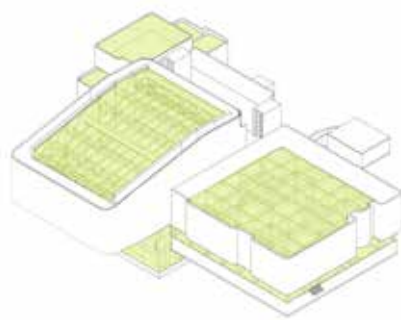




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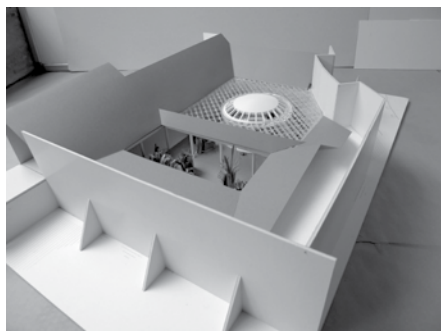


PROVOCATIVE PROGRAMMING



ENVELOPE EVOLUTION

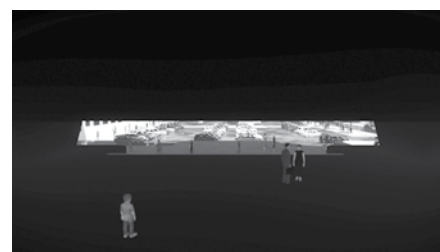
STRATEGIES (*ICONIC RUINS*)



RE-COATING



EXPANSION



ERASURE

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2019

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WHY STRATEGIES?

Ján Studený

Architects no longer create visions for the future. They are unable to define a program which would create a response and could represent an accelerator of the movement and ideas of their building partners. The architecture and its protagonists do not play the important role in the field of arts and not even in the field of science. A role which architecture historically owned, and which was represented by architecture in not so distant past.

It is a fact that the role of the architect changes in the design process. Interest and influence can be perceived from wider circles of stakeholders. Unlike architects, they look at other issues and have their own interests. We ask ourselves whether architecture is still irreplaceable and how it wants to participate in the process.

Architecture has ambitions which it should never give up. The tools to achieve this should be strong enough to naturally assert themselves. They must be attractive to become an inspiration. We wonder how the architecture can re-enter this process and show privileged participation in preserving the cultural nature of the building. Architects must, without any demand, have the competence of orientation and think about their own practices. To create an irresistible offer which uses comprehensible reasoning and the implications of its application will be in line with the preparations and interests of the other actors in the building process. We use our own concepts and methods, create tools to enforce them, and think about ways to apply them. These include architectural strategies.

ICONIC RUINS IN SHARING PARADIGM AND CREATIVE WAYS FOR THEIR REVITALIZATION

Marian Zervan, Monika Mitášová

Introduction

In their book *Sharing Cities. A Case for Truly Smart and Sustainable Cities* Duncan McLaren and Julian Agymen draw on ideas of a global networked society¹ which is becoming increasingly dominated by a paradigm of sharing. They forget that the world was still divided into two political systems in the twentieth century. They build on the assumption that sharing or a shared paradigm is functional within the network, since the network emerged with equal positions for everyone, although it soon became clear that restrictive, subversive, and often politically motivated platforms are also starting to emerge. *Cyber polis*, smart polis or metapolis are not yet similar to a social polis in the case of global cities or metropolises. Cities in post-socialist countries increasingly resemble those in developed countries; however, the former socialist city is in many ways still part of the multi-layered city structure *Shared Cities: Creative Momentum*² highlights such distinctions, searches for creative ways of sharing layers of post-socialist cities, and participates in their revitalization and reconstruction. *Iconic ruins* are part of the former socialist city, and at the same time, they are an example of its reconciliation with this layer, a suitable 'pathological' diagnostic sample. Our hypothesis is that when a problem called 'the iconic ruin' is successfully diagnosed, and creative possibilities of its revitalization have been designed, one might gain a better understanding and deeper knowledge of how to share a socialist city in the multi-layered structure of contemporary cities in post-socialist countries.

Identification

The first step of our project is the identification of *iconic ruins*. This unusual phrase is best understood through the meanings of the words it contains. It is seemingly an oxymoron which combines the adjective 'iconic' and the noun 'ruin'. The adjective is derived from the Greek word *eikon*, an image, so the correct

adjective form would be '*imaginal*'. *Eikon* has a similar root with *eidōs*, which means shape, model, appearance, idea or thought. If we allow for the hybridization of these words, which undoubtedly occurred, then the adjective form could also have been *eidolon* – '*imaginal*', '*appearance-imaginal*', etc. Thanks to this hybrid meaning, in Byzantine times, an image containing a proto-design could be called an icon. The word 'ruin' is of Latin origin, from the verb *ruere* 'to roll', 'tumble', 'tear down', and the cognate noun thus means 'a ruin' – not merely that of a building, but also human, physical or symbolic. Taking into account these two short etymological digressions, the meaning of the word-compound '*iconic ruin*' would be an '*eidolon* – *imaginal ruin*'. However, we are not referring to *eidola* or *imaginal ruins*, but to buildings from the second half of the twentieth century, which share certain characteristics. These buildings have been deserted due to various reasons: they no longer fulfill current technical norms; their former use is no longer desirable; they were shut down. They might also be considered symbols of the socialist regime by politicians or the public; they became unacceptable or associated with a certain nostalgia. This is their first common periodical characteristic. The second characteristic is that they were designed during the political liberalization of the 1960s, but they were built during the normalization of the 1970s. Their plans and projects followed current architectural trends, but the execution was informed by a very different and conservative political, social, and economic situation. Their noteworthy, innovative and unorthodox form and spatial organization was opposed by the conservative taste of normalization-era politics as well as parts of the general public; at the same time, these designs were never built in their full extent, or in full accordance with the original architectonic project. This meant that these buildings were (and still are) left unfinished rather than ruinous, but they might have 'ruined' contemporary taste. Most had a unique yet recognizable shape, which dominated the surroundings. They usually had an unique but easy-to-remember shape and formed dominant shapes in the environment. Something connected them with the iconic buildings that Charles Jencks began describing in 2005.³

In his interpretation, iconic buildings are not only a contemporary phenomenon and can be identified mainly by their unusual form or uncommon architectonic solutions. Moreover, iconic buildings are not iconic in the same sense as, for example, cathedrals mentioned in

history, which worked with well-known codes and iconic symbols, while being easily decipherable and confirming the formal and functional uniqueness of these buildings with sacred meanings and also embodying the Gothic spirituality, or the arrangement of theological sums with their structural similarity. The forms of modern iconic buildings are again unusual, representative and distinctive from the universal forms of the international style of the 20th century, but their iconicity and figurativeness are not easily understood because we lack the generally shared codes⁴, so these buildings are enigmatic in character and semantically and both users and other recipients also reflect on them many and often contradictory meanings. These buildings embody to a large extent what is called the *Bilbao effect*, the fact that they can be the attractors for modern nomads and earn money. Thus, they are more iconically ostentatious and representative than semiotically representing through iconic signs, and are no longer physical or symbolic ruins. What visibly distinguishes iconic ruins from iconic buildings is the decrease in their capacity to generate money. Therefore, they are an example of the negative Bilbao effect, even though their new owners might attempt to advertise them as retro or pseudo-nostalgic. Another distinct feature is that iconic ruins – unlike iconic buildings – have dialogical, intra-architectonic meanings, which are not enigmatic and can be experienced and explored. The third characteristic of iconic ruins is that at the time of their construction they already differed from contemporary typification and prefabrication. Typologically, they were cultural, sports, or administrative facilities, travel, leisure or recreation building complexes, or ones of special political importance such as embassies, municipal councils or school buildings, and in rare cases also housing complexes and transport structures – mostly bridges. Their use transgressed the typified solutions and prefabrications, iconic ruins were therefore of exceptional form and authorship, and their construction operated in different economic and builder-contractor relations than regular buildings. For architects they presented an opportunity to escape socialist state-controlled unified urban planning and design, and a promise of return to the architectural profession, so they paid special attention to them. This ensured that apart from conventional meanings, architects also concentrated on intra-architectonic meanings.⁵ The communist regime often used these innovative works as propaganda and a form of political pride in socialist

building construction. This meant that the buildings, which were iconic in their outward appearance and internal organization, became the target of political attacks after 1989. The public no longer recognized their architectonic qualities and started to perceive the pseudo-iconic symbolism of the former political regime, which was historically misused against them, as real. As a result, iconic ruins were and continue to be subjected to current iconoclasms and diverse modes of ruinizations.

Social field of iconic ruins⁶

Our relation to both ancient and recent historical architecture is currently shaped by heritage preservation, activists, as well as a conservative or nostalgic general public: three counterforces to the often ruthlessly expansive active force of developers and investors who are well-connected to politicians both on the municipal and state levels. While the reactive force of heritage preservation seemingly represents the position of universal principles that do not distinguish between historical and modern architecture or architecture of the second half of the twentieth century, activism does not distinguish between architecture and non-architecture in general. Universal principles of conservation are to a certain extent able to cope with the dilemma of architecture as a sample book of historically valuable layers, or to unify an artwork according to the most valuable layer. However, in the case of twentieth-century architecture they are unable to decide which layers are to be protected and which are the most valuable. For example, heritage protection conserves modernist staircases instead of protecting spatialist modernism: spatial constellations and elements of spatial composition. Meanwhile, they oppose the protection of architecture from the second half of the twentieth century due to perceived architectonic or urban 'faults', instead of focusing on its unique features such as the hybrid connection of atypical forms and materials and spatial clusters of various proveniences. Activism succeeds at winning the public opinion, or with bricolage, but not with architecture. In a world dominated by financial profit, rigid conservation, and naïveté of activism architects are pushed away from the centre of interest and are only invited to consult or advise on the projects. We understand the attempts of architects to gain attention; however, they will not succeed unless they present elaborate concepts and strategies, and better and more efficient results. But this will not be possible without them proving, by their

own means and methods, that they have sophisticated concepts and strategies and, ultimately, better and more effective results. We consider the Iconic Ruins project as one of these emerging platforms where roles are exchanged and activists are put into advisory positions, and care is replaced by permanent consultations of close disciplines - for example, architecture, history and theory of the city and art history - and attempts to "salvage" are replaced by proposed procedures, strategies and tactics on how to integrate architecture of the second half of the 20th century into the environment and socio-cultural environment. Among other things, a well-considered concept should be characterized by a conceptual apparatus in which not only specific architectural problems can be formulated, but which is also capable of addressing other disciplines and the cultural public.

Strategies and tactics

Drawing on research of parallel modernism of the second half of the twentieth century, the Department of Architecture at the Academy of Fine Arts and Design (AFAD) in Bratislava conducts systematic research of iconic ruins in the structure of contemporary post-socialist cities. Among the first results, which were presented to both Slovak and international audiences, was the exhibition *Care for Architecture: Asking the Arché of Architecture to Dance* in Pavilion Cecoslovacchia at the International Biennale of Architecture in Venice. The exhibition was dedicated to the iconic ruin of the Slovak National Gallery (SNG) in Bratislava, represented by a metal model of the building complex, and to the analysis of responses it has provoked from architects and the general public. The results of architectonic competitions for the reconstruction and completion of the Slovak National Gallery were exhibited there as well; they all searched for the genetic code of this important work by Vladimír Dedeček.⁷ The intention of *care (sorge)* confronted the attitude of heritage protection, which required architectonic enclosure of the building complex with a front wing according to the plans of a historical four-wing object of water barracks, and the iconoclastic intentions of parts of the public and investors - hidden behind the masks of some Slovak architects - to destroy the buildings they considered unsatisfactory. This was followed by the assignments and projects of architects Petr Hájek and Vít Halada and the parallel role of Petr Hájek and Jaroslav Hulín associated with the SNG, the studio of Ján Studený and Benjamín Brádňanský,

which expanded the selection of iconic ruins to include the buildings of Slovak Radio, Slovak Television and the House of Trade Unions in Bratislava, as well as the Embassy of the Czech Republic in Berlin. In the Hajek/Hulin studio at CTU, the Máj and Kotva department stores and the Prague Congress Center were added to the assignments.⁸ In the Hajek/Hulin studio at CTU, the Máj and Kotva department stores and the Prague Congress Center were added to the assignments. In 2017, a workshop of the Department of Architecture at the AFAD in Bratislava and the Department of History and Theory of Art at FF in Trnava was organized together with activists and public and the central theme was the search for revitalization of the Hviezda cinema in Trnava. In addition to these, the assignments concerning the Dezeň Palast building in Katowice and the return to the issue of the former Trade Union House - Istropolis in Bratislava were also the subject of the solution in the studio of Ján Studený and Benjamín Brádňanský. The results of these assignments, as well as domestic and foreign research, resulted in a two-issue (3-4) magazine *Projekt* entitled *Transformations (Iconic Ruins)*, edited by Ján Studený.⁹ In 2018, the Department of Architecture at the Academy of Fine Arts and Design participated in a workshop in Belgrade focusing on the assignments of Vít Halada and Benjamín Brádňanský studio, which dealt with the revitalization of the buildings of Supreme Court, the National Archives, New Market the premises of hotel Kyjev and the Prior department store in Bratislava. The results were presented at the Iconic ruins/strategy exhibition at the Médium Gallery in Bratislava. Compared to the demolishing and new projects of developers, temporary revitalization by activists and petrification proposals of monument care, three proposed strategies proved to be the most important: a / an extension of intra-architectonic methodologies and meanings and their further development; b / a transformation of buildings in terms of their programmes and use, shapes, appearances, but also their context in an analogical gesture to the creation of an iconic building, or its suppression and c / hybridization by reconstruction, annexes and completion of construction, which can be spread into several differentiated tactical steps and revitalization techniques. All three strategies are founded on the metaphor of dance: interplay, cooperation and surrender of oneself to music and its rhythm. They significantly differ from the metaphors of fight as represented by all types of

radical real estate development, protective, or activist solutions. The strategies of dance initiate creative moments in design processes.¹⁰

Testing the steps and lines of design: signs of the process of revitalization of iconic ruins in the urban structure Ján Studený and Benjamin Brádňanský's **Studio III: Iconic ruins in Bratislava: Slovak Radio, Slovak Television, SNP Bridge, House of Trade Unions (Istropolis) /2016/ + House of Culture (Dezember Palast) in Katowice and Kamenné square in Bratislava /2017/**

For the revitalization of iconic buildings in Central European cities, the studio of Ján Studený and Benjamin Brádňanský (2016/17) chose the transformation of the iconic ruin as a long-term theme as opposed to its demolition. The steps of the individual designs were based on the formulation of a new program for the iconic construction and its immediate urban context. Transformation means everything from renewal, completion, rebuilding to internal dissecting and condensing interventions... The following steps and signs of procedures can be distinguished in the individual projects available a/ an iconic structure divided into a base and an inverted pyramid is transformed into a multi-tower structure (Miroslav Búran, Martin Mikovčák, Slovak Radio by Štefan Ďurkovič, Barnabáš Kissling and Štefan Svetka (1963-1984, interior by Marta Skočková Pisončíková), 2016, *tested steps: tower building – "tower block": – tower vs pyramid*), b/ conversion of a single bridge deck to a branch: bridge + covered bridge to Bratislava Castle (Matúš Novanský, SNP bridge by Jozef Lacko, Ladislav Kušnir and Ivan Slameň (1968-1973, construction design Arpád Tesár), 2016, *tested steps: branching, crossing, covering of walking routes - paths*), c/ derivation of new modular system from diagonal facade and transformation of palace building to "modular hill" (Matúš Novanský, Istropolis by Ferdinand Konček, Iľja Skoček and Ľubomír Titl (1956-1981, interior by Marta Skočková Pisončíková), 2017, *tested steps: modulation, accumulation, block vs hill*), d/ iconic construction as an initiator of the transformation (turnover) of the prevailing direction of expansion of the square from horizontal to vertical (Miroslav Búran: Kamenné square, Bratislava, 2017, *tested step: height level shift – Bratislava Times Square*), e/ transformation of iconic structure - whole into an open system of composition modules (Gabriela Smetanová: Dezember Palast, Katowice, 2017, *tested steps: cut, modulation*), f/ transformation of iconic

structure into blackbox (Ján Malík: Dezember Palast by BIPROHUT studio (metallurgical construction), according to the project by engineer Zdzisław Stanika, Katowice, 2017, *tested steps: transformation of an individual building into a "blackbox", discovering light and images of the site "almost invisible"*)...

While the above-mentioned projects from 2016 worked primarily with such an understanding of transformation that this process provides a choice (between undifferentiated and differentiating (branching, crossing), between a whole and its modulation, between individuality and its repetition or accumulation, or between exact and inexact geometry, in the case of the square in 2017 it was mainly to test the possibilities of expansion of public space, eventually to transform the building as a closed unit into an opening modular system (compound), or to convert the "white box" into a blackbox. All steps are designed ad hoc at one time more contextual at other times with less context or without based on the author decisions and can be understood, especially those from 2017, mainly as individual artistic gestures intended to revitalize the building and the city by inserting a new attractor, initiator or starting the transformation process ...

Studio IV of Petr Hájek and Vít Halada: Pavilion SNG (parallel assignment at the FA CTU in Prague in Hájek/Hulín studio), 2016

In addition to master thesis projects at the Faculty of Architecture at CTU (2016), the Prague and Bratislava studios of Petr Hájek (with assistants Vít Halad at the Academy of Fine Arts and Jaroslav Hulín at the CTU) also designed the pavilion in the iconic area of the Slovak National Gallery in Bratislava by Vladimír Dedeček (1962 -1980, interiors Jaroslav Nemec). Pavilions can be distinguished according to many criteria, for example according to what public or semi-public (ticket-regulated) program is proposed for the exhibition premises:

Above all, a/ public exhibition, concert and performance adjustable staging (Kateřina Burešová: New Platform for SNG) or pull-out concert auditorium with folding roof (Marek Zvelebil: Folding Music Pavilion), b/ temporary multifunctional pneumatic modules and metal consoles parasitic on the facades and galleries of the SNG complex (Helena Dobroszová: Ticks), c/ permanent or temporary entrance objects allowing other programs (Karina Kaufmann: The Loop; Marta Waloszko: scaffolding

Frame) or entrance parking silo alternating the unrealized parking house by Dedeček (Marek Václavík: Parking tower for SNG). A large group of pavilions will place new exhibition areas and other cultural programs with occasional entry, coordinated or uncoordinated with the SNG program: d/ pavilion for the stay and work of collaborating artists (Daniel Baše: Artists' studios and apartments; Michaela Jandeková: Tower of Art), e/a tower with a tree like branching spaces of art exhibition areas (Diana Imrichová: Vertical Park), a tower with exhibition areas linked to Dedeček's unrealized design of the exterior gallery of sculpture on the roof of the unbuilt SNG garages (Zuzana Jurčíšinová: Building as a Performance), or a viewpoint with its own exhibition program (Vrúthi Kothi: Observation tower for SNG), exhibition pavilions (Antonín Pokorný: Expansion of SNG), or cubic hall with variable interior layout of exhibition areas (Václav Ulč: Box for Art) and roofing of the courtyard of the historic SNG building with exhibition areas (Cyril Nešleha: Levitating space). The most comprehensive of the new exhibition designs is the pavilion designed above the SNG complex on buildings-pillars situated in the communication nodes of the entire complex (Jakub Kubát, Ivana Nechajová: Spider). These programs are expanded by offering additional pavilions with other modes of occasional visits of the public: f/ art school (Klára Smotlachová: Elementary Art School), dance theater building (Eliška Kubišová: Farm in the Cave), high-rise theater pavilion designed as an analogue to Russian constructivist "Cloud Irons" (Barbara Kutašová: Experimental Theater), or diagonal high-rise cinema (Laura Molínová: Cine above SNG), or a free-standing performance pavilion (Veronika Miškovičová: From A to B). Other differentiated modes of entry include entries into the underground concert hall and recording studio (Jaroslav Schwarz: Underground Music Hall), or underground cinema under the SNG (Matěj Tómes: Cinemahall for SNG).

Similarly to the first pavilions, the garden pavilions also open the premises to various degrees for the alternative public programs with restricted or open entrance: g/ closed garden-stage designed using diagram of Ukrainian mathematician Georgy Feodosevich Voronoy/ Voronoy decomposition (Bára Maroušková, Lucie Schindlerová, Eliška Marková: Garden stage) and other enclosed gardens and sports grounds (Veronika Mikuláková: Sculpture Garden, Adéla Šeflová: 2xT, Jiří Kotal: Skatepark). These closed enclaves of greenery and

games are alternated by open building “parks” with greenery (Petra Remsová: Tetris Multipark) and they are combined with h/ specific “adventure pavilions” with access for one or more people to light and sound installations (silence or emptiness), space for creative workshops, relaxation, bookreading (Tomáš Červený, Marek Molnár, Katarína Rybnícká, Livia Gažová, Eva Ondová, Jana Svepešová). A separate category i/ was created by Ondrej Zajac under the title Fictitious Support Mechanism, when he designed alternative scenarios of possible events: SNG could choose one month of the year, when it calls on selected living artists and makes available to them any unused and vacant premises; and the budget to carry out a creative act inspiring and improving the lives of city residents and visitors (minimum 1 day, max 30 days, min. 1 Euro, max. 2000 Euros). Ondrej Zajac thus designed a work more in the field of art, similar to other artistic gestures, which in this project are alternated by designs of gallery, theater and music pavilions-machines. This is not so much about associating with the author's strategies of the author of the SNG premises, but rather about autonomous artistic and technical programs.

**Vít Halada a Benjamín Brádnanský
studio II: Radical protection – Istropolis
Bratislava, 2017**

This iconic structure of the past regime is understood in this studio's assignment as: a/ dominating, detached from the context of the city, solitary, b/ monumental, c/ spectacular, d/ distinguishing representative front and service rear facade, i.e. with front-rear orientation. Contrary to this understanding, some of the current revitalizing steps have been chosen and tested: (a) the inclusion of a previously dominant feature in the (new) urban context (Dávid Nosko: Istropolis by Ferdinand Konček, Ilja Skoček and Lubomír Titl (1956-1981, interiors by Marta Skočková Pisončíková, 2017, *tested steps: approximation* to the iconic dominant, hiding it in a new city block with a changing gradient of increasing/decreasing built-up volume), or a change in the urban context is tested (Michaela Krpálová: Istropolis, 2017, *tested steps: inserting opposing re-contextualizing elements into the surroundings of the dominant iconic building*). Compared to solitariness: individual properties and availability for selected users only, the possibility of transformation into a new, contemporary city agora is tested (Petra Garajová, Istropolis, 2017, *tested steps: hiding by agora creation*). This way the city is

becoming a re-contextualizing force and tissue which, in conjunction with the recontextualized iconic ruin, creates the possibility of reintegrating it, engaging in a dynamically changing re-organization of the currently active urban forces, force fields and sedimenting forms of differentiated and spilled-over urban environments.

Or, on the contrary, this is b/ new comprehension, revival of the dominant feature of the iconic building (Marcus Pujdak: Istropolis, 2017, *tested steps: excavation* of underground layers: re-monumentalization by new monumentalization of the former underground). With these tested steps, the vertical levels of the city can deepen and re-differentiate (in height). Monumentality then does not correspond to the city on level by ± 0 , i.e. to the parterre, but is newly destabilized by the attempts to explore the recent archeology of the site and building and urban site.

Compared to the spectacularity of the iconic structure composed as a whole, preferably for a distance perspective, the following is tested: c/ obscuring the overall view and access to partial, composed and recomposing views of the former whole obscured by newly built layers of context (Lea Debnárová: Istropolis, 2017, *tested steps: transforming the whole into a peep show*). This brings with it the challenge of the present perceivers, the inhabitants and other users to reconnect the differentiating mosaic of views, vistas and passages and to include them in their new sequence of details, semi-units, and in the new whole of the building and city in their own activities and in the movement around the city.

Compared to the icon-preferred front-rear orientation and distinguishing of the representative front or service rear facade, the d/ symbolic as well as functional-operational exchange is tested (Peter Galdík, Istropolis, 2017, *tested steps: hiding, turning “about turn”*). Such steps entail not only a re-orientation of the ways of using the building in a given location, but also symbolic turnovers and exchanges between preferred and delayed activities, spaces and architectural codes, which can be re-interpreted in this way.

If we were to ask ourselves what type of revival of the relationship between the ruined iconic state and the city these projects are bringing, or what steps they are testing, then we could basically distinguish three lines of action: based on one predominant force or feature,

usually designed and tested thing suppresses or eliminates from the nearest or wider surrounding of the abandoned, devastated or substantially reduced building. The revival is understood as the resuscitation of the suppressed force of the building by activating and creating new, previously suppressed features of the context, and vice versa: activation and creation of new qualities of context gives the deprived building the possibility of being reborn in relation to them. Remarkably, this is usually done by hiding or revealing the building (excavation, peep show ...) and at the same time by new differentiation (functions, structures, spaces, structures) or their fundamental transformation (building - agora). Almost all selected and tested steps can be considered as selected ad hoc and arbitrary procedures. While some are characterized as context-free or contextual artistic gestures (peep shows), others, including the transformation of the former cultural-political and educational building called Istropolis into a city block and agora, show that this is also an effort to revive some urban programs, events and environments such as were formed in the history of European culture, architecture and art.

Another assignment of this studio, which formulated the possibility for the iconic buildings - regardless of their initial function - to become residential buildings (entitled *Living in iconic ruin*, 2017), is directed to the next, third line, which is aimed at reviving and developing the analyzed design processes of architects - authors of iconic buildings (Dávid Nosko, Slovak National Archive by Vladimír Dedeček / 1971-1983 /, 2017).

Endnotes

- 1 See Mc Laren, Duncan and Agyeman, Julian. 2015. *Sharing Cities. A Case for Truly Smart and Sustainable Cities*. Cambridge Massachusetts, London England: MIT Press.
- 2 For more details see Králik, Lubor. 2015. Brief etymological dictionary of Slovak language. Bratislava: Veda, p. 226, 227-228 and 514.
- 3 Jencks, Charles. 2005. *Iconic Buildings: Power of Enigma*. London: Frances Lincoln.
- 4 This is reflected in the loss of medium for socially motivated monumental works whose repressed positions are replaced by iconic buildings only externally.
- 5 See Zervan, Marian. 2019. *For and against interpretation. Status and perspectives*. KUDĚJ 2019. In print.
- 6 For the concept of social field see Bourdieu, Pierre. 2011. *Rules of art*. Brno: Host.
- 7 See Care (Sorge) For Architecture. Zervan, Marian. (ed.). 2016. *Praha: Česká technika-nakladatelství ČVUT*.
- 8 See the text Zervan, Marian, Mitášová, Monika. 2018. *Iconic ruins as architectural task*. In print.
- 9 See Project. *Transformations (Iconic ruins) I.* and 11. 2017: 3-4.
- 10 See Lakoff, George and Johnson, Mark. 2002. *Metaphores we live in*. Brno: Host.

RADICAL PRESERVATION

Benjamín Brádňanský

Introduction

Dutch architect Rem Koolhaas claims that Preservation is Overtaking us. The interval between the physical construction of the building and the declaration of the interest for its protection is constantly shortening. Over the last hundred years, the time interval between these two events has declined from hundreds of years to decades. We now have a number of young monuments which are in need of preservation status. Architecture items only decades old find themselves in conflict situations. Changing social conditions, technological problems, change of function, emptiness and other problems bring with them demands and pressures for demolition, reconstruction and completion of already modern and postmodern houses. On the other hand, there are often still living authors as well as architecture experts who are trying to prevent the extermination and attack on young monuments. The Monuments Board also finds itself under pressure. Despite the apparent absence of any strategy for the protection of modern monuments the Board managed to include some modern monuments into protective quarantine.

Preservation interest.

Koolhaas's recommendation to solve the problem includes the spirit of his radical simplification combined with surreal encounters. It concerns his project for Beijing, where he suggests slicing up the city - alternating zones of protection of the original structure and strips of the new structure. He suggests creating a strict bipolar structure with a superior hierarchy against the actual content. Within it, to preserve entire groups, i.e. situations and not specific buildings. Protect them without examining their architectural value, just as a random untouched islands amidst changing current situation in an environment which will not be protected. This solution however does not define any methods of protection in the preservation strips. It says nothing about specific strategies, and highlights the problem of our current selection of what is a monument and that once a monument is selected, the preservation is context-free (in this case the literal physical surroundings of the Beijing Quarter). We are inter-

ested in the problem of the young monuments and the problem of the context of the monument (but we treat it differently than Koolhaas). For several years we have been researching how to work with young late modernist monuments - iconic ruins. We seek and test different methods and compare the results. We are not at all exceptionally trained and educated in the field of monument preservation. Nor are we convinced that institutionalized

monument care, most often represented by a set of formal rules, can solve the problems which occur in young monuments - iconic ruins. We are not biased by the problem of establishing monument care for iconic ruins. Although we call them ruins or young monuments. We are not interested in the processes of conservation, reconstruction, replication, addition/collage. We are not interested in the ideal restoration of the iconic ruin in its own formal style to hypothetical perfection. We are not interested in the process of replication, restoration to original perfection. We are not interested in leaving the iconic ruin in the romantic state of decay. We are not interested in the contrast addition process, the collage process or the juxtaposition of old and new as a strategy for adding recognizable layers. We are talking about disinterest because we do not claim the right to say that other/these methods are wrong. For us, however, they do not produce the desired results. The buildings we work with have become iconic because they exceeded the normal ways of thinking about how to design architecture. They went beyond the usual spatial arrangements, formal frames, program placement, construction models and material properties. The method of our interest relies on aimed development. Each building is just one construction phase of its development. Not the only one and not the exclusive. If we are able to reveal the specific architectural values around which the work is designed and the mechanism of design, we can develop it further. It is possible to create a hybrid of old and new, another phase of evolution. This process, where original features are articulated in a new way overcomes the nostalgic sentiment of the iconic ruin and builds a functional icon. It is a combination of preservation and reconstruction, or even more precisely, reconstructing preservation. We are protecting not the visible form, but the principle of the icon - exceeding the established architectural ideas. Even though it may seem contradictory, we call this strategy - "radical preserva-

tion". We believe that it is more beneficial to create such new hybrid icons than to produce mausoleums of embalmed b that have lost the courage to live, have no program, and their social recency and acceptability is obscured. Or they have reached a situation of proactive conservation preservation which paralyzes them and must remain intact and turn into fashionable tourist destinations and museums of themselves. We believe it is possible to touch and dance with icons (as Marian Zervan writes in the catalogue text of the Care (Sorge) for Architecture, dedicated to Czech and Slovakia 15th Biennale of Architecture exhibition) and not to destroy them, on the contrary, to develop their potential to be radical again.

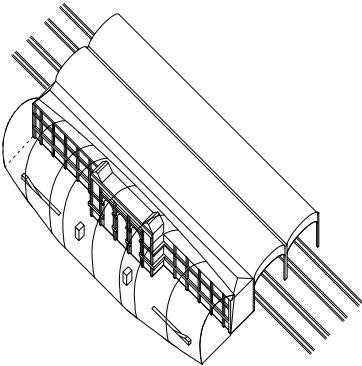
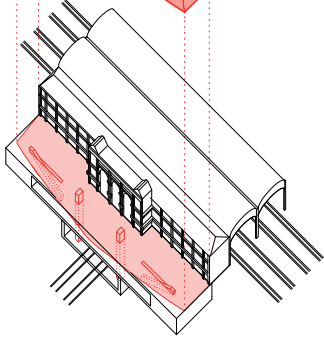
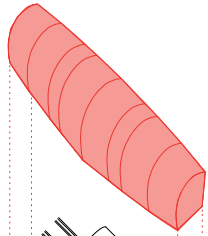
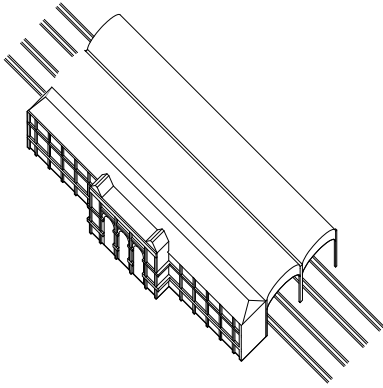
Strategy Atlas - discovered.

We have created an atlas of strategies, a cartography of examples which map (sometimes more and sometimes less accurately) the existing examples of restoring architecture (not necessarily iconic ruins). We do not claim that the strategies we discover and put into the presented examples were actually planned as we describe them. It is really an atlas, mapping the world by perceiving all the consequences. The atlas can be navigated by multiple planes. The simplest and hands-on plane is the spatial manipulation. This level does not express and does not seek radical preservation; we use it only as a generally understood sorting key. The target is the strategy plane and the procedure plane.

Strategy Atlas - created.

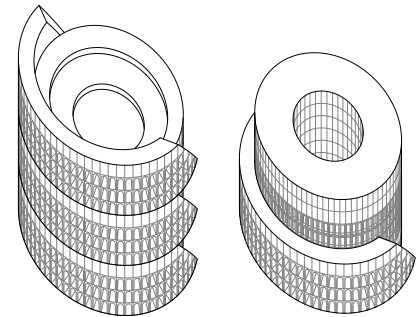
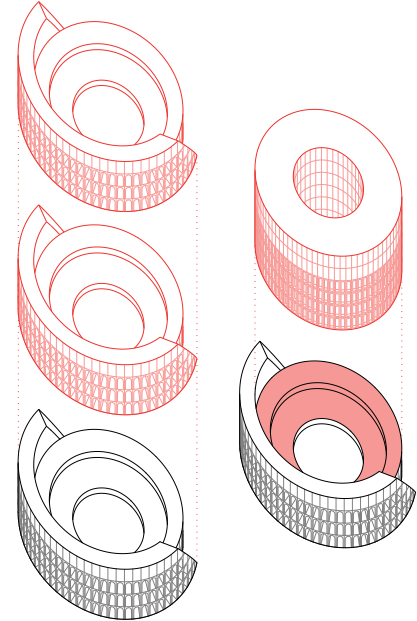
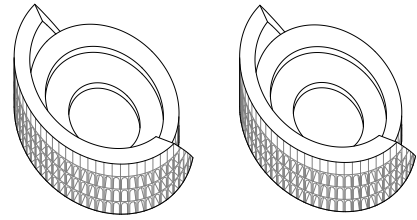
In addition to the strategies discovered, in the Architecture Studio II of AFAD we worked on creating our own strategy of radical preservation of iconic ruins. The first step was to identify the architectural quality or author procedure of the iconic ruin architect. What can a reader imagine under the tremendously generic term "architectural quality"? We are interested in complex nodal situations. Situations in which information is present that can refer to other information from other situations. We look for quality in the variety of relationships and interpretations of elements put together in situations. Elements include any architectural interiority - space, elements, construction, material, program ... We are looking for non-canonical arrangement of elements. Anyone who objects to the vagueness, brevity and inaccuracy of such definition will be correct. We have not developed a new comprehensive theory of radical pro-

tection. We have not answered many of the questions that were opened. We cannot precisely define a sequence of steps to determine where the boundary lies between the right strategy of radical preservation and the destruction of the icon. The strategy can be interpolated from the procedures we have developed in the studio.



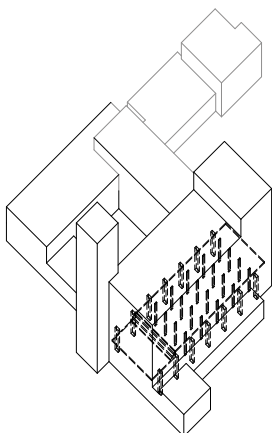
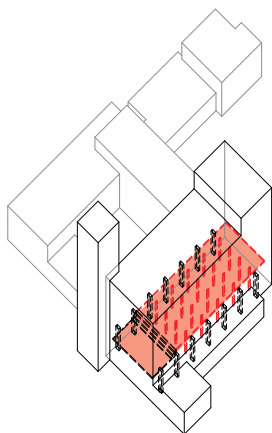
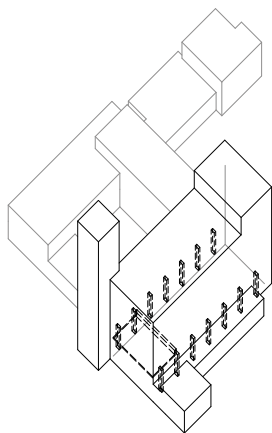
Spatial category: ABSORPTION
 Strategy: Collage / Radical Preservation
 Approach: Clearly classifying arrangement of spaces – entrance hall/palace and railway hall/industrial roofing is turned inside out and supplemented by the absorption of public space/new multi-level traffic junction.

Gare de Strasbourg
 Jean-Marie Duthilleul, AREP, 2007
 Analysis drawing: Petra Garajová, 2017



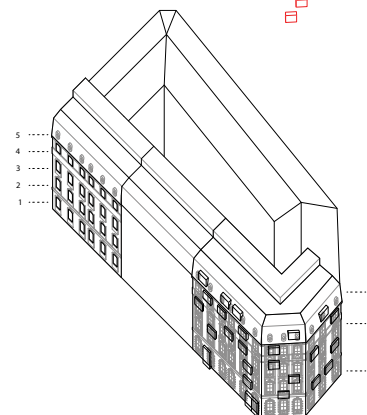
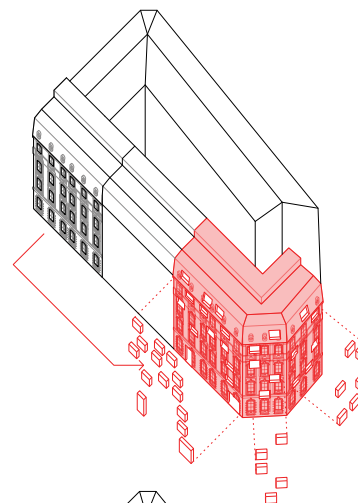
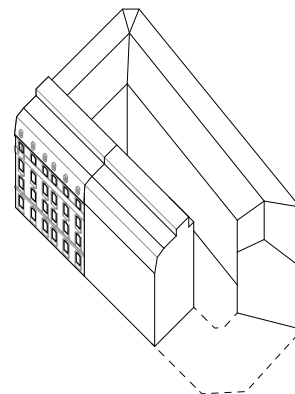
Spatial category: INSERTION
 Strategy: Radical Preservation
 Approach: The "untouchable" tourist icon is subject to critical provocation with a programmatic change to a hotel. The insertion of an abstract spatial structure into an empty arena interconnects the radical geometry of the continuous monument with the historically known appropriation of existing structures (Teatro Marcello, Italian town Lucca).

Grand Hotel Colosseo, The Continuous Monument
 Superstudio, 1969
 Analysis drawing: Silvia Gálava, 2017



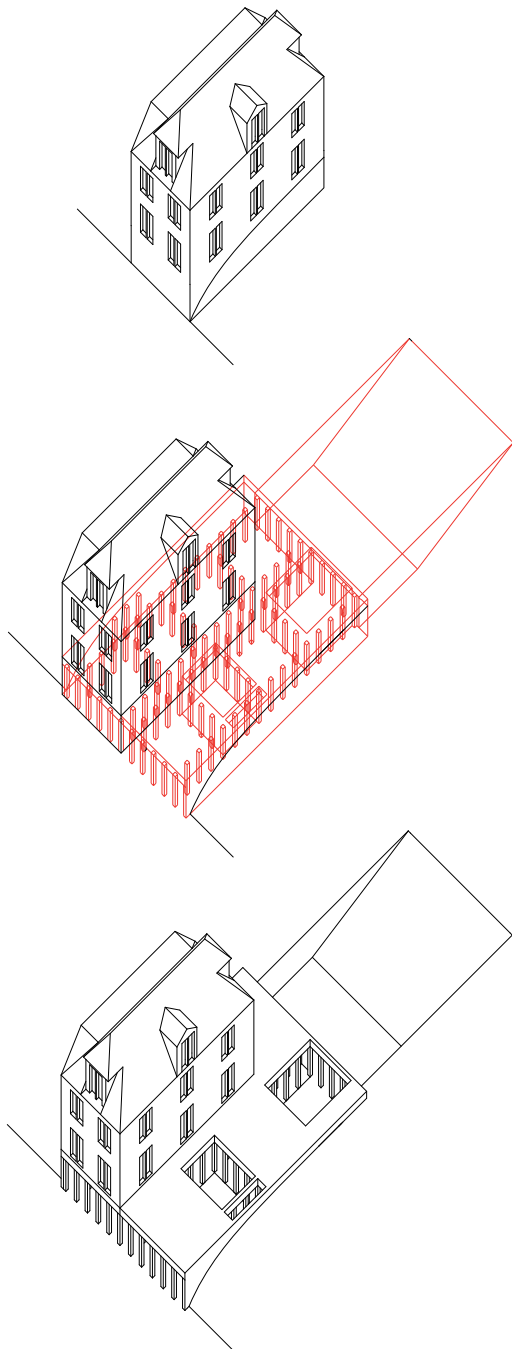
Spatial category: PARTITION
 Strategy: Radical Preservation
 Approach: The intervention from the Brandlhuber office develops the original principle of the spatial arrangement of the church and the premises cluster. The monumental abstract volumes remain readable even when a horizontal plane is inserted. The plane also develops the typology of the church - adding a crypt to the nave. A clear strategy of radical preservation is also the use of a distinct articulated structure and the imposition of a new partition floor with a gap to the original nave of the church, thus developing a formal language of brutalism. In addition to that, the formal intervention is designed to allow for a change in function. The church does not remain a museum piece, which is also an important attribute of a radical preservation strategy.

St. Agnes, Berlin
 Brandlhuber, 2015
 Analysis drawing: Viliam Jankovič, 2017



Spatial category: COMPLEMENTATION, MIMICRY
 Strategy: Radical Preservation /Complementation Approach: The standard procedures for the historicization of new buildings in a landmark context are problematized by changing of the materiality - stucco/concrete and by an articulated clash of replicated forms with a current need in a nontrivial game of contextual adaptation.

Hotel Fouquet Barriere, Paris
 Edouard François, 2006
 Analysis drawing: Peter Galdík, 2017



Spatial category: UNDERLAY

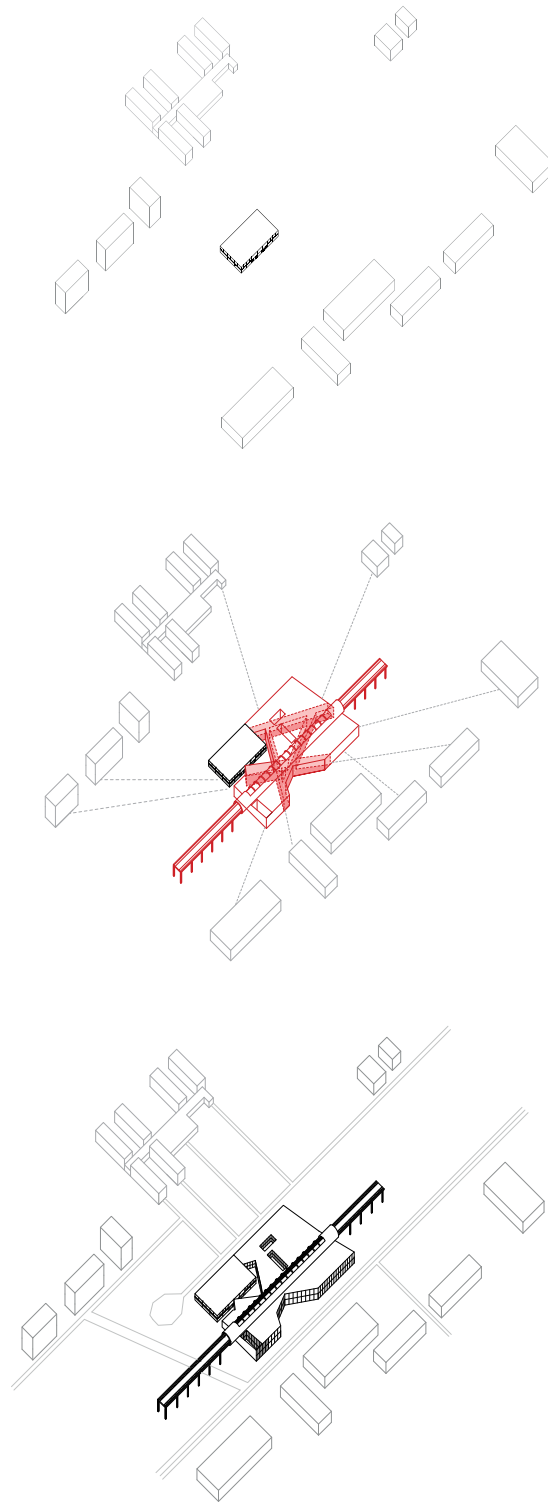
Strategy: Conservation/ Radical Preservation

Approach: The potential of the boundary of the original villa and the terrain is newly articulated and inhabited. The villa is preserved in a pavilion figure on a pedestal and the pedestal becomes a residential landscape - an opening, closing, interconnecting, separating, appealing and redefining landscape.

Villa Schor, Brussels

KGDVS, 2012

Analysis drawing: Christopher Varga, 2017



Spatial category: CLUSTERING

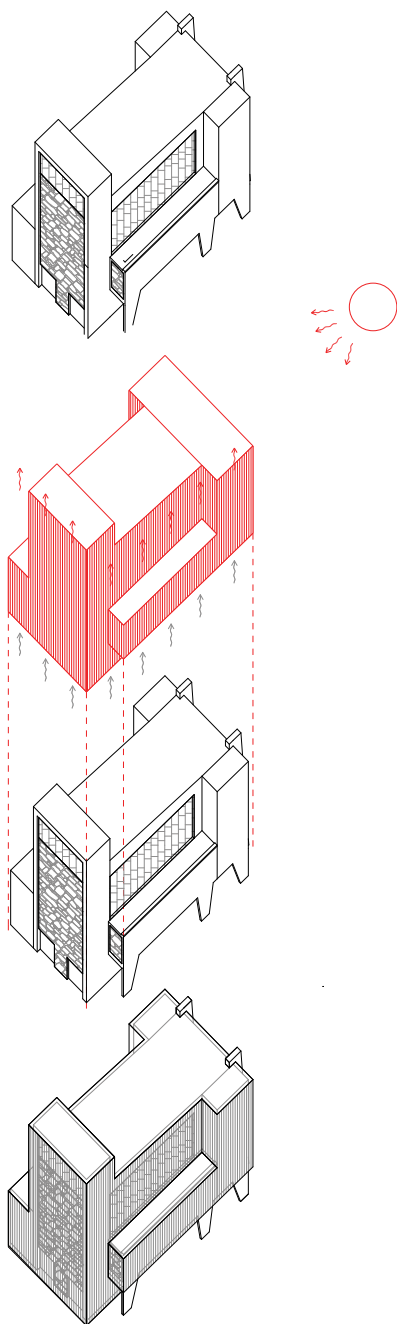
Strategy: Radical Preservation

Approach: Radical preservation strategy operates with keeping original relationships in the urban fabric. Point of departure is the modernist cluster. the original principle of the structure is preserved by its evolution through densification. Volumes are shaped and placed to each other in a new cluster/building to keep the same visual and communication lapidary relations as in the Mies's plan.

McCormick Tribune Campus Center, Chicago

OMA, 2003

analysis drawing: Lea Debnárová, 2017



Spatial category: RECOATING

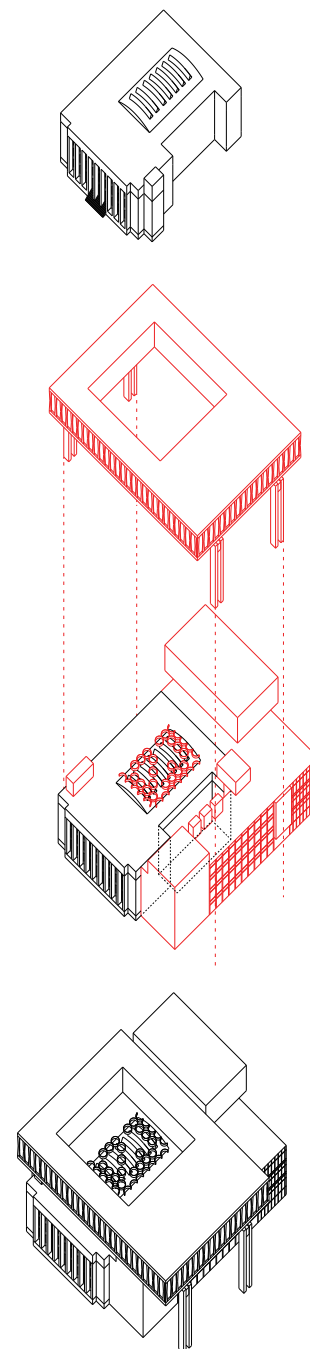
Strategy: Radical Preservation

Approach: Intervention is not conservation, it does not represent a simple protective recoating, the new layer creates a different formal and spatial state of the building, it does not maintain the status quo. It is neither a collage nor a simple layering, with the church becoming a hybrid of solid and translucent after the intervention. It is one of two houses, but also two houses at the same time.

Liebfrauenkirche, Duisburg

Baruccopfeiffer, 2010

Analysis drawing: Beka Hauskrechtová, 2017



Spatial category: EXTENSION

Strategy: Radical Preservation

Approach: The radical preservation strategy works with the development of the palace typology of the original classicist building. The intervention works with the theme of the new "piano nobile", inflating it and moving it over the original object. The form and construction develops the canonical elements of the classicist palace e.g. its pillared facade. The result of radical preservation is a hybrid, a building with several versions of the typological and formal features of the same architectural elements.

Federal Assembly, Prague

Karel Prager, 1966

Analysis drawing: Šilvia Gálová, 2017

PRACTICES

Ján Studený

In this file I am trying to describe and evaluate the projects assigned to our studio at the Academy of Fine Arts and Design in Bratislava (A3 KAT) in the last three years (2016 - 18) and which were focused on the theme of Iconic Ruins. At the beginning not deliberately, gradually necessarily also in terms of architectural strategies. For a better identification and understanding of student work, we have assigned a reference to each project, which has been present in some projects from the beginning, but in most cases serves as a means of explaining our intention from the perspective of a general approach and the intention to relate some of our direction to a broader architectural discourse.

The way we grasped the topic of late modern buildings in Central European countries is related to the three levels of looking at them.

1. Buildings – This includes real problems including the question what to do with buildings from this period. These are mostly high-quality architectural works, which lose their anchorage and fight for it, or they give way to problems that come from the real (non-architectonic) world. This is mainly due to their poor construction and technical condition, caused by neglected maintenance and obsolescence of their equipment, as well as by a change in ownership and a general change in the social environment in which they are located. This involves sheathing that does not meet the heat technical requirements, surfaces not fitting within the current canon of quality, or parameters that do not correspond to the development of the shifted proportions of the common spaces of the time.

The second problem is their program content. Most of time this includes institutional buildings that have not only lost their user after social changes and the fall of Socialism, but the programs for which they were designed have either disappeared or have changed so much that their premises are unsuitable for that specific purpose. On the other hand, the architectonic values they contain are inseparable and from our point of view they form a sufficient reason to deal with them and think about the possibilities of their adaptation to a new program (from a spatial point of view), or to look for, name and verify other architectonic and urbanistic contexts associated with them to help argue our interest in their revitalization and transformation. At the same time, we want to offer solutions as to how these premises

could be used at present and not lose their architectural value.

2. Architect – it is the role of the architect in contemporary design processes and in relation to them for the interpretation and enforcement of architectural concepts. If architects want to maintain an independent position in the project implementation process, they have to present their own solutions and perspectives, coming from their own approaches. Using the example of revitalization projects of these buildings, we tried to develop architectural tools allowing us to present our own solutions and defend the interests of architecture in practice. We consider them irreplaceable and the greater their independence and originality, the greater their contribution to the project itself. The role of architects will gain more prominence. In our (school) projects we try to model these processes and derive from them the attitudes they deserve in terms of architecture. In the Iconic Ruins, the role of the architect was explained by the initiating moment. We believe that they are mainly an architectural heritage and it is the architects who should evaluate, review and comment on their future.

3. Processes – We tried to outline possible (and currently impossible) processes and solutions describing what can be done with these buildings and to outline what role they could play in the future in terms of building the city, as well as their architectural presence for its inhabitants and for its memory as such. For this we use architectural strategies. These present specific processes, sometimes an algorithm, or a process emanating from their own positions. Relying on authentic measurements, historical or time-parallel analogies, often coming from outside the professional but related world, responding to the consequences of the same social and environmental changes and advocating the same cultural and scientific positions. They play an important role in defending the architectural essence of the design. Their role is to provide arguments for the interpretation and description of the processes and verification of their results in defending the work. They provide the basic building structure of the project, or name and introduce the individual steps in the construction of the project and put them together. Another task is to provide features relating to other positions of the work and to allow to understand the context with other cultural images in time. The irreplaceable role of architectural strategies is their use in order to promote the work in a competitive environment, or in fighting and dancing with other components of the project, including those outside the architectonic ones.

PRESERVATION

KATOWICE DEZEMBERPALACE

Gabriela Smetanová – Autonomy of parts
Cut the house into parts and in each separate part build your own system. The cut is a link (in this case, passage through a house) to which the parts turn and to which their inner spatial structure opens. This project is more related to the theme of ruin than to the theme of icon. Modern architecture has resigned to the dimension of time. Iconic ruins as the sole product of modernity is an excellent example in this regard. On the one hand, their ruinability refers to the resignation of eternal duration, on the other hand, their iconicity presents their property that wants to be timeless. Project Autonomy of parts brings one of the ways to cope with the temporality of architecture. The fact is that when it is not possible to preserve the architecture as a whole, the question is whether preserving a part of the architecture leads to any result and how we could understand it. Alternatively, whether the building's torso can have an independent value in terms of its figurative meaning, similar to the case of modernism (e.g. J. Šíma) or, of course, in classical painting. Another meaning of the chosen strategy is to consider the relationship of the whole and the individual part. It is a dispute over whether the torso of a building has its own meaning, which attributes of the whole remain present in its parts and whether its importance is not damaged.

«« (Torzo, in: Transformations 1/2 p. 43, 2/2 p. 73)



Jens Reinert (1968– graph. designer)
Preserve fragments of reality as they are, without contemplation or idealization.

«« (in: Transformácie ½ s. 40, 2/2 s. 66)

The work of a German graphic designer offers several new perspective views of our architectural environment. Instead of complete buildings, Reinert models their fragments or visualizes the volume of underground spaces. He thus builds up the "negatives" of architecture, which we usually perceive only from within.

(www.jens-reinert.de)

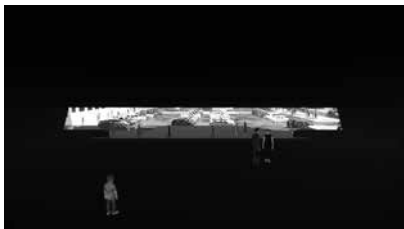


ERASURE

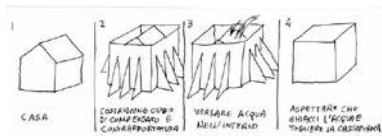
Ján Malík – Almost invisible
Is it possible to get rid of the physical nature of a building and not lose haptic contact with it? The design of the interior surface painted by Kapoor "black-black" transforms window views into floating light objects (spaceships) in endless black space.

This project is related to the strategy of transformation or overlap of the building without its physical removal. Some of the characteristics of the building as such are completely affected and some are not affected at all. This means that the properties of the building are fully preserved and the concept relies on the fact that these are essential for its identity.

«« (Void, in: Transformations 1/2 p. 43, 2/2 p. 72) Kerez: Incidental space (2016)



Giani Pattena (1940 –, artist, architect)
Italian artist Gianni Petten created a series of works that can be considered as an element between landscape art and architecture. Two of his most important projects include work for his "ice house" (I and II, 1971-1972), which he developed during his stay in the USA. In the first one, he allowed a water leakage in an old Minnesota office building in course of winter. The building is covered with a thin layer of ice, a new skin that completely covers architecture while revealing its form more abstractly. In "Ice House II" project the suburban house is covered with a wooden structure into which water flows. From the outside, the entire building becomes a single ice cube. A pure form that emerges from a series of suburban homes. The earth is reflected in the new surface of the house, which is disappearing and suddenly becoming more visible.



ADDITION

Gabriela Meszároš – Metabolic metamorphoses of structural growth
The design works with its own program of experimental generation of organic structure on a cellular layout, which is subsequently inserted into the hall of the congress center.



Christian Kerez (together with students from ETH Zurich) has created a project called Incidental Space, for the Venice Biennale of Architecture, in order to get "controversial questions" about how architecture is created and experienced. Two openings in twisted fiber-cement form allow visitors to slip into a space that - although entirely artificially created - recalls the structures found in geology and anatomy. "The ambivalent form deliberately leaves the structure open for broad interpretation. What we were looking for here is openness in terms of meaning; it is not a symbolic space, it is not a reference space, it allows you to initiate a clean encounter with the architecture," Kerez said. "In this sense, we were much more interested in questions than in providing any statements about architecture." (www.dezeen.com)

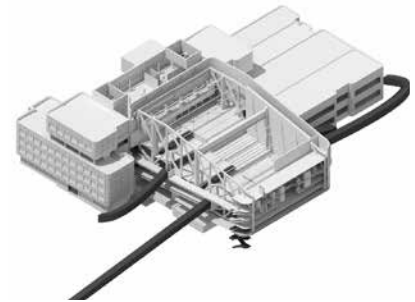


© Gaëtan Bally

Zuzana Jurčišinová – Open up and serve
The project works with a strategy of minimal intervention with maximum effect. With small additions it tries to bring radical changes in the functioning of the house. It considers the ideological charge to be the main one and aims straight at the chamber. Its objective is to transform the house from an autocratic (subject to one-party ideology) to a democratic, multi-functional and flexible organism, absorbing and reflecting the new pluralistic system. It works with division of the con-

gress hall into smaller units and making them directly accessible from the street. In case of both factors - division elements and the accessing ones - it depends on utility and efficiency.

«« (Dezember palace Katowice, in: Transformations 1/2 p. 42, 2/2 p. 70)



Katarína Karásková – Holes
Correction of strict division or almost segregation of individual operating sets is an opportunity to establish a completely new openness. Indirect and derived from the parameters and characteristics of the new program and the personal characteristics of its users. A new type of space is being created. By precisely rearranging the partitions, the original is transformed from closed to open, from definitive to variable, from clearly defined to unclear. A corrected but still original structure is established. «« (Katowice, in: Transformations 1/2 p. 42, 2/2 p. 71)



Gordon Matta-Clark (1943–78)
In connection with the topics of metamorphosis and resistance to the commodification of art, he created interventions into architectural structures, which he called "anarchitecture". With monumental cuts and openings in the facades of abandoned historic buildings in New York, New Jersey, Chicago and elsewhere, he strongly criticizes the role of architecture against the system. (www.bronxmuseum.org)



STV BA

Ernest Bevilaqua – Hive house

This concept is for the worker bees. The house, shaved to the structural steel system of plates and rods, serves as a shelving (honeycomb) for the establishment of new cellular organisms. The shelf structure underpins their almost uniform image. They can change places with each other, they leave after maturation and a new individual takes their place.

«» (STV, in: Transformations 1/2 p. 20, 2/2 p. 23)



© Marek Horban 2016

Kisho Kurokawa – Nakagin capsule tower 1971

The author invented a system for joining the concrete prefabricated cubes into the supporting central core by means of four high-tension bolts. Individual parts of the building were lifted by crane and fixed in a concrete shaft. He created an easily dismountable construction, which can be replaced very quickly with a new one, if necessary.



© Jan Vranovsky 2015

Gabriela Lendáková – Content Book
What overlap can production and TV broadcast have in real architecture? One possibility is the construction realization of staging environments once broadcast to the ether and their use in the real world. The strategy of restoring the television building is to turn the loop of production and broadcast of virtual environments in TV broadcast. Placed in a mirrored tower, the project adapts them to a series of leisure facilities for residents of the adjacent student town.

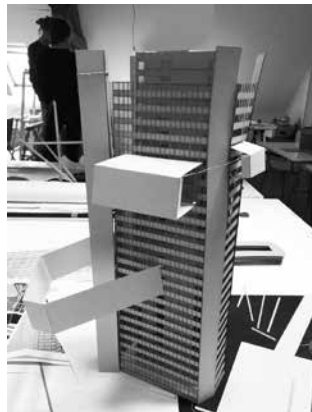
«» (Startup centre Mlynská dolina (Association of form and its meaning, repetition), in: Transformations 1/2 p. 19, 2/2 p. 22)



© Marek Horban 2016

Nora Žaludeková – Hanging cabinets

Transfer of the base space to the cell grid of the tower trellis. The steel skeleton of the formerly tallest building in the Republic seems strong enough to hold more suspended spaces. From the facade there are attached boxes of added large spaces of the gym.



OMA La Defense project Phare, Paris, 2006

“One of the weaknesses of the skyscraper is the fact that it hides the most expensive organs. At the level of the heavenly lobby, we propose to radicalize the status of a skyscraper to a body with organs: four satellites floating around a main bundle which contains the most current functions of the building, thus becoming autonomous. At the heart of the tower, this gesture frees up space for a forum with surprising views of Paris. Looking from the French capital, the profile of the tower will never be perceived as another rational and sober tower.”



© Frans Partheisius

KAMENNÉ SQUARE BA

Erika Beňuška – Hexagrid

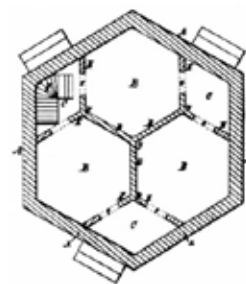
The project outlines a way to present the unique character of a place as a residue, which is more accidentally created than planned and now unwanted city block in the city center. It suggests a cellular structure which adapts to this condition as a unique value while offering its own program. Continuity is indicated by the genesis of hexagonal geometry coming from one block house (Prior department store).

«» (Steinplatz II, in: Transformations 1/2 p. 21, 2/2 p. 27, 30)



U.S. Patent No. 94,116 Harriet Morrison Irwin:

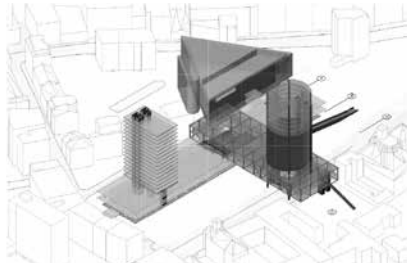
“My invention consists of a family house or other building with hexagonal form, enclosing space divided into rooms with hexagonal or rhombic ground plan. It also describes a chimney body placed in the intersection of the walls of adjacent hexagonal rooms, which are thus interconnected by hearths/furnaces. The object of my invention is the economization of space and construction materials, the use of economic heating equipment and means for inexpensive decoration. Also thorough lighting and ventilation of the premises” (August 24, 1869)



Filip Kusák – Towers

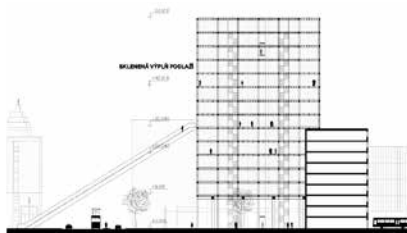
The complex project presents several strategies of DNA transfer or inspiration by iconic ruins. It develops a modernist concept of a tower with a base (Kiev hotel) into a composite or set similar to the monastery of St. Elizabeth located next to it (hospital complex on Heydukova Street). The design works with the transfer of the image of the gate-tower icon (Mlynarčík) and the importance of the tower in the city (SNP bridge).

«« (Crossroads on Kamenné square, in: Transformation 1/2 p. 20, 2/2 p. 27–28)



Miroslav Búran – Vertical Square After lifting the public space onto the roof of the base of the Kiev hotel (Matušík), it is only necessary to move it higher - to the open floors of the high-rise house. The tower closes the original square in front of the entrance to the Old Town and together with the building of saving bank by Tvarožek, bank by Lukač and Kramár and Manderlák building by Ludwig it forms the Times Square in Bratislava.

«« (Architecture without cover (Kamenné square), in: Transformations 1/2 p. 20, 2/2 p. 27, 29)



100architects

Vertical Times – In the era of rapidly developing cities and the hyper-dense urban environment, numerous theories have arisen around the concept of “compact cities”. They focus on issues of management and optimization of this density and diversity to have a positive impact on spatial and ecological footprint and improve their land, resource and energy efficiency.



TRANSFER

ISTROPOLIS BA

Monika Studničná – Urban composition Can integral urban compositions (stereotomous forms in orthogonal arrangement) form the main structural and organizational elements of the urban structure of Bratislava? What makes this location attractive for us? The creation of this system, filling the void around the Istropolis, is inspired by the nearby units of Unitas (arch. F. Weinwurm, I. Vecsei, 1932) and the current Pri Mýte (arch. Krušec). In a consistently corrected scale of the Istropolis front area, the project complements the environment with urban proportions of space, such as the street and the square.



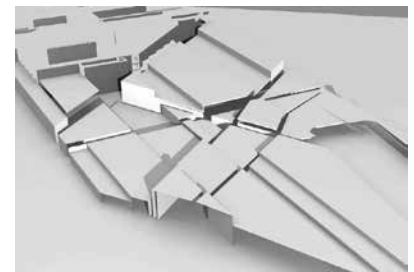
Fridrich Weinwurm, Ignác Vecsei: Unitas (1935)

There are seven houses in a row of buildings perpendicular to the street. The terraced development was a functionalist reaction to the unhygienic nature of the tight block development with dark courtyards. Unitas is its fullest application in Slovakia. Individual houses have austere appearance. On the smooth façade, only the dark-red strips seemed to indicate where the skeleton of the building was concealed. The complex was a unique example of functionalist gallery houses in the Czechoslovakia and reflected modern ideas of efficient housing.



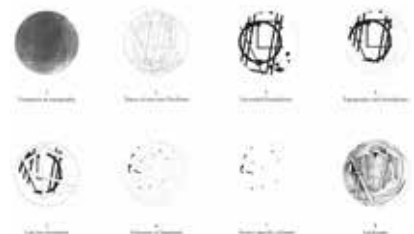
Eva Kvaššayová – Layers

Our decisions are made with graphical tools in the drawing environment. With distance it reveals a map that offers an analysis of the surrounding structures and the transfer of their graphical codes to the proposed architecture. It consists of layering figures coming from reading of the surroundings of the building, blending them with more or less exposed layers of land. We thus gain a plethora of graphical situations implying spatial relationships, guaranteed by the geometric link to the surroundings and the internal integrity of the design.



HdM Serpentine Pavilion London (2015)

The ground plan of the pavilion consists of a mixture of eleven earlier objects presented as revealed foundations. These were then wrapped in cork, creating a unique “archaeological landscape”.



DEVELOPMENT

Alicia Musial – House Tree

The way Istropolis is composed and how it was created is a source for further steps with it. We perceive it as a composite of masses growing from the main building as a trunk. This procedure could be further monitored, identifying the endpoints of the structure or other free spots of the trunk and establishing new sprouts by adding to the plant. The structure grows in light in the same manner a plant does and the terrain remains free as a universal value for urban public life. The continuity with the landscape is ensured by a linear city park on the former rail site, in this case enriched by the connection with Filiálka.

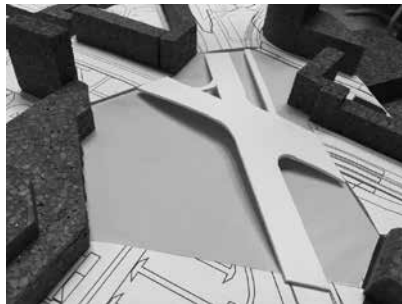


Japanese AUJIK acts as an esoteric sect which believes in animism and worships nature. The videoclip “Spatial Bodies” shows the vibrant, city landscape of Osaka. Using 3D meshes, AUJIK deforms buildings into self-replicating organisms. “Spatial Bodies” depicts the urban landscape and architectural bodies as an autonomous living and self-reflecting organism. Domesticated and cultivated only by its nature. Huge concrete vegetation oscillating between order and chaos.



Jakub Samuel – Valley

The generous spatial framework of Iconic Ruins is an opportunity for non-standard operations in an otherwise dense and stabilized environment of the city center. An analysis of the problem and opportunities offered by Istropolis leads us to move our attention from the house itself to its surroundings. What is the nature of the adjacent urban landscape, does it require intervention and what is effective and beneficial for the city? Intervention in its center of gravity and remodeling of its terrain from a traffic intersection to a new type of public space. Return of the center of intersection.



Superstudio

In 1972 the studio prepared a series of collages with a grid motif. The COLLAGES include a THEME of the schism BETWEEN NATURE AND HUMANITY, WHICH are represented by PRODUCTS of mass consumption and modern architecture. In this series, the grid is known as "superstructure" and represents not only the human desire for organization, but also acts as a symbol of democracy.

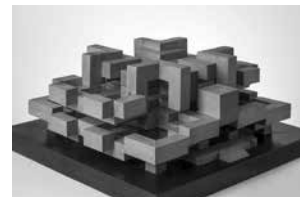


Matúš Novanský – Modular Hill Istropolis's free foreground is filled with a cellular structure which fits into its frontal dentil with its scale. If we perceive the original design as a diagonal cut of the square, its addition is not only a spatial modification - from the outside in the form of an organic hilly structure.

«« (Istropolis – modulárne trhovisko, in: Transformations 1/2 p. 21, 2/2 p. 33)



Ricardo Bofill – City in space (1970) In 1970, Spanish architect Ricardo Bofill and his Taller de Arquitectura worked on the enormous residential complex of La Ciudad en el Espacio, which could provide a basis for reflecting his idea of the city. Conceived as "complicated and flexible" at the same time, the project represents the embodiment of utopian thinking. It however also presents reasons which, in a realistic way, through the development of an acceptable construction system, allow a lightweight prefabricated system to allow further growth of the complex over time. The growth system with which the city can adapt to progressive population growth is based on cubic volumes that can be combined as modules through "strict geometrical laws" to achieve a result guaranteeing diversity. Roofs, squares and arcades would be introduced at several, elevated levels, while services and parking spaces were occupied on the ground floor. The complex would provide a combination of functions at all levels and would be managed by some kind of collective cooperation.



CONDENSING

The times are moving much faster now and the meaning of emptiness has ceased to be relevant to many. Iconic ruins offer generous spatial solutions with oversized spaces for current owners or users. Social change also changed the demand for space. Current demand is not focused on the common or social, but rather on the one that offers maximum consumer use for the user, is not the original wide range of people, but a small group or individual. Of course, commercial interests are being pushed to the forefront, to the detriment of the subsidized interests.

Filip Kusák, Marta Vysocká – Internal interventions

The ambition of intervention is to make the house more condensed. Install a new, related program in the empty spaces. The different types of auditoriums offer a broad framework for revitalizing the palace's cultural program.

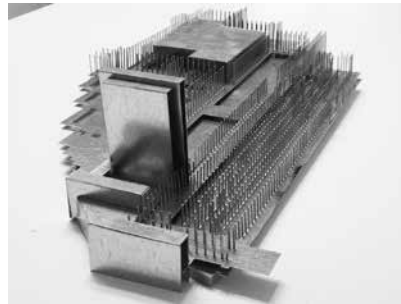
«« (Istropolis, in: Transformations 1/2 p. 22, 2/2 p. 34)



INCHEBA BA

Monika Studničná – Rods

Analyze the geometric structure of the Incheba plan by Dedeček and abstract it into a simple outline. In a similar way, clean the construction - element apparatus to minimum number of elements (representing the rest) and abstract them into the element catalog. Follow their inner bond and expand it in a new complementary layer. In terms of numerical and elemental analogy, condense the network.



Perfect grid: Roman town Timgad, African Pompei

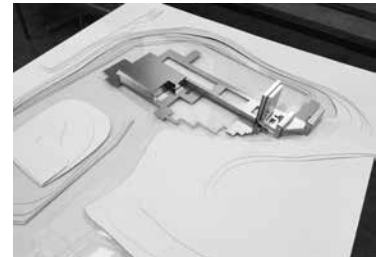
On a square plan, with sides of 355 m, the city intersects orthogonally Decumanus Maximus and Cardus Maximus, formerly known as the Corinthian Colonnades. The city was planned for 15,000 people, and its first inhabitants were the veterans who got the land after serving their duty. Over the centuries, the city has grown considerably, reaching four times its original size. Newly added neighborhoods did not follow the original scheme...



Jakub Samuel – Bay

The Danube is an untapped phenomenon within Bratislava. Its outlines have undergone various correction, mostly in terms of the regulation and protection of the city from flooding, but the architecture had a poor representation in this process. It is time to change this situation and re-integrate the river into the life of the city. To include the river in urban concepts and to draw on its presence. Incheba Palace has the perfect proposition to do this. What is the impact of releasing the barriers and making the river accessible under

the building for its program content? Are the natural factors of its banks (terrain, fauna and flora) a sufficient attractor for the city's inhabitants? Project strategy is to work with surrounding topography in sense of transforming the foreground and connecting it to the city (similar to the Istropolis project by J. S.).



L. Mies Van Der Rohe: Farnsworth house, 1951

The house is lifted 1.6 m above the ground by H-shaped steel flood pillars, which are connected to the ceiling slabs on both sides of the floor. Console boards overlapping the support columns makes the house feel as if it were floating above the ground. The house is accessible by two systems of wide steps, connecting the terrace with the terrain.

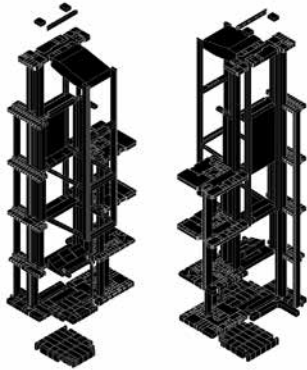


REPROGRAMMING KATOWICE

DEZEMBERPALACE

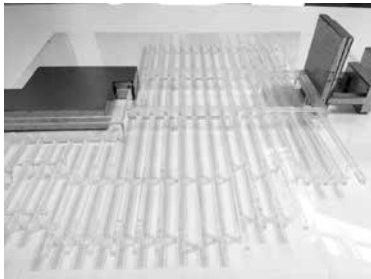
Juraj Horňák – High-rise house

The analytical chart reflecting the vertical structure of the house has become a more appealing concept of the hypothetical transformation of an iconic ruin into a diagrammatic skyscraper than the conversion of spaces in the initially intended complex program assembly. <<< (Assamblage, in: Transformations 1/2 p. 41, 2/2 p. 67)



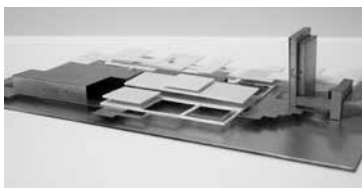
INCHEBA BA

Vanda Výboňová – Change of program
Changing the original program, or its radical addition.



Eva Kvašňayová – Revealing Memory

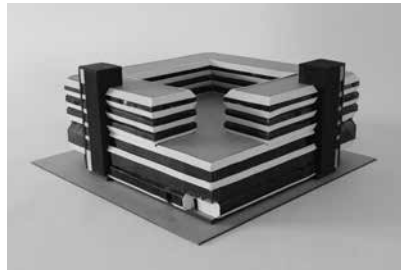
We understand iconic ruins as a manifestation of a wider spatial and time schedule. This can be accomplished by discovering, reading, applying and layering past and inferred/other plans which complement, evaluate and extend the original architectural spatial concept and urban plan. Analytical diagrams are devoted to revealing the original one, along with references from nearby projects by Dedeček (Dormitories in Mlynská dolina) are analogous factors in the composition and application of new layers on top of the original plan.



BERLIN ČS EMBASSY

Katka Karásková – Re-facade

Is it possible to move in the right direction in this faded non-strategy like replacing the facade of a house? The application of various themes is a liberating moment for the seriousness of the original appearance of the house surface. The strategy refers to the “roles” that the house played in several film productions. In addition to the ideological link between the program and the institution, the topic of material is another possible attribute of temporality in architecture. Temporality is not only understood in the position of construction - material and detail, but also in terms of architectural language - expression and communication. What period manifestation are able to affect us through a course of 50 years ...?



MVRDV: Crystal house

The completely transparent flagship store facade on Amsterdam's top shopping street, PC Hooftstraat, uses glass bricks, glass window frames and glass architraves to evoke a national area to preserve the character of the site, 620m² of retail and 220m² of housing combines the ambition of Amsterdam with large distinctive flagship stores without compromising the historical setting.



TRANSFER

Juraj Horňák – Space shuttle

Moving the house to another place on the planet creates new architecture attributes. From tightly bound to its environment to a free floating in space. What characters associated with the place and scale, are reflected in it and what is the dating ...?



EVOL

Evol - a Berlin street artist - turned electric cabinets and small street appliances into miniature buildings, often with some meaning. Its procedure involves gluing printed paper to gray areas and ordinary window frames. Many have been seen especially in the streets of Paris.

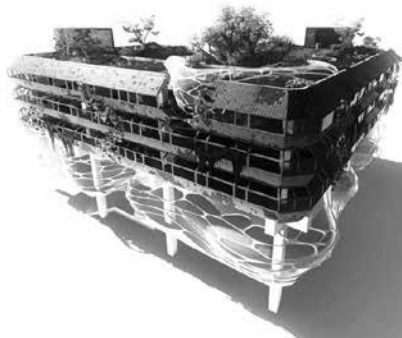


Gabika Smetanová – House and block
Extension and physical transfer of elements forming the geometry of the house into the city block. It extends its action radius and disputes the location of the house in the city.



Ján Malík – Decay half-life

Capture the decay of the Iconic Ruin and use its disintegration potential for a new project. Let the house dilapidate and gradually build a new, original space inside the decaying interior. Meeting new with old.



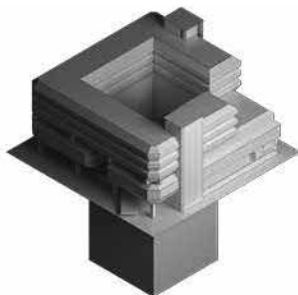
KOLDINGHUS Johannes + Inger Exner, Kolding, Denmark

This 13th-century Danish castle was largely destroyed by fire in the early 1980s. The intention was to reveal history, including its destruction, when the ruins were to remain as intact as possible. From materials that can easily be distinguished from the ruins of the castle (laminated wood), columns have been built into its interior, carrying new roofs, mezzanine levels and suspended bridges which allow the visitors to communicate with the ruins from different heights and perspectives.



Maroš Greš – Strategy of strategies
Create a field of strategies and look for their common denominator. Establish option databases, versatile locations that not only offer options, but create an image map of the way applications are used (Pinterest).

«« (Strategies CS Embassy, Berlin, in: Transformations 1/2 p. 41, 2/2 p. 68–69)



Gabriela Meszáros – Virtual Reality

What we work with and what sets us apart from our partners are outputs that we realize with the use of architectural tools. Therefore, our priority strategic task is to create and refine these tools. Architectural tools = architectural outputs. The GM project demonstrates the transfer of imaging technology originally designed for computer game software to a more open 3D imaging environment, including architectural modeling.



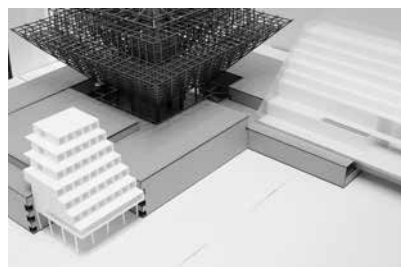
ANNEX

RADIO BA

Miroslav Búran, Martin Mikovčák – Towers on the terrace

It is an intersection of the utility supplement with the original, to ensure the survival of part of the complex in its original form. Complementing the inverted pyramid with twin towers completes the original urban concept by Svetko and transforms the currently unused base (terrace) into an urban parterre. However, the most prominent area of the Svetko house is the interior of the inverted pyramid. The proposed concept protects it and transforms the complex by inserting a new program into the building - the media library. The complex thus becomes part of the campus of the Slovak University of Technology.

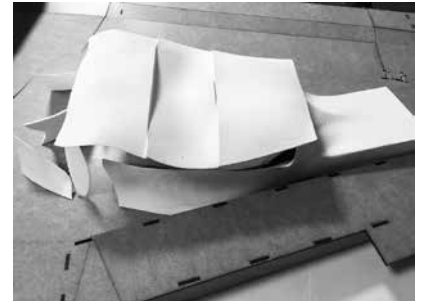
«« (Slovak Radio – Restorations, in: Transformations 1/2 p. 19, 2/2 p. 18–19)



BRIDGE SNP BA

Matúš Novanský – SNP bridge continuity of flows of public roads captured in the envelope of the proposed building - a footbridge from bridge to castle.

«« (Concert hall on the bridgehead of SNP bridge, in: Transformations 1/2, p. 22, 2/2 p. 39)



Miroslav Búran – Bridgehead–castle area The project explores the historical spatial parallels of the site and on that basis - by layering them and geometrically manipulating them - tries to find the contextual location of a new possible development of the bridgehead of the SNP bridge and its face towards Castle area and the Danube.

«« (SNP bridge – bridgehead of Old Town, in: Residual spaces, p. 68–69)



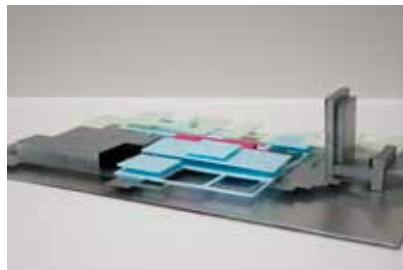
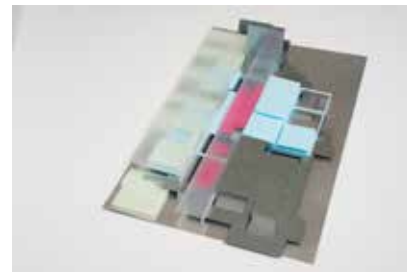
Peter Bartoš

For years, he has pushed the boundaries of art from concept to “environment creation”. Castle area in Bratislava is a key space for him, the topographic symbol of the whole Carpathian zone. It has become a part of several conceptual and outline installations.

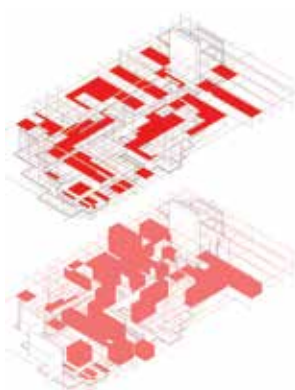
(<http://phoenix.online/content/peter-bartos>)



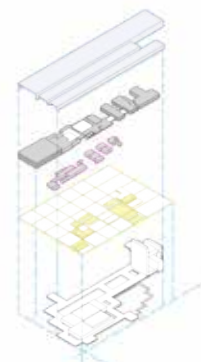
Incheba_ARTCAMPUS: Layering
 Finding the “genetic code” of a building, looking for connections between architectural elements in the Incheba complex. Reading of this code and its subsequent graphical and algorithmic transcripts, by selecting the most appropriate geometry, create the ground plan base for the newly created, program-diverse spaces for Artcampus.



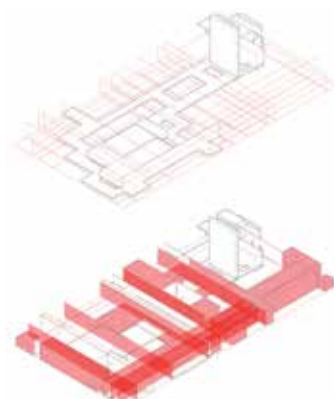
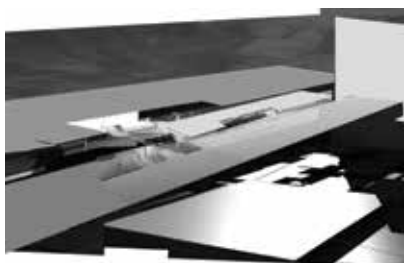
installation in the studio



geometry housing



bottom-up vertical composition: 1 Incheba terrace, 2 complex modular grid - housing, 3 libraries and administration, teaching,



geometry teaching



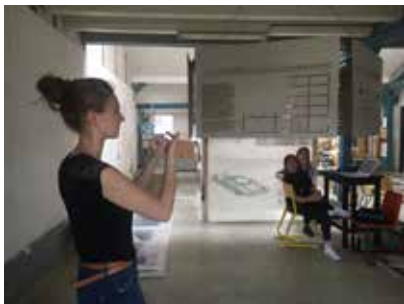
teaching, housing, libraries and rectorate, communication

Incheba: Transfer

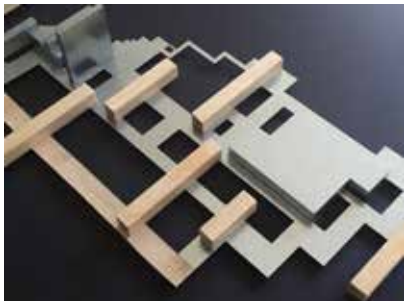
The aim of this project is to return the parterre to pedestrians and to create an atrium-lit park at ground level. In order to revitalize the area, I am adding a new unified program - housing. In transverse houses with open spaces between them, facing the Danube. In them, a type of housing, which allows its residents the opportunity to share common areas like a larger kitchen, library and so on.



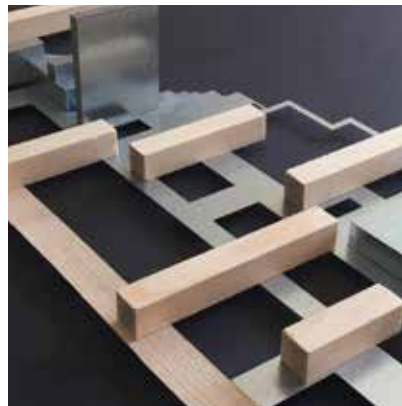
vertical vs. horizontal



installation in the studio



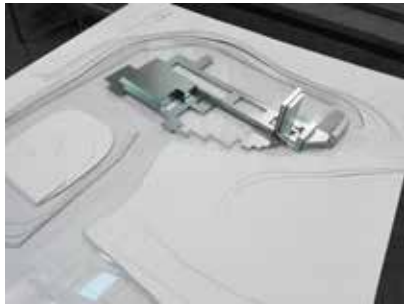
"courtyards" between houses towards the river



Houses-bridges over the open atrium



panel houses perpendicular to the Danube



model - contour lines and flood protection island



installation in the studio



Danibe bay – drawing on orthophoto



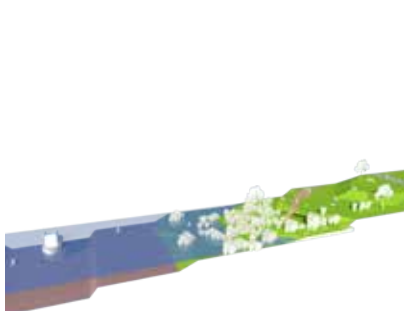
dock on piles



lagoon shore with a natural character



historical map of the Danube with its original arms, 1845



layer diagram of lagoon shore

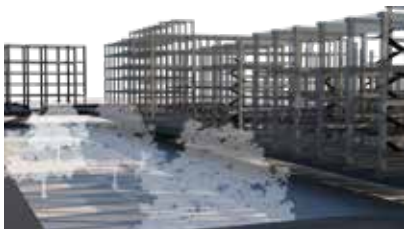


Incheba - Condensing

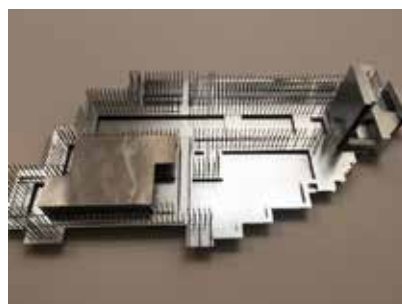
In the original project of the Incheba Exhibition Center, there were various arrangements of the structural pillar grids which I analyzed. The basic repeating element was a column of equal dimensions. I divided the grids into four types based on their arrangement. I assigned an individual height to each type. This created a new vertical column structure as an imprint of the original building. Furthermore, I created spatial maps for the arrangement of housing units in which the sanitary facilities were located in the center of the room and the remaining activities along the perimeter of the space. I followed the terrace principle observed in Incheba and connected the housing units with galleries, terraces and staircases.



installation in the studio



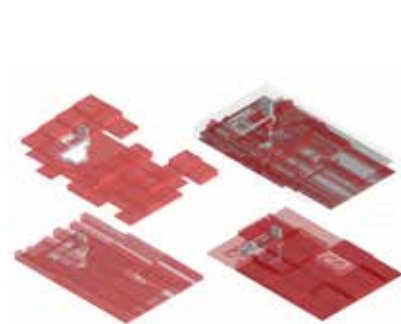
residential rod structure with pools in the original atriums



transforming Incheba into a compact structure

model - working phase

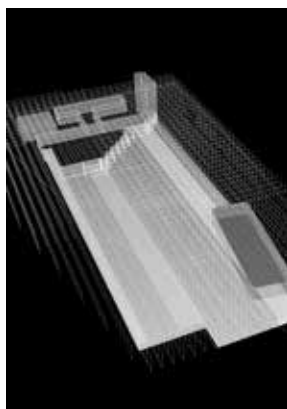
Istropolis: Reprogramming
 Restore or maintain a building? Pre-serve. The Istropolis cultural center has lost its original function decades ago, but what remains is a very strong identity of form. The highest quality of the building is the distinctive appearance of the building with its characteristic facade and huge dimensions.
 In this proposal, “preserving” means not touching the existing object but, on the contrary, highlighting its iconic shape by defining its “genetic code” - the relationship between the individual structural elements, their deployment and use as the basis for the new structure - annex which integrates Istropolis into the environment, communicating with the market hall building on the other side and creating forms offering a wide range of new types of space for different programs.



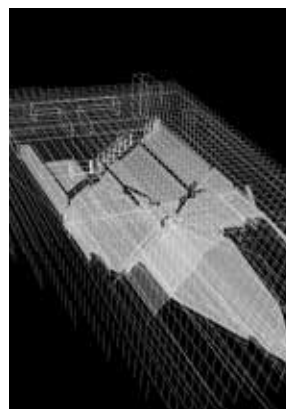
construction of mass based on the modular outline of Istropolis and its derivatives



a geometric network of axes of windows and spatial relationships expressed in connection lines



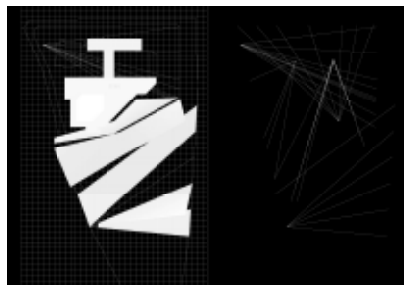
projection of the modular outline of Istropolis



projection of street outline from surrounding area



model (in combination with J. Samuel: Valley



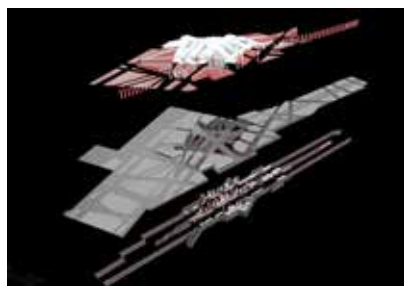
projection of composite surfaces in the area in front of Istropolis



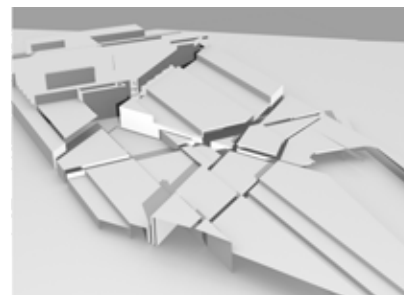
building model (in contact with Matušík Market Hall)



Pri Mýte – transfer attempt



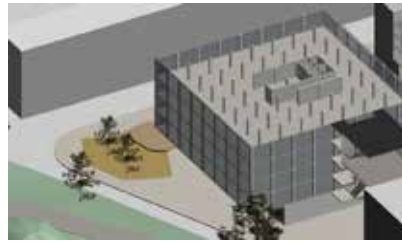
layering of geometric plans:



spatial envelope scheme

Istropolis: Expansion

The location of Istropolis has the potential in creation and perception of public space at the whole city level. The aim of my project is to develop this topic and to give new value to the public space. In the original railway area (Filiálka) I designed a linear park, which can stretch along this part of the city into the country (Malé Karpaty). I am connecting the free public space around Istropolis with a new zoning plan. Buildings need a new program to become attractive to the parterre. The new masses are extensions of the existing ones at the end positions of the set. They are interconnected and all have access to the garden on the roof of the existing Istropolis. The building with a new program (congress center), hotel and residential house will bring life and bustle. The most prominent building is the exhibition hall - the bridge between Istropolis and the Market Hall.



addition - formal completion of the theater (administrative centre)



"bridge" connecting Istropolis with Matušík Market Hall



addition of high-rise building (hotel)



courtyard in between residential house (revitalization of Dom technik), admin. centre (theatre reconstruction) and congress hall (Istropolis)



garden on the roof of Istropolis



arrangement of (interconnected) functions around theyard: administration, housing, congress centre, hotel



congress centre situation plan – proposal : Filiálka park in the front part – Filiálka park, completion of area in end points of the area: bridge (exhibition hall), high-rise building (hotel), Dom techniky (residential house) and Theatre (adminis.)



facade detail of residential house



work model





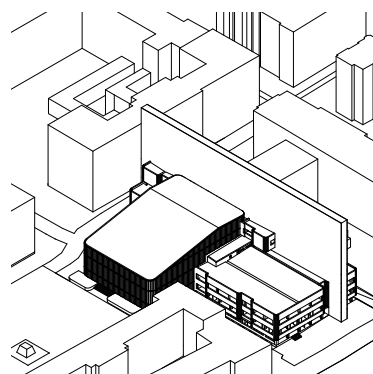
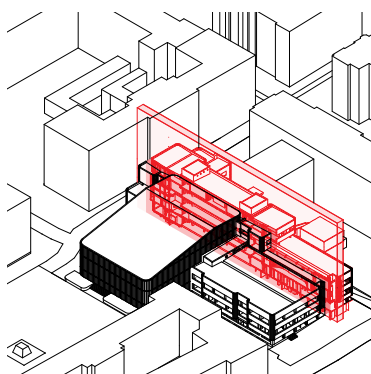
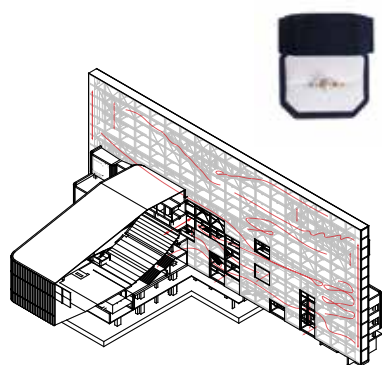
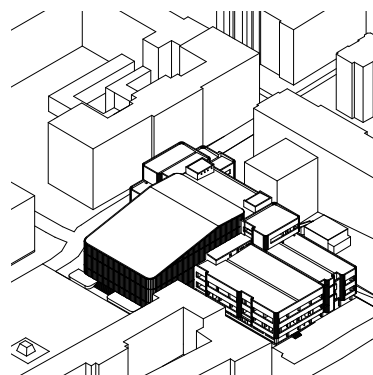




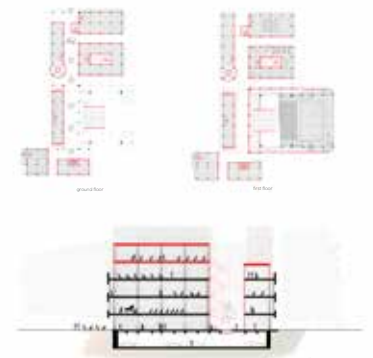
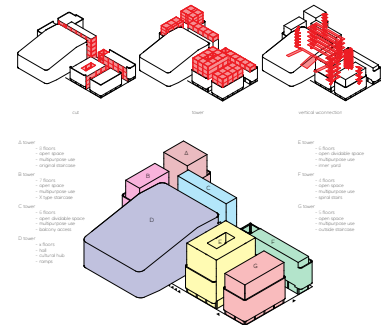
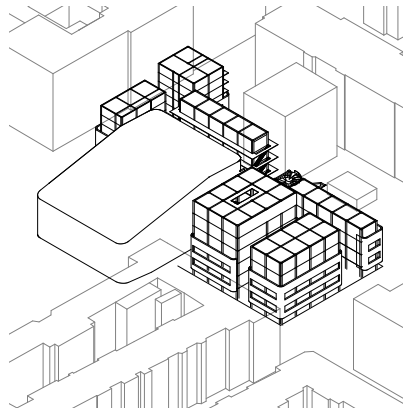
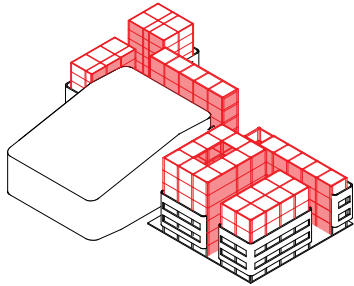
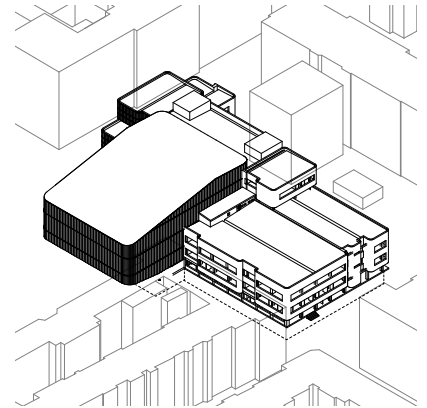




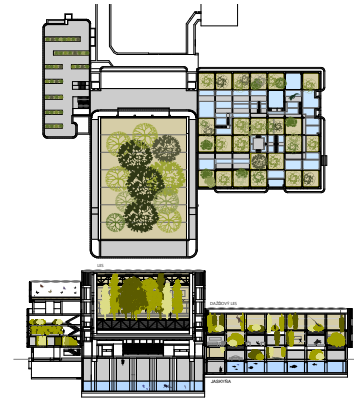
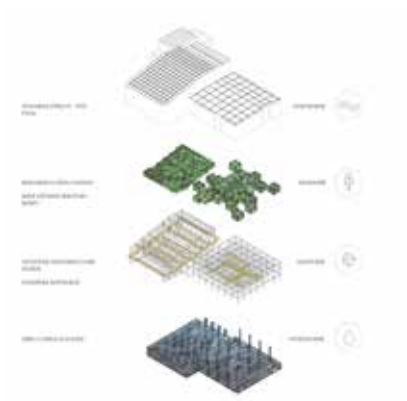
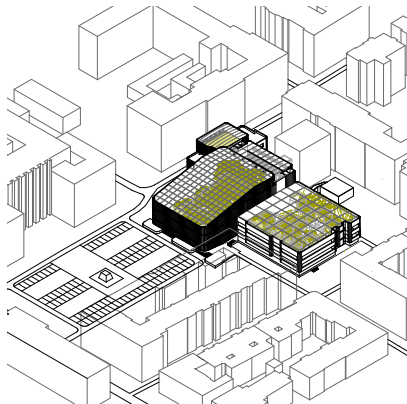
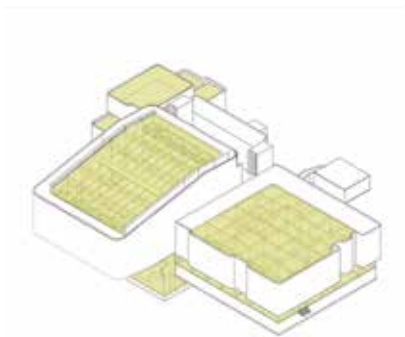
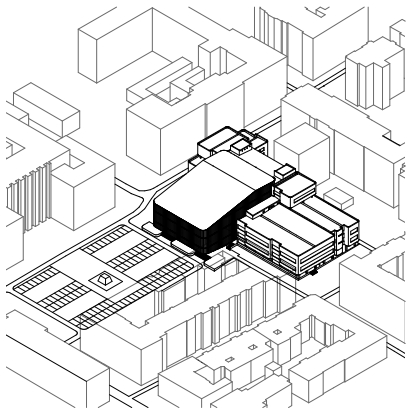
Although the Dezember palast carries a stigma of the former regime, its values need to be acknowledged. My strategy is to elevate the beauty of a building as a jewel. The ultimate aim is to build a high and narrow wall at the point of the road and thus create a "jewel box" which will bring new types of space into the building and a different situation for bonding inside it.



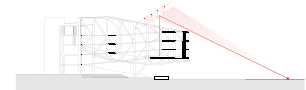
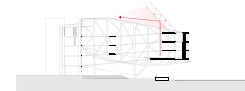
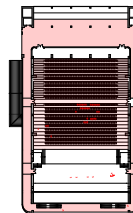
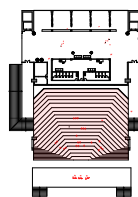
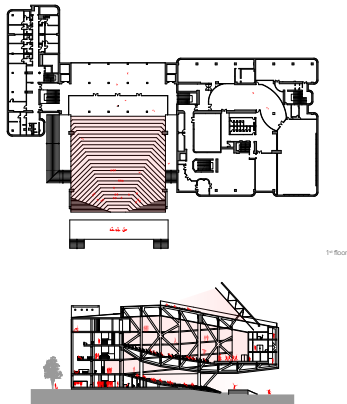
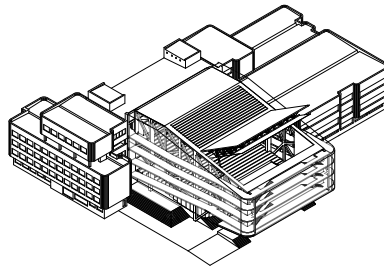
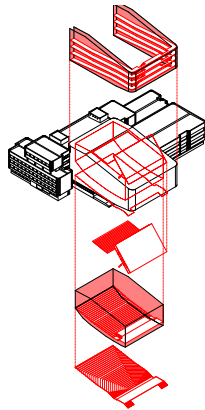
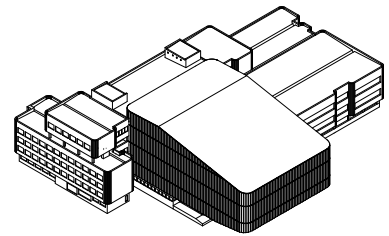
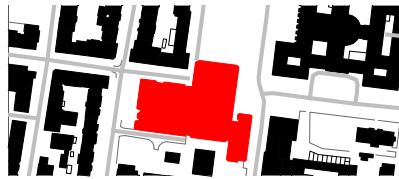
The December Palace is stripped of any excess space. The section lines bring light in it and divide it into a series of towers. A miniurbanism of a campus is created. The unique character of the towers is complemented by various vertical communication cores. This strategy creates private stand-alone spaces accessible for rent.



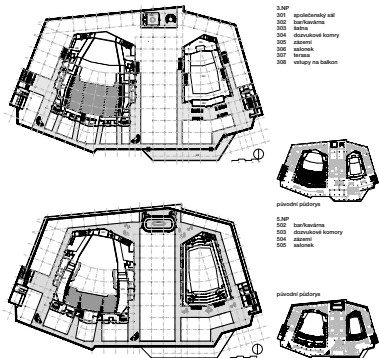
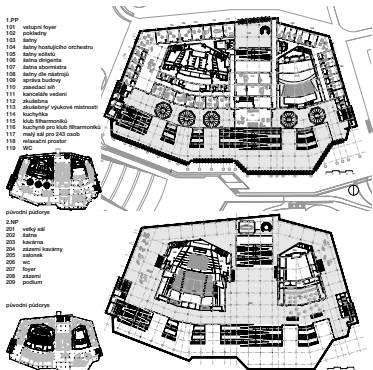
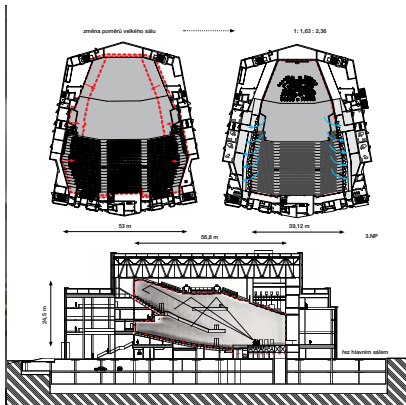
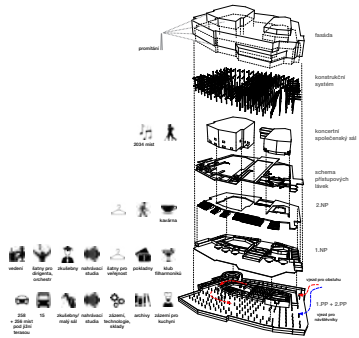
Man is the only creature that isolates itself from the natural environment and creates own artificial intelligent environment. However, nature is a daily and inevitable part of our lives, and therefore we should try to adapt to it, not the other way around. In the old abandoned buildings - ruins the original ecosystem eventually emerges. For the revitalization of the building in Katowice I used the strategy of creating symbiotic relationships - fauna / flora - man.

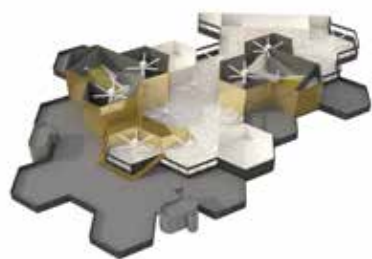
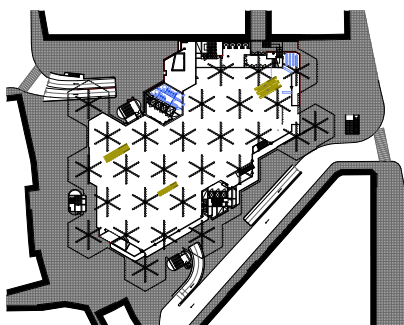
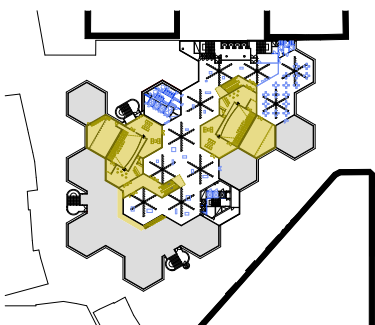


The concert hall carries the greatest potential that Dezember palast has and it would be a pity not to use it. The strategy aims to make the building accessible to people by multiplying the hall program vertically and at the same time showing three different ways in which the performance can operate - outdoors, in a hall with good acoustics or in a semi-amphitheater. The building maintains contact with the square by means of a transparent facade and a mirror showing the performance inside. The dance center also includes a rehearsal section and a hotel section.



The design retains the original shape of the building and eliminates the extra space not needed for a new function - philharmonic. There is only a parterre, two main halls and a top plate left. The existing shape is covered with a new envelope, highlighting the true features of the building, which are fragmented due to the existing appearance. This creates a new sculpture - building, which will always warm up at night and light up over Prague thanks to its envelope, on which it is possible to project the ongoing program. The concert hall thus becomes the new dominant of Prague. All the facilities, the operation and the brain of the whole building are based in hidden floors beneath the ground and parterre. It now stožár na projekci stanice separates the facilities for musicians and provides space for the public, which, thanks to its release, reveals two main components of the building. These include the halls intended for listeners to enjoy music in the highest standard quality. The building becomes passable both between and around the halls (interior / exterior division). The proposal on the north side allows for a total opening of the area to visitors.





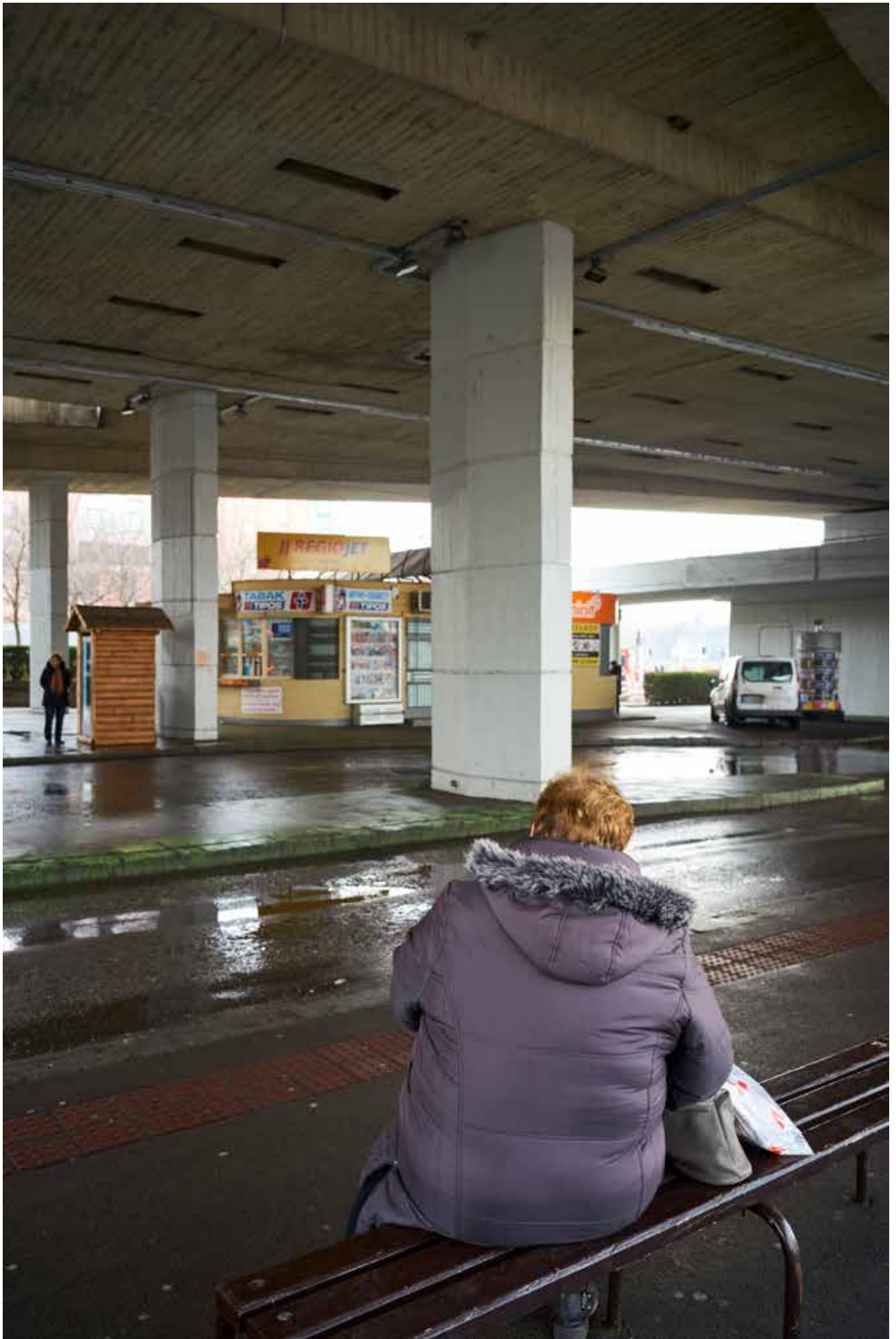




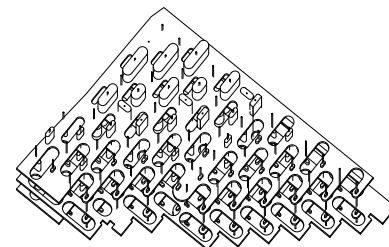
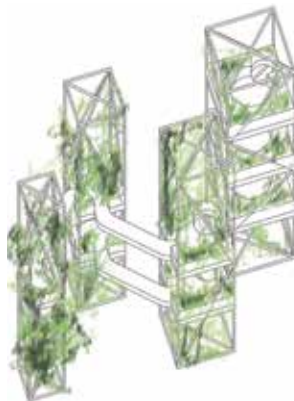
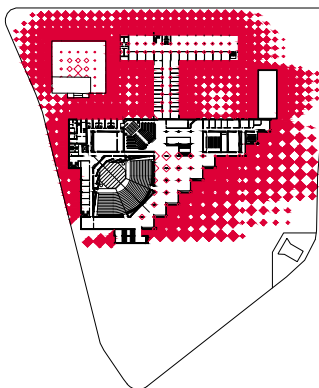
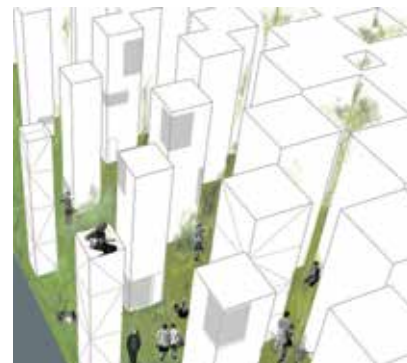
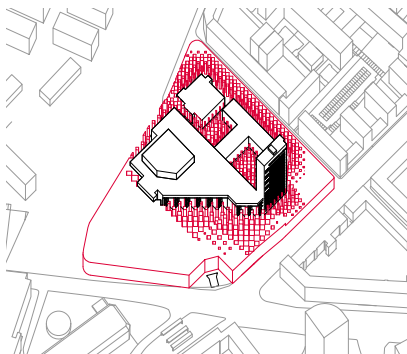
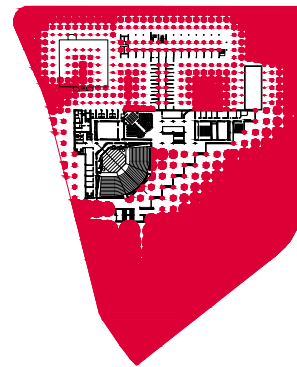
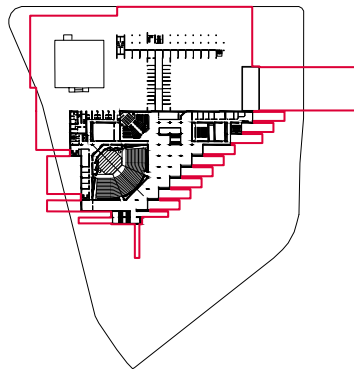




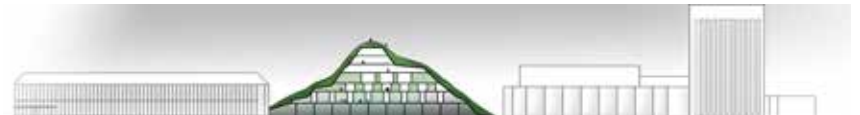
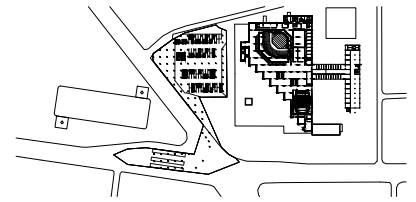
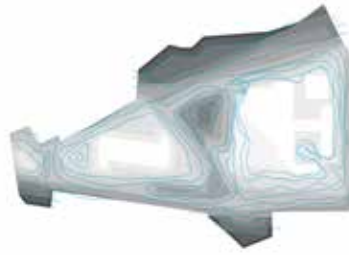




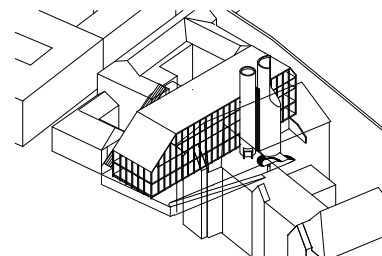
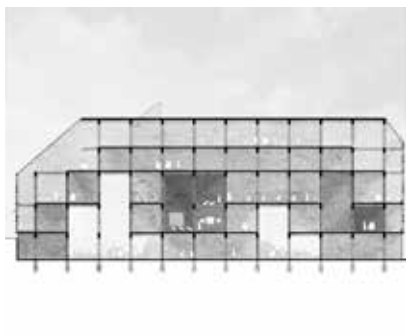
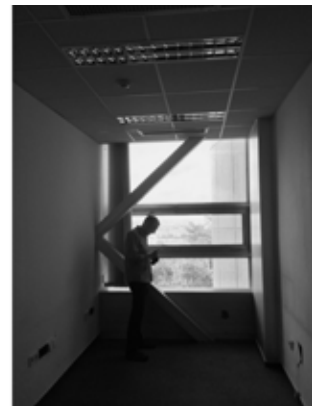
The project was based on an analysis of the possibilities of connecting the new development to the Istropolis building; where and how the new mass can touch the old matter. The answer is a gradient, an architecture that gradually disintegrates into smaller units and creates a soft border in front of glazed facades, a border which is difficult to define, a border that almost does not exist. Voids which arise in front of building facades have a special character. These are open spaces with columnar architectures gradually growing into buildings interrupted by vertical shafts. Is it interior or exterior? Building or emptiness?



The search was for an empty space. It was found through the boundaries of the territories which define various empty spaces. Layering of various empty spaces found, defined by boundaries with different parameters, resulted in a diagrammatic graphics. This graphics - evaluated by the author and interpreted as a topographic map generated a hill in the middle of the city. A hill as a contradictory, synthetic/natural phenomenon that has risen to the surface as a counterweight to the massive masses exhibited in the territory. The inner nature of the hill, the porosity, the gradual transition from empty to full, or from exterior to interior, is a complementary interpretation of the analysis. At this stage, the functions are left to imagination. The hill is just a representation of the raw, unprocessed potential. Only a rough outline of the division of functions that would fill the space found is left as the intersection of the original function of the place - parking and auxiliary functions of the garden. The parking lot gradually changes into the garden, the concrete changes into the green.

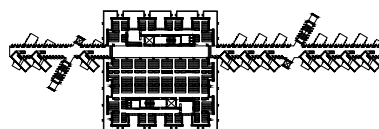
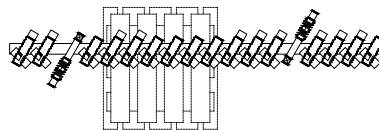
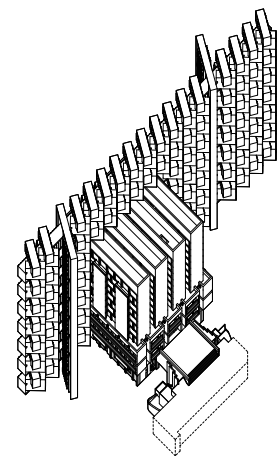
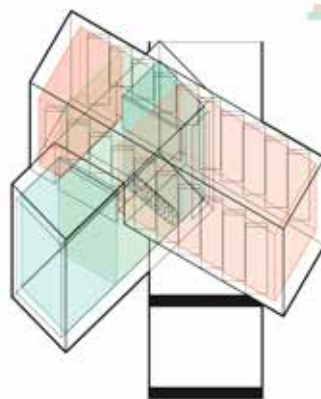
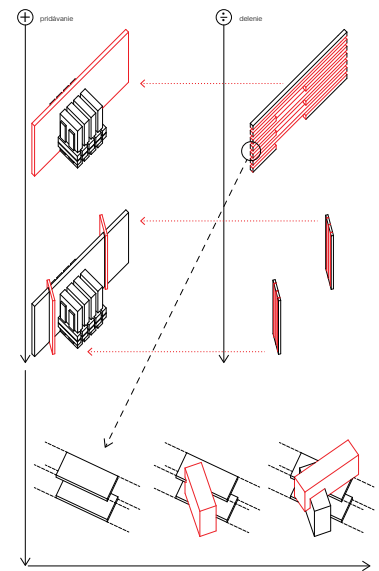
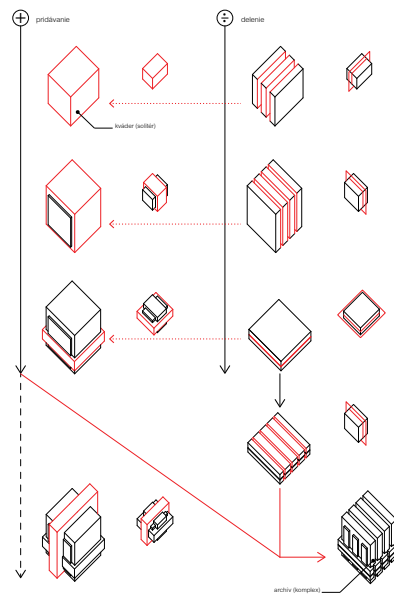


My diploma thesis expands a set of strategies on how to handle iconic ruins. I focused my research on the MVM building in Budapest from the middle of the last century, which was on the brink of demolition. This building has certain architectural qualities and specifics that I am trying to uncover and describe. These include, for example: technical gap (separation of facade from internal program), free plan (skeletal support system), hierarchical vertical communication or connection to context. Later, I emphasize or suppress them, which gives me space to explore its relationship and elemental properties and its inter-spatial tendencies. From a building for machines I suddenly get a house for people. The space gradient helps to blur the spaces, encouraging the user to define them in the future.



The Slovak National Archive by architect Vladimír Deděček can be considered an iconic building. The aim of the project was to grasp one of the aspects of this iconicity and with its help create the possibility of further development of the Archive and at the same time apply it to the generic residential program. The Archive is a distinctive, monumental solitaire, but at the same time it can be seen as a composition of many small volumes. Geometric analysis of the relationship between these two extremes (solitaire / complex) resulted in a hypothetical approach to the creation of the current form of the Archive in two lines - gradual addition of volumes and their division. A further addition of volume in accordance with the above mentioned procedure creates the basic form of a new residential building. The resulting plate intersecting the Archive is itself a monumental solitaire that underlines and builds on the monumentality of the Archive. For further manipulation the plate is no longer considered as part of a complex form subject to the process rules, but as a new starting point / framework for applying addition and division. Therefore, its dimensions and proportions are no longer determined by the relationship to the proportions of the archive, but rather the land boundaries and functional/capacity needs.

The plate is divided into corridors, intersected by vertically divided communication cores; individual apartments are added to the corridors and are self created by combining two volumes. From a simple plate a complex one is formed. There are also other parallels with the specifics of the Archive building in the residential building: a) the combination of the two volumes which make up one apartment reflects the connection between the administrative part of the archive and the archive space; this intersection creates several different spatial situations in the apartment; b) the way of daylighting the archive building is reflected in the apartment - the lower part has a large glass area (as an administration), the upper part has a dimmed diffuse light (archive with a minimum number of windows); c) similarly to the space for storing archival materials, they are spilled into patulous niches on the floor plan, and where the corridors of an apartment building pierce the archive, the archive program is poured into them. Depending on the distance from the archive, libraries, study rooms are created in the corridors; flats for archive staff and short-term rentals for those interested in studying archival materials.



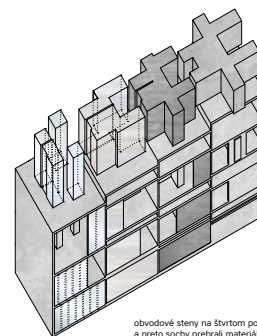
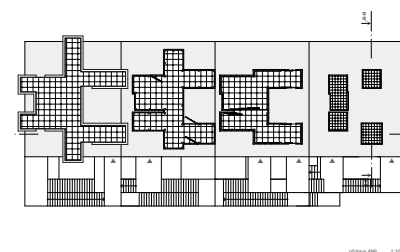
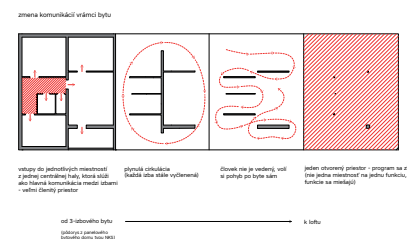
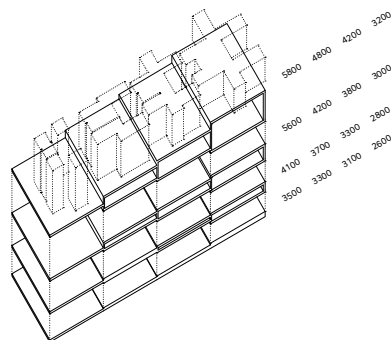
Iconic ruins are represented by buildings that over time have lost their institutional and program content. We were supposed to find in them the quality that makes the icon an icon and then apply it and generate a new type of apartment house. I chose the Slovak National Archive on the Drotárska cesta street in Bratislava, designed by Vladimír Dedeček (construction completed in 1983). To date, it is the largest and most important public archives in the Slovak Republic. The Archive designed by Dedeček for me personally evokes a sculpture more than a building. This statement was my initial idea, which I subsequently expanded. How does a statue differ from architecture? How can architecture be turned into sculpture and vice versa? The distinctive division of the facade with colour accentuates plasticity. Together with pure geometrical shapes, this building has an artistic effect. But the quality that makes this ruin an icon is the gradient through which Dedeček changed architecture into sculpture. This gradient occurs in two directions - horizontal and vertical. In the vertical direction, the Archive is less and less a building and more a sculpture due to the location of the program. The first four floors are filled with public and administrative spaces. They have beautiful large windows and loggias. The other seven floors serve as depositories. The windows are getting smaller and the administrative space is also decreasing. On the top floor, one enters absolute darkness. Toilets and other functional spaces have disappeared. With each higher floor there is gradual decline of the program and architectural elements and therefore the occupied building becomes a sculpture. Horizontally, the archive is "becoming sculpture" from the center outwards in all directions. From rooms with a certain program, to rooms with unconventional lighting up to a very plastic facade.

In my bachelor thesis I dealt with the problem of how to create a sculpture from a classic panel house using a gradient in accordance with the ideas by Dedeček. My gradient occurs in a very precise manner, same as in case of the archive, in two directions - both horizontal and vertical. My "residential sculpture" has four floors. On each floor there are four flats. In the beginning, I had sixteen identical three-room apartment units with a typical BA-NKS floor plan. In the resulting design, there are sixteen flats with completely different parameters.

In the horizontal direction, a classic

apartment with a central hallway, from which one enters five different rooms through the door, is transformed into a loft with only one large open space. This gradient offers me a change in the program. Traditionally we have one room with one function, but when you have only one room for all functions, the boundaries disappear. In order to create a loft, the middle flats (interstages) have to have lesser or shorter partition walls. The perimeter walls in this case remain unchanged and form purely an envelope. In the vertical direction, the wall thickness and the floor height change. The higher the floor, the thicker the walls (columns) - they reduce and distort the real size of the rooms. The walls are thick enough to create new spaces inside them. On the top floor, the perimeter wall disappears and walls that thickened to their extreme size become objects and absolute statues.

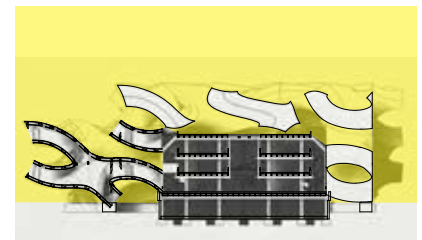
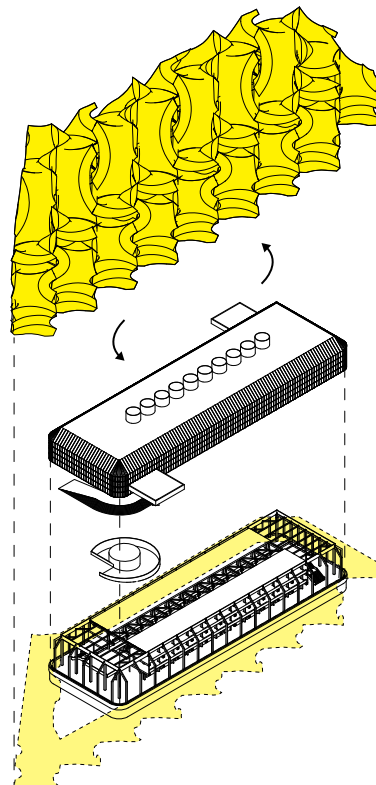
In my work I tried to work very systematically and clearly. I concluded that the architectural element can be changed into sculpture by scaling, multiplying elements, changing the function or total malfunction. I work with, in my opinion, the four most basic elements: wall (vertical), ceiling (horizontal), window (opening) and step (overcoming height differences). They can be used to create both architectural and sculptural objects. The resulting design is a Residential sculpture with sixteen apartments with completely different parameters that affect their use and thus the daily lives of their inhabitants. I think that each person has different needs and therefore should be able to choose the type of space in which they want to live. The building is located above the cinema hall of the archive. This creates direct contact between two similar but also different objects.



obvodové steny na štvrtom poschodí úplne zmizli a preto sochy prebrali materiál v gradiente

The iconic ruin I focused my work on was the New Market hall (Nová Tržnica) in Bratislava, which was realized in the years 1975 - 1983. The architect of this building is Ivan Matušík. The market hall was built in the spirit of hi-tech, in the interior the construction, air conditioning and other piping are visible. The whole layout and functional concept of the market hall is a hybrid form of historical typologies of public markets. The result forms something between urban structure and large roofed hall. There is a patchwork of hidden paths, arcades and galleries. Small streets alternate with large one, which opens into a kind of closed square. This urban structure continues vertically and thus delimits the individual spaces hierarchically. The whole building is composed of prefabricated reinforced concrete rod elements, which create a free shelf for, in this case, the subsequent filling of the market function. Finally, all these spaces are enveloped in a glazed package, which creates different spaces in the marketplace: external - internal, open – closed. Subsequent interpretation of these properties, transformed into the creation of a new structure which would contain all these defined iconic elements. The urban structure, which is at the same time a construction, a shelf, an envelope and a tangle of streets, roads and openings for light. It creates both external and internal spaces. This new, bulky facade is a new shelf for adding new functions or extending existing ones. The whole structure is composed of modules based on the mathematical surface of the gyroid, which is triple periodic, so it can additively grow in all directions. Further adaptive modifications of the module forms are possible by stretching in different directions or by enlarging the viewing openings. It is a prefabricated construction response of the 21st century. Due to the housing function, the construction grid for new envelope modules is rotated by 45 degrees to the south to follow the light. At the same time, it is the most voluminous and terraced on this cardinal point. On the north side, the structure modules are cut. This modular structure allows adaptive assignment of various functions as required. Spatial shelf offers options for housing, commercial space or various public functions. Just as there are different vendors with different goods on the same stall, the proposed envelope allows individual access in a generic system. It creates a mini city within a city. The form and realization of the bachelor thesis represents a possible approach

to iconic ruins, their protection and development. I use visualization, diagrams and schemes to explain the approach and procedures. For the output of this process of thinking I use an architectural model as a physical representation of the project design associated with architectural drawings.



The term iconic ruin, as we use it, is a socialist cultural, commercial, sports palace with exceptional architecture in an exceptional location in a city with generously conceived public space, currently in a troubled condition somewhere between physical, programmatic and ideological decay. An iconic ruin as the potential of thousands of cubic meters of premises on lucrative land in the city center which cannot be demolished. An iconic ruin as a building which has lost its specific institutional and programmatic content. One of the points of possible regeneration of huge building volumes and state-of-the-art architecture with generous public space presents an opportunity to inhabit it. Inhabiting an iconic ruin means trying to fill a specific body with a new generic housing program. The rediscovery of the method of transforming an ordinary house into an icon aims to develop it either by modifying it or by applying a procedure to create an autonomous object.

The building of Slovak Radio by the three architects Štefan Svetko, Štefan Ďurkovič and Barnabáš Kissling, from 1963 (completed in 1983), is rightly referred to as an iconic ruin. It is too conflicting, insolent, monstrous, too protruding, pyramid-shaped and non-contextual for people to like. However, its specificity lies not only in the expressiveness of its form, as it might seem at first sight, but above all in the atypical arrangement of the interior space. The non-standard storage of modular spaces has brought new, unique and innovative qualities to the building. By separating administration spaces from the core, the traditional corridor becomes an inner atrium, a creative and inspiring environment. The democratic organization of the relationships between floors creates an office landscape, a unified, continuous and shared environment - the inverted pyramid.

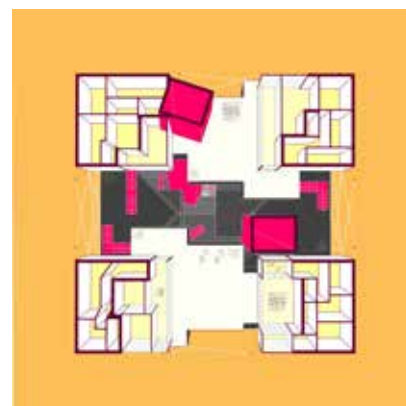
By applying a similar organizational principle used in designing the radio building, I tried to create an object with a contin-

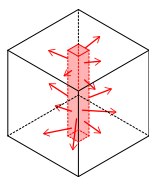
uous interior in all directions filled with a unified function. The resulting building is an eight-storey apartment building with a unique composition of interior space flowing between individual apartments. The alternation of central and longitudinal housing schemes and their separation according to predefined parameters creates a cavity - a democratic space, a landscape that does not belong to anyone and at the same time to all, where private is mixed with the public, vertical with the horizontal, work with recreation and housing. The disconnection of the form connects the space, creating the inversion of private and public, their mutual transformation, merging and flowing. The extraordinary spatial situations occurring between the apartments and the opening are enhanced by the gradient of the transparency of the walls. By placing the object in the lower base of the radio, it aims to communicate directly with the iconic building by replacing one of its currently inoperable parts.

The final output of the project will be represented by models in different scales. The 1:500 scale model will depict the relationship of the iconic ruins and the apartment building in terms of location, as well as the wider urban relationships of the surrounding area. The 1:100 scale icon model aims to give a closer look at the spatial qualities which have been used to design the final apartment building. The second model in an identical scale will be the apartment building itself, its cross-section allowing to look inside and thus more clearly perceive the proposed inner landscape and the resulting situations. The installation will also include interior and exterior visualizations, work models, as well as diagrams and graphical representations depicting the process and thinking about architectural problems.

The aim of my bachelor thesis was to design an apartment house with exceptional spatial experience and quali-

ties based on the principles seen in the iconic ruin - the inverted pyramid of Slovak Radio. After a thorough analysis, I was able to reveal a possible method of its creation, which I further developed in the design of the apartment building. Continuous and consistent definition of architectural problems and their subsequent solution, I came to the final forms, which represent only one of countless solutions. The landscape generated inside the building itself is trying to disrupt traditional forms and models of housing and thus create new, surprising and not only spatial opportunities.





rozpad prúdna do viacerých smerov



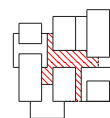
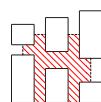
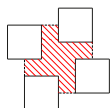
centrálny pôdorys



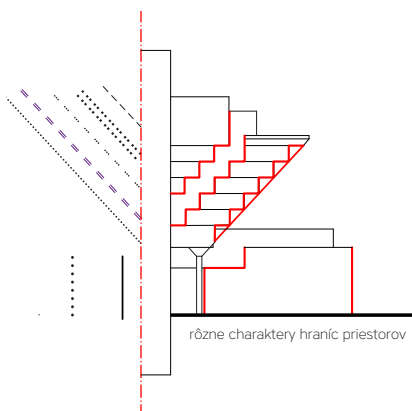
periférny pôdorys



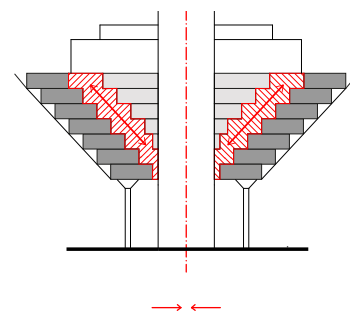
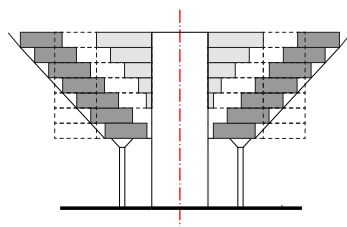
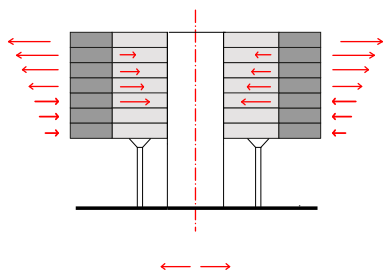
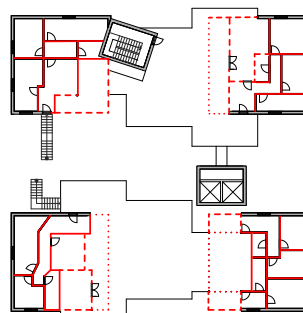
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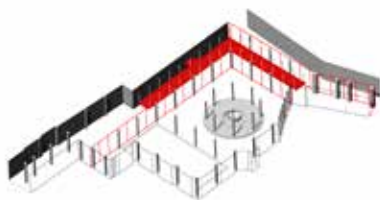


ICONIC RUINS WORKSHOP ON BEZISTAN BELGRADE

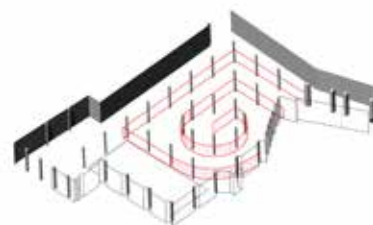
The Department of Architectural Design has long been involved in the research of Iconic Ruins. Unfinished projects (predominantly modernist concepts) and modernist or post-modernist (or even parallel modern as some authors call them) icons are in a situation where enormous pressure is being exerted on them to change from generous concepts looking for and taking into account future needs to meet the immediate needs of expanding the capitalizable usable area. "Iconic ruins" as we call them stand on the brink of extinction. No verification studies have been prepared to show the different options for dealing with such projects. Conversion, completion, demolition, hybridization. Which method is the most appropriate? What steps and what consequences would the application of these procedure bring? This is the goal of our research.

The inner courtyard and the arcade of Bezistan is not a typical representative of the project Iconic ruins research. It does not originate in the late modern era and is not its typical representative. Belgrade offers several great late-modern gems. Why didn't we choose any of them? There was limited time for the student workshop and we were looking for an assignment that would complement the research range and solution of which could have a real impact on the situation. The partner organization in Belgrade BINA offered us to participate in a dialogue with the city authorities in a prominent place. Protection is not interesting to us. Protection is only a solution when every development option fails. Ignorance is not interesting to us. We want to learn, connect and conduct critical dialogue with our predecessors. We want to be part of a continuing story.

The method of work was the evolution of the key feature of the original work. The task was to identify the architectural quality and propose its evolution.



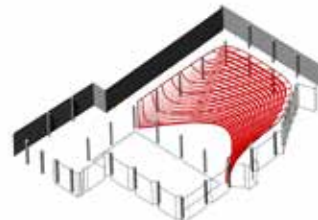
PASSAGE – refuge, library, inversion, transition, building



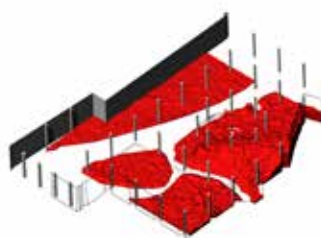
LABYRINTH – Navigation, Lost, Slowdown, Gallery, Walls



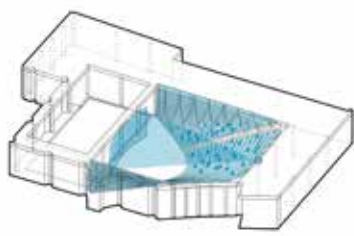
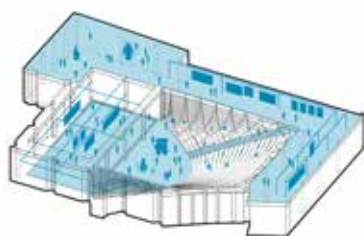
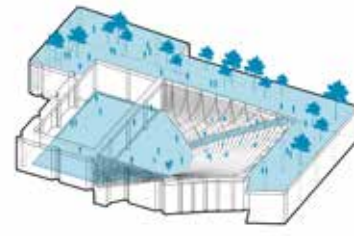
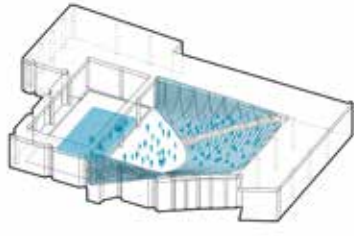
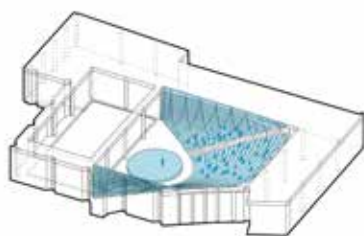
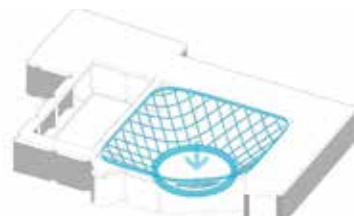
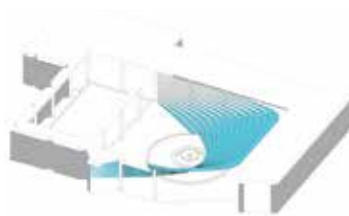
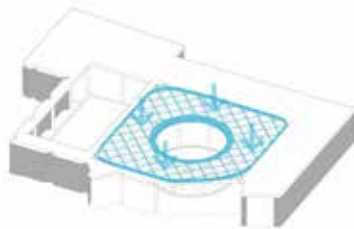
ROOFS – Climate, environment, cooling, water, humidity, gardens

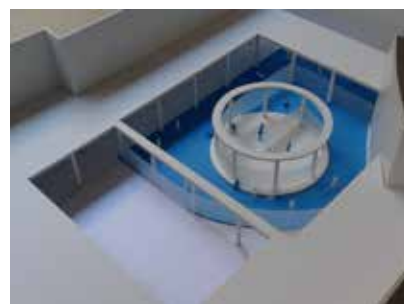
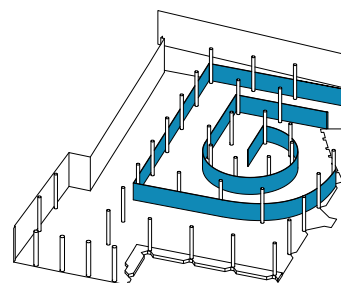
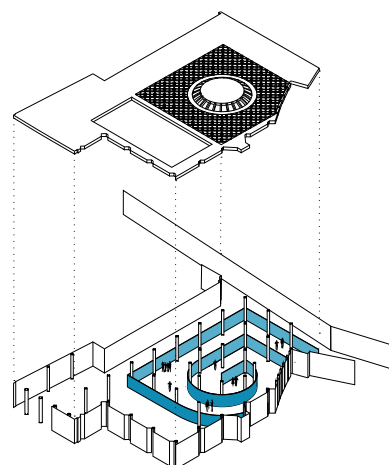
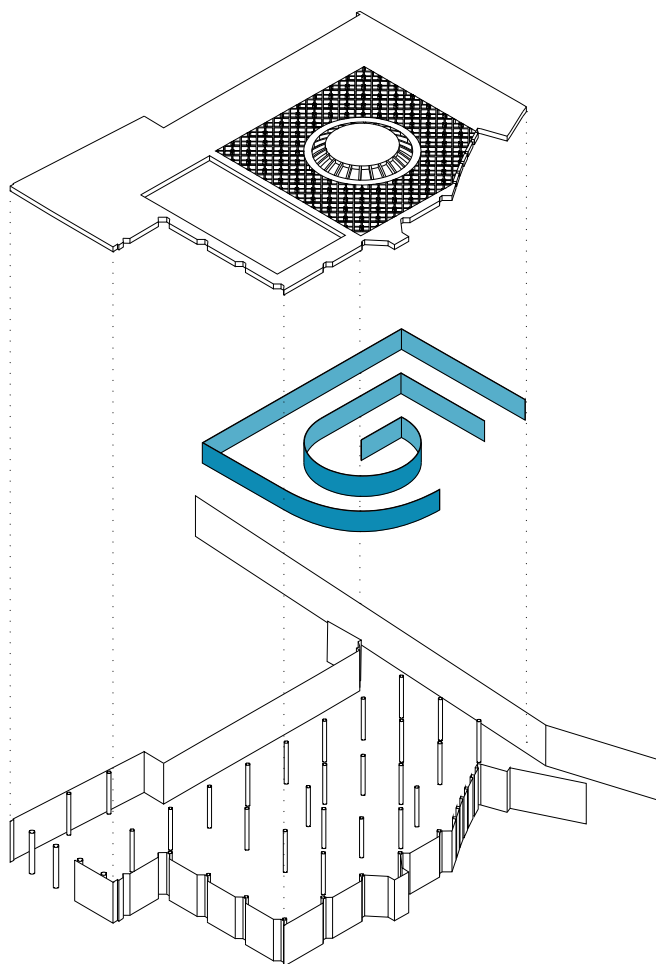
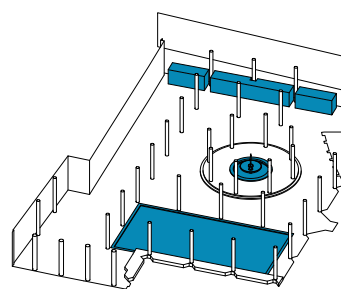
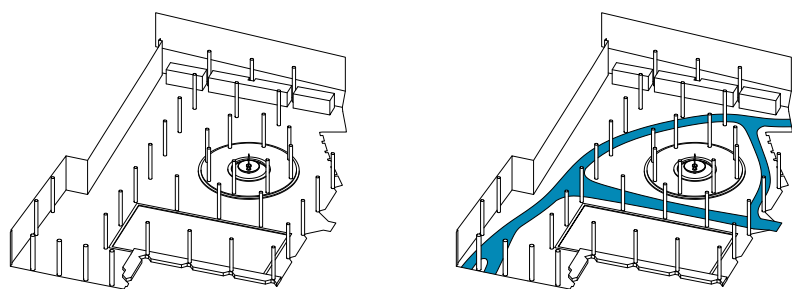


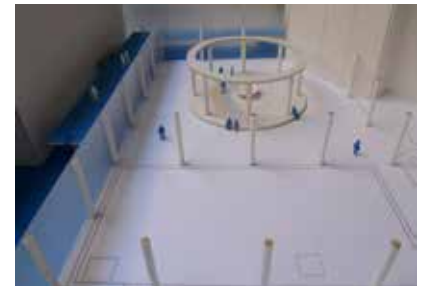
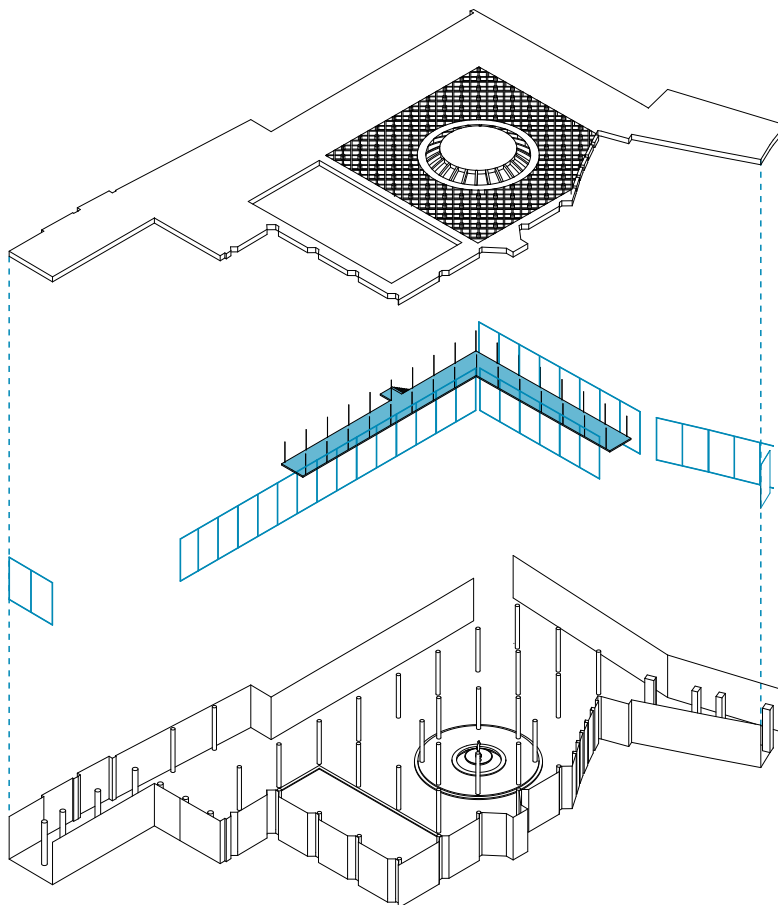
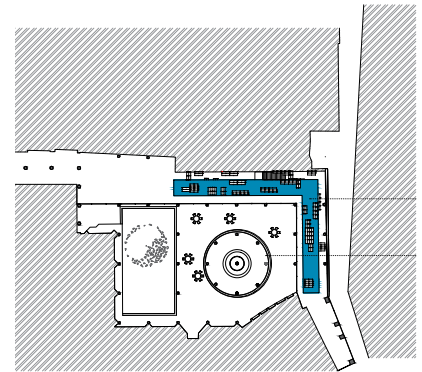
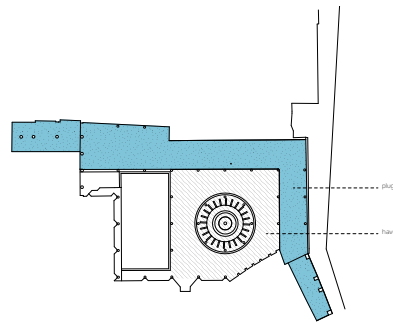
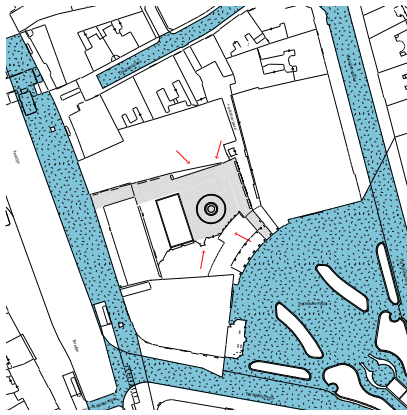
AUDITORIUM – Performance, fallen roof, theater, stairs, trellis

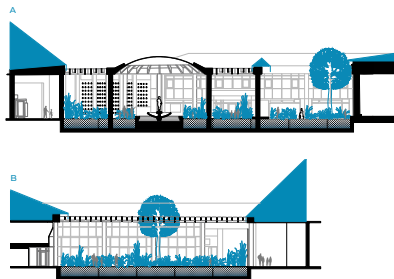
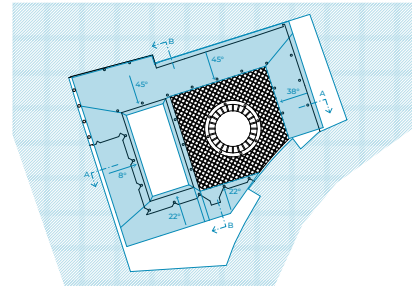
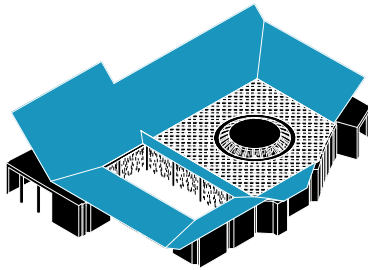
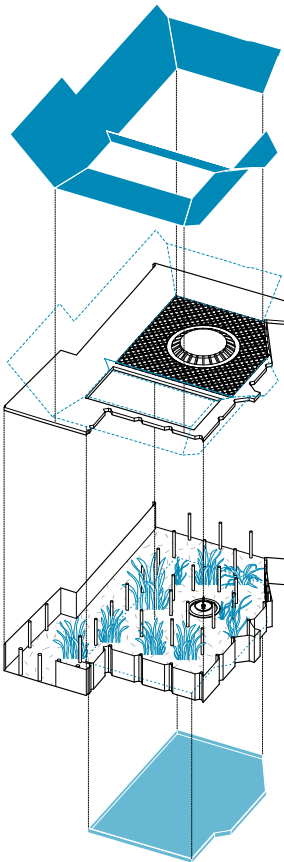
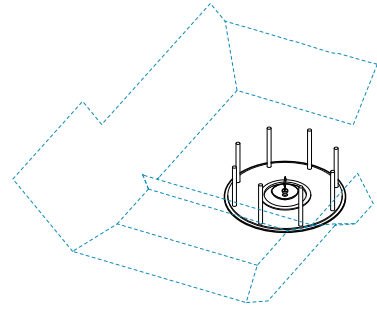
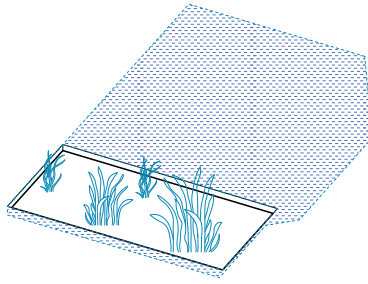
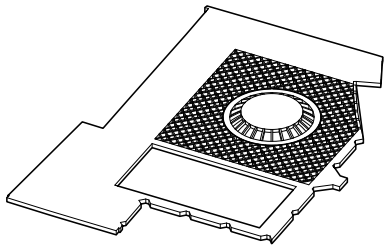


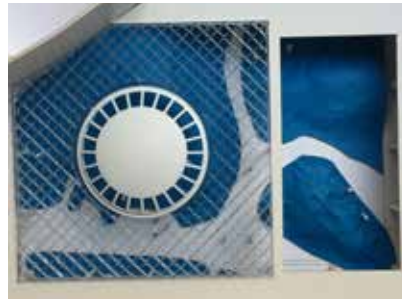
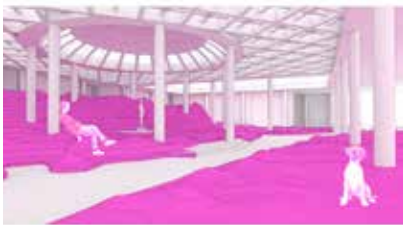
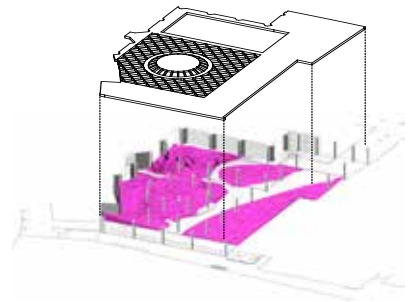
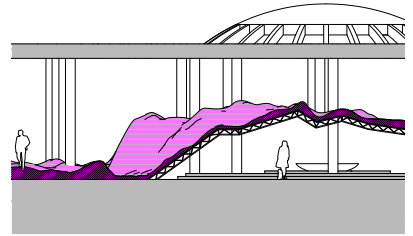
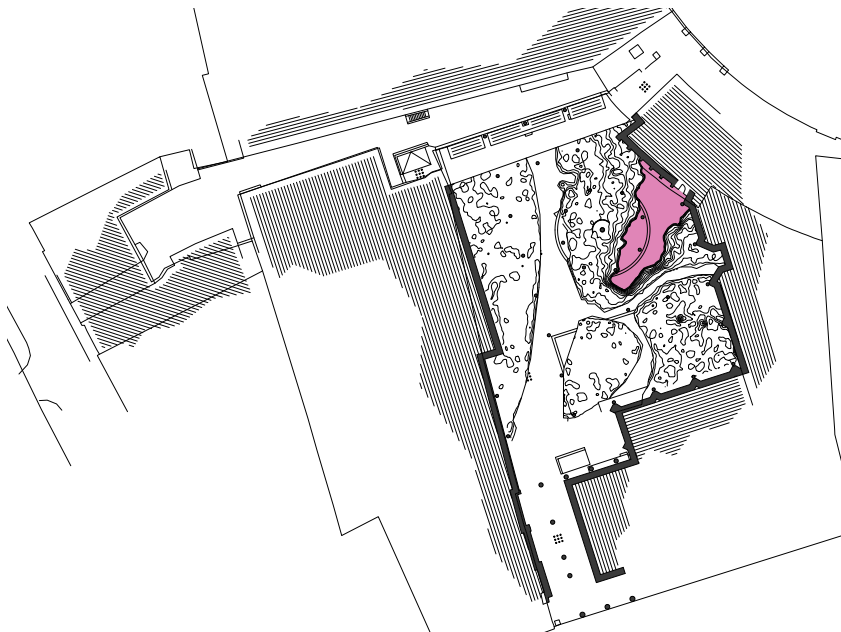
TOPOGRAPHY – Retarder, Landscape, Slowdown, shrug











HVIEZDA CINEMA NON -ICONIC RUIN

the task is to test selected architectural strategies for resuscitation of iconic ruins on the Hviezda cinema building.

Hviezda cinema is not a typical representative of an iconic ruin. It lacks uniqueness to fully qualify for this category. It represents a simpler architecture than we are looking for when selecting buildings for the iconic program that searched for houses that go beyond routine assignments in their form, content, design method and implementation. Such seemingly redundant buildings arise especially when culture or ideology prevails over practical need. Hviezda cinema is an almost ordinary "shoe box" filled with a simple program. It discreetly resembles another icon. The long frontal loggia with pillared row and fancy/shmancy windows is a reflection of Niemeyer Brasilia. program:

Hviezda cinema should serve as a cultural center. Spatial changes need to be designed and implemented to achieve this goal. It is necessary to think about how living cultural centers work and what they need or will need in future.

It probably will be in form of meeting, presentation, storage, administrative, technical and residential premises. The cinema in its current state provides only a simple tiered stage with a very shallow stage for the presentation and with insufficient backstage area. A form of multipurpose cultural hall is being sought for in order to accommodate urban cultural events. Flat floor with telescopic auditorium. Stage with rear area enabling various forms of production

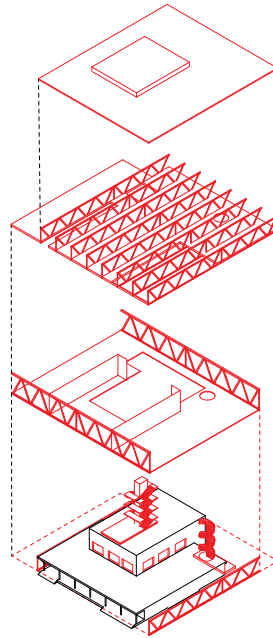
– theatre, concert, dance, conferences... Add one or more smaller halls, rehearsal rooms, rental premises - dance school, puppet theater...

Relocation of offices of cultural office is considered or other possible premises - offices, studios.... In what mode do the new premises of the cultural center create, complement or expand the public space of their surroundings.

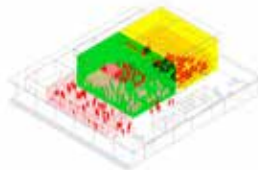
Spatial categories as workshop hypotheses:

1. Sanitation and replacement / + icon / ?new=better?
2. enlargement of the plan / expansion / onion principle / interface
3. conversion within the original volume / lobotomy / insertion / cosmetics / compression
4. addition / duplication / hat / upheaval

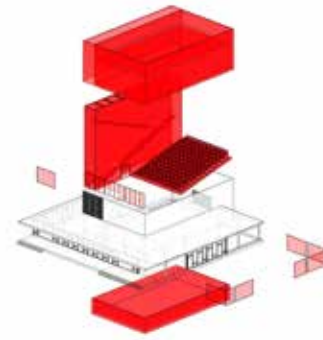
5. independent volume on neighboring site / removal / absence / hole / sale
6. hybridization / morphing with other function / parking house (HdM 1111 Lincoln road Miami), apartment building (Alfa passage Brno)



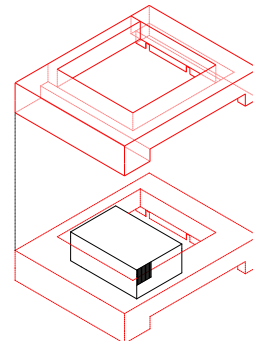
MULTIPLICATION
of potential iconic characteristics. Loggia as covered public space, structure as expressive formal feature, the plinth and slab as modernist legacy



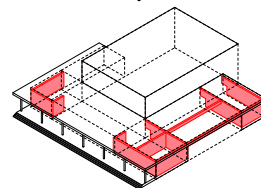
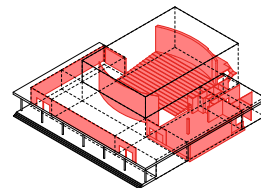
COMPRESSION
of ambitious programmatic content in one single building. Cinema hall and foyer are transformed into three halls and foyer. Forced contiguities and weak boundaries offer multiple spatial and programmatic variations.



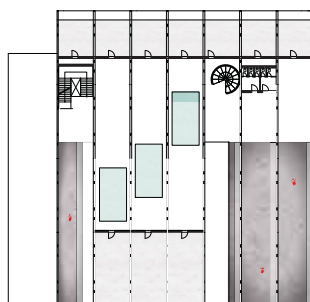
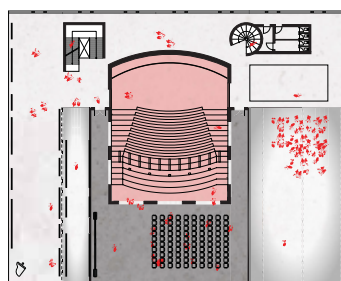
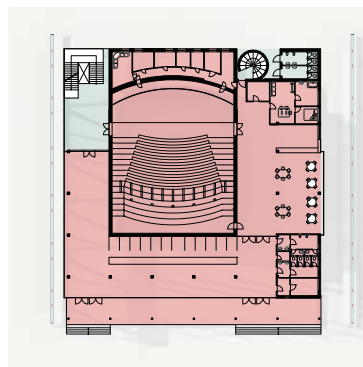
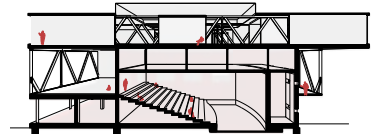
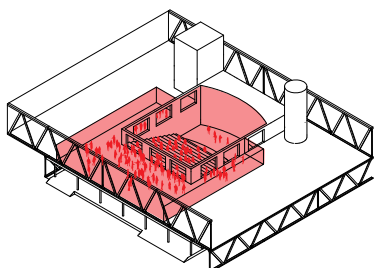
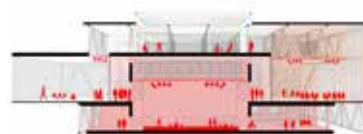
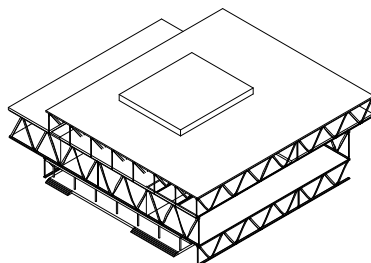
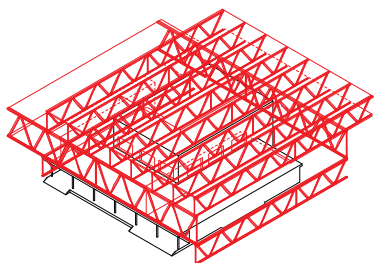
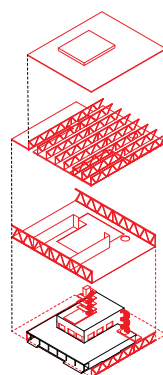
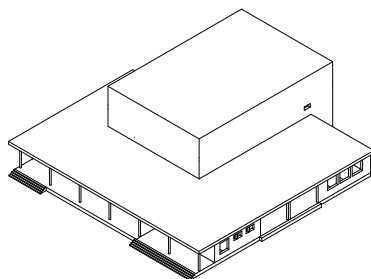
MULTIPLICATION
of potential iconic characteristics. Loggia as covered public space, structure as expressive formal feature, the plinth and slab as modernist legacy

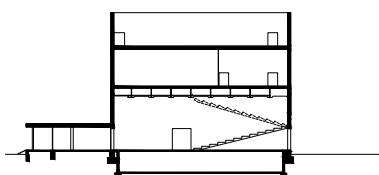
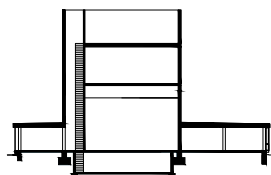
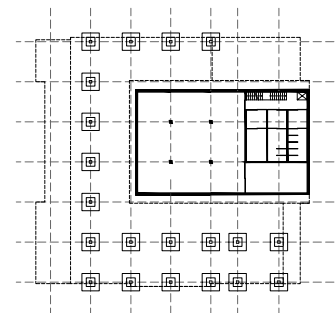
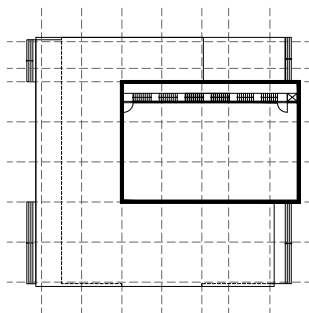
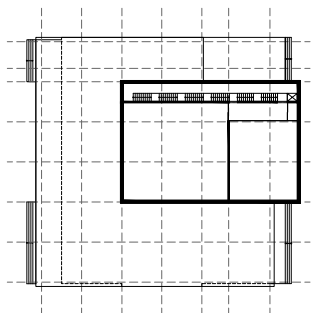
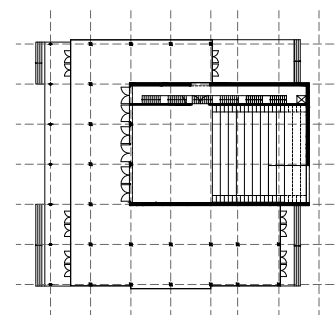
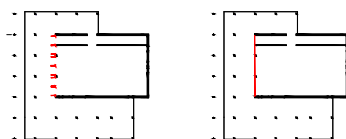
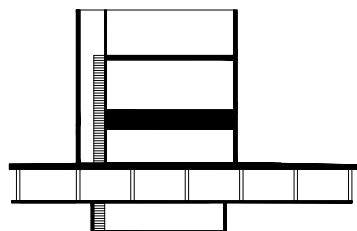
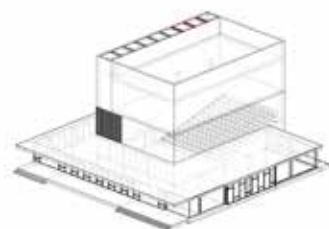
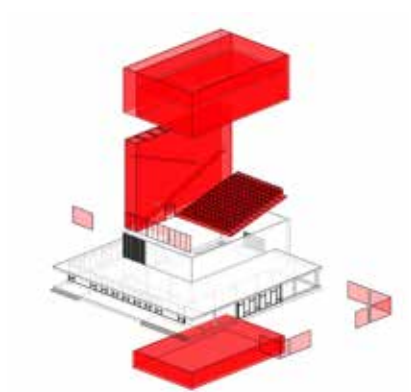


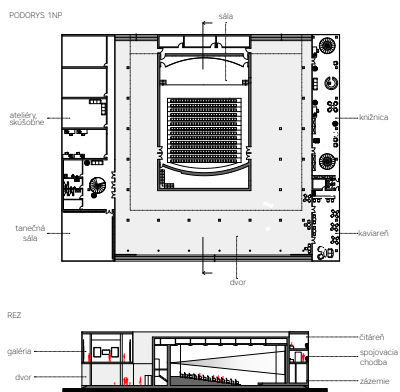
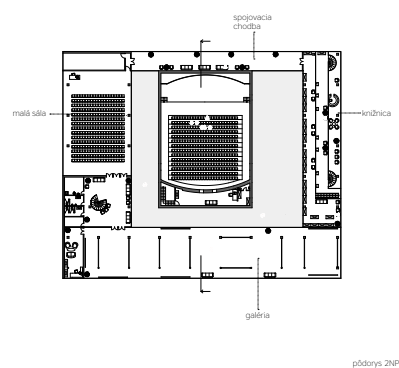
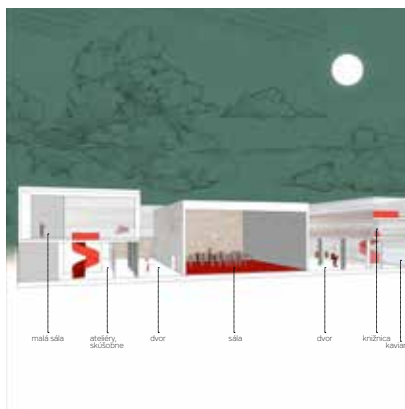
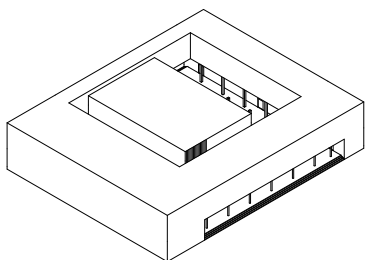
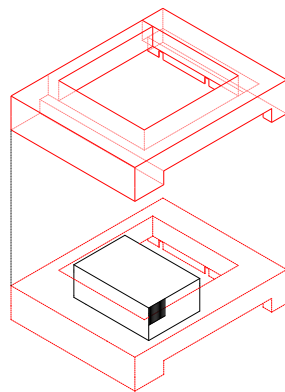
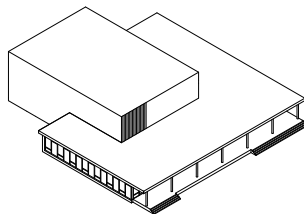
ANTI-SOLITAIRE
Modernist urban fabric of strong solitaires is gradually replaced by colorful volumes of street like development, "adequately" for a historic city. Fragment of the solitaire is preserved in the inner yard/atrium/urban pocket. Almost Museumsquartier.

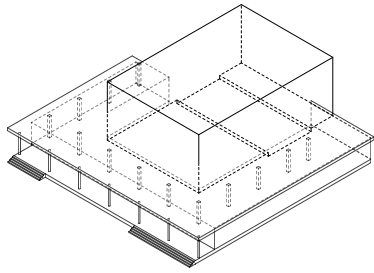


ALMOST NOTHING
is a popular category when working with existing buildings. But almost nothing is able not only to reorganize the inner programmes but also the relationships to the urban surroundings.

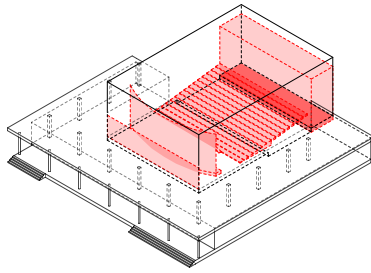




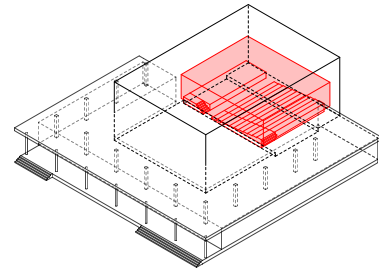




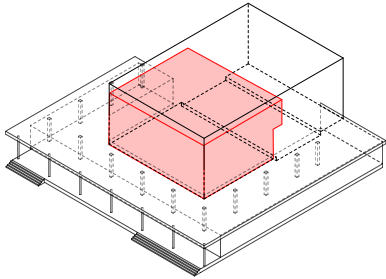
STRATÉGIA - HLAVNÁ SÁLA



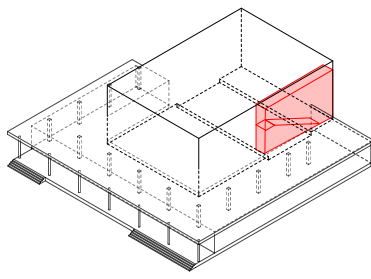
STRATÉGIA - VÝČSTENE + PODKORDANIE



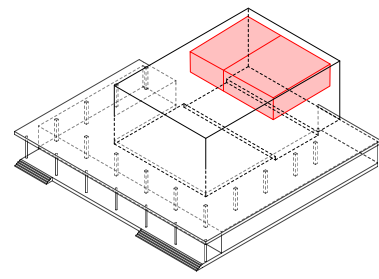
STRATÉGIA - ROZČLENENIE



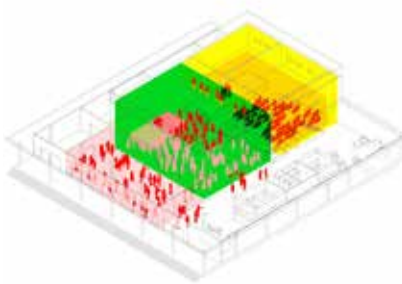
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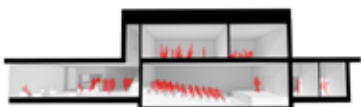
STRATÉGIA - ROZČLENENIE



STRATÉGIA - ROZČLENENIE

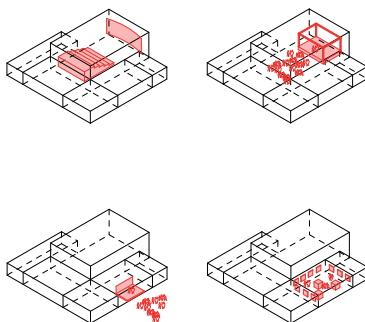
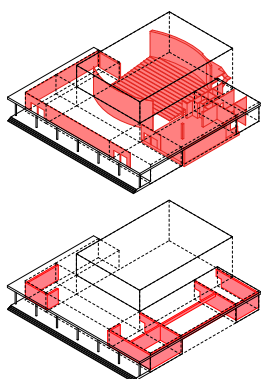
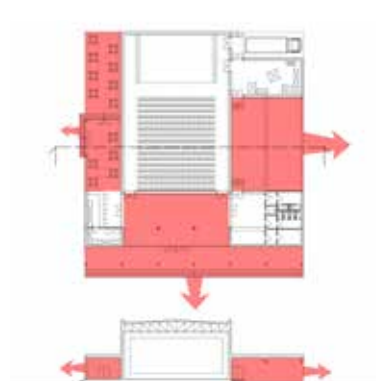
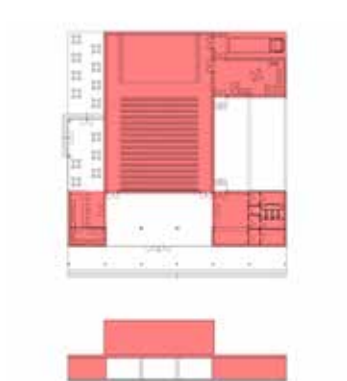
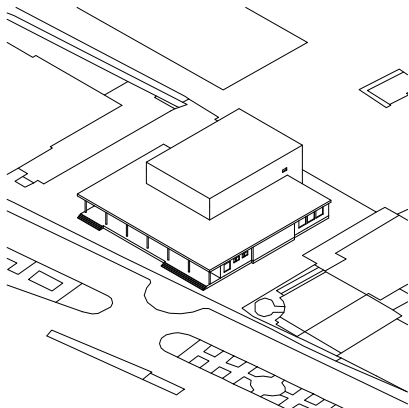


REZO-DERSPEKTIVA



REZO-DERSPEKTIVA





IKONICKÉ RUINY / STRATÉGIE

Resume

Náš vzťah k architektúre ďalekej i blízkej minulosti ovládajú starostlivosť a aktivizmus ako dve reaktívne sily voči expanzívnej aktívnej sile developerov a investorov. Zatiaľ čo reaktívna sila starostlivosti navonok vystupuje z pozície univerzálnych zásad, ktoré nerozlišujú medzi historickou a modernou architektúrou a architektúrou druhej polovice 20. storočia, potom aktivizmus už nerozlišuje ani medzi nearchitektúrou a architektúrou. Univerzálne zásady starostlivosti si ako tak vedia poradiť s dilemou architektúry ako vzorkovnice historicky cenných vrstiev alebo zjednocovania diela na základe najcennejšej vrstvy, potom pri architektúre 20. storočia nevedia rozhodnúť ani to, aké vrstvy chrániť, ani to, čo je najcennejšia vrstva. Pri modernizme zachraňujú schodiská namiesto toho, aby chránili to, čo ovládalo spacialistický modernizmus: priestorové konštelácie a usporiadania. Architektúru druhej polovice 20. storočia pre istotu odmietajú chrániť vôbec pre rôzne vyfabulované architektonické alebo urbanistické chyby, namiesto toho, aby chránili to, čo je pre ňu charakteristické: hybridné spojenia atypických foriem a materiálov a priestorové zhluky rozmanitých proveniencií. Aktivizmus si vie poradiť s oslovovaním verejnosti a burcovaním verejnej mienky a možno aj brikolážovaním, ale nie s architektúrou. Architekti sú v tomto svete ovládanom finančnou dravosťou, rigidnosťou starostlivosti a naivizmom aktivizmu vytláčaní na perifériu záujmu a sú pozývaní ako konzultanti s hlasom poradným. Preto rozumieme snahám architektov dostať sa do centra pozornosti, ale to nepôjde bez toho, aby preukázali, že disponujú premyslenými koncepciami a stratégiami a napokon aj kvalitnejšími a efektívnejšími výsledkami. Projekt Ikonické ruiny považujeme za jednu z takýchto vznikajúcich platforiem, kde sa úlohy vymieňajú a aktivisti sa stávajú hlasom poradným a starostlivosť je nahradzovaná permanentnými konzultáciami blízkych disciplín napríklad architektúry a dejín umenia – a pokusy zachraňovať sa nahradzujú návodmi, ako integrovať architektúru druhej polovice 20. storočia do životného a spoločensko-kultúrneho prostredia. Premyslená koncepcia by sa okrem iného mala vyznačovať aj pojmovým aparátom, v ktorom sa dajú formulovať nielen špecifické architektonické problémy, ale ktorý je schopný oslo-

vovať aj iné disciplíny a kultúrnu verejnosť. Preto rozumieme takisto aj voľbe názvu vznikajúcej architektonickej platformy, ktorý je dostatočne provokujúcim oxymoronom a zapamätateľným logom, upozorňujúcim na mnohotvárnosť problematiky a súčasne disponuje kritickými možnosťami rozlišovať. Projekt Ikonické ruiny chápeme ako projekt symbolickej detabuizácie architektonických diel druhej polovice 20. storočia, ako projekt nielen symbolickej ale aj faktickej reintegrácie týchto diel do súčasného spoločenského prostredia. To si vyžaduje okrem pojmových rozlíšení aj inovatívne stratégie takejto faktickej integrácie – odlišné od pamiatkarských prístupov k historickej architektúre pohybujúcej sa v polarite vzorkovnice všetkých historických vrstiev alebo štýlovej jednoty na základe „najvýznamnejšej“ historickej vrstvy, ako aj od prístupov docomomo k modernej architektúre, ktorá z nej zachováva dizajnové fragmenty a nie to, čo bolo pre modernú architektúru typické: výnimočné priestorové usporiadania. Pred nami stojí teda vážna úloha: preskúmať špecifické stratégie vhodné pre architektúru druhej polovice 20. storočia u nás aj v krajinách bývalého východného bloku, ktoré budú rešpektovať jej osobitosť a nezastupiteľnosť pre architektúru.

ICONIC RUINS / STRATEGIES

Resume

Our relationship to architecture of distant and near past is influenced deeply by preservation and activism, as these two reactive forces are set against the expansive and active power of developers and investors. The reactive power of preservation emerges from the position of universal axioms that do not distinct between historical and modern architecture of the second half of the century, whereas activism no longer distinguishes between non-architecture and architecture. Universal principles of preservation are, for the most part, able to cope with the dilemma of architecture understood as an accumulation of all historically valuable layers or as the unification of architectural work on the basis of the most valuable layer. But in the case of 20th century architecture, there is no agreement regarding which layers are to be protected or even which is the most valuable layer. In relation to Modernism, for example, the staircase alone might be protected instead of protecting spatial constellations and arrangements, the relevant qualities of spatialist Modernism. Second half of the 20th century architecture is refused by preservation at all, as it is proclaimed to be erratic in its seemingly wrong urban and architectural decisions. Instead of acknowledging and protecting its main characteristic: hybrid connections of atypical forms and materials and spatial clusters of various origins. Activism, on the other hand, is able to appeal to the public and to arouse public opinion and possibly also to offer some bricolage but it doesn't deal with architecture. Architects, in a world ruled by financial considerations, a generally rigid attitude regarding preservation, coupled with the naivety of activism, are pushed to the periphery of interests and are merely invited to participate as consultants with an advisory role. For that reason, we understand the efforts of architects to gain attention again, but this won't happen without proving that they possess well-thought out concepts and strategies that will contribute towards what will ultimately be qualitative and effective results. we consider the project Iconic Ruins to be one of those emerging platforms where responsibilities are switched, activists become advisory voices, preservation is replaced by on-going consultancy by related disciplines, for example architecture and art history. In this context, any attempts at rescuing specific buildings will be replaced by in-

structions as how to integrate twentieth century architecture into the current social-cultural environment. A well-considered approach should, among other things, be defined by terminological apparatus that enables not only formulation of specific architectural problems but that is also able to address other disciplines and general cultural audience. That is why we consider the choice of the name of the emerging architectural platform to be a provoking oxymoron and a memorable logo at once thus highlighting the complexity of the problem and at the same time disposing of critical options. We understand the project Iconic Ruins to be a project of symbolic de-tabooisation of architectural works of the second half of the twentieth century, as well as a project not only of symbolic but also factual reintegration of those works into the contemporary social environment. In addition to terminological distinctions this also requires innovative strategies of this factual integration that are different to current architectural preservation approaches ranging from retaining all historic layers to achieving style unity based on the "most significant" historical layer. Even more actual docomomo's approaches to preserve modern architecture, only save its design fragments and not what was typical for modern architecture: exceptional spatial arrangements. There are serious tasks ahead, where we must research specific and suitable architectural strategies applied to architecture from the second half of the twentieth century of Slovakia and that of the other countries of the former Eastern Bloc, strategies that will respect both the uniqueness and irreplaceability of these buildings in the context of architecture in general.

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