

PROJEKT ARHITEKTURE

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THE PROJECT OF ARCHITECTURE



Arhitekt Krunoslav Ivanišin (Dubrovnik, 1970.) i Lulzim Kabashi (Peć, 1969.) diplomirali su na zagrebačkom Arhitektonskom fakultetu 1996. godine. Zajedničku praksu IVANIŠIN. KABASHI. ARHITEKTI osnovali su u Dubrovniku i Zagrebu 2003. godine. U svom djelovanju kombiniraju projektiranje i gradnju u raznim mjerilima, izdavaštvo, edukaciju i javno djelovanje. Ivanišin je nastavni asistent na Saveznoj politehničkoj školi u Zürichu (ETHZ) i dopredsjednik za izdavaštvo Udruženja hrvatskih arhitekata. Ovom prilikom objavljujemo odlomke iz nekoliko razgovora koje sam s njima vodila početkom 2008. godine.

ŽIVOT
UMJETNOSTI Nedavno ste pokrenuli *website*. Na prvi pogled, to je galerija sugestivnih slika arhitekture u lijepim bojama. Predstavljene projekti vrlo su prepoznatljivi, no ne po nekom "stilu", nego više po načinu prezentacije putem slika arhitektonskih ideja o prostoru i programu. Zanimljivo mi je da je jedina rukom izrađena skica na vašem *websiteu* skenirana shema strukture samog *websitea*, pod natuknicom "this website". Je li to šala ili ta skica odražava neku posebnu namjeru?

IVANIŠIN
KABASHI To nije šala, mi smo vrlo ozbiljni, ali ne i mrtvo ozbiljni. Dugo nam je trebalo da pokrenemo taj *website*, a ta skica mogla bi značiti kako smo i njega doživjeli kao projekt. Arhitekti rade s projektima, a materijalizacija projekta obično počinje skicom. Mi radimo s raznim vrstama slika, kompjutorski generiranim trodimenzionalnim modelima, također s maketama, fotografijama, njihovim kombinacijama. Sve te slike na *websiteu* nastale su kroz rad na pojedinom projektu, one nisu puke ilustracije projekta.

Architects Krunoslav Ivanišin (Dubrovnik, 1970) and Lulzim Kabashi (Peć, 1969) graduated in 1996 from the Faculty of Architecture in Zagreb. In 2003, they established a joint studio IVANIŠIN. KABASHI. ARHITEKTI in Dubrovnik and Zagreb. Their work combines design and construction on various scales, as well as publishing activity, education, and public involvement. Ivanišin is teaching assistant at the Eidgenössische Technische Hochschule (ETH) in Zurich and vice-president for publishing at Croatian Architects' Association (UHA). These are excerpts from various interviews that I conducted with them early in 2008.

ŽIVOT
UMJETNOSTI You've launched a website recently. At the first glance, it is a gallery of suggestive images in beautiful colours. The presented designs are immediately recognizable, not because of some particular "style", but rather owing to the way of presenting them through the images of architectural ideas of space and programme. I find it intriguing that the only *hand-made sketch* on your website is a scanned drawing of the website structure itself, with a note saying "this website." Is that a joke or does that sketch reflect some special intention?

IVANIŠIN
KABASHI It is not a joke, we are very serious, though not deadly serious. It took us a long time to launch that website and the sketch could mean that we also understood it as a project. Architects work with projects and the materialization of these projects usually begins with a sketch. We work with various types of images, with computer-generated three-dimensional models, and also with scale models, photographs, and various combinations of these. All images on the website are a result of working on particular

Danas je u Hrvatskoj arhitektonska profesija u priličnom zamahu, u fokusu zbivanja. Koliko su se stvari na tržištu promijenile od početka vašeg djelovanja sredinom 90-ih, osnutka vaše zajedničke prakse 2003. do danas i kako su te promjene utjecale na vaš rad?

Mi smo se promijenili, a i okolnosti djelovanja su se na sreću promijenile. Počeli smo vrlo skromno, s malim projektima. U času kad smo mi diplomirali “društvena situacija” nije bila blistava, a okolnosti za našu profesiju i njezina percepcija u javnosti bili su sve prije nego povoljni. U godinama tranzicije, potpuno izvan arhitektonskog diskursa, nastali su cijeli novi gradski kvartovi, izgradila se obala i tako dalje.

Fizički rezultat tih složenih društvenih procesa nebrojeni su pejzaži tranzicije na periferijama naših gradova i u obalom pojasu, kolektivni spomenici vremenu povratka na tržišno gospodarstvo u traumatičnim uvjetima rata i poslijeratne krize vrijednosti u hrvatskom društvu. Takvo je bilo vrijeme kad smo se mi trebali formirati kao arhitekti; prilično ekstremni uvjeti preživljavanja.

Do vremena kad smo osnovali zajedničku praksu stvari su već bile sasvim drukčije, jer u godinama krize promijenila se i naša profesija i pravila koja njome vladaju. Kao što se organizmi pod pritiskom promjena u prirodi prilagode ili nestanu, tako se i mi pokušavamo



LJULJZIM KABASHI
I KRUNOSLAV
IVANIŠIN, SNIMIO
PAOLO MOFARDIN

LJULJZIM KABASHI
AND KRUNOSLAV
IVANIŠIN, PHOTO
BY PAOLO
MOFARDIN

IVANA

HANIČAR
BULJAN

projects rather than mere illustrations. Today, the architectural profession is experiencing a considerable upsurge in Croatia, it is in the focus of attention. How much have things changed on the market since the beginnings of your professional activity in the mid-1990s and the establishment of your joint studio in 2003, and how much have these changes affected your work?

We have changed and the working conditions have fortunately changed as well. We began very modestly, with small projects. At the time of our graduation, the “social situation” was not really brilliant and the state of our profession, including its perception in the public, was far

from agreeable. Entire urban districts came into existence in the years of transition and a lot was built along the coastline. The physical result of these complex social processes has been the emergence of numerous transitional landscapes on the periphery of our cities and in the coastal belt, collective monuments to the time of our return to the market economy in the traumatic circumstances of war and the post-war crisis of values in Croatian society. That was the time when we were supposed to establish ourselves as architects – the survival conditions were rather extreme. By the time we founded our studio, things were considerably different, since years of crisis had changed

prilagođavati. Koliko uspješno, vidjet ćemo. Koji bi danas bili izazovi što ih društvo postavlja arhitektima? U kojoj je mjeri po vašem mišljenju arhitektura ovisna o društveno-političkim prilikama? Danas naša profesija nije više egzistencijalno ugrožena na način kako je to bila u devedesetima. Problemi su sad sasvim druge prirode. U Hrvatskoj oni su više-manje slični problemima u drugim europskim državama. Jedno od vrlo važnih pitanja jest to kako projekt arhitekture može preživjeti u svijetu medijskog spektakla. Jer projekt je, kao metoda rada i kao proizvod, ne tako davno pripadao arhitektima i inženjerima u širem smislu, a danas "projekte" imaju svi, od vlada, preko raznih nevladinih organizacija do pjevača popularne glazbe. S druge strane, kulturna uloga naše profesije je takva da mi nemamo razloga uzmicati pred "velikim ciljevima" i zadovoljavati se ostacima. Ako krenemo s tim

da ćemo se zadovoljiti ostacima, uskoro neće biti ni ostataka. Projekt arhitekture danas bi trebala biti rekonstrukcija budućnosti, ma kako to preuzetno nekome zvučalo. Između takozvanih društveno-političkih prilika i arhitekture ne postoji dakle nekakva jednoznačna i jednosmjerna veza u marksističkom smislu. Odnosi su tu puno složeniji, višesmjerni i ne uvijek vidljivi na prvi pogled. Kinesko otvaranje prema svijetu promijenilo je svjetsku povijest arhitekture, a ne mijenja li također ta ogromna količina ambicioznih građevina kinesko društvo? Primjerice golemom količinom znanja koja je time sa Zapada prenesena u Kinu. Ako se društveno-političke prilike ne preslikavaju izravno i jednosmjerno u arhitekturu, na nju ipak djeluju izvana neki mehanizmi koje postavlja društvo, klijenti, osiguravajuća društva, specijalističke konzultantske tvrtke...

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our profession and the rules that governed it. Just as different organisms adapt themselves to changes in nature, so we have tried to adapt ourselves. Whether we succeeded, remains to be seen.

What challenges do architects have to face in modern society? What do you think, to what extent does architecture depend on social and political circumstances?

Today, our profession is no longer threatened in its existence in the same way as it was in the 90s. The present problems are completely different in nature. They more or less resemble the problems in other European countries. One of the crucial questions is how the project of architecture can survive in the world of mass-media spectacle. For it was not long ago that projects, in terms of methodology and product, belonged to architects and engineers in a broader sense of the word, but today everybody has "projects", from governments

and various non-governmental organizations to pop singers. But then again, the cultural role of our profession is such that we have no reason to back away from "high ambitions" and satisfy ourselves with remnants. If we start from the premise that we will satisfy ourselves with remnants, soon they will be gone as well. The project of present-day architecture should be to reconstruct the future, however pretentious that may seem. Thus, there is no clear-cut and direct relationship, in the Marxist sense of the word, between the so-called socio-political circumstances and architecture. Their relationship is far more complex and multidirectional, and it is not always visible at the first glance. China's opening towards the world has changed the global history of architecture, but isn't that enormous quantity of ambitious buildings also changing the Chinese society? For example, through the huge amount of knowledge that is being

Naravno da djeluju i oduvijek su djelovali. Novost je da su neki od tih mehanizama danas sasvim apstraktnog porijekla, dok mi djelujemo u realnom svijetu. Mislimo da zato treba inzistirati na autonomnosti i sveobuhvatnosti projekta arhitekture. Autonomnosti u smislu povratka izgubljene nezavisnosti našoj profesiji, a sveobuhvatnosti u smislu našeg prava na sagledavanje prostornih fenomena u širokom mjerilu, koje nam daje širina našeg obrazovanja. Arhitektonski projekt ne bi se trebao zbivati na vrlo uskom polju nekakvih hirovitih eksperimenata, dok se ono nekad široko polje tehničkog savladavanja problema smanjuje sa svih strana pod pritiskom raznih zakona i propisa, tehnicističkog urbanističkog planiranja, tehničkog inženjeringa i managementa i sličnog. Nije normalna situacija u kojoj "dobar projekt" znači, "onaj koji je nekako uspio umaknuti urbanističkim parametrima i raznoraznim pravilnicima".

Arhitekti bi trebali ponovno osvojiti grad, to je teritorij koji njima prirodno pripada. Ne znamo je li ta tvrdnja "politički korektna", ali je točna. To, naravno, ne znači da smo protiv dijaloga s drugim disciplinama, ali pritom naše pozicije moraju biti čvrste.

Svoju metodu stvaralačkog rada opisujete kao open arrangement. Na njoj najviše inzistirate kod projekata obiteljskih kuća.

Igrom slučaja, naši prvi, recimo ozbiljniji projekti, bile su dvije stambene kuće. Jedna obiteljska kuća u Zagrebu i jedna kuća za odmor u Dubrovniku. Kuća u Zagrebu je sagrađena, ova u Dubrovniku stigla je do makete. Mogli bismo reći da su investitori kuće u Zagrebu bili "pogodni sugovornici". *Patio s kućom*, tako smo nazvali taj projekt, izveden je onako kako smo ga nacrtali i to s prilično skromnim sredstvima, bez skupih materijala, s tipskim prozorima i tome slično. Kuću u Dubrovniku, zapravo prigradnju uz

transferred to China from the West that way. But even if the socio-political circumstances do not have a direct and unilateral impact upon architecture, it is still influenced by certain mechanisms that are created by the society, the clients, insurance companies, specialized consulting companies...

Certainly it is and always has been. The novelty is that some of these mechanisms have turned completely abstract in their origins, while we are active in the real world. That's why we should, in my opinion, insist upon the autonomy and comprehensiveness of the project of architecture. Autonomy in the sense of recovering the lost independence for our profession and comprehensiveness in the sense of preserving our right to see spatial phenomena from a wide angle, which should be possible owing to the wide range of our knowledge. The prospect of architecture should not be set in the narrow field of capricious

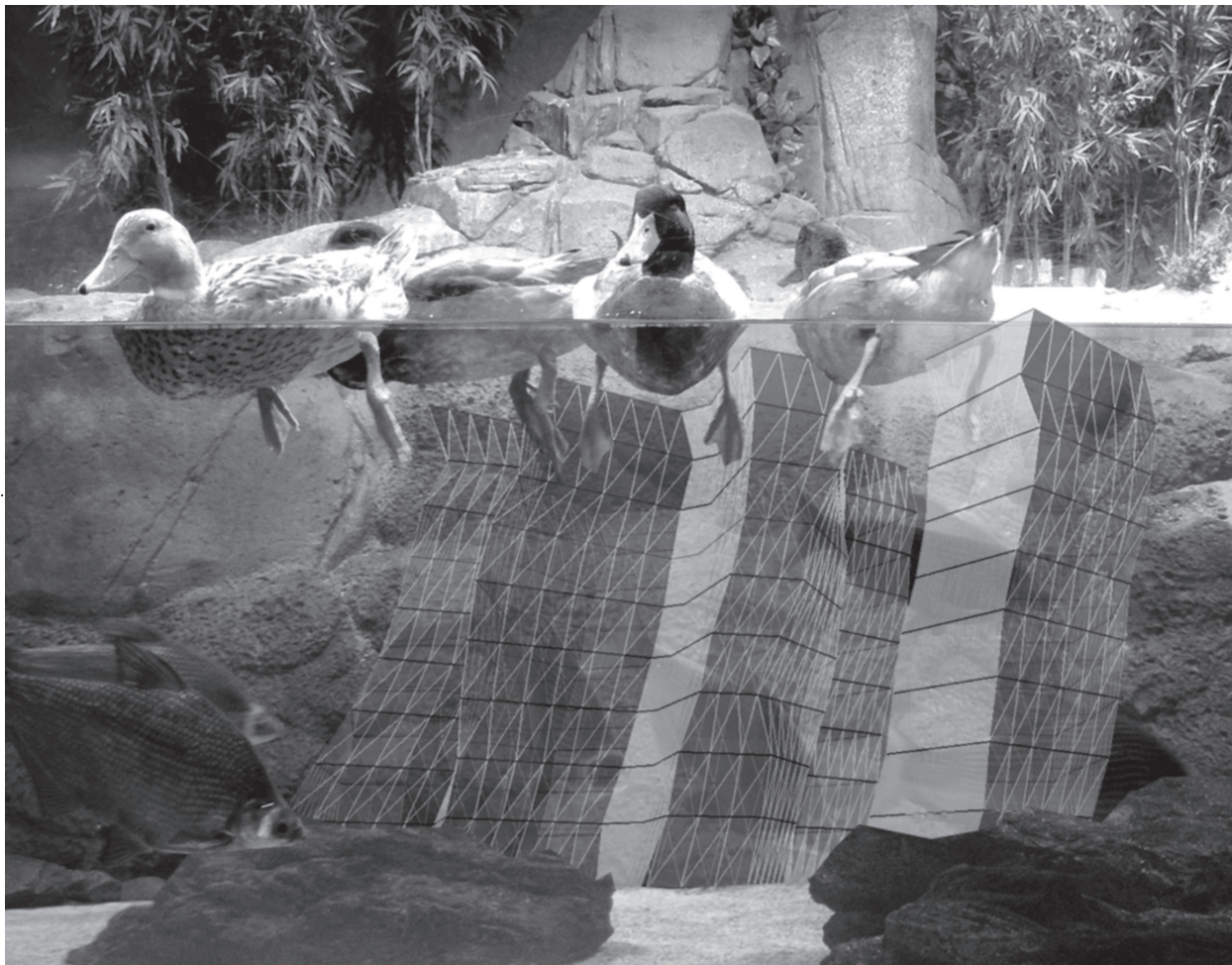
experiments, while the once broad field of technological problem solving becomes ever smaller on all sides under the pressure of various laws and regulations, technicist urban planning, technical engineering and management, etc. It is not normal that a "good project" should be something that has "somehow managed to avoid all parameters of urban planning and all sorts of regulations." Architects should reconquer the city, for that territory is theirs by its very nature. We're not sure whether such a statement is "politically correct," but it is true. Certainly, that doesn't mean that we are against dialogue with other disciplines, but our positions must remain firm in that dialogue.

You describe your working method as "open arrangement". That is what you mostly insist on when designing family houses.

It was by mere coincidence that our first serious projects, so to say, were two residential houses

POSLOVNI KOMPLEKS ADRIS,
ZAGREB, 2007.

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OFFICE BUILDINGS ADRIS,
ZAGREB, 2007

jedan manji ljetnikovac na Pločama, nazvali smo *Bazen s pogledom*. To je trebalo biti nešto vrlo luksuzno i skupo. Oba projekta zamišljena su kao otvoreni aranžmani: jedan kao “domaći” a drugi kao “pejzaž dokolice”. “Otvoreni aranžman prirodnih i čovjekovom rukom stvorenih elemenata” vrlo je jednostavna definicija pejzaža, a mi projekt arhitekture shvaćamo kao projekt pejzaža, ne nužno za neki određeni program. *Open arrangement* je logička metastruktura projekta putem koje njegovi elementi dolaze na svoje mjesto. To nije neki apstraktni koncept, nego nešto poput skupa inkluzivnih i međusobno uzročno-posljedično, horizontalno i vertikalno

povezanih pravila. Svako od njih ne mora imati posebne formalne posljedice, no njihova konzekventna primjena na kraju ima. Čini mi se zanimljivom usporedba tih dvaju projekata. Razlike među njima su očite, no taj princip na kome su nastali ipak je vidljiv i to ne u njihovim formalnim aspektima. Pa nadamo se da je tako. Ta bi inkluzivna logika trebala biti očita ne u formalnim detaljima, nego u prostornoj logici cjeline, odnosu elemenata unutar projekta i oko njega; u “pogledu kroz kuću”. Pejzaž dokolice istaknut je na hridi poviše mora. Njega čine i ta hrid i stari ljetnikovac i dugi bazen a konačno i “arhitektonski” element: stambena traka

STAMBENO NASELJE
BOROVJE,
ZAGREB, 2006.

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BOROVJE
HOUSING ESTATE,
ZAGREB, 2006



– a family house in Zagreb and a summerhouse in Dubrovnik. The house in Zagreb has been built meanwhile, while that in Dubrovnik has reached the scale-model stage. We might say that the Zagreb investors were the “right collocutors.” The “Patio with a House,” as we called it, was realized exactly the way we had designed it and with quite modest means: no expensive materials, industrially produced windows, etc. The house in Dubrovnik, which was actually an annex to a smaller summerhouse in Ploče, was called “Swimming Pool with a View.” It was supposed to be something very luxurious and expensive. Both designs were envisioned as open arrangements:

the one as “homely”, the other as a “leisure landscape.” The “open arrangement of natural and man-made, manually produced elements” is a rather simple definition of landscape and we understand the project of architecture as a landscape project, not necessarily attached to a particular programme. “Open arrangement” is a logical meta-structure of that project, in which all its elements fall into place. It is not an abstract concept, but rather something like a cluster of inclusive and vertically interconnected rules. Not all of them must have special formal consequences, but their consequential application surely does in the end.

koja meandriira nad tim dugim bazenom s pogledom na Dubrovnik i Lokrum. Situacija pejzaža dokolice je nestabilna i parazitska, to je uprizorenje za ljetni party na bazenu s prijateljima i poznanicima, kao na nekoj Hockneyevoj slici. Tu se živi privremeno, a iz dnevnog boravka direktno se silazi ili se može skočiti s trampulina u bazen i vježbati: gore-dolje. Domaći pejzaž na periferiji Zagreba čini livada nad kojom je zamotana stambena traka, u ovom slučaju spuštenu na vlažnu zemlju. Otud i naziv *Patio s kućom*. Što zbog *lifestylea* korisnika, što zbog periferijskog konteksta, ovaj domaći pejzaž je introvertiran, leđima okrenut ulici a otvoren prema šumi, kao u slici

Le déjeuner sur l'herbe. Jedna drukčija vrsta hedonizma.

Domaćeg hedonizma na periferiji, blizu prirode?

Hedonizam jest značajan aspekt suvremene društvene paradigme, no on je to bio već i u herojskom razdoblju moderne arhitekture, u slavnom vremenu mašina za stanovanje. Pa i ranije, sve tamo od renesansnih vila, otkrića pejzaža u šesnaestom stoljeću i tako dalje. Možda je "domaći hedonizam" koji si spomenula jedino što nas danas sadržajno veže s modernom arhitekturom. Projekt *patia s kućom* bio je naš odgovor na probleme ugodnog obiteljskog života na periferiji velikog grada



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I find the comparison between these two designs very interesting. The differences between them are obvious, yet the principle on which they were made is manifest, though not in their formal aspects.

Well, we hope that to be so. The inclusive logic should be evident, not in the formal details, but in the spatial logic of the whole, in the relationship between the elements within the project and around it; in the "view through the house." The leisure landscape is accentuated on the cliff above the sea. It is composed of that cliff and the old summerhouse and the elongated swimming pool, and eventually of the "architectural" element: the house belt

that meanders above that elongated swimming pool with a view on Dubrovnik and the island of Lokrum. The situation of the landscape is instable and parasitical, it is a scenery for a summer party at the swimming pool with friends and acquaintances, just like a Hockney painting. You live there temporarily, and from your living room you can get down to it directly or you can jump into the swimming pool from the trampoline and exercise: up and down. The homely landscape on the periphery of Zagreb consists of a meadow and a house belt wrapped around it, in this case laid down on the moist ground. That's where the name "Patio with a House" comes from. Partly

u jednoj stabilnoj situaciji ukorijenjenosti u tlo i blizine s prirodom. Činjenica blizine s prirodom podcrtana je i izborom materijala, “prirodnih” u smislu promjena koje doživljavaju s prolaskom vremena. Greškom prepečena cigla zapravo je već ostarjela prije nego što smo je ugradili. Osim toga bila je i prilično povoljne cijene. Naravno, i taj aspekt valja uvijek imati na umu. Politički je nekorektno, pa čak i glupo, tvrditi, na primjer, da je dobra arhitektura vezana isključivo uz bogata društva i vrlo bogate klijente. Time bismo sami suzili polje na kome možemo i trebamo djelovati.

Može se reći da dosta energije ulažete na polju edukacije, arhitektonskog izdavaštva, općenito “javnog života arhitekture”. Kakvog to ima utjecaja na vašu praksu?

“Javni život arhitekture”, to je vrlo lijepo rečeno. Da se još jednom vratimo na projekt arhitekture: diskurs, izdavaštvo i slično nisu

njegovo prosvjetljenje, nego njegov sastavni dio. Ono široko polje koje smo već spominjali pokrivaju rad u uredu, na gradilištu, edukacija... Diskurs je vrsta ljepila koja sve te i druge aspekte naše profesije koja nije lagana drži na okupu, a istraživanje i edukacija usko su vezani uz temu “svježine” koja je naslovna ovom broju *Života umjetnosti*. Moglo bi se reći da svježina dolazi od studenata i da raditi sa studentima znači biti na neki način izložen svježini. Ali nije uvijek tako. Možete biti izloženi velikoj svježini ideja i u razgovoru sa starijim kolegama ili s kolegama svoje generacije. Treba stalno oslušivati i izvan arhitekture. Velike promjene na kraju neće doći od studenata, no onaj koga to zanima kod njih sigurno može vidjeti što je u trendu. Za nas je puno važnije da sudjelujemo u što široj platformi diskusije o arhitekturi. Tako možemo provjeriti i modificirati svoje ideje i također sakupiti kritičnu masu intelektualnog

PATIO S KUĆOM,
ZAGREB, 2002.-2004.

IVANA

PATIO WITH THE HOUSE,
ZAGREB, 2002-2004

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because of its users' lifestyle and partly because of its suburban context, this homely landscape is introverted, turning its back on the street and opening up towards the forest, just like on *Le déjeuner sur l'herbe*. It's a different sort of hedonism.

A homely hedonism on the periphery, close to nature?

Hedonism is an important aspect of the contemporary social paradigm, but it was that already in the heroic age of modern architecture, in the famous era of housing machines. And even earlier, at the time of renaissance villas and the discovery of landscape in the sixteenth century, and so on. Perhaps the “homely hedonism” that you've just mentioned is the only thing that connects us with modern architecture in terms of substance. The “Patio with a House” project was our response to the problems of comfortable family life on the periphery of a

big city, in a stabile situation of rootedness in the soil and the vicinity of nature. The latter fact was emphasized through the choice of the material, which were “natural” in terms of transformations that they had experienced with time. Brick that had accidentally been baked too long was actually old before we even built it into the house. Besides, it was rather inexpensive – an aspect that we must always keep in mind. It is politically incorrect and even stupid to claim, for example, that good architecture is linked exclusively to wealthy societies and very rich clients. In doing so, we would narrow down the field on which we can and should be active.

One may say that you invest considerable energy in education, architectural publishing, and the “public life of architecture” in general. How does that affect your professional activity?
“Public life of architecture” - I love that formulation. Let me come back to the project of



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materijala iz kojega će se nove ideje možda tek razviti.

Govorite dakle o nekoj vrsti razmjene ideja?

Moglo bi se tako reći. Primjerice, prošlog ljeta imali smo vrlo zanimljivu radionicu sa studentima u Dubrovniku na *Festivalu arhitekture*. Atmosfera je bila poticajna, a studenti dobri, vrlo zanimljive diskusije u lijepom prostoru tvrđave Revelin. Studenti su s mentorima radili na tri važne dubrovačke teme: urbanom arhipelagu, vijugavoj obali i masivnoj planini iznad grada. Program je bio zadan u smislu niza pitanja, a ne u smislu kvantificiranja prostora. Paralelno s radionicom: istraživanjem i kritikama, odvijala su se u večernjim satima predavanja *Festivala arhitekture*. Na kraju vrlo intenzivnog tjedna rezultati radionice bili su sasvim neočekivani, neki projekti upravo izvrsni. Tu smo svi profitirali, od studenata do lokalne zajednice. Svi smo bili izloženi velikoj dozi

svježine, a vjerujemo i da smo pozitivno pridonijeli “rekonstrukciji budućnosti” i onom “ponovnom osvajanju grada” o kome smo prije govorili, u smislu da smo djelovali prije planiranja, kvantifikacije prostora, investicijske valorizacije i sličnog.

Možda biste tu namjeru “osvajanja grada” mogli pojasniti na projektu stambenog naselja na Borovju, na periferiji Zagreba.

Pa Borovje je dobar primjer za to, također i škola u Stupniku i Dom jedriličara u Kraljevici. Na Borovju teme su bile centralnost, odnos središta i periferije, uzorci grada, u mjerilu naselja koje stvarno dopušta “osvajanje grada”. Kraljevica i Stupnik su ipak pojedinačne građevine, ali s ugrađenom tom istom namjerom. Na Borovju i u Stupniku krenuli smo od *Google Earth* pogleda, koji je valjda najzanimljiviji teritorijalni fenomen današnjice, i pokušali materijalizirati taj pogled. U Kraljevici početak je bio horizontalni

BAZEN S POGLEDOM,
DUBROVNIK, 2003.

SWIMMING-POOL
WITH THE VIEW,
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architecture: discourse, publishing, and similar things are not its enlightenment; they are a part of it. That broad field we’ve mentioned includes working in the office, at the building site, in education... Discourse is a glue that keeps these and all other aspects of our profession, which is not an easy one, together; research and education are closely related to the theme of “freshness”, which is the key theme of this issue of *Život umjetnosti*. One might say that freshness comes from the students and that to work with students means being exposed to freshness in one way or another. But it isn’t always so. You can also be exposed to a great freshness of ideas in conversation with your senior colleagues or those of your own generation. You must constantly listen to voices beyond architecture. Eventually, great changes won’t come from the students, but if you are interested, they can certainly show you what’s “in”. For us, it is far more important

to participate in a platform of debate on architecture that is set as broadly as possible. That is how we can test and modify our ideas and also gather a critical mass of intellectual material to develop new ideas from it.

So you’re speaking of some sort of exchange of ideas?

You may say so. For example, we had a very interesting student workshop last summer in Dubrovnik, at the *Festival of Architecture*. The atmosphere was motivating and the students were good, we had some very interesting discussion in the beautiful space of Fort Revelin. The students worked with their mentors on three crucial aspects related to Dubrovnik: the urban archipelagos, the winding coastline, and the massive mountain above the city. The programme was predefined in terms of a series of questions, but not in the sense of space quantification. Parallel to the workshop, with its research and critical



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pogled preko luke na zahrđalo brodogradilište. Stambeni program projekta Borovje smjestili smo u četiri eliptična bloka različitih veličina i visina koje uvijek padaju prema jugu. Svaki od blokova programirali smo traženim javnim sadržajima u prizemljima i unutrašnjostima, tako da su svi različiti: otvoreni ili zatvoreni, “tvrđi” ili “meki”. Parter smo također podijelili na tvrđi dio prema jugu i meki; šumu prema sjeveru. Tako smo osvojili sve dijelove parcele i naznačili uzorak osvajanja okolnih praznih područja, jer neprogramatski uzorak tkanog čilima može se zapravo beskrajno širiti

ponavljanjem varijacija istog geometrijskog oblika. Vidiš, na tom Borovju nastaje novi dio grada koji ima potencijal biti jedan sekundarni centar. Neposredni susjed naše parcele bila je jedina džamija u arhitektonskom smislu u cijeloj Hrvatskoj. Jedno jutro, prije početka rada na natječaju izašli smo na teren i otkrili ljepotu periferije i potencijal centra, neožbukane kuće, zelenilo, staklenike, orijentalne tepihe koji vise s balkona kuća. Shvatili smo da jednostavno nije pošteno pristupiti zadatku ortodoksnom programatski, sa zagrebačkim *štapčićima*, pa bili oni postrojani

JEDRILIČARSKI KLUB,
KRALJEVICA, 2007.

YACHTING CLUB,
KRALJEVICA, 2007



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examination, there were the evening lectures at the *Festival of Architecture*. At the end of that very intense week, we had some utterly unexpected results at the workshop, since some of the projects were simply excellent. You might say that we all profited there, the students and the local community. We were all exposed to a considerable amount of freshness and we believe that we also gave a positive contribution to the “reconstruction of the future” and that “reconquest of the city” that I’ve mentioned before, meaning that we acted before planning,

before space quantification, investment assessment, or anything else of the sort. Perhaps you could elaborate on that intention of “reconquering the city” on the example of the housing district of Borovje, on the periphery of Zagreb.

Well, Borovje is a good example of that, and so are the Stupnik school and the Yachting Centre in Kraljevica. In Borovje, the key issues were centrality, the relationship between centre and periphery, and urban patterns on the scale of a settlement that really made it possible to

u red ili porazbacani u nekom *mikado*-rasporedu.

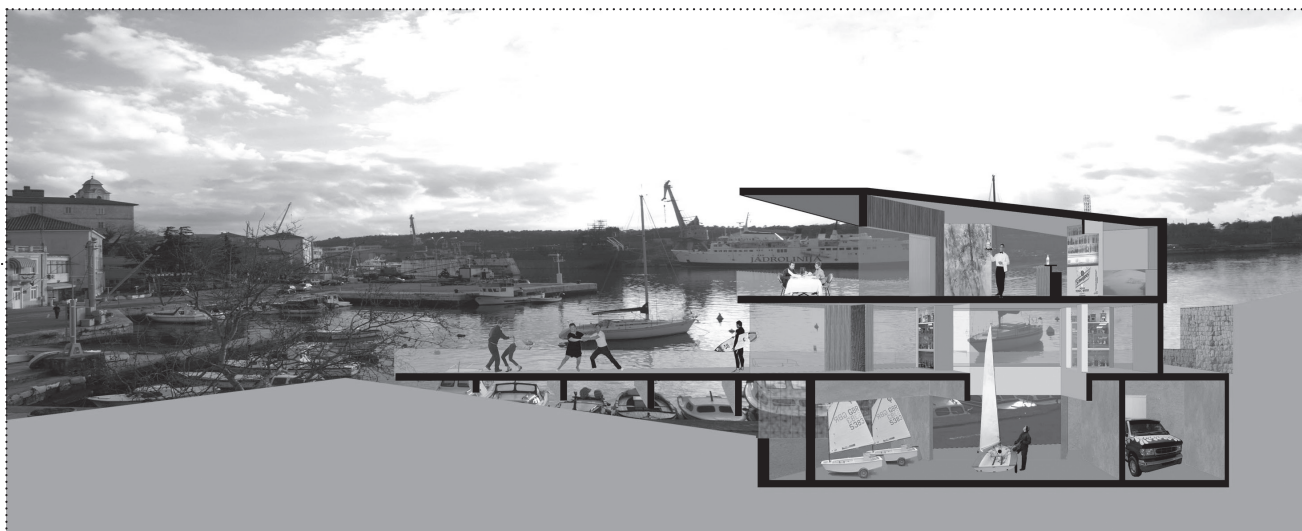
Mogli bismo reći da se promjena u socijalnoj strukturi grada treba odraziti u uzorku grada?

Upravo tako. U našem projektu za Borovje, sažetak tog uzorka promjene je takozvana socijalna *loggia*, zapravo dvoetažna rupa kroz blok na koju su orijentirana po četiri stana. Tu je na neki način ponovljena struktura života na selu u susjedstvu ili proširenoj obitelji, ili u periferijskoj obiteljskoj kući gdje u prizemlju žive roditelji, na prvom katu sin, na drugom kćer sa svojim obiteljima, i tako dalje.

U Stupniku je također riječ o uzorku?

O zatečenom uzorku poljoprivrednog korištenja zemljišta u dugim trakama, o artikulaciji totalne ravnine, gotovo bez ikakve pozadine. Zaključili smo da se taj projekt može sagledati samo totalno, odozgo. Sam je oblik školske zgrade nastao i programiranjem iznutra, no najvažniji je način kako se ona odnosi prema svom okolišu, uzorku koji smo opisali. Spomenuli smo još Kraljevicu. To je različit projekt, različit je njegov kontekst, sve je različito. Kraljevica se razvija vertikalno, Stupnik horizontalno. Ipak, zajedničko tim

JEDRILIČARSKI KLUB, KRALJEVICA, 2007.,
JAVNI NATJEČAJ, PRVA NAGRADA



YACHTING CLUB, KRALJEVICA, 2007.,
PUBLIC COMPETITION, FIRST PRIZE

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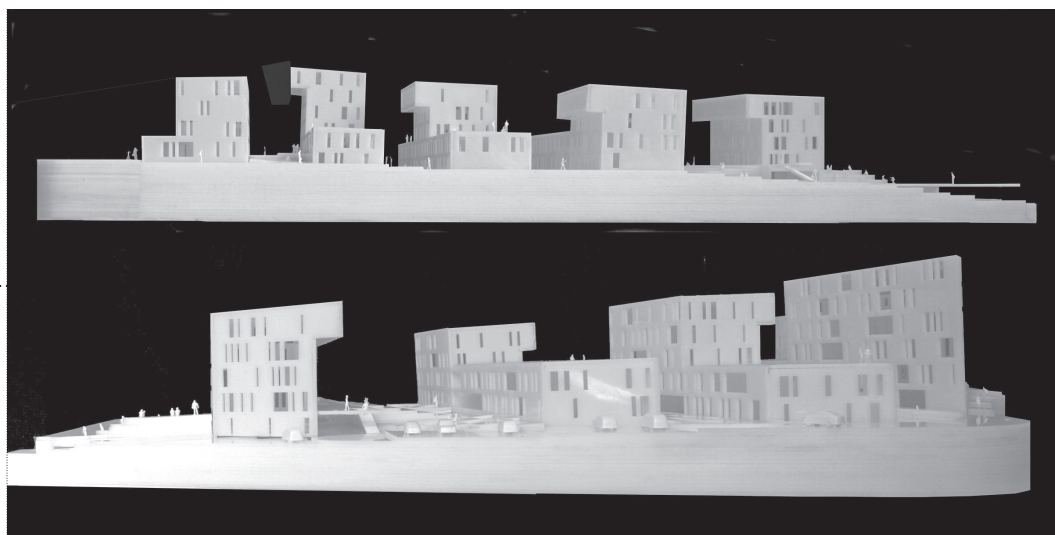
“reconquer the city.” Kraljevica and Stupnik were individual buildings after all, yet with the same intention built into them. Both in Borovje and in Stupnik we started from the *Google Earth* view, which is probably the most interesting territorial phenomenon today, and tried to materialize that view. In Kraljevica, the starting point was a horizontal view across the harbour onto the rusting shipyard. The housing programme of Borovje was set in four elliptic blocks of different size and height, always descending towards the south.

Each of these blocks was programmed with the required public spaces on the street level and in their interiors, which made them all different: open or closed, “hard” or “soft”. The parterre was also split into the hard section to the south and the soft one to the forest in the north. That is how we conquered all parts of the plot and indicated the pattern of conquering the surrounding empty plots, since the non-programmatic pattern of woven carpet could actually extend endlessly by repeating and varying the same geometric form. You

projektima je to da smo u njima jednom građevinom željeli opisati ideju o gradu. Kao na Borovju, bili smo uvjereni u retoričku ljepotu zatečenih situacija, koja nas je uputila da razmislimo šire od naše parcele, šire od zadatka i natječajnog programa. O nastanku grada u Stupniku, o obnovi grada u Kraljevici. Pritom smo nastojali ne slijediti neke izvanjske kriterije, nego okolini, dakle pogledu na ili kroz ili sa, nametnuti kriterije projekta arhitekture. Mislimo da bi to možda mogao biti put ponovnog osvajanja grada.

STAMBENO NASELJE,
PRIŠTINA, 2006.

HOUSING ESTATE,
PRIŠTINA, 2006



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see, there is a new part of town emerging there in Borovje, with a potential to become a secondary centre. The immediate neighbour of our plot was the only Croatian mosque in the architectural sense of the word. One morning, before we started working on the competition project, we went out to the site and discovered the beauty of periphery and its potential for becoming another centre, the beauty of its unplastered hoses, greenery, glasshouses, and oriental rugs hanging from the balconies. We realized that it was simply not fair to approach the task by following an orthodox programme, with a set of Zagreb *mikado* sticks, no matter how ordered they were or scattered around in

this or that combination.

Can we say that a change in the social structure of the city is necessarily reflected in its urban patterns?

That's right. In our project for Borovje, the essential element of that pattern of change is the so-called social *loggia*, which is in fact a two-storey whole through the block, to which four apartments are oriented. In a way, it actually repeats the structure of village life, life in a neighbourhood, in an extended family or a suburban family house, with parents living on the ground floor, the son on the first floor, and the daughter on the second, all of them with families, and so on.

OSNOVNA ŠKOLA, STUPNIK, 2007.
POZIVNI NATJEČAJ, PRVA NAGRADA



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ELEMENTARY SCHOOL, STUPNIK, 2007
INVITED COMPETITION, FIRST PRIZE

Is Stupnik also a pattern?

It is about the given pattern of agricultural use of land in long strips and about the articulation of a total plane, with almost no background. There we concluded that the project could be viewed only totally, from above. The very form of the school building emerged through inside programming, but the way it related to its environment, the pattern we described, that was most important of all.

We've also mentioned Kraljevica. It is a different project, the context is different, everything is different. Kraljevica evolves vertically, Stupnik horizontally. However, these two designs have something in common:

we wanted to describe the idea of the city in a single building. Same as in Borovje, we were convinced of the rhetorical beauty of given situations, which led us to think further than our plot and broader than our task or the competition programme. To think about the emergence of a city in Stupnik, about the revival of a city in Kraljevica. Thereby we sought not to observe some external criteria, but to impose the criteria of the project of architecture to the environment, that is to the gaze upon or through or within. We believe that it might be the right way to reconquer the city.