

*Temeljem članaka 8. i 27. Statuta Grada Zadra ("Glasnik Grada Zadra", broj: 9/09, 28/10, 3/13, 9/14 i 2/15-proč.tekst) i članka 8. Odluke o javnim priznanjima ("Glasnik Grada Zadra", broj: 5/01, 7/01, 6/03, 6/06, 4/07 - pročišćeni tekst i 11/09), **Gradsko vijeće Grada Zadra, na ___. sjednici, održanoj dana**
2017. godine, d o n o s i*

O D L U K U

Članak 1.

GRB GRADA ZADRA dodjeljuje se gospodinu **KREŠIMIRU DAMJANOVIĆU, mag.arch.**
za uzorne uspjehe i rezultate postignute u području inovativnih projekata arhitekture.

Članak 2.

Ova Odluka stupa na snagu danom donošenja, a objaviti će se u „Glasniku Grada Zadra“.

KLASA: 061-01/17-01/01
URBROJ: 2198/01-1-17-
Zadar, ___. studenoga 2017. godine

GRADSKO VIJEĆE GRADA ZADRA

PREDsjEDNIK

Zvonimir Vrančić, dr.med.

**GRAD ZADAR
GRADSKO VIJEĆE GRADA ZADRA
ODBOR ZA DODJELU JAVNIH PRIZNANJA**

Zadar, 30. listopada 2017. godine

**PREDMET: Prijedlog za dodjelu Grba Grada Zadra gosp. Krešimiru Damjanoviću
(za uzorne uspjehe i rezultate postignute u području inovativnih projekata arhitekture)**

O b r a z l o ž e n j e

Krešimir Damjanović rođen je u Zagrebu 1986. godine. Završio je Gimnaziju Vladimir Nazor u Zadru, a na Arhitektonskom fakultetu Sveučilišta u Zagrebu, diplomirao je 2013. godine. Trenutno živi i radi u Zadru kao projektant u arhitektonском timu Nikole Bašića. Član je Društva arhitekata Zadar.

Sudjelovao je na nizu arhitektonskih radionica i međunarodnih arhitektonskih natječaja od kojih je najznačajniji natječaj Shinkenchiku za 2017. godinu na kojem je osvojio prvu nagradu.

Natječaj raspisuje jedan od vodećih japanskih arhitektonskih časopisa A+U prvi put publiciran 1925. godine, a u kojem su prezentirani brojni primjeri suvremene japanske i svjetske arhitekture.

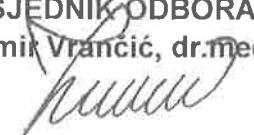
Sam natječaj Shinkenchiku Residential Design Competition ima također dugu tradiciju, a 70-ih godina postaje internacionalan. Nagrade se dodjeljuje inovativnim projektima na temelju prosudbe jednog žiratora, a ove godine to je bio Go Hasegawa, jedan od najzanimljivijih japanskih arhitekata mlađe generacije.

Gospodin Damjanović osvojio je prvo mjesto u konkurenciji od 1081 radova natjecatelja iz cijelog svijeta. Tema natječaja bila je „Kuća Dimenzija“, a gosp. Damjanović je svojim projektom „Kuća Kolaž“ najbolje odgovorio na zadani temu baveći se propitivanjem dimenzija u odnosu prema različitim kulturama, vremenu i ljudima.

Dosadašnji hrvatski dobitnici 1. nagrade na natječaju Shinkenchiku su još samo bili arhitektonski dvojci: Ivan Crnković i Emil Šverko 1983. godine te Vinko Penezić i Krešimir Rogina 1984. godine.

Uspjeh gosp. Damjanovića značajan je za svjetsku promociju kulture i arhitekture ne samo grada Zadra već i cijele Hrvatske.

**PREDSJEDNIK ODBORA
Zvonimir Vrancić, dr.med.**



Shinkenchiku Residential Design Competition 2017

SHINKENCHIKU RESIDENTIAL DESIGN COMPETITION 2017

Judge:

Theme | 大きさの住宅



Dimensions

Hosts: Yoshioka-Bunko Foundation

Shinkenchiku-sha Co., Ltd.

The theme of this competition is House of Dimensions. Imagine, for a moment, a new type of house through the perspective of its dimensions.*

The size of a house represents many things: the assets of the owner, for example, or a set of values that this person harbors in relation to the house. Some people think that the bigger a house is, the better, while others prize a certain aesthetic that can be found within a smaller dwelling. The standard dimensions of a house also differ according to the country and region. When a Japanese person goes overseas, he or she is astonished to find that houses there are twice as big. Or, sometimes the most surprising thing about visiting older, historical houses is their size. It is not difficult to find a house – whether old, new, in Japan or abroad – that is bigger even than the public buildings we know today. People tend to lump all of these issues together and talk about the size of houses in terms of “residential scale.” In fact, however, the dimensions of a house are relative: they are deeply rooted in the society, culture, and history of each place.

What I’ve written above is related to the size of a house. But the theme for this competition is not “size of a house,” but “a house of dimensions.” In other words, what is required is not simply to propose a size of house that one has never seen before: to attempt to make a house merely gigantic, or minuscule. This would be completely dull, and without any interest whatsoever. As previously mentioned, the dimensions of a house are in fact a relative matter – the settings and parameters, once they have been decided, would produce any number of extreme cases. In a sense, what is required here is to **design a house using only their dimensions**.

I would like participants to rethink about new possibilities surrounding the dimensions of physical space, such as width, depth, and height – or perhaps sets of various dimensions that have been completely neglected in the field of residential design up until now. Be free, and bold, in your imaginings!

collage house
shinkenchiku residential design competition 2017_house of dimensions

A house is on the border.

Situated on the collision of cultures.

A house is a reflection of contemporary events.

An echo of current world migrant crises.

A house is a concept.

A house is a collage.

It is composed of randomly distributed walls, beams, columns, volumes, and gardens.

A house is a mixture of fragmented layers of different cultures.

They change its shape and size.

A house, therefore, becomes small and big.

A house has tension.

By changing its dimension, each element gains a new function.

A house is complex and contradictory.

So, for instance, a column, depending on its size can become a chair, a chapel, a well, a shower...

A house becomes a sensory artifact.

A house does not solve problems.

It is useful and useless.

A house has light and darkness.

It accepts the Real and acknowledges the Unknown.

A house becomes the starting point and the destination.

Kuća Kolaž

Kuća je na granici.

Nalazi se na srušaru kultura.

Kuća je odraz suvremenih zbivanja.

Odjek je trenutnih svjetskih migrantskih kriza.

Kuća je koncept.

Kuća je kolaž.

Sastoje se od neosmišljeno raspoređenih zidova, greda, stupova, volumena i vrtova.

Kuća je mješavina rascjepkanih slojeva različitih kultura.

Oni mijenjaju oblik i veličinu.

Stoga kuća postaje malena i velika.

Kuća ima napetost.

Promjenom svoje dimenzije, svaki element dobiva novu funkciju.

Kuća je složena i kontradiktorna.

Tako, na primjer, stup, ovisno o njegovoj veličini može postati stolica, kapela, bunar, tuš ...

Kuća postaje osjetilni artefakt.

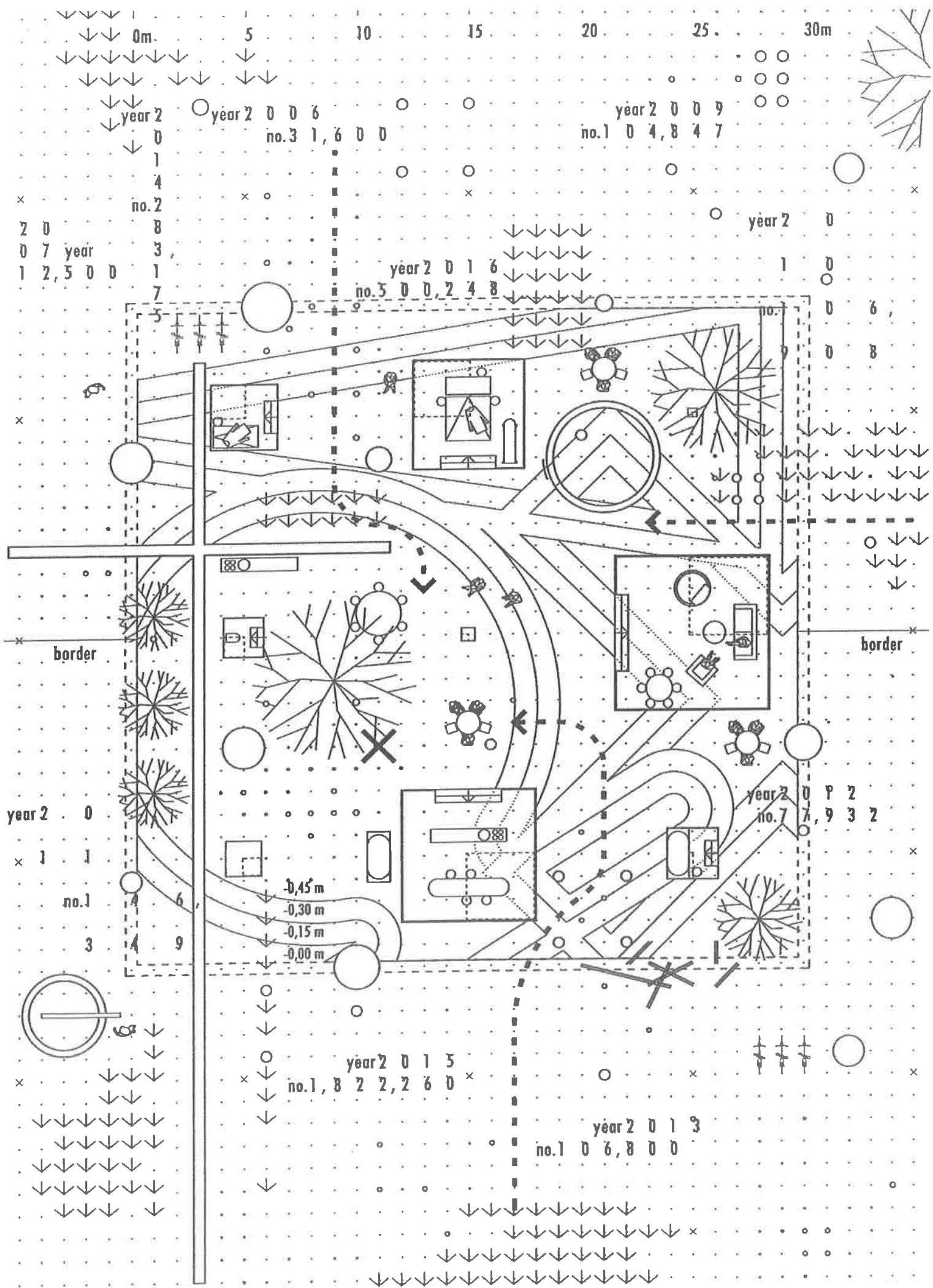
Kuća ne rješava probleme.

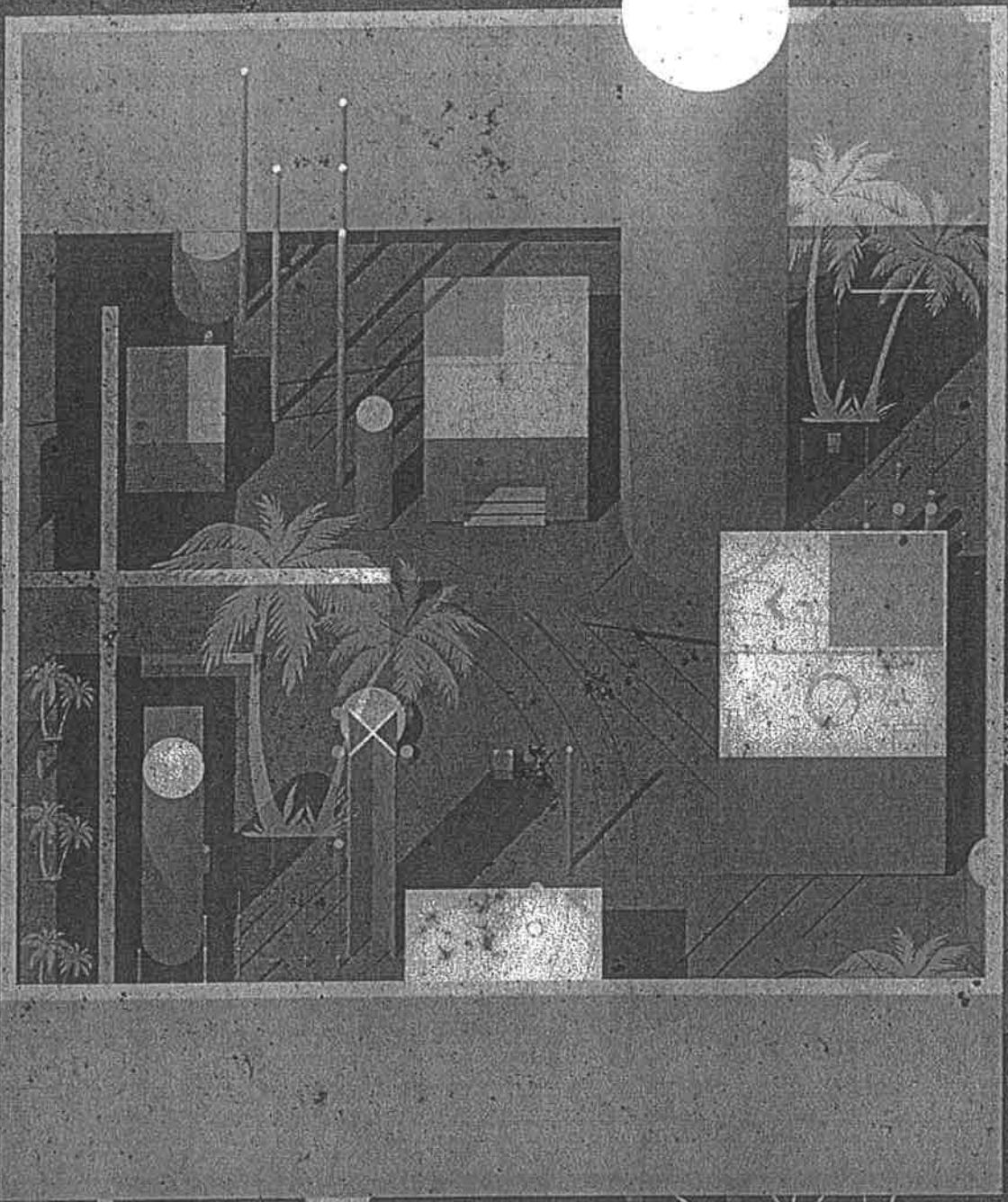
Korisna je i beskorisna.

Kuća ima svjetlost i tamu.

Prihvata Stvarnost i afirmira Nepoznato.

Kuća je polazište i odredište.





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