

razgovarali
interviewed by



Ana Dana Beroš



Ante Nikša Bilić



Maroje Mrduljaš

fotografije photographs by Thomas Lenden (TL)
Christian Richters (CR)
Damir Kalogjera

portreti portraits

Prevodimo primordijalne elemente u suvremenost

¶ Lada Hršak, svakako nije konvencionalni 'uredski arhitekt'. Projektira samostalno ili u tandemima, surađuje s većim biroima te gradi i sudjeluje na konceptualnim natječajima, intenzivno je angažirana u edukaciji širom svijeta, a arhitektura je zanima i kroz formate poput autorskih izložbi. Taj bogati dijapazon stvaralačkih iskustava primjer je aktivnog stvaranja vlastitog konteksta za rad i načina života koji osigurava pokretljivost i slobodan izbor tema. Usprkos toj heterogenosti, Hršak ne iskoracuje izvan granica arhitektonske discipline, koncentrirana je na istraživanja artikulacije prostora arhitektonskim sredstvima i metodama. Za Hršak su koncept, interpretacija teme te arhitektonski elementi jednakopravni dijelovi procesa projektiranja, a njena polazišta odlikuju empatični odnos prema stvarnosti i sposobnost za osmišljanje maštovitih i kulturno otvorenih scenarija projekata.

We Translate Primordial Elements Into Modernity

¶ Lada Hršak is certainly not a conventional 'office architect'. She designs independently or in a tandem, works with larger practices, builds and participates in conceptual competitions, works hard on education all over the world, uses other forms of architecture like personal exhibitions. This wide range of creative experiences shows an active choice of working contexts and a lifestyle that guarantees mobility and a free choice of themes. Despite such heterogeneous interests, Hršak does not leave the borders of architecture as a discipline, but concentrates on how to articulate space with architectural means and methods. Hršak believes that the concept, the interpretation of a theme and the architectural elements are equally important within the design process. Her basic ideas are marked by empathy towards reality and the ability to conceive imaginative and culturally open project scenarios.

Razgovarali u Zagrebu
24. rujna 2010.

Interviewed in Zagreb
24th September 2010



Lada Hršak

Lada Hršak

✦ **ORIS** — Razmišljate li o 1980-ima kao o formativnom periodu iz kojeg crpate nešto od svojega profesionalnog, pa i osobnog identiteta? Zagreb je tijekom 1980-ih bio razmjerno živahno mjesto, kulturni se život razvijao između institucionalne i izvaninstitucionalne scene. ✦ **LADA HRŠAK** — Ne crpim samo iz 1980-tih nego i iz 1970-tih iz Zapruđa gdje sam odrastala kao dijete, do svoje 15. godine. Ideja modernističkog prostora koji je nelimitiran, ugodnost boravljenja na širokoj cesti bez puno auta i na travnjacima, to me je definitivno formiralo. Zapadnjaci misle da su modernistički kompleksi kao Novi Zagreb nekakav geto i da tamo samo stanuju imigranti koji ne znaju čitati ni pisati. Kad smo mi živjeli u Zapruđu, u našem haustoru su stanovali od liječnika specijalista, direktorice muzičke škole, konobarica, elektrotehničara do puhača stakla. Primjerice, u 1980. su djelovali razni *garage bands*, ali nisu bili iz geta. To su bili dečki koji su živjeli u velikim, krasnim stanovima u centru, ali su išli u Novi Zagreb na probe u garaže, postojala je integracija urbane kulture. Taj suživot, po zapadnom gledištu, alternativnih i nealternativnih stvari čini mi se kao specifičan koktel za našu kulturu 1980-ih. Mislim da bi Zapad rado krenuo u tom pravcu, ali im teško ide.

ORIS — Godine 1992. ste nakon studija osnovali arhitektonsku grupu Desant koju raspoznajemo i kao svojevrsni arhitektonski nastavak tog ozračja 1980-ih. ✦ **LADA HRŠAK** — To je bila prva ženska arhitektonska grupa u Hrvatskoj, koliko ja znam. U Desantu smo bile Žana (Jakopčić), Alida (Janković), Tanja (Gabrić Lacko), Nada (Pavić Bralic) i ja. Mi smo smišljale razne instalacije kao primjerice meki zid. Tada je bilo *in ići* u klub Fanatic gdje su se svi naslanjali na zid. Pomislile smo da bi bilo super da za Fanatic napravimo zid kao jastuk, i da ga

✦ **ORIS** — Do you see the 1980s as a formative period, a source of some of your professional or even personal identity? During the 1980s, Zagreb was a lively place, developing its cultural life in institutional and non-institutional settings. ✦ **LADA HRŠAK** — My sources can be found not only in the 1980s, but also in the 1970s from the Zapruđe neighbourhood, where I lived until the age of 15. The idea of an unlimited modernist space, the pleasure of spending time on a wide road with few cars surrounded by meadows, all this was a fundamental influence. ‘Westerners’ believe that modernist complexes like New Zagreb are a kind of ghetto with immigrants that cannot read or write. When we lived in Zapruđe, our neighbours included a medical specialist, a music school director, a waitress, an electrical engineer and a glass blower. For example, there were numerous garage bands in the 1980s, but they did not originate in ghettos. Those boys lived in large, beautiful apartments in the centre, but they rehearsed in garages in New Zagreb, it was an integrated urban culture. I think that the coexistence of what the West would define as alternative and non-alternative lifestyles was a specific feature of our culture in the 1980s. I believe that the ‘West’ would love to go in that direction, but it encounters many obstacles.

ORIS — After graduating in 1992, you founded an architectural group called Desant, which seems to be the architectural continuation of the atmosphere of the 1980s. ✦ **LADA HRŠAK** — As far as I know this was the first female architectural group in Croatia, Desant included Žana [Jakopčić], Alida [Janković], Tanja [Gabrić Lacko], Nada [Pavić-Bralic] and me. We designed numerous installations, such as our ‘soft wall’. At the time, it was fashionable to hang out in a club

prekrijemo gumom. Tema zida koji je tvrd i mekoće je oksimoron, a mi smo se dosta bavile oksimoronima. Napravile smo i modul, kao prototip, za koji smo shvatile da ga treba mazati Niveom jer ta guma nije bila dovoljno elastična. Počele smo onda razmišljati koji bi bio bolji materijal i na kraju nikada nismo to provele u projekt. Deset ili petnaest godina poslije taj naš meki zid napravili su NL architects u foajeu kina Cinecenter, u Amsterdamu. ✦ Te teme i konceptualni pristup iz Zagreba, koje smo postavile na prijelazu iz 80-tih u 90-te, razvijam i dalje, samo su se promijenili mjesto i vrijeme radnje.

ORIS — Svojim ste konceptualnim istraživanjima tražili mogućnosti da se arhitektura prakticira ne doslovnošću građevnja, nego raspoznavanjem specifičnih urbanih situacija na koje se daje, uvjetno rečeno, mikroodgovor. U hrvatskoj se arhitekturi područje eksperimentalnih intervencija malog mjerila malo istraživalo, kao što je i rad Desanta ostao potpuno nezabilježen. ✦ **LADA HRŠAK** — To je bilo neko tkanje u urbanom tkivu Zagreba, u stvarnom životu. Apsurdno, samo su naši najbolji prijatelji znali što mi radimo zato što smo bile sasvim nesvjesne u odnosu na javnost, što je u diskrepanciji s projektima koji su se bavili javnošću. Nismo imale ured nego poštanski sandučić koji smo ‘ilegalno’ postavile na zid u veži, u Teslinoj ulici. To je bio totalni nomadizam, nemaš mjesto/prostor nego samo poštanski sandučić.

ORIS — Poštanski se sandučić nadovezuje i na tradiciju mail-arta koji je u Zagrebu tada bio reaktualiziran, primjerice, djelovanjem Greinera i Kropilaka. No, ubrzo odlazite u Nizozemsku. Kako ste prenijeli zagrebačka iskustva u tu drugu sredinu?

✦ **LADA HRŠAK** — Odlazim na Berlage Institut 1994. godine što je bio totalni prijelom u mojem životu. Tamo su bili svi, Rem Koolhaas je držao predavanja. Došli smo u studio kod Elia Zenghelisa. On je djelovao kao stara garda, tako da smo mi mladi konceptualci mislili da će se on oduševiti našim prijedlozima. To se uopće nije dogodilo, naprotiv, on je rekao: ‘Ne možete bolje?’ To je bio jedan od najvećih momenata učenja. Tamo smo naučili razmišljati na drugi način, kao što neki čisto fizički uzmu nacrt pa ga okrenu za 90 ili 180 stupnjeva. U Zagrebu smo učili provesti analizu linearno, dođeš do nekog zaključka i onda to na bolji ili lošiji način pretočiš u svoj finalni koncept i u projekt ili prijedlog. Mislim da smo ovdje uspjeli istrenirati mozak da iz sasvim različitih kutova rješavamo iste probleme. Za moje vrijeme promijenila su se dva dekana: Herman Hertzberger i Wiel Arets. Bilo je zanimljivo vidjeti dva načina razmišljanja, dva kruga koja su bila oko jednog ili oko drugog. Arets je doveo puno aktualnih, trendovskih, parametričkih načina projektiranja.

ORIS — Zanimljivo je da je Wiel Arets okupio parametričke projektante što nije baš blisko njegovom projektantskom

called Fanatic, where everyone leaned against the wall. We thought it would be great if we made a cushion wall for the club and cover it with rubber. The softness of a hard wall is an oxymoron, we were into oxymorons then. We made a cushion as a modular prototype and realized to keep elasticity the cushion had to be rubbed with Nivea cream regularly, since the rubber was not elastic enough. Then we started thinking about a better material and the project never got realized. Ten or fifteen years later, a ‘soft wall’ was made by NL architects in the foyer of the Cinecenter cinema in Amsterdam. I still elaborate Zagreb-based themes and concepts, which we set up in the late eighties and early nineties, but now translating them in the present time and location.

ORIS — In your conceptual research, you looked for architectural possibilities where you do not literally build things, but recognize specific urban situations and provide a micro-response, so to speak. Croatian architecture did little research in the area of small-scale experimental interventions, taking absolutely no notice of the work of Desant. ✦ **LADA HRŠAK** — Those were threads in the urban tissue of Zagreb, in real life. Absurdly enough, only our best friends knew what we were doing, since we were quite unaware of the public, despite the fact that our projects dealt with the public realm. Instead of an office, we had a mailbox that we ‘illegally’ set up in the entrance of a building in Teslina Street. It was a completely nomadic setting, a mailbox instead of a site.

ORIS — Your mailbox is related to the tradition of mail-art, which was then revived in Zagreb by Greiner & Kropilak and others. But you soon went to the Netherlands. How did your experiences from Zagreb help you in your new environment?

✦ **LADA HRŠAK** — I went to the Berlage Institute in 1994, which was a crucial time in my life. Everybody was there, Rem Koolhaas was lecturing, we worked in the studio of Elia Zenghelis. He appeared like the ‘old guard’ and we, the ‘young conceptual thinkers’, thought he would be thrilled by our proposals. It did not happen at all; instead, he said: Can’t you do better? It was a great moment of learning. We learned to think differently, it was like taking a design and rotating it by 90 or 180 degrees. In Zagreb, we had learned to analyze in a linear way, to reach a conclusion and turn it into a final concept and a project or proposal, for better or for worse. But Berlage made us jog our brains, I believe, and showed us how to solve the same problem from very different angles. I studied under two deans: first under Herman Hertzberger and then under Wiel Arets. It was interesting to see the two kinds of thinking, the two circles around those two men. Arets brought many contemporary, trendy, parametric design methods.



radu. Pretpostavljam da je procijenio da su projektantske metode bazirane na novim digitalnim tehnologijama u tom trenutku važno kretanje u razvoju arhitekture i da Berlage Institut treba kao prethodnica slijediti takva istraživanja. To je ideja kontinuirane samoreforme škole. ❖ LADA HRŠAK — Da, to je inteligencija edukacije.

ORIS — Vjerujem da je Hertzberger bio rezerviraniji prema takvim pristupima. ❖ LADA HRŠAK — Apsolutno, on je čak neke stvari i kod Koolhaasa vrlo dubiozno prihvaćao, tj. nije stvar prihvaćanja i neprihvatanja, Hertzberger ima neprikosnovenu kvalitetu razmišljanja na koje se može osloniti i otvoreno reći što misli, bez kvalifikacije je li nešto loše ili dobro. Zanimljivo je da smo mi slušali Kennetha Framptona na početku i na kraju studija. Na kraju je rekao neke stvari koje su bile suprotne onima o kojima je govorio na početku. Tada bi ga zainteresirani, pametni studenti pitali: 'Kako je to sada moguće? Prije ste rekli jedno, a sada drugo, to je nekonzekventno.' On je uzvratilo: 'Ne, svaki um ima pravo razvijati se i promijeniti mišljenje, to je intelekt.' To je bio isto moment učenja, dakle ne treba pod svaku cijenu inzistirati na jednoj liniji.

ORIS — Je li se dogodila neka izrazitija promjena kad Hertzberger odlazi s mjesta voditelja studija i dolazi Arets? ❖ LADA HRŠAK — Za vrijeme Hertzbergera nismo baš koristili kompjutor, više smo koristili mašinu za kopiranje, makar su se svi bavili temom novoga digitalnog doba, virtualnog. U principu su metode još uvijek bile analogne. Arets je nabavio gomilu *macova*, omogućio da se pomognemo kompjutorima, skenerima, 3D programima koje nismo znali svi koristiti. Počeli smo u Photoshopu kreirati dijagrame s analognim načinom razmišljanja, i to su mi možda jedni od najdražih dijagrama, posebno su lijepi. Zanimljivo je kad se jedan način razmišljanja pretače u drugi. Toga sad više nema jer znaš koristiti te programe i nemaš taj odmak nepoznatog. Baš smo gledali sa studentima prvih 10 minuta Wendersova filma *Until the end of the world* zato što je tema cijelog semestra na kojem sada radimo ulica. Claire, glavni lik filma putuje iz Venecije preko Alpa pa zaluta i stiže u Pariz gdje se vidi stvarna i virtualna slika Pariza istovremeno, a ta kombinacija virtualnog i stvarnog je ono što mi želimo dobiti.

ORIS — Opisala si svoje iskustvo specifičnog ozračja u Zagrebu 1980-tih, zatim dolaziš u Amsterdam. Jesi li taj odlazak osjetila kao prijelaz iz jednog konteksta u drugi, iz postsocijalističkog u multikulturalni i internacionalni? ❖ LADA HRŠAK — Da i ne, mi smo uletjeli u Berlage, to je bila kao zasebna država u Amsterdamu, na našem su studiju bili Japanci, Korejanci, Indonežani, Bolivijci, razni Europljani. Osim profesora i dekana, najviše si učio od svojih kolega, tako da si imao

ORIS — It is interesting that Wiel Arets gathered parametric designers, which is not quite close to his design work. I suppose he estimated that the design methods based on new digital technologies were an important development in architecture and that the Berlage Institute had to be at the forefront of such research. It is the idea of a continuous self-reform of schools.

❖ LADA HRŠAK — Yes, this is the intelligence of education.

ORIS — I suppose that Hertzberger was more reserved about such approaches. ❖ LADA HRŠAK — Absolutely. He even had strong doubts about some of Koolhaas's ideas, but it is not about accepting or rejecting, Hertzberger has an unquestionably vital way of thinking that he can rely on, to openly say what he thinks without calling it good or bad. Interestingly, Kenneth Frampton delivered lectures at the beginning and at the end of our studies. At the end, he would say the opposite of what he had said at the beginning. Intrigued, his smart students asked: What is this now? Before you stated the opposite, you are being inconsistent. He would reply: No, every mind has the right to develop and change opinions, this is what intellect is about. It was another moment of learning: there is no need to blindly insist on a single course.

ORIS — Was there a pronounced change at the moment when Hertzberger was replaced by Arets? ❖ LADA HRŠAK — Under Hertzberger, we did not use computers so much. Instead, we used the copying machine, although everybody was concerned about the topic of the new digital age, the virtual age. In principle, we were still using analogue methods. Arets procured a pile of Macs, he provided us with computers, scanners, 3D programs that hardly anyone knew how to use. We started creating diagrams in Photoshop with an analogue logic and those are some of my favourite diagrams, they have a particular beauty. One way of thinking can curiously translate into another. This is gone now, since we know how to use the programs and do not have the discovery of the unknown. Recently, we watched the first ten minutes of Wenders' film *Until the End of the World* with our students, because the topic of our entire semester is the street. Claire, the main character, travels from Venice across the Alps, gets lost and arrives in Paris, where you see the real and virtual image of Paris at the same time. We want to achieve that combination of virtual and real.

ORIS — You have described your experience of the particular atmosphere in Zagreb in the 1980s. Then you went to Amsterdam. Did you feel that you moved from a post-socialist context into a multicultural and international context?

❖ LADA HRŠAK — Yes and no. We found ourselves at the Berlage, a separate state inside Amsterdam. We studied together with Japanese, Koreans, Indonesians, Bolivians, and all kinds of



◀ Parnassus, preuređenje kuće, Amsterdam, Nizozemska, 2005. (s Pieterom Janninkom)

◀ Parnassus, house refurbishment, Amsterdam, Netherlands, 2005 (with Pieter Jannink)

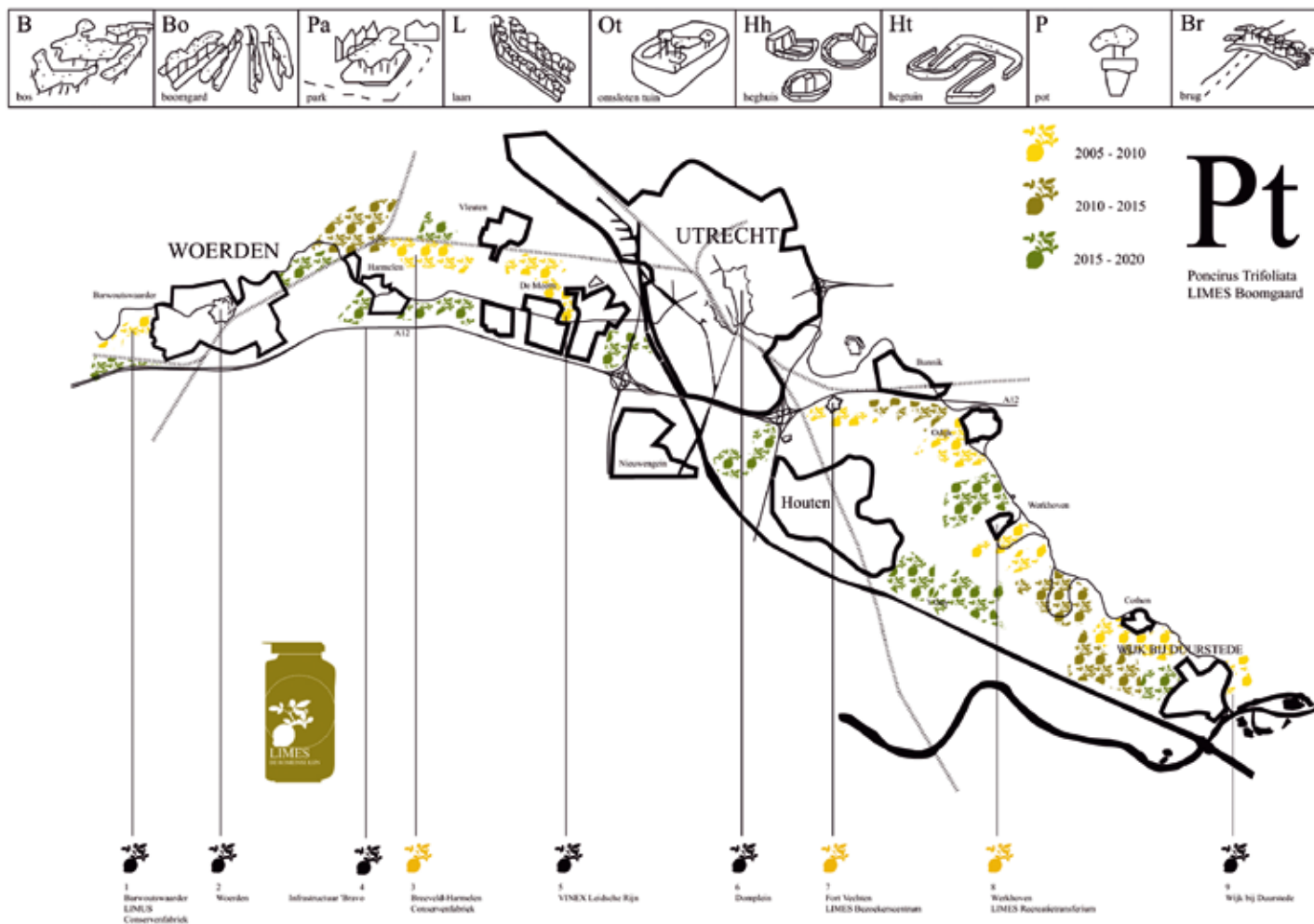
(TL)

razne razmjene, od kulinarskih do intelektualnih. Zapravo, Amsterdam je također neki utopijski grad u nizozemskom društvu. Multikulturalnost i otvorenost koje mi atribuiramo Nizozemcima kao progresivnim ljudima koji su plovili svijetom i birali najbolje, to se zadržalo u Amsterdamu. Bio je otvoreniji tada nego sada jer se pomakao u desno, malo se usukao. U Nizozemskoj je zadnjih par godina dosta prisutno pitanje identiteta. Povijesno gledano, osnova progresivne Republike Nizozemske bazirala se na otvorenosti, trgovini, dijalogu, umjetnosti te učenju od stranaca. Od 'Zlatnog doba' nadalje taj se duh nastavlja te dovodi do otvorene i uspješne suvremene države. Nažalost, u posljednjih se desetak godina taj mentalitet počeo mijenjati, ksenofobični utjecaji počinju dobivati dosta medijske pažnje, a sadašnja vlada reže budžete za znanost i umjetnost. Nadam se da to nije rezanje u korijenu. Nizozemci imaju razne slojeve svog identiteta, ali s obzirom da su ti slojevi utisnuti u pijesak, teško ih je iščitati. Većina ljudi kupi tri kuće u životu, tako da nema situacija u kojima kažete: 'Ja sam tu odrastao i tu su moji roditelji'. Možda je to iskorjenjivanje vezano uz tlo u koje se teško pušta korijenje, u tom pijesku.

ORIS — Na izložbi u centru Arcam u Amsterdamu bili su pozvani arhitekti koji nisu iz Nizozemske da pokažu na koji su



Europeans. Together with the dean and tutors, those that taught us the most were our fellow students, with exchanges varying from culinary to intellectual. In fact, Amsterdam itself is a utopian city within Dutch society. The multicultural and open nature that we ascribe to the Dutch as a progressive people that navigated the world and chose the best — this is still the nature of Amsterdam. It was more open at the time, now it is more right wing, it has become more conservative. The Netherlands has had issues of identity in recent years. They were open, loved dialogue, trade, experiment and foreigners, which has been the long-term basis of their progressive society. Unfortunately



Citroen – projekt razvoja i brendiranja područja limesa, provincija Utrecht, Nizozemska, 2005. (s Daniëlle Huls, Susann Rittermann)

Citroen - developing and branding project of the Limes area, Utrecht province, Netherlands, 2005, (with Daniëlle Huls, Susann Rittermann)



Citroen – projekt razvoja i brendiranja područja limesa, Centar za posjetitelje Castellum Vechten, provincija Utrecht, Nizozemska, 2005. (s Daniëlle Huls, Susann Rittermann)

Citroen - developing and branding project of the Limes area, Castellum Vechten visitors' centre, Utrecht province, Netherlands, 2005 (with Daniëlle Huls, Susann Rittermann)



način upisali svoju kulturu i svoj identitet u nizozemski prostor.

Kako ste odgovorili na tu temu? LADA HRŠAK — Tema je bila da arhitekti koji rade u Amsterdamu, a koji nisu Nizozemci po rođenju, pokažu što bi bio njihov hrvatski, japanski, turski, švedski, portugalski ili meksički ‘dodatak’ u njihovim radovima. To je bilo dosta teško pitanje: što bi bilo hrvatsko u mojem radu? Meni se sviđa biti stranac, to operiranje iz pozicije bivanja negdje drugdje mi daje ideju slobode. Utoliko mi je zanimljivo u Nizozemskoj gdje istovremeno i jesam i nisam stranac, jer živim tamo već 15 godina. Prezentirala sam tri projekta. Jedan je bio projekt moje vlastite kuće gdje kupaonica ima golemu rupu u zidu i kada je praktički u dnevnom boravku. To je referenca na život kod moje none kad smo se skupa kupali u dnevnom boravku, jako sam to voljela kao iskustvo pa sam to sebi doma napravila. U tom smislu je to hrvatsko. Drugi rad ‘Citroen’ je meni jako drag, a bavi se propitivanjem suvremenog identiteta kroz prepoznavanje povijesnog konteksta: branding i razvojna strategija za predio kraj Utrechta gdje je prolazila sjeverna granica Rimskog Carstva. Naš rad ponavlja ‘antički rimski’ scenarij izvoza kulture tako da u toj zoni presađujemo novu biljku Poncirus trifoliata (zimootporni limun). Ta biljka formira novi karakter lokalnog pejzaža, fino miriše te se koristi za proizvodnju lokalnih proizvoda, džemova i sokova. A etikete na poledini staklenki koje se kupe u dućanu sadrže podatke o arheološkim nalazištima.

ORIS — Sudjelovali ste i u jednom drugom projektu koji je na neki način vezan uz pitanje povezivanja identiteta. Riječ je o nizozemskoj ambasadi u Etiopiji koja je dobila i nagradu Aga Khan. Tu ste bili u situaciji da kao arhitektica porijeklom iz Hrvatske radite projekt koji bi trebao prezentirati Nizozemsku u zemlji na drugom kontinentu. Mislim da ste nastojali dubinski osjetiti taj jedinstveni novi kontekst. LADA HRŠAK — Da, mi smo se totalno uživjeli u nama nepoznatu Etiopiju, to mi je bilo jedno od najljepših iskustava što se tiče projektiranja. Jedna od bitnih inspiracija bio nam je kompleks kamenih crkvi uklesanih u stijeni u Lalibeli na sjeveru Etiopije. Zato je i naša kuća monolit, izgrađena (izlivena) u jednom jedinom materijalu, pigmentiranom betonu. Vanjska tekstura kuće je gruba, unutrašnji zidovi su ‘mekši’ dok je pod uglačan. Razmišljajući o materijalu, gledali smo što oni mogu dobro napraviti i zaključili da je to beton. Naravno, ne može biti kao švicarski jer to jednostavno nisu u stanju izvesti, tako da smo potencirali ono što se može, dobivši ekspresivnu vanjsku teksturu. Kod svakog projekta važna je tema boje i teksture, vrlo često koristim samo jednu boju i jednu teksturu. Boja ovog projekta je boja lokalne crvenkaste zemlje. Neki su ljudi mislili da je napravljena od zemlje, no ona dolazi od bakrenog oksida

currently a more xenophobic part of society attracts the media space. The Dutch have many layers of identity, but since those layers are printed in sand, it is hard to read them. Most people buy three houses in their life, so there are no situations where people say: I grew up here, my parents live here too. Maybe they are adrift because of their soil; it is hard to put down roots in sand.

ORIS — The exhibition at the Arcam centre in Amsterdam invited Dutch architects originating from abroad to show how they inscribed their culture and identity in the Dutch space. How did you tackle that theme?

LADA HRŠAK — Architects working in Amsterdam with foreign ‘roots’ (hence the name of the exhibition) were asked to present the features of their work that are Croatian, Japanese, Turkish, Swedish, Portuguese, Mexican. It was a hard question: what was Croatian in my work? I like being a foreigner. When I work with the sense of being elsewhere, I have an idea of freedom. So I like living in the Netherlands, where I am both a foreigner and a local, because I have spent 15 years there. I presented three projects. One was the design of my own house, where the bathroom has a huge opening in the wall and the bathtub is practically in the living room. It recalls the time when I stayed at my grandmother’s and bathed in the living room; it was strong experience and I restructured this setting at my home. In that sense, the experience is Croatian. The other work, ‘Citroen’, is very dear to me. It questions contemporary identity by recognizing the historical context: a branding and development strategy for the region around Utrecht, which was the northern border of the Roman Empire. Our work repeats the ‘ancient Roman’ scenario of cultural export by introducing a new plant to the region, Poncirus trifoliata (trifoliolate orange). By planting it on a large scale it provides a new character to the local landscape, has a nice fragrance, and is used for local products like jams and juices. The back label of these products sold in food stores contains information on archaeological sites.

ORIS — You also participated in a project that is related to the issue of identity relations. It is the Dutch embassy in Ethiopia, which won the Aga Khan Award. As a Croatian-born architect, you worked on a project that was supposed to present the Netherlands in a country on another continent. It seems that you wanted to deeply feel a unique new context. LADA HRŠAK — Yes, we completely immersed ourselves in Ethiopia, a country unknown to us, and it was a wonderful design and cultural experience. This building is inspired by the marvellous monolithic Ethiopian churches of Lalibela and therefore it is a monolith. It is built out of one single material, pigmented concrete. The outside surface is textured and rough, the interior

Nizozemska ambasada, ►
Addis Abeba, Etiopija,
1998. – 2005., arhitekti:
Dick van Gameren,
Bjarne Mastenbroek

Royal Dutch Embassy, ►
Addis Abeba, Ethiopia,
1998 – 2005,
architects: Dick van
Gameren, Bjarne
Mastenbroek

(CR)

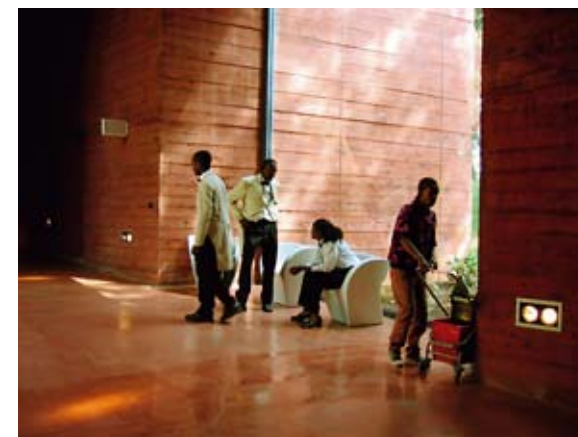


koji smo koristili kao pigment. Kuća je vrlo gruba, 'jestiva', a prozori stvaraju kontrast, golemi hidraulički prozori koji sjednu na fasadu pomoću gumenih profila. Ambasada ima samo jedan format otvora od 1,20x2,40 m, vrata su također iste dimenzije, ali su zarotirana za 90 stupnjeva, tako da je perforacija mase izvedena s jednim modulom, to se osjeća. Ambasadu je izvodio lokalni izvođač, nizozemski arhitekti su redovno dolazili, a lokalna arhitektica Rahel Shawl je posebno zaslužna za konačni rezultat jer je išla svaki tjedan na gradilište.

ORIS — Kad promislite na uvjete građenja u Etiopiji, to je velika nepoznanica, odmah se pomisli na najjednostavnije moguće tehnike, na izbjegavanje bilo kakvih komplikacija i nepotrebnih detalja. I dostupne tehnike građenja predstavljaju kontekstualni sloj koji utječe na projektantske odluke. ▼ LADA HRŠAK — Od samog početka projekt je koncipiran u lokalnim uvjetima, s inteligencijom izvana. Spomenuti izvođač i arhitekti napravili su čudo koje se zasniva na tome da su razumjeli što je bitno u projektu, i što je bitno kod detalja izvedbe. To je njima u neku ruku postalo pitanje časti, osobno su se vezali uz projekt i zato je uspjelo. Što se tiče tehnologije, u Etiopiji imaju dvaput godišnje kišnu sezonu te tamo pada više kiše godišnje nego u Nizozemskoj. Zato smo primijenili nizozemsko-britansku (Arup) ekspertizu o tehnologiji vode na taj način da se voda

has a lighter surface, and the floors are polished. When we were choosing the materials, we studied what Ethiopians were good at making and concluded it was concrete. Of course, it cannot be like Swiss concrete, because they are simply unable to do that, so we made the best use of what was available and obtained an expressive outside texture. In every project colour and texture are of great importance, and I often use only one colour and one texture. The colour of the embassy was the colour of the local reddish soil. Some people thought it was made of earth, but the colour came from the copper oxide we used as a pigment. The house is very rough, 'edible', and the windows act as a contrast, they are huge hydraulic frames placed on the façade with rubber joints. The building has only one window size, 1.20 x 2.40 m, and the doors are the same size rotated by 90 degrees, so that the mass is perforated with a single module. You can feel this. The building complex was built by a local contractor, the Dutch architects came for regular visits, but the local architect Rahel Shawl greatly contributed to the final result, since she went to the building site every week.

ORIS — When you think about the construction conditions in Ethiopia, it is something of a mystery, one thinks of the simplest possible technologies, of the avoidance of any complications or inessential details. The available building



skuplja u krovu, ide u rezervoar, čuva se i koristi. Istovremeno taj krov pod vodom ima i metaforički karakter - jer Nizozemci žive ispod površine vode - a nama se ambasada dešava ispod površine vodenog krova. Kad nema kiše, onda teksturu tvori plitki reljef koji je s jedne strane tekstura tradicionalnoga etiopskog križa, a s druge strane slika nizozemskog poldera. Povezali smo te dvije slike u Photoshopu i aplicirali ih na krov. Sve u svemu projekt je prepoznat, pa je 2008. dobio prestižnu nagradu Aga Kahn za arhitekturu.

technologies are also a contextual layer that affects design decisions. ▼ LADA HRŠAK — From the beginning the design was formed under the local conditions with international intelligence. The contractor and local architect made a marvellous effort to achieve the necessary details (like the technologically challenging window frames). Ethiopia has a rainy season twice a year and more rain falls there every year than in the Netherlands. Therefore we applied Dutch/Arup know-how about water technology by collecting this water on the roof, directing it to the cistern and storing it. Since the Dutch live under sea level the embassy business would be also done underneath the water-roof. In the rainy season, the roof is underwater and when there is no rain, the texture appears as a carving in concrete. The texture of the traditional Ethiopian cross on one side and the image of a Dutch polder on the other. We linked the two images in Photoshop and applied them to the roof. ▼ All in all, this was special achievement and the building was awarded the prestigious Aga Khan award for architecture in 2008.

ORIS — To continue with the topic of texture and relief, you also like the subject of textiles, pleats. Sometimes you use them literally in your interiors, but sometimes they are a metaphor, like the design of Rotterdam City Hall. ▼ LADA HRŠAK — In that project, it was important that half the

◀ Nizozemska ambasada,
Addis Abeba, Etiopija,
1998. – 2005., arhitekti:
Dick van Gameren,
Bjarne Mastenbroek

◀ Royal Dutch Embassy,
Addis Abeba, Ethiopia,
1998 – 2005,
architects: Dick van
Gameren, Bjarne
Mastenbroek

(CR)

ORIS — Na tragu teme teksture i reljefa, volite i temu tekstila, nabora, ponekad to doslovno koristite u interijerima, a ponekad je to metafora, kao primjerice u projektu za Gradsku vijećnicu u Rotterdamu. ❖ LADA HRŠAK — U tom je projektu bilo bitno da je pola programa bilo zadano, a pola programa je trebalo dodati kao koncept u smislu značenja Gradske vijećnice u Rotterdamu. Moj projekt su zapravo dvije kuće, dva tekstila, jedan u horizontalnom, drugi u vertikalnom smislu. Rotterdam ima puno manjina, tako da sam kao odgovor na nedefinirani dio programa ponudila prijedlog da su to komercijalni prostori za sve nacionalnosti prisutne u gradu. Čekaš putovnicu u surinamskom lokalnu, jedeš 'kroket' sendvič ili sjediš u japanskoj turističkoj agenciji... Komunikacije sadržaja bile su preklapljene, jedni su imali vertikale, drugi hodnike. Projekt je izazvao dosta polemike i pozitivnih reakcija na rotterdamskoj sceni, dosta je utopijski. Što se tiče teksture, riječ je o jednoj čisto fizičkoj vezi. Ja vjerujem u inteligenciju ruke i inteligenciju trbuha, u nesvjesno. Kažem ruci: 'Crtaj!' jer moja ruka je puno pametnija od moje glave. Fasada je nastala intuitivno jer sam krenula rezati 'foam' da vidim što se s time dešava, i manualnim radom, vrlo analognim procesom, došla do zamisli. 3D prikaz se napravi nakon toga manualnog istraživanja, što mi se čini jako zanimljivim.

programme was preset as the city hall offices, and the other half had to be added as a result of concept researching the meaning of the City Hall. The design consists of two houses, two fabrics, one horizontal and the other vertical. Since Rotterdam is an extremely multicultural city, the answer to the undefined contents was to propose commercial spaces for all the nationalities present. In that sense one waits for one's passport in a Surinam bar, eating a 'croquette' sandwich or sitting in a Japanese tourist agency. The communications of the contents overlapped, one part had vertical connections like lifts and staircases and the other had horizontal (corridors). The project caused many discussions, interviews and positive reactions on the Rotterdam scene, it was quite utopian. As for the texture, it is a purely physical thing. I believe in the intelligence of the hand and the intelligence of the stomach, in the unconscious. Making my hand draw, since my hand is much smarter than my head. The façade was created intuitively, started by cutting foam to see what would happen. This manual work, a very analogue process, resulted in the model. A sliced model was scanned to provide the basis for 3D.

ORIS — This process works like action painting. You physically create not only the form, but also the concept. Still, what you call the analogue and intuitive process in your work includes reflection. The competition project of the artist's house plays with the interpretation of this specific theme. ❖ LADA HRŠAK — A question arose: What is a studio for a contemporary artist? We concluded that the creative act lies in perceiving, processing and collecting the information. In a way similar to archivists. Therefore what they need is an archive. An archive can be a corridor with cabinets. We could not decide where it would begin or end, so we designed it as a squared circle. We were also intrigued by the issue of scale. The competition required eight pavilions, but they did not have enough money for eight big ones, so they decided to make everything in the scale 1:2. It is the question of how to handle different scales, so we designed openings with strange proportions, in any scale, 1:1 and 1:2. The entrance to the archive goes through a huge wardrobe. The corridor circumscribes an inner courtyard with a tree. This inner world is made of recycled materials like old doors and translucent materials; inside, the artist has dinners with his friends. The creative process happens and can be stimulated by collected materials. The volume contains a small slit that allows visual contact with the surroundings. From the outside, the building is camouflaged with mirrors, it reflects and negates its own existence.

ORIS — This project of reflexion takes us back to the issue of identity and the creation of a new Dutch landscape, which is



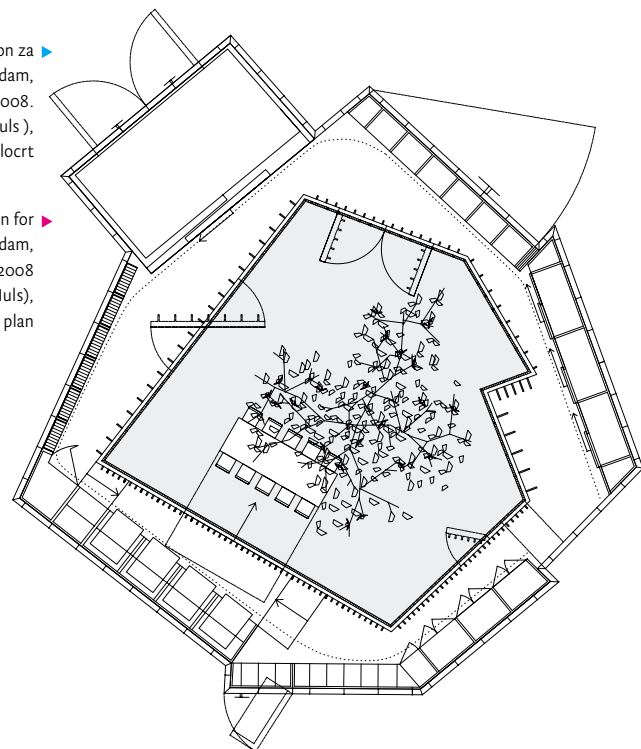
ORIS — Taj proces nastaje kao action painting, zanimljivo je da vi tjelesno radite na nastanku ne samo forme, nego i koncepta. No, uz taj, kako vi kažete, analogni, intuitivni proces u vašem radu pronalazimo i refleksivnost. Natječajni projekt kuće za umjetnika poigrava se interpretacijom te specifične teme. ❖ LADA HRŠAK — Postavilo se pitanje: što je atelijer za suvremenog umjetnika? Mi smo zaključile da su suvremeni umjetnici i kreativci, po našem mišljenju, poput arhivara. Oni na svoj vlastiti način percipiraju i skupljaju informacije iz toga našeg manje ili više generičkog svijeta. Tako da je ono što trebaš – arhiv. Taj bi arhiv bio hodnik gdje bi umjetnik stavio

related to the Gulliver's House project. That project, similarly to Rotterdam City Hall, conceived a hybrid content. ❖ LADA HRŠAK — The Dutch are famous for their tulips, keeping the bulbs in bulb sheds creating characteristic silhouettes in the landscape. Nowadays large business complexes dwarf the original sheds, and the question of this competition asked: what would be a new sign in the contemporary landscape? We reintroduced the silhouette landscape of small houses but since the scale of the landscape has increased, we blew up the houses. But only the silhouette, the height and length, so they became narrow. The basic programme of the lower floors are



Arhiv, paviljon za umjetnika, Amsterdam, Nizozemska, 2008. (s Daniëlle Huls), tlocrt

Archive, pavilion for an artist, Amsterdam, Netherlands, 2008 (with Daniëlle Huls), plan



Arhiv, paviljon za umjetnika, Amsterdam, Nizozemska, 2008. (s Daniëlle Huls)

Archive, pavilion for an artist, Amsterdam, Netherlands, 2008 (with Daniëlle Huls)

(TL)

Arhiv, paviljon za umjetnika, Amsterdam, Nizozemska, 2008. (s Daniëlle Huls)

Archive, pavilion for an artist, Amsterdam, Netherlands, 2008 (with Daniëlle Huls)

(TL)

Gulliver's House, ►
spremište za lukovice,
Lisse, Nizozemska,
2004., (s Fabianom
Wallmüllerom),
project

Gulliver's House, bulb
shed, Netherlands,
2004., (with Fabian
Wallmüller),
project



sve ormare. Nismo znale što ćemo s hodnikom, gdje počinje, gdje završava, pa smo ga projektirale kao kockasti krug. Bilo nam je zanimljivo i pitanje mjerila zato što se natječajem htjelo dobiti osam paviljona, a nisu imali novaca za osam velikih, pa su zaključili da će sve napraviti u mjerilu 1 : 2. To je pitanje kako barataš raznim mjerilima, tako da smo projektirale otvore koji su bili čudnih proporcija i u bilo kojem mjerilu, 1 : 1 i 1 : 2. U unutrašnji se svijet ulazi kroz golemi ormar. Hodnik se omata oko unutrašnjeg dvorišta s drvetom. Taj unutrašnji svijet napravljen je od recikliranih materijala, starih vrata i od translucetnog materijala, a unutra umjetnik održava večere sa svojim prijateljima. Tamo se događa kreativni proces kad on vadi stvari iz arhiva. Ima jedan rez u volumenu gdje se ostvaruje vizualni kontakt s okolinom. Izvana zgrada je kamuflirana ogledalima tako da reflektira i negira svoje postojanje.

ORIS — Taj nas projekt refleksije vraća na pitanje identiteta i kreiranje novoga nizozemskog krajolika, što je poveznica s projektom Gulliver's house. U tom je projektu, slično kao i za Gradsku vijećnicu u Rotterdamu, osmišljen hibridni sadržaj. ► LADA HRŠAK — Nizozemci su poznati po

bulb sheds, while the upper premises contain hybrid contents. One house has a hotel, another has a therapeutic space for people with 'burn-out' with work therapy in the fields. Aside from the bulb storage the hybrid content units range from non-commercial to commercial. The façade is made of mirror glass louvres that must be opened for ventilation, but they also reflect the landscape. This is spectacularly beautiful in April when the surrounding tulip fields are in full bloom with its geometric Mondriaan-esque textures in strong colours: black, orange, purple, yellow... In this design we worked as film directors, using the architectural elements that amplify the current situation.

ORIS — The theme of relating to the Dutch landscape, its soil and nature, also appears in the design of the Visitors Centre.

► LADA HRŠAK — The Centre is located in the swampy area of Oostvaardseplassen, a nature reserve in the Netherlands. Its content is an information pavilion. Back in time the area lay at the bottom of the Zuiderzee and in the melioration works of cca 70 years ago it was dried out or made into polder. This polder would not 'behave' and it returned to a swamp again. Later the officials turned it into a bird preserve, while another

tulipanima koje uzgajaju u skladištima za lukovice koje stvaraju prepoznatljive siluete na horizontu. Danas su velike poslovne hale jednostavno pojele mjerilo spremišta za lukovice tako da je pitanje postavljeno u natječaju propitalo koji bi bio novi znak u novom krajoliku. Mi smo ponovno uveli krajolik s karakterističnim siluetama malih kućica, no kako se povećalo mjerilo pejzaža, povećali smo i kućice. Ali samo siluetu visinu i dužinu tako da su postale uske. Prostor u donjim katovima služi za spremu lukovica, a gornji prostori sadrže hibridni program: jedna kuća ima hotel, jedna terapijski prostor za ljude koji pate od burn-outa, s radnom terapijom u poljima. Radili smo od nekomercijalnih do komercijalnih programatskih jedinica, skupa sa spremištem za lukovice. Fasada se sastoji od ogledala, lamela koje se moraju otvoriti radi ventilacije, ali i reflektiraju krajolik. U travnju je prekrasno kad su polja tulipana u punom cvatu u geometrijskim, mondrijanovskim teksturama, u snažnim bojama: crnoj, narančastoj, ljubičastoj. U ovom projektu smo radili kao filmski režiseri, koristeći arhitektonske elemente koji potenciraju već postojeću situaciju.

ORIS — Tema odnosa prema nizozemskom pejzažu, odnosno tlu i prirodi pojavljuje se i u projektu za Visitors Center.

► LADA HRŠAK — Center se nalazi u močvarnom području Oostvaardse plassen, prirodnom rezervatu u Nizozemskoj. Programatski je riječ o informacijskom paviljonu. Nekad davno to je područje ležalo na dnu 'Zuiderzee' mora. Kao što znamo, Nizozemci isušuju plitko more pa stvaraju obradivu zemlju — polder. Ovaj polder baš nije htio dobro slušati, pa je onda opet postao močvara, pojavilo se sve više vode tako da su ga vlasti prenamijenile u rezervat za ptice, a u drugom dijelu šetaju divlje krave, konji i jeleni. Ovo područje pripada projektu 'Natura 2000', mreži europskih ekoloških zona i habitata. Projekt je inače suradnja s pejzažnim biroom B+B iz Amsterdama. Karakteristika tog pejzaža su beskrajno široki horizonti te oscilacija između mokrog i suhog terena. Kao odgovor na beskrajnost naša kuća postavlja točku koja omeđuje centralni prostor ili 'base camp' poput primordijalnog načina grupiranja na otvorenom. Zato volumen paviljona ima oblik prstena koji je ostao, metaforički rečeno, na dnu mora koje je prije tu bilo pa se isušilo, no malo se prsten nagnuo jer tlo nije ravno. Paviljon je strateški smješten na prijelazu između mokrog i suhog terena čime se potencira osnovna dinamika pejzaža te artikulira presjek. U presjeku je kuća razvijena od tamnoga podzemnog dijela do restorana sa širokim pogledom. Edukativna izložba opisuje cijelu putanju paviljona gdje dodiruje ili veže sve programe. Najzanimljiviji učinak projekta je kombinacija taktilnih, praiskopskih i digitalnih iskustava boravka u prirodi.

part is roamed by wild cows, horses and deer. The area belongs to Natura 2000, a European network of protected nature resorts for preserving habitats. The project was made in cooperation with the landscape practice B+B from Amsterdam. This landscape is marked by endless, wide horizons above swampy land. As a reaction to this openness, our house defines a point by wrapping around a central space or a 'base camp' which is a primordial outdoor grouping. Therefore, the volume of the pavilion has the form of a ring that metaphorically remained at the bottom of the sea that used to be there but dried up. The ring is slightly inclined because the ground is not level. The pavilion is strategically placed at the juncture of the wet and the dry land pointing out the basic space dynamics of the landscape and articulating the cross section. The cross section of the house transverses from the dark enclosed underground section to the restaurant with wide views. An educational exhibition circumscribes the entire trajectory of the pavilion, where it touches other programmatic contents. The most interesting effect of the project is the combination of tactile, primordial and digital experiences of being in nature.

ORIS — Research architecture abandons functionalist and abstract thought about space and moves towards the notions of events and content groups. Such research often becomes increasingly narrative, interpreting ways of life or urban changes. Houses turn into scenarios, so you say that people suffering from anxiety can use your concept incorporated in the architectural design as a specific solution



◀ Skin to Skin, projekt Gradske vijećnice, Rotterdam, Nizozemska, 2001., fasada

◀ Skin to Skin, City Hall project, Rotterdam, Netherlands, 2001, elevation



◀ skica komunikacija
◀ sketch of communication



bila bi vjerojatno sasvim druga priča. No, možda i ne, baš su umjetnici imali jako pozitivne reakcije na naš paviljon. Držim da 'dizajn svijeta' nije prikladan opis našeg pristupa arhitekturi. Pitanje otvara neku drugu temu. Mi pristupamo problematici s gledišta lokalnog stanovništva, tamo gdje se globalno realizira u nekom realnom prostoru. Onda sve izgleda drugačije. Inspiraciju i metodologiju crpimo iz antropologije te 'prevodimo' primordijalne elemente u suvremenost te prostorni i kulturni potencijal lokacije.

anthropology and we 'translate' primordial elements into the present and into the spatial and cultural potential of the site. **ORIS** — There are two diverging notions about the position and role of architects. On the one hand, it is thought that architecture can use its own devices to give a motivating shape to democratic society. On the other hand, architects have less and less influence as authorities in the formation of built environments. The smaller the actual influence of the architect, the larger the ambition to construct that

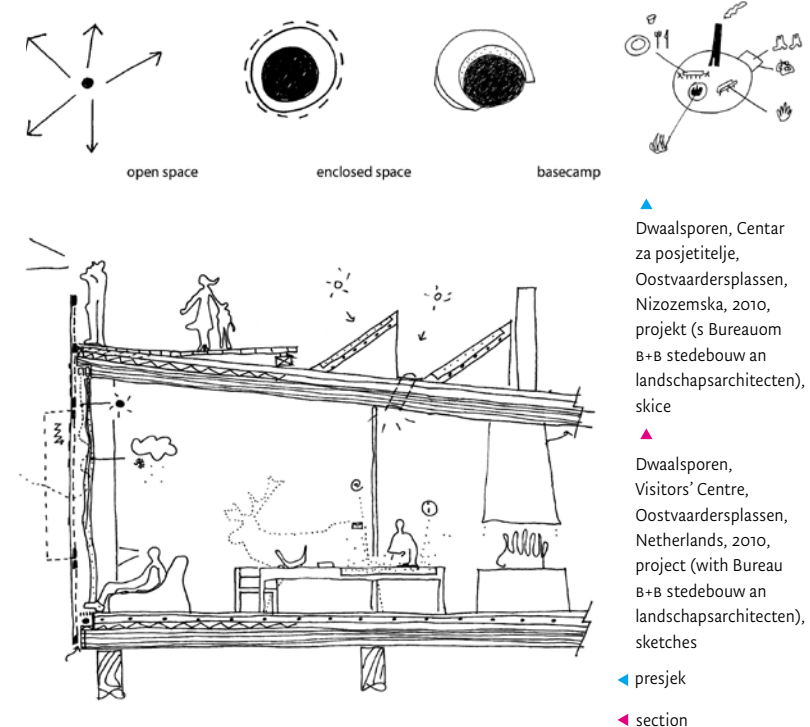
▲ Dwaalsporen, Centar za posjetitelje, Oostvaardersplassen, Nizozemska, 2010, projekt (s Bureauom B+B stedebouw an landschapsarchitecten)

▲ Dwaalsporen, Visitors' Centre, Oostvaardersplassen, Netherlands, 2010, project (with Bureau B+B stedebouw an landschapsarchitecten)

ORIS — Istraživačka arhitektura napušta funkcionalističko i apstraktno mišljenje o prostoru, pa se pomiče prema pojmovima događaja i programatskim sklopovima. Takva istraživanja često postaju sve narativnija u smislu interpretacije načina života ili urbanih dinamika. Kuće postaju poput scenarija, pa tako kažete da anksioznim ljudima kroz koncept inkorporiran u arhitektonski projekt nudite određeno rješenje za njihove poteškoće. Projekt kuće za umjetnika opet od arhitekta traži da interpretira i što je to umjetnik danas. Ta interpretativna komponenta arhitekture, koja nije samo prostorni koncept nego i 'dizajn svijeta', čini mi se tipičnom za pristup koji je istraživao i Berlage Institut. No, može li kuća umjetnika jednostavno biti ona u koju se umjetnik uselio? **LADA HRŠAK** — Ja se slažem s kritikom, to ima i pozitivne i negativne strane. Primjerice, jedan je od paviljona za umjetnika, gdje su se svi trudili dati svoje viđenje, običan shed s pretpostavkom da je za prostor za umjetnika važno da ima sjajno svjetlo i da bude visok. S druge strane, priroda ovog natječaja je upravo i bila ponuditi viđenje suvremenog umjetnika. To nije kuća za generičkog umjetnika, nego je *statement*. Projekt za specifičnog klijenta

for their troubles. A design for an artist's house demands from the architect to interpret what an artist is today. This interpretative component of architecture, that is not only a spatial concept but also a 'design of the world', looks typical for the approach researched by the Berlage Institute. But can an artist's house be simply the house where the artist moved in? **LADA HRŠAK** — I agree with the criticism, it has both positive and negative sides. For example, one of the pavilions for the artist, where everybody made an effort to show their vision, is an ordinary shed which assumes that an artist would consider it important to have good light and to be tall. On the other hand, the nature of this competition was to provide a vision of what kind of space the contemporary artist needs. It is not a house for a specific artist, but a statement. A project for a specific client could have been quite a different story. Or maybe not, since it was first artists who reacted very positively to our pavilion. I believe that the 'design of the world' is not a suitable description of our approach to architecture. This can be a whole new discussion. We approach problems from a very local standpoint, where the global appears in a real space. Then things look different. We take our inspiration and methodology from

ORIS — Postoje dvije predodžbe o poziciji i ulozi arhitekata koje se sve više razilaze. S jedne se strane smatra da arhitektura svojim vlastitim sredstvima može dati poticajan oblik demokratskom društvu, a s druge arhitekti imaju sve manje i manje utjecaja kao autoriteti u formiranju izgrađenog okoliša. Što je manji realan utjecaj arhitekata, to više raste ambicija da se taj utjecaj barem prividno iskonstruira u pojedinačnim gradnjama ili prijedlozima. Ta ambicija da se kroz arhitektonske projekte totalno oblikuju događaji podsjeća na Gesamtkunstwerk, samo preveden u želju da se čitava društvena stvarnost pretvori u arhitektonski program. **LADA HRŠAK** — Kriza u posljednjoj godini pokazala je kako je nestvarna uloga arhitekta u formiranju nove slike društva. Kasni kapitalizam zapravo iskorjenjuje upravo te demokratske, humanističke karakteristike arhitektonske profesije. U tom je smislu zanimljivo iskoristiti slabost istoga tog sustava te pokušati osmisliti neku novu realnost, ili možda društvenu utopiju. To će biti teško. Prezasićeni sustavi nemaju puno mogućnosti regeneracije. U Nizozemskoj je sama zemlja izgrađena, toliko je toga osmišljeno da ostaje malo prostora za manevriranje. U tom smislu se meni pozicija Hrvatske



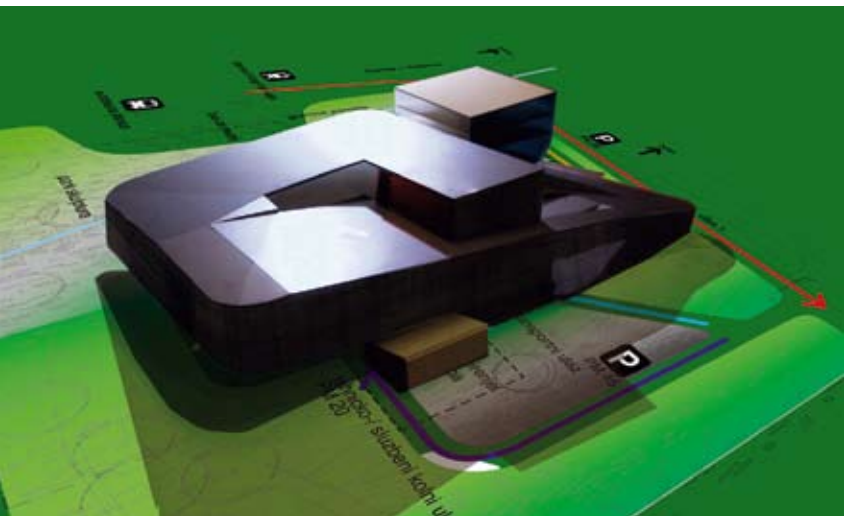
▲ Dwaalsporen, Centar za posjetitelje, Oostvaardersplassen, Nizozemska, 2010, projekt (s Bureauom B+B stedebouw an landschapsarchitecten), skice

▲ Dwaalsporen, Visitors' Centre, Oostvaardersplassen, Netherlands, 2010, project (with Bureau B+B stedebouw an landschapsarchitecten), sketches

◀ presjek
◀ section

čini dugoročno vitalnije područje za razvoj. Nama to itekako treba. Pri tome moramo učiti na greškama koje su drugi napravili prije nas, tako da na primjer svoju obalu ne bismo uništili kao Španjolci. Istovremeno prihvaćajući i koristeći suvremene ideje i metode postizanja kvalitetnog prostora. Kao na primjer razvijenu svijest o vrijednosti kulture nekog područja, gledanje na razvoj na dugi rok, a ne isključivo na brzu zaradu, koristeći održive sustave, kombinacija 'bottom-up' i 'top-down' razvojnih principa itd.

ORIS — Nizozemska ima izuzetnu tradiciju moderne arhitekture ali i organizacije teritorija, kako utopijsku tako i pragmatičnu, i to čini jedinstveni spoj. Suvremena je nizozemska arhitektura tijekom posljednjih tridesetak godina ostvarila



▲ Muzej suvremene umjetnosti, Zagreb, natječajni projekt, 1998. (s Daniëlle Huls)

▲ Museum of contemporary art, Zagren, competition project, 1998 (with Daniëlle Huls)

jaku internacionalnu vidljivost, pa i znatan utjecaj. No, usprkos kontinuiranoj visokoj kvaliteti produkcije, Nizozemska možda više nije tako dominantni epicentar novih ideja u arhitekturi kao u 1990-ima. LADA HRŠAK — Mislim da je nizozemska arhitektura u traženju nekoga novog izričaja. Oni su impresionirani Hrvatskom, Portugalom, zemljama čije topografije oni nemaju. Kad imaš kosí, prekrasni teren, možeš napraviti nešto sasvim apstraktno, a kod njih je sve ravno, onda moraš projektirati takvu kuću koja ostvaruje neki kontrast ili napetost. Zato je nizozemska arhitektura krenula u svojevrsni ekshibicionizam ili šalu. No, nova generacija mladih Nizozemaca stvari shvaća dosta obzirno, ona je malo manje vizualno ekspresivna. Težnja za ikonama je promijenila oblik. **ORIS — Bavite se i edukacijom, možda i potaknuti ili ispunjeni iskustvom stimulatívog ozračja Berlage Instituta sredinom 1990-ih. Što vam edukacijski proces i razmjena ideja sa studentima osobno donosi?** LADA HRŠAK — Koji se put pitaš

influence, as an illusion at least, in specific constructions or proposals. The ambition to completely design events through architectural projects looks like Gesamtkunstwerk, but translated into the wish to turn the entire social reality into architectural content. LADA HRŠAK — Last year, the crisis revealed the illusory role and the inability of architects in forming a new image of society. In fact, late capitalism is destroying precisely the democratic, humanist features of the architectural profession. In that sense it is interesting to take advantage of the weakness of that very system and try to imagine a new reality, or a new social utopia. It will be hard. Saturated systems have fewer possibilities to regenerate. In the Netherlands, the ground itself has been constructed, so much has been thought out and built that there is less room for manoeuvre. In that sense, I see Croatia as a vital development area in the long term. We need it. While developing one must learn from earlier mistakes in that field in order not to devastate our coast like for example the Spanish. At the same time, we should accept and use contemporary ideas and methods to achieve space of high quality. For example: a developed consciousness of the values of the local culture, a long-term development attitude instead of quick cash, using sustainable systems and ecological thought, applying a combination of 'bottom-up' and 'top-down' development principles, etc.

ORIS — The Netherlands has an exceptional tradition of modern architecture, but also of territory organization, both utopian and pragmatic, which makes for a unique combination. Contemporary Dutch architecture in the last thirty years has become internationally prominent and largely influential. But although still producing high quality works, the Netherlands is not such a dominant centre of new architectural ideas as it was in the 1990s. LADA HRŠAK — I think that Dutch architecture is looking for a new way of expression. They are impressed by Portugal, Croatia, countries with a topography that they lack. When you have an exciting topography, you can make something quite abstract. Since the Netherlands is flat, the houses create a contrast or tension. Partly due to this Dutch architecture took the path of quirkiness, experimentation and joke at times. However, the changed social conditions force and allow the new generation to take things quite considerately, maybe less visually expressive, but better detailed. The craving for icons has changed form.

ORIS — Do you also educate others, and are you still encouraged by the motivating atmosphere of the Berlage Institute in the mid-nineties? What do the educational process and the exchange of ideas with students bring you personally? LADA HRŠAK — Sometimes one asks oneself how much is left to

koliko je slučaj neslučajan u pisanju tvog identiteta. Meni je bitno da predajem na fakultetu jer mi je važno da sam u kontaktu s radoznalim mladim mozgovima koji rade drugačije, oni pišu kompjutorske programe. Novo doba, za koje smo se mi na Berlageu pitali što će biti, sada se događa u toj novoj generaciji. Mi smo generacija između, imamo analogni pristup i važan nam je osjećaj dodira koji oni možda nemaju. Zato je meni kod podučavanja zanimljivo da te digitalne mozgove suprotstavim analognom načinu rada i rađenja maketa, da dođu u kontakt s nekom teksturom. Trenutačno najviše predajem na Akademiji za arhitekturu (Academie voor Bouwkunst) u Amsterdamu, Berlage Instituteu, no događi se i zanimljiva razmjena kao s University of Auckland. Zanimljivo je gledati koji se društveni parametri preklapaju na dvije suprotne strane svijeta.

ORIS — Vaš status i način rada je raznolik, ovisno o potrebi i okolnostima vi ste freelancer ili surađujete s raznim uredima — što je dosta dinamična, možda i nestabilna situacija. Na neki način ste svojim odabirom i profesionalno svojevrsni 'stranac' u raznim operativnim kontekstima. LADA HRŠAK — Možda. Profesionalni arhitekti bi se mogli usporediti sa srednjovjekovnim profesionalcima — putujućim kiparima i arhitektima. No, trenutačno zajedno s Daniëlle Huls pokrećem ured DHL architecture (DH+HL=DHL). Radimo na vizualnom 'retroaktivnom manifestu'. Retroaktivnom zato što naša dugogodišnja suradnja seže u 1998. kad smo prvi put zajedno sudjelovale na natječaju. Zanimljivo je da je to bio natječaj za MSU u Zagrebu. To mora da je sudbina. Za sada nam je to jedini projekt u Hrvatskoj, no mi se toplo nadamo da će biti prilike to popraviti.

chance. For me, it is important to lecture at the faculty and keep in contact with curious young minds that work differently, they write computer programs. The new age, which was a matter of speculation among us at Berlage, is happening now. We are the in-between generation, we have analogue access and appreciate the feeling of touch that they might not have. When I teach, I try to confront these digital minds with the analogue way of work and model construction, to put them in contact with a texture. Currently, I teach at the Academy of Architecture (Academie voor Bouwkunst) in Amsterdam, at the Berlage Institute, but I also have curious exchanges, such as the one with the University of Auckland. It is interesting to check which social parameters overlap with the opposite side of the world.

ORIS — Your status and working method vary. Depending on the needs and circumstances, you are a freelancer or you cooperate with various practices, which is a dynamic and maybe unstable situation. Your choices somehow make you a professional 'foreigner' in various operating contexts. LADA HRŠAK — Could be. I like it. Professional architects can be compared to medieval professionals, travelling sculptors and architects. But I am currently founding a practice called DHL architecture (DH+HL=DHL) with Daniëlle Huls. We are putting together a visual 'retroactive manifesto'. It is retroactive because our cooperation started in 1998, when we participated in a competition together for the first time. Curiously, this was the competition for the Museum of Contemporary Art in Zagreb. This must be destiny. Right now, it is our only project in Croatia, but we surely hope that we will get an opportunity to change that.

