

oris

časopis za arhitekturu i kulturu življenja  
magazine for architecture and culture of living

oris

KUĆArhitekture  
HOUSE OF ARCHITECTURE



# stilis

50



napisao  
written by



Idis Turato

## Arhitektura kao generator samodiscipline

¶ Danom završetka pisanja ovog teksta otvoreno je gradilište našeg posljednjeg projekta, novog vrtića u gradu Krku. Projekt smo započeli 2005. godine, te smo paralelno s projektiranjem izradili detaljni plan za područje novog stambenog naselja u novom dijelu Krka. Usporedo s projektiranjem našeg vrtića pratio sam natječaj, projekt i izgradnju vrtića 'Medo Brundo' u Retkovcu arhitekata Hrvoje Njirića i Davora Bušnje u Zagrebu. Kako arhitektura ipak ponekad može biti i brza, autori su realizirali od natječaja do useljenja svoju kuću u rekordnom roku od dvije godine. Naš je projekt tekao bitno sporije, tipično za arhitektonsko-urbanističko okruženje u Hrvatskoj. To

arhitekti  
architects



Hrvoje Njirić

NJIRIĆ/BUŠNJA, DJEČI VRTIĆ MEDO  
BRUNDO, ZAGREB, HRVATSKA

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fotografija photo by Domagoj Rlažević

## Architecture as a generator of self-discipline

¶ On the same day when this text was completed, the construction site of our last project was opened – a new kindergarten in the town of Krk. We started this project in 2005, and, parallel to the designing, we made a detailed plan for a new residential area in the new part of Krk. Along with the work on designing our kindergarten; I was following the competition, project and construction of the Retkovec Medo Brundo Kindergarten in Zagreb, the work of architects Hrvoje Njirić and Davor Bušnja. Architecture can still occasionally prove to be a quick process: the authors completed the building, from the time of competition to its occupation in a record time of



Davor Bušnja

NJIRIĆ/BUŠNJA, MEDO BRUNDO  
KINDERGARTEN, ZAGREB, CROATIA



napisala  
written by



Ana Dana Heróis

## Anatomija nemira

¶ Strah od bjeline papira, započinjanja prve linije gotovo je nezamislivo vezati uz ime Álvaro Siza, velikana portugalske, točnije svjetske arhitekture. Slike tog opsesivnog crtača više nalikuju nečitkim ispisima EEG-A, poput kondenziranih zapisa na rubu manične opčinjenosti i fragmentirane svijesti. U potrazi za sintezom, u transformaciji tijeka misli u savršene slike, uz prihvaćanje razuma kao kontradiktorna tijela, čini se da ipak postoji disciplina i samokontrola stvaralačkog procesa. Sukladna suspregnutost, toliko autorska koliko i sam njegov rukopis, kao i svaka njegova skica. Zanimljivo je istaknuti da je u portugalskom jeziku riječ za skicu (o risco) jednako značajna

arhitekt  
architect



Álvaro Siza

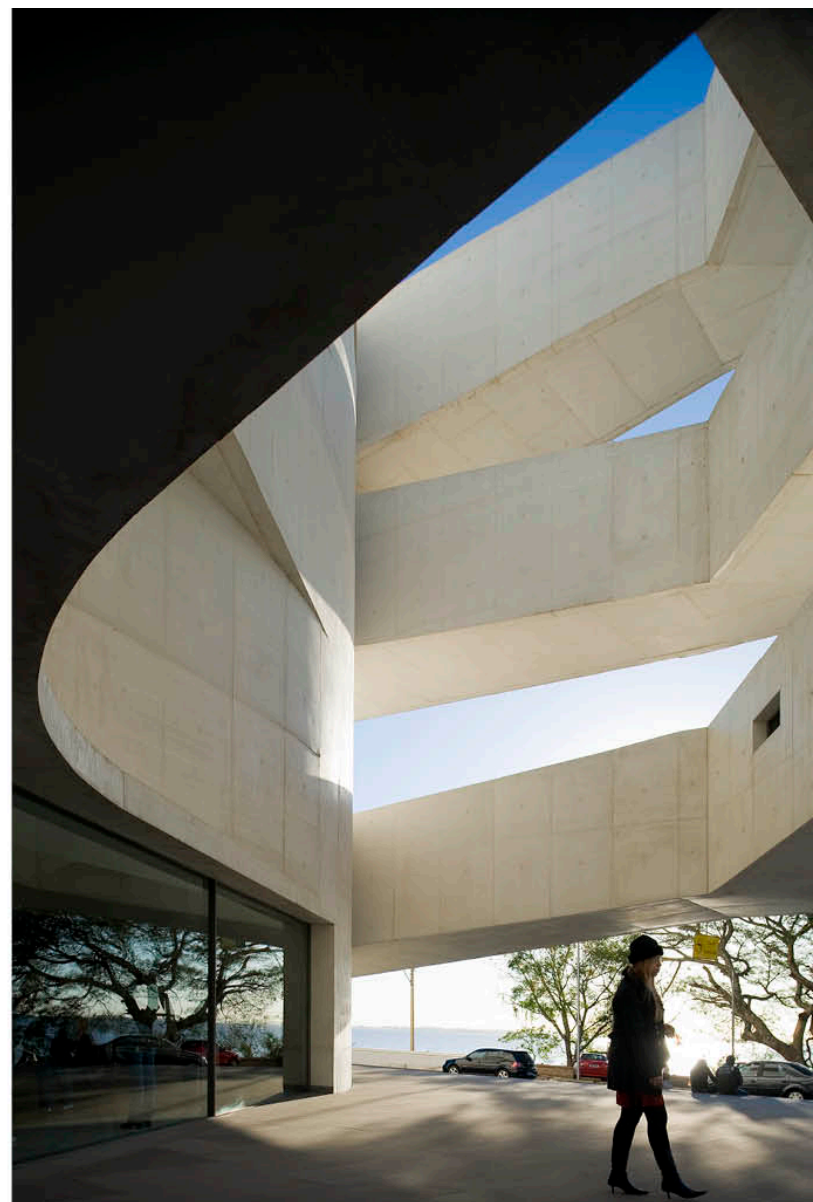
32 MUZEJ IBERÉ CAMARGO FONDACIJE,  
PORTO ALEGRE, BRAZIL

fotografije photographs by  
portrait portrait Fernando Cuerra  
Luis Ferreira Alves

## Anatomy of Disquiet

¶ It is almost unimaginable to relate a fear of the whiteness of paper or drawing the first line to the name of Álvaro Siza, a leading figure of Portuguese, or to be more precise, world architecture. Sketches by this obsessive draughtsman are more similar to unreadable EEG printouts, like condensed notes on the edge of manic enchantment and fragmented consciousness. In the search for synthesis, in transformation of the stream of consciousness into perfect images, with accepting common sense as a contradictory body, it still seems that there is a discipline and self-control of the creative process. In accordance with this: a restraint, which is as authorial as his very handwriting, as each and every one of his sketches. It is interesting to point out that in the Portuguese language, the word for a sketch, o risco, also means 'a risk', introducing the very dilemma into a subconscious linguistic level. Eduardo Souto de Moura, a close friend of Siza, a former student and associate, once said: 'When everything seems to develop untroubled, Álvaro Siza invents difficulties, he creates a degree of drama; if not, the dust-covered models turn grey.' ¶ Therefore, it seems like a meticulous combination, and moreover, like an illusion of a perfect connection, this choice of Siza and his competition project for the new building of the Iberé Camargo Foundation in Porto Alegre. Camargo was one

MUSEUM FOR IBERÉ CAMARGO FOUNDATION,  
PORTO ALEGRE, BRAZIL



časopis za arhitekturu i kulturu, godina xv-80-2013, cijena 35 kn

magazine for architecture and culture, year xv-80-2013, price 5 €



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DŽENISA PECOTIĆ

# Umjetnost je umijeće života

DŽENISA PECOTIĆ

# Art is the Art of Life

razgovarale  
interviewed by



Vera Grimmer



Silva Kalfić

fotografije photographs by

Arhiv Dženise Pecotić / Dženisa Pecotić Archive (ožra)

Zvonimir Atlečić (za)

Branko Hrkáč (h+)

Saša Novković (sn)

Srećko Seljan (ss)

Vanja Šolin (vs)

Nikola Tačevski (nt)

Damil Kalogjera

portreti portraits

Razgovarale u HNK Zagreb 9. srpnja 2013.

¶ Dženisa Pecotić je kazališna kostimografkinja najčešće zagrebačkog HNK-a, kao i ostalih institucionalnih kazališta, pa i produkcijskih nezavisnih projekata. Kao kostimograf i modni dizajner svoja djela često izlaže galerijski i muzejski, a također je dizajnirala državne uniforme. Iako je uniforma vizualno komuniciranje unutar ideologije, Dženisa Pecotić ne smatra je antimodom. ¶ Kostimografija preispituje koncept tijela i odjevnog predmeta, kao i njihovu međusobnu interakciju, te funkcionalnost odjece u pokretu plesa ili teatralnoj gesti pjevača. Ponekad je u jednačnju umjetnosti i života u suvremenosti kostim samo tijelo protagonista ili je tijelo 'odjeveno' u svjetlost koja je emitirana ili projicirana na njega na način svjetlosnih i video instalacija. Kostimograf također 'dizajnira vrijeme', trenutak u prošlosti: često na način interpretacije i 'osuvremenjenja' povijesnog kostima.

Interviewed in the Croatian National Theatre – Zagreb 9 July 2013

¶ Dženisa Pecotić is a costume designer who usually works for the Zagreb Croatian National Theatre, but also other institutional theatres and some independent production projects. As a costume and fashion designer she often exhibits her work in galleries and museums, but has also designed uniforms for the state. Although a uniform is visual communication within an ideology, she does not consider it anti-fashion. ¶ Costume design questions the very concept of the body and an item of clothing, as well as their interaction and the functionality of the clothes in dance movements or the theatrical gestures of singers. Sometimes, in the equalization of art and contemporary life, the body predicts the costume, or the body is 'dressed' in light emitted or projected onto it in the manner of light and video installations. The costume designer also 'designs time', a moment in the past: often interpreting and making historical costumes more contemporary.



# Aaltova brodica

## Aalto's Boat

arhitekt  
architect

Alvar Aalto

fotografije  
photographs by

Muzej Alvara Aalta / Alvar Aalto  
Museum (MAA)  
Muzej Alvara Aalta – Heikki  
Havas / Alvar Aalto Museum –  
Heikki Havas (HH)  
Muzej Alvara Aalta – Maja Holma  
/ Alvar Aalto Museum – Maja  
Holma (MH)

napisao  
written by



Esa Laaksonen





# Budućnost ima živa sjećanja

# The Future Has Live Memories

autor  
author



Chris Marker



Željko Luketić

napisao  
written by

Fotografije  
photographs by

The Criterion  
Collection (CC)  
Getty / Keystone  
France (CFP)

portret  
portrait

© New Directions

‘Ove slike nisu zamjena za moje sjećanje, one jesu moje sjećanje’, kaže naratorica filma *Sans Soleil* (1983.), jednog od poznatijih i dostupnijih radova francuskog sineasta, fotografa, multimedijskog umjetnika i pisca Chrisa Markera. Objavivši ga prošle godine na blue ray disku, zajedno s još legendarnijim naslovom *La Jetée* (1962.), ugledni američki izdavač Criterion začinio je izdanje i kratkim dokumentarcem *Chris on Chris*. Gledatelj namjernik očekivao bi ovdje, barem ako je vjerovati naslovu, izdšan featurette u kojem Chris Marker kazuje i koju o sebi, ali Marker zaista ne bi bio Marker da svojim zagovarateljima olakša stvar. U spomenutom dodatku, odmah na početku jasno se kaže kako intervjua s autorom neće biti jer ih on uglavnom ne daje, a neće biti ni njegovih fotografija jer potpisnik najpoznatijeg filmskog foto-romana ne dopušta fotografiranje svog lika. Tako o Markeru, ne samo u Criterionovom bonusu, najčešće govore njegovi štovatelji i suradnici, ali on sam – nikad. U svega dvije sporadične instance Marker je nagovoren na intervjua, a fotografije koje postoje snimljene su kriomice. Pojavom računala dodatno je smanjio svoja

‘These images are not replacing my memory, they are my memory’, says the narrator of the film *Sans Soleil* (1983), one of the most famous and available works by the French cineast, photographer, multimedia artist and writer, Chris Marker. Published in the last year on blue ray disk, along with the even more legendary title *La Jetée* (1962), the reputable American publisher Criterion spiced it up with a short documentary *Chris on Chris*. The accidental viewer would expect, judging by the title, a bountiful featurette in which Chris Marker explains himself, but Marker would not be who he is if he had not made it harder for his supporters. This addition says at the very beginning that there would be no interview with the author, because he mainly did not do interviews, and neither would there be any photographs, because the author of the most famous film photo-novel did not allow his face to be photographed. His followers and collaborators talked about Marker,

Prizon iz filma *Le fond de l'air est rouge* (1977) ▶

Scenes from the film *Le fond de l'air est rouge* (1977) ▶



JÄMTLAND

# Izazov sjevera

napisao  
written by



Velimir Cindrić

¶ Kad se čovjek vozi uzduž 64. sjeverne paralele, dakle negdje u visini južnoga ruba Grenlanda, lako može zamisliti nepreglednu bjelinu koja tu vlada zimi, pustopoljine s temperaturama koje nerijetko dosežu i do četrdeset stupnjeva ispod nule. Kretanje izvan asfaltiranih traka tada je moguće isključivo na skijama ili saonicama, odnosno uz pomoć zaprege pasa ili sobova. No ljeto je u Jämtlandu i upravo uživamo u jednoj od klimatskih krajnosti te švedske pokrajine koja se nalazi dovoljno sjeverno da bi se čovjek u njoj osjetio dijelom jednoga posve drukčijega svijeta. Mjesto na kojemu se nalazimo visoravanska je pokrajina u samome središtu Skandinavskoga poluotoka smještena dvjestotinjak kilometara južno od polarnoga kruga.



JÄMTLAND

## Northern Exposure

¶ When you drive along the 64<sup>th</sup> parallel north, hence, along the southern edge of Grenland, it is easy to imagine the vast whiteness that covers the area during the winter, the

Fotografije  
photographs by

Lola Ahimade Åkerström - imagebank.sweden.se (LAA), Velimir Cindrić (vc), Teukka Ervasti - imagebank.sweden.se (TE), Fävlén (F), Jazaköket (J), Visit Östersund (vö), Magnus Skoglöf - imagebank.sweden.se (MS), Ski Star (SS), Tina Staffrén - imagebank.sweden.se (TS), Staffan Widstrand - imagebank.sweden.se (SW)

Stanovnici su tu pristigli kakvih 7000 godina pr. Kr., kad je klima bila znatno toplija od današnje, a populacija se znatnije povećala u doba Vikinga, nakon čega su uslijedila turbulentna stoljeća. *Državljanstvo smo mijenjali 20 puta u posljednjih 400 godina*, reći će domaćini. U moderno doba ušlo se osnivanjem Östersunda, prvoga i jedinoga grada Jämtlanda. ¶ Putovanje pokrajinom započeli smo upravo u Östersundu, u koji smo letom od sat vremena stigli iz Stockholma. Povod nam je bio otkrivanje kulinarskih atrakcija pokrajine – lokalnih proizvođača organskih namirnica, ali i jednoga od trenutčno najzanimljivijih svjetskih restorana. Naime, Östersund je član Mreže kreativnih gradova UNESCO-a i od 2011. nosi titulu Kreativnoga

moorland with temperatures which often reach 40 degrees Celsius below zero and where, outside the paved roads, you can move only on skis or sleighs, in other words, in dog or reindeers drawn carts. But it is now summer in Jämtland and we are enjoying one of the climate extremes of the Swedish province situated so far in the north that you feel as if you are a part of a completely different world. We are in the wasteland province in the centre of the Scandinavian Peninsula, some 200 km south of the polar circle. The inhabitants came to this area around 7000 BC, during a much warmer climate than today. The population significantly increased during the Viking period and then followed turbulent centuries (as the

▲ Toplo, zeleno, ali kratko ljeto u Jämtlandu

▲ Warm, green, but short summer in Jämtland

(vö)



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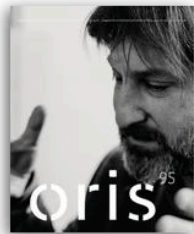
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### Architecture Conference: The Future of Urbanism



### Western Temptations in Cold War Times Conference

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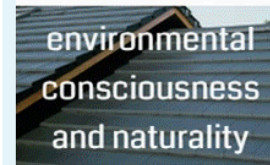
**HOW TO REACH US**



**Exhibition: Smiljan Radić and Alejandro Lüer - Ilustraciones**



## CREATON



### Woodbox in Zagreb

### Exhibition Holidays After the Fall





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Blue sign with a white symbol and text, likely a parking or traffic sign.













Oskar Leo Kaufmann Robert Ruff

Leopold Kaufmann

ly Architects

Frankfurt am Main







mathiasKLOTZ





PROPERTY VALUE  
INCREASE AS VALUE  
INCREASED RESULTS -> REINFORCE ELEMENTS  
AND ECONOMIC RELATIONS

WATER IS ABUNDANT  
WATER IS SCARCE WATER

WATER IS A RESOURCE  
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WATER IS A RESOURCE

A large wall display on the right side of the room, featuring a collage of images, diagrams, and text. It includes a map, a diagram, and various photographs, all related to the project or study.



P

3 mjesta  
u drugu  
"BOJA FRANKOPAN"

Dr. Vuković  
22. 4. 10. 6. 2011  
22. 4. 10. 6. 2011  
22. 4. 10. 6. 2011

SAKI  
URUŠE  
SLASH  
SAKI  
SLASH  
SAKI  
SLASH

YES  
BIG

LES PARTNER

oris

