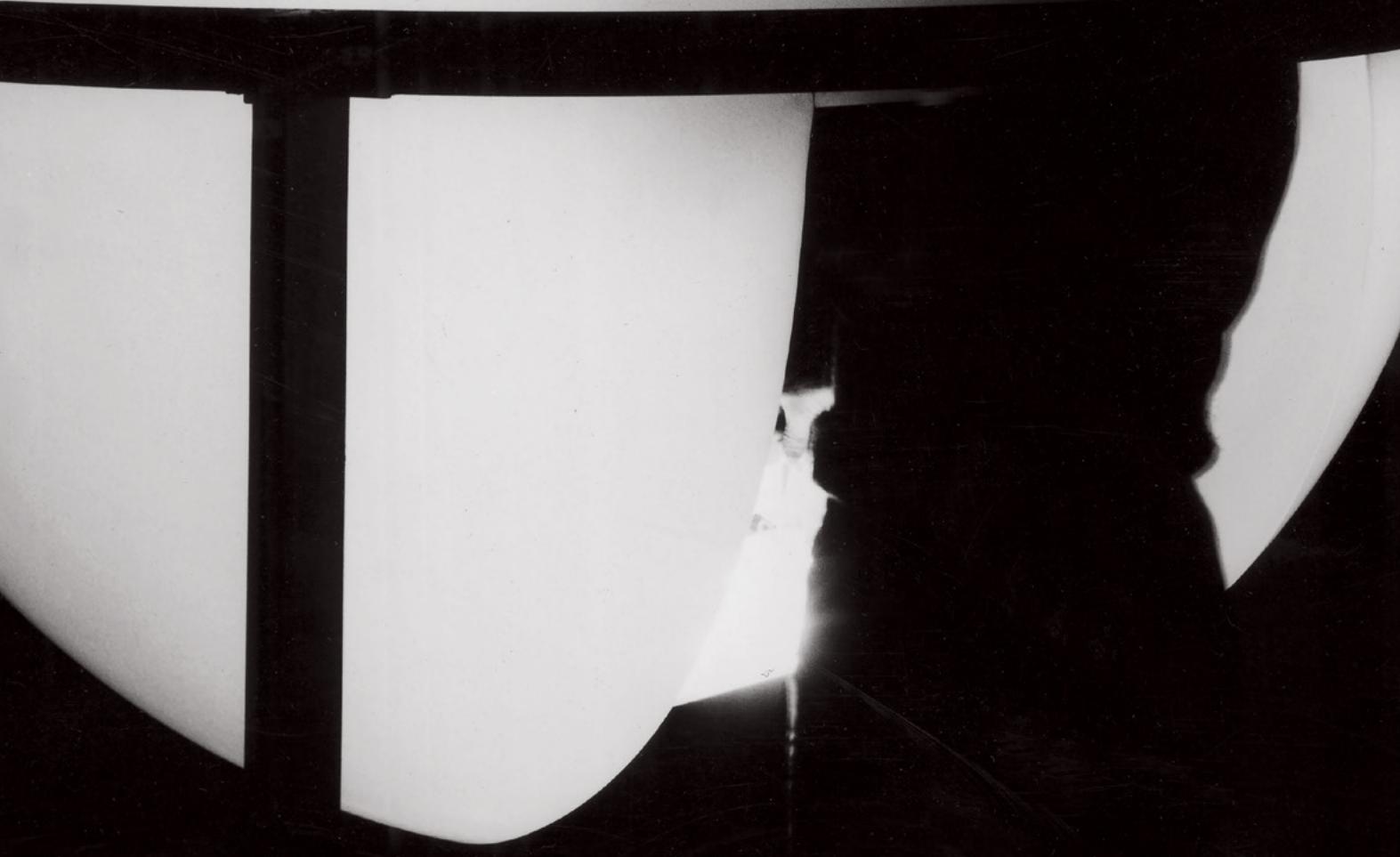
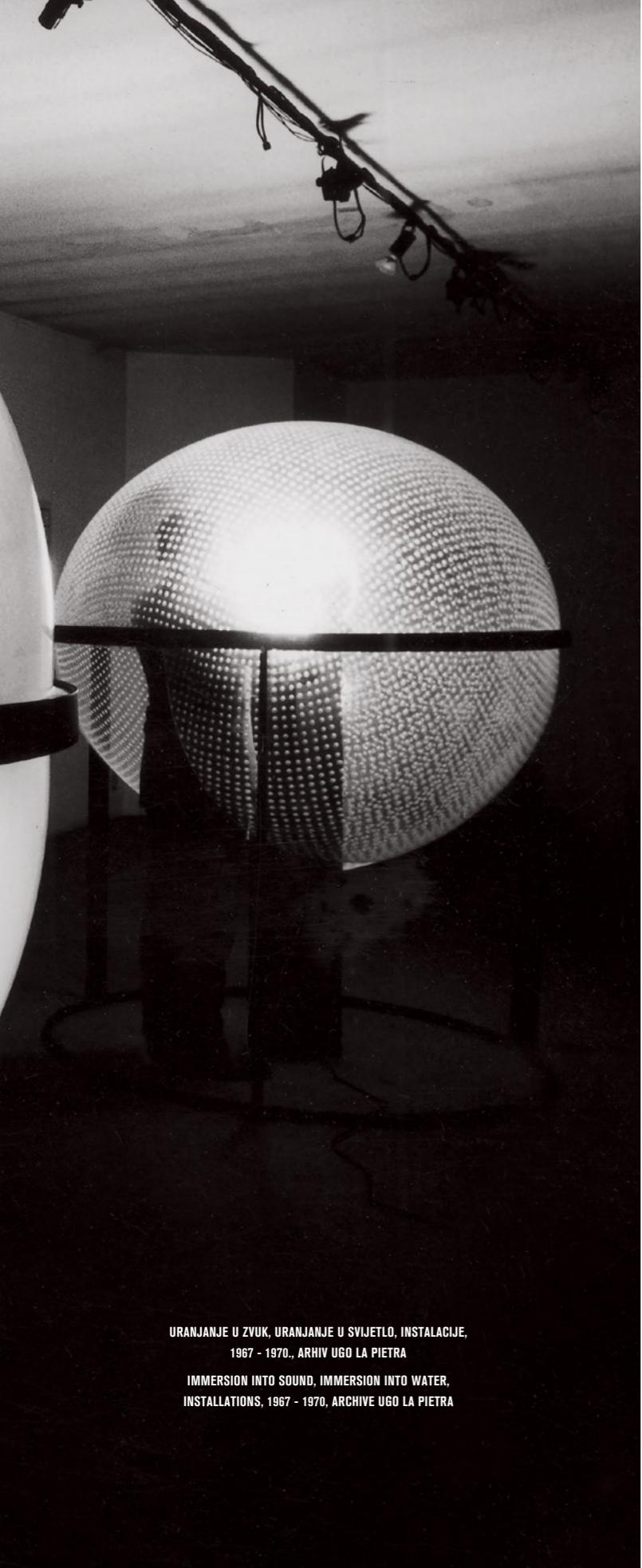


Ugo La Pietra

NEURAVNOTEŽENI SISTEMI :: DISEQUILIBRATING SYSTEMS





Ugo La Pietra

NEURAVNOTEŽENI SISTEMI :: DISEQUILIBRATING SYSTEMS

URANJANJE U ZVUK, URANJANJE U SVIJETLO, INSTALACIJE,
1967 - 1970., ARHIV UGO LA PIETRA

IMMERSION INTO SOUND, IMMERSION INTO WATER,
INSTALLATIONS, 1967 - 1970, ARCHIVE UGO LA PIETRA

Homo faber ili džezer dizajna samo su neki od epiteta kojima je 2014./15. u milanskom Muzeju trijenala dizajna počršćena retrospektiva Ugo La Pietre pod nazivom *Neuravnoteženi projekti*.¹ Upravo je ravan neuravnoteženih sistema konstanta koja nam se čini najzanimljivijom te zato i predstavlja okosnicu izložbe o Ugu La Pietri u Zagrebu i Splitu u organizaciji sive) [zone i partnera].² No istaknimo da je La Pietru hrvatska publiku već imala priliku upoznati: sudjelovao je na 2. međunarodnom susretu likovnih umjetnika u Veloj Luci 1970., a 1975. priređena je njegova samostalna izložba u Galeriji suvremene umjetnosti.

Trajektorija La Pietrina umjetničkog razvoja počinje još krajem 1950-ih simboličkim eksperimentima u slikarstvu, koje naziva i *znakovnim slikarstvom*, dakle, tijekom studija na Politehničkom sveučilištu u Milunu gdje je 1964. diplomirao arhitekturu. Prvu značajnu konceptualnu prekretnicu La Pietrine karijere predstavlja rad *Kuća za kipara*. Tim radom se autor, po vlastitim riječima, upisuje u područje radikalnog arhitektonskog stvaralaštva, a to mjesto je potvrđeno 1972. njegovim sudjelovanjem na izložbi u njutorškoj MoMA-i pod nazivom *Italy: The New Domestic Landscape* za koju na poziv kustosa Emilia Ambasza konceptualizira rad *Domestic Cell*.

Važna karakteristika La Pietrina statusa je kolektivno djelovanje. Kao osnivač i član brojnih grupa³, La Pietra uočava mogućnost nadilaženja strogih društvenih pravila, no nikad ne napušta samozadanu disciplinu vlastitog kontemplativnog svemira.

La Pietra polazi od načela po kojem materijal dizajnera nisu fizički entiteti već komunikacijski bitovi, u čemu se ogleda radikalna kritika neopozitivizma i modernizma. Zamornu repetitivnost birokratiziranog društva zrcali u djelima koje Gillo Dorfles naziva *pittura randomica* (nasumično slikanje). Iz tog strukturalističkog pristupa razvijaju se objekti i ambijenti koje autor naziva *strutturazioni tissuali* (strukture tkiva), a čija je značajka i dalje *nasumični efekt*, gdje interes za odnos programiranog reda i slučaja likovnih elemenata i njihovu interaktivnost s publikom dijeli s umjetnicima *arte programmata*, talijanskim krilom vizualnih istraživanja unutar umjetničkog pokreta Nove tendencije.

Postupno, sredinom 1960-ih, nastaju interijeri s istim predznakom, dok krajem tog desetljeća stvara imerzivne audio-vizualne ambijente, eksperimentirajući s uranjanjem pojedinca u svjetlo, zvuk, vodu, zrak. Grupa radova pod nazivom *modeli ponašanja* bili su prvi rezultati La Pietrine teorije neuravnoteženih sistema. Slijede i drugi, poput već spomenute *stam-*

Homo faber or the design jazz player are just some of the attributes that accompanied Ugo La Pietra's grand exhibition *Progetto disequilibrante* in Triennale Design Museum in Milan in 2014/15. It is exactly the plane of disequilibrated systems which is La Pietra's constant preoccupation that seems most interesting to us, representing the axis of exhibitions in Zagreb and Split in organization of grey (area with partners).¹ However, let us emphasize that the Croatian audience already had the opportunity to make acquaintance with La Pietra's work: he took part in the 2nd International Visual Artists Meeting in Vela Luka in 1970, and in 1975 he had a solo exhibition in the Gallery of Contemporary Art in Zagreb.

The trajectory of La Pietra's artistic development commenced in the late 1950s with symbolical experiments in painting, which he nominated *sign painting*, during his studies at the Polytechnic University of Milan, where he graduated in architecture in 1964. The first significant conceptual milestone in La Pietra's career is displayed by his work *The House for the Sculptor*. In his own words, that was the work that inscribed him within the area of radical architecture and that position was confirmed when he was invited by the curator Emilio Ambasz to take part in the famous exhibition *Italy: The New Domestic Landscape* in MoMA, New York and for which La Pietra conceptualized the work *Domestic Cell*.

Collective action is a very important characteristic of La Pietra's status. As a founder and member of many groups,² La Pietra spotted the possibility to overcome rigid societal rules very early. However, he has never left the self-imposed discipline of his own contemplative universe.

La Pietra starts from the premise that the designer's materials are not physical entities but communication bits. Radical critique of neopositivism and modernism is reflected in that premise. Tedious repetitiveness of bureaucratized society is tackled in the works which Gillo Dorfles categorized as *pittura randomica* (random painting). From that structuralist approach, a series of objects and ambiances were developed, which the author nominated *strutturazioni tissurali* (tissue structures). Their feature is still the *random effect*, where La Pietra shares the interest for the relationship between the programmed order and the randomness of visual elements as well as their interactivity with the artists of *arte programmata*, the Italian wing of visual research within the New Tendencies art movement.

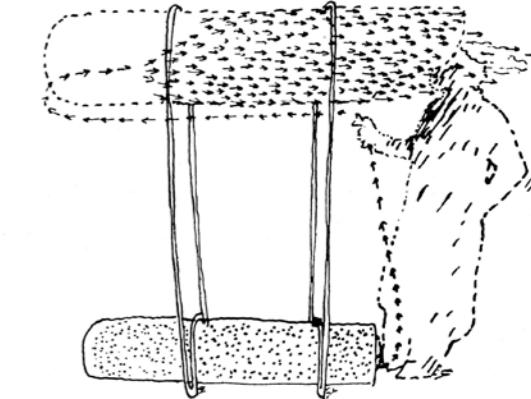
Gradually, in the mid-1960s, interior designs with the same denominator emerged, while by the end of the decade, La Pietra

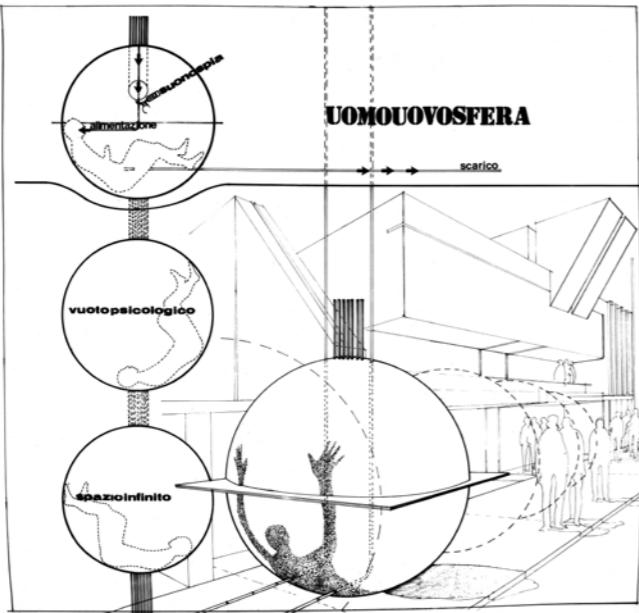
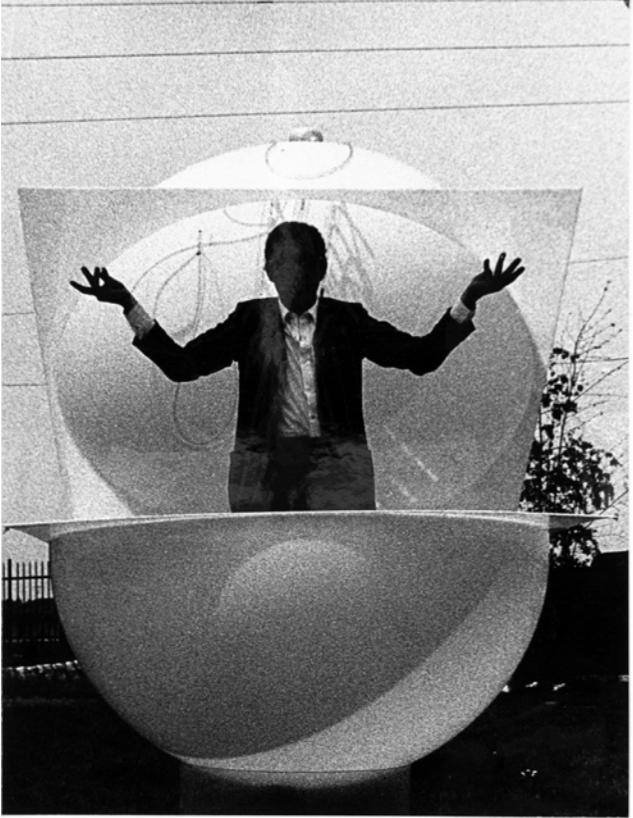


URANJANJE U VJETAR (UDAR VJETRA), INSTALACIJA, 1970., ARHIV UGO LA PIETRA
IMMERSION INTO WIND, INSTALLATION, 1970, ARCHIVE UGO LA PIETRA

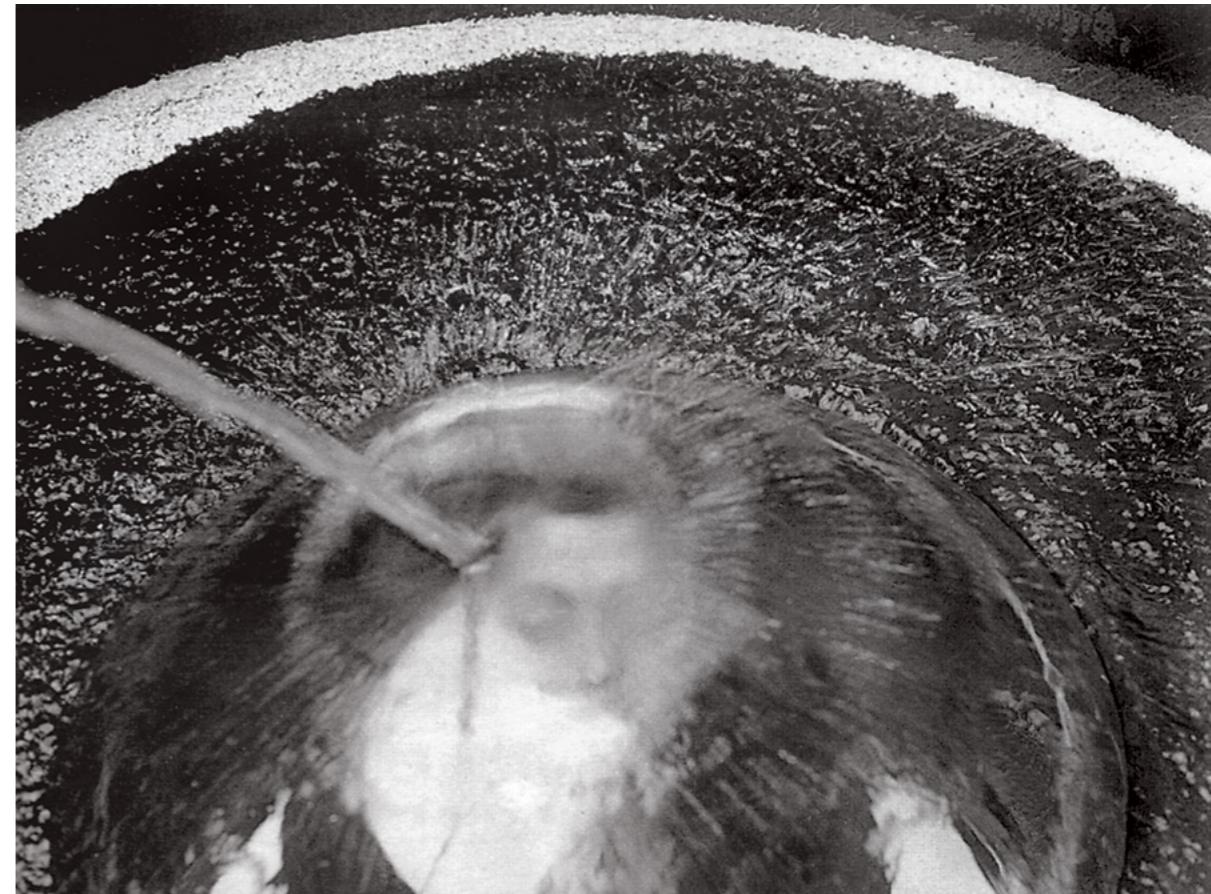
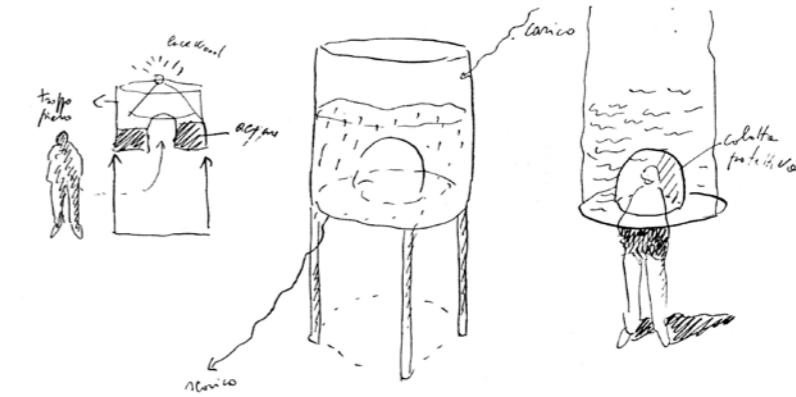


ZVUČNA KACIGA, DIO INTERAKTIVNOG OKOLIŠA, MILANSKO TRIENNALE, 1968., ARHIV UGO LA PIETRA
SOUND HELMET, PART OF THE AUDIOVISUAL ENVIRONMENT, MILAN TRIENNALE, 1968, ARCHIVE UGO LA PIETRA





UOMOSFERA, INSTALACIJA, URBANA INTERVENCIJA, 1968., ARHIV UGO LA PIETRA
UOMOSFERA, INSTALLATION, INTERVENTION IN PUBLIC SPACE, 1968, ARCHIVE UGO LA PIETRA



URANJANJE U VODU, INSTALACIJA, 1969., ARHIV UGO LA PIETRA
IMMERSION INTO WATER, INSTALLATION, 1969, ARCHIVE UGO LA PIETRA

bene ćelije,⁴ ili komercijalnih inačica poput milanskih dućana Mile Schön (1971.) i Jabik (1972.).⁵ Ovi interijeri, izbačeni iz ravnoteže zadane silom teže, istovremeno predstavljaju i njegovo jedino iskustvo konstruirane i izvedene arhitekture. *On gradi da bi dekonstruiraо*, kaže Angela Rui.⁶ La Pietrina teorija i praksa *neuravnoteženih sistema* dozvoljava pojedincima i zajednicama da razlikuju i prisvoje stupnjeve slobode kako bi živjeli a ne samo koristili⁷ (ili konzumirali) grad. Svojim djelom potvrđuje da je prostor unutar kojeg živimo i djelujemo ništa više doli fizičko utjelovljenje moći, a njegova potreba da društvo isporuči ne objekt već metodu,⁸ očituje se koliko u neumornom pokretanju časopisa, toliko i u istraživanju, analizi i sintezi odnosa periferije i centra te nizu radova koji se bave reapproprijacijom grada od strane njegovih stanovnika. Moguće intervencije na obali uz Velu Luku, gdje je 1972. surađivao na razradi plana turističkog naselja Plitvine⁹, La Pietra također opisuje kao *neuravnoteženu intervenciju*. Smatra da je fundamentalna želja čovjeka iz urbanizirane sredine da u turističkom naselju nađe prostor za kolektivno stvaranje te da prepozna potrebe turista za privatnošću, servisima, slobodom, kreativnošću i komunikacijom. Njegov projekt predlaže prostorni model za transformaciju pejzaža dalmatinske obale, koji je predstavio na pratećem simpoziju pod nazivom *Urgentna urbanost – prijedlozi za dalmatinsku obalu*.¹⁰ Projekt je nastavak njegovog istraživanja *Urbana čvorišta*, koje je započeo 1965.¹¹ Prijedlog uključuje radikalnu *land-art* intervenciju rezanja vrha obližnjeg otočića, vrlo slično također nerealiziranom projektu Ivana Kožarića koji iz jedne druge konceptualne perspektive reže vrh planine.¹²

La Pietriini filmovi još su jedan vid modulacije sinestetičkog razmišljanja i dekodiranja urbanog. *Stupovi i lanci* (1979.) na duhovit način ukazuje na moguća poboljšanja urbanog mobilijara (koji se već tada svodi na modele restrikcija kretanja uz pomoć lanaca i stupića). *Reappropriacija grada* ističe da se taj proces ne odvija kroz fizičke intervencije u prostoru, već kroz mentalne procese. *Za danas, dovoljno!* (*Komutator*) performativno umješta vlastito tijelo u urbani prostor pri čemu se ono naslanja na jednostavno konstruirano pomagalo koje mijenja kut gledanja i time ostvaruje novu percepciju prostora.

Stvarni prostor, virtualni prostor (1979.) označitelj je faze rada koja naglašava promjene ljudskog odnosa spram prostora i memorije koje nastupaju uvođenjem računala u svakodnevničcu: *Nakon što je proveo dvadeset godina gradeći odnose između unutarnjeg i vanjskog, svijeta i pojedinca, doma i grada, toliko bliskih da se prožimaju osmozom, početkom 1980-ih utopija*

created immersive audio-visual installations, experimenting with immersing of an individual into light, sound, water, air. A group of works called *behaviour models* was the first result of La Pietra's theory of disequilibrated systems. More works followed, like the already mentioned *Domestic Cell*,³ or commercial outcomes like the shops in Milan: Mila Schön shop (1971) and Jabik shop (1972).⁴ These interiors, disequilibrated and therefore almost liberated from gravity, simultaneously represent his unique experience of constructed and built architecture. *He builds to deconstruct*, says Angela Rui.⁵ La Pietra's theory and practice of *disequilibrated systems* allows individuals and communities to distinguish and earn *degrees of freedom* in order to *live* and not just *use*⁶ (or consume) a city. With his work, La Pietra confirms that the space within which we live and act is not more than the physical embodiment of power, and his *need to deliver to society not so much an object but a method*⁷ is to be read from the inexhaustible editorial work, but also from research, analysis and synthesis of the relations between peripheries and centres, as well as from the series of works that deal with re-appropriation of the city by its inhabitants. La Pietra also described possible coastal interventions, where he collaborated on programme development of Plitvine bay near Vela Luka in 1972,⁸ as *disequilibrated interventions*. He thought that the fundamental desire of an urban man in a tourist settlement was to find space for collective creation, and he recognized the needs of a tourist for privacy, service, freedom, creativity and communication. His project proposed a spatial model for transforming the Dalmatian littoral landscape, which he presented at the accompanying symposium titled *Emergenze urbane – Proposte per la Costa dalmata*. The project is a continuation of his research *Nodi Urbani*, started in 1965.⁹ The proposal included a radical land-art intervention of cutting the top of a nearby islet, which is very similar to the project by Ivan Kožarić, who cut the top of a mountain but from another conceptual perspective.¹⁰

La Pietra's films are another form of modulating synesthetic thinking and decoding the urban. *Paletti e catene* (1979) pinpoints, in a humorous way, the possible improvement of urban furniture (which, at that time, already restricted movement with chains and stakes). *La Riappropriazione della città* emphasizes that the process of reappropriation of the city occurs via mental processes and not via physical spatial interventions. *Per oggi basta!* (*Il Comutatore*) performatively places the artist's own body in an urban space whereby, leaning it against a simply constructed device, he alternates the angle of observ-



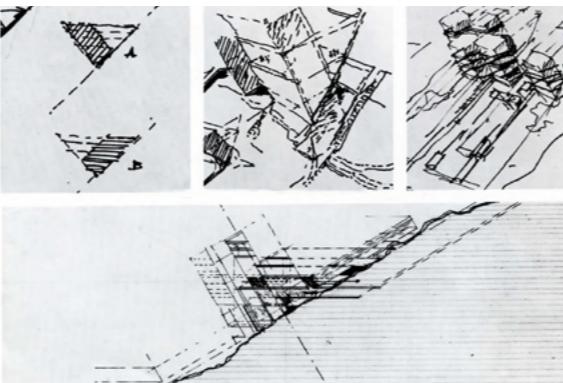
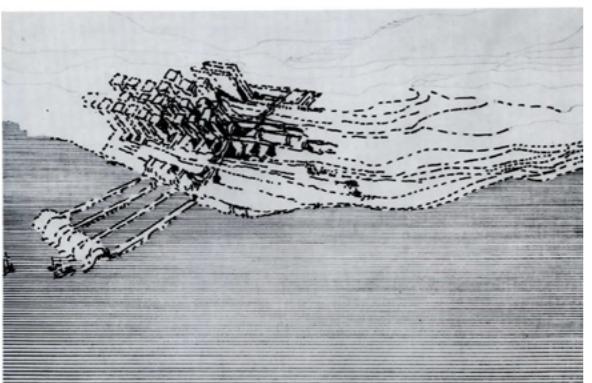
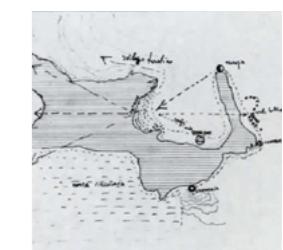
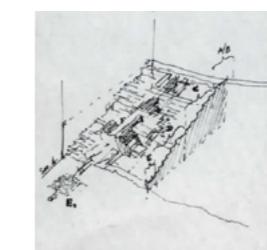
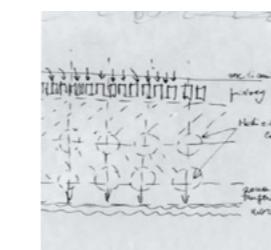
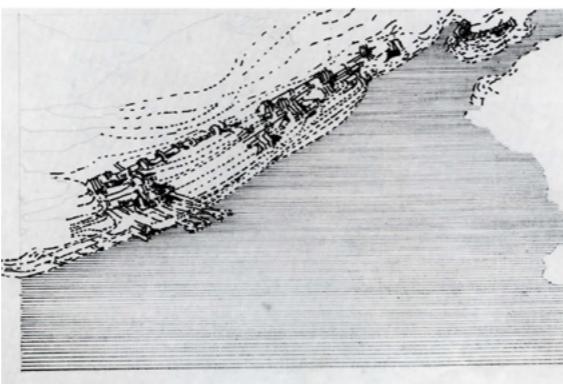
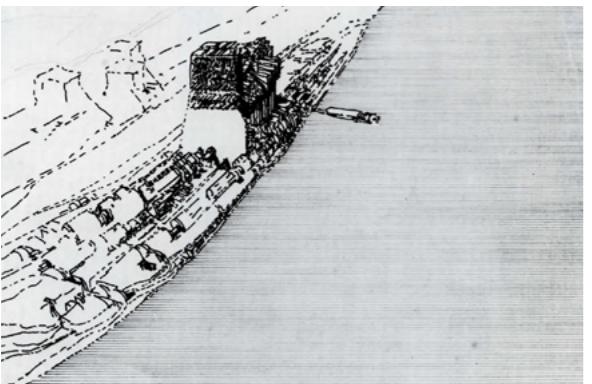
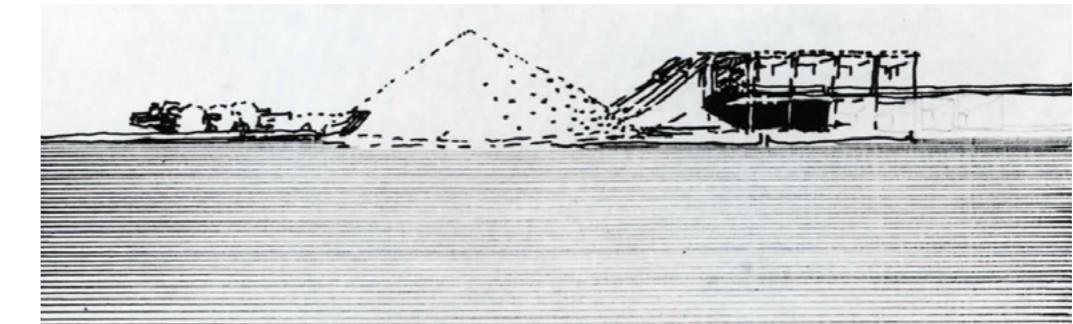
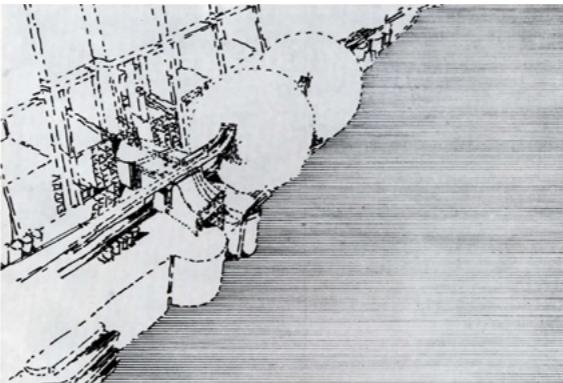
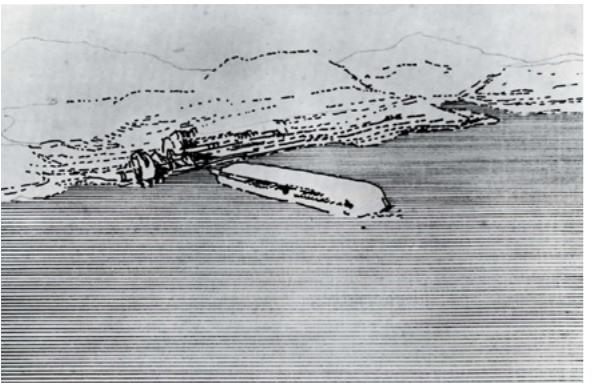
SVUGDJE STANOVATI I BITI U SVOJOJ KUĆI, URBANA INTERVENCIJA, GIULIANOVA, 1968., ARHIV UGO LA PIETRA

TO DWELL IS TO BE AT HOME ANYWHERE, INTERVENTION IN PUBLIC SPACE, GIULIANOVA, 1968, ARCHIVE UGO LA PIETRA



SVUGDJE STANOVATI I BITI U SVOJOJ KUĆI, URBANA INTERVENCIJA, 1968., LINZ, 1979., ARHIV UGO LA PIETRA

TO DWELL IS TO BE AT HOME ANYWHERE, INTERVENTION IN PUBLIC SPACE, 1968, LINZ, 1979, ARCHIVE UGO LA PIETRA



NEURAVNOTEŽENE INTERVENCIJE - URBANA ČVORIŠTA: MODELI RAZUMIJEVANJA I TRANSFORMACIJA, 2. MEĐUNARODNI SUSRETI LIKOVNIH UMJETNIKA, VELA LUKA, 1970.,
PREPOZNATE POTREBE: POTREBA ZA PRIVATNOŠĆU, POTREBA ZA SERVISIMA, POTREBA ZA SLOBODOM, POTREBA ZA KREATIVNOŠĆU, POTREBA ZA KOMUNIKACIJOM, ARHIV UGO LA PIETRA

DISEQUILIBRATING INTERVENTIONS - URBAN NODES: MODELS OF UNDERSTANDING AND TRANSFORMATION, 2. INTERNATIONAL MEETINGS OF FINE ARTISTS, VELA LUKA, 1970.
IDENTIFIED NEEDS: THE NEED FOR PRIVACY, THE NEED FOR SERVICES, THE NEED FOR FREEDOM, THE NEED FOR CREATIVITY, THE NEED FOR COMMUNICATION, ARCHIVE UGO LA PIETRA

*La Pietre kao da magično postaje stvarnošću: svijet je ušao u dom.*¹³ Telematska kuća transformira se za prezentaciju na Milanskom sajmu 1982. godine te pokazuje ono što danas vrlo dobro znamo – radi se o distopiji, a ne utopiji. La Pietra već 1983. piše: *Novi kućni mediji dovest će do smanjenja društvenosti, slučajno ili namjerno, što će omogućiti obavljanje niza stvari bez napuštanja doma. Da li će isti dovesti i do izolacije pojedinaca unutar obitelji? To su pitanja koja se često postavljaju u ovo vrijeme jagme za novim uređajima. Odgovor je u svakodnevnim praksama, novim društvenim stratifikacijama kontrole informacija i drugim faktorima.*¹⁴

Očito, La Pietra je prije 35 godina postavljao pitanja na koja tek sada intenzivno tražimo odgovore. U međuvremenu, on sâm odlučio je uroniti u imaginarnе tipologije svog neprestano evoluirajućeg kontemplativnog univerzuma.

1 Naziv *Neuravnoteženi sistemi* je svojevrstan kompromis u odnosu na prijevod sintagme *Sistemi disequilibranti* i ne odgovara u potpunosti originalnom značenju.

2 siva] (zona – prostor suvremene i medijske umjetnosti – Korčula, Oris Kuća arhitekture – Zagreb, Galerija umjetnina – Split, javni prostor – Korčula, lipanj – listopad 2018.

3 Gruppo del Cenobio, Gruppo La Lepre Lunare, Gruppo Design Radicale, Global Tools, Cooperativa Maroncelli, Fabbrica di Comunicazione, Libero Laboratorio.

4 Drugo ime za taj rad je *Casa telematica* (Telematska kuća).

5 Jabik je ujedno i ime novog materijala za unutrašnje uređenje.

6 Rui, A. *Territori esperienziali per riattivazioni esistenziali*. U: Ugo La Pietra. Progetto Disequilibrante (ur. Angela Rui). Milano: Triennale Design Museum&Corraini Edizioni, str.66.

7 Cesana, S. *Una maglia rotta nella rete*. U: Ugo La Pietra. Progetto Disequilibrante (ur. Angela Rui). Milano: Triennale Design Museum&Corraini Edizioni, str.108.

8 Ibid.

9 Autor urbanističkog rješenja je Ricardo Porro.

10 *Emergenze urbane – Proposte per la Costa dalmata*.

11 MoRE, *Collezione Progetti*, ur. Francesca Zanella, <http://hdl.handle.net/1889/1771>, posjećeno 1. 2. 2015.

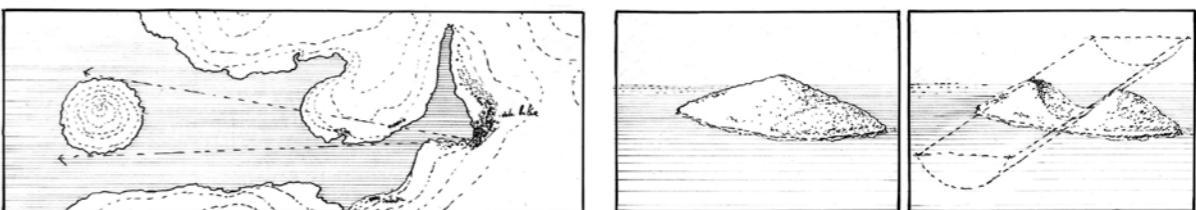
12 Neobičan projekt – Rezanje Sljemena, 1960.

13 Meneguzzo, M.: *Una Risposta Flessibile* U: Ugo La Pietra. Progetto Disequilibrante (ur. Angela Rui). Milano: Triennale Design Museum&Corraini Edizioni, str.137.

14 Ugo La Pietra, *Evoluzione dello spazio domestico*. U: La casa telematica. Milano: Katà edizioni, 1983.

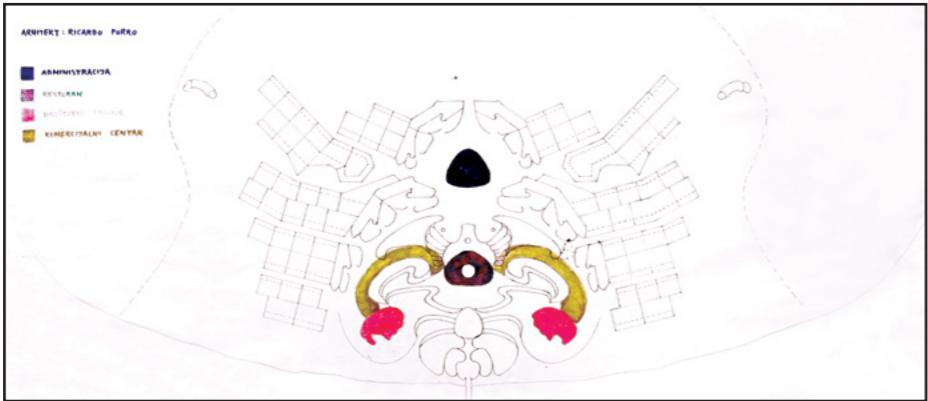
ing and therefore creates a new perception of space. *Spazio reale/Spazio Virtuale* (1979) is a signifier of the phase of work that put forward the changes of human relation towards space and memory which occurred by introducing computing into everyday life: *After twenty years spent building relationships between internal and external, world and individual, home and city, that have been so close as to be osmotic, at the beginning of the 1980s, Ugo La Pietra's utopia seemed to magically become reality: the world entered into home.*¹¹ *Casa telematica* was transformed for the presentation at the Milan Fair in 1982, and showed what we know well today – it is a dystopia, not a utopia. La Pietra wrote already in 1983: *The new domestic media will lead to a decrease of socialization, whether incidental or wanted, allowing you to perform a series of tasks without leaving your home. Will they lead to an increase in the isolation of individuals within the family? These are the questions that often come up in these times of racing towards new tools: the answer is in day-to-day practice, in new social stratification of information control and other factors.*¹²

Obviously, 35 years ago La Pietra posed questions to which we are nowadays intensely trying to answer. Meanwhile, La Pietra decided to immerse himself in imaginary typologies of his incessantly evolving universe.



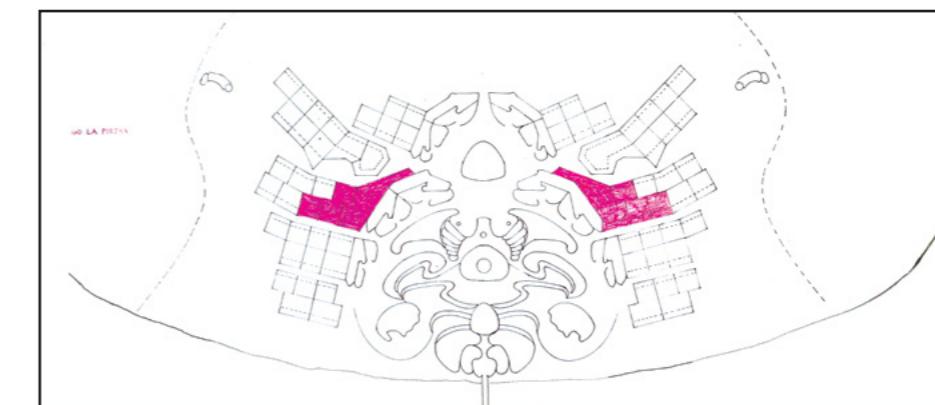
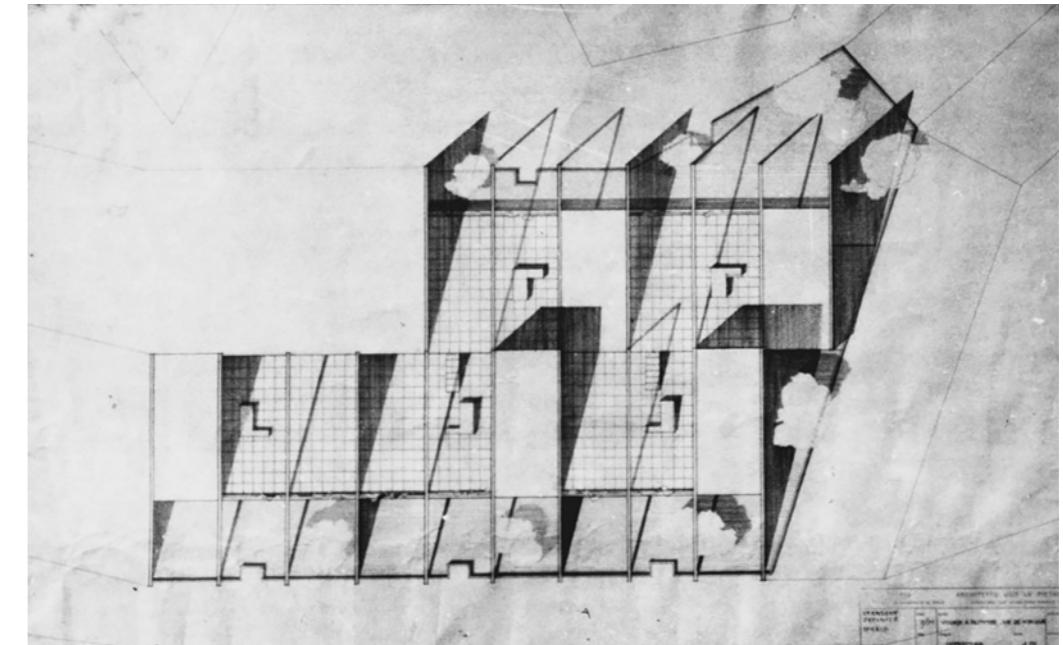
NEURAVNOTEŽENE INTERVENCIJE - URBANA ČVORIŠTA: MODELI RAZUMIJEVANJA I TRANSFORMACIJA, 2. MEĐUNARODNI SUSRETI LIKOVNIH UMJETNIKA, VELA LUKA, 1970., ARHIV UGO LA PIETRA

DISEQUILIBRATING INTERVENTIONS - URBAN NODES: MODELS OF UNDERSTANDING AND TRANSFORMATION, 2ND INTERNATIONAL MEETINGS OF FINE ARTISTS, VELA LUKA, 1970., ARCHIVE UGO LA PIETRA



RICARDO PORRO: TURISTIČKO NASELJE PLITVINE (VELA LUKA), GENERALNI PLAN, 2. MEDUNARODNI SUSRETI LIKOVNIH UMJETNIKA,
VELA LUKA, 1970., ARHIV PETAR OMČIKUS

RICARDO PORRO: THE TOURIST SETTLEMENT PLITVINE (VELA LUKA), GENERAL PLAN, 2ND INTERNATIONAL MEETINGS OF FINE ARTISTS,
VELA LUKA, 1970, ARCHIVE PETAR OMČIKUS



PROJEKT ZA HOTELSKU JEDINICU ZA TURISTIČKO NASELJE PLITVINE (VELA LUKA), GENERALNI PLAN: RICARDO PORRO,
2. MEDUNARODNI SUSRETI LIKOVNIH UMJETNIKA, VELA LUKA, 1970. ARHIV PETAR OMČIKUS

PROJECT FOR THE HOTEL UNIT FOR THE TOURIST SETTLEMENT PLITVINE (VELA LUKA), GENERAL PLAN: RICARDO PORRO,
2ND INTERNATIONAL MEETINGS OF FINE ARTISTS, VELA LUKA, 1970, ARCHIVE PETAR OMČIKUS

Arhitekt po izobrazbi, Ugo La Pietra je umjetnik, filmaš, urednik, glazbenik, strip crtač i profesor. Sam sebe definira kao istraživača komunikacijskih sistema i vizualne umjetnosti od 1960-ih, a simultano se kreće u svijetu umjetnosti i dizajna. Kao neumorni eksperimentator prolazio je kroz razna strujanja (od informela preko konceptualne i narativne umjetnosti do kina umjetnika), a koristio je i razne medije, provodeći istraživanja čija je srž utjelovljena u teoriji *Neuravnoteženih sistema* – kao autonomnog izraza unutar radikalnog dizajna. Obradivao je važne sociološke teme kao što su *Telematski dom* (MoMA, New York, 1972 – Fiera di Milano, 1983), *Stvarni prostor/ Virtualni prostor* (Triennale di Milano 1979, 1992), *Eklektična kuća* (Abitare il Tempo, 1990), *Kultura plaže* (Centro Culturale Cattolica, 1985/95). La Pietrin rad izlagan je na brojnim izložbama u Italiji i svijetu, a bio je i kustos više izložbi na Milanskom trijenalu, Venecijanskom bijenalu, u Muzeju suvremene umjetnosti u Lyonu, Centru u Orléansu, Internacionalmuzeju keramike u Faenzi, Fondaciji Ragghianti u Lucci, Fondaciji Mudima u Milandu te Muzeju MA*GA u Gallarateu. Uvijek se kritički odnosio spram humanističkih, znakovnih i teritorijalnih komponenti dizajna kako u svojim radovima i objektima tako i kao profesor, teoretičar i publicist.

An architect by training, Ugo La Pietra is an artist, filmmaker, editor, musician, cartoonist and teacher. He has been defining himself as a researcher in communication systems and in visual arts since 1960, moving simultaneously in the worlds of art and design. A tireless experimenter, he has crossed different currents (from Informalism and Conceptual Art to Narrative Art and artist's cinema) and used multiple mediums, conducting research that were embodied in the theory of the *Disequilibrating System* – autonomous expression within Radical Design – and in important sociological themes such as *The Telematic Home* (MoMA, New York, 1972 – Fiera di Milano, 1983), *Real Space / Virtual Space* (Triennale di Milano 1979, 1992), *The eclectic Home* (Abitare il Tempo, 1990), *Beach Culture* (Centro Culturale Cattolica, 1985/95). He has transmitted his work through numerous exhibitions in Italy and abroad, and he has curated several exhibitions at the Triennale di Milano, the Venice Biennale, the Musée d'art contemporain de Lyon, the FRAC Centre in Orléans, the International Museum of Ceramics in Faenza, the Fondazione Ragghianti in Lucca, the Fondazione Mudima in Milano and the Museo MA*GA in Gallarate. He has always remained critical of the humanistic, signage and territorial components of design in his works and objects, as well as a teacher, theoretician and publisher.



COMMUTATORE, INSTALACIJA, URBANA INTERVENCIJA, 1970., ARHIV UGO LA PIETRA

COMMUTATORE, INSTALLATION, INTERVENTION IN PUBLIC SPACE, 1970, ARCHIVE UGO LA PIETRA

IMPRESSUM

UGO LA PIETRA :: NEURAVNOTEŽENI SISTEMI
UGO LA PIETRA :: DISEQUILIBRATING SYSTEMS

POKROVITELJI / PATRONS
Ministarstvo kulture RH
Zaklada Kultura Nova
Dubrovačko – neretvanska županija

PUBLIKACIJA / PUBLICATION

SUNAKLADNICI / CO-PUBLISHERS

Oris d.o.o.
Oris Kuća arhitekture / Oris House of Architecture
siva] (zona . prostor suvremene i medijske umjetnosti /
grey] (area . space for contemporary and media art

ZA NAKLADNIKA / FOR THE PUBLISHER

Andrija Rusan

GLAVNI UREDNICI / EDITORS-IN-CHIEF

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PRIJEVOD / TRANSLATION

Sonja Leboš (engleski/English)

DIZAJN I GRAFIČKA PRIPREMA / GRAPHIC DESIGN AND LAYOUT
Borjana Katić, Ana Vuko

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ZAHVALUJEMO / WE THANK TO:

Ugo La Pietra
Arhiv Uga La Pietre / Archive Ugo La Pietra
Simona Cesana
Marco Scotti
Muzej umjetnosti Gallarate / Museo Arte Gallarate [MA*GA]
Francesca Zanella, SCAC, MoRE, Parma
Petar Omčikus
Jasna Jakšić, Muzej suvremene umjetnosti, Zagreb / Museum for
Contemporary Art, Zagreb

ISBN 978-953-6888-52-8 [Oris]

ISBN 978-953-8096-25-9 [Oris Kuća arhitekture]

CIP zapis je dostupan u računalnome katalogu Nacionalne i
sveučilišne knjižnice u Zagrebu pod brojem 001001468.

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Zagreb, srpanj 2018. / Zagreb, July 2018



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