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Fotografije: arhiv arhitekta / Photos: architect's archive



Foto: Andraž Kavčič

Saša Randić je diplomiral na Fakulteti za arhitekturo v Zagrebu, leta 2002 pa je bil eden izmed prvih arhitektov, ki so magistrirali na Berlage Institutu v Amsterdamu. Od leta 2003 do 2007 je bil predsednik Društva arhitektov Hrvaške, leta 2003 in 2007 pa direktor zagrebškega Salona. Prihaja iz Reke, kjer z Idis Turatom vodita arhitekturno biro Randić-Turato, ki je udeležencem Piranskih dnevov arhitekture dobro poznan, saj je leta 2005 za osnovno šolo v Krku prejel nagrado Piranesi. Arhitekti Randić-Turato, ki s svojo arhitekturo na domiselni način sprejemajo izzive hrvaške tranzicijske družbe, so leta 2006 Hrvaško predstavljali na desetem arhitekturnem bienalu v Benetkah.

Saša Randić graduated from the Faculty of Architecture in Zagreb, Croatia. In 2002, he was one of the first architects to obtain a bachelor's degree from the Berlage Institute in Amsterdam. Between 2003 and 2007, he was president of Croatian Architects Association, and was the director of the Zagreb Salon, the national exhibition of applied arts and design, in 2003 and 2007. He comes from the city of Rijeka, where he has architectural office Randić Turato together with Idis Turato. Having been awarded the Piranesi Award in 2005 for their primary school in Krk, their office should be well familiar to PDA attendees. In 2006, Randić Turato Architects, known for their creative approach to the challenges of the Croatian transition period, represented Croatia in the 10th biennale of architecture in Venice.

Rad bi vam predstavil nekaj projektov, s katerimi se ukvarjamo v našem biroju Randić-Turato. Ker je tema današnje konference povezana z »današnjim položajem«, bi rad naše delo pokazal v tej luči. Tematika konference je bila na različne načine poimenovana že večkrat – pred dobrim letom smo celotno izdajo revije, katere urednik sem, posvetili »današnjemu položaju«, ki mu večina pravi kar »kriza«. Nam se je zdel primernejši naziv »sprememba«, tukaj pa ste uporabili izraz »izzivi«.

Kakor vse velike zgodovinske spremembe, je tudi tokratna nastopila nepričakovano. Začetek lanskega leta je zaznamovala serija dogodkov, ki so popolnoma spremenili pogoje, v katerih živimo in delamo, v primerjavi s pogoji pred letom ali dvema. Eden od dogodkov je prav gotovo svetovna ekonomska kriza, ki jo je simbolično zaznamoval požar v Koolhaasovi zgradbi, enkrat okrog prejšnjega kitajskega novega leta. Približno v enakem

I will show you the work produced in our studio, which is called Randić-Turato. Since the topic of the Conference is linked with the "current situation", I would like to position our work in relationship to the topic. The topic itself has been assigned different names - a year ago, we dedicated a whole issue of the magazine I am the editor-in-chief of to the "current situation", which everybody seems to refer to it as "crisis". We thought that "change" was a better name; here, you used the term "challenges".

Like other major changes in history, the current one was rather abrupt. The beginning of this year was marked by a series of events that have radically changed the conditions in which we work and in which we live compared to one or two years ago. One of them is clearly the major economic or financial crisis, which was almost symbolically marked with the fire in Rem Koolhaas's building, which happened around the Chinese New Year. At about the same time, the director of OMA New York,



času je direktor OMA New York, Shoji Shigematsu, oznanil, da pravilo »¥€\$«, sestavljeno iz simbolov za valute jen, evro in dolar, ne velja več.

Mislím, da bodo za arhitekturo spremembe prinesle mnogo pozitivnih učinkov. Verjetno ne bomo več gledali toliko podob, ki spominjajo na Dubaj. Koolhaas je Dubaj imenoval za mesto 21. stoletja, kakor je bil Las Vegas označen za mesto 20. stoletja. Na različnih blogih, ki niso preveč kritični, beremo opise mest, kakršno je na primer Masdar City, po načrtih Normana Fosterja in ne vidimo več toliko podob arhitekture, usmerjene le v zunanji blišč. Masdar je mesto, ki namerava proizvajati »zero-anything«, torej porabiti nič energije in proizvesti nič emisij. Nekateri ga poimenujejo fotovoltaični urbanizem, saj za svoje delovanje zahteva hektarje in hektarje drage opreme, ki zanj proizvaja električno energijo. Arhitektura se dandanes manj ukvarja s formo in estetiko, ampak bolj s tem, kar je njena naloga: ustvarjanjem kakovostnega prostora za življenje ljudi.

Druga velika sprememba, ki se kaže globalno, je politična sprememba v ZDA, od koder vse skupaj sploh izhaja. Mnogi časopisi so na svojih naslovnih pokazali Michelle Obama in jo oklicali za novo Jacqueline Kennedy. V naši izdaji o ZDA in o Obami smo na naslovnico dali nekaj drugega – tater Guantanamo Bay. Kraj deluje neverjetno domačno, čeprav je v resnici eden najbolj grozljivih krajev, kar jih je človeštvo ustvarilo v 21. stoletju. Ena od Obamovih političnih obljub je bilo spreminjanje politične usmeritve Združenih Držav, uspelo pa mu je čisto nekaj drugega, sicer zelo pomembnega za razvoj mest – prehod iz avtomobilsko pogojenega urbanizma k izboljšanju javne infrastrukture. Eden trenutno največjih Obamovih načrtov je oblikovanje velikanskega omrežja javne infrastrukture, kar nas ponese dobrih petdeset let v zgodovino, ko so bile ZDA fascinirane nad nacističnim avtocestnim sistemom in so ga predpisovale kot model razvoja mest. Posledica je bil izbruh predmestne gradnje in mnoge težave, s katerimi se v mestih soočamo dandanes. Ena od njih je prav gotovo odnos do narave, onesnaženje in emisije toplogrednih plinov, ki jih več kot polovico nastaja v zgrajenem okolju. Razmišljanje o današnjem stanju nas pripelje nazaj na debato o mestu. Mislím, da bodo mesta v središču debate še naslednjih nekaj let.

Iz globalne scene se preselimo na lokalni kraj svojega dela: v kontekst Hrvaške in hrvaških mest. Odnos med arhitekturo in mestom je zelo pomemben, še posebej v kontekstu Hrvaške, kjer se zaradi političnih, ekonomskih in ostalih prekinitev, mesta niso mogla razvijati neprekinjeno. Oblikovanje mest tako leži na plečih posameznih zgradb in pri načrtovanju je, ne le za posamezno zgradbo, temveč za mesto v celoti, še posebej pomembno, kako se nova zgradba odziva na svoje okolje in kako je oblikovan javni prostor okrog nje.

Shohei Shigematsu said that the "¥€\$ rule", famously formed by the currency symbols for the Yen, the Euro and the Dollar, is gone.

I think the change brought a lot of good for architecture. Probably, we are not going to see many images like Dubai anymore; Koolhaas called Dubai "the city of the 21st century", if Las Vegas was "the city of the 20th century". Instead of having image-oriented architecture, we are seeing - on various blogs that are not overly critical of what they are showing - images such as those of Masdar City by Norman Foster, which has the ambition of producing "zero-anything", i.e. spending zero energy and producing zero gas emissions. Some people refer to it also as photovoltaic urbanism because it is possible to build such city only if you build hectares and hectares of expensive equipment to produce electricity. So clearly, architecture is now less focused on form and spectacle and more on what it is supposed to be doing: creating good spaces for people to live in.

The other major change on the global level was the political change in the United States, the place where all of this originated. Many magazines featured Michelle Obama on their covers, calling her the new Jacqueline Kennedy. In our issue about the US and Obama, we featured something else - the theatre at Guantanamo Bay. It is amazing how domestic the place looks, even if it was one of the most horrific places that mankind has created in the 21st century.

One of Obama's major political statements was to change the political course of the US, but he made another one, which was particularly important for changing the way how our cities are built, namely the shift from the car-oriented urbanism to the improvement of public infrastructures. One of Obama's major projects at the moment is the creation of a huge networks of public infrastructure, and this brings us some fifty years back when the US were fascinated by the Nazi autobahn system and introduced it as the model for the development of the city. This has created a sprawl of suburban constructions and brought along the various problems that we now face in cities. One of them is certainly the relationship with nature, pollution, and emissions of greenhouse gases, more than half of which come from our built environment. Essentially, this situation brings us back to the discussion of the city - the city is probably something there will be a lot of focus on in the years to come.

From the global scene we now turn our attention to the place where we work: the context of the Croatian coast and Croatian cities. I think that the relationship between architecture and the city is quite an important one, especially in contexts such as Croatia, where due to many political, economic, and other discontinuities, the cities were not developing in a continuous way. The cities are thus essentially created by individual buildings, and it is particularly important how you react to the environment and how



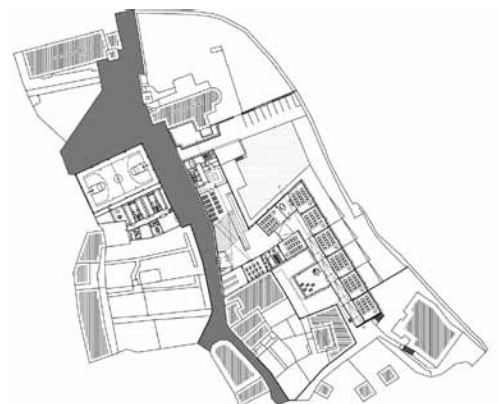
Silhueta mesta Krk z Osnovno šolo Frana Krsta Frankopana, Krk, 2003.
Silhouette of the city of Krk with the Elementary School Fran Krsto Frankopan, Krk, 2003.



Osnovna šola Frana Krsta Frankopana, Krk, 2003, pogled iz zraka
Aerial view of the Elementary School Fran Krsto Frankopan, Krk, 2003.



Osnovna šola Frana Krsta Frankopana, Krk, 2003, šola je postala del življenja v mestu.
The school has become part of the life of the city.



Osnovna šola Frana Krsta Frankopana, Krk, 2003, tloris pritličja.
Elementary School Fran Krsto Frankopan, Krk, 2003, ground floor plan.



Osnovna šola Frana Krsta Frankopana, Krk, 2003
View of the Elementary School Fran Krsto Frankopan, Krk, 2003.



Hotel Rovinj, Rovinj, natečajni projekt, 2007, pogled z morske strani.
Hotel Rovinj, Rovinj, competition project, 2007, view from the seaside.



Ikonična fotografija Rovinja s Hotelom Rovinj, Rovinj, natečajni projekt, 2007
The iconic photo of Rovinj with the new Hotel Rovinj, competition project, 2007.

Najprej bi rad predstavil projekt, za katerega smo pred nekaj leti prejeli nagrado Piranesi – Osnovno šolo v mestu Krk. Prvenstveno je imela šola opraviti z mestnim obzidjem, s katerim je v jasnem odnosu. Gradnja šole je sovpadla z obnovo obzidja, ideja šole pa je bila določena s silhueto mesta. Šola naj bi kukala izza obzidja, ne pa se šopirila na vrhu mestne strukture.

To je bila seveda le ena od pomembnih premis, ki smo jih upoštevali. Rad bi se vrnil na ustvarjanje odnosa med oblikovanjem skupnih prostorov ter zgradbo in mestom. Velikost šole v primerjavi z velikostjo mesta je narekovala, da je šola oblikovana kot urbani projekt, saj je bila preprosto prevelika, da bi bila le eden od elementov starega mesta. Odločili smo se, da razne elemente šole – t. j. šolsko poslopje, telovadnico in dvorišče – razdelimo ter šolo zastavimo kot sestavni del mesta. Ozke uličice, ki iz glavnega trga vodijo proti zgornjemu trgu, smo izrabili kot skupni prostor izmenjave med šolo in mestom, tako da so javni programi šole odprti proti mestu. To je seveda možno le v tako majhnem mestu, kot je Krk, kjer praktično ni kriminala. Izmenjavo med šolo in mestom smo uspešno izpeljali, vseeno pa nas je skrbelo, kako se bo projekt razvijal naprej in kako bodo ljudje sprejeli naše delo. Krk je tako majhno okolje, da je gradnja šole zadevala celotno mesto. Celotna občina je bila na primer vključena v proces izbiranja natečajne rešitve. Prepričani smo bili, da smo našli uspešen način komunikacije z ljudmi in gradnje sodobne arhitekture v zgodovinskem okolju.

Naš naslednji projekt je potekal v podobnem okolju, tokrat v mestu Rovinj na zahodni obali Istre. Šlo je za načrtovanje hotela na zelo izpostavljeni in zgodovinsko pomembni lokaciji tik ob cerkvi, eni od ikoničnih lokacij. Naš hotel naj bi nadomestil starega, mi pa smo poskušali uravnati velikost nove zgradbe. Ustvarili smo prijetno nevsiljivo topografijo, v kateri se izmenjujejo strehe hotela in zelene površine. Zmagali smo na natečaju in projekt je potekal sorazmerno mirno, vse dokler se nismo soočili z mednarodno peticijo proti našemu projektu. Večina od 3500 podpisnikov je prihajala iz severovzhodne Italije, iz Furlanije. V nasprotju s šolo na Krku, kjer je bil naš projekt vsem po godu, smo tokrat porabili kar precej časa s prepričevanjem, da naš projekt ni slab in, da ga je treba zgraditi. Kaže, da je v našem kontekstu vsak projekt nekaj posebnega in, da je torej nemogoče delati z vnaprej pripravljenimi rešitvami in koncepti ter pričakovati mirno plovbo. Vsaj v kontekstu Hrvaške vsak projekt zahteva čisto samosvoj in edinstven pristop.

Pred nekaj leti smo v Istri izvedli še en projekt, ki se tiče izmenjave med zasebnim in javnim prostorom – manjši muzej v Novigradu. V novem muzeju so na ogled ostanki stare katedrale. Novigrad je edinstveno mesto, saj se znotraj njegove

you create the public space around the building, not only for the building itself, but also for the city.

First I am going to present a project for which we received the Piranesi award a couple of years ago. It is a project for a school in Krk. Principally, it dealt with the city fortification, which is an obvious relationship. The construction of the school coincided with the reconstruction of the fortification and the idea for the new school was essentially based on the definition of the skyline - the school should peek out from behind the wall, not impose itself on top of the city structure.

This was one important aspect of the building but now I would like to come back to the relationship between the building and the city and how we create common spaces. The size of the school compared to the size of the city made this project an urban project; the school was too big in relation to the city structure to be just an element of the old town. We decided to split the various elements of the school, i.e. the school building, the gym and the courtyard, to make the school an integral part of the city.

The small street leading from the main square towards the upper square was used as a common or interchanging area between the city and the school by making the public programmes of the school open onto the street. Naturally, this is possible in a small city such as Krk where things such as crime are not a problem. This was an element which was used quite well but even so we were concerned as to how the whole thing would evolve and how people would accept what we were doing as Krk is a small place and this was a project that involved the whole city. The whole municipality was included in the process of the evaluation of competition entries; it was a very inclusive project. This left us with impression that we found a good method of communicating with the people and developing new architecture within a historical setting.

There is another project within a similar setting, this time in the city of Rovinj on the west Istrian coast. It is a project for a hotel in a historical and prominent position next to the church, one of the iconic images of the city. The hotel was to be built on the site of the old one and again, we tried to deal with the scale of the building by creating a topography that mixed green area on one side and rooftops on the other, providing for a pleasant mixture of the two. We won the competition and everything was going well but unlike in my previous example where everybody liked what we did, we were confronted with an international petition against our project. Most people who signed it were from north-eastern Italy, the Friuli area, and there were about 3,500 signatures altogether. It took a lot of time to convince everybody that it was not a bad project and that it should be built. This shows that every project is really unique and how it is impossible to work with predetermined concepts in our context and expect smooth sailing. In the context of Croatia at least,



srednjeveške strukture nahaja več parkov in precej zelenja, kar je za srednjeveška mesta ne navadno. Obilje parkov nas je tako privlačilo, da smo našo zgradbo – stekleno škatlo, ki se odpre, kadar je dovolj toplo in suho – priključili na enega od njih. Novi muzej ima le dve betonski strukturi – osemkotno škatlo, v kateri se nahaja stara krstilnica, in kockasto škatlo za oltar. V muzeju so ohranjeni arheološki ostanki, služi pa tudi galeriji in raznim dogodkom, kot so koncerti, še posebej poleti, ko je odprt v park. S tem projektom smo res pokazali, kako lahko del zgradbe v svoje delovanje vključi tudi okoljski del mesta.

Koncept nam je bil pri srcu, zato smo ga skušali nadalje razviti z natečajnim projektom za Zagrebško poslovno zgradbo tobačne tovarne Adris. Lokacija je v Zagrebu, mi pa smo kot rešitev predlagali dokaj veliko strukturo, ki bi bila postavljena nad obstoječo zgradbo. Natečajna naloga je bila dokaj preprosta: na parceli naj bi zgradili pisarne za vodstvo tobačne tovarne, ki je trenutno največje hrvaško podjetje. Običajno zgradba določa meje parcele, v notranjosti pa se nahaja sekundarni odprt prostor, v večini primerov zasebni, ki služi kot dvorišče. Mi pa smo se odločili obrniti položaj. Pisarne smo dvignili v zrak, s čimer smo pridobili ogromen javni prostor spodaj, ki ga lahko uporablja vsakdo, uslužbenci podjetja pa pridobijo čudovit razgled nad celim mestom. Gotovo bi bil projekt uspešen, toda na žalost je ob istem času neki drug projekt nekega drugega zasebnega investitorja dvigoval mnogo prahu, ne le kar se tiče arhitekture, ampak tudi glede razvijanja večjih zastarelih parcel v mestu. To je zastavilo naš projekt, vodstvo tovarne pa je začelo iskati bolj konzervativno rešitev.

Papež Janez Pavel II je trikrat obiskal Hrvaško, kar je dokaj nenavadno, saj je bil še drugi papež v zgodovini, ki je prišel na Hrvaško, čeprav nismo ravno daleč od Vatikana – to ima verjetno opraviti z nestabilnostjo tukajšnjih krajev. Njegovi obiski so tako imeli zgodovinski pomen. Med svojim tretjim obiskom je na Reki preživel celih sedem dni. V tem času se je mesto spremenilo na precej radikalen način. Ulice so bile popolnoma izpraznjene, podobno kot, kadar je na obisku George W. Bush, vse jaške so zapečatili, promet je bil ustavljen, tako da si se lahko v miru sprehajal sredi ceste, povsod so bili plakati, ki so pozdravljali Papeža, ipd.

Ob tej priložnosti je mesto želelo nekaj napraviti. Papež je želel obiskati in se pomoliti v cerkvi Trsatske Gospe, ki je ena najpomembnejših cerkva posvečenih sveti devici Mariji na Hrvaškem, romarska pot in del Frančiškanskega samostana. Frančiškani so praktični ljudje, zato so želeli, da spomenik papeževemu obisku ne bi bil tipičen monument, ampak so s pomočjo obiska želeli pridobiti denar za zaključek samostanskega kompleksa še z eno zgradbo.

every project requires a unique and specific approach.

Coming back to the issue of integrating the public and the private space of the building, we have another project in Istria, also from a couple of years ago, a small museum in Novigrad. The new museum houses the remains of the old cathedral. Novigrad is specific in that within its Mediaeval structure there are many parks, which is unusual for old Mediaeval structures. We liked that so we attached our building - a glass box that opens when the climate allows it - to one of the parks. There are only two concrete structures which are housing the remains - one is octagonal and it is the place for the old Mediaeval church baptistery, the other is a square-ish box housing the altar. The purpose of the building is to house the remnants, to serve as exhibition hall and to open up for summer events like concerts. This project really shows how a part of a building can involve the surrounding parts of the town.

This was a concept that we liked and we developed it further with the project for the Zagreb headquarters of the Adris tobacco factory in, another competition project. The site is in Zagreb and it is a rather big structure hovering on top of the original one. The task was simple: there was a block and within it, we were supposed to build a programme of offices, the Zagreb headquarters of the company, which is the biggest company in Croatia at the moment. We thought that it would be nice to reverse the situation: we usually have a building defining the perimeter of the block and have the inner court as a kind of a secondary space, which is usually private, not public. Instead, we lifted the whole thing up and this way, we have got a huge public space underneath that can be used by the general public while the people in the offices gain a spectacular view of the entire city. It would have been a successful project; unfortunately at that time, there was another major project by a local developer in the centre of Zagreb which caused a lot of commotion not only regarding architecture itself but also the ways in which we develop old city blocks. This has then put a stop to our project and they opted for a more conservative one. Pope John Paul II visited Croatia three times, which is significant because he was only the second Pope ever to have visited Croatia even though we are just across the Adriatic Sea - this has got a lot to do with the instability and insecurity of these areas. His visits were therefore historically important and during his third visit, he stayed in the city of Rijeka for a whole seven days. This changed the city in a rather radical way - the streets were completely empty, similar to when George W. Bush comes visiting, all the manholes were sealed, there was no traffic, you could walk freely in the middle of the road, there were commercial billboards welcoming the Pope, etc. To mark the occasion, every city tried to do something. In Rijeka, the Pope wanted to visit and say a private prayer in the church of Our Lady of Trsat, which is



Novigradski lapidarij, Novigrad, 2006, vhod.
Lapidarium Museum Novigrad, Novigrad, 2006, the entrance.



Novigradski lapidarij, Novigrad, 2006, pogled iz parka.
Lapidarium Museum Novigrad, Novigrad, 2006, view from the park



Poslovna zgradba Adris, Zagreb, natečajni projekt.
Adris group Building, Zagreb, competition project.



Poslovna zgradba Adris, Zagreb, natečajni projekt, pogledi.
Adris group Building, Zagreb, competition project, elevations.



Dvorana papeža Janeza Pavla II, Trsat, Reka, 2008.
Pope John II Hall, Trsat, Rijeka, 2008.



Dvorana papeža Janeza Pavla II, Trsat, Reka, 2008, pogled s trga.
Pope John II Hall, Trsat, Rijeka, 2008, view from the square.

Poklicali so nas, da zgradimo spominsko dvorano za papeža. Ker je Trsat pomembna romarska pot, tja prihaja mnogo romarjev, tako da je bilo potrebno zgraditi tudi infrastrukturo (stranišča, kavarne in podobno) zanje. Frančiškani prirejajo tudi prireditve, ki pa niso vedno religiozne, na primer koncerte in predstavitve knjig, tako da niso primerne z v cerkev. Vse to je program, ki so ga želeli izpeljati ob obisku papeža, saj so računali na to, da jim bo obisk pomagal pridobiti denar za gradnjo.

Zgradba sama po sebi je preprosta, pravzaprav ima dva glavna elementa. Prvi je zgradba sama, ki ima osnovno obliko hiše. V predstavitvi našega projekta smo jo poimenovali Hiša Svete Družine, ki naj bi jo po legendi tja prinesli angeli, preden so jo odnesli naprej v Italijo. Zgradbo se da opisati na različne načine, vseh pa mi je bil komentar na ArchDaily, spletni strani za arhitekte, kjer jo je nekdo opisal kot hišo iz Monopolya, v katerem so hiše zelene, hoteli pa rdeče pobarvani. Hiša je res preproste oblike, s svojim volumnom se navezuje na samostanski kompleks. Drugi element naše arhitekture je stebrišče, ki določa javni odprt trg znotraj samostana. Čeprav je znotraj kompleksa, je čez dan odprt in se po njem lahko prosto sprehajaš.

Glavna lastnost hiše je njena koža, ki smo jo želeli pustiti brez oznak velikosti, saj smo želeli, da ostane kar se da abstraktna. Eden od izzivov, s katerim smo se soočili, je bil, kako v hišo spustiti svetlobo. Odločili smo se poigrati s kožo hiše in eksperimentirati z različnimi materiali. Na koncu smo se odločili za rdečkasto opeko. Že s tem, da smo opeke razmaknili, smo pridobili dovolj velike odprtine za svetlobo ter optični efekt moiréja iz notranje strani. Neverjetno, koliko svetlobe prepuščajo tako majhne odprtine! Nismo si predstavljali, koliko svetlobe bo v notranjosti, ampak izkazalo se je, da je v dvorani svetloba skoraj tako močna kot dnevna. Sonce je očitno izredno močan vir svetlobe, naš eksperiment se je posrečil. Stebrišče ločuje notranjost zgradbe in trg pred njo kot nekakšen filter. Odkrito rečeno, stebrišče je bilo v začetku le arhitekturni element brez posebne praktične uporabe, vendar so ga menihi kmalu posvojili. Kot že rečeno, je Trsat pomembna romarska destinacija, kjer katoliki ponavadi opravijo tudi spoved. Ko se tri tisoč romarjev znajde v samostanu, postane spoved logističen problem. Potrebno je zagotoviti dovolj spovednic za zaseben pogovor z duhovnikom. Redovniki so takoj opazili, da je stebrišče zelo primerno za spoved. Oštevilčili so prostore med stebri, ljudje pa se postavijo v vrsto za pogovor z duhovnikom. Zgradba je presenetila z uporabo, ki je nismo predvideli, pa vseeno odlično deluje.

Še en gospod, prav tako pokojni – direktor Hypo Alpe-Adria Bank – je bil v devdesetih pomemben za gradnjo in razvoj tako na Hrvaškem, kot

one of the most important churches of the Virgin Mary in Croatia, also a pilgrimage site, and part of the Franciscan monastery. The Franciscans are quite practical people so they wanted a memorial of the Pope's visit not to be just a typical monumental construction. Instead, they used the visit to raise funds for another building which would complete the whole monasterial complex. We were commissioned to make the John Paul II Memorial Hall. Since Trsat is an important pilgrimage site, there are lots of pilgrims coming to the complex, so infrastructure, such as toilets and coffee shops, was needed. They also hold events which are not religious, such as concerts and book presentations; not quite appropriate to be held in the church. This was therefore the idea what do to regarding the Pope's visit - his visit also acted as a financial stimulus because it helped to raise money to construct the building.

The building itself is rather simple, consisting of two elements. The first one is building itself, which is in the elementary form of a house. In our presentation, we related that to the House of the Holy Family, which the angels apparently located there and later, according to the legend, moved to Italy. Everybody sees the building in a different way; I liked one comment that I read on ArchDaily, an Internet site for architects, where somebody commented that it looked like a hotel from Monopoly, where the hotels are red and the houses are green. At any rate, it is quite a simple structure relating to the volumes of the monasterial complex. The other element is the colonnade which defines the open square inside the complex. Note that while it is within the monasterial complex, it is open throughout the day so you can walk there freely.

The main feature of the main building was its skin; we did not want to have scaled elements, we wanted it to be as abstract as possible. One of the challenges was how to let in the light and we decided to play with the skin of the building, experimenting with different materials. In the end, we decided to use this brick-like structure and just by opening it, we got the moiré effect of enough openings to let the light in. It is amazing just how much light comes through the small openings - this was an experiment. We had no idea how much light there would be. But there is really broad daylight inside it - the Sun is evidently a very strong source of light.

The colonnade separates the inside of the building and the square in front of it as a sort of a filter. Frankly, it was an architectural element, it did not have anything to do with practical use, but it was soon appropriated by the monks. As I have said, this is an important pilgrimage site, and Catholics like to confess, as you know. And when you have 3,000 pilgrims come to the monastery, having them all make a confession becomes a logistical problem: you have to provide enough booths so they can privately talk to the priest, etc. The monks immediately recognised the colonnade as a being very useful for



tudi na, evfemistično rečeno, »širšem območju«, kar v resnici pomeni bivšo Jugoslavijo. Banka Hypo Alpe-Adria je odigrala ključno vlogo pri komercialnem razvoju in finančni podpori spekulativnih projektov, ki so vključevali kreativno bančništvo. Mnogi od projektov, ki so jih podprli, so bili strogo tržno usmerjeni. V sodelovanju z njimi smo izvedli projekt za kompleks Zagrad v središču Reke, blizu pristanišča. Projekt drugačen od ostalih, ki sem jih danes pokazal, najprej zaradi odnosa med naročnikom in arhitektom. Naročnik v tem primeru ni pravi naročnik, saj je le investitor, ki z denarjem drugih gradi nekaj, s čimer bo potem zaslužil denar drugih ljudi, končni uporabnik pa bo nekdo tretji. Projekt je zato potekal izredno dinamično in se iz meseca v mesec spreminjal, do sprememb ni prihajalo le med načrtovanjem, temveč tudi med gradnjo.

Nečisti položaj, v katerem smo se znašli, smo izrazili kot naš osnovni arhitekturni koncept. Upoštevati smo morali mnogo različnih programov, kar smo navzven poudarili z izbiro različnih fasad za vsakega od najemnikov. Kompleks je bil namenjen različnim uporabnikom: stanovanjem, pisarniškim prostorom in trgovinam. Stanovanja so bila najbolj nespremenljiv del programa, tako da smo jih položili na vrh pisarn in jim zagotovili popolnoma ločene vhode. Ko se povzpneš na vrh, je pred vhodi v stanovanja velika skupna površina, ki deluje kot strešni vrt, od koder vstopiš v posamezna stanovanja.

Pogoji za arhitekturo so bili popolnoma drugačni kot v prejšnjih projektih. Dinamika takšnega projekta zahteva drugačen pristop, zelo verjetno je, da bo na koncu projekt čisto drugačen, kot je bil v začetku. Prilagoditi smo morali celo stanovanja. V začetku so bila v načrtu 180-200 m² velika stanovanja, ki bi delovala skoraj kot samostojne hiše, vendar naj trg ne bi zahteval tako velikih stanovanj, zato smo jim kasneje dodali zunanja stopnišča. Vse skupaj še vedno deluje, kot da je bilo vse načrtovano že od začetka. V osnovi mora biti arhitektov osnovni koncept, da ni preveč rigiden, kar se tiče svojih izvornih idej in, da se prilagaja čemurkoli, kar mu pride na pot. Imeli smo srečo, da smo lahko svoj projekt izpeljali do konca.

Zadnjih pet let pa delamo na čisto drugačnem projektu. Naročnik so Let 3, znani glasbeniki in umetniki z Reke, s katerimi sva z Idisom (Turatom, op. prev.) dobra prijatelja. Pred šestimi leti so prišli k nama in naju nagovarjali, naj poiščeva prostor za klub. Reka je bila v bivši Jugoslaviji pomembno industrijsko mesto, vendar pa zaradi ekonomskih sprememb industrije ni več veliko ostalo.

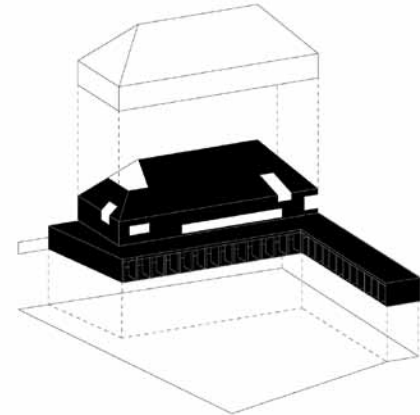
Za Reko to ni le ekonomski problem, temveč tudi problem njene identitete. Če se tvoje močno industrijsko ozadje spremeni v nekaj, za kar niti sam nisi popolnoma prepričan, kaj je, to gotovo postane velik izziv za nadaljnji razvoj mesta, ki zahteva posebne in zelo zgoščene ukrepe. Ne moreš kar

confessions. The booths have been numbered and people line up to come to the priest. It is always nice when a building surprises you with a use that you did not foresee but that is actually working well.

There is another gentleman, also deceased, that was very important for construction both in Croatia and in the euphemistically named "wider area" i.e. the former Yugoslavia in the 1990s – the director of the Hypo Alpe-Adria Bank. The Hypo Alpe-Adria Bank played a key role in commercial developments and financial support to the speculative projects involving creative banking. Many of the projects they supported were entirely focused on the market. We did a project for them in the Rijeka city centre, close to the harbour – the Zagrad complex. This project is quite different from the ones I have presented so far, starting with the relationship client-architect. Here, the client is not really a client but a developer who is building it with other people's money to earn other people's money in turn - the final user is someone else. It is therefore an extremely dynamic project which changes on a monthly basis so changes occurred constantly not just in planning but also during the construction phase.

We took this impure situation as a basic architectural concept for us. We had to include many different programmes, which we emphasised by attributing a different skin to each of the tenants. It was a mixed use program with housing, office space, and retail. Housing was seen as the most stable part of the programme so we just laid it on top of the offices and gave it completely separate entrances. Coming up, before you entered the apartments, you arrived at a communal area functioning as a rooftop garden, from which you would enter individual apartments. These are quite different conditions for an architect compared to the previous project. The dynamics of such projects require a different method of design, as well – it is very likely that the project would end up with a different shape than in the beginning. We even had to adapt apartments: originally, single apartments of 180-200sq m functioning almost like houses were planned. However, the market did not support this idea and consequently, we later had to add outside staircases. Still, it looks as if they were there from the beginning. The whole concept of designing in this kind of environment requires you not to be too rigid about your original ideas but flexible about everything that comes up, and we were fortunate that we were able to follow up this project to the end.

Currently we are working on a completely different project five years. The client is Let 3, a very well known band from Rijeka, they are more of performing artists than merely musicians, and Idis and are good friends with them. Six years ago, they came to us and suggested we find a place for a music club. Rijeka was an important industrial city in former Yugoslavia, but due to the economic changes, all the industry has gone.



Dvorana papeža Janeza Pavla II, Trsat, Reka, 2008, vse plasti večnamenske dvorane.
Pope John II Hall, Trsat, Rijeka, 2008, exploded view of the multipurpose hall.



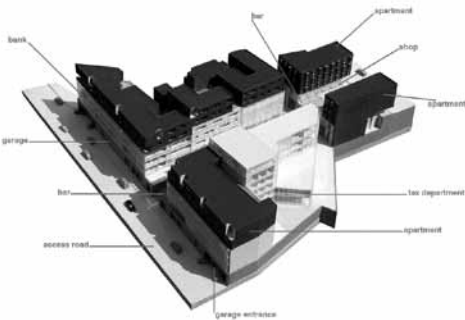
Dvorana papeža Janeza Pavla II, Trsat, Reka, 2008, spoved poteka kar v kolonadi okoli trga.
Pope John II Hall, Trsat, Rijeka, 2008, confession in the colonnade around the square.



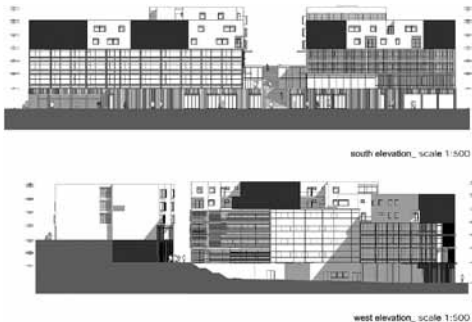
Dvorana papeža Janeza Pavla II, Trsat, Reka, 2008, notranjost večnamenske dvorane.
Pope John II Hall, Trsat, Rijeka, 2008, the multipurpose hall.



Stanovanjsko poslovni kompleks Zagrad, Reka 2007.
Zagrad Centre, Rijeka, 2007.



Stanovanjsko poslovni kompleks Zagrad, Reka, 2007,
fotografija makete.
Zagrad Centre, Rijeka, 2007, photo of the model.



Stanovanjsko poslovni kompleks Zagrad, Reka, 2007,
prerezi.
Zagrad Centre, Rijeka, 2007, elevation.

na lepem vseh bivših industrijskih kompleksov spremeniti v muzeje in kulturne centre, na kar takoj vsi instinktivno pomislijo. Poleg tega, da je bila industrijsko mesto, pa je bila Reka tudi središče rokavske in alternativne glasbe z mnogimi klubi, ki so odlično delovali, potem pa so začeli nenadoma propadati. Ni mogoče natančno povedati vzroka, morda je njihov hrup motil ljudi, morda so imeli slabo vodstvo.

Vse to je pripeljalo do pomanjkanja prostorov za nastopanje. Ko smo se lotili iskanja novih lokacij, primernih za naš program, smo se takoj spomnili na stare industrijske komplekse. Eden od razlogov je bil tudi, da so industrijska območja tako ali tako povezana s hrupom, tako da si tam lahko kolikor le želiš hrupen, pa to nikogar ne moti. Nas pet – Idis in jaz, Šarar in Mrle iz Let 3 ter Goran Lisica – Fox, lastnik Dallas Records, smo ustanovili podjetje z imenom KLJB – Klub ljubitelja buke, Klub ljubiteljev hrupa. Mestu smo predstavili idejo, da bi preoblikovali območje stare papirnice Hartera in ga na novo uporabili.

Ideja je nekoliko delikatna, saj je reška papirnica Hartera ena najstarejših tovarn v Evropi, ki je bila v času nastanka, leta 1820, večja od nemškega Kruppa, in je bila tako socialno in politično zelo pomembna za mesto. Propadla je zaradi slabega vodstva, prav gotovo ne zaradi pomanjkanja povpraševanja po papirju. Priznanje, da Hartera nikoli več ne bo delovala, je bilo veliko politično vprašanje. Menili smo, da skice in kolaži ne bi bili uspešna strategija, zato smo namesto arhitekturnih načrtov organizirali festival. Festival je bil neke vrste test za našo idejo, ki naj bi pokazal, če je sploh smiselna. Prvi festival leta 2005 je pritegnil 5000 obiskovalcev, torej je bil uspešen, naša ideja pa tudi. Tako smo začeli razvijati arhitekturne predloge, naredili smo študijo in razvili nadaljnje načrte. Na projektu delamo še vedno, za kar se imamo zahvaliti pridnim uslužbencem na Spomeniškem varstvu, ki nas nikoli niti za minuto ne spustijo z oči in nadzirajo naše projekte, zato pričakujem, da nam bo vzelo še precej časa, da bomo projekt zaključili.

Med vsem tem se je zgodila sprememba/kriza/izziv in postalo je vse težje najti denar za nadaljevanje projekta. Za našo strategijo je izredno pomembno, da ne glede na birokratske in finančne zaplete, poleg načrtov in vsega, s čimer se običajno ukvarjamo, nadaljujemo z dogodki v nekdanji papirnici. Ljudi moramo opozarjati nanjo in jo graditi z neprestanimi dogodki, ne glede na stopnjo izgradnje. Novo konstrukcijo pa moramo tudi določiti, tako da dosežemo neke vrste idealno mesto znotraj mesta in določimo njegovo identiteto.

Ko smo pripravljali razstavo za paviljon na beneškem bienalu, smo ga predpremierno predstavili v koncertni dvorani v Harteri. Festival medtem raste, obiskovalcev je vse več. Postal je tudi orodje

For Rijeka this is not only an economic issue but also one of identity. If you change from condition with strong industrial background to something you are not sure what it is even supposed to be, it becomes a big challenge for the development of the city, requiring specific and concentrated efforts - you cannot simply turn all these places into huge museums or cultural institutions, which is something everybody seems to instinctually think of. Apart from being an industrial city, Rijeka was also a rock and alternative music centre and had many clubs that had been doing well, but they started to decay as well. It is difficult to say why, possibly the noise became disturbing for the people, maybe it was poor management.

At any rate, there was a lack of places to perform in and when we started to look for a new place to put in a programme of this kind, we thought of the old industrial sites first. One of the reasons was that the industrial areas are associated with noise, so you can make as much as you can and it will not be a disturbance. The five of us - Idis, myself, Šarar and Mrle from Let 3, and Goran Lisica - Fox, the owner of Dallas Records - set up a company called KLJB, Klub ljubitelja buke, what would be "Noise Lovers' Club" and went to the city with the idea to transform the area of a former Hartera paper mill and give it a new use. This was a touchy issue because this is one of the oldest factories in Europe, from 1820, and at that time it was bigger than Krupp, so it was socially and politically important for the city. It went underwater because of poor management - certainly not because there was not any demand for paper anymore - and it was a big political issue to admit that the Hartera factory would never operate again. Just making sketches and collages therefore would not be a successful strategy, so instead of making architectural drawings, we organised a festival. This was a test designed to see if the whole idea was solid, if it made sense. The first festival was held in 2005, and, drawing some 5,000 people, it was a success and so everybody became convinced that it was indeed a good idea. This meant we could start developing actual architectural schemes, we did a study and we were developing it further with a plan. We are still working on it, thanks to the good people at the Monument Preservation Department that never rest a minute to watch over what we are doing, and I expect it to take even more time before we finalise the scheme.

In the mean time, the change/challenge/crisis happened so it has become difficult to find money to develop the project further. But the important thing about this strategy, regardless of all the bureaucratic and financial issues, is that beside design and other things that we normally do, we are constantly organising events in the factory in order to make people aware of the place, to build it up at the same time with events, regardless of the construction, and trying to define these new constructions so that



za eksperimentiranje: lani smo v papirnici organizirali tudi spanje za obiskovalce. Ljudje, ki se festivala udeležijo, radi prespijo čim bližje dogajanju, ne marajo pa zapraviti preveč denarja. Tako smo organizirali prenočišča za obiskovalce v Hotelu Hartera, ki je bil izredno poceni. Postavljen je bil v enem od nekdanjih skladišč, ki smo ga spremenili v neke vrste tabor s šotori, ker pa je bil pod streho, smo ga poimenovali Hotel. Načrte je, namesto naju z Idisom, pripravil kar Mrle, glasbenik, ki obvlada tudi ArchiCAD. Hotel je imel vhod, recepcijo, klub s koktajli in glasbo dolgo v noč in plesišče z DJjem, bil pa je izredno poceni. Lestence smo naredili iz plastičnih vreč za smeti, od gledališča smo si sposodili pripomočke, pohištvo pa smo sestavili iz lesa, ki smo ga našli v okolici in pobarvali. Še vedno pa je bil opremljen z vsem, kar spodoben hotel potrebuje: recepcijo z recepcionistom, garderobo, klubom in sto Tuborgovimi šotori. Ljudje so spali v šotorih, ob njih pa je celo noč igrala glasba. Kadar se je začel nov set, so skočili iz šotorov in nadaljevali z zabavo, festival je bil čista zabava. Zasnovo moramo v prihodnosti uporabiti še kdaj, verjetno še letos, vendar ne le kot začasno instalacijo.

Z zadnjim projektom se vračamo v mesto Krk, kjer smo zgradili tudi šolo, ki sem jo predstavil zgoraj. Središče Krka je zaprto in zgoščeno, ko pa se premakneš proti obrobju, mesto postane hrvaška različica urbane packe, sestavljajo ga sorazmerno velike stanovanjske zgradbe in različna skladišča. Poklicali so nas, da napravimo načrte za manjšo sosesko in majhen otroški vrtec znotraj nje. Urbanizem je dandanes na Hrvaškem izjemno dolgočasen, saj se moraš držati lastništva parcel, ker je tako zelo zapleteno spreminjati vpise v zemljiško knjižni register.

Ključni del projekta je bil vrtec, toda za razliko od lokacije v mestu, v katerem je mnogo prijetnih krajev za otroke, so bile tu razmere čisto drugačne, zato smo se odločili vrtec organizirati kot majhno mesto. Površina parcele je 2500 m². Meje parcele smo označili z zidom, znotraj katerega se nahajajo majhni vrtički in trgi okrog katerih so nanizani majhni razredi. Razredi – otroške igralnice, so med seboj povezane z javnimi cestami in trgi, po katerih se otroci lahko gibajo. Vse skupaj ustvarja mestu podobno strukturo znotraj kaotične stanovanjske soseske. Igralnice za najmlajše otroke so v prvem nadstropju, saj je bila parcela tako majhna. V osrednjem delu vrtca so parkirišča za mala vozila. Seveda mora biti vse, kar načrtuješ za vrtec, prilagojeno velikosti otrok. S končno podobo vrtca smo kar zadovoljni.

Maja Vardjan: V predavanju je bilo omenjeno, da ste razvili svojo posebno tehniko dela v hrvaških pogojih. Všeč mi je Framptonova izjava iz besedila o vašem biroju, kjer pravi, da je »edini odgovor možen odgovor na delo v takšnih pogojih, da postaneš gverilski arhitekt.«

we can eventually arrive almost to a new ideal city within the city and define a new identity.

When we worked on the pavilion for the Biennial, we made a pre-presentation in the space where we organise concerts - the festival is growing, we are getting more and more people. It serves us as a nice tool for experimenting: this year, we also organised accommodation for the visitors within the factory. People coming to the festival like sleeping close to the action and they do not like spending a lot of money. So we organised accommodation for the visitors, the Hartera Hotel that was extremely cheap. It was in one of the old warehouses that was turned into something resembling a camp site, but it was indoors so it was called a Hotel. The design was not by Idis or me but by Mrle, the musician - he also knows how to draw in ArchiCAD, which is amazing. There was an entrance, a reception desk, a club with cocktails and music throughout the night, complete with a DJ floor, and as mentioned, it was extremely cheap. The chandeliers were made from plastic rubbish bags, some props were borrowed from the theatre, and the furniture was made out of wood that we found nearby and painted it. Still, it had everything a proper hotel needs: a reception desk with receptionists and a concierge, a club and one hundred Tuborg tents. People slept in them and there was music playing throughout the night, and when a new set came on they would jump out of the tents and carry on, it was delirious. It is certainly a concept that we should use in the future, and not just as a temporary thing - we are set to do it again this year.

For the last project for today, we return to the city of Krk where earlier, I showed you the school that we designed. The main characteristic of the city nucleus is how closed and enveloped it is, but when you move out a bit, the city becomes the Croatian version of the urban sprawl, which consists of relatively large apartment buildings, stores and warehouses. In this area, we were asked to do a small neighbourhood and a small kindergarten within it. Planning in Croatia is extremely dull nowadays - you have to stay within the boundaries of ownership, as it is incredibly difficult to change the lines of the land registry.

The key part of the project was the kindergarten, but unlike in the city where you had nice places to go with the children, the situation was quite different here so we decided to organise the kindergarten like a small city. The area of the project is 2500sq m and the idea was to have a wall, marking the perimeter of the building, and in the inside to have small gardens or open squares as part of the structure of the small classrooms. Classrooms - units for the kids - were connected with a series of public streets and squares where the children could move around. All this combined creates a city-like structure in the rather chaotic neighbourhood. The units for younger kids are on the top as the area for the building



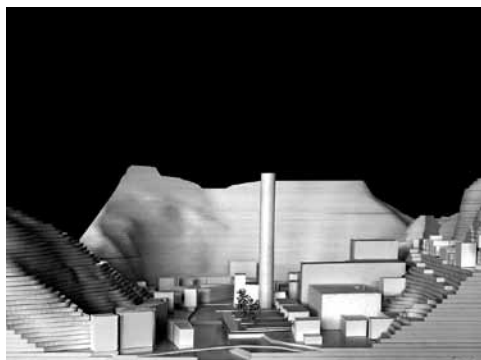
Stanovanjsko poslovni kompleks Zagrad, Reka, 2007, streha.
Zagrad Centre, Rijeka, 2007, the roof.



Festival Hartera, Reka, od 2005 dalje.
Hartera Festiva, Rijeka, 2005 – ongoing.



Festival Hartera, Reka, od 2005 dalje.
Hartera Festiva, Rijeka, 2005 – ongoing.

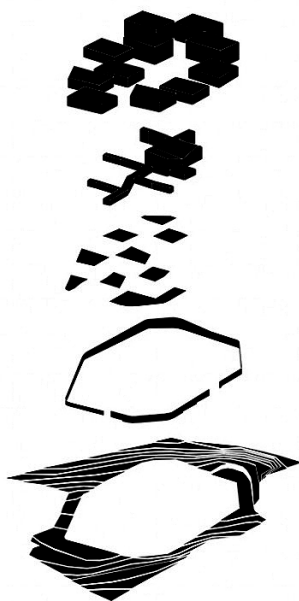


Festival Hartera, Reka, od 2005 dalje, fotografija makete lokacije.

Hartera Festiva, Rijeka, 2005 – ongoing, the model of the site.



Vrtec Katarine Frankopan, Krk, 2009, pogled iz zraka.
Katarina Frankopan Kindergarten, Krk, 2009, aerial view.



Vrtec Katarine Frankopan, Krk, 2009, različne plasti vrta.
Katarina Frankopan Kindergarten, Krk, 2009, exploded view.

Ali vam daje delo v hrvaških razmerah več svobode? Če si vzamemo za primer druge arhitekture, na primer projekte za nagrado Piranesi, ki so razstavljeni v Mestni Galeriji, ali pa projekte, ki so kandidirali pred dvema letoma, menim, da jim je skupna neke vrste svežina, drznost in pogum, še posebej v primerjavi z drugimi državami, tudi Slovenijo.

Saša Randić: V hrvaških razmerah je zanimivo delati, saj si prisiljen delati na različnih projektih. Ne bi mogel graditi le stanovanj, ker organiziran program gradnje socialnih stanovanj ne obstaja. Prav tako ne bi mogel ves čas graditi šol, saj se jih ne gradi tako pogosto. Če hočeš preživeti kot biro, moraš graditi različne stvari, kar pa je dobro, saj si prisiljen razširiti svoja obzorja. Naš biro je splošen, prav tako kot tudi večina ostalih na Hrvaškem – morda pa ravno to pomeni hrvaški kontekst.

Kar se tiče svežine pa je morda prisotna zaradi velikega števila mladih birojev, ki trenutno oblikujejo hrvaško arhitekturno sceno. Večina jih projekte dobi na javnih natečajih, te so bili tudi najpomembnejši za oblikovanje scene. Na primer, dobitnika nagrade Mies van der Rohe za obojavne arhitekture, Toma Plejić in Lea Pelivan, sta nagrajeni projekt dobila na javnem natečaju. Brez takega konteksta njun projekt sploh ne bi mogel nastati. Kar je tudi dobro za arhitekturne biroje, je določena stopnja nereda. Hrvaška ni zelo urejena družba. To sicer povzroča precej frustracij, na primer včasih določenih papirjev ni mogoče dobiti v roku, ampak daje pa prostor za eksperimentiranje. Mnogo je prednosti pa tudi mnogo slabosti, toda ko začneš stvari spravljati v red, je ukinjenih mnogo robov, tako da izgubiš tudi veliko dobrega. Mislim, da je bila to zadnji dve desetletji ena od prednosti našega konteksta, zdaj pa pričakujem, da se bodo pogoji precej spremenili. Upam, da na boljše.

Vprašanje iz publike: Slišal sem, da delate projekt v Opatiji. Se vam zdi, da je mesto mogoče pripeljati do njegove prejšnje slave?

Saša Randić: V Opatiji delamo na projektu Kongresnega centra. Opatija je bila včasih pomembno letovišče, jadranska Nica, skoraj bi že rekel Monte Carlo, pa ni nikoli imela toliko igralnic. Na Hrvaškem župani še vedno ne razumejo, da lahko mesto bankrotira, mislim, pa da bo župan Opatije eden tistih, ki bodo to okusili prvi. Ničesar ne vlagajo v infrastrukturo, vse ostaja tako kot je že vedno bilo. Prepričani so, da je mogoče ekonomijo, ki temelji na turizmu, vzdrževati brez vlaganja. Opatija nima nobene infrastrukture za prirejanje televizijskih dogodkov in kongresov, pa je bila včasih pomembno središče.

Planiranje je na nek način rezultat družbenega dogovora, tako da če družba ni dovolj ozaveščena in ljudje na oblasti ne razumejo, kaj bi morali početi, se mestom ne piše dobro. Opatiji v tem trenutku na žalost ne gre preveč dobro.

was quite small In the central part of the kindergarten, there are parking spaces for the little vehicles. Naturally, anything you design for a kindergarten has to be in scale for the children. We were quite happy with how the kindergarten turned out.

Maja Vardjan: In your lecture, you mentioned that you had to develop a unique and specific technique for working in the Croatian condition. I liked the quote by Kenneth Frampton, who wrote a text about your office, saying: "the only response to working in such conditions is to become an urban guerrilla architect." Do you think that working in the Croatian condition gives you more freedom for architectural expression? If you look at other architects' projects, such as those submitted for the Piranesi Award, exhibited in Mestna galerija and other projects that were exhibited two years ago, they have a certain freshness, a certain boldness, a kind of courage in their form of expression compared to other countries, including Slovenia.

Saša Randić: It is certainly interesting to work in the Croatian context because you are forced to work on different commissions: you cannot only do housing for instance, because there is no organised social housing programme. Similarly, you cannot decide to only design schools because it is not often that one gets to be built. Therefore, you have to do different projects if you want to survive as an office, which is a good thing because it forces you to expand your mind so to speak. We are a general architectural practice and most offices in Croatia are like that - this would then be the Croatian context.

Regarding the freshness that you mentioned, it could be due to a large number of young offices which are now creating the architectural scene in Croatia. Most of them get their commissions through public competitions, and these competitions were very important for the forming of the scene: the winners of the Emerging Architect Prize of Mies van der Rohe, Toma Plejić and Lea Pelivan, got their commission through a public competition, and they are an extremely young office. Without this context, this project would never have emerged.

Lastly, another good thing for architectural practice is disorder: we are not a very ordered society and while it does create a lot of frustration on the one hand when, e.g. you cannot get your papers on time, but it does give you space for experimentation. So there are a lot of upsides and downsides - when you start putting things in order, all the edges get cut off and you lose both bad and the good things. This is what I think was good about the context of the late 90s and the present decade but I do expect the conditions to change and we will see how they turn out - hopefully for the better.

Question from the audience: I have heard that you are making a project in Opatija. Do you think it would be possible bring the city back to its former glory?



Vprašanje iz publike: Vaš projekt z mešano rabo pisarn in stanovanj, me spominja na nek natečaj, na katerem smo zmagali pred nekaj leti. V kompleks v mestnem središču smo želeli vključiti tudi nekaj družinskih stanovanj, vendar pa takrat nihče ni verjel, da bi se družinska stanovanja v mestu sploh prodajala, nekdo z nazivom opcionist je nad nami izvajal velik pritisk. Najrazličnejši tako imenovani strokovnjaki nam narekujejo najrazličnejše stvari, ki pa ponavadi odsevajo le njihove ideje. Ali bi morali arhitekti trdneje stati za svojimi stališči in postati bolj kritični do tako imenovanih strokovnjakov?

Saša Randić: Pri projektih, kot je kompleks Zagrad na Reki, je težko ves čas vsiljevati svoje mnenje. Naročniki najamejo menedžerje, ki interpretirajo njihove želje, tako da lahko na razvoj projekta vplivaš le, če imaš izjemno srečo. Kar se tiče gradnje stanovanj, se je tudi naš projekt v začetku predvidel velika stanovanja, ki pa so jih tekom gradenj spremenili v manjša, tako da jih je nastalo več. Na koncu je bilo, na naročnikovo veliko začudenje, ne pa tudi naše, največ povpraševanja po velikih stanovanjih.

Vendar pa je trg, vsaj na Hrvaškem, nepredvidljiv. Pri nekem drugem projektu, ki ga danes nisem pokazal, se je začelo z enim nadstropjem stanovanj, končalo pa s tremi. Komercialni projekti so vedno zelo dinamični, pa ne le na Hrvaškem. Lansko leto je na naši konferenci v Zagrebu predaval Joshua Prince-Ramus, mlad in zelo prodoren ameriški arhitekt, ki je enega od svojih projektov primerjal z drsnikom, ki se včasih premakne bolj proti stanovanjem, včasih bolj proti komercialnemu programu, glede na to kako se spreminja trg. Arhitektov predlog je prilagodljiva struktura, ki jo je lahko prilagoditi različnim namenom, ne pa ena trdna ideja, ki bi jo morali dokončno opustiti.

Saša Randić: *In Opatija, we had a commission for a congress centre. Opatija used to be the Nice of the Adriatic Sea - I wanted to say Monte Carlo, but there were not enough casinos - certainly an important resort. In Croatia, mayors have not yet understood that cities can go broke but I think the city of Opatija will be one of the first to realise that. They are not investing anything in the infrastructure, they are keeping everything as it is, and I do not think that any economy based mainly on tourism can go forward without new investments. At the moment, Opatija does not have any infrastructure to house television events or congresses, and it used to be a centre for such things. In a way, planning is a result of social agreement and if you do not have a certain level of social awareness within the population and the people in power do not understand what they should be doing, cities can struggle and unfortunately, Opatija is not doing too well at the moment.*

Question from the audience: When you talked about your mixed-use project with apartments and offices, it was reminiscent of a competition that we won sometime ago. We argued that there should be some family apartments included in the project, located in the city but at the time nobody believed family apartments in the city would sell, and there was great pressure upon us by a person called optioneer. What do you think when different so-called experts tell us to do all sorts of things that always reflect just their ideas. Do you think that architecture should stand its ground more and be much more critical towards these so-called experts?

Saša Randić: *In projects like the Zagrad complex in Rijeka, it is difficult to impose oneself during the process. The clients tend to hire project managers to interpret their thinking, so it is only through good fortune that you are able to influence how the project evolves. Regarding housing specifically, our project started with big apartments and in the middle of construction, they had to be converted into smaller ones so the number of apartments doubled. In the end, much to the client's surprise - but not ours - there was most demand for the larger apartments in the end.*

But it has to be said that the market, especially in Croatia, is unpredictable. With another project that we have just finished, which I did not present here, we started out with one floor of apartments and then there were three floors in the end. These projects are rather dynamic, but this is not just the Croatian context; last year, at a conference that we organised, there was a lecture by Joshua Prince-Ramus, a young and very bright American architect. He showed us one of his projects and he compared it to an equaliser, sliding sometimes towards the housing, sometimes towards the commercial, any which way the market changes. Architects propose structures which are flexible and which we can adapt to different uses, rather than have a fixed idea which they are forced to abandon completely in the end.



Vrtec Katarine Frankopan, Krk, 2009, igrišča za otroke. Katarina Frankopan Kindergarten, Krk, 2009, the playgrounds.



Vrtec Katarine Frankopan, Krk, 2009, promet v vrtcu. Katarina Frankopan Kindergarten, Krk, 2009, the traffic.