmjerio na nastavu i izdavaštvo.

ORIS — Kako dolazi do te sklonosti prema onome što je zasigurno bilo riskantnije područje arhitektonske komunikacije?

❖ LUIS FERNÁNDEZ-GALIANO — Odlučio sam se usredotočiti na ove dvije aktivnosti koje su me više zadovoljavale i bile proaktivnije tijekom toga društvenog i kulturnog razdoblja. Prije toga već sam imao poziciju u Društvu arhitekata (Madrida), bio sam zamjenik tajnika njegova upravnog tijela tijekom 1974. godine, dok je Franco još uvijek bio živ, a to je značilo sudjelovanje u nekim političkim aktivnostima. Ono što smo poduzimali u sklopu Društva bio je politički aktivizam korištenjem platforme koju je pružala institucija; mjesta gdje su se održavali demokratski izbori. No 1980. započelo je drugo

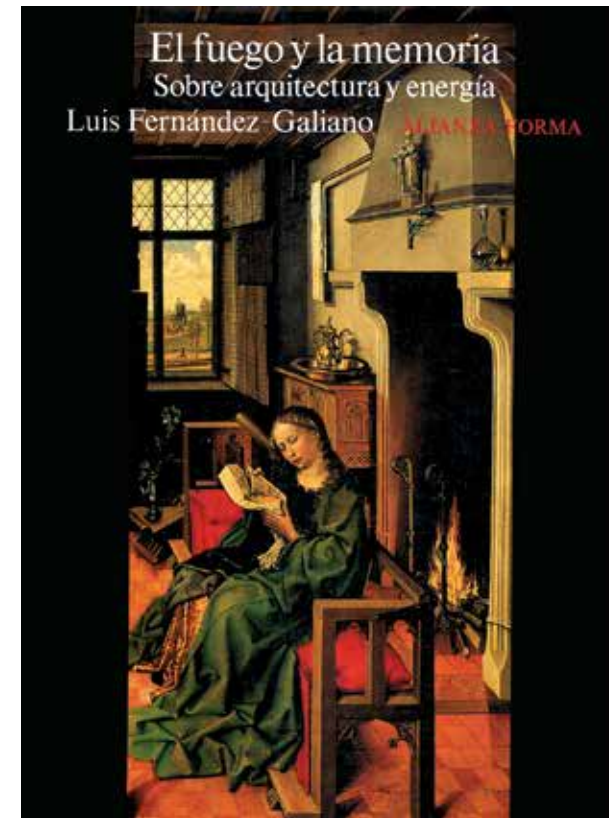
went to the *Escuela* and, at the same time, I imparted English classes to postgraduate students at the Sciences Faculty, so I led a life that was both inside and outside the *Escuela*.

ORIS — However, you have always mentioned Alejandro de la Sota's influence during your time at the university... ❖ LUIS FERNÁNDEZ-GALIANO — Yes, indeed, that was during our *Elements of Composition* course, as it was known back then. Alejandro de la Sota turned an entire generation into strictly obedient, *Miesian* architects. After that, I struggled to rid myself of that disciplinary approach. Even though, ideologically, we all leaned strongly to the left and Don Alejandro was obviously a very conservative gentleman, his radicalism as an architect seduced us. It is true that he influenced me architecturally speaking, but that was mixed with other cultural, political and sociological interests. To the point that there were design studios in which we did not draw at all. What we did was read and debate, constantly. I recall a course that I passed by merely handing in a comic strip with a semiotic analysis of *Alice in Wonderland*. You were given a lot of freedom to pursue your intellectual interests, which, in many cases, went beyond architecture.

ORIS — You graduated in the midst of the Oil Crisis. ❖ LUIS FERNÁNDEZ-GALIANO — Yes, in 1973, right before the first crisis.

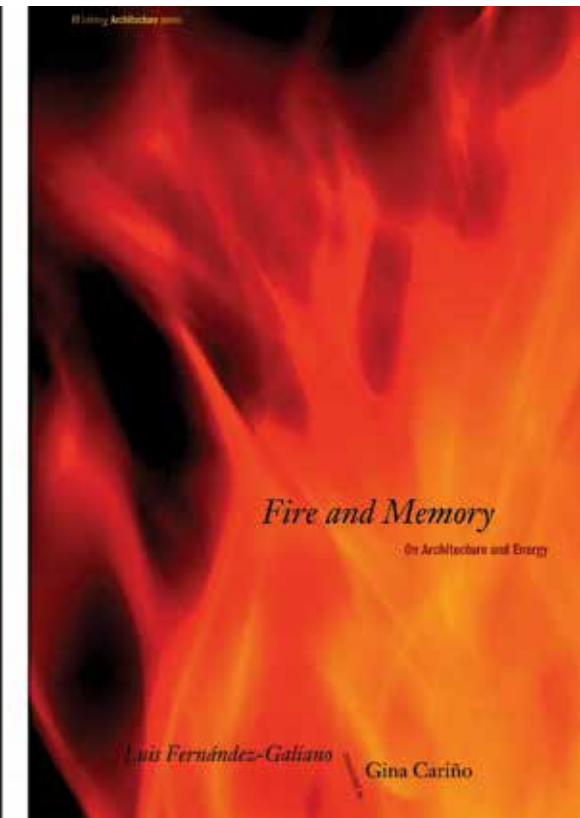
ORIS — What happened after that? When did you receive your PhD? ❖ LUIS FERNÁNDEZ-GALIANO — I presented my thesis almost ten years later, in 1982. Even before graduating, I established an office with some friends and we built some things, but within what was possible, because of the period of economic downturn after the oil crisis, when there was little work. From the very beginning I was involved in both practicing architecture and doing things that had to do with the field of publishing, strictly speaking, by directing Hermann Blume's art and architecture collection. Shortly after that, I began to teach at the *Escuela*. The *Escuela*, Hermann Blume and the office took up all of my time. But when my first child was born in 1980, it was impossible to do it all so I quit the office and concentrated my efforts on teaching and publishing.

ORIS — How does this leaning towards what was definitely the more venturesome field of architectural communication take place? ❖ LUIS FERNÁNDEZ-GALIANO — I decided to focus on these two activities, which, to me, were more gratifying and more proactive during that social and cultural time. Before then, I had already held a position at the Architects' Association [of Madrid], I had been the vice-secretary of its governing body during 1974, while Franco was still alive, and that meant participating in political activities. What we did at the



razdoblje: afirmirala se demokracija u Španjolskoj i politika je postala nešto čime su se bavili samo profesionalni političari. Upravo sam tada odustao od gotovo svih političkih aktivnosti, kao i od svoje prakse, kako bih se koncentrirao na pisanje, izdavaštvo i poučavanje.

ORIS — Kako se oblikovao Vaš urednički rad tijekom toga razdoblja? ❖ LUIS FERNÁNDEZ-GALIANO — Zahvaljujući znanju drugih jezika komunicirao sam s mnogim stranim autorima, a petnaest godina radio sam u izdavačkoj kući Hermanna Blumea. Tamo sam bio zadužen za arhitektonska i umjetnička izdanja, i na kraju smo objavili gotovo stotinu knjiga. Uz Ignacia Paricija i Jaumea Rosella također sam upravljao časopisom *CAU* u Barceloni – publikacijom Društva građevinskih inženjera. Dakle, kada smo 1985. pokrenuli *AV*, već sam imao iskustva s objavljivanjem i knjiga i časopisa. Kod Blumea, knjige s velikim nakladama objavljivane su kako bi financirale knjige koje su bile više akademske, po mom izboru, a koje u mnogim slučajevima nisu uopće donijele nikakav novac. Svako toliko, neke su i donijele, na primjer *Small Is Beautiful* (Malo je lijepo) Fritza Schumachera, izdavačka uspješnica u seriji koja se bavila svijetom ekologije i održivosti. Još je tada postojala raširena zabrinutost u pogledu energetskih pitanja i ekološke krize.



Association was political activism using the platform that the institution provided, a place where democratic elections were held. But in 1980 another period began: democracy in Spain was well established and politics became something for professional politicians. It was then that I quit almost all political activities and my practice to concentrate on writing, publishing and teaching.

ORIS — How did your editorial work take shape over that period? ❖ LUIS FERNÁNDEZ-GALIANO — Thanks to my knowledge of other languages, I communicated with many foreign authors, and for fifteen years I worked for Hermann Blume's publishing house. There, I was in charge of the architecture and art collections, where we ended up publishing almost one hundred books. I also directed, along with Ignacio Paricio and Jaume Rosell, a magazine in Barcelona, *CAU*, the review of the Construction Engineers' Association. Hence, when we launched *AV*, in 1985, I already had experience publishing both books and magazines. At *Blume*, books with large print runs were published in order to finance the more academic books of my choice, which in many cases did not bring in any money at all. Every once in a while some did, such as Fritz Schumacher's *Small is Beautiful*, which was a publishing success, in a series

◀ Luis Fernández-Galiano, *Fire and Memory*, naslovnice dvaju izdanja knjige

◀ Luis Fernández-Galiano, *Fire and Memory*, covers of two editions of the book

(AV)

Nismo težili promicanju arhitekture ili određenog jezika. Osjećali smo se više kao novinari, kao promatrači onoga što se događa

We did not strive to promote architecture or a certain language. We have felt more like journalists, as observers of what is happening

ORIS — Je li to kontekst u sklopu kojeg je nastao Vaš doktorat?

LUIS FERNÁNDEZ-GALIANO — Doista, iako je disertacija više od knjige koja je uslijedila, *Fire and Memory* (Vatra i sjećanje). To je predgovor disertaciji koji sam napisao kad sam je završio. Disertacija se više bavila ekonometrijom, bila je više tehnička, a njezin cilj ambiciozniji: prevesti Leontiefove ulazno-izlazne modele novčanih jedinica u energetske jedinice. Težila je naći objektivnu osnovu za vrijednost stvari, izraziti vrijednost ne u pesetama (ili danas eurima), nego u kilokalorijama, u traganju za onim što bi se moglo nazvati *valutom prirode*. Sve je to imalo teoretsku bazu i bilo je prikazano u stotinama tablica. Kasnije sam uvidio da su te ideje bile teško shvatljive bez općeg predstavljanja te sam tijekom ljeta 1982. napisao predgovor kako bih sažeo konceptualnu osnovu istraživanja. Dakle, *Fire and Memory* je zapravo uvod u moju disertaciju čiji je naslov bio *Thermodynamics and Construction* (Termodinamika i graditeljstvo). Knjiga je objavljena 1991., u vrijeme u kojem su cijene energije već pale te je iščezlo svako zanimanje za energiju i ekologiju. Arhitekti, koji su se osamdesetih godina pretvorili u zaštitnike okoliša, u devedesetima su se vratili formalnijim nastojanjima, a hitnost tih tema izgubila se i nije ponovno pronađena sve do mnogo godina kasnije.

ORIS — Godinama kasnije dolazi do ponovnog oživljavanja knjige – kao što je, na primjer, bio izbor da bude dijelom izložbe *Elements* na Venecijanskom bijenalu 2014. pod vodstvom Rema Koolhaasa. Kako se osjećate sada kada je vrijeme na neki način dokazalo da ste bili u pravu? LUIS

that had to do with the world of ecology and sustainability. Back then, there was widespread concern regarding energy issues and the environmental crisis.

ORIS — Is this the context that your PhD is set in? LUIS FERNÁNDEZ-GALIANO — Indeed, although the thesis is more than the book that followed, *Fire and Memory*. This is a prologue to the thesis, which I wrote once I had finished. The thesis had more to do with econometrics; it was more technical and its goal was more ambitious: to translate Leontief's input-output models of monetary units into energy units. It strove to find an objective basis to the value of things, to express value not in pesetas (or euros, nowadays), but in kilocalories, in search of what could be termed as the *currency of nature*. All of this had a theoretical base and was materialized in hundreds of tables. Afterwards, I realized that these ideas were hard to grasp without a general presentation, and I wrote a prologue during the summer of 1982 to summarize the conceptual basis of the research. So, *Fire and Memory* is really the introduction to my thesis, the title of which was *Thermodynamics and Construction*. The book was published in 1991, at a time in which energy prices had already fallen and all interest regarding energy and ecology had vanished. The architects who had turned into environmentalists in the 1980s returned to more formal endeavours in the 1990s, and the urgency of those issues was lost and not found until many years later.

ORIS — Years later the book's revival takes place, such as, for example by being selected to be part of the *Elements* exhibition in the 2014 Venice Biennale directed by Rem Koolhaas. How do you feel now that time has proven, in a way, that you were right? LUIS FERNÁNDEZ-GALIANO — It is somewhat strange. I went to Portugal recently to give the opening speech at a conference and people came up to me with the book for me to sign it. And a couple of years ago, in France, a conference series was organized around the book's theme. Now, a group of professors in Philadelphia, from the University of Pennsylvania, are about to publish two books that consider *Fire and Memory* a pioneering reference, and they have asked me to participate. But, at the same time, I feel uncomfortable because, over the last 25 years, I have not followed the scientific literature regarding those issues, and in that book all references are of scientific nature.

ORIS — After you finished the book, you changed the focus of your work, perhaps. LUIS FERNÁNDEZ-GALIANO — Of course. What also happens is that, as the interests of the world around you change, yours change with them. This can be seen in my own career as a publisher at *Blume*. At first,

FERNÁNDEZ-GALIANO — To je pomalo čudno. Nedavno sam otišao u Portugal održati uvodni govor na konferenciji, a ljudi su mi prilazili s knjigom da je potpišem. A prije nekoliko godina u Francuskoj je organizirana serija konferencija na temu knjige. Skupina profesora u Philadelphiji, sa Sveučilišta Pennsylvanije, sada se priprema objaviti dvije knjige koje *Fire and Memory* smatraju pionirskom referencom te su me zamolili za sudjelovanje. No, u isto se vrijeme osjećam neugodno jer tijekom posljednjih 25 godina nisam pratio znanstvenu literaturu u pogledu tih pitanja, a u toj knjizi sva bibliografija je znanstvene prirode.

ORIS — Nakon što ste završili knjigu, promijenili ste možda fokus svojega rada. LUIS FERNÁNDEZ-GALIANO — Naravno. Ono što se također događa je da kako se interesi svijeta oko vas mijenjaju, tako se s time mijenjaju i vaši. To se može vidjeti u mojoj vlastitoj karijeri kao izdavača kod *Blumea*. U početku, sve su knjige pratile ideološke i energetske teme ili one povezane s okolišem, čak su se i bavile pitanjima kao što je samodostatna kuća...

ORIS — Također ste ponovno objavili, na španjolskom, slavni kontrakturni manifest *Shelter* (Sklonište), je li tako? LUIS FERNÁNDEZ-GALIANO — Tako je. Zanimljivo je bilo da kad smo Norman Foster i ja organizirali izložbu o Buckminsteru Fulleru, odlučili smo da jedna od deset cjelina izložbe mora biti posvećena kontrakturnom svijetu te smo tamo izložili trideset knjiga iz tog razdoblja, većinom američkih knjiga koje su bile jako utjecajne. Ono što smo fizički pokazali bile su knjige iz moje mladosti koje su pripadale mojoj biblioteci. Nakon toga, kada su se interesi promijenili, ja sam objavljivao knjige drugačijih tematika, kao što je povijest arhitekture. Priroda tih knjiga bila je više eruditska i historiografska. Bilo je također i knjiga koje su se bavile svijetom umjetnosti.

ORIS — Sva ta aktivnost odvija se istovremeno uz izlaženje časopisa, najprije *AV-a*, a potom *Arquitectura Viva*, je li tako? LUIS FERNÁNDEZ-GALIANO — Moj rad kod *Blumea* kratko se preklapa s časopisima, ali ne mnogo, sve do smrti Hermannu Blumea 1988. godine. Časopis smo pokrenuli 1985. godine. U početku ga je potpomogao Nacionalni stambeni zavod i izlazio je pod imenom *Monografias de Arquitectura y Vivienda*, što je kasnije postalo samo *AV*, kako bi se manje važnosti pridalo rezidencijalnoj arhitekturi. Kada smo postali potpuno neovisni, 1988., shvatili smo da je nemoguće preživjeti samo s jednim časopisom pa smo pokrenuli *Arquitectura Viva*. S dva časopisa mogli smo si priuštiti knjigovođu, tajnicu i osoblje zaduženo za distribuciju. U početku smo mogli objavljivati samo četiri izdanja godišnje, a zatim smo, nakon 1988., uspjeli doseći deset – četiri *AV-a* i šest *Arquitectura Vive*, količinu koja nam je omogućila da

the books all followed ideological, energy-related or environmental themes, and they even dealt with issues such as the self-sufficient home...

ORIS — You even republished, in Spanish, the famous counter-cultural manifesto *Shelter*, is that right? LUIS FERNÁNDEZ-GALIANO — That is correct. What was interesting was that, when Norman Foster and I organized an exhibition about Buckminster Fuller, we decided that one of the ten parts of the show had to be dedicated to the counter-cultural world and there, we displayed thirty books from that period, mostly American books that had been very influential. What we physically showed were books from my youth that belonged to my own library. After that, when interests shifted, what I published were books along other lines, such as architectural history. The nature of these books was more erudite and historiographic. There were also books that had to do with the art world.

ORIS — All of this activity takes place at the same time when the magazine—first *AV* and then *Arquitectura Viva*—is running, correct? LUIS FERNÁNDEZ-GALIANO — My work at *Blume* overlaps briefly with the magazines, but not much, until Hermann Blume's death in 1988. We launched the magazine in 1985. Initially, it was backed by the National Housing Institute and it went under the name *Monografias de Arquitectura y Vivienda*, which later became merely *AV* in order to give less importance to residential architecture. When we became completely independent, in 1988, we realized that it was impossible to survive with just one magazine so we launched *Arquitectura Viva*. With two magazines we could afford an accountant, a secretary and personnel in charge of distribution. At first we were only able to publish four magazines a year, and then, after 1988 we managed to go up to ten, four *AVs* and six issues of *Arquitectura Viva*, an amount that allowed us to survive as a small, independent boat amid a world of transatlantic ships.

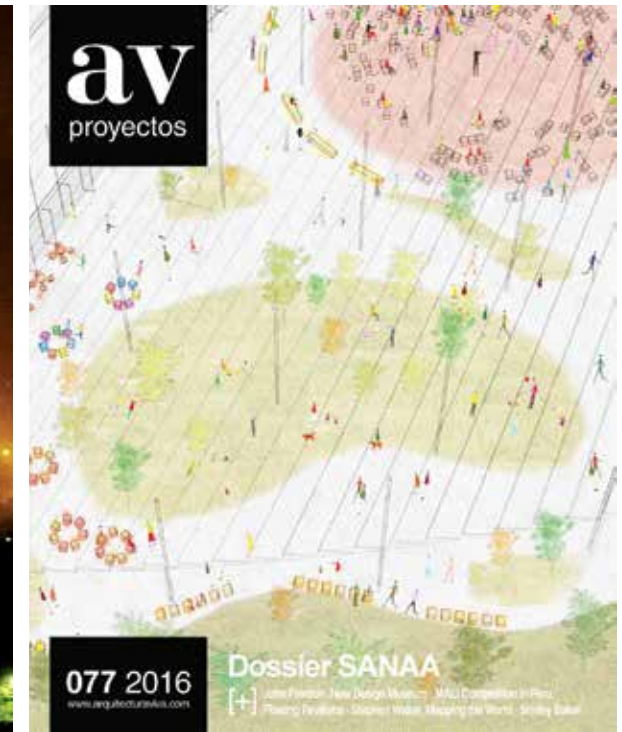
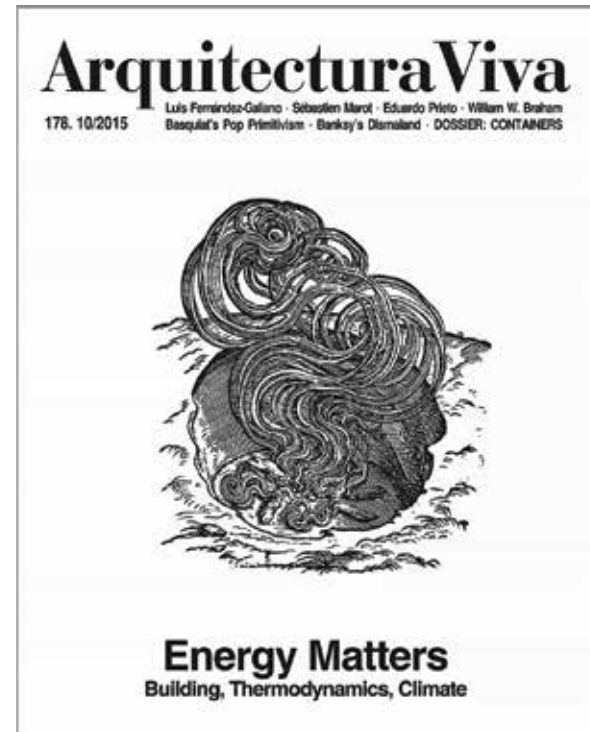
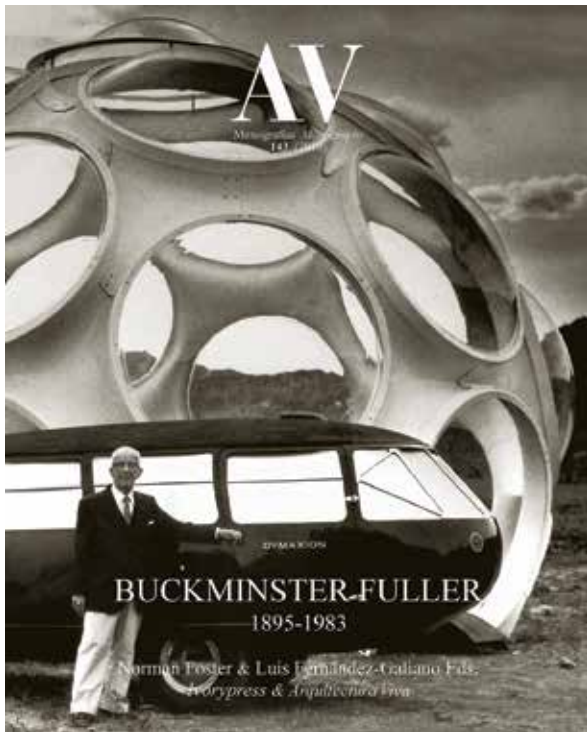
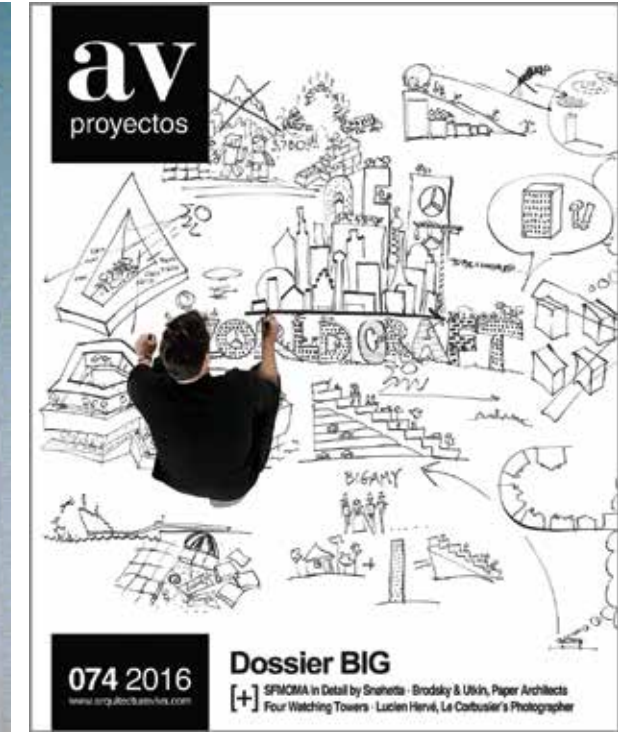
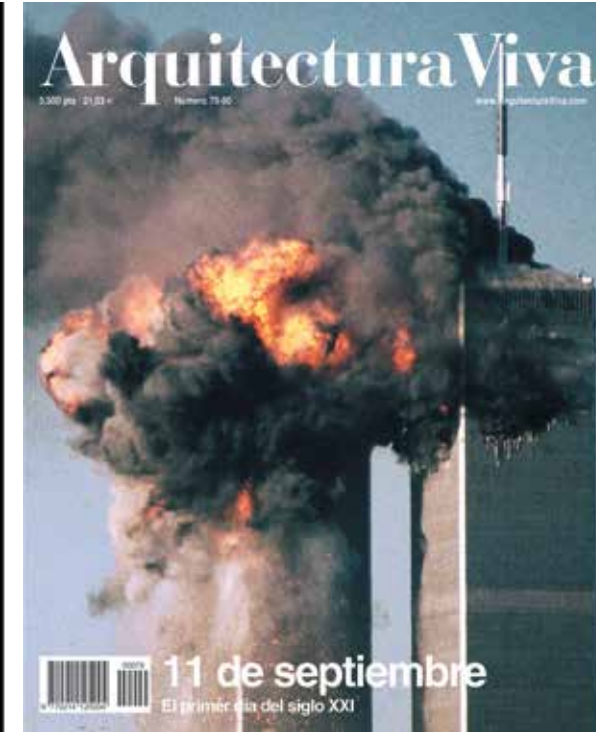
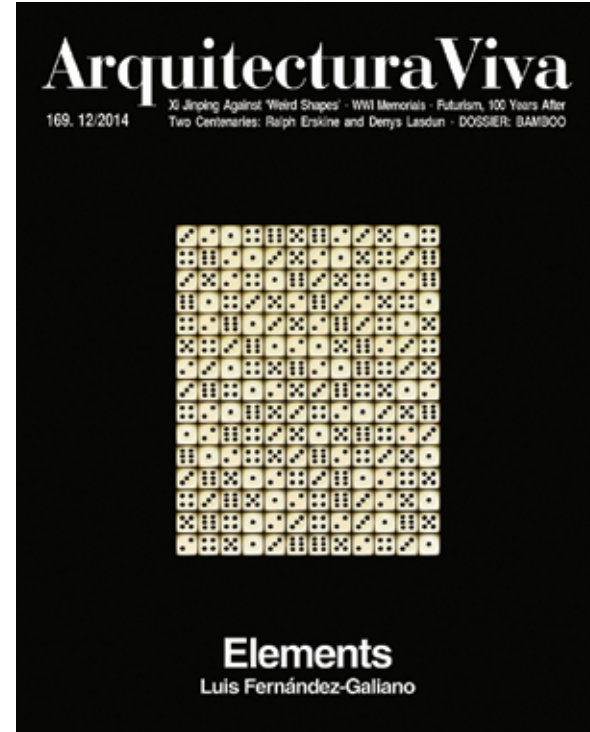
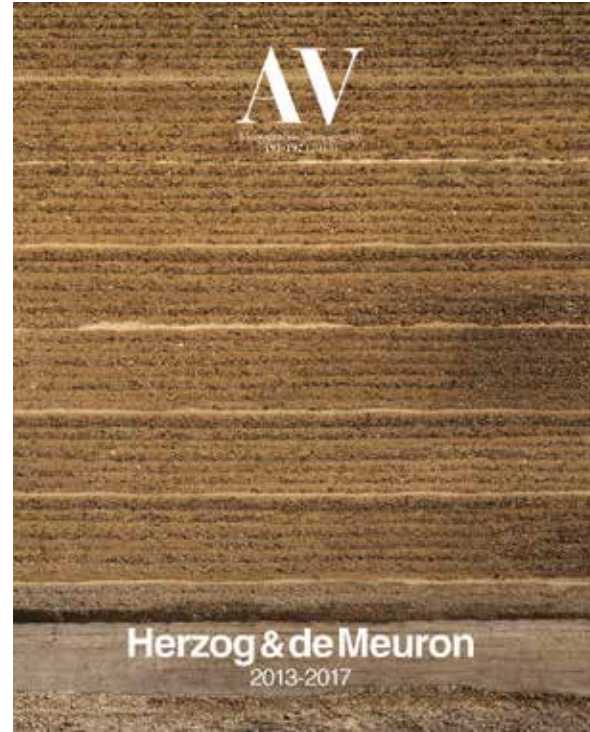
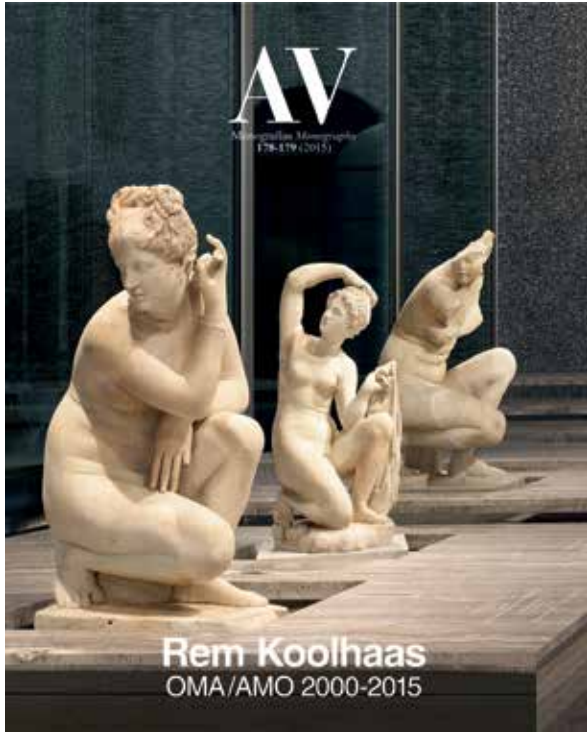
ORIS — After a while you added *AV Proyectos*. LUIS FERNÁNDEZ-GALIANO — And there are also monthly issues of *AV* and *Arquitectura Viva*, to the extent that, now, we publish thirty magazines a year, which means we go to press once every ten days.

ORIS — If you look back, what is your perception of these years in which the magazines have been running? Over time, what has prevailed? LUIS FERNÁNDEZ-GALIANO — Well, I am satisfied when I see this shelf full, here. Just look. There are already many, many yards of bookshelves. I have felt more like an observer than a principal actor. In this sense, we did not carry out *operative criticism*, as Manfredo Tafuri called it. We did not

Naslovnice publikacija ►
AV Monographs,
Arquitectura Viva
i *AV Proyectos*

Covers of *AV Monographs*,
Arquitectura Viva
and *AV Proyectos*

(AV)



► Bucky Fuller & Spaceship Earth, izložba, Ivorypress Art + Books, Madrid, Španjolska, 2010., kustosi: Norman Foster, Luis Fernández-Galiano

► Bucky Fuller & Spaceship Earth, exhibition, Ivorypress Art + Books, Madrid, Spain, 2010, curators: Norman Foster, Luis Fernández-Galiano

(SM)



preživimo poput malog, nezavisnog čamca usred svijeta pre-koceanskih brodova.

ORIS — Nakon nekog vremena dodali ste AV *Proyectos*. LUIS FERNÁNDEZ-GALIANO — Da, a tu su i mjesečna izdanja AV-a i *Arquitectura Viva*, do te mjere da sada objavljujemo trideset časopisa godišnje, što znači da idemo u tisak svakih deset dana.

ORIS — Ako pogledate unatrag, koja je Vaša percepcija tih godina u kojima su časopisi izlazili? Tijekom vremena, što je prevladalo? LUIS FERNÁNDEZ-GALIANO — Pa, zadovoljan sam kad vidim da je ova polica ovdje puna. Samo pogledajte. Ima već mnogo, mnogo metara polica. Osjećao sam se više kao promatrač nego glavni akter. U tom smislu, nismo proveli operativnu kritiku, kako je to nazvao Manfredo Tafuri. Nismo težili promicanju arhitekture ili određenog jezika. Umjesto toga osjećali smo se više kao novinari, pripovijedajući što se događa u svijetu, kao promatrači onoga što se događa. Postoje arhitektonski časopisi koji su trendovski, koji imaju ideološki okvir. To nije naš slučaj. Naše publikacije opažaju, one ne slijede trendove. Želimo dokumentirati ono što se događa na globalnoj razini.

ORIS — Želio bih da malo razgovaramo o trenutnoj europskoj političkoj sceni, nastavno na nedavnu intervenciju Rema Koolhaasa tijekom zadnjeg kongresa *Zaklade Arquitectura y Sociedad* (Pamplona, lipanj 2016). Njegov govor bio je briljantan,

strive to promote architecture or a certain language. Instead, we have felt more like journalists, narrating what is going on in the world, as observers of what is happening. There are architecture reviews that are trend magazines, that have an ideological framework. This is not our case. Our publications register, they don't follow trends. We want to document what occurs globally.

ORIS — I would like us to talk a little about Europe's current political scene, following up on Rem Koolhaas's recent intervention during the last congress of the *Fundación Arquitectura y Sociedad* (Pamplona, June 2016). His speech was brilliant, but most importantly, full of commitment, considering the current situation, condemning Brexit and reminding everyone of the need to build the idea of Europe collectively. LUIS FERNÁNDEZ-GALIANO — It was both political and much needed, at a time when global governance is adrift. Right now, in Europe, we live under the EU's economic and political umbrella and NATO's defence umbrella. But if either falls apart, the situation would be very different. There are strong centrifugal forces in the Eastern countries and tensions within the founding members of the EU themselves. Angela Merkel is the only person who has said, repeatedly, that Europe is not a community of merchants, that it was created in order for us not to kill each other. To the younger generations I often say: Look, you have

lived in a period of prosperity, freedom and peace. This, in the history of the world, is exceptional, and to have all three at the same time is even more extraordinary. We must be prepared to accept what will probably be less prosperity, and perhaps even less freedom given the threat of terrorism. But it is essential for peace to persevere, and that is why I trust Merkel, who is the only person who has repeatedly voiced Mitterrand's words: *Nationalism is war*. Nowadays, nationalism and populism are two windstorms that have devastated a scenario that we all thought was stable. What needs to be addressed urgently in Europe now is climate change and geopolitical problems, which are both dramatically serious issues. I am glad Spain received the Golden Lion of the past Venice Biennale, because it goes to show that, even through difficult times and circumstances, people are able to make of the practice of architecture a cultural activity with artistic dignity. This might be because a solid architectural culture has been generated in Spain, one which allows us to export professors to universities along the American East Coast and architects all over the world.

oris, number 103, year 2017

94 oris, broj 103, godina 2017.



► Jean Prouvé: *Industrial Beauty*, izložba, Ivorypress Art + Books, Madrid, Španjolska, 2011., kustosi: Norman Foster, Luis Fernández-Galiano

► Jean Prouvé: *Industrial Beauty*, exhibition, Ivorypress Art + Books, Madrid, Spain, 2011, curators: Norman Foster, Luis Fernández-Galiano

(MH)

no što je najvažnije, pun angažmana, imajući u vidu trenutnu situaciju, osuđujući Brexit i podsjećajući svakoga na potrebu da se kolektivno gradi ideja o Europi. LUIS FERNÁNDEZ-GALIANO — Bio je politički i jako potreban, u vrijeme kada je globalno vladanje destabilizirano. Upravo sada, u Europi, živimo pod ekonomskim i političkim kišobranom EU-a te NATO-ovim obrambenim kišobranom. Ali ako se bilo koji od njih raspadne, situacija će biti vrlo drugačija. Postoje jake centrifugalne sile u istočnim zemljama i tenzije unutar samih članica osnivača EU-a. Angela Merkel je jedina osoba koja je rekla, više puta, da Europa nije samo zajednica trgovaca, da je stvorena za nas kako ne bismo ubijali jedni druge. Mlađim generacijama često kažem: *Gledajte, živjeli ste u razdoblju prosperiteta, slobode i mira. To je u povijesti svijeta iznimno, a imati sve troje u isto vrijeme još je izvanrednije*. Moramo biti spremni prihvatiti ono što će vjerojatno biti manjak prosperiteta, a možda čak i manjak slobode, imajući u vidu prijetnju terorizma. Ali od ključne je važnosti da mir potraje, a to je i razlog zašto vjerujem Angeli Merkel, koja je jedina osoba koja je u više navrata ponovila Mitterrandove riječi: *Nacionalizam je rat*. Danas su nacionalizam i populizam dvije oluje koje su poharale scenarij za koji smo svi mislili da je stabilan. U Europi sada treba hitno riješiti kako klimatske promjene tako i geopolitičke probleme, a oba su pitanja veoma ozbiljna. Drago

lived in a period of prosperity, freedom and peace. This, in the history of the world, is exceptional, and to have all three at the same time is even more extraordinary. We must be prepared to accept what will probably be less prosperity, and perhaps even less freedom given the threat of terrorism. But it is essential for peace to persevere, and that is why I trust Merkel, who is the only person who has repeatedly voiced Mitterrand's words: *Nationalism is war*. Nowadays, nationalism and populism are two windstorms that have devastated a scenario that we all thought was stable. What needs to be addressed urgently in Europe now is climate change and geopolitical problems, which are both dramatically serious issues. I am glad Spain received the Golden Lion of the past Venice Biennale, because it goes to show that, even through difficult times and circumstances, people are able to make of the practice of architecture a cultural activity with artistic dignity. This might be because a solid architectural culture has been generated in Spain, one which allows us to export professors to universities along the American East Coast and architects all over the world.

LUIS FERNÁNDEZ-GALIANO, Intervju

There was a very nice asymmetry between Rem Koolhaas's and Pierre de Meuron's conferences during the aforementioned congress. The former's was political and he was even almost reticent to show his architecture projects, while

There was a very nice asymmetry between Rem Koolhaas's and Pierre de Meuron's conferences during the aforementioned congress. The former's was political and he was even almost reticent to show his architecture projects, while

LUIS FERNÁNDEZ-GALIANO, Interview

95



the latter's was self-absorbed in his defence of architecture's craft-like nature, shown in his exquisite tradesmanship. These might be the two extremes between which architectural will move in the near future. In a certain sense, Pierre de Meuron's presentation was even more controversial than Koolhaas's. ¶ LUIS FERNÁNDEZ-GALIANO — One does not exclude the other. I do not discard that an architect with ideological convictions can be, at the same time, someone with great artistic finesse. During the previous congress in Pamplona, the most beautiful talk was that given by Álvaro Siza. All he did was describe one building, very meticulously. It was a very moving moment. Siza is as politicized as one can get. As you know, Siza became well known as the communist architect of the Carnation Revolution. When he went to Berlin and built the *Bonjour Tristesse* housing project, the design was not an artistic gesture. Within the IBA urban renewal program, Siza's building belonged to the Alt IBA, which brought together people with more leftist profiles. Even though he was indeed an artist, Álvaro has always had that kind of emotional and intellectual commitment. At the Portuguese Pavilion at this year's Venice Biennale, on the Giudecca island, there is an exhibition that shows four of Siza's social housing projects, in four different countries: Germany, Holland, Portugal and Italy. Álvaro met with the inhabitants of those buildings many years later, to talk about their experience living in them. Nuno Grande, the curator, reminded me that, sure enough, Siza is the only Pritzker Prize winner who has done social housing. And not only that, that at his age, he has even bothered to visit those four ensembles in four different countries and talk to the people. This is exceptional, given that *Bonjour Tristesse* became notorious because people hated the project and the Turkish population that lived in Kreuzberg flung paintballs at it in protest over the building's whiteness. In the long run, that gesture of rejection has become a sign of its identity.

ORIS — I see that you do not have a computer here in your office. ¶ LUIS FERNÁNDEZ-GALIANO — No, I do not use a computer, I always use a pencil to write, and always the kind with HB lead. Hence, I still write manuscripts. This here is a text I am writing about Eduardo Torroja, the Spanish engineer, and as you can tell, there are five handwritten sheets of paper, all five of the same length.

ORIS — Very briefly, I would like to inquire into some of your work methods, and how these can be seen in your editorial production, even in the layout of the pages and indexes, which are always organized following very mathematical, and even geometrical guidelines. ¶ LUIS FERNÁNDEZ-GALIANO — That's right, obsessively geometrical, even.

mi je da je Španjolska osvojila Zlatnog lava prošlog Venecijanskog bijenala jer to pokazuje da se, čak i u teškim vremenima i okolnostima, od arhitektonske prakse može stvoriti kulturnu aktivnost koja ima umjetničko dostojanstvo. To bi moglo biti stoga što je u Španjolskoj stvorena solidna arhitektonska kultura, ona koja nam omogućava izvoziti profesore na sveučilišta diljem američke Istočne obale, kao i arhitekthe širom svijeta.

ORIS — Postojala je vrlo lijepa asimetrija između predavanja Rema Koolhaasa i Pierrea de Meurona tijekom spomenutog kongresa. Izlaganje Rema Koolhaasa bilo je političko, a on se gotovo suzdržavao pokazivanja svojih arhitektonskih projekata, dok je izlaganje Pierrea de Meurona bilo zaokupljeno samim sobom u njegovoj obrani arhitektonske umjetnosti, prikazanoj u njegovoj izuzetnoj zanatskoj vještini. To bi mogle biti dvije krajnosti između kojih će se arhitektura kretati u bliskoj budućnosti. U određenom smislu, prezentacija Pierrea de Meurona bila je još kontroverznija od Koolhaasove. ¶ LUIS FERNÁNDEZ-GALIANO — Jedno ne isključuje drugo. Ja ne odbacujem da jedan arhitekt s ideološkim uvjerenjima može u isto vrijeme biti netko s velikom umjetničkom finesom. Tijekom prethodnog kongresa u Pamploni, najljepši govor održao je Álvaro Siza. Samo je opisivao jednu građevinu, vrlo precizno. Bio je to vrlo dirljiv trenutak. Siza je ispolitiziran koliko se uopće može biti. Kao što znate, Siza je postao poznat kao komunistički arhitekt Revolucije karanfila. Kad je otišao u Berlin i sagradio stambenu zgradu *Bonjour Tristesse*, projekt nije bio umjetnička gesta. U sklopu IBA-ina programa urbane obnove, Sizina zgrada pripala je Alt IBA-i koja je okupljala osobe lijevih nazora. Iako je doista umjetnik, Álvaro je oduvijek bio emocionalno i intelektualno angažiran. U portugalskom paviljonu na ovogodišnjem Venecijanskom bijenalu, na otoku Giudecca, bila je izložba koja prikazuje četiri Sizina socijalna stambena projekta, u četiri različite zemlje: Njemačkoj, Nizozemskoj, Portugalu i Italiji. Álvaro se mnogo godina kasnije susreo sa stanovnicima tih zgrada i razgovarao s njima o njihovu iskustvu života u njima. Kustos Nuno Grande podsjetio me je da je Siza uistinu jedini dobitnik nagrade Pritzker koji je radio socijalno stanovanje. I ne samo to, on se u svojoj dobi potrudio posjetiti te četiri cjeline u četiri različite zemlje i razgovarati s ljudima. To je izuzetno, s obzirom na to da je *Bonjour Tristesse* postao ozloglašen jer su ljudi mrzili projekt, a tursko stanovništvo koje je živjelo u Kreuzbergu bacalo je kuglice punjene bojom na zgradu u znak prosvjeda zbog njezine bjeline. Na koncu je ta gesta odbijanja postala znak njezina identiteta.

ORIS — Vidim da u svojem uredu nemate računalo. ¶ LUIS FERNÁNDEZ-GALIANO — Da, ne koristim računalo. Za pisanje uvijek koristim olovku, i uvijek s minom HB. Dakle, ja i dalje

ORIS — There is a means that I have seen you use on some occasions, in which you display a series of diverse images and then, as the architect you are and as architects are most of your audience, how you are capable of tracing relationships between them that are visual but that can, at the same time, be intellectualized. ¶ LUIS FERNÁNDEZ-GALIANO — Yes, and behind it all there is a will to organize things. As an example, this can be clearly seen in the index of the second monographic issue we dedicated to Mies van der Rohe. We showed sixty projects, divided into two equal parts, each with six chapters made up of five projects. Everything followed this strict compartmentalization, explaining Mies's life and his work as if it were strictly modular. This is exaggerated, but surely, since we cannot organize the world, we organize a page and a publication. There is a determination to explain things to architects in an organized manner. We did the same with the issues dedicated to Miguel Fisac and Alejandro de la Sota. ORIS — Yes, with de la Sota you made the very graphical division between the three lives of Alejandro de la Sota. It was very expressive. It helped clarify the career of an architect who, in truth, was very diverse in his production. ¶ LUIS FERNÁNDEZ-GALIANO — I believe in the pedagogical value of classicism, understood as the organization of things according to ternary structures. That these, as in classical theatre, have an introduction, a body and a conclusion. That is, that they must begin, develop and end, as Winckelmann described. According to him, the basis of classicism were neither the wreaths nor the pediments, but the threefold organization. That is, that a column has a base, a shaft and a capital or that an entablature has an architrave, a frieze and a cornice.

ORIS — Is this why your introductions have three paragraphs, for example? ¶ LUIS FERNÁNDEZ-GALIANO — Yes, many of them do, always of the same size, with the last line of each paragraph ending at the same point. This is a formal determination that has to do with restrictions. My temperament is somewhat Oulipo-like, in the sense of deciding to write texts without the letter e, and that sort of thing. You set a series of restrictions for yourself that are, in the end, the same that traditional writers used. Sonneteers restricted themselves, they introduced rules to which they adhered, and those rules, far from constraining them, gave them more freedom, because it allowed them to express the arbitrariness of everything. I have often used these arbitrary restrictions to write, in an effort to modulate what I want to say. Once, I wrote a text titled *Je me souviens* that paid tribute to Portuguese architecture. It was made up of haikus of a kind, all of which were, on paper, of the exact same length, as if they were calligrams by Apollinaire,

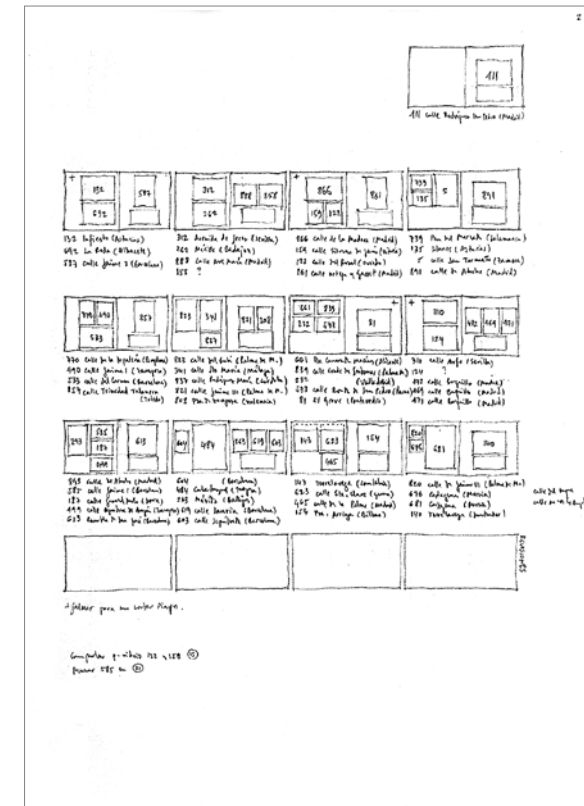
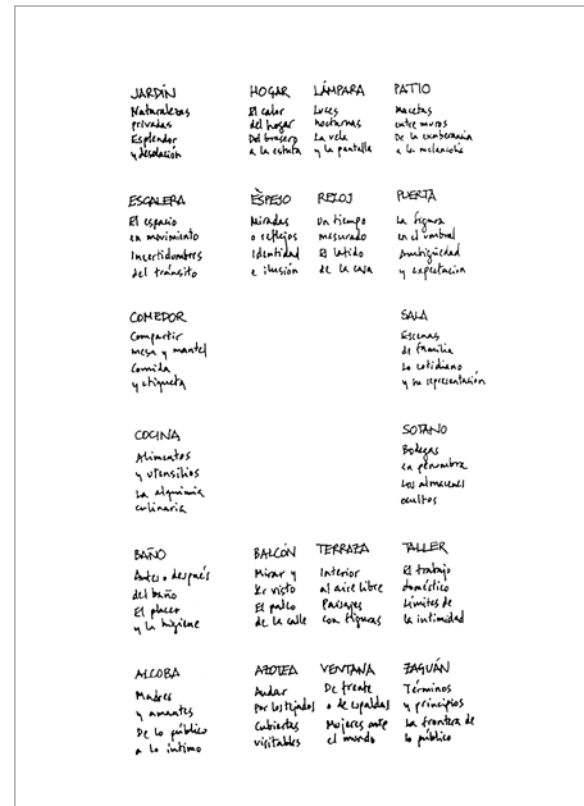
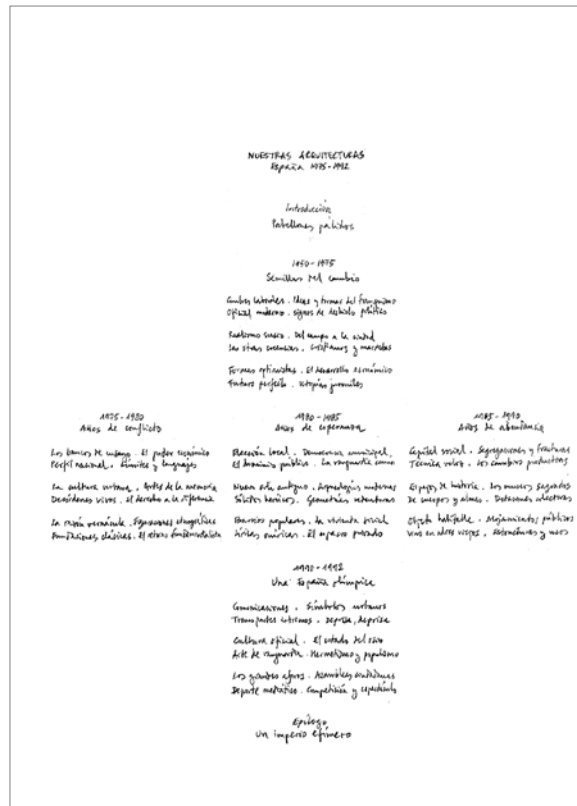
◀ Fotografije s arhitektonskih kongresa u Pamploni koje organizira Fundación Arquitectura y Sociedad, a vodi Luis Fernández-Galiano

◀ Photographs from architectural congresses organized in Pamplona by the Fundación Arquitectura y Sociedad and directed by Luis Fernández-Galiano

Primjeri rukopisa Luisa Fernández-Galiana

Examples of Luis Fernández-Galiano's manuscripts

(AV)



Shematske skice prijeloma za izdanja *Arquitectura Viva*

Schematic sketches of layouts for *Arquitectura Viva* editions

(AV)

pišem rukopise. Ovo ovdje je tekst koji pišem u španjolskom inženjeru Eduardu Torroji, i kao što vidite, to je pet rukom pisanih listova papira, svih pet iste dužine.

ORIS — Vrlo kratko, želio bih pitati o nekim Vašim metodama rada te kako se one mogu vidjeti u Vašoj uredničkoj produkciji, čak i u izgledu stranica i indeksa koji su uvijek organizirani prema vrlo matematičkim, pa čak i geometrijskim smjernicama. LUIS FERNÁNDEZ-GALIANO — To je točno, čak opsesivno geometrijskim.

ORIS — Postoji jedno sredstvo koje sam vidio da koristite u nekim prilikama u kojima prikazujete niz različitih slika, a onda — budući da ste arhitekt i budući da većinu Vaše publike čine arhitekti — kako ste sposobni pratiti odnose među njima koji su vizualni, ali u isto vrijeme mogu biti intelektualizirani. LUIS FERNÁNDEZ-GALIANO — Da, a iza svega je toga volja za organiziranjem stvari. Primjerice to se može jasno vidjeti u kazalu drugog monografskog broja koji smo posvetili Miesu van der Roheu. Pokazali smo šezdeset projekata, podijeljenih u dva jednaka dijela, svaki sa šest poglavlja sastavljenih od pet projekata. Sve je slijedilo tu drugu podjelu, objašnjavajući Miesov život i njegovo djelo kao da su stogro modularni. To je pretjerano, ali svakako, budući da ne možemo organizirati svijet, organiziramo

where what matters is how the text is seen more than semantic issues themselves. I think it is interesting that a kind of order exists, one that can help the texts be appreciated and understood, even though the literary scaffolding behind them often goes unnoticed. It is also nice when texts have rhythms that are both visual and auditive, something that does not differ from the times when every title I wrote was heptasyllabic. These formal restrictions are not detrimental to the content of the text; perhaps they even favour it.

ORIS — The self-impositions of format and of order enable a plastic and visual contemplation of your texts. LUIS FERNÁNDEZ-GALIANO — In the end there is poetic will behind them all with the frequent use of hendecasyllabic or alexandrine sentences, even the overuse of rhetorical figures such as alliterations or oxymora. Sometimes all titles have the same number of syllables, or they all begin with the same letter, both in English and in Spanish. The truth is that it is all a game, a serious game nonetheless. On other occasions, I use images as articulating elements, creating relationships between them that construct a story, something that we have done every once in a while in *Arquitectura Viva*, especially in the more political issues, such as the one about the Iraq War.

stranicu i publikaciju. Postoji odlučnost da se arhitektima stvari objasne na organizirani način. Isto smo učinili i s brojevima posvećenim Miguelu Fisacu i Alejandru de la Soti.

ORIS — Da, kod de la Sote ste napravili tu naglašeno grafičku podjelu između tri života Alejandra de la Sote. Bila je vrlo izražajna. Pomogla je pojasniti karijeru arhitekta koji je, istini za volju, bio vrlo raznolik u svojoj proizvodnji. LUIS FERNÁNDEZ-GALIANO — Vjerujem u pedagoške vrijednosti klasičizma, shvaćenog kao organizaciju stvari sukladno trodijelnim strukturama. Da one, kao u klasičnom kazalištu, imaju uvod, razradu i zaključak. Odnosno, da one moraju početi, razvijati se i završiti, kao što je to opisao Winckelmann. Prema njemu, temelji klasičizma nisu bili ni vijenci ni zabati, već trostruka organizacija. Odnosno, da stup ima bazu, trup i kapitel ili da trabeacija ima arhitrav, friz i vijenac.

ORIS — Je li to razlog zbog kojeg Vaši uvodi imaju tri odlomka, na primjer? LUIS FERNÁNDEZ-GALIANO — Da, gotovo svi, uvijek iste veličine, sa završetkom zadnjeg retka svakog odlomka na istom mjestu. To je formalna odluka koja ima veze s ograničenjima. Moj temperament je ponešto u duhu Oulipa, u smislu odluke o pisanju tekstova bez slova e i slično. Sami sebi postavite niz ograničenja koja su na kraju jednaka onima

ORIS — Or in the famous issue about 9/11. LUIS FERNÁNDEZ-GALIANO — That was the first double issue of *Arquitectura Viva*, and, surprisingly, no other architecture magazine dedicated a monographic issue to 9/11, an event that shocked us all. ORIS — I remember that issue and, to me, it seemed that the effort to turn that catastrophe into an architectural reflection was an enormous risk to take. It was one of the first issues of *Arquitectura Viva* that was interspersed in the everyday flow of current affairs, registering them. It also presented more in-depth research articles, making the magazine more monographic. LUIS FERNÁNDEZ-GALIANO — There were major texts by people who had lived the attack first-hand and who wrote for us, such as the artist Francesco Torres or the publisher Cynthia Davidson, who saw it happen from her kitchen window. Other contributors were Joan Ockman, Juan Antonio Ramírez, Jean-Louis Cohen or Roberto Segre. Besides this, we established an underlying dialogue between the images, something we would later do in another issue, which deep down was the continuation of this one, the one dedicated to the Iraq War. ORIS — Interestingly, that rather artistic approach using graphical / visual expressions of an archivist nature is close to certain discourses within contemporary art. Ignasi Aballí

koja su koristili tradicionalni pisci. Sonetisti su se ograničili, uveli su pravila koja su poštovali, i ta pravila, umjesto da ih sputavaju, davala su im više slobode jer im je to omogućavalo da izraze proizvoljnost svega. Često sam koristio ta proizvoljna ograničenja za pisanje u nastojanju da moduliram ono što želim reći. Jednom sam napisao tekst pod naslovom *Je me souviens*, koji je odavao počast portugalskoj arhitekturi. Bio je sastavljen od svojevrsnih haikua koji su na papiru svi bili točno jednake dužine, kao da su Apollinaireovi kaligrami gdje je od samih semantičkih pitanja važnije kako se tekst vidi. Mislim da je lijepo da postoji nekakav red, onaj koji može pomoći da se tekstovi cijene i razumiju, iako književna skela iza njih često ostane nezapažena. Također je lijepo kada tekstovi imaju ritmove koji su i vizualni i auditivni, nešto što se ne razlikuje od vremena kad je svaki naslov koji sam napisao imao sedam slogova. Ova formalna ograničenja nisu štetna za sadržaj teksta; možda mu čak i pogađuju.

ORIS — **Samonametanje formata i reda omogućava plastičnu i vizualnu kontemplaciju Vaših tekstova.** ¶ LUIS FERNÁNDEZ-GALIANO — Na kraju, tu je poetska volja iza svih njih s čestim korištenjem rečenica u jedanaestercima ili alexandrincima, čak i pretjeranim korištenjem retoričkih figura, kao što su aliteracije ili oksimoroni. Ponekad svi naslovi imaju isti broj slogova ili svi počinju istim slovom, i na engleskom i na španjolskom. Istina je da je sve to igra, ali ipak ozbiljna igra. U drugim prilikama koristim slike kao artikulirajuće elemente, kreirajući među njima odnose koji konstruiraju priču, nešto što smo povremeno radili u *Arquitectura Viví*, pogotovo u političkim pitanjima, kao što su ona o Iračkom ratu.

ORIS — **Ili u poznatom broju o 11. rujnu.** ¶ LUIS FERNÁNDEZ-GALIANO — To je bio prvi dvobroj *Arquitectura Vive*, i, iznenađujuće, ni jedan drugi arhitektonski časopis nije posvetio monografski broj događaju 11. rujna koji nas je sve šokirao.

ORIS — **Sjećam se tog broja. Meni se činilo da je trud da se ta katastrofa pretvori u arhitektonsku refleksiju bio ogroman rizik. To je bio jedan od prvih brojeva *Arquitectura Vive* koji se umiješao u svakodnevni tijek događaja, registrirajući ih. Također je predstavio detaljnije istraživačke članke, što je časopis učinilo više monografskim.** ¶ LUIS FERNÁNDEZ-GALIANO — Bilo je značajnih tekstova ljudi koji su doživjeli napad iz prve ruke i koji su pisali za nas, kao što je umjetnik Francesco Torres ili izdavačica Cynthia Davidson, koja je vidjela što se dogodilo kroz svoj kuhinjski prozor. Ostali suradnici bili su Joan Ockman, Juan Antonio Ramírez, Jean-Louis Cohen ili Roberto Segre. Osim toga, uspostavili smo dijalog između slika, nešto što ćemo kasnije raditi u jednom drugom broju, koji je zapravo bio nastavak ovog, posvećenom Iračkom ratu.

or Ignacio Uriarte come to mind, artists whose work is both conceptual and documental, and who use the notion of archive in an attempt to displace their direct authorship, but who also interfere with these materials very carefully—even perversely—to manipulate the messages they convey. ¶ LUIS FERNÁNDEZ-GALIANO — There is an issue of AV titled *House, Body, Crisis* that is a visual archive of one thousand images accompanied by texts written by me. It is organized into very rhythmically orchestrated sections, that are both willingly geometric, modular and measured, and have an analytic purpose. Juan Antonio Ramírez, the Spanish historian and critic, told me that it was not an editorial creation, but an artistic production, and he compared it with Richter's *Atlas*.

ORIS — **Perhaps, the structured nature of the indexes of these publications makes it possible for them to be work materials for others, since they become something useful and instrumental. Regardless of the classicism that the magazine's layout conveys, its archivist traits are very contemporary.** ¶ LUIS FERNÁNDEZ-GALIANO — That's right. The magazine strives to be a register, an archive of the world, trying to put a little bit of order into it. Our task, after all, is to detect what is happening and to present it in an organized manner, so that it can be documented, which is something different from what happens on the Internet. There, the information is oceanic, but there is no hierarchy to it. In our case, these rather rigid organizing systems help us reach our goal.

ORIS — **In the recent AV monograph about OMA / Rem Koolhaas, there is mention of how Koolhaas was surprised to see the initial structure that you proposed for the publication, in which you laid out a transoceanic section, so to speak, of six built works and six projects accompanied by a series of alphabetical essays...** ¶ LUIS FERNÁNDEZ-GALIANO — Yes, my initial intention was to do an interview without words, and only use images. I had already written articles without words many years ago, one for *El Croquis*, in an effort to have the images speak for themselves.

ORIS — **So that images can, at some point, substitute words and therefore become an even more conceptual writer.** ¶ LUIS FERNÁNDEZ-GALIANO — Well, after all, I love words, I express myself using words, and I think that what is best is when there is harmony between words and images. When I give talks, I use visual resources a lot because, in my understanding, they help, since as architects, we are visual animals. You know what Le Corbusier used to say about us architects being donkeys that pull on the grinding stone, going round and round in circles. He would then add, *however, donkeys that can see*. I think this visual quality is expressed in everything I have ever done.

Od arhitektonske prakse može se stvoriti kulturnu aktivnost koja ima umjetničko dostojanstvo

ORIS — **Zanimljivo je da je taj prilično umjetnički pristup koji koristi grafičke / vizualne izraze arhivističke prirode blizu određenog diskursa u sklopu suvremene umjetnosti. Tu bi se mogli spomenuti Ignasi Aballi ili Ignacio Uriarte, umjetnici čiji je rad i konceptualan i dokumentacijski, i koji koriste pojam arhiva u pokušaju da svoje izravno autorstvo, ali koji također vrlo pažljivo interferiraju s tim materijalima, čak perverzno, da bi manipulirali porukama koje prenose.** ¶ LUIS FERNÁNDEZ-GALIANO — Postoji jedan broj AV-a pod nazivom *House, Body, Crisis* koji je vizualna arhiva od tisuću slika popraćenih tekstovima koje sam ja napisao. Organizirana je u vrlo ritmički orkestriranim sekcijama koje su i svjesno geometrijske, modularne i izmjerene, a imaju i analitičku svrhu. Španjolski povjesničar i kritičar Juan Antonio Ramírez rekao mi je da to nije bila urednička kreacija, već umjetnička produkcija, a usporedio ju je s Richterovim *Atlasom*.

ORIS — **Možda strukturirana priroda kazala tih publikacija omogućava da oni budu radni materijali za druge, budući da su postali nešto korisno i instrumentalno. Bez obzira na klasicizam koji prijelom časopisa prenosi, njegova arhivistička svojstva vrlo su suvremena.** ¶ LUIS FERNÁNDEZ-GALIANO — To je točno. Časopis nastoji biti registar, arhiva svijeta, pokušavajući uvesti u njega malo reda. Napokon, naš je zadatak detektirati što se događa i to prezentirati na organizirani način, tako da se to može dokumentirati, što je nešto drugačije od onoga što se događa na internetu. Tamo su informacije beskrajne, ali u njima nema hijerarhije. U našem slučaju, ti dosta kruti sustavi organiziranja pomažu nam da postignemo svoj cilj.

ORIS — **U novijoj monografiji AV-a o OMA-i / Remu Koolhaasu spomenuto je kako je Koolhaas bio iznenađen kada je vidio početnu strukturu koju ste predložili za publikaciju, u kojoj ste izložili preookeansku sekciju, da tako kažem, od šest realiziranih radova i šest projekata popraćenih nizom abecednih eseja.** ¶ LUIS FERNÁNDEZ-GALIANO — Da, moja početna namjera bila je napraviti intervju bez riječi i koristiti samo slike. Već sam pisao članke bez riječi prije mnogo godina, jedan za *El Croquis*, u nastojanju da dam slikama da govore same za sebe.

People are able to make of the practice of architecture a cultural activity with artistic dignity

ORIS — **What do you think about the current tendency that exists towards the recovery of the city, memory and history both in the professional practice and within academic circles? Beyond a certain revival of postmodernism, it is a call for an architecture that is more anonymous and that structures the city, a return to architecture as the city's background, perhaps.** ¶ LUIS FERNÁNDEZ-GALIANO — There is a will to be more austere, more laconic; this results from the crisis. Architecture must take into account this new economic environment, which calls for discipline. I associate what is known as *post-modernity* to a period of economic exuberance, so I would not associate the current attitude with postmodernism. Instead, it has more to do with a return to austerity, to a sense of reality that has its roots in contemporaneity. That laconic manner or that austerity is the most interesting aspect of the work of younger architects. It is an architecture that is averse to going on tangents, towards formal experiments or adventures. It is closer to construction, to rigor, to function and that tries to stay within budget. Since it is difficult nowadays to live off public commissions, those who work with private clients need to painstakingly adhere to budgets and deadlines. Even though I believe that it is not possible to say that there is a shared spirit of the times, what does seem a common denominator is the perception of a certain fatigue regarding the use of one's own name, with the idea of authorship.

ORIS — **To finish, what would you say is required of the architect of today?** ¶ LUIS FERNÁNDEZ-GALIANO — What comes to mind, to return to the beginning, is to revisit Alejandro de la Sota, who said that architects are both intellectuals and professionals with technical knowledge. As intellectuals, they understand the world they live in, and as professionals, they are able to solve the problems that they have detected as intellectuals. He continued saying, that if some become artists, then great, because, *the Spirit blows where it will*.

ORIS — Tako da slike mogu u nekom trenutku zamijeniti riječi i da stoga postanete još konceptualniji pisac. **LUIS FERNÁNDEZ-GALIANO** — Pa, napokon, ja volim riječi, izražavam sebe riječima i mislim da je najbolje kad postoji sklad između riječi i slika. Kada držim predavanja, puno koristim vizualne izvore; po mom shvaćanju oni pomažu jer smo, kao arhitekti, vizualne životinje. Znao je Le Corbusier reći o nama arhitektima da smo magarci koji vuku mlinski kamen, hodajući okolo naokolo u krugovima. Zatim bi dodao: *Ali magarci koji vide*. Mislim da je ova vizualna kvaliteta izražena u svemu što sam ikada napravio.

ORIS — Što mislite o trenutnoj tendenciji koja je usmjerena prema obnavljanju grada, sjećanja i povijesti, i u stručnoj praksi i u akademskim krugovima? Osim određenog oživljavanja postmodernizma, to je zahtjev za arhitekturom koja je anonimnija i koja strukturira grad, možda povratak arhitekturi kao gradskoj pozadini. **LUIS FERNÁNDEZ-GALIANO** — Postoji volja da se bude stroži, više lakonski, to proizlazi iz krize. Arhitektura mora uzeti u obzir tu novu ekonomsku okolinu koja zahtijeva disciplinu. Ja povezujem ono što je poznato kao postmoderna s razdobljem gospodarskog izobilja, tako da ne bih povezivao trenutni stav s postmodernizmom. Umjesto toga, to ima više veze s povratkom strogosti, osjećaju za stvarnost koja ima svoje korijene u suvremenosti. Taj lakonski način ili ta strogost najzanimljiviji je aspekt rada mlađih arhitekata. To je arhitektura koja je protiv skretanja prema formalnim eksperimentima ili avanturama. Ona je bliža izgradnji, strogosti, funkciji i pokušava ostati unutar proračuna. Budući da je danas teško dobro živjeti od javnih narudžbi, oni koji rade s privatnim klijentima moraju se pomno pridržavati proračuna i rokova. Iako vjerujem da nije moguće reći da postoji zajednički duh vremena, ono što je izgleda zajednički nazivnik jest percepcija određenog zamora u vezi s korištenjem svojeg vlastitog imena, s idejom autorstva.

ORIS — Na kraju, što biste rekli da se zahtijeva od arhitekta današnjice? **LUIS FERNÁNDEZ-GALIANO** — Ono što mi pada na pamet, da se vratimo na početak, jest da se prisjetimo Alejandra de la Sote, koji je rekao da su arhitekti i intelektualci i profesionalci s tehničkim znanjem. Kao intelektualci razumiju svijet u kojem žive, a kao profesionalci u stanju su riješiti probleme koje su detektirali kao intelektualci. Govorio je da ako neki postanu umjetnici, to je odlično, jer *duh ide kud god želi*.

