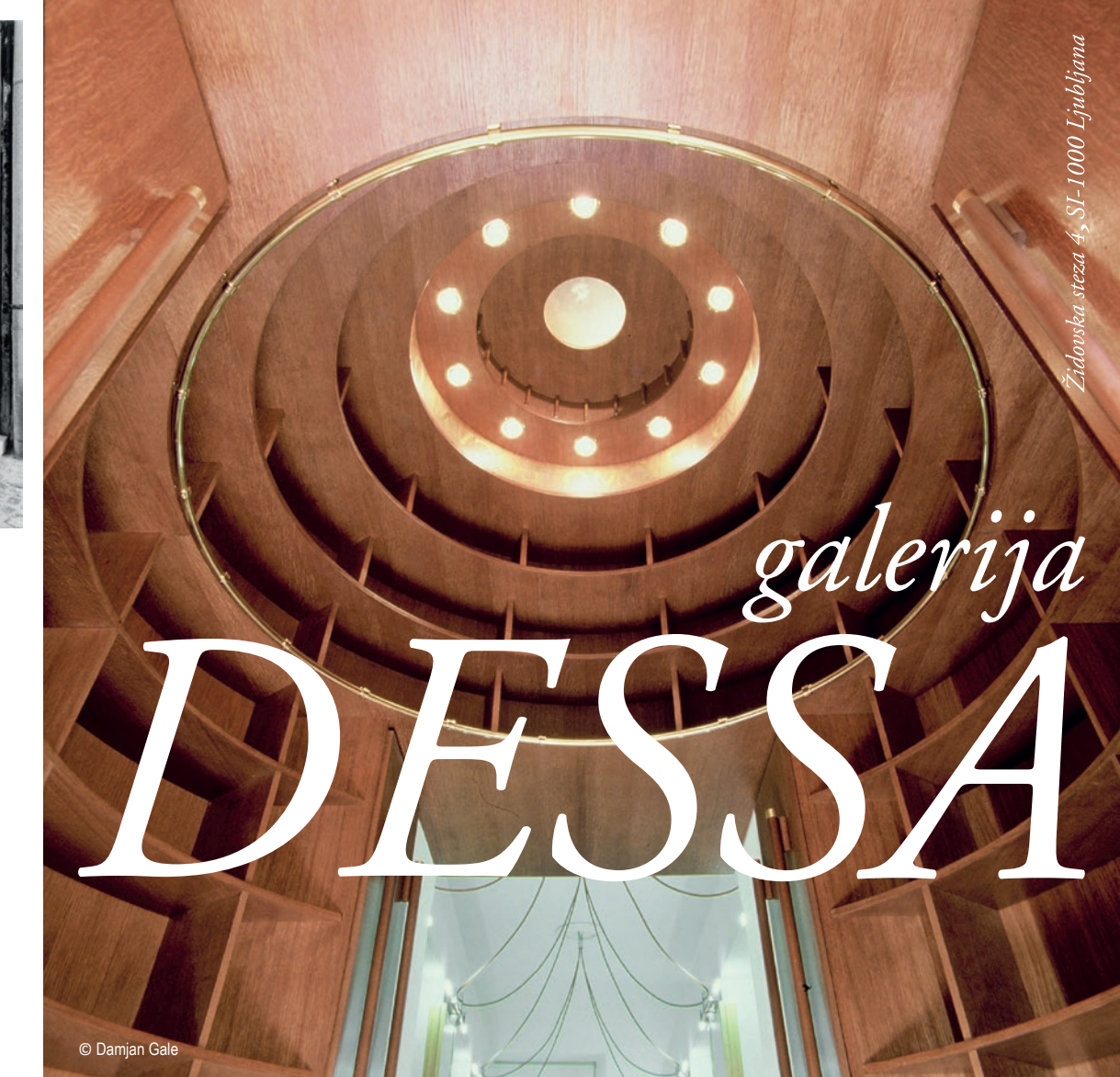
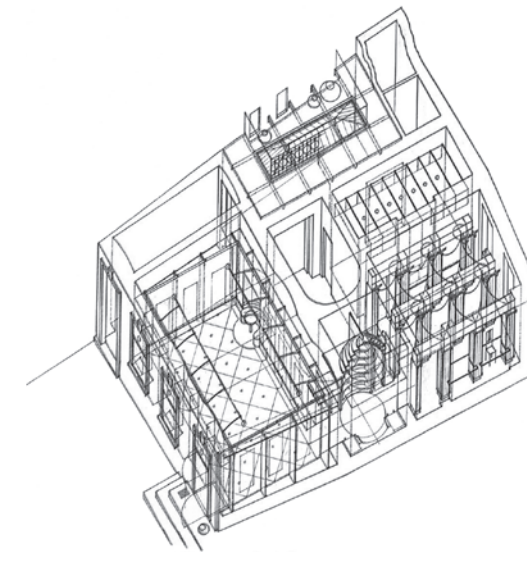
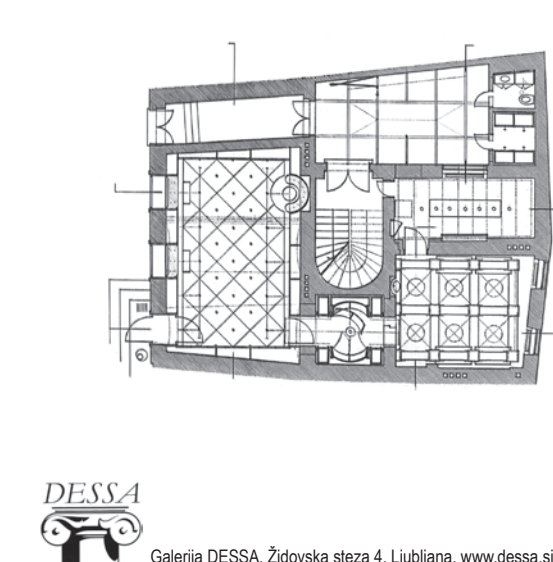




DESSA

Galerija DESSA (akronim za »Delovna skupnost samostojnih arhitektov«) je prva slovenska arhitekturna galerija, ki neprekinjeno deluje od 17. aprila 1987. Galerija ima status nevladne organizacije, ki deluje v javnem interesu na področju kulture pri Ministrstvu za kulturo (MK) in na področju urejanja prostora pri Ministrstvu za okolje in prostor (MOP). Še v času brez interneta je vzpostavila mednarodno platformo za izmenjavo in spoznavanje različnih arhitekturnih idej. V njej so razstavljali in predavali mnogi svetovno priznani slovenski in tuji arhitekti, med njimi Alvaro Siza, Edvardo Souto di Moura, Peter Zumthor, Aldo Rossi, če naštejemo samo dobitnike prestižne Pritzkerjeve nagrade, poleg njih pa še Sir David Chipperfield, Lebbeus Woods, Manuel Aires Mateus, Wiel Arets, Alberto Campo Baeza, Kengo Kuma, Boris Podrecca, Sadar+Vuga, Bevk Perović arhitekti in številni drugi.

Dolgoletni direktor Andrej Hrausky, ki je DESSO vodil od nastanka do leta 2013, in njegova žena Majda Cajnko, oba arhitekta, sta s svojim mednarodnim angažiranjem pripomogla k mednarodni prepoznavnosti galerije in sodobne slovenske arhitekture ter k mednarodni uveljavitvi mnogih slovenskih arhitektov. Galerija DESSA je bila prva in dolga leta edina inštitucija z vzhodnega dela Evrope, ki je bila članica svetovalnega komiteja/Advisory Council Mies van der Rohe, najpomembnejše evropske nagrade za arhitekturo.

Ureditev arhitekturne galerije DESSA na Židovski stezi 4 v Ljubljani je delo arhitekta Borisa Podrecca. Načrti so nastajali v letih 1987 in 1988, galerija pa je bila odprta spomladi leta 1989. Njena arhitekturna zasnova in izvedba sta postavili nova merila arhitekturnega oblikovanja in bili opaženi daleč preko meja tedanje države. Ureditev je v celoti ohranjena in še po tridesetih letih aktualna.

Galerija DESSA, 1987, fotografija Damijana Galeta, ki prikazuje skupino arhitektov, ki so se zbirali v prostoru, ki ga je bil predviden za sinagogo.

Gallery DESSA (the acronym resolves to "Working Community of Independent Architects") is the first Slovene architectural gallery, operating continually from 17th April 1987. It is recognised as a non-governmental organisation by the Ministry of Culture for its activity in the public interest in the field of culture, and by the Ministry of the Environment and Spatial Planning for its activity in the public interest in the field of spatial regulation. Already in the pre-Internet times, DESSA established an international platform for exchanging and learning about different and diverse architectural ideas. It exhibited works and hosted lectures by numerous leading and globally recognised Slovene and foreign architects such as Alvaro Siza, Edvardo Souto di Moura, Peter Zumthor and Aldo Rossi – to name only the recipients of the prestigious Pritzker Prize – as well as Sir David Chipperfield, Lebbeus Woods, Manuel Aires Mateus, Wiel Arets, Alberto Campo Baeza, Kengo Kuma, Boris Podrecca, Sadar+Vuga, Bevk Perović arhitekti, and many more.

The international efforts of long-standing director Andrej Hrausky, who headed DESSA from its inception until 2013, and his wife Majda Cajnko – both of them architects – managed the gallery and contemporary Slovene architecture gain an international profile, and helped many Slovene architects become internationally established. Gallery DESSA was the first and for many years the only institution from the eastern part of Europe to be a member of the Advisory Committee of the Mies van der Rohe Award, the most important European award for architecture.

The layout of architectural gallery DESSA at 4 Židovska Path is the work of architect Boris Podrecca. It was designed in 1987 and 1988, while the opening of the gallery took place in spring 1989. Its architectural design and execution set new benchmarks of architectural design and resounded far across the borders of then-Yugoslavia. The layout has been fully preserved and remains relevant even thirty years on.

DESSA prostor / space

Na mestu stavbe, v kateri danes domuje galerija DESSA, je stala sinagoga. Prvi dokumenti jo omenjajo v povezavi s požarom leta 1213. Ko je cesar Maksimiljan I. leta 1515 iz mesta izgnal Jude, so v njej uredili katoliško kapelo. Današnja stavba je bila zgrajena konec 19. stoletja, ker je staro leta 1895 uničil potres. V njej so se zvrstile različne vsebine: pred prvo svetovno vojno je bila v pritličju kavarna, od leta 1929 dalmatinska gostilna, kasneje še avtoličarstvo in finomehanična delavnica za popravilo pisalnih strojev.

Načrt za arhitekturno galerijo je nastal v dobi post-moderne arhitekture, ki se je ponovno vračala k svojim koreninam. Arhitekt Boris Podrecca, ki se je zavedal, da snuje delo, namenjeno slovenskim arhitektom, jim je skozi svojo rešitev prenesel simbolično sporočilo o razumevanju dunajske tradicije, ki jo je v ljubljansko šolo za arhitekturo prinesel najpomembnejši slovenski arhitekt Jože Plečnik. Gre za izročilo arhitekta Gottfrieda Semperja, verjetno najpomembnejšega arhitekturnega teoretika nemškega kulturnega prostora. Njegovi glavni principi slonijo na teoriji o menjavi materialov, o obrtniškem izvoru arhitekture, o fasadi kot plašču in o štirih temeljnih elementih arhitekture, ki so ognjišče, streha, stena in temelj, najpomembnejši materiali pa kamen, les, keramika in tekstil.

Vsa ta načela je arhitekt Podrecca upošteval pri oblikovanju prostorov DESSE. Vsak od štirih prostorov galerije je posvečen enemu od naštetih materialov: razstavni prostor ima tla v kamnu (brušen terazzo), v knjižnici so lesene omare, tla in strop, v pisarni omare iz iverala in tla iz linoleja, ki predstavljajo keramiko, oblikovanje sejne sobe pa izhaja iz tekstilnih zakonitosti. Semperjeva teorija o zamenjavi materialov govori o tem, kako so sčasoma trajnejši materiali zamenjali prvotne, manj trajne. Lesene antične tempelje so nadomestili kamniti, ki pa so obdržali elemente lesene konstrukcije, a ti so imeli, preneseni v drug material, le še simbolno funkcijo.

Tako je v sejni sobi galerije lestenec oblikovan iz kovine, vendar povzema lastnosti vrvi, ki »visi« na dveh vzporednih nosilcih, na koncu »vrvi« pa so vozli, ki jih danes simbolizirajo sijalke. Sive črte na belem zidu spominjajo na tekstil, ki ga je Semper razumel kot prvotni način zastiranja prostorov (šotor).

Podobna menjava materiala je tudi v pisarni, kjer je nad kamnitim umivalnikom »preproga« z značilnimi resicami, narejena iz keramike. V pisarni se lahko še dodatno poučimo o Semperjevih štirih temeljnih elementih arhitekture: o ognjišču, ki je srce hiše, v DESSl pa je to keramična niša s kamnitim umivalnikom/vodnjakom; o strehi, ki jo v galeriji predstavljajo električni kablji v temnordečih gumijastih cevih, podpira pa jo lesena konstrukcija omar; o steni, ki je kot tekstil napeta čez konstrukcijo; in o podstavku – temelju ali podu, kjer linolej v ploščah z vmesnimi obrobi spominja na keramični ali kamniti tlak.

Za Semperja je bilo najpomembnejše ognjišče, okoli katerega so se zbirali ljudje. In ni naključje, da je Plečnik svoje študente zbiral v društvu Ognjišče akademikov arhitektov. Podrecca pa je v središče galerije DESSA namesto ognjišča postavil vodnjak, element, ki v arhitekturi simbolizira vir kreativnosti. Obstoječi prostor pisarne je dematerializiral in ga na novo definiral s kvadratnim rastrom tal. Vanj je razmestil visoke, od sten namenoma odmaknjene omare, ki simbolizirajo nosilno konstrukcijo. Električna napeljava, speljana po gumijastih cevih do svetil, posnema šotoraste strehe – spet namig na tekstilni ovoj prvotnih stavb/šotorov in tudi na obokan strop nekdanje sinagoge in kapele. »Šotori« se zaključijo na stropu, ki ga Podrecca dematerializira s pomočjo ogledala. Tudi črno okvirjene fotografije Damijana Galeta – seveda gre za motive Plečnikovih del – visijo z omar in se ne dotikajo sten, s čimer simbolizirajo Semperjevo načelo tekstilnega ovoja. Tako je v nastal pisarni prostor v prostoru: znotraj obstoječe sobe je zgrajen nov simbolni prostor, srce galerije.

Interier DESSE je bil grajen v drugi polovici 80-ih let dvajsetega stoletja, v zadnjih vzdihljajih tedanje socialistične države Jugoslavije, ki so jih zaznamovale visoka inflacija, prepoved uvoza in visoke takse za prestop meje. Kljub temu so vse elemente in posebne detajle notranje opreme natančno in vrhunsko izvedli slovenski obrtniki. Lestenci, mize, omare, umivalnik in vhodna vrata so izjemni uniikatni izdelki, narejeni z veliko mero iznajdljivosti in s trudom številnih udeležencev projekta.

Vsaka arhitektura mora v prvi vrsti zadostiti svojemu namenu. Galerija DESSA pa prinaša še pomembno simbolično sporočilo: predstavlja teoretična izhodišča Wagnerjeve dunajske šole, na podlagi katerih je Jože Plečnik utemeljil ljubljansko šolo arhitekture.

In the place of the building now hosting gallery DESSA once stood a synagogue. Its first appearance in written records is in reference to a 1213 fire. When Emperor Maximilian I expelled Jews from the city in 1515, a Catholic chapel was laid out inside. The present-day building was erected in the late 19th century after the old one was destroyed in the earthquake of 1895, and it has hosted a range of content: before World War I, the ground floor was a café; from 1929, it was a Dalmatian restaurant, later also a car body shop and a precision-engineering workshop for typewriter repair.

The design for the architectural gallery was produced in the era of post-modern architecture, which at the time was making a new return to its roots. Architect Boris Podrecca, conscious that he was creating a work intended for Slovene architects, used his solution to convey to them a symbolic message about the understanding of the Viennese tradition, which was introduced to the Ljubljana school of architecture by Slovene greatest architect, Jože Plečnik. It is the legacy of architect Gottfried Semper, probably the most important architectural theorist of the German cultural space. His main principles include the theories on material metamorphosis, on the artisanal origin of architecture, on the facade as cladding, and on the four fundamental elements of architecture: the hearth, the roof, the enclosure and the foundation, along with fundamental materials: stone, timber, ceramics and textile.

Podrecca observed all of the above principles in the design of DESSA space. Each of the gallery's four spaces is dedicated to one of these materials: the exhibition space to stone (floor made of artificial stone – terrazzo), the library to timber, the office to ceramics (or its metamorphosis in the form of plastic – cabinets and floor), while the design of the conference room derives from the properties of textile. Semper's theory on material metamorphosis states that through time, more durable materials replaced the original, less durable ones. The Classical timber temples were replaced by stone temples, yet these retained the elements of the timber structure. As they were transferred to another material, however, the elements retained only their symbolic function.

In the gallery's conference room, the chandelier is thus made in metal yet it references the properties of string, which "hangs" on two parallel rails. At the ends of the strings, there are knots in their contemporary symbolic form, as light bulbs. The grey lines on the white wall are also reminiscent of textile, which Semper understood as the original way of screening spaces (tent).

A similar material metamorphosis is presented in the office: above the stone sink, there is a "rug" with characteristic fringes, but executed in ceramic. The office affords an opportunity to learn more about Semper's four elements of architecture: about the hearth, which represents the heart of the house, while in DESSA it is represented by ceramic alcove with stone sink/fountain; about the roof, which in gallery is represented by electric cables in dark red rubber tubes, and is supported by a timber structure of cabinets; about the wall, which had originally been stretched like a textile over a structure; and about the base – a foundation or flooring where linoleum in panels with intermediate borders resembles a ceramic or stone floor.

Semper considered the hearth, with people gathering around it, as the most important. It is no coincidence that Plečnik would gather his students in an association called Ognjišče akademikov arhitektov ("The Hearth of Academicians Architects"). In the centre of gallery DESSA, however, Podrecca instead chose to place a well, a powerful element that symbolizes the source of creativity in architecture. He dematerialised the existing office space as he redefines it using a square grid in the floor, and placed on the grid the tall, from the walls intentionally pulled back cabinets, symbolising a load-bearing structure. The electrical installation fed through rubber hoses to the lamps mimics the roof of a tent – another reference to the textile envelope of original buildings/tents, as well as the vaulted ceiling of the former synagogue and chapel. The "tents" terminate in the ceiling, which Podrecca dematerialises by means of a mirror. Also the black-framed photographs of Damijan Gale – naturally, depicting Plečnik's works – also hang off the cabinets and do not touch the walls, thereby symbolising Semper's principle of the textile envelope. The office thus features a space within a space: inside an existing room, a new symbolic space is built, the heart of the gallery.

The construction of the gallery took place in the late 1980s, in a time when the old socialist state of Yugoslavia was expiring, a time marked by high inflation, a ban on imports, and steep charges for crossing the border. Nevertheless, all the elements and their particular details were precisely and superbly executed by Slovene craftspeople. Chandeliers, desks, cabinets, the sink, and the front door are all exceptional one-off creations produced with a great deal of invention and effort by the numerous participants in the project.

Any architecture should satisfy its purpose, first and foremost. Gallery DESSA conveys an additional important symbolic message: it presents the theoretical underpinnings of the Viennese Wagner school, which were employed by Jože Plečnik to establish the Ljubljana school of architecture.

Galerija DESSA, 1987, fotografija Damijana Galeta, ki prikazuje skupino arhitektov, ki so se zbirali v prostoru, ki ga je bil predviden za sinagogo.



© Damjan Gale

Galerija DESSA, 1987, fotografija Damijana Galeta, ki prikazuje skupino arhitektov, ki so se zbirali v prostoru, ki ga je bil predviden za sinagogo.

VIR / SOURCE_ Arhiv galerije DESSA / Gallery DESSA archives

PREVOD V ANGLEŠKI JEZIK / TRANSLATION TO ENGLISH_ Sašo Podobnik

USTANOVITELJI DESSA / FOUNDERS OF DESSA

01_ Ivan Šraj
02_ Borut Delak
03_ Dušan Kajzer
04_ Majda Cajnko
05_ Milena Škrl
06_ Marinka Škrilec
07_ Andrej Hrausky
08_ Edi Berk
09_ Miro Benulič
10_ Mojca Švigelj Černigoj
11_ Irena Černič
12_ Irena Jesse
13_ Mika Berlič
14_ Sonja Kolar
15_ Maja Štembal
16_ Dubravka Savič
17_ Borut Malnar
18_ Andrej Goršič
19_ Marko Rener
20_ Jana Gojanovič-Purger
21_ Ivan Bergant
22_ Izidor Simčič
23_ Stanislava Pustoslavšek
24_ Jasna Lempl
25_ Štefan Šček
26_ Alenka Šfiligoj
27_ Dalija Tanšek
28_ Dušan Kramberger
29_ Bogomir Motoh
30_ Darinka Motoh-Černila
31_ Vinko Torkar
32_ Goran Arh
33_ Vanda Mikluž
34_ Damjan Gale
35_ Anina Logar
36_ Katarina Pirkmajer Dešman
37_ Andrej Nolda
38_ Iztok Rus