

INTERNACIONALNA LJETNA ŠKOLA ARHITEKTURE **LOPUD 2012**
INTERNATIONAL SUMMER SCHOOL OF ARCHITECTURE **LOPUD 2012**

PRIREDILI | PREPARED BY
Sonja Tadej, Martina Stjepandić, Ivana Šajn

Af



Sveučilište u Zagrebu

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Arhitektonski fakultet

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▲ pogled na Lopud | view on Lopud

Sonja Tadej

LJETNA ŠKOLA ARHITEKTURE LOPUD - danas
SUMMER SCHOOL OF ARCHITECTURE LOPUD - today



Ljetna škola 'Tradicija i suvremenost' osnovana je 1995. godine i uz Ljetnu školu u Motovunu, jedan je od najstarijih brandova Arhitektonskog fakulteta Sveučilišta u Zagrebu. Nakon niza godina održavanja na Braču, od 2012. godine održava se na otoku Lopudu - nastavivši u kontinuitetu usmjerenje k temama 'novog u starom', odnosu suvremenog i tradicionalnog, prema inicijalnoj zamisli i visokim kvalitativnim standardima koje je postavio njen utemeljitelj i dugogodišnji voditelj – prof. Dinko Kovačić.

Nekoliko posljednjih godina, vodstvo Škole je preuzela doc. mr. sc. Sonja Tadej, proširivši njeno djelovanje uključanjem studenata Građevinsko-arhitektonskog fakulteta u Splitu, u suradnji s doc. Nikolom Popićem. Od 2012. u organizaciji i radu škole sudjeluju mr.sc. Dubravko Bačić i mr.sc. Alan Braun s Arhitektonskog fakulteta u Zagrebu i Lukša Radić, dipl.ing.arh. iz Dubrovnika. Ljetna škola na Lopudu je organizirana pod pokroviteljstvom Grada Dubrovnika, Dubrovačko-neretvanske županije i Thyssen Bornemitz Art contemporary (TBA 21).

Specifičnosti razvoja hrvatskih otoka, turizam, prepoznavanje kvalitativnih i kvantitativnih resursa, zaštita prirodne i kulturne baštine, planiranje održivog razvoja – neki su od aspekata na koje je fokusiran rad Škole, s odabirom konkretnih tema i zadataka kojima studenti pridonose postavljanju smjernica i rješavanju problema od interesa za lokalnu zajednicu.

Skladna i istovremeno konfrontirana koegzistencija specifičnosti otoka, impresivnog povijesnog naslijeđa, bogatstva arhitekture - od predromaničke do moderne, te neponovljivih prirodnih resursa sublimiranih u gotovo gravitacijskoj kondenziranosti otoka Lopuda, prezentira se studentima tijekom rada Škole s namjerom geneze jedne od onih inspirativnih i rijetkih situacija u kojoj se moguće „iznutra“ susresti s mjerilom „malog mjesta“ i njegovim načinom življenja, istovremeno partikularnim i globalnim, tradicijskim i suvremenim, s ciljem poticanja interesa i razvijanja senzibiliteta za teme ne toliko dostupne tijekom redovitog studija.

Sudjelovanje stranih predavača u radu Škole recentna je aktivnost njenog vodstva, sa željom ostvarenja komunikacije studenata sa stručnim, interdisciplinarnim i internacionalnim pogledima i načinom sagledavanja tema kojima se tradicionalno bavi Škola, otvarajući tim putem nova polja razmišljanja, omogućujući iskustva i potičući vještine neophodne studentima u njihovom budućem radu i profesionalnom djelovanju u globaliziranom svijetu.

Tendencija za budućnost jest – uključiti u rad Škole i strane studente odnosno učiniti Školu propulzivnim mjestom razvoja kreativne misli baziranog na susretu globalnog u partikularnom i partikularnog u globalnom, na promišljanju značenja bogate tradicije komunikacije sa svijetom i njenog višeznačja u suvremenosti.

Summer School 'Tradition and Modernity' was established in 1995 as one of the oldest brands of the Faculty of Architecture, University of Zagreb, together with the summer school in Motovun. After many years in which it was held on the island of Brač, it was moved to the island of Lopud in 2012, continuing its orientation towards topics of 'the new within the old' and the relationship between the contemporary and the traditional, according to the initial concept and the high quality standards set up by its manager and head throughout these years – Prof. Dinko Kovačić.

Over the past few years, the school management has been entrusted to Sonja Tadej, who has extended its activities by involving students from the Faculty of Engineering and Architecture in Split, in cooperation with docent Nikola Popić. Since 2012, Dubravko Bačić and Alan Braun from the Faculty of Architecture in Zagreb, as well as Lukša Radić, architect from Dubrovnik, have been likewise involved in the school's organization and activities. Summer School Lopud is sponsored by the City of Dubrovnik, the Dubrovnik-Neretva County, and Thyssen Bornemisza Art Contemporary (TBA 21).

The specific features of development on the Croatian islands, their tourism, the acknowledgment of their qualitative and quantitative resources, the protection of their natural and cultural heritage, and planning of their sustainable development are only some of the aspects that the School focuses upon, with a selection of meaningful topics and tasks for the students, which contribute to the definition of guidelines and the solution of issues that are of interest for the local community.

The harmonious yet contradictory coexistence of the island's various specificities, its impressive historical legacy and its rich architecture from pre-Romanesque to modern, as well as its unique natural resources, sublimated in an almost gravitational density, are presented to the students in the course of activities, with an aim of generating one of those inspiring and rare situations in which one can encounter the proportions of the "small place" and its lifestyle, particular and global, traditional and modern at the same time, "from the inside," with the aim of inspiring interest and developing sensibility for topics that are perhaps less readily accessible during the regular course of studies.

Participation of guest lecturers from abroad is a recent addition, which aims at establishing communication between the students and various professional, interdisciplinary, and international views and methods of looking at the topics that the School is traditionally involved with, which should open up new fields of reflection, lead to fresh experiences, and develop skills that the students will need in their future work and professional activity in the globalized world of today.

The tendency for the future is to involve foreign students in the School's activities, with the goal of transforming it into a propulsive place for encouraging creative thinking, based on the encounter between the global within the particular and the particular within the global, and on the reflection on the significance of rich tradition of communicating with the world and its manifold significance in the modern world.

Lukša Radić

PROLOG
PROLOG

Gaius Plinius Secundus Maior je u svom djelu *Naturalis Historia* (1. st. n. e.) ostavio prvi pisani trag naziva južnodalmatinskog arhipelaga - Elafiti, (grč.)

- jelenji otoci, koji su - smješteni paralelno s Dinaridima u smjeru SZ-JI - dio tzv. dalmatinskog tipa obale. Blaga sredozemna klima s vrućim suhim ljetima i umjerenim zimama, mediteranski krajobrazni oblici i krotka priroda činili su ih ugodnim za život još od prapovijesti. 932. hrvatski vladar Slavonije i Dalmacije poklanja Elafite Dubrovačkoj Republici. Postavši tako jedan od dijelova najstarijeg teritorija Republike, na otočnim naseljima Elafita generiran je kulturno-gospodarski procvat koji prati njen razvoj, te posredno – arhitektonsko-urbanistička artikulacija, o čemu danas svjedoči bogata kulturna baština oblika karakterističnih za dubrovački kulturni krug.

Lopud je centralno pozicioniran otok arhipelaga, simbolički predstavlja 'tijelo jelena' (geografski oblik čine dva zaljeva – SZ, naseljen, i JI s pješčanom plažom Šunji. Zaljevi se uspinju u plodne udoline koje zakriljuju bočni rubni izdignuti grebeni vapnenca i centralni dolomitni greben). Slojevitost povijesnog kontinuiteta moguće je pratiti od ilirskih vremena (ulomci keramike na mjestu kule Španjola na vrhu centralnog grebena), preko i danas očuvanih toponima grčke jezične baze (grč. Dalafota/Dalafodum – (rom.) Lafota – (hrv.) Lopud), rimskih spolija u vidu fragmentiranih reljefa, starohrvatskih predromaničkih crkvice iz 9.-10. st. (sv. Petar, sv. Nikola Grčki, sv. Ilija i sv. Ivan), zlatnog doba 15.-16. st. (u drugoj polovini 15. st. na Lopudu se gradi Knežev Dvor kao sjedište uprave, Franjevački i Dominikanski samostan, niz ljetnikovaca, brodogradilište, a lopudani su vlasnici flote sačinjene od 80 brodova), stag-nacije nakon razornog potresa 1667. (i šireg konteksta dislokacije političko-trgovinsko-gospodarskih silnica prema Novom svijetu), propasti Republike 1808. i razdoblja skućene usmjerenosti na ograničene agrikulturne i maritivne resurse, do vrlo ranog razvoja turizma (između dva svjetska rata) – djelatnosti koja oblikuje i suvremene silnice razvoja.

Suvremeni Lopud je mjesto skladne i istovremeno konfrontirane koegzistencije životnih specifičnosti otoka, impresivnog povijesnog nasljeđa, i neponovljivih prirodnih resursa sublimiranih u gotovo gravitacijskoj kondenziranosti. Bogatstvo arhitekture povijesnog kontinuuma ostavljeno da traje paralelno, isprepleteno, zagriješeno – čini gotovo nadrealan dojam simultanog bivanja povijesnih epoha, a tu finu omaglicu iluzije vječnog dočarat ćemo najbolje – obidemo li zajedno, poput sudionika Ljetne škole 'Tradicija i suvremenost', neke od najljepših lopudskih znamenitosti u nizu od sjevernog do južnog kraja lopudske vale.

In his *Naturalis Historia* (1st century A.D.), Gaius Plinius Secundus Maior mentioned the name of the southern Dalmatian archipelago – the Elaphites, in Greek "the Deer Islands" – for the first time, as a group of islands situated parallel to the Dinaric Alps and extending from the north-west to the south-east as a part of the so-called Dalmatian type of coastline. Mild Mediterranean climate with hot, dry summers and moderate winters, Mediterranean landscapes, and tame nature has made them pleasant to live on since the pre-historic times. In 932, the Croatian ruler of Slavonia and Dalmatia donated the Elaphites to the Dubrovnik Republic. As they thus became part of the oldest territory of the Republic, the island settlements of the Elaphites entered a phase of cultural and economic prosperity, as well as, indirectly, the architectural and urban articulation that mirrored the situation in Dubrovnik, which is today still visible in the rich cultural legacy of forms characteristic for the cultural circles of Dubrovnik.

Lopud is a centrally position island of the archipelago, symbolically representing the 'body of the deer' (the geographical feature created by two bays – an inhabited one in north-west and the south-eastern one with the sandy beach of Šunji). These bays ascend to become fertile valleys, surrounded by the ridges of limestone on the sides and a central dolomite cliff. The various layers of historical continuity include traces of the Illyrian times (ceramic fragments in the locality of Španjola tower on the top of the central cliff), place names based on a Greek substrate (Gr. Dalafota/Dalafodum – Lat. Lafota – Croat. Lopud), Roman spolia in the form of fragmented reliefs, early Croatian pre-Romanesque churches from the 9th and 10th centuries (St Peter, St Nicholas the Greek, St Elijah, and St John), remnants of the golden era of the 15th and 16th centuries (in the second half of the 15th century, the Ducal Palace was built on Lopud as the administrative centre, and so were the Franciscan and Dominican monasteries, a number of summerhouses, and a wharf, not to mention the fact that the inhabitants of Lopud owned a fleet of 80 ships), evidence of stagnation after a devastating earthquake in 1667 (and the broader context of political, trade, and economic currents shifting towards the New World), the decline of the Republic in 1808 and the period of interiorized focus on the limited agricultural and maritime resources, and the very early development of tourism (between the two World Wars) as an activity that defines the modern guidelines of development.

Modern Lopud is a place of harmonious yet contradictory coexistence of the island's various specificities of life, its impressive historical legacy, and its unique natural resources, sublimated in an almost gravitational density. The richness of architecture has been left to persist in the historical continuum – parallel, intertwined, embraced – creating an almost surreal impression of lingering in simultaneous historical epochs, and that fine illusion of eternity will be best experienced if we take a tour together as the participants of the Summer School 'Tradition and Modernity' and see some of the most beautiful sights of Lopud lined up from the northern to the southern end of the Lopud Bay. So, let's go for a walk!



◀ Crkva sv. Marije od Špilice i Franjevački samostan

◀ Kuća Taglieran

Nukleus Lopuda je, najvjerojatnije, u SZ dijelu zaljeva, što se iščitava iz gušće i nepravilnije strukturirane urbane matrice. Ljetnikovci, čija urbana tipologija renesansnog ladanjskog sklopa (građevina, predvrt/'prikučje', visokim zidovima opasan vrt/'dardin', te do kraja 15. st. uspostavljena organizacijska i oblikovna tipologija elemenata orsan / gustrijena / taraca / gloričet / šetnica / kapela / pižuo...) i parceliranje tipično za dubrovačku upravu – u značajnoj mjeri arhitektonski i urbanistički oblikuju rivu/igo i frontu Lopuda prema moru (osobito u središnjem i južnom dijelu uvale), kao i ulice koje od rive kapilarno penetriraju u agrikulturni krajolik gradirajući prostor od urbanog prema krajo-braznom. Lopud je, dakle, poput amfiteatra čiji je svaki segment posebna priča (komedija ili drama), čija je scena zapadno more, a sjeverna početna točka sakralno-fortifikacijski kompleks Franjevačkog samostana iz 1483.

Izdignut na stijeni o trošku Republike (u kontekstu onovremenih delikatnih političkih suodnosa sa Svetom Stolicom), trobrodni romanički samostan i crkva sv. Marije od Špilice sa zvonikom - okruženi sustavom bedema, bastiona i kula – čine zaseban svijet onda kad se u njih uđe (svijet duboke introspekcije), izvana reper izdignut nad lopudskom lukom (onaj koji oblikuje vizualni identitet mjesta).

Spuštamo se na rivu, pored luke, ispred Osnovne škole (u kojoj se održava i naša Ljetna škola). I škola i riva nose ime Iva Kuljevana, iseljenika, čijim su doniranim sredstvima izgrađene.

U ulici Narikla razgledamo kuću Taglieran (druga polovica 15. St.) – jedan od najljepših primjera gotičko-renesansne profane gradnje van gradskih zidina Dubrovnika, a u sjenovitom vrtu gotičko-renesansne palače Djorđić (dat. oko 1430.) razmatramo ranu genezu oblika renesansnog dubrovačkog vrta. Potom izučavamo implementaciju elemenata povijesnog dubrovačkog ljetnikovca na primjeru Kneževa dvora iz 1457, mikrourbanizam Male i Velike luže (opis I.M. Matijaševića iz 1773.), dosjetljivost izgradnje dvaju bunara (civilnog i karantenskog) na trgu ispred mlinice 1920-tih preobličene u prvi

The nucleus of Lopud was most probably in the north-western part of the bay, which may be concluded from the denser and more irregularly structured urban matrix. Summerhouses, whose urban typology of Renaissance villa-type complexes (the building itself, the front garden (prikučje), the main garden surrounded by high walls (dardin), and the typology of organization and design defined by elements such as orsan / gustrijena / taraca / gloričet / šetnica / kapela / pižuo (defined by the late 15th century), and the system of land plots that was typical of Dubrovnik administration define to a great extent the coastline and Lopud's front towards the sea in terms of architecture and urban planning (especially in the central and southern areas of the bay), including the streets that penetrate the agricultural landscape from the coastline in a capillary form, gradating the space from entirely urban towards natural. In this sense, Lopud resembles an amphitheatre, each of whose segments is a special story (comedy or drama), with its stage defined by the sea to the west and its starting point by the fortified sacral complex of the Franciscan monastery constructed in 1483.

Erected on a cliff and financed by the Dubrovnik Republic (in the context of a delicate political situation involving the Holy See at the time), the three-nave Romanesque monastery and church of Our Lady of Špilica with a belfry – surrounded by a system of ramparts, bastions, and towers – create a separate world (of profound introspection) when entered, and on the outside they are a landmark of Lopud, rising above its harbour and defining its visual identity. We descend to the coast, next to the harbour, in front of the primary school in which our Summer School is located. Both the school and the seafront bear the name of Ivo Kuljevan, an emigrant who donated the finances to build them. In Narikla Street, we can see the Taglieran house from the second half of the 15th century, one of the most beautiful examples of Gothic-Renaissance secular architecture outside the city walls of Dubrovnik, while in the shady garden of the Gothic-Renaissance Djorđić Palace (around 1430) one can observe the early

► Kapela sv. Jeronima

► Perivoj Mayneri

► Kapela sv. Jerolima



(historicistički) hotel na Lopudu – Hotel Glavović.

Prolazimo ispred ljetnikovca Brautti s kapelom sv. Jeronima (kraj 16. St.), i zastavljamo se pred bogato cizeliranim portalom kapele sv. Križa (kraj 16. St.), nekad sastavnog dijela ljetnikovca M. Pracata (bogatog pučanina u čije ime je Republika dala postaviti bistu u atriju Kneževa dvora u Dubrovniku) – danas ishodišta pogreba/funerala (krajnje odredište je grobni kompleks uz stolnu crkvu sv. Marije od Šunja (12.-15. st.) u JI dijelu otoka).

Zavirujemo u interier i vrt najmanirističnijeg od dubrovačkih ljetnikovaca – ljetnikovca Zamanja (kraj 17. st.), koji – iako građen poslije Velike trešnje – objedinjuje sve elemente Zlatnog doba (zato diskutiramo i o štedljivoj naputku Republike iza potresa o korištenju materijala sa srušenih građevina za novu izgradnju, te o rehabilitaciji ranijih stilova gradnje nakon potresa). I mi ostajemo bez daha zamišljajući efekt duboke perspektive koja u iznimno dugoj osi vodi pogled u zelenilo đardina s jedne i kroz saloću/salon u modrinu mora s druge strane.

U perivoju Mayneri odmaramo u sjeni pinja i magnolija. Šetajući puteljima i šetnicama superponirane matrice koja reminiscencira ortogonalnost renesansnih vrtova i organske matrice engleskog romantičnog pejzažnog stila organiziranog oko vrtnih scena, teleportiramo se u drugu polovinu 19. i početak 20 st. Asocijacija na Pitiju kraj maskerona ugrađenog u zid ruševine Djordićevog ljetnikovca, trenutak prije iskradanja kroz vrtni portal historicističke ville Mayneri – opet na rivu.

Odmah iza ugla, iza stuporeda visokih palmi predvrta, slutimo moderne volumene hotela Grand iz 1936, arhitekta N. Dobrovića. Promatrajući nevjerovatne opuse oblikovanja tekstura betona, diskutiramo o interpretaciji tradicionalnog sustava razvijenog u ladanjskog arhitekturi visoke renesanse instrumentarijem moderne ('L' forma i Knežev dvor, pojam povijesnog i suvremenog ladanja, impostacija volumena, osi, šetnice, paviljon, pižuli i grupe za sjedenje, pergole, ortogonalnost vrta i hortikulturni gradijent, oblikovanje terase i element

early genesis of forms of a Renaissance Dubrovnik garden.

We then proceed to observe the implementation of elements of the historical Dubrovnik summerhouse in the Ducal Palace from 1457, the micro-urbanism of Mala and Velika Luža (described by I. M. Matijašević in 1773), and the witty construction of two wells (the civil one and the quarantine one) on the square in front of the mill, which was in the 1920s transformed into the first (historicist) hotel on the island of Lopud – Hotel Glavović.

We pass the Brautti summerhouse with the chapel of St Jerome (late 16th century) and make a halt in front of the richly carved portal of the Holy Cross chapel (late 16th century), once a part of the summerhouse belonging to M. Pracat (a rich citizen whose bust the Republic ordered to be placed in the atrium of the Ducal Palace in Dubrovnik) – today the starting point of funerals (the end point being the tomb complex next to the cathedral church of Our Lady of Sunj (12th-15th century) in the south-eastern part of the island).

We peep into the interior and the garden of the most Mannerist of all Dubrovnik summerhouses – Villa Zamanja (late 17th century), which – although built after the Great Earthquake – unites all the elements of the golden era (and therefore we discuss the austerity measure of the Republic after the earthquake on using materials from demolished buildings for new construction, and on the rehabilitation of the earlier architectural styles). We remain breathless while imagining the effect of the deep perspective that directs one gaze, in an exceptionally long axis, into the green of the garden on the one side and through the salon into the deep blue of the sea on the other. In the Mayneri park, we take a rest in the shade of pine trees and magnolias. While walking the paths and lanes of the superimposed matrix, reminiscent of the orthogonal structures of Renaissance gardens and the organic matrix of the English romantic landscape style, organized around garden scenes,



◀ Hotel Grand

vode, perforacije i odnos puno/prazno u oblikovanju betona, strukturiranje pročelja, strukturiranje tlocrta, odnos vrta i arhitekture, korespondencija sa širim urbanim kontekstom...).

S terase naranči promatramo susjedni Dominikanski samostan (u čijem sastavu je djelovala gimnazija sve do 1808.) i jednobrodnu dvoransku crkvu sv. Nikole iz 1482. godine, uspoređujući sadašnje stanje samostana s opisom S. Razzia u knjizi *La storia di Ragusa* iz 1595.

Zastajemo pred ljetnikovcem Beneša (kraj 17. st.), krajnju građevinu stambenog niza u južnom dijelu uvala, prolazimo uz secesijski oblikovan friz njegova bočnog vrta, a potom analiziramo oblikovanje, urbanistički kontekst i suodnos volumena hotela Lafodia (1970-te) s urbanim potezom lopudske uvala.

Villa Vesna, još jedna Dobrovićeva 'bijela moderna' iz 1936. Esperanto, masline i eukaliptusi, opusi oblucima i staklom, kamenom i betonom, brodska stubišta i sustav rashlađivanja, biva i ljetnikovac, villa i brod.

A onda još jedna, na malom secesijskom glorijskom ulazu uz Kuljevanovu šetnicu na Benešin rt. Pozadinska kulisa nam je cijela ova priča, cijeli amfiteatar. Nakon šetnje šljunčanom stazom uz obalu, kroz borovinu i čempresatu, izbijamo na krajnju zapadnu točku južnog hrbata zaljeva, iz sjene na osunčani plato s poligonalnim glorijskom/vidikovcem: zakoračujemo pred Lynchovski vizualni klimaks.

Tiho se zagledavamo u otvoreni horizont na kraju mora.

Kao da smo se nakon putovanja kroz povijest zagledali u budućnost.

we transpose ourselves into the second half of the 19th and the early 20th century. A quick association to Pythia next to a mascarón built into the wall of the ruins of Đorđić's summerhouse, a moment before stealing out through the garden gate of the historicist Villa Mayneri – we head back to the coast. Right around the corner, behind the colonnade of high palm trees in the front garden, we discern the modern volumes of Grand Hotel from 1936, designed by architect N. Dobrović. While studying the unbelievable design of concrete texture, we discuss the interpretation of the traditional systems as it evolved in the villa architecture of the High Renaissance by means of modern instruments (the L-form and the Ducal Palace, the notion of historical and modern summerhouse, the placement of volumes, the axes, the walks, the pavilion, the pizuli and the sitting volumes, the pergolas, the orthogonal form of the garden and the horticultural gradation, the design of the terrace and the element of water, the perforations and the full/empty ratio in designing with concrete, the structuring of the front façade, the relationship between the garden and architecture, the correspondence with a wider urban context, and so on).

From the terrace with orange trees, we observe the neighbouring Dominican monastery (where a secondary school was located until 1808) and the one-nave, hall-type church of St Nicholas from 1482, comparing the present state of the monastery with the description of S. Razzi in his book *La storia di Ragusa* (1595).

We stop briefly in front of Villa Beneša (late 17th century), the last building in the row of houses in the southern part of the bay, then proceed along the frieze of its side garden, designed in the Secessionist style, and eventually analyze the design, the urban context, and the relationship between the volume of Hotel Lafodia (built in the 1970s) and the urban stretch of the Lopud Bay.

- Dominikanski samostan i crkva sv. Nikole
- Villa Vesna
- Villa Vesna
- ▼ studenti u obilasku
- ◀ panorama



TBA21 Lopud Academy 2012



Thyssen-Bornemisza Art Contemporary is committed to supporting the production of contemporary art and is actively engaged in commissioning and disseminating unconventional projects that defy traditional disciplinary categorizations. The foundation sustains a far-reaching regional and international orientation, has an ongoing institutional commitment to the growing importance of art made in different parts of the world and explores modes of presentation that are intended to provoke and broaden the way viewers perceive and experience art.

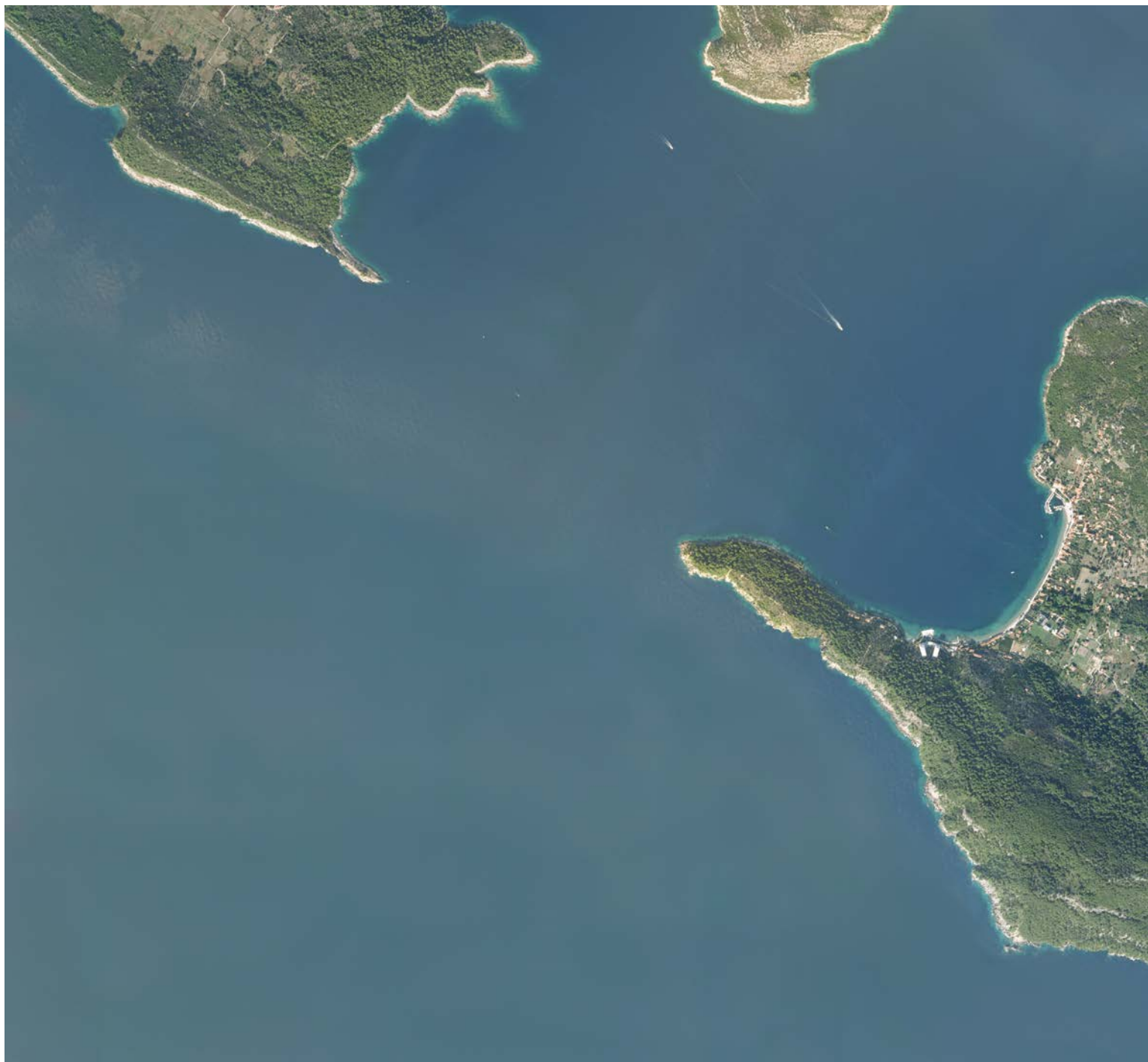
Projects initiated by the foundation promote artistic practices that are architectural, context- and site-specific, performative, and often informed by an interest in social aesthetics and sociopolitical concerns. Many of the projects reflect the shift away from the material object and toward the concept, as well as the use of unconventional and ephemeral materials and the employment of new technology as an essential component of the work. These strategies challenge interpretation and the traditions of collecting, preserving, and presenting works of art.

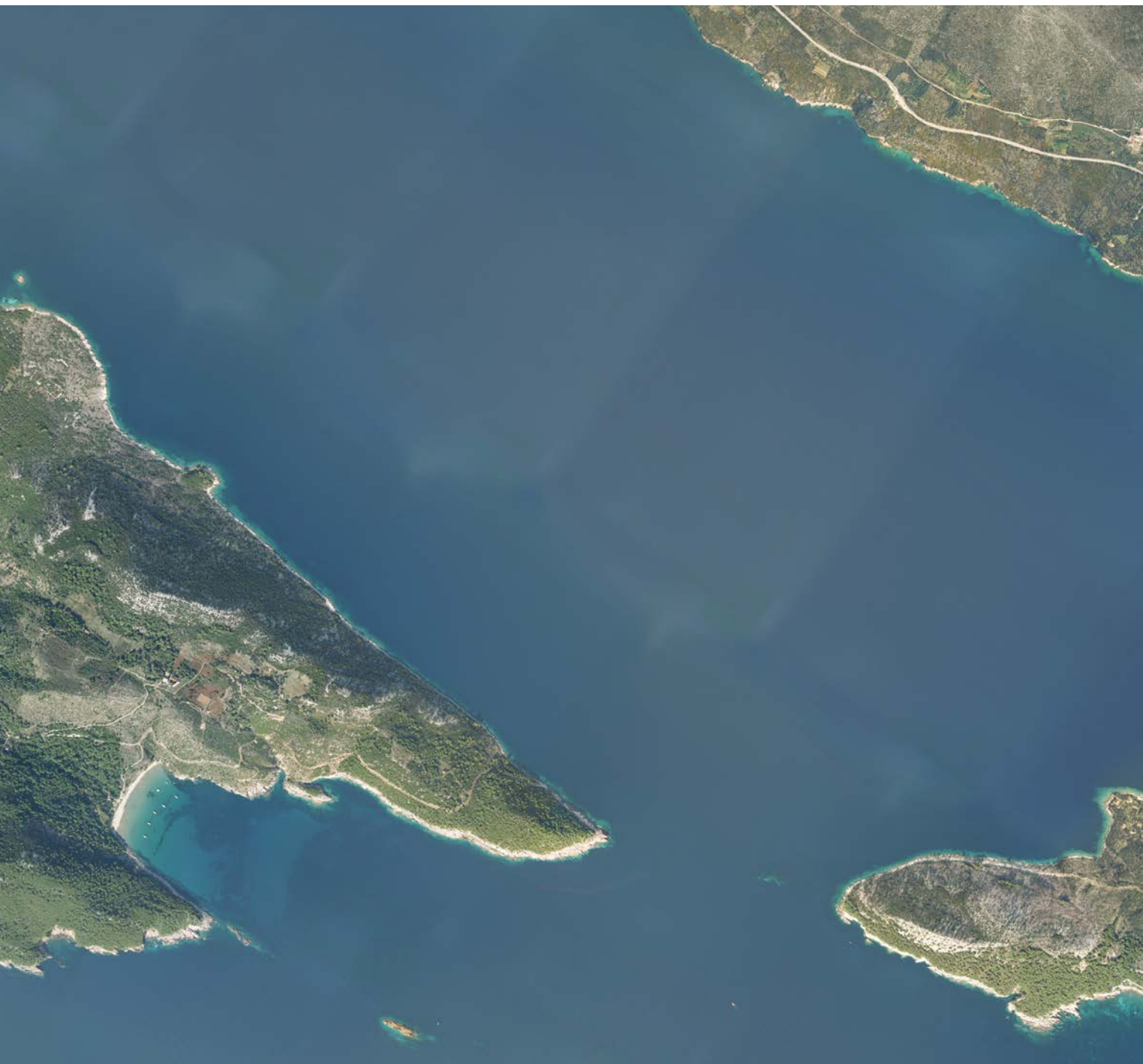
Founded in Vienna in 2002 by Francesca von Habsburg, Thyssen-Bornemisza Art Contemporary represents the fourth generation of the Thyssen family's dedication to the arts. Exhibitions drawn from the foundation's collection are regularly presented to the public at the exhibition space in Vienna. In addition, it shares its collection and commissions with numerous museums and public institutions as well as with major contemporary art exhibitions such as the Biennale di Venezia and documenta. In past years projects were realized through a collaborations with the Staatsoper Unter den Linden in Berlin, creating an alternative space for performance-related projects, and the New York Public Art Fund, Artangel in London, Wiener Festwochen and many others.

This year's symposium on the island of Lopud forms the center of a sequence of dates dominated by the number two, and divided by gaps of ten years. The ten years between 2002 and 2012 have seen TBA21 grow from a small private collection to an art foundation that has established an international presence and esteem, but first and foremost a loose network of artists, performers, musicians, writers, curators, critics, and others who are actively or peripherally forming the art world. This network however is based – we would like to think – on a concept of mutual enthusiasm, on a desire to create and enable creation, and especially, on the notion of friendship.

Participants:

Francesca von Habsburg [founder, chairman], Basel Abbas, Ruanne Abou-Rahme, Bruce Ferguson, Paul Feigelfeld, Tommi Gronlund, Albert Heta, Agnes Husslein-Arco, Michael John, Brad Kahlhamer, Amar Kanwar, Ragnar Kjartansson, Serge Le Borgen, Philip Lobel, Melissa Logan, Alex Murray-Leslie, Antun Maračić, Olaf Nicolai, Rasmus Nielsen, Sandra Noeth, Boris Ondreicka, Katiana Orluc, Marc Otte, Josef Penninger, Renata Poljak, Izeta Gradević, Mirsad Purivatra, Markus Reyman, David Rych, Ingibjorg Sigurjonsdottir, Slaen Tolj, Nicola Vassell, Eva Wilson, Jana Winderen, Daniela Zyman.





SUDIONICI LJETNE ŠKOLE ARHITEKTURE **LOPUD 2012**
PARTICIPANTS OF THE SUMMER SCHOOL OF ARCHITECTURE **LOPUD 2012**

VODITELJICA | HEAD

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Anja Madunović

Monika Milić

Dora Stipaničić

Martina Stjepandić

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Lukša Radić, dipl.ing.arh. [Dubrovnik]

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doc.mr.sc. Sonja Tadej, dipl.ing.arh. [AF]

STUDENSKI RADOVI LJETNE ŠKOLE ARHITEKTURE **LOPUD 2012**
GRADSKA RIVA, PARK

STUDENT WORKS OF THE SUMMER SCHOOL OF ARCHITECTURE **LOPUD 2012**
CITY PROMENADE, PARK

PARK | PARK

Julijana Bočkaj | Petra Bolf | Damir Divković | Dora Stipaničić

POROZNI PERIMETAR

Obuhvat naše intervencije je ujedno i prostor prvog dodira s otokom nakon silaska s broda. Samim time ima vrlo bitnu ulogu u percepciji posjetitelja, kako u doživljajnom, tako i u informativnom smislu. Neartikuliranost prostora umanjuje potencijal obuhvata i ometa osnovne funkcije koje on udovoljava. Obuhvat je uvelike definiran glavnim prometnim tokovima na otoku. Dva glavna komunikacijska pravca koja povezuju pristanište s rivom te nastavak rive prema samostanu formiraju perimetar koji se trenutno manifestira u obliku substandardno uređenog parka s dječjim igralištem i neplanski pozicioniranih kioska i prodajnih štandova. Na sjecištu puteva se nalazi trg koji to zapravo nije te ga valoriziramo kao prometno čvorište, a ne prostor potencijalnih događanja. Kao glavni koncept uzimamo artikulaciju prepoznatog perimetra kako bi mogao smisljeno udormiti funkcije ulaza na otok i razriješiti vizualno neadekvatno rješenje postojećih sadržaja.

U perimetru definiramo novu podjelu na zone.

Zona TRG na samom ulazu, koja pruža mogućnost okupljanja turista po dolasku na otok, informiranje o otoku i čekanje broda, a ujedno stvara mjesto s kojega se može krenuti prema glavnim sadržajima na otoku.

Zona PARK - umjesto dosadašnjeg kaosa i neprisupačnosti formiramo park namijenjen sjedenju u hladu i obogaćenju prostorne slike.

Zona TRŽNICA – oslobađanjem prostora od kioska njihovim izmještanjem oslobađa se prostor koji većemo za postojeće stubište, stvarajući permeabilan natkriveni prostor za prodaju suvenira i voća/povrća koji postaje novo mjesto zadržavanja i potencijalno prima druge oblike funkcioniranja izvan sezone.

Zona IGRALIŠTE – dislocirano dječje igralište smještamo u zelenilo i oblikujemo atipičnom, dizajniranom opremom koja omogućava fleksibilnost korištenja ovisno o dobu godine i količini djece na otoku.

Zona RAZGOVOR – rubni prostor našeg perimetra nije samo mjesto najvećeg intenziteta pješačkog prometa, već i mjesto susreta lokalnog stanovništva te ima potencijal stvaranja mjesta socijalizacije lokalnog stanovništva. Ideja oblikovanja je minimalna denivelacija s obodnom klupom u formi citata Dobrovićevog spomenika V.Dyku.

POROUS PERIMETER

The scope of our intervention is the area where people first come into contact with the island after leaving the ship. Therefore it plays a very important role in the visitor's perception of the island, both experientially and informatively. The present lack of articulation in that area reduces its potential and obstructs its basic functions. The area is largely defined by the main traffic routes. The two crucial communication lines, the one connecting the harbour with the waterfront and the extension of the waterfront towards the monastery, create a perimeter that is currently manifested as an inadequately designed park with a children's playground and some erratically positioned kiosks and market stalls. At the intersection of these communication lines, there is the main square, which actually does not function like one, which is why we have assessed it as a traffic knot rather than a site of potential events. The main concept consists in articulating the identified perimeter in order to make it suitable for hosting various functions related to the visitors' entry to the island and to provide a better solution for the existing, visually inadequate elements.

ZONES

Within the perimeter, we have established a new division into various zones – The SQUARE zone at the very entrance, which may become a meeting point for the tourists upon arriving to the island, a site of obtaining information on the island and waiting for the ship; at the same time, it is a point from which to start sightseeing tours.

The PARK zone – instead of chaos and inaccessibility, we propose a park suitable for resting in the shade, which would enrich the image of the island.

The MARKET zone – by freeing the area from the kiosks, we obtain a space that we can link to the existing staircase, creating a permeable, covered area for selling souvenirs and fruit/vegetables, which would thus become a new meeting point and potentially acquire other forms of functioning outside of the summer season.

The PLAYGROUND zone – the children's playground has been moved to the green and redesigned by using atypical equipment which is suitable for various uses, depending on the season and the number of children on the island.

The CONVERSATION zone – the marginal space of our perimeter does not only have the highest intensity of pedestrian traffic, but is also a meeting point for the local population, with a great socializing potential. Our concept involves a minimum of denivelations, with a lateral bench that quotes Dobrović's monument to V. Dyke.

Ima li igdje ljepšeg života!
 Oh, zaista lud je svaki koji do obale tvoje dođe Lopude.
 Može tu ostati, a on ode.
 (ulomak) Marko Bruerović: 1792



TRACIUA santosan



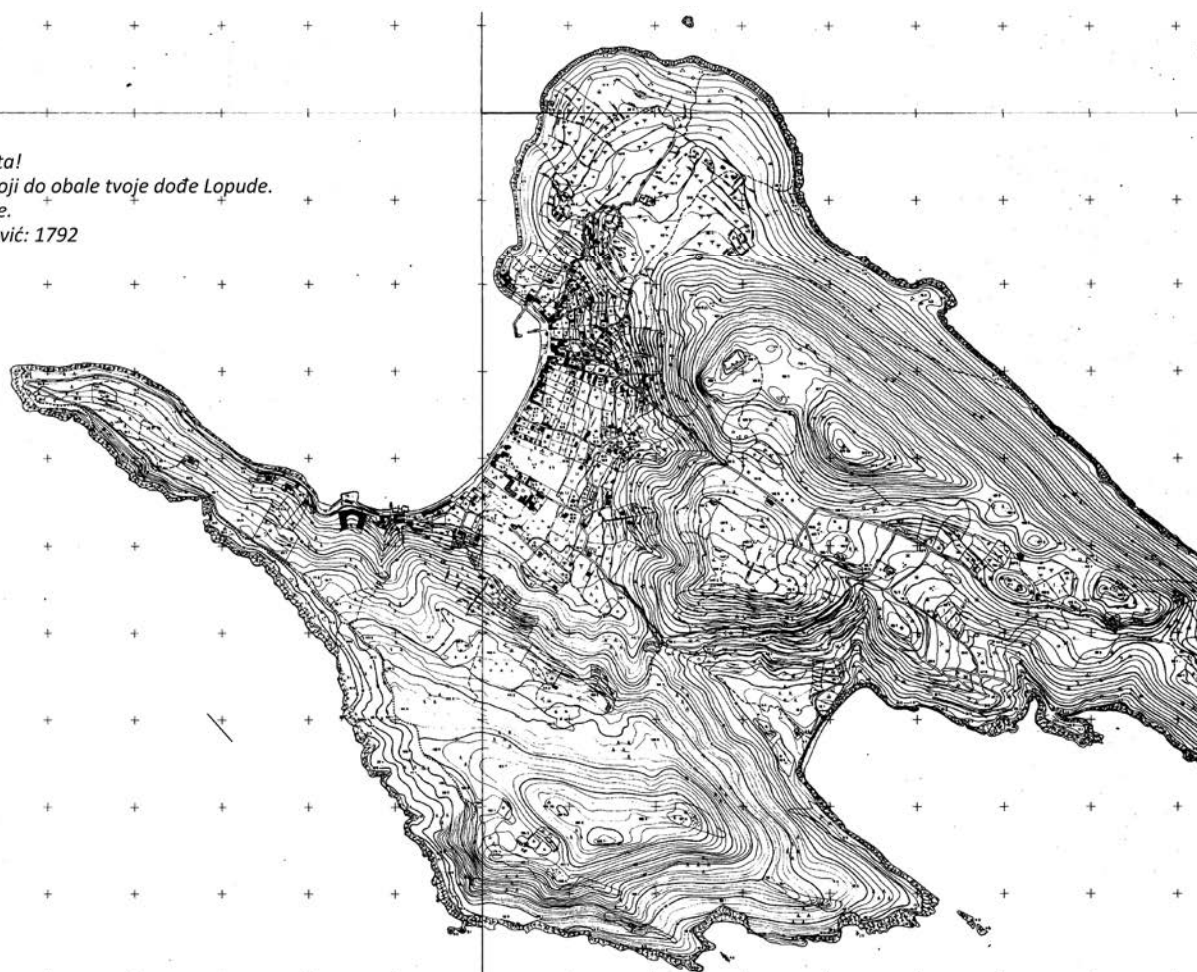
MODERNOST spomenik Viktoru Dyku

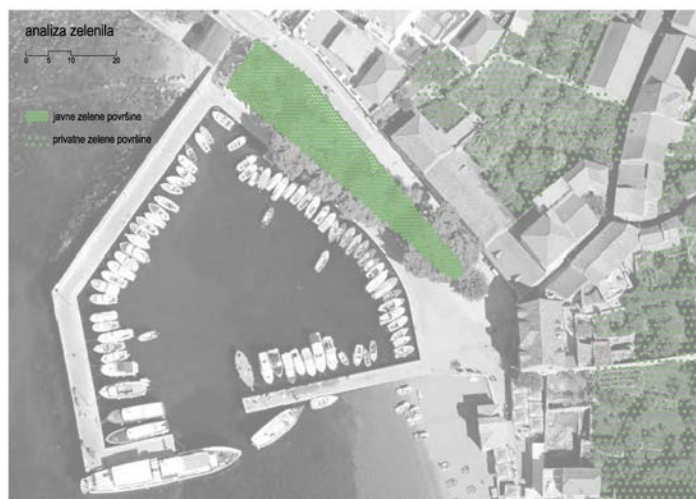
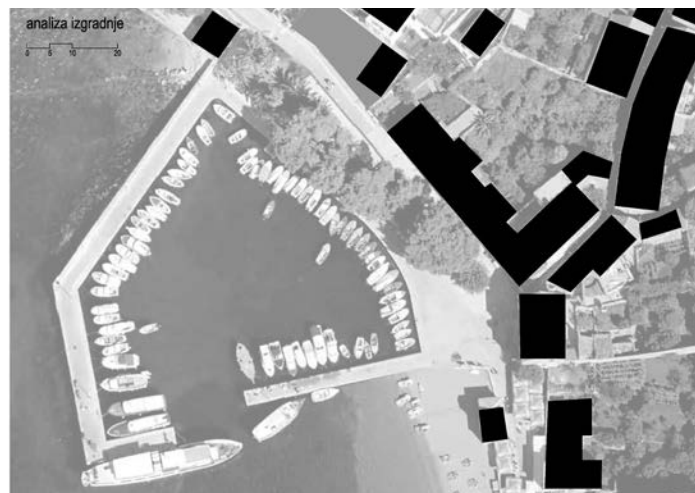
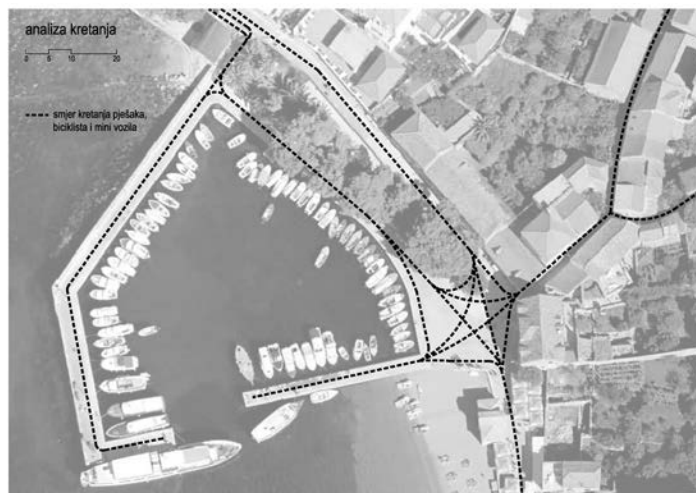


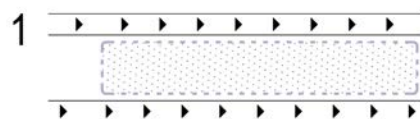
VEG-ARH privatno dječje



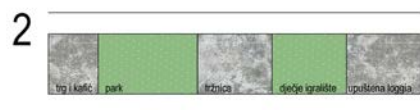
REWITALIZACIJA Hotel Grand



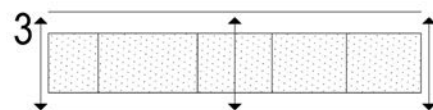




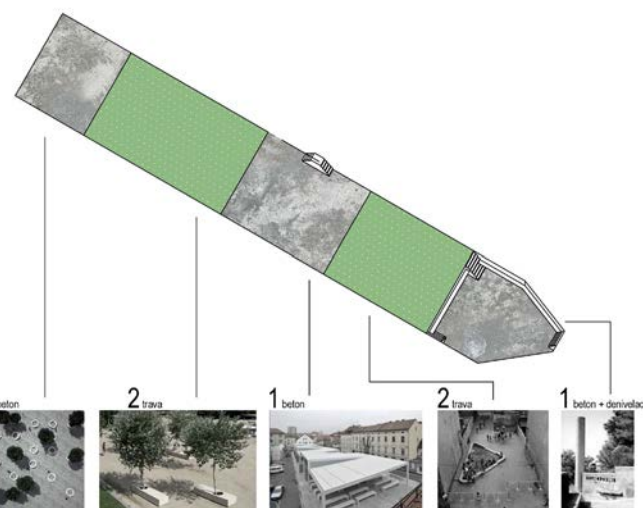
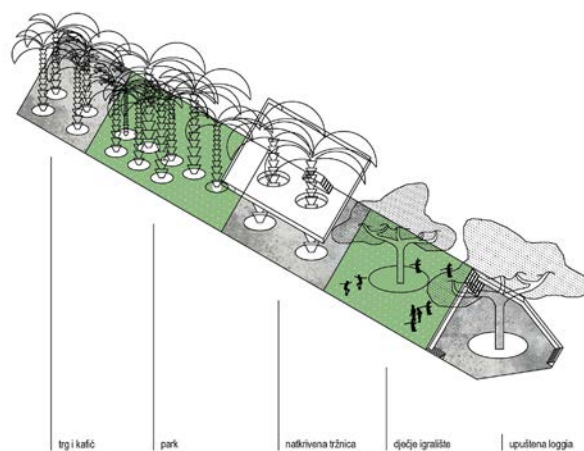
POROZNI PERIMETAR



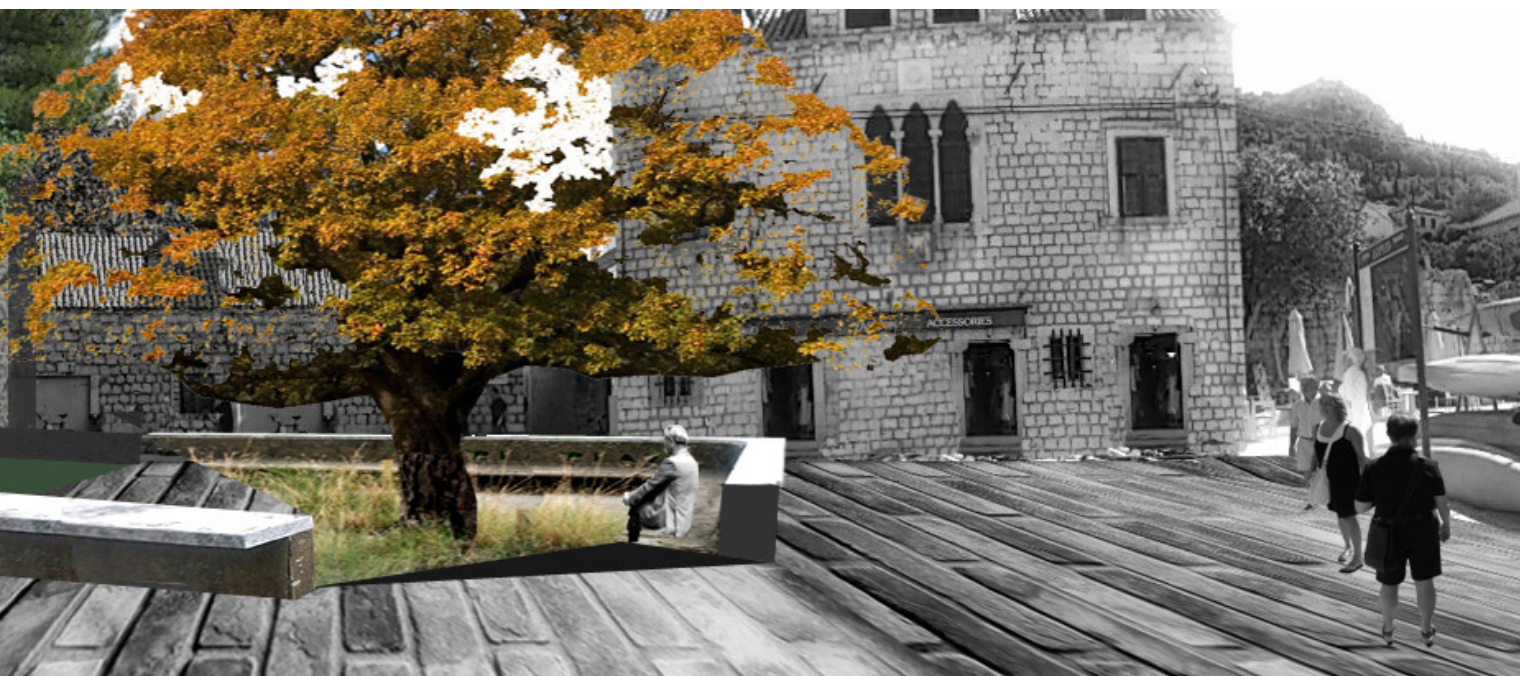
PRERASPODIJELA SADRŽAJA



POPREČNE VEZE







PARK | PARK

Paula Anđelić | Darija Deranja | Aljoša Špaleta

DVA TRGA

Osnovna ideja je ostvarenje linearnog poteza duž postojećeg dječjeg igrališta i prostora štandova te nadalje prema ulici u kojem bi se izmjenjivale zone – trg, park, trg. Potez konsolidira već postojeće površine dajući im veću kvalitetu i naglašava njihov karakter: trg kao mjesto zadržavanja i sagledavanja okolnog prostora te park kao mjesto sporije komunikacije pune sadržaja (odmor, tržnica, igralište).

Komunikacijski putevi prolaze preko namjenjenih površina uređenja te utječu na funkcioniranje i karakter tih prostora te su diferencirani u dvije razine. Prvo kao 'brza komunikacija' – najkraće utilitarno povezivanje glavnih prometnih pravaca koji dominiraju oko površina uređenja i 'mirna komunikacija' koja pospješuje funkcioniranje prostora parka i indirektno povezuje dvije zone trga. Prvi trg, trg A, je prostor kratkog zadržavanja, utilitarnijeg karaktera za putnike s broda. Sadržaji koji se tu nalaze potrebni su putnicima i turistima – informacije, čekaonica i prodaja karata za brod te kafić. Sreden je i ulaz u park te brza komunikacija prema samostanu i kućama u tom dijelu naselja. Park je uređen kao prostor u kojem je naglašena longitudinalnost i u skladu s tim, ulazi u park su s bočnih strana te su poprečne komunikacije minimalne. Prostor parka je osmišljen kao 'spora zona' – alternativa 'brzoj zoni' preko rive. U parku je predviđena urbana oprema za odmor, igralište i tržnicu.

Drugi trg, trg B, je prostor preko kojeg rubno prolaze svi glavni pravci kretanja. Uređen je sa mjestom za zadržavanje i okupljanje, ali da ne ometa komunikaciju. Na središte trga je prenesena ideja već postojećeg elementa stabla sa klupama uokolo, koji će doći više do izražaja kao mjesto sastajanja na novoj lokaciji.

Materijali korišteni u uređenju, su kamen i beton. Koristili smo uzorke materijala koje smo susreli prilikom istraživanja arhitekture na otoku. Prvenstveno smo se osvrnuli na djela arhitekta Nikole Dobrovića i njegov tretman prirodnog kamena i betona kao umjetnog kamena.

Osnovna misao bila je oživljavanje prostora, u jednakoj mjeri i ljeti i zimi te uvažavanje potreba stanovnika otoka te turista, kako bi se poboljšale odlike života na otoku.

TWO SQUARES

The basic idea is to create a linear stretch along the existing children's playground and the area of the market stalls, and further towards the street, in which various zones would alternate: the square, the park, the square. The stretch would consolidate the existing areas, giving them more quality and emphasizing their characters: the square as a place for socializing and viewing the surrounding space, and the park as a site of slow communication with various activities (resting, visiting the market, using the playground). The communication lines extend through the areas intended for restructuring and influence the operation and the character of these spaces. They are divided into two levels: that of 'fast communication' – the shortest, utilitarian linking of the main traffic routes that dominate the areas in question, and that of 'slow communication' enhancing the functioning of the park and indirectly linking the two zones of the square.

The first square, Square A, is a space for shorter stays, a place of utilitarian character for the visitors coming from the ship. Its elements cater for the needs of the visitors and the tourists – the information desk, the waiting room, the sale of tickets, and the cafés. We have improved the entrance to the park and ensured fast communication with the monastery and the houses in that part of the settlement.

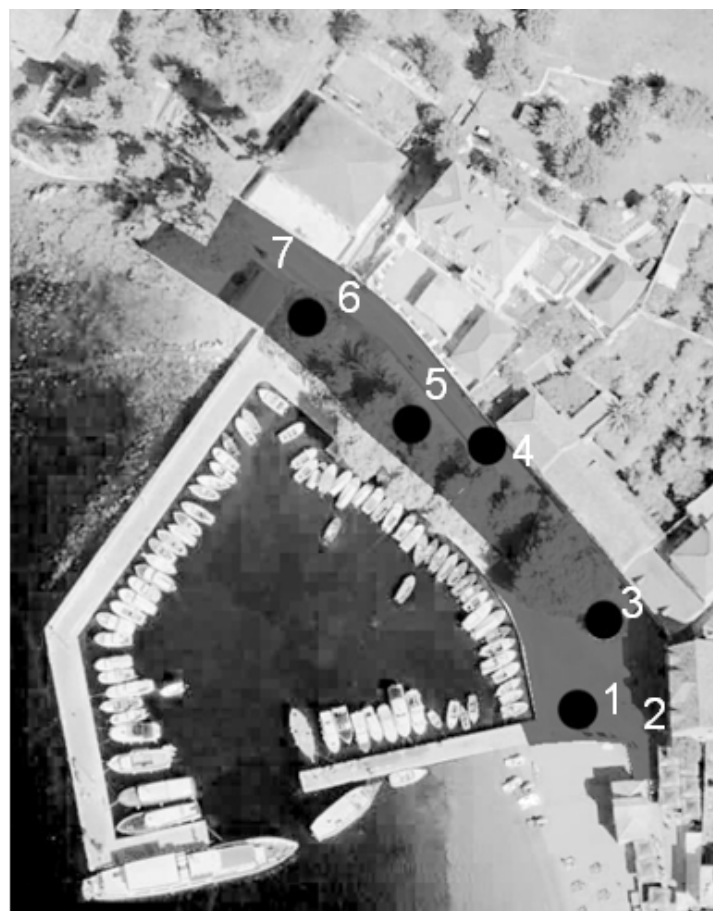
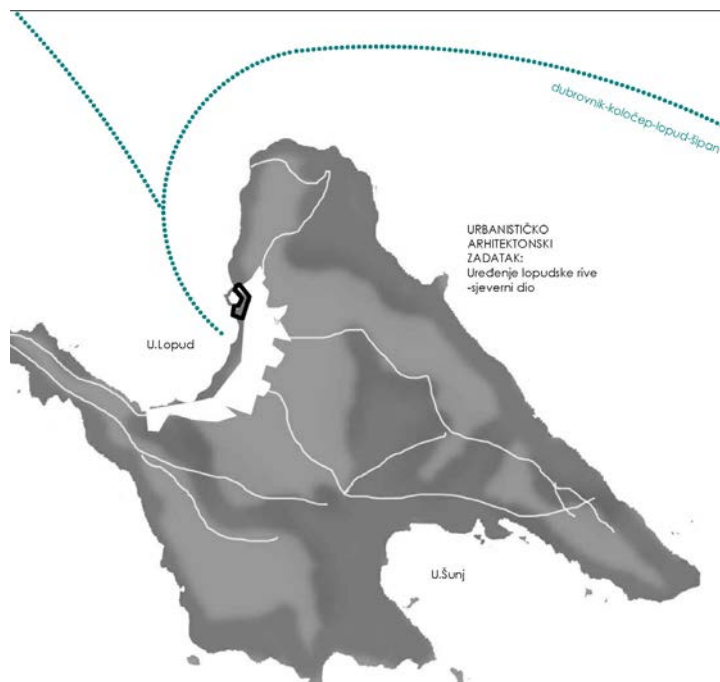
The park has been designed as an area of accentuated longitudinal character and therefore the entrances are located laterally, providing a minimum of transversal communication. This area has been envisioned as a 'slow zone' – an alternative to the 'fast zone' across the waterfront. The park would also have urban equipment for resting, a playground, and a market.

The second square, Square B, is a space whose margins are traversed by all the main communication lines. It would be designed as a place for encounters and gatherings without disturbing the communication lines. The centre of the square has been envisioned as taking over the already existing element of a tree with benches around it, which will become more prominent as a meeting point at the new location.

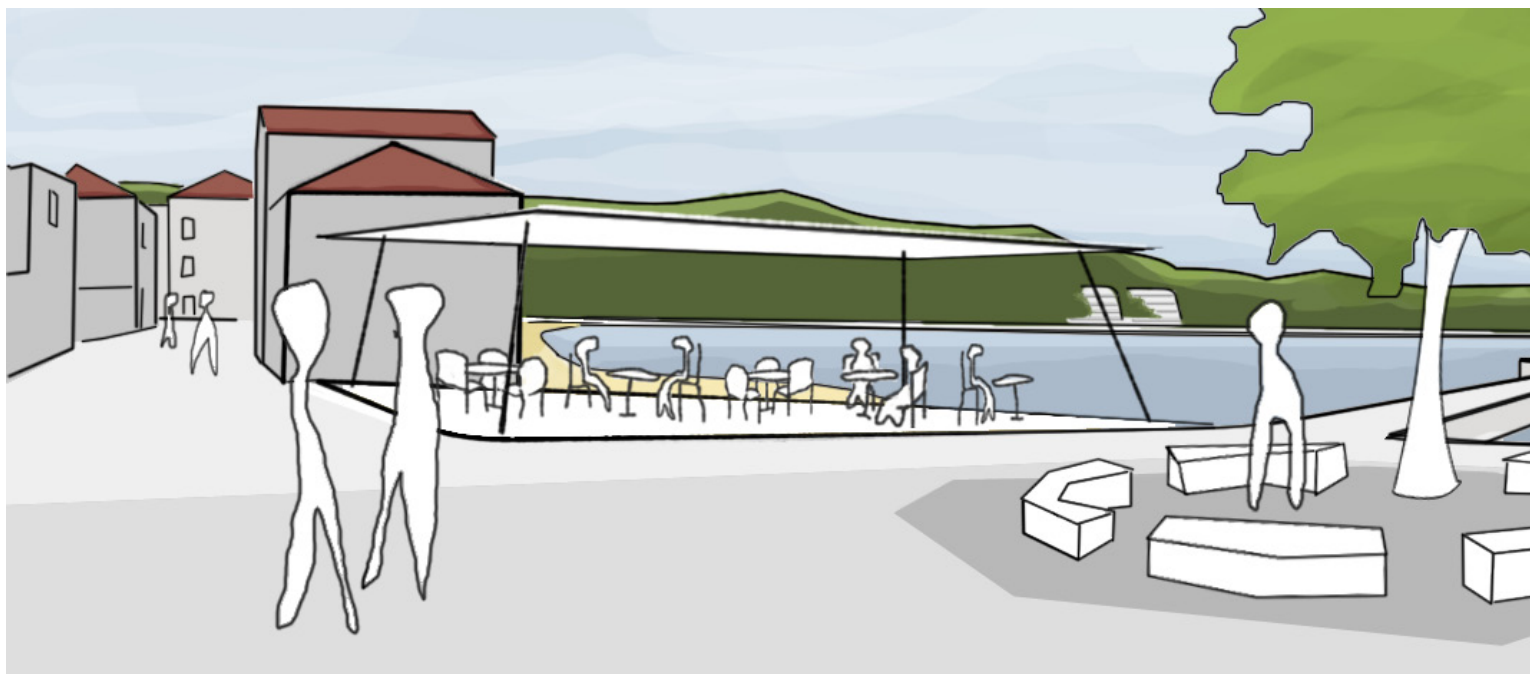
The envisioned materials are stone and concrete. We have used samples of materials that we encountered while exploring the island's architecture. We have primarily quoted the work of architect Nikola Dobrović and his treatment of natural stone and concrete as artificial stone.

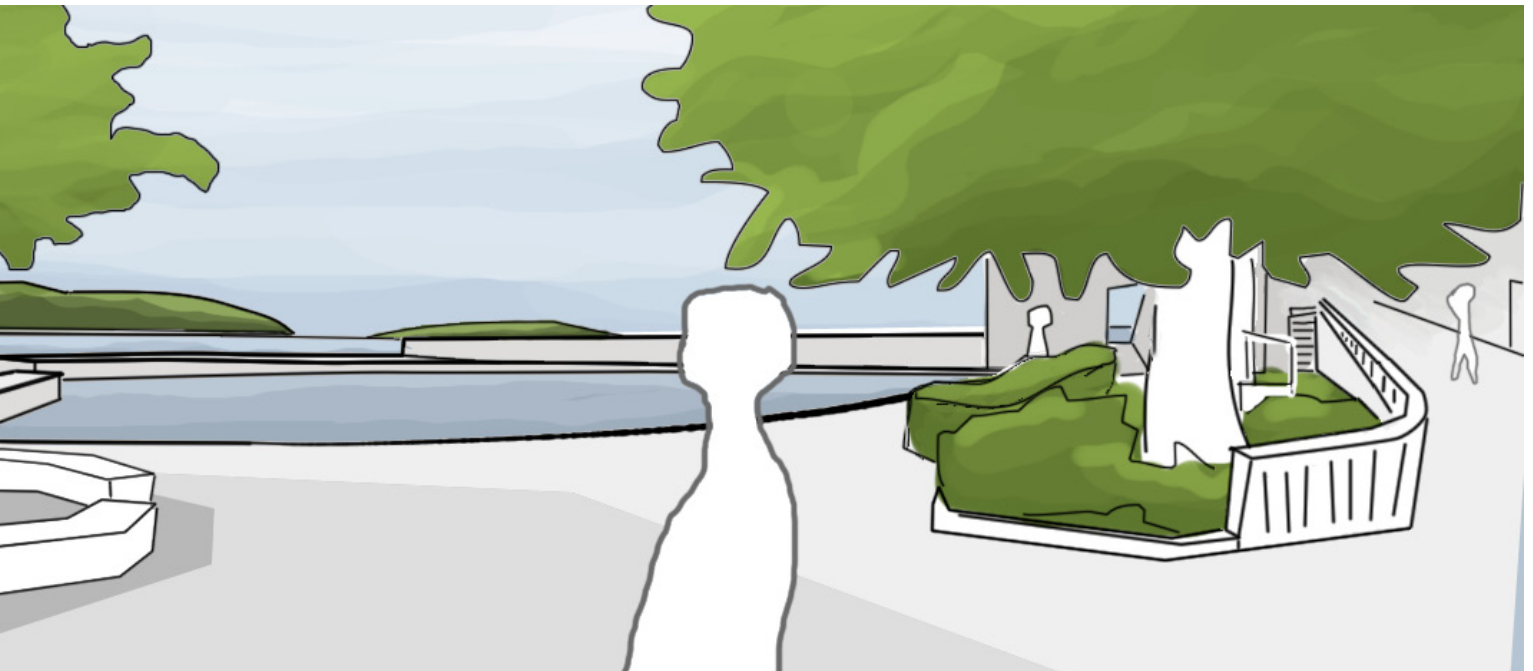
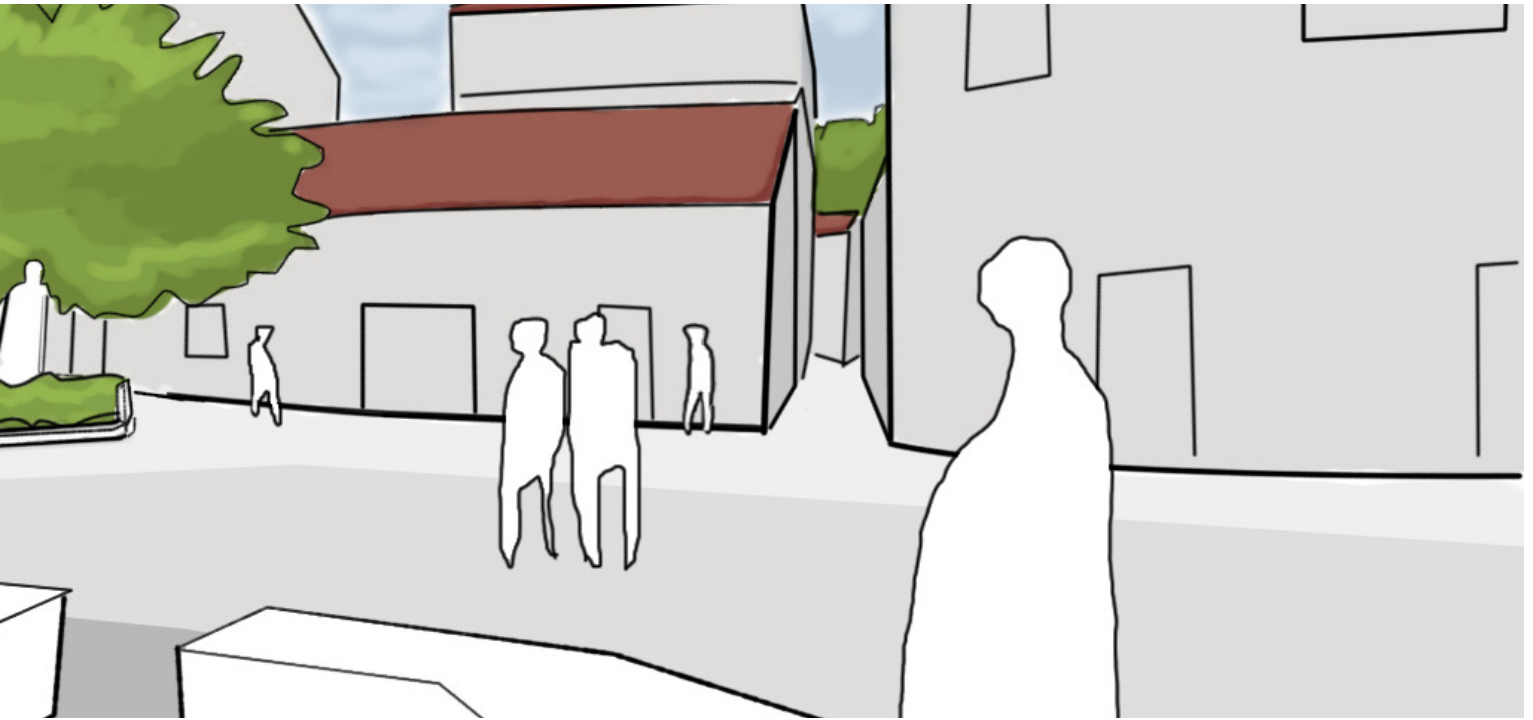
The leading idea was to revitalize this area both in summertime and in wintertime, catering for the needs of the local population and the tourists alike, in order to improve the quality of life on the island.











GRADSKA RIVA | CITY PROMENADE

Marija Barović | Anja Madunović | Monika Milić

LINEARNI SKLOP

Urbanizam otoka karakterizira koncentracija svih događaja na prostoru rive - svi sadržaji protežu se duž linije mora. Te dvije ulazne pretpostavke: ljetno-zimskog režima korištenja te linearno protezanje sadržaja uz more, bile su odrednice koncepta revitalizacije Lopudske rive.

Prostor rive na kojem interveniramo određen je dvjema granicama - linijom bočne izgradnje i linijom mora. Unutar tih granica prepoznajemo dvije 'aktivne' zone (zonu komunikacije i zonu sadržaja). Artikulacijom ruba pokušale smo aktivne zone pridružiti bočnim granicama - međusobno ih osnažiti te negirati rub kao granicu. Logikom promenade, zonu komunikacije smještamo uz fasadu u kojoj se nalaze komercijalni prostori te trgovine s izlozima. Linearni potez sadržaja (sjedanja, ležanja, sunčanja, terasa kafića i restorana) smještamo uz more unutar layera zelenila povećavajući atraktivnost položaja i omogućavajući vizure te direktan kontakt s morem. Zona sadržaja meandrirá rivom te da se mjestimično proširuje na more u obliku loggie ili na područja gdje se bočna linija izgradnje povlači u pozadinu i otvara vrtovima prema rivi. Na taj način bi se stvorili različiti mikroambijenti koji bi mogli primiti različite sadržaje. Promišljanje prostora kroz dvije potpuno oprečne situacije, prenapučenost ljeti i zimi kad se sve umrtvi, generirao je idejom o potrebi poštivanja svih korisnika. Definirali smo mjesta socijalizacije koji su namijenjeni prvenstveno lokalnom stanovništvu a koji funkcioniraju i zimi, te prostore komercijalnih sadržaja, terasa i sunčališta koji se u tom periodu ukidaju. Tu ideju primijenili smo na i na elemente urbane opreme. Fleksibilni elemenati mogu postati klupa, ležaljka, stolić te ljeti zadovoljiti veliki broj korisnika razvlačenjem na max površinu. Zimi se ti elementi sklope pa se tako od jedne klupe, može formirati jedna sjedalica zaštićena od vremenskih nepogoda., ili zimski sanduk za pohranu opreme, ležaljki i suncobrana. Planirani prostori unutar zadanog obuhvata rangirani su kroz 3 osnovne cjeline - javni prostori glavnog-kulturnog trga i pristupnog trga, tematski odvojene cjeline plaže, gradske loggie i uvučenog vrta, te prolaz. Plaža koja se nalazi u samoj blizini pristaništa nije toliko atraktivna za kupanje te ne zadovoljava intimnost zbog direktne izloženosti pogledima s mula. Prema ponuđenom rješenju ona se kaskadno spušta prema moru dok njezine terase prihvaćaju sadržaje restorana, kafića s novim proširenjima za odmor, sunčanje i ležanje. Na taj način plaža obogaćuje postojeće sadržaje i a ne gubi svoju izvornu ulogu. Komercijalni prostori povlače se u intimnost gradske loggie, povučenog vrta ili plaže stvarajući tako polja različite ambijentalne vrijednosti.

THE LINEAR SETUP

The urban character of the island is characterized by a concentration of all events in the waterfront area. All happenings, both commercial and social, all the restaurants and hotels, squares, beaches, and traffic knots, take place along the coastline.

These two input premises: the summer and winter regimes of use and the linear direction of events along the sea, have been the key points in creating a concept for revitalizing the Lopud waterfront.

The waterfront area in which we intervene has been defined by two boundaries - the line of lateral construction and the line of the sea. Within these boundaries, we may recognize two 'active' zones (the zone of communication and the zone of activities).

By articulating the margins, we have tried to join the active zones to the lateral boundaries in order to allow them to empower each other and to negate the margin as a boundary. Using the logic of the promenade, we have positioned the zone of communication along the façade that delineates the commercial area and shops with displays. The linear line of activities (sitting, resting, spending time on terraces of cafés and restaurants) has been situated next to the sea, within the layer of green, thus increasing the attractiveness of the position, opening up new vistas, and establishing a direct contact with the sea. The zone of events meandres along the waterfront and sporadically expands to include the sea in the form of a loggia, or in areas where the lateral line of buildings withdraws into the background and opens towards the waterfront by means of gardens. That creates different micro-ambiences, which could serve for various types of activities.

Reflecting on space through two opposite situations - in summer, the island is overcrowded, whereas in winter everything seems dead - has generated the idea of the need of catering for all the users alike. Thus, we have defined socialization spots, intended primarily for the local population and in function during wintertime, and commercial places, such as terraces and sun terraces, which are closed down in winter season.

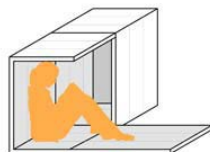
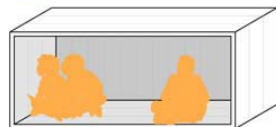
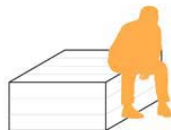
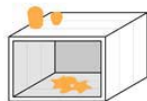
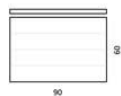
The same idea has been applied to urban equipment. Flexible elements can be transformed into a bench, a sun bed, or a small table, thus catering for the needs of a large number of users when the element is expanded to its maximum. During wintertime, such collapsible elements can be transformed into a single seat, protected from unfavourable weather. A large summer bench can become a winter case for storing equipment such as sun beds or sun shades.

The planned spaces within the given parameters have been classified into three basic units:

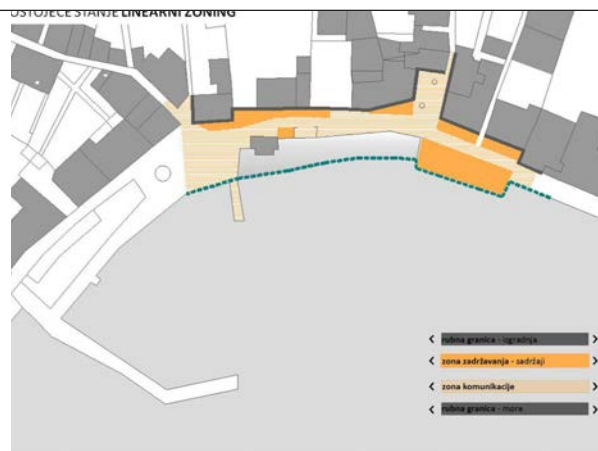
- > Public spaces: the main/cultural square and the access square
- > Thematically separated units: the beach, the loggia, and the indented garden
- > The passage

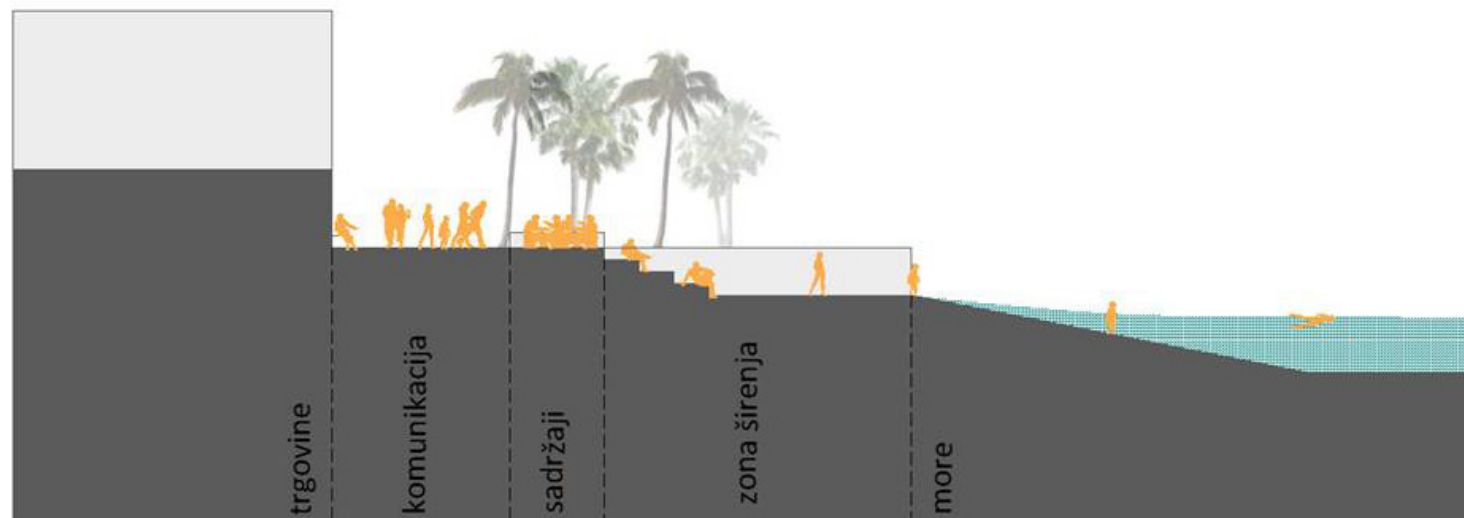
The beach next to the harbour is not too attractive for swimming, and does not satisfy the users' need of intimacy, since it is directly exposed to gazes from the pier. In our proposal, it descends in cascades towards the sea, its terraces offering place for restaurants and cafés with new resting and sunbathing areas. In this way, the beach would add to the existing options while preserving its original function.





ŠIRA SITUACIJA









GRADSKA RIVA | CITY PROMENADE

Antonija Asturić | Korina Barišić | Martina Stjepandić | Ivana Šajin

SEA SEE

Riva kao uređeni parter uz morsku obalu, prije svega je mjesto susreta mora i čovjeka, mjesto dinamike i žamora, mjesto pristajanja i isplavlivanja brodica, jednostavno rečeno – 'bivanja s morem'. Mala riva na otoku Lopudu kaotičan je splet većine spomenutih zbivanja, koja su radi današnje prostorne organizacije, djelomično onemogućena u svojoj punini. Naš primarni cilj uređenja Lopudske rive bila je reorganizacija i zoniranje postojećih urbanih elemenata u logične trake, kako bi se jasno definirale pojedine zone aktivnosti koje riva prihvaća.

Danas je kontinuirani prolazak uz obalu onemogućen te je frekventno ispre-sijecan trakom ugostiteljskih lokala. Smjerovi kretanja svih korisnika rive u neprestanom su međusobnom sukobu. Svojevrsnim 'omekšavanjem' trake uz more stvara se potpuno novi režim korištenja prostora. Komercijalni prostor pomaknut je uz pročelja kuća, a sredinu čini jasna traka komunikacije pješaka i vozila. Na morskoj strani formirane su točke zadržavanja u obliku loggia, javnog dobra dostupnog svima. Samo kretanje korisnika postaje logičnije i jednostavnije, bez međusobnih križanja tokova.

Jasno je definirana komunikacijska traka za pješake i vozila kao dinamična zona rive, dok statičnu zonu čine loggie te ugostiteljski i ostali komercijalni sadržaji u nišama i trgovima s druge strane. U konačnici plaža dobiva urbani karakter primjeren lokaciji na kojoj se nalazi. Formiranjem terasa različitih dubina, taj prostor postaje gradsko kupalište, tribina za manja događanja ili samo dnevni boravak stanovnika. Završne obrade pojedinih stepenica terase gradacijski su prelazak sa urbanog elementa rive na prirodni prostor plaže, te u istovremeno daju korisnicima mogućnost izbora ambijenta u kojem žele boraviti.

Imajući u vidu potrebnu za potpunom rekonstrukcijom rive, smatramo da je to faza u kojoj treba razmišljati i o održivosti. Proizvodnju energije moguće je ostvariti i ljeti i zimi, koristeći vremenske uvjete zimi i povećan broj ljudi ljeti. Povećanom frekvencijom šetača po rivi ostvarila bi se proizvodnja energije sustavom vibrirajuće podloge, piezometričnog sloja i uređaja za pohranu dok u zimskom periodu predlažemo korištenje energije valova koji zapljuskuje obalu, te preko konvertera pohranjuje sakupljenu energiju.

SEA SEE

The waterfront as a designed parterre along the coastline, above all a place of encounter between man and the sea, the place of dynamic movement and buzzing conversations, the site of docking and leaving of boats, or simply – 'being with the sea.' The small waterfront on the island of Lopud is a chaotic combination of all these activities, which are, however, owing to the present spatial organization, partly incapable of evolving to the full. Our primary aim in designing the Lopud waterfront has been to reorganize and zone the existing urban elements into logical stretches in order to clearly define the specific zones of activity that the waterfront includes.

At the present, it is impossible to walk along the coast without interruption, since passage is frequently obstructed by restaurants and cafés. Communication lines of various users at the waterfront are in permanent conflict. By 'softening' the stretch along the sea to some extent, we would create an entirely new regime of using this area. In our design, the commercial space has been moved nearer to the houses, while the central area consists of a clear stretch of pedestrian and car traffic. Towards the sea, socialization points have been created in the form of loggias as public spaces accessible to everyone. This renders the users' movement more logical and simpler, as their trajectories do not cross.

The communication stretch for pedestrians and cars has been clearly defined as the dynamic zone of the waterfront, while the static one consists of the loggias, restaurants, cafés, and other commercial elements situated in niches and shops on the other side. Eventually the beach acquires an urban character that is adequate for the locality. By creating terraces of various depths, the area becomes an urban beach, a site of minor events, or simply an extended living room for the local population. The finish of individual steps leading to the terraces present a form of gradation from the urban element of the waterfront to the natural setting of the beach, at the same time offering the possibility to the users of choosing the ambience in which they prefer to stay.

Keeping in mind the need of completely restructuring the waterfront, we believe that it is also the right time to think about sustainability. Energy can be produced here during the summer season as well as in wintertime, by using the weather conditions in winter and the increased traffic in summer. By using the system of vibrating surfaces, a piezometric layer, and storage equipment, energy could be obtained from the frequency of strollers along the waterfront, while for the winter we suggest using the energy gained from the waves crushing against the shore, which could be stored by using converters.



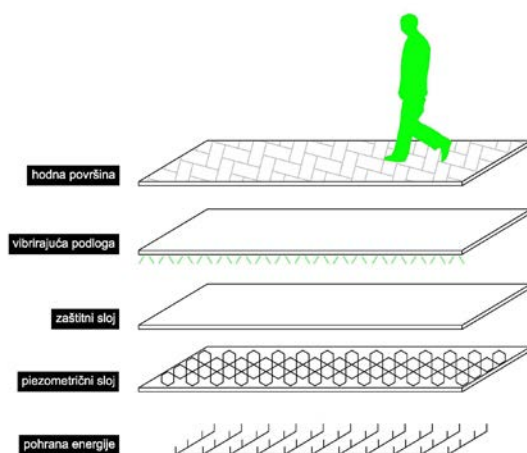
- **hoteli**
hotel Grand
hotel Lafodja
hotel Villa Vilina
hotel Glavovic
- **crkva i kapelica**
Franjevački samostan
Dominikanski samostan
Crkva sv. Nikole
- **restorani, cafei barovi**
- **suvenirnice, dućani**
- **etno i art shop**
- **osnovna škola**
- **kiosk**
- ★ **ambulantu**
- **pošta**
- **info centar**
- **renti a bike**
- 0.0.0.0 **petrov Đorđić Maynor**
- ||||| **pešačka ulica**



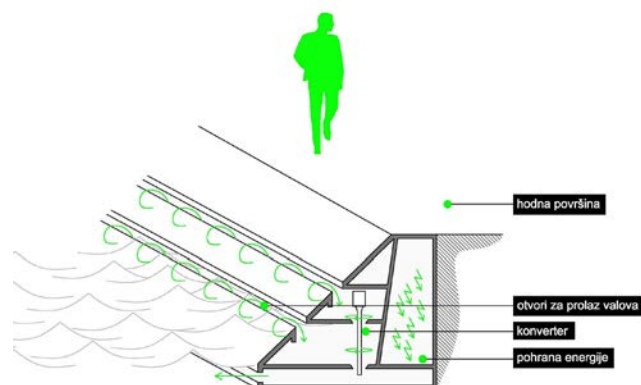
LJETO

alternativ na stvarnom
već broj turističkih hotela

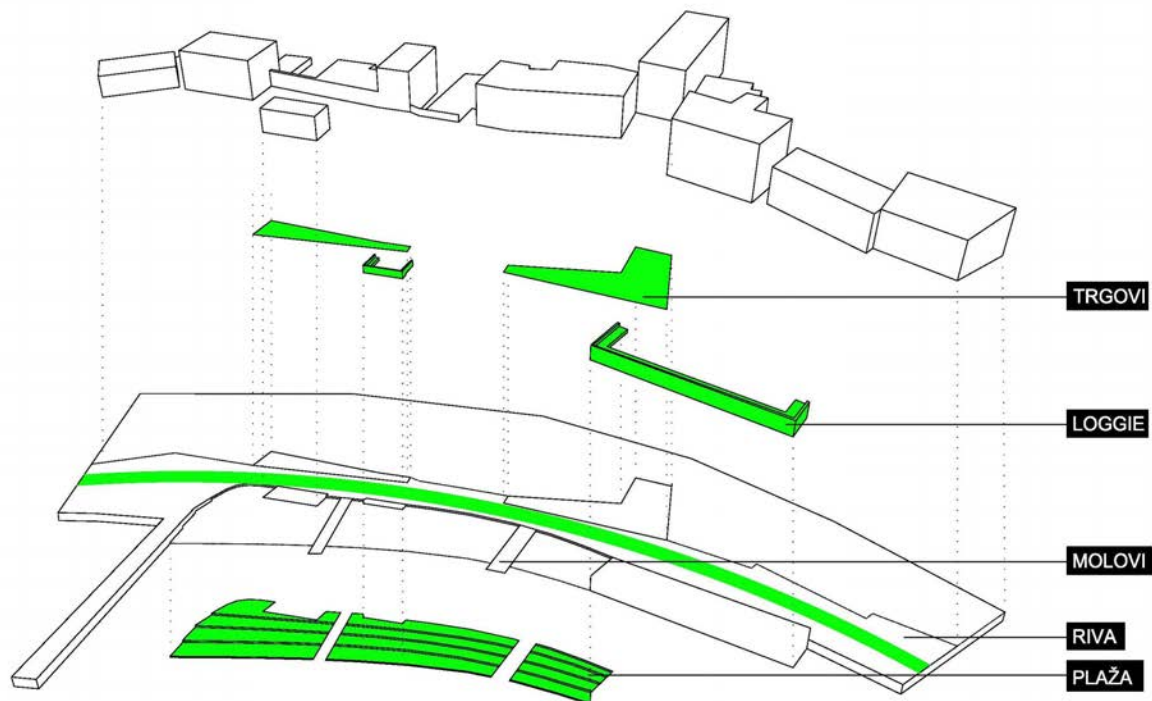
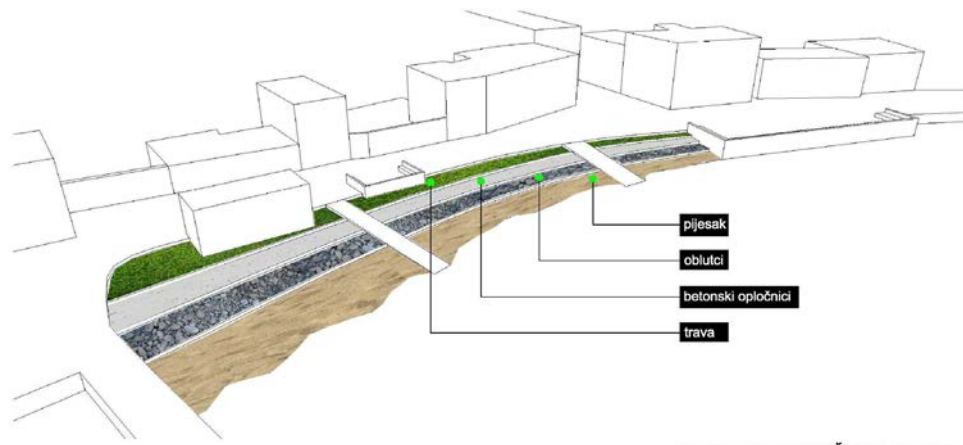
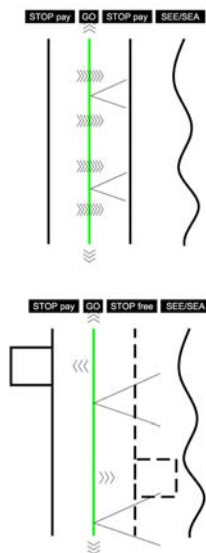
ZIMA

pažnja na stvarnom
prijemni različitosti mora

ENERGIJA LJETI



ENERGIJA ZIMSKIH NEVERINA







Lukša Radić

EPILOG
EPILOGUE

Prvotna zamisao za odjavnu špicu Ljetne škole bila je prigodno scensko uprizorenje Lopudske sirotice prema nedovršenom epu Petra Preradovića u izvedbi voditelja i organizatora škole. Demokratska dimenzija ideje krije se u namjeri da i izvođači uprizorenja osjete sličnu tremu od javnog nastupa koju su imali studenti netom prezentiravši svoja (vrlo uspješna!) ostvarenja.

Međutim, kako je organizacija Škole iziskivala puno vremena, a kako je vrijeme (zasad) jednodimenzionalna kategorija, pripreme uprizorenja nisu urodile plodom. Jednostavno, nije bilo vremena. Na ovom mjestu bitno je istaknuti svu našu iskrenu zahvalnost donatorima koji su prepoznali vrijednost projekta, ali i održavali plamsaj našeg entuzijazma i onu uzbudljivu užurbanost koju imaš kad si sudionik nečega vrlo lijepog i vrlo važnog.

Osjećajući grižnju savjesti što su studenti uložili puno truda u izradi svojih projekata, a mi nemamo 'točku na i' kojom ćemo zaokružiti priču, odlučili smo pročitati jedan izvadak iz bogate konverzacije sudionika organizacije Škole, koja se zbog spomenute jednodimenzionalnosti vremena događala 'u svaka doba' - i u podne i u ponoć...

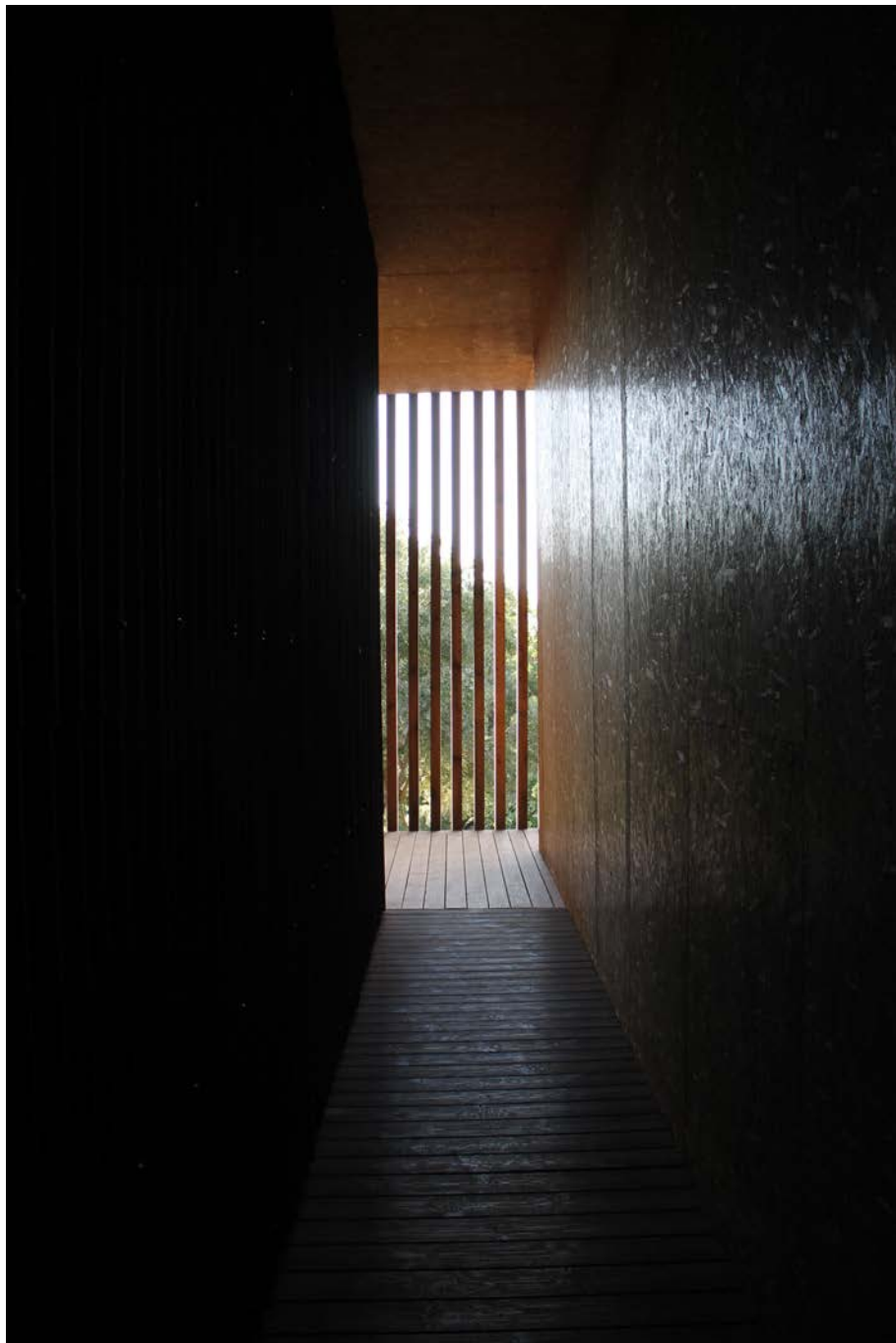
The initial idea for ending our Summer School was to stage the "Orphan of Lopud," an unfinished epic poem by Petar Preradović, which would be enacted by the school's head and organizer. The democratic dimension would consist in the idea that the performers should feel the same stage fright that the students had when they presented their (very successful!) project results.

However, as the organization of the School required a considerable amount of time, and time is (still) a one-dimensional category, preparations for the enactment did not yield any results. There was simply no time.

At this point, we would like to express our sincere gratitude to our sponsors, who have recognized the true value of this project and kindled our enthusiasm and that exciting feeling of participating in something really wonderful and really important.

Since we feel a pang of remorse because the students have invested so much effort in their projects and have received no "award" that would crown the story, we have decided to quote an excerpt from the rich correspondence between the School's organizers, which was, owing to that one-dimensionality of time, taking place "at all times" - at noon as much as at midnight:





Poštovana,

U svezi s dogovorom, šaljem Vam prijedlog za objavnu špicu Škole. Molim, pogledajte ovu varijantu teksta, koja je ista kao prethodna, ali je za razliku od te iste prethodne – nije izbrisao kompjuter kad je nestalo struje samo zato što je sporadično zagrmjelo. Naravno, uvijek, stalno vazda, te u svakom pogledu se možete odlučiti za nijednu od te dvije spomenute varijante.

Uvod bi se bavio dobrim željama za početak karijere i ono što Vaše studente u njoj čeka.

Reklo bi se štogod o ljepoti kreativnog procesa koji je bit naše profesije, a ta bit nam - između ostalog - omogućuje da uvijek iznova prolazimo kroz taj proces u kojemu nam je dano promatrati kako se materijalizira ono što je u početku bila samo naša vrlo osobna misao. Ljepota je, dakle, u procesu materijalizacije misli, i ona je najčešće i najvrjednija nagrada našeg truda. Ako je istina da se Atena rodila iz Zeusove glave, i naše su materijalizirane ideje na simboličan način -djeca. Čak i onda kad zaključimo da nam ta djeca nisu baš ispala kako smo se nadali, ne znači da ćemo ih manje voljeti. Dio biti stvaranja je i pokušaj da svoja ostvarenja opskrbito instrumentima budućeg samostalnog funkcioniranja, jer naše kuće, trgovi i waterfronts nastavljaju živjeti dugo nakon što mi više nismo dio procesa vezanih za njih.

Te vrlo osobne misli i osjećaji putem kojih stvaramo izviru iz slojeva doživljaja kojima, onda kad smo umjetnici - putem svojom percepcijom prerađene stvarnosti - stvaramo nove vrijednosti: nove prostore u kojima će drugi ljudi doživljavati svoje stvarnosti. Uspjeli smo možda samo onda kad smo kod tih drugih ljudi potakli pozitivan pomak percepcije, ali smo uvijek bili privilegirani stvarati okvir za doživljaje drugih ljudi.

Zato je jedna od temeljnih ideja Škole bila kreiranje još jednog novog sloja doživljaja: u bojama, zvucima, mirisima – kompleksnosti i slojevitosti Lopuda, u osobenosti na njemu viđenih ljudi, i u inspirativnosti susreta, razmjene misli, događaja.

Još bih rekao i: 'ja sam, doduše, u Školu uletio s Marsa, ali sam u kratkom razgovoru s Nikolom i Alanom, u dugim razgovorima s Dubravkom kojeg znam oduvijek, a osobito u razgovorima sa Sonjom svaki dan po 20 puta na dan - imao uvid u to da imate veliku sreću da su vaši simbolički Zeusi - simbolički intelektualni roditelji koji vas kao djecu opskrbljuju instrumentima za budući profesionalni život - ljudi velikog srca.'

A za moj pozdrav bih rekao kako bi svaki put kad bi za studiranja hodio opet nazad u Zagreb, none palcem ocrtala virtualni križić na momu čelu (da me čuva općenito, a i da me tkogod ne bi slučajno bacio na ispitu): 'Sinko moj, neka ti Bog da zdravlje (šmrnc, te uh & ajme!).'

'Prosljeđujem križić, sa željom u puno uspjeha, a i - kako bi none rekla - 'da van Bog da zdravlje!'

Toliko od ja.

Ciao, Chick!

Dear Madam,

According to our previous agreement, I am sending you the proposal for ending the Summer School. Please, take a look at this variant of the text, which is the same as the last one, only that it hasn't been deleted from the computer when the electricity went out because of some sporadic thunder. Of course, always, constantly, at all times and in any case, you may opt to accept none of these two variants.

The introduction expresses good wishes for your students' future careers, and for what awaits them in their professional life.

Then we say a few words about the beauty of the creative process, which is at the core of our profession, and that core - among other things - allows us to go through that process again and again, as it has been granted to us that we may observe the materialization of something that has hitherto been merely our very personal idea.

'Beauty is, therefore, in the process of materialization of a thought, and it is often the most valuable award for our efforts.

If Athena was indeed born out of Zeus' head, then our materialized ideas are symbolically - our children. And even if we realize that our children have not come out exactly as we planned, that does not mean that we are going to love them less. The essence of creation is partly in an attempt to supply our creations with the instrument of future autonomous operation, since our houses, our squares, and our waterfronts will go on living long after we have ceased to be a part of the process linked to them.

These very personal thoughts and emotions, which help us create, originate from the layers of experience that we, when we act as artists - in the reality processed by our perception - create new values: new spaces in which other people will experience their own realities. Perhaps we have succeeded only if we have triggered a positive shift of perception in other people, but we have by all means been privileged in having been able to create frameworks for the experiences of others.

That is why one of the basic ideas of the Summer School has been to create yet another layer of meaning: in colours, sounds, and scents, in the complexity and multilayered character of Lopud, in the personalities of people encountered here, in the inspiration of encounters, the exchange of thoughts, and the events.'

In conclusion, I may say: 'I have perhaps fallen into this School from Mars, but in a brief conversation with Nikola and Alan, in my long talks with Dubravko, whom I have practically known forever, and especially in my conversations with Sonja, every day and about 20 times a day - I realized that you are infinitely lucky, because your own symbolic Zeuses - the symbolic intellectual parents who supply you with instruments for the future professional life as if you were their own children - are people with great hearts.'

Instead of a goodbye, I would like to say that, every time I went back to Zagreb during my studies, my granny made a small virtual cross on my forehead with her thumb (to protect me in general, and also that nobody should dare to fail me at an exam): 'My son, God bless you with good health (sniff, uh & ah!).'

I forward that small cross to you, with my best wishes for success, and also - as my granny would say - 'that God may bless you with good health!'

So much from me.

Ciao, Chick!

FOTO ALBUM LJETNE ŠKOLE ARHITEKTURE LOPUD 2012
PHOTO ALBUM OF THE SUMMER SCHOOL OF ARCHITECTURE LOPUD 2012









PROGRAM AKTIVNOSTI ŠKOLE 2012
SCHOOL PROGRAMME **2012**

14.09.12., PETAK

_dolazak na otok i smještaj
_ciklus predavanja u sklopu TBA21 Lopud Academy [F. von Habsburg, D.Zyman, N.Vassell, O.Nicolai, B.Kahlhamer, D.Rych]

15.09.12., SUBOTA

_obilazak otoka pod stručnim vodstvom [Lukša Radić, dipl.ing.arh., u pratnji prof. Reese Roberts]
_smještaj u prostorije škole, zadatak i podjela po grupama
_ciklus predavanja u sklopu TBA21 Lopud Academy [S.Noeth, P.Feigelfeld, B.Ondreička, Chicks on Speed, J.Winderen]

16.09.12., NEDJELJA

_predavanje [prof. Reese Roberts]
_obilazak recentno preuređene arhitekture [prof.Reese Roberts, Toto Bergamo]
_predavanje [Lukša Radić]
_radionica
_ciklus predavanja u sklopu TBA21 Lopud Academy [Performance on the Beach, R.Kjartansoon with Chicks on Speed]

17.09.12., PONEDJELJAK

_predavanje 'Održiva baština-dva primjera suvremenog korištenja samostana' [pred.mr.sc. Alan Braun]
_radionica

18.09.12., UTORAK

_izlet u Dubrovnik pod stručnim vodstvom - klaustar Male braće, zidine, recentno preuređena ljevaonica [pred.Dubravko Bačić]

19.09.12., SRIJEDA

_predavanje 'Ivo Radić-stambena arhitektura Splita' [doc.Nikola Popić]
_radionica

20.09.12., ČETVRTAK

_predavanje 'Trgovi u Dalmaciji' [doc.mr.sc. Sonja Tadej]
_radionica
_prezentacije studentskih radova uz goste kritičare [doc.Nikola Popić, Lukša Radić, doc.mr.sc.Sonja Tadej]

21.09.12., PETAK

_odlazak

Friday, September 14

- Arrival to the island and accommodation
- Series of lectures in cooperation with TBA21
Francesca von Habsburg, Daniela Zyman, Nicola Vassell, Olaf Nicolai, Brad Kahlhamer, David Rych

Saturday, September 15

- Tour around the island with a guide, architect Lukša Radić and Prof. Rees
- Arrival to the school, distribution of tasks and distribution of students into workshop groups
- Series of lectures in cooperation with TBA21
Sandra Noeth, Paul Feigelfeld, Boris Ondreička, Chicks on Speed, Jana Winderen

Sunday, September 16

- Lecture by Prof. Rees
- Tour around the recently restored buildings (Rees, Toto Bergamo (Venice))
- Lecture by Lukša Radić : 'Gardens of Dubrovnik'
- Workshop
- Series of lectures in cooperation with TBA21
- Performances on the beach, Ragnar Kjartansoon with Chicks on Speed

Monday, September 17

- Lecture by Alan Braun : 'Sustainable Heritage: Two Cases of Modern Use of a Monastery'
- Workshop

Tuesday, September 18

- Excursion to Dubrovnik, guided by architect Dubravko Bačić
- Franciscan monastery, city walls, and the recently restored foundry (architect Željko Peković)

Wednesday, September 19

- Lecture by docent Nikola Popić : 'Ivo Radić – Residential Architecture of Split'
- Workshop

Thursday, September 20

- Lecture by docent Sonja Tadej : 'Squares of Dalmatia'
- Workshop
- Presentation of student papers with guest critics (Popić, Radić, Tadej)

Friday, September 21

- Departure

POKROVITELJI I SPONZORI
UNDER THE AUSPICES AND SPONSORED BY

