razgovarali
interviewed by


Ante Nikša Bilić


Vera Grimmer


Alan Kostrenčić


Maroje Mrduljaš

fotografije photographs by

Jorge Brantmayer (JB)
Cristobal Palma (CP)
Gonzalo Puga (GP)
Smiljan Radić (SR)

portreti portraits

Damil Kalogjera

To je ljepota – unijeti unutra vanjsko

That's the Beauty – To Bring the Outside Inside

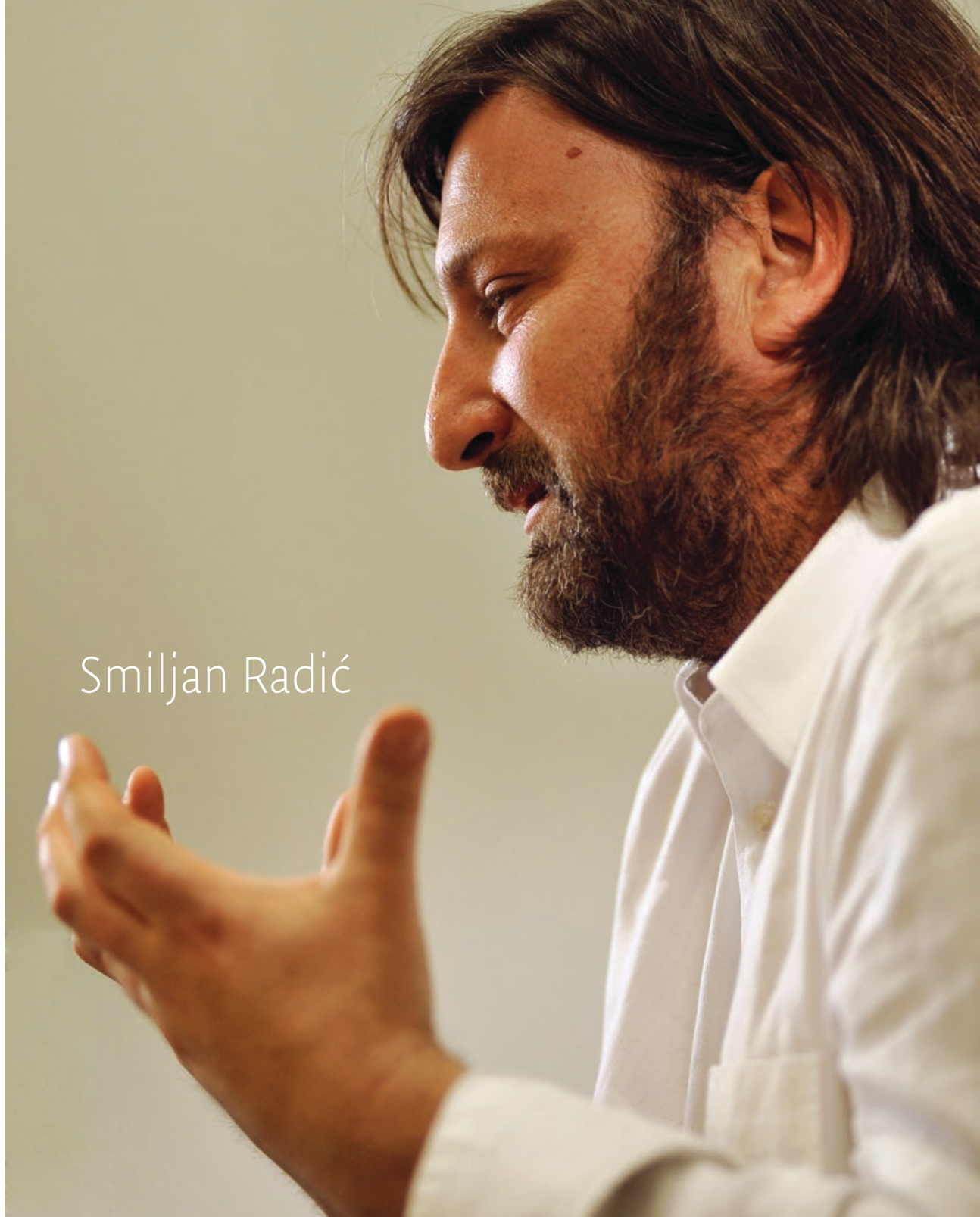
¶ Bilo bi nemoguće, a i neprilično opus Smiljana Radića pokušati smjestiti unutar nekoga arhitektonskog smjera ili čak trenda. Svoju, posve osobnu poetiku on crpi kako iz efemernog, tako i iz egzistencijalnog. Čarolija malog cirkusa, kao i memorija imigrantskog broda kakvim je njegov djed doplovio iz dalmatinskog Brača, na neki će način ući u tu poetiku. Za doživljavanje Radićeve arhitekture bitna je njena nematerijalna dimenzija – mirisi, zvukovi, dodiri. Granica između arhitektonskog i kiparskog izričaja za njega ne postoji. Najčešće dolazi do stapanja arhitekture i skulptura njegove žene, kiparice Marcele Corree.

¶ It would be impossible and inappropriate to try to place the opus of Smiljan Radić within an architectural movement or even a trend. He draws his quite personal poetics from both the ephemeral and the existential. The magic of the small circus, and the memory of the immigrant ship on which his grandfather arrived from the Dalmatian island of Brač, somehow find their place in that poetics. To experience the architecture of Radić, what matters is its intangible dimension – the scents, the sounds, and the touch. The boundary between architectural and sculptural expression does not exist for him. He usually fuses architecture with the sculptures of his wife, the sculptor Marcela Correa.

Razgovarali u Zagrebu 26. listopada 2009.

Interviewed in Zagreb, 26th October 2009


Smiljan Radić





▲ Kuća A, Talca, Čile, 2008., skulpture: Marcela Correa

▲ House A, Talca, Chile, 2008, sculpture: Marcela Correa

(GP)

ORIS — Voljela bih da govorimo o iskrenosti, otvorenosti... kakve nalazimo, primjerice, u filmu *Dragi dnevniče* Nannija Morettija, u kojem on vrlo iskreno i intenzivno obrađuje svoj život, otkrivajući svoju privatnost, pokazujući svoju ženu, punicu Nuriu Schönberg – Nono, naravno kao metaforu za živote drugih. ¶ No, mislim da nije pretjerano reći da su takva iskrenost i intenzitet na druge načine prisutni i u vašem djelu. ¶ SMILJAN RADIĆ — Hvala. Na početku svog studija čitao sam u španjolskim novinama *El Pais* o najboljim arhitektonskim školama u Europi i tada je za najbolje slovilo Sveučilište u Veneciji, jer je imalo vrlo dobre istraživače na području povijesti i statike, itd. Zbog toga sam odabrao venecijanski fakultet. Dobio sam stipendiju i otišao. O Veneciji nisam ništa znao, nikad prije nisam bio tamo. Bila mi je nevjerojatna. Mjesec dana živio sam u ružnoj kući, to je bilo užasno ali sve drugo bilo je sjajno. Profesori su bili jako kvalitetni. U to

ORIS — I would like to speak about sincerity, openness, frankness... as it appears, for example, in the film *Caro Diario* by Nani Moretti, where he is really very frank and very intense about his life, revealing his privacy, showing his wife, his mother-in-law Nuria Schönberg – Nono, of course as a metaphor for the lives of others. ¶ But, I think we could say – we can find this intensity and frankness in other ways in your work too. ¶ SMILJAN RADIĆ — Thank you. At the time I began to study, the best schools in Europe appeared in the newspaper *El Pais,* in Spain – the first one was Venice because they have really good research people about history and statics and this kind of thing. I got a scholarship and went there. But I didn't know anything about Venice, I had never been there before. It was incredible for me. I lived for one month in an ugly house, it was terrible, but other than that it was great. The teachers were really good. The teachers were

Kuća A, Talca, Čile, ▶ 2008., skulpture: Marcela Correa

Hiša A, Talca, Čile, ▶ 2008, skulpture: Marcela Correa

(GP)





vrijeme predavali su Massimo Cacciari, Francesco Dal Co, Marco de Michelis, ta kvaliteta ljudi. ¶ Tijekom mojeg studija u Veneciji grupa prijatelja nalazila se svakog četvrtka u kinu. To je bilo 1991./1992. Pogledali bismo četiri ili pet filmova istog dana, jednog za drugim, jedan od režisera bio je Nanni Moretti (*Palombella Rossa, Dragi dnevniče*). Vrlo važnim u arhitekturi smatram aspekt biografije, što znači da radiš na svoj vlastiti način. To je jedini način na koji ja mogu razvijati arhitekturu. Mnoge stvari koje radim su reference na druge stvari jer nisam kreator oblika. Nisam takav, ne bih to mogao raditi jer nemam ruku za to. Ako si svjestan svojih mogućnosti, u miru si sa samim sobom.

ORIS — Te reference – mogu li se razumjeti i kao transformacije objekata koje pronađete, *objets* trouvés, potom vas te transformacije vode u stvaranje neočekivanih, tajanstvenih objekata poput kuće Fonola i kuće A.

at that time Massimo Cacciari, Francesco Dal Co, Marco de Michelis, those kinds of people. ¶ At Venice during my studies there was a group of friends who every Thursday, each week, held a cinema meeting in Venice. This was 1991, 92. ¶ We saw five films or four films in a day, all in continuity, and one of the directors was Nanni Moretti *(Palombella Rossa, Caro Diario)*. I think for me some architecture is really important when it is biographical architecture. Meaning, when you're doing it your own way. ¶ It's the only way that I can do architecture. Many of the things I could do, there are references of other things because I'm not a creator of shapes. I'm not that way, I couldn't do it because I don't have the hand to do it. And if you are aware of your possibilities, you're really calm with yourself.

ORIS — These references, are these also to be seen as transformations of things you find, *objets trouvés*, and then these transformations lead you to create just unexpected,

¶ SMILJAN RADIĆ — Reference potječu direktno iz toga, ali i iz iskustva. Ne znam kako se ponekad zajedno uklope u isto djelo, ali reference su u pronađenom objektu, a katkad objekt pronađem na drugom kraju svijeta i to unesem u ono što želim. Svojom arhitekturom pokušavam stvoriti atmosferu. To se odnosi na ambijente. Oblik može biti bilo kakav, to mi nije važno. Klijent dolazi s problemom, a ne oblikom u mislima. To je za mene dobro jer mi daje veću slobodu i zbližava me s klijentima. Za njih bi to uvijek moglo biti iznenađenje, možda i ne – ali uvijek postoji mogućnost. A to je ono što oni od mene očekuju.

ORIS — No ipak, teško je ne primijetiti stanovitu sličnost nekih od vaših djela s djelima drugih čileanskih arhitekata.

Prizori iz filma ▶ 'Orange Noise' Smiljana Radića

Frame from the ▶ Smiljan Radić's film *Orange Noise*



S naše točke gledišta mogli bismo na neki način slijediti trag svojevrsnoga, nazovimo to tako, današnjega čileanskog minimalizma ili čileanskog manirizma. Na neki način moglo bi se reći da ti oblici pripadaju određenom čileanskom stilu, što je također povezano, ponavljam iz moje perspektive, s različitim kodovima građenja u Europi ili drugdje. Vi imate te vrlo elegantne forme kubusa, s vrlo elegantnim prozorskim okvirima što nije izvedivo ovdje u Europi zbog drugačije fizike zgrada, klimatskih uvjeta. Zbog toga je na neki način teško ne smjestiti vas unutar konteksta čileanske arhitekture. Možda je to svojevrstan rezultat školovanja.

¶ SMILJAN RADIĆ — Mislim da problem sa stilom leži u formi. U školi se vježbate u kreiranju oblika što i nije loše za životni standard. Stvari koje ja radim povezane su s pamćenjem i sjećanjem. Zašto? Zato što mi nemamo ni pamćenja, ni sjećanja. Zato što je zaista efemerno, stvari koje govorim nisu istinite - ja pronalazim pamćenje, pronalazim sjećanje.

ORIS — Čile nema pravu tradiciju gradnje? ¶ SMILJAN RADIĆ — Ona ne postoji. A kada je prisutna, uistinu je siromašna, u smislu tehnike, materijala i načina građenja. Reći da sam imigrant također nije istina, jer nisam, no istovremeno me oduševljava način na koji su imigranti samo u proteklih 100 godina prisvajali okoliš u želji da stvore nešto za vlastite potrebe. Htjeli su biti unutar društva i uspostaviti odnos sa

perhaps also mysterious things, like Casa Fonola and Casa A.

¶ SMILJAN RADIĆ — The references are directly from there but also from experience. I don't know how they come together in one piece sometimes, but the references are in the object that you find and the reference you find in another part of the world and that you put inside. With my architecture I'm trying to create atmosphere. It refers to ambiances. The form could be anything, it doesn't matter to me. A client coming to me comes with a problem, not with a shape in mind. And that's great for me because it gives me more freedom and more relation with the client. Because it always could be a surprise for them, maybe not – but it could be. And they're coming for that.

ORIS — But still it's hard not to notice a certain resemblance between some of your work or some of your pieces and other Chilean architects, because, in a way, we could trace from our point of view, a sort of, let's say, Chilean minimalism or Chilean mannerism today. Somehow you can trace these forms as a certain Chilean style, which also has something to do, again, from my own perspective, with different building codes in Europe or elsewhere, because you have these very

Prizori iz filma ▶ 'Orange Noise' Smiljana Radića

Frame from the ▶ Smiljan Radić's film *Orange Noise*







svojim okolišem, no u isto vrijeme imali su memoriju, stare uspomene. Nisu mogli drugačije nego promiješati stvari i stvoriti nešto novo. I to je ono što ja volim, uzeti neki prirodni materijal – ili pak sofisticiran, nije važno – i kreirati nov okoliš, u isto vrijeme primjenjujući *low-tech*, zato što ne možemo stvoriti drugačiju tehnologiju, nešto drugo bilo bi pogrešno. Što znači da bi uvijek bilo krivotvoreno: krivotvorene zgrade.

ORIS — Meni je najdraži dio vašeg rada upravo ona pozicija kada polazite od već postojećih modela, od neke vrste pučke arhitekture, neformalne arhitekture i zatim ponovo kreirate novu arhitekturu možda iz tog sjećanja ili ponovnog sjećanja.

¶ SMILJAN RADIĆ — Svejedno mi je jesu li neke pučke konstrukcije vrlo siromašne ili vrlo male. Socijalni aspekt promatranja stvari kao siromašnih ili bogatih nije važan, ja radim na isti način. Ali ljepota takve vrste građevina je u tome što su rješenja zaista minimalna.

ORIS — Tradicionalna pučka arhitektura mi se zaista sviđa jer se iz nje jasno mogu iščitati sve projektne odluke, što je u suvremenoj arhitekturi u pravilu potpuno nemoguće. Kada gledate staru seljačku kuću, potpuno je jasno zašto je krov nakošen pod određenim kutom, primjerice zbog snijega, zašto prozor gleda na određenu stranu svijeta, nikada na sjever zbog sjevernog vjetra, nego na







elegant box forms with very elegant window frames which could never be done here in Europe because of the different physics of the buildings, the climate. So, in a way, it's hard to avoid placing you in the context of Chilean architecture. Maybe it's some sort of outcome of education. ¶ SMILJAN RADIĆ — I think the problem with style is form. In school they practise form. They practice how to make forms and that's not bad for the standard of life. My things have to do with remembrance and memory: Why? Because we don't have remembrance and we don't have memory. Because it's really ephemeral, the things that I say are a lie because I am inventing memory, I am inventing remembrance.

ORIS — There is not a real building tradition in Chile? ¶ SMILJAN RADIĆ — It doesn't exist. But when it exists it's really poor, the technique, materials, the way of producing things. But it's a lie too, to say I'm an immigrant, because I'm not an immigrant but at the same time I love the way that immigrants just in this time of 100 years ago took the surroundings and wanted to produce something because they needed it. They needed to be in society etc, they wanted to produce a relationship with their surroundings, anyway, but at the same time they had memories, ancient memories, they had to mix it and produce something new. And that is what I love, to take some natural material – or sophisticated material,





▲ Prizori iz filma 'Orange Noise' Smiljana Radića

▲ Frame from the Smiljan Radić's film *Orange Noise*

Kuća ugljenara (Casa del Carbonero), 1999. ▶

House of the coal miner (Casa del Carbonero), 1999 ▶

(SR)





Kuća ugljenara (Casa del Carbonero), 1999., akcija paljenja ugljena u kolibi ▶

House of the coal miner (Casa del Carbonero), 1999, burning the charcoal hut ▶

(SR)





jug itd. Ta egzistencijalna logika me sve više i više fascinira. Ne znam dijelite li sa mnom tu upućenost, ali ja zaista volim arhitekturu iz koje se lako prepoznaju uzroci, ne nužno funkcionalni uzroci, nego uzroci bilo koje vrste. ¶ SMILJAN RADIĆ — Ja volim razlog, 'underground' razlog. Primjerice, godinama sam mnogo fotografirao tražeći neke građevine koje sam nazivao krhkom konstrukcijom. Krhka konstrukcija nije pučka. Ona nije u tradiciji građenja, ona je samo konstrukcija kakvu je vlasnik mogao napraviti u određenom trenutku, za određeno vrijeme i određenu

it doesn't matter – but to produce a new environment with that kind of way of thinking about reality. But at the same time with low tech. Because we can't produce another kind of technology, it's false. It means it always could be a fake. Fake buildings.

ORIS — A favourite part of your work, again from my perspective, is exactly the position when you depart from already existing models, from a sort of vernacular architecture, informal architecture and then reinvent new architecture out of this maybe remembrance or re-remembrance. ¶ SMILJAN



◀ Kuća ugljenara (Casa del Carbonero), 1999.

◀ House of the coal miner (Casa del Carbonero), 1999

(SR)

funkciju. Putujući dvije godine poslije istim putom kako bih pronašao iste te građevine, više ih nije bilo; vlasnik je ili umro, ili su prodane ili prenamijenjene.

ORIS — To je zapravo vaš interes za prolazno, efemerno. Prizori koje ste nam pokazali prikazuju cirkuski šator i šator sa smećem, te potrošene stvari, čak i plastične vrećice na vjetru. ¶ SMILJAN RADIĆ — Primjerice, ako vidite plastiku na vjetru, vrećice, one predstavljaju ulični znak. Kada ih vidite na cesti, znate da se tamo prodaju slatkiši. Kada u Kini žele ukazati na restoran, oni postave crvene lampione uz ulicu. To je manje-više isto, možda manje elegantno, ali više fluidno i na kraju ljepše. Kad jedna osoba to napravi, stotine je slijede i čine istu stvar. Za deset godina će i prodavači slatkiša imati znak sa svjetlima, bit će to nešto sasvim drugo.

ORIS — Najintenzivniji performans te ideje, čini mi se, bila je akcija paljenja ugljena u kolibi-kupoli. To je fascinantno, nešto što nestaje – ideja nestajanja, kao simbol i metafora. Kao što čovjek nestaje, tako nestaje ta koliba-kupola. Uloga simbola – koliko su vama važni simboli? ¶ SMILJAN RADIĆ — Taj projekt bio je zanimljiv jer nismo dovoljno znali o toj kolibi-kupoli. Pitali smo se tko bi to mogao napraviti. U našoj regiji samo je jedan čovjek mogao napraviti takvu kolibu, a u to vrijeme on je bio starac od 92 godine. Razmišljali smo kako će to znanje nestati kad on umre. Pitali smo se kako napraviti kolibu i došli na ideju da probamo napraviti kuglu. Napravili smo prvu, kao prototip. Ali starac je radio uvijek istu kupolu tijekom 80-tak godina i trebalo mu je objasniti da želimo napraviti kuglu. Pokazali smo mu ping-pong lopticu kako bismo mu objasnili

RADIĆ — If you see some vernacular constructions that are really poor, and are really small, it doesn't matter to me. The social way to think about things, whether they are poor or rich, doesn't matter, I work in the same way. But the beauty of those kinds of buildings is that the solutions are really minimal.

ORIS — I really love traditional vernacular architecture because it's so easy to trace all the design decisions, which in contemporary architecture is usually completely impossible. Because when you see an old peasant house it's completely clear why the pitched roof is exactly of this angle, because of the snow for example, why the window is pointing in a certain direction, never to the north because you have the north wind, it's looking southwards and so on. So this existential logic fascinates me more and more. I don't know if you share this same familiarity but I really love architecture where the reasons are easy to trace, not necessarily functional reasons, but reasons of any kind. ¶ SMILJAN RADIĆ — I love the reason, the underground reason. For example, I have been taking many pictures for years looking for some buildings that I called fragile construction. Fragile construction is not vernacular. It is not inside a tradition of construction. It's just one construction that the owner could do at that time for this moment for this function. Two years later I do the same trip to find these same buildings but the buildings don't exist anymore, because the owner is dead for example, or because they're being sold or maybe the function is changing.

ORIS — This is in fact also your interest in the transitory, in

Barrio Cívico (gradska četvrt) ,Concepción, Čile, 2001.-2007.

Barrio Cívico (civic district), Concepción, Chile, 2001-2007

(GP)





ideju. Napravili smo kuglu i za njega je to bilo jako važno, jer je bila dobra za proizvodnju drvenog ugljena. No, mi smo htjeli učiti o sustavu gradnje, a ne o obliku, oblik može biti bilo koji, svejedno je... Željeli smo istovremeno pokazati ljudima u okolini sustav. Kasnije smo u drugome gradu na taj način s Marcelom Correom napravili javni prostor, kameni put. Na otvorenju su tri velike kugle promjera četiri metra lagano gorile, ispuštajući neku vrstu mirisa. Ali ideja je bila da pokušamo stvoriti do tada nepostojeću formu ili oblik. To je lažna memorija. To je jednako razmišljanju kako stvoriti nove oblike bez memorije, a istovremeno s memorijom.

ORIS — Razmišljala sam o arhitekturi čileanskih arhitekata Pezo-von Ellrichshausen, pa i vaše je djelo na tragu te koncepcije koja polazi od umjetničkog koncepta. Kako bi taj umjetnički koncept bio primjenjiv u drugom programu, na primjer programu socijalnog stanovanja? ¶ SMILJAN RADIĆ — Socijalno stanovanje predstavlja zaista veliki problem jer u sebi nosi politički aspekt, koji je izvan kontrole. Primjerice, upravo sada radim gradsku četvrt, malu vatrogasnu postaju, malu knjižnicu, centar, to je mali trg u

the ephemeral. So the images you showed us were this circus tent, and tent with the garbage, these used things, even the plastic bags in the wind. ¶ SMILJAN RADIĆ — For example, if you see plastic in the wind, bags, they are a sign on the road. When you're on the road and you see that, it's because the people there are selling sweets. And if you see in China, when people want to indicate a restaurant they put red balls on the street, it's more or less the same, less elegant maybe, but more fluid, I think, more beautiful in the end. But they do it, one person does it and then one hundred do the same thing. In ten years the people who sale sweets will have a sign with lights, it will be another thing.

ORIS — The most intense performance of this idea, I think, is this action, in fact a performance of burning the charcoal hut. So it is a fascinating thing, it is something that disappears – this notion of disappearance, also as a symbol and a metaphor. A symbol like that shows: like a man disappears, so this hut disappears. The role of symbols, how important are symbols for you? ¶ SMILJAN RADIĆ — That project was so funny because we didn't know about this hut-cupola. We said: 'Who could do it?' In our region there was just one old man who could do that kind of hut. At that time he was 92 years old. And we said we're losing that, after this man dies. And then we said: 'Oh, how can we do it, maybe we can do a sphere.' We made the first one, we made it like a prototype. But the old man did the same cupola for 80 years and you have to explain him to do a sphere. We showed a ping-pong ball to explain what we want. And we made this sphere and for him it was really important because the sphere was really good to do charcoal. But we wanted to learn about the system of building, not the form, the form could be anything, it doesn't matter, but at the same time to show the people who are around, to show the system. Then, later on we made a public space like this in another town and we made a stone sidewalk with

obliku trokuta čije su stranice 100 i 70 metara. Pobijedio sam na natječaju, no lijepo je što istovremeno program dolazi od zajednice.

ORIS — Je li to bilo u Santiagu? ¶ SMILJAN RADIĆ — Ne, u Concepciónu. Zajednica je zaista siromašna, susjedstva su jako siromašna i opasna, vozili smo se na gradilište zajedno s drugim ljudima, ne možeš ići sam, ali u isto je vrijeme vrlo lijepo jer smo ljudima objašnjavali projekt. Pričao sam o Trgu sv. Marka. Forma ponovno nije važna. Na kraju smo previše izmijenili projekt jer u ovom slučaju materijali i otpor materijala za mene su važniji od oblika.

ORIS — Otpor materijala? ¶ SMILJAN RADIĆ — Fizički otpor, jer tamo su ljudi takvi, vi postavite neke stvari, a oni ih odnose i više ih nikada ne vidite. Morate zaista paziti na takve stvari. No u isto vrijeme radili smo zaista dugačke zgrade, oko 80 metara. Rekli smo ljudima: 'Mi vam želimo dati zgrade s kojima možete raditi što želite, nama je svejedno.' Svi su kazali da je to zaista dobro za zajednicu, za integritet zajednice. A nama je to važno jer su mogli utjecati na zgrade.

ORIS — To je također i određen oblik agresije. ¶ SMILJAN RADIĆ — Ponekad, zavisi o mjestu, u Concepciónu postoje vrlo dobri crtači grafita. Problem s arhitektima je, po mome mišljenju, kada kreću od forme. Ako ne znaš smjestiti formu unutar svoje lokacije, na krivom si putu. No to nije kraj problema, to je početak.

ORIS — Dakle, u ovom su slučaju važne sloboda i mogućnost, ta mogućnost koju dajete ljudima poslije... ¶ SMILJAN RADIĆ — Ne dajem ja njima, oni će ih dobiti. Nisam im ja to dao, oni će ih preuzeti. Ali mislim da je zgrada takva, možda bi mogla biti vrlo dobra, možda loša, ali to je bio prvi projekt kojim sam mogao ući u siromašnu zajednicu. Puno svojih projekata radio sam besplatno, za prijatelje itd. Možda bi se nešto takvo ponekad moglo napraviti u javnim prostorima.

ORIS — Samo jedan primjer. Kada se distancirate od privatne priče, stvari za vas postaju drugačije, vaše razmišljanje, nije li tako? Ili, možete li izraziti ove koncepte kroz tu posebnu atmosferu, možete li je koristiti u svim svojim projektima ili samo u onima privatnog tipa? ¶ SMILJAN RADIĆ — Ne, mislim da bismo to mogli napraviti, ali svi se projekti razlikuju jedan od drugoga i trudim se ne ponoviti isti projekt, jer me nitko više ne bi angažirao. Znate, ljudi me zovu zato što mogu očekivati nešto izvanredno i znaju da ću ja, a ne netko od mojih studenata crtati okvir za to. Primjerice, ova je godina bila jako teška jer sam imao pet projekata na kojima je radilo dvanaestero ljudi, sljedeće godine će opet raditi četvero ljudi, jedan projekt za drugim. Jer tako je bolje. Ljudi vas zovu jer znaju da ste potpuno predani projektu.

Marcela Correa. At the opening, three big spheres four metres in diameter burning with a small, kind of smell, was really very good. But the idea was to try to make the appearance of a form or shape that never existed before. It's a false memory. But it's the same way of thinking how to produce new forms without memory but with memory at the same time.

ORIS — I was thinking also about the architecture for example by Pezo von Ellrichshausen, even also of your work for this conception, which begins as always as art. So this artistic concept, how would it be implemented in another programme, let's say a social housing programme? ¶ SMILJAN RADIĆ — Social housing is really a big problem because there's a political aspect that you can't control, but for example right now I'm doing civic neighbourhood, a small fire station, a small library, a centre, it's a small square, it is 100 by 70m, it's a triangle. I won a contest for that, but it's so beautiful because at the same time the programme is coming from the community.

ORIS — Was it in Santiago? ¶ SMILJAN RADIĆ — No, in Concepción. The community is really poor, the neighbourhoods are really poor, and dangerous. We rode to the site with other people, you couldn't go alone but at the same time it's really beautiful because we explained the project to the people. I talked about San Marco Square, about the life inside. The form again doesn't matter. In the end we changed too much of the project because in that case the materials and the resistance of the materials are more important for me not the shape.

ORIS — Resistance of materials? ¶ SMILJAN RADIĆ — Physical resistance, because they are like that, you put some things and they carry it away, you never see them again. You have to really pay attention to that kind of thing. But at the same time we made really long buildings, around 80 m, and we said to the people we want to give you these buildings, you can do what you want it doesn't matter to us. Everybody said it's really good for the community, for the integrity of the community. But for us it's important because they could transform the buildings.

ORIS — But it is also some sort of aggression. ¶ SMILJAN RADIĆ — Sometimes, it depends on the place. In Concepción, there are really good graffiti people. The problem with architects, I think, is when they start with the form. If you don't know how to put it inside your site, you're wrong. But that's not the end of the matter, it's the beginning.

ORIS — So this possibility, the freedom and possibility are important in this case, which you give to people afterwards... ¶ SMILJAN RADIĆ — I didn't give it to them, they will get it. I didn't give it to them, they will take it. But I think the

Obiteljska kuća Pite, ▶
Papudo, Čile, 2005.

Pite family house, ▶
Papudo, Chile, 2005

(CP)



ORIS — No, morate biti u poziciji da si možete priuštiti biti spor, a to je također i neka vrst privilegije. ¶ SMILJAN RADIĆ — Problem nije u novcu. Na primjer, ove sam godine mogao odbiti pet projekata. To mi puno znači jer ljudi dolaze s problemom u mislima prije nego s definiranim oblikom, i to je jako dobro. Kada vidim da žele oblik poput kuće koju su negdje vidjeli, ne želim to raditi. Ako se osjećam zaista dobro s klijentom, to je izvrsno. No, svaki put je drugačije.
ORIS — Naročito mi se sviđa u vašoj arhitekturi što ste uvijek dolazili s idejama koje su apsolutno izvan tradicionalne arhitekture, čak izvan arhitekture. Vi uvijek koristite neki element s područja filozofije, što nije uobičajeno u arhitekturi. Pronašao sam mnogo sličnosti s razmišljanjima na drugoj strani svijeta, u nordijskoj arhitekturi, osobito s Pallasmom

building is that way, maybe it could be great, maybe could be bad, but it was the first project where I could put myself inside a community, with a low level of standard of living, etc. I do many of my projects for free, for friends, etc. Maybe sometimes in public spaces you could do it, like this.
ORIS — Just an example. When you go away from this private story, then things become different for you, your thinking, is that so? Or can you express these concepts through this special atmosphere, can you use it in all your projects or just in these private things? ¶ SMILJAN RADIĆ — No, I think we could do it, but, each project is different from another and I try not to do the same project again because nobody will call me again. You know people call me because they can find something special and they know I'm going to draw that kind



▲
Obiteljska kuća Pite, Papudo, Čile, 2005., skulptura: Marcela Correa

▲
Pite family house, Papudo, Chile, 2005, sculpture: Marcela Correa

(CP)

i još nekim arhitektima, koji u teoretskim djelima mnogo govore o ne-vizualnoj komponenti arhitekture, o mirisu, osjećajima, o svim elementima koji su vama također važni, kao što su i haptički elementi. Jako su nam se svidjele scene iz vaših filmova u kojima ste ilustrirali takvo shvaćanje arhitekture. Odakle počinjete, je li to nešto što dolazi iznutra? ¶ SMILJAN RADIĆ — Neka sjećanja potaknuta su mirisom, neka dodirom, a ne vizualnim podražajima. Svakako dolaze iz drugih izvora. I onda morate obraćati pozornost na takve stvari. Ako ste čitali Prousta, kod njega je upravo miris taj koji izaziva sjećanje. To su mali detalji, detalji koji predstavljaju male znakove. Nekome biste mogli pružiti vrlo dobre osjećaje i novu memoriju, pozitivne uspomene i omogućiti mu da se dobro osjeća u svom objektu. Uvijek sam uz klijenta, klijent

of frame, none of my students will draw it. For example this year was really hard because I had five projects with 12 people working on them, next year will again be four people working, one project at a time. Because it's better. The people call you because they know that you're inside the project.
ORIS — But you have to be in a position to afford yourself to be slow, which is also a sort of a privilege. ¶ SMILJAN RADIĆ — The problem is not money. For example this year I could refuse five projects. That is really important to me because the clients are coming to me with a problem more than a shape and that is really good. But when I see that they want a shape like a house they saw, well I don't want to do it. If I feel really good with the client it's great. But it's always different.
ORIS — I especially like in your work that you always come up



▲ Bakrena kuća 2 (Casa de Cobre 2), Talca, Čile, 2005.
▲ Copper House 2 (Casa de Cobre 2), Talca, Chile, 2005

(CP)



zaista dobro živi u mojim kućama. Samo jednom se dogodilo da se vlasnik nije sasvim dobro osjećao u jednoj mojoj kući. Problem s klijentom je taj da mora znati kako želi živjeti, kakvu svakodnevicu želi, to je jako važno. Mislim da me nije poznavao, pa je napravio pogrešku... ¶ Na primjer za kuću Pite su vlasnici prije mene radili tri projekta s drugim arhitektima. Održao sam jedno predavanje na Katoličkom sveučilištu u Santiagu i tjedan dana poslije nazvala me vlasnica, potajno, bez znanja svojega supruga jer je čula za mene od svoje kćeri, studentice arhitekture. Kad me nazvala, rekao sam joj: 'Možemo to napraviti, ne brinite.' Prijašnji projekti sadržavali su samo jedan volumen sa samo jednim stanom, a imaju zemljište od 10 000 m², zaista veliko i vrlo skupo. Ja sam im rekao: 'OK, kad imate veliko zemljište, ako ga želite mirisati i osjećati ga, umjesto jednog volumena trebate imati više volumena, morate izaći van kad idete u gostinske sobe, ako želite vidjeti svoju djecu (tinejdžerske dobi u to doba), morate se spustiti nizbrdo'. Volumeni su organizirani tako da je glavni volumen predviđen za supružnike, oni dolaze tamo svakoga vikenda, a djeca imaju na raspolaganju drugi volumen. Oni su vrlo zadovoljni jer sada imaju predivan vrt i mogu osjetiti miris cvijeća. S ceste se kuća ne vidi, nego vidite platformu s pojedinačnim stijenama-skulpturama. Kuća se pojavljuje kao nešto u terenu. Ono što je najvažnije jest da se osjećate kao da ste na brodu koji pluta oceanom.

ORIS — Prekrasno je što doista postavljate te ljude u život. Ne radi se o tome da sjede u sobi i gledaju van iz lijepe kuće, nego ih zaista smještate u život, pri čemu se kreću i doživljavaju različite ugođaje i vidike. ¶ SMILJAN RADIĆ — To je bilo jako zgodno jer nakon projekta smo se jako zbližili s njima i mali stan u donjem objektu nazvali su Marcela Correa po mojoj ženi. Često idemo tamo.

ORIS — U ovom slučaju kao i u mnogim vašim projektima, došlo je do vrlo bliske interakcije s vašom ženom kiparicom. Tako je i u kućama u šumi, na drugi, vrlo misteriozan način. Ovdje, u kući Pite, prizor podsjeća na antičku grčku platformu nad beskonačnom pučinom. Dakle, vrlo je teško, čini mi se, odrediti granice između arhitekture i umjetnosti – čini se da ne mogu jedna bez druge? ¶ SMILJAN RADIĆ — Za nas ne, ali u pravu ste. Skulpture nisu od početka bile u projektu, došle su poslije. Znali smo da nešto moramo napraviti na toj platformi, ali imali smo samo pejzaž koji je bio vrlo otvoren. Zaustavio sam ga s dva zida, oni ne služe ničemu drugom nego zaustavljanju pejzaža, no vlasnik me upozorio da im je potrebno nešto što će zaustaviti automobile kada se vraćaju kući poslije pića. Rekao sam im da ćemo pokušati, možda bi Marcela tamo mogla napraviti neku plastiku. Slika koju smo im

with ideas which are absolutely out of traditional architecture, absolutely out of architecture. You're always using an element which belongs to philosophy which is not usual in architecture. I have found a lot of similarities with thinking in an absolutely different part of the world, northern architecture, especially Pallasmaa and some other architects, speaking a lot in theoretical work about not visual components of architecture but about smell, about feelings, about all elements which are also very important to you, haptic and so on. We really liked the scenes from your films when you illustrated this kind of taking architecture. How do you start, is it just something from inside? ¶ SMILJAN RADIĆ — One memory comes from the smell, another from the touch, but not from the visual. Absolutely, it's coming from other places. And then you have to pay attention to these things. And then if you read Proust, it's just smell and then it goes down to the memory. With small details, details mean small signs, you could give the person really good feelings and new memories, good memories and a good way to take his site, or his building. I'm always with the client, the client lives really well in my houses. There was just one time, when the owner didn't feel really good in one of my houses. The problem with clients is that they have to know how they want to live, how they want to be in everyday life, it's really important. And I think they didn't know me, made a mistake. For example this house – the Pite house – they made 3 projects with other people before. ¶ I did a lecture at the Catholic University one day and one week later the owner called me, the woman, secretly, without her husband knowing she was calling, because her daughter was talking about me. Her daughter was a student of architecture. She called me and I said we could do it, don't worry. Three other architects did a project for them, like a building, with just one apartment and they have a site of about 1.5 hectares, a big and really expensive one. And I said to them, 'Well, okay, if you have a big site and if you want to smell it and to feel the site you don't have to have one volume, you must have many volumes, you have to go outside when you go to the guest rooms, and if you want to see your children (they were teenagers at that time) you have to go down the hill.' The volumes means: the main volume is for them because they go there every weekend, but it's just for the wife and husband, there is another volume for the children. ¶ For them it was really great because they have a beautiful garden right now, they can smell the flowers. You don't see the house, but the platform with the rocks up on the top. The house comes as something in the terrain. The main thing is, you feel really like in a ship floating on the sea.

ORIS — It's wonderful that you're really putting these people





◀ Restoran Mestizo, Santiago, Čile, 2007. skulptura: Marcela Correa

◀ Mestizo restaurant, Santiago, Chile, 2007, sculpture: Marcela Correa

(GP)

pokazali prikazivala je platformu u Delfima s antičkim ruinama. Oni su bili suglasni. Ispod te platforme nalaze se sobe za goste. Ljudi vole pokazivati svoje kuće, jer kuće predstavljaju novac, no oni nisu željeli da im se kuća vidi s ceste, odnosno iz okoline. Rekli smo im kako bismo je mogli sakriti ako strukturu prekrijemo nečim teškim. Težina stijena – skulptura bila je proračunata, statičari su sve prije izračunali. Izabrali smo mjesto gdje ćemo postaviti skulpture uistinu precizno. Ali htjeli smo dodati i težinu neke priče, u isto vrijeme lažne priče, htjeli smo uvesti vremensku dimenziju u kuću.

ORIS — Kod vas je prisutna opsjednutost velikim kamenjem, kao na primjer u restoranu Mestizo. ¶ SMILJAN RADIĆ — Taj se restoran nalazi u parku. Smjestili smo ga u kut parka, ali htjeli smo koristiti nove strategije. Nešto što uobičajeno stoji vani stavili smo unutar objekta, na pravo mjesto u odnosu na eksterijer. I tada ne trebate transparentnost. I kada ste unutra, imate osjećaj kao da ste na terasi, a zapravo ste u interijeru.

into life. It's not just sitting in a room and looking from a beautiful house but it is really putting them into life and going and changing the atmosphere and the view. ¶ SMILJAN RADIĆ — It was so funny because after that, right now they are very close to us, and the small apartment down the hill is called Marcela Correa after my wife, we always go there.

ORIS — In this case as in many other of your projects this is a very close interaction with your wife as a sculptor. So, it is also in these houses in the wood, in another way very mysterious way. Here, in the Pite house, it is like a Greek platform over the endless sea. So it's very hard, I think, to say where the borders are between architecture and art – one doesn't go without the other? ¶ SMILJAN RADIĆ — For us not, but you're right. The rocks did not come at the beginning of the project, they came later. We knew that we had to do something on that platform but we just had the landscape which was really open. I stopped the landscape with two walls, they're



No, to nije zbog toga što je prostor otvoren, nego zato što ste nešto što treba biti vani umetnuli unutra; to je strategija umetanja nečega što potječe iz drugog vremena.

ORIS — Često koristite tu strategiju dislociranja značenja? ¶ SMILJAN RADIĆ — Da, no to su konstrukcije koje istovremeno nose teret. Ako to nije slučaj, riječ je o nečemu poput krivotvorine.

ORIS — Ta druga značenja stvari također su vrlo jasna u vašoj kući, *room-house*, gdje zidovi nestaju, oni su nešto drugo, oni su police, krov također nestaje, on je zapravo šator. To je nešto što ima veze s privremenošću, s fluidnošću. ¶ SMILJAN RADIĆ — Ljepota te teme nalazi se u sljedećem: iako zapravo nisi, uvijek se osjećaš kao da si vani; to je ljepota, uvesti unutra vanjsko. Nikada ne osjećaš da ti je jako vruće ili hladno, kao vani, kad si izložen okolišu, to je tako lijepo. Ako imam i drugu kuću, želim biti vani, biti vani cijeli dan, osjećaj za vrijeme je uvijek isti. Ciganski ili cirkuski način života je zaista predivan

nothing but to stop the landscape, but the owner said we need something to stop the car when we're coming home drunk. And I said okay we will try, maybe Marcela could do some sculpture there. The image that we showed them was a Delphi platform, with the stone destroyed, something like this. And they said okay. But, at the same time, under this platform, there are the guest rooms. People want to show their houses because houses mean money but they told me we don't want to see our house from the road, the road means the outside. And we said we could hide the house if we put some physical weight over the structure, and the rocks, they're really calculated, because the structural engineers calculated it before. We chose the place where to put them really precisely. But we wanted to put some weight and some stories, false stories at the same time, we want to put some Time inside the house.

ORIS — But there is an obsession with big rocks, for example

▲ Restoran Mestizo, Santiago, Čile, 2007. skulptura: Marcela Correa

▲ Mestizo restaurant, Santiago, Chile, 2007, sculpture: Marcela Correa

(GP)



Kuća CR, Santiago, Čile, 2003. ▶

CR House, Santiago, Chile, 2003 ▶

(JB)



u tome smislu. Ja tako nikada ne bih mogao živjeti, ali uvijek posjećujem mali cirkus. Vlasnik radi u cirkusu kao klaun od studenog do travnja: on je klaun, on je vlasnik, on je sve i zatim se spakira i ode raditi u *grill* restoran. Takav način života je stvarno čudan, stvarno zgodan.

ORIS — Šator je i kao Semperova ideja arhitekture - tepih prebačen preko konstrukcije. To je primarno poimanje arhitekture. Ali vrlo je važan taj pojam tepiha kao prve demarkacije prostora, koji je tektonska struktura, za razliku od svoje stereotonske baze. No, tu je i kulturološko poimanje ornamenta koje je tako izraženo u Semperovom djelu. Vi ne koristite ornament, ali koristite haptičku kvalitetu materijala; to je neka vrsta senzualnog ornamenta, također i strukturu betonskih zidova ili ponekad drveta, pa tako i vi imate ornamente. ¶ SMILJAN RADIĆ — Može biti, nikada ne razmišljam na taj način.

ORIS — I police su neka vrst ornamenta koji se konstantno mijenja. Zaista sam oduševljen tom idejom, umjesto standardnih ormara imati sve otkriveno. Sve vaše stvari su zapravo izložene. U tome ima ponešto od nomadskog načina življenja. ¶ SMILJAN RADIĆ — Na primjer u kući na otoku Fresia... njena atmosfera – kad pogledate ovu sliku, to bi mogao biti Japan, možda predodžba koju mi imamo o Japanu. Razgovarali smo o tome s klijentom, on je predložio da napravimo nešto plošno i japansko u smislu japanske memorije, kao što su Europljani radili japanske paviljone. Na lažni način, ali u pozitivnom smislu jer su rekreirali atmosferu.

ORIS — Jedan od vaših posljednjih projekata je Heideggerova koliba. Kako to da ste uzeli Heideggera kao referentnu točku? ¶ SMILJAN RADIĆ — Ali ja ne volim Heideggera, kao prvo.

ORIS — Razumijete li Heideggera? ¶ SMILJAN RADIĆ — Ne volim Heideggera, da razjasnimo stvar, ali, na primjer, ne sviđa mi se ni Picasso, mada je sjajan slikar, to nema veze. Imam neke Picassove crteže, jer volim njegove crteže, ali ne slike. Bio sam u San Francisku na jednoj svečanosti Američkog instituta arhitekata, posjetio sam knjižnicu pjesnika Ginsberga. Tamo sam pronašao dvije knjige, jednu Heideggerovu – *Heideggerova koliba* i drugu o paviljonima širom svijeta. Vidio sam kolibu i primijetio koliko je slična ambijentima naše kolibe. Trebala nam je kuća za naše posjetitelje jer je druga kuća stvarno mala, a treba biti neovisan po mome mišljenju, tako je bolje za sve. Heideggerova mi je uvijek bila u mislima, ali u smislu ponavljanja istih ambijenata kolibe, egzistencijalističke kolibe. Jednom sam imao knjigu *La Buena Vida* (Dobar život) Iñakija Abalosa u kojoj je riječ o Heideggerovoj kolibi, o egzistencijalističkoj kući. I mnogo je znakova te kolibe koje

in the Mestizo Restaurant. ¶ SMILJAN RADIĆ — This restaurant is in park. We put the restaurant in the corner of the park but we want to work with new strategies. You put something, which is usually outside, inside the building. On the right place related to the outside. And then you don't need transparency. And if you're inside you feel as if you're on a terrace but you're in the interior. But it's not because the space is open, it's because you put something which should be outside, inside, and that's the strategy to put something from another time inside.

ORIS — You often use this strategy of dislocating of meaning. ¶ SMILJAN RADIĆ — Yes, but at the same time there are structures, at the same time they support the burden, if not, it's something like a fake.

ORIS — So these other meanings of things are also very clear in your own house, this Room House, where walls disappear, they're something else, they're shelves, the roof disappears too, it's in fact a tent. It is something which has to do with temporality, with fluidity. ¶ SMILJAN RADIĆ — The beauty of the theme is: you're not, but you always feel outside, that's the beauty, to bring the outside inside. You never feel really warm or cold, as when you are outside, exposed to the environment, that's so beautiful. And then when you have a second house, I need to be outside, to be outside all day. The feeling of Time is always the same. Gypsies or a circus way of life, it's really beautiful for that and I never could do it but I always visit a small circus. The owner works November to April in the circus, he's a clown, the owner, everything, and then he packs his things and works later in a grill restaurant. That way of life is really strange, really funny.

ORIS — The tent is also like Semper's idea about architecture – a carpet thrown over a structure. It is the primary thinking of architecture. ¶ But for example, it's extremely important this notion of a carpet as the first demarkation of space, which is a tectonic structure, unlike its stereotonic which is the base. But then again there is this cultural notion of ornament which is so strong in Semper's work. You don't use ornaments but you use this haptic quality of the materials, it's sort of sensual ornament. But also the structure of concrete walls, or sometimes the wood, so you have the ornaments. ¶ SMILJAN RADIĆ — It could be, I never think in that way.

ORIS — Also the shelves are sort of ornament again which is constantly changing. I really love the idea of not having normal wardrobes or whatever, but having everything exposed. All of your possessions are actually put on display. But it has

bih mogao ponoviti, a da ne pomičem stvari po kući. Kada smo imali to ime, trebali smo odlučiti kako tretirati kuću. Izabrali smo za pokrov fonolu jer je uistinu jeftin i krhak materijal. Tako se unose u kuću vremenske prilike, zvukovi, opasnost.

ORIS — Zanimljivo, prije nego što ste nam iznijeli svoja razmišljanja o tome, ja sam razmišljao kako je vama uspjelo konačno ispravno interpretirati Heideggera u arhitektonskom svijetu. Nikako mi se ne sviđa interpretacija Heideggera u kontekstu postmoderne arhitekture. A vaša arhitektura se zaista bavi tim elementarnim pitanjima, nebom i zemljom, o čemu Heidegger govori u nekim svojim djelima. No, on je bio vrlo eksplicitan što se tiče prostora u svom načinu života. Dakle, tanka je linija između filozofije i ideologije u životnoj svakodnevici. ¶ SMILJAN RADIĆ — I u ovome je slučaju ime Heidegger korišteno s ironijom. Mogao sam ga upotrijebiti jer mi on ništa ne znači.

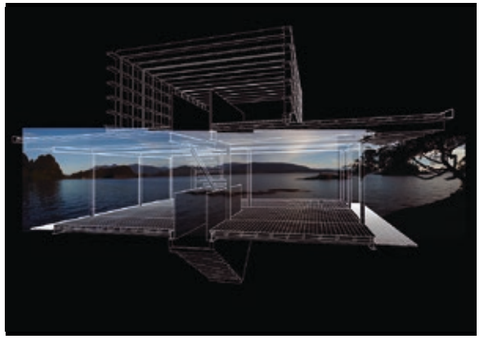
ORIS — Ako je ironično, onda je to prihvatljivo. Da je prevozbiljno, onda... ¶ SMILJAN RADIĆ — Ne, ne. Zbog toga nisam koristio njegovo ime od početka. To je kuća Fonola.

ORIS — Malo je provokativno. ¶ SMILJAN RADIĆ — Sigurno. I zato što ga nitko ne zna. Iako sam stavio Heideggerovu sliku, nitko ne zna kako on izgleda; to je čudno jer među arhitektima nije uobičajeno vidjeti tu sliku i u Barceloni me mnogo ljudi pitalo tko je taj tip na slici.

Kuća Fresia, otok Fresia, Čile, fotografija makete, 2007.

Fresia House, Fresia Island, Chile, model photo 2007

(GP)



ORIS — Mansilla+Tuñon su uvijek stavljali Beuysa u svoje nacrte. Tako je na natječajima uvijek bilo jasno da je projekt njihov. ¶ SMILJAN RADIĆ — Na isti način ako stavite Heideggera u ovu kuću, generirate još jedno predavanje. To je koliba, glupa koliba; to je ništa, nije arhitektura. Ali ako dopre u medije, u časopis, i ako stavite ime, pretvorit će se u – arhitekturu? Ovisi tko je autor.

something of this nomadic art of life. ¶ SMILJAN RADIĆ — For example in this Fresia house about the atmosphere, the people, if you see this picture it could be Japan, the idea that we have of Japan. We were talking about this with the client and he said let's go and do something flat, and Japanese in the sense of Japanese memory, like the people in Europe made Japanese pavilions, in that sense. In a fake way, but in a good way because they reinvented the atmosphere.

ORIS — One of your last projects is Heidegger's hut. How come you actually took Heidegger as a reference point? ¶ SMILJAN RADIĆ — But I don't like Heidegger, that is the first thing.

ORIS — Do you understand Heidegger? ¶ SMILJAN RADIĆ — I don't like Heidegger, to make things clear. But, for example, I don't like Picasso, but Picasso is a great painter, and I have some drawings of Picasso, because I love his drawings, not his paintings. I was in San Francisco for a ceremony of the American Institute of Architects, I visited the library of Ginsberg, the poet. I found two books there, one of Heidegger – Heidegger's hut and the other about pavilions around the world. I saw the hut and the hut is absolutely similar to the ambiences of our hut. We needed a house for our visitors, because the other house is really small and you have to be independent I think, it's better for everyone. I was always thinking about Heidegger's but Heidegger in a sense to repeat the same ambiances of the hut, the existentialist hut. I once had a book called *La Buena Vida* by Iñaki Abalos, it talked about Heidegger's hut, the existentialist house. And there are many of the signs of this hut that I could repeat without moving things in that house. And then we got that name, and then we had to decide how to make it. We said okay, let's go and do it with Fonola because it's really a cheap material and it's a fragile material. Again it brings you the weather into the house, the sounds, the danger.

ORIS — It's interesting actually before you now explained to us your thinking about that, I was thinking that you finally got the right interpretation of Heidegger in the architectural world. I really don't like the interpretation of Heidegger in the context of postmodern architecture. And your architecture actually really deals with this elementary stuff, with heaven and earth, about which Heidegger spoke in some of his works. ¶ But he was very explicit about space in his lifestyle. So there is a thin line between philosophy and ideology in everyday life. ¶ SMILJAN RADIĆ — And in this case the name Heidegger is ironic. I could use it in that way, because I didn't care about Heidegger.

ORIS — If it's ironic then I can accept it. If it were too serious



◀ Kuća fonola, Vilches, Čile, 2009.

◀ Fonola House, Vilches, Chile, 2009

(GP)



ORIS — Betsky je rekao da arhitektura nije gradnja, nego razmišljanje o njoj. ¶ SMILJAN RADIĆ — Da. No, na kraju je važno da idete negdje i osjećate se dobro. Imate dimnjak, ne osjećate vjetar itd. Mislim da to može biti sjajno.

ORIS — Možda samo jedna mala opservacija, ne pitanje. Prvi put kada sam ugledao vaše djelo prvo što mi je palo na pamet bio je pojam magični realizam. Osjećate li neku

then... ¶ SMILJAN RADIĆ — No, no. This is why I didn't put the name in the first time. It's a Fonola house.

ORIS — It is a little bit provocative. ¶ SMILJAN RADIĆ — Sure. If I put a picture of Heidegger, nobody knows Heidegger, it's really strange among architects, it's not really common to see that picture and in Barcelona many people asked me who was the guy that appeared.

ORIS — Mansilla Tuñon put always Beuys in their plans. So, in competitions it was then clear that it was their project. ¶ SMILJAN RADIĆ — In the same way if you put Heidegger in this house you generate another lecture, this is a cabin, a stupid cabin, it's nothing, it's not architecture. But if you put it inside a medium, inside a magazine, and if you put the name, it's going to be – architecture? Depends who made it.

ORIS — Betsky said that architecture is not the building but the thinking about it. ¶ SMILJAN RADIĆ — Yes. But in the end it is important if you go there, feel good, and you have a chimney and you can't feel the wind, etc. That could be great.

ORIS — Maybe one just a little observation not a question. When I first looked at your work, the first thing which came to mind was the term magical realism. Do you feel any

povezanost s načinom razmišljanja Marquesa, Borghesa? ¶ SMILJAN RADIĆ — Ne, trudim se da ne, jer ih ne volim. Pokušavaju raditi nešto pučko u literaturi. Možda pučko u smislu da kreiraju nešto, ali istovremeno reproduciraju stvarnost.

ORIS — Pretvarajući sve to pomalo u mit. ¶ SMILJAN RADIĆ — Da, pomaknuti realnost u drugačiju razinu. Ako kažem da ne volim Pabla Nerudu, mrzim ga, ali sviđaju mi se Garcia Lorca, Vicente Huidobro, Pablo de Rokha i drugi, oni su onda na drugoj razini.

ORIS — Nisam to mislio posve doslovno. Na neki način vi radite sa svojevrsnom emocijom koja je puno više od običnoga realističnog života i svijeta. I po mome mišljenju naročito europskoj arhitekturi apsolutno nedostaje takvo razmišljanje koje uključuje mnogo više od forme. ¶ SMILJAN RADIĆ — Ne, problem je što nitko ne govori o naraciji koja pripada djelima. Sva djela imaju male povijesti. Poznato mi je da stvari imaju priče, osobnu povijest, a o tome nitko ne govori. Ne znam zašto. Ali da bi se nešto objasnilo, možda bismo mogli koristiti nešto poput naracije. Meni su važne male povijesti koje mogu stvoriti novi projekt. I mogao bih ponovno biti sretan u drugoj vrsti projekta. To je za mene dobro. Ako nisam upoznat s poviješću projekta, osjećam se zaista nelagodno. No, vi ste u pravu, mogli bismo objasniti, povezati stvari i meni bi bilo vrlo čudno ne raditi na takav način. Neobično mi je predstavljati se u Europi, jer nikad nisam siguran trebam li nešto reći, dati objašnjenje ili ne. Ima jedna linija, jasna linija, ja znam tu liniju, no ipak je ponekad prijeđem i objašnjavam.

connection with this way of thinking of Marques, Borghes? ¶ SMILJAN RADIĆ — No, I try not because I don't like them. They try to do something vernacular about literature. Maybe vernacular in the sense of inventing something but at the same time reproducing reality.

ORIS — To make this whole thing a little bit of a myth. ¶ SMILJAN RADIĆ — Yes, to put the reality to another level. If you say I don't like Pablo Neruda, I hate him, but I like Garcia Lorca, Vicente Huidobro, Pablo de Rokha and another people who are then the second level.

ORIS — Well, I didn't mean this quite literally. In a way you are dealing with some kind of emotion which is much more than ordinary realistic world and life. And I think that especially European architecture is absolutely missing this kind of thinking which is more than just form. ¶ SMILJAN RADIĆ — No, the problem is nobody talks about the narrative around the works. All works have small histories. I know the things have stories, personal history and nobody talks about them. Why, I don't know. But to explain something maybe you could use some narrative. The important things for me are small histories which could produce another project. And could be happy again in another kind of project. That is good for me. If I don't know the histories about a project, it's really uncomfortable for me. But you're right, we could explain, we could connect and for me it's really strange not to do it in that way. For me it's really strange to present in Europe because I never know if I have to say something or not, to explain because there is a line, a really straight line, I know that line and then sometimes I go up and I explain.

