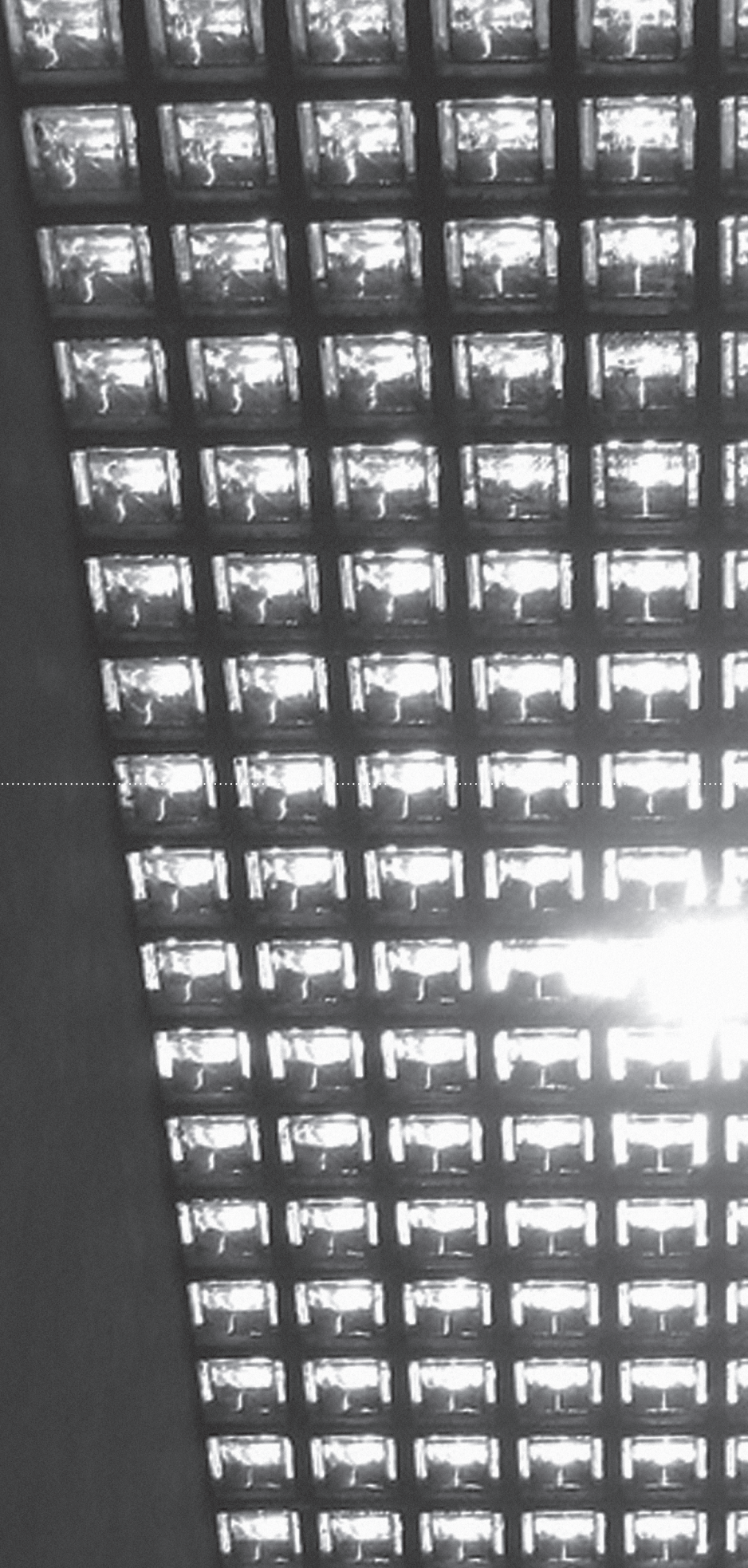


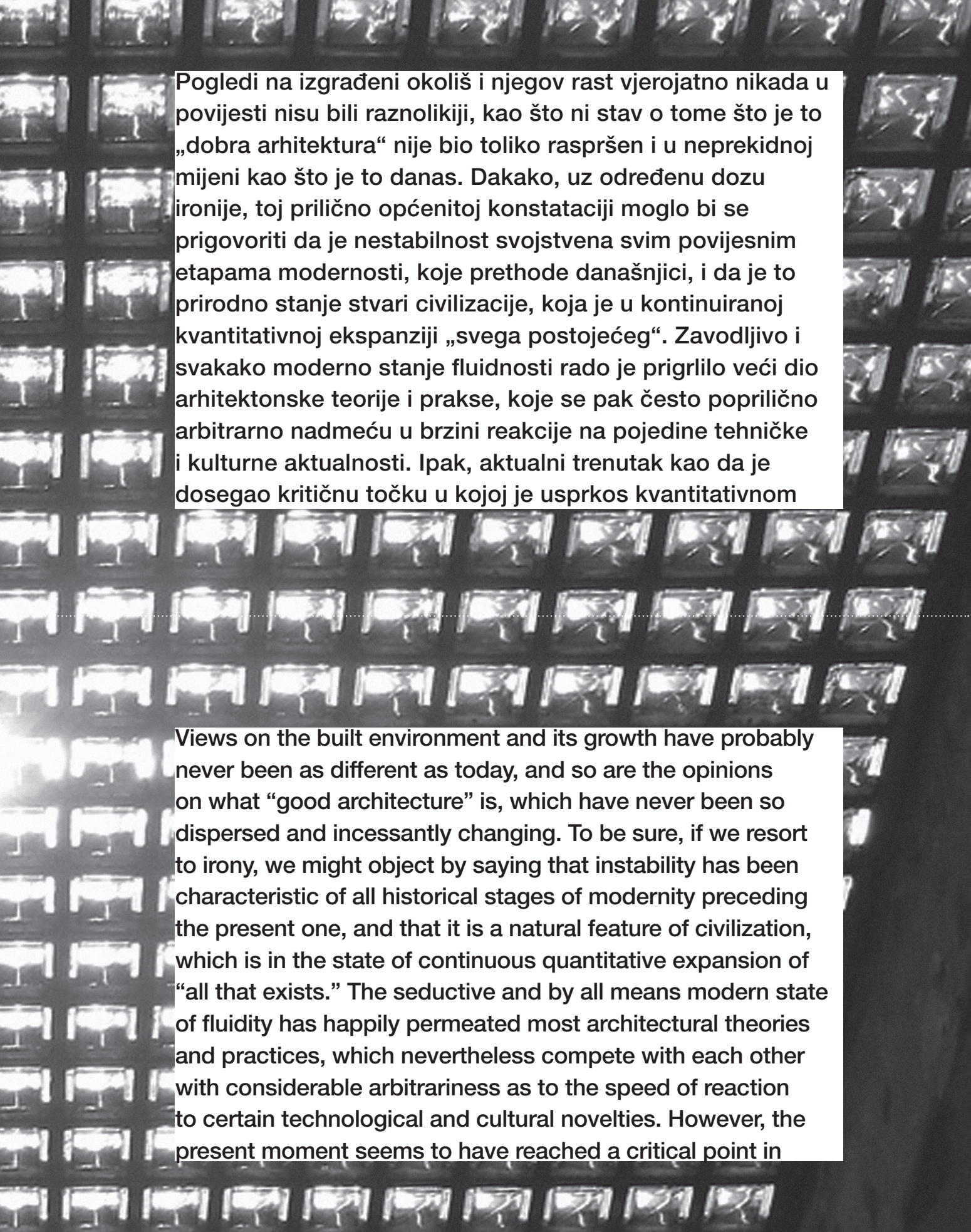
# STANJE PROMJENE

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# THE STATE OF CHANGE







Pogledi na izgrađeni okoliš i njegov rast vjerojatno nikada u povijesti nisu bili raznolikiji, kao što ni stav o tome što je to „dobra arhitektura“ nije bio toliko raspršen i u neprekidnoj mijeni kao što je to danas. Dakako, uz određenu dozu ironije, toj prilično općenitoj konstataciji moglo bi se prigovoriti da je nestabilnost svojstvena svim povijesnim etapama modernosti, koje prethode današnjici, i da je to prirodno stanje stvari civilizacije, koja je u kontinuiranoj kvantitativnoj ekspanziji „svega postojećeg“. Zavodljivo i svakako moderno stanje fluidnosti rado je prigrilo veći dio arhitektonske teorije i prakse, koje se pak često poprilično arbitrarno nadmeću u brzini reakcije na pojedine tehničke i kulturne aktualnosti. Ipak, aktualni trenutak kao da je dosegao kritičnu točku u kojoj je usprkos kvantitativnom

Views on the built environment and its growth have probably never been as different as today, and so are the opinions on what “good architecture” is, which have never been so dispersed and incessantly changing. To be sure, if we resort to irony, we might object by saying that instability has been characteristic of all historical stages of modernity preceding the present one, and that it is a natural feature of civilization, which is in the state of continuous quantitative expansion of “all that exists.” The seductive and by all means modern state of fluidity has happily permeated most architectural theories and practices, which nevertheless compete with each other with considerable arbitrariness as to the speed of reaction to certain technological and cultural novelties. However, the present moment seems to have reached a critical point in

umnažanju diskursa o arhitekturi procjep između „teorije“ i „prakse“ s jedne i realnog stanja u izgrađenom okolišu s druge strane postao ogroman.

Kontinuirani proces tehnološke i kulturne, ali ne i fundamentalne društvene promjene stvarao je sve ozbiljnije probleme za arhitektonski projekt koji nije uspijevaio revidirati i aktualizirati svoje emancipacijske ambicije zacrtane u avangardnim programima, kao što je na to već dovoljno puta ukazano. Svrstavanje arhitektonskog djelovanja u područja „tehnike“ i „kulture“ izdvojilo je progresivnu arhitektonsku poziciju iz glavnih tokova društvenih kretanja. Prevladavajući i pojednostavljen stav da arhitektura treba „odgovoriti na zahtjeve“ ili „reflektirati civilizacijski trenutak“ izaziva

which – despite all multiplication of discourse on architecture – the gap between “theory” and “practice” on the one hand, and the actual situation of the built environment on the other, has become enormous.

The continuous process of technological and cultural (yet not the fundamental social) change has become a serious problem for the project of architecture, since it has not managed to revise and actualize its emancipating ambitions as outlined in the avant-garde programmes, which fact has been indicated often enough. Labelling the architectural activity as belonging to the fields of “technology” and “culture” has isolated the progressive architectural position from the mainstream of social events. The prevailing and largely simplified attitude that architecture should “fulfil the demands” or “reflect upon

pak efekt kašnjenja, pa se kritika (i akcija) u arhitekturi aktivira u trenucima u kojima se promjene i konfliktna stanja u izgrađenom okolišu već učvršćuju u regresivnom obliku. Arhitektonska disciplina ima ozbiljnih poteškoća u stvaranju realističke anticipacije ili projekcije budućnosti, koje bi bile izvan kategorija eskapizma, neopravdane zaigranosti ili pak rezignacije. Tako arhitektura uglavnom ne uspijeva registrirati cjelovitost društvene stvarnosti i na trijezan način ponuditi emancipacijske poglede na razvoj okoliša.

Kriza u arhitektonskoj disciplini zahtijeva kristaliziranje jasnijih stavova, traženje novih smjerova djelovanja te provjeru i suprotstavljanje kritičko-teorijskih refleksija i empirijskih opažanja. Sama činjenica da se urbane

the actual stage of civilization” has caused a time lag, so that criticism (and action) in architecture are now usually activated in those moments in which change and the states of conflict in the built environment have already become stable in their regressive form. Architecture as a discipline has had serious problems with creating a realistic anticipation or projection of the future that would be beyond the categories of escapism, unjustified playfulness, or resignation. Thus, architecture has mostly failed in registering the totality of social reality and soberly offering some emancipating views on environmental development.

This crisis in architectural discipline requires that we should crystallize our attitudes, search for the new directions of action, and question or juxtapose various critical/theoretical



promjene odvijaju sve bržim tempom i sa sve snažnijim posljedicama na oblikovanje društva nameće odbijanje stava da je arhitektura izgubila pokretljivost i sposobnost progresivnog sudjelovanja u društvenim promjenama. Kako bi se aktivirali ili iskušali progresivni kapaciteti arhitekture, potrebno je izoštriti kritičku perspektivu, promijeniti uvriježene metode rada prisutne u matici arhitektonske discipline te uočiti nove predmete prostornih istraživanja. U ovom broju *Života umjetnosti* okupljeni su vrlo različiti prilozi: od dijagnosticanja nedavnih događanja u gradovima regije jugoistočne Europe, preko analitičkih uvida i teorijskih razmatranja, do naprednih projektantskih praksi, koje predstavljaju metodološki vrlo heterogene pristupe. No, slična progresivna pozicija čitljiva je u

reflections and empirical observations. The very fact that urban change is taking place at an increasing tempo, and with consequences that are becoming ever more serious for the formation of the society, compels us to reject the attitude that all architecture has lost its flexibility and the ability of progressively participating in social change. In order to activate or test the progressive capacities of architecture, it is necessary that we should sharpen our critical view, change the working methods that are currently used in the matrix of architectural discipline, and pay attention to some new subjects of spatial research.

This issue of *Život umjetnosti* presents very different contributions: from a diagnosis of the recent developments in the cities of South-Eastern Europe to analytical insights and

svim tim razmatranjima kroz pojmove i tumačenja poput „arhitekture otpora“ (Čeferin), „konkretne kritike“ (Gallanti), „prakse stvaranja novoga“ (Jurcan), „novog angažmana građana i stručnjaka“ (Stealth), „kulture... kao platforme za postavljanje relevantnih pitanja“ (Analog) ili „grada sačinjenog od mjesta“ (Teckert). Vjerujemo da se te različite metode i pogledi međusobno podupiru te čine zajedničko kritičko kretanje putem kojeg se teorija i praksa povezuju u aktivnu i produktivnu debatu sposobnu za aktivno sudjelovanje i utjecaj na stanje promjene.

theoretical considerations, or some progressive architectural practices that endorse various heterogeneous approaches in terms of methodology. And yet, there is a similar progressive position that can be discerned in all these contributions, which share terms and interpretations such as “the architecture of resistance” (Čeferin), “concrete criticism” (Gallanti), “practice of creating the new” (Jurcan), “the new involvement of citizens and experts” (Stealth), “culture... as a platform for raising relevant questions” (Analog) or “a city made of places” (Teckert). We believe that these different methods and views support each other to create a common critical movement through which theory and practice might be merged in an active and productive debate, capable of actively participating in and influencing the state of change.