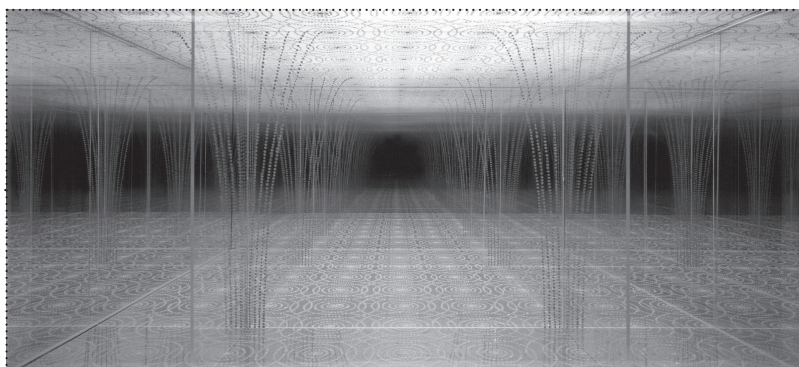


# ZA NOVU „ATENSKU POVELJU“

-

-  
ANDREA  
BRANZI

12



-

# FOR A NEW “ATHENS CHARTA”

## Deset skromnih prijedloga za novu „Atensku povelju“

1. Grad kao visoko tehnologizirana favela.
2. Grad kao osobno računalo svakih 20 m<sup>2</sup>.
3. Grad kao mjesto kozmičkog gostoprimstva.
4. Grad kao klimatizirani puni prostor.
5. Grad kao genetički laboratorij.
6. Grad kao živi plankton.
7. Istraživački modeli slabe urbanizacije.
8. Ostvariti izbljednjele i premostive granice.
9. Ostvariti reverzibilne i svjetlosne infrastrukture.
10. Ostvariti velike transformacije kroz mikroprojekte.

Ovi projekti nisu namijenjeni ostvarenju.

Oni nisu *utopije za grad budućnosti*, nego promišljanja o *gradu danas*.

Svijet se promijenio, ali kultura projekta još nije.

Grad danas više nije cjelina *arhitektonskih kutija*, nego područje ljudi, objekata, informacija, nematerijalnih odnosa. *Modeli slabe urbanizacije* nastoje postići da zajedno žive arhitektura i agrikultura, tehnologija i meteorologija, dobre i svete krave.

OSJETILNA KATEDRALA, 1992.,  
TEORIJSKI MODEL  
PERCEPTIVNE ARHITEKTURE

SENSORY CATHEDRAL, 1992.,  
THEORETICAL MODEL OF  
PERCEPTUAL ARCHITECTURE

## Ten Modest Suggestions For A New “Athens Charta”

1. The city as a high-tech favela.
2. The city as a personal computer every 20 sm.
3. The city as a place for a cosmic hospitality.
4. The city as an air-conditioned full-space.
5. The city as a genetic laboratory.
6. The city as a living plancton.
7. Research models of weak urbanization.
8. Realize faded and crossable borders.
9. Realize reversible and light infrastructures.
10. Realize great transformations through micro-projects.

These projects are not meant to be realized.

They are not *utopias* for the *city of the future*, but reflections on *the city today*.

The world has changed, but the culture of project hasn't yet.

The city today is no longer a whole of *architectural boxes* but a territory of men, facilities, information, immaterial relations.

The *models of weak urbanization* try to make live together architecture and agriculture, technology and meteorology, good and sacred cows.

## Beskonačnosti

Danas živimo u svijetu *koji nema vanjske strane*, ni političke ni geografske; u globalnom svijetu sačinjenom od skupa mnogih lokalnih ekonomskih i ekoloških kriza.

To je *beskonačan* svijet, ali ne i definitivan: neograničen, ali s granicama razvoja; monološki, ali *nesavladiv*; bez granica, ali i bez globalne slike.

To je svijet sačinjen od *mnogih svjetova*; tmuran, zagađen, gdje se sve topi i širi; kako bi preživio, mora se *reformirati dan za danom* kroz nove zakone, nove statute, nove projekte, kako bi upravljao vlastitom *aktivnošću dovedenom izvan kontrole*.

Svaka intervencija mora biti reverzibilna, nepotpuna, elastična, jer ono što je *definitivno*, to je opasno.

Beskonačan svijet prostorom ispunjenim tijelima *sedam milijardi ljudi*, *protocima informacija* i nebrojenim dobrima, koja sačinjavaju krugove, sklopove i vibracije koje potpuno ispunjavaju urbanu scenu.

Jedina moguća reforma grada mora se pronaći *unutar međuprostora, u kućnim ekonomijama, u ljudskim odnosima; unutar našeg uma*.

## Infinites

We live today in a world *that doesn't have an exterior side*, neither politic nor geographic; a global world made of the sum of many local economic and environmental crises.

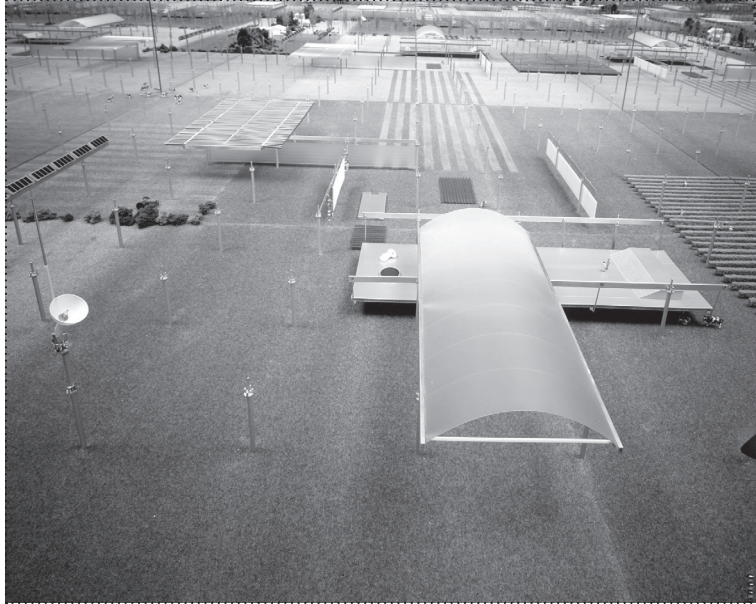
An *infinite* world, but not a definitive one: unlimited but with limits of development; mono-logic but *ungovernable*; without borders, but without a global image.

A world made of *many worlds*; dull, polluted, where everything melts and expands itself; to survive, it has to *reform itself day by day* with new laws, new statutes, new projects, in order to manage its own out of control *induced activity*.

Every intervention has to be reversible, incomplete, elastic, because what is *definitive* is dangerous.

An infinite world with the space filled of the bodies of *seven billions people*, by *flows of information* and by numberless goods, that make circles, aggregates and vibrations that totally fill the urban scene.

The only possible reform of the city has to be found *within the interstitial spaces, in the home economies, in the human relations; within our mind*.



AGRONICA, 1995., MODEL  
SLABE URBANIZACIJE

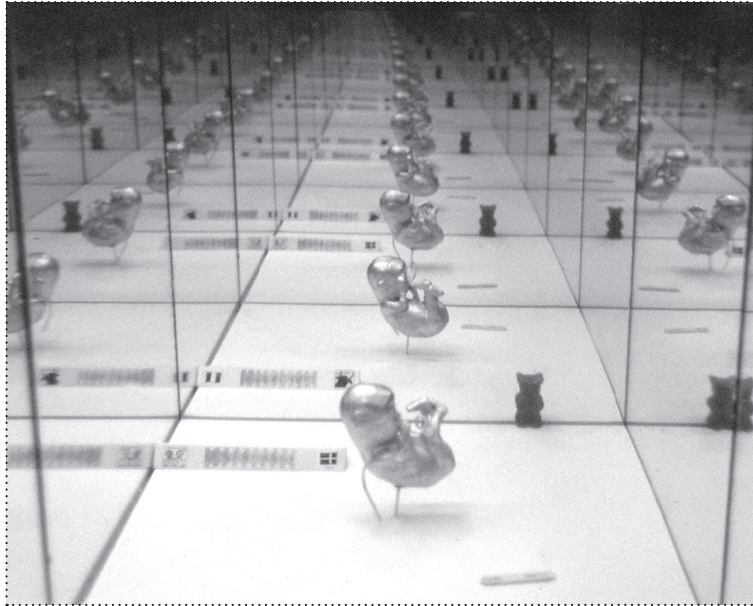
AGRONICA, 1995., MODEL  
OF WEAK URBANISATION

ARHITEKTURA-AGRIKULTURA,  
2005., TEORIJSKI MODEL  
ZA ARHEOLOŠKO PODRUČJE

ARCHITECTURE-AGRICULTURE,  
2005, THEORETICAL MODEL OF  
ARCHAEOLOGICAL SITE

ANDREA  
BRANZI





GENE TIČKA METROPOLA, 1988.,  
TEORIJSKI MODEL  
GRADA TVORNICE OVITA

KONTINUIRANA  
UNUTRAŠNJOST, 2010.,  
TEORIJSKI MODELI BIORAZNOLIKOSTI

ZA NOVU  
„ATENSKU  
POVELJU“

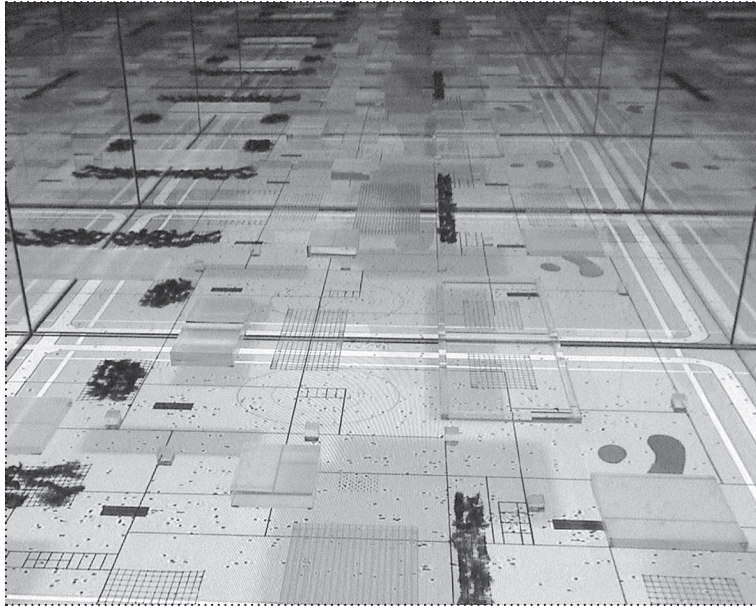
FOR A NEW  
„ATHENS  
CHARTA“

GENETIC METROPOLIS, 1988,  
THEORETICAL MODEL OF  
THE OVITA CITY-FACTORY

CONTINUOUS INTERIOR, 2010,  
THEORETICAL MODELS OF  
THE PLANET'S BIO-DIVERSITY





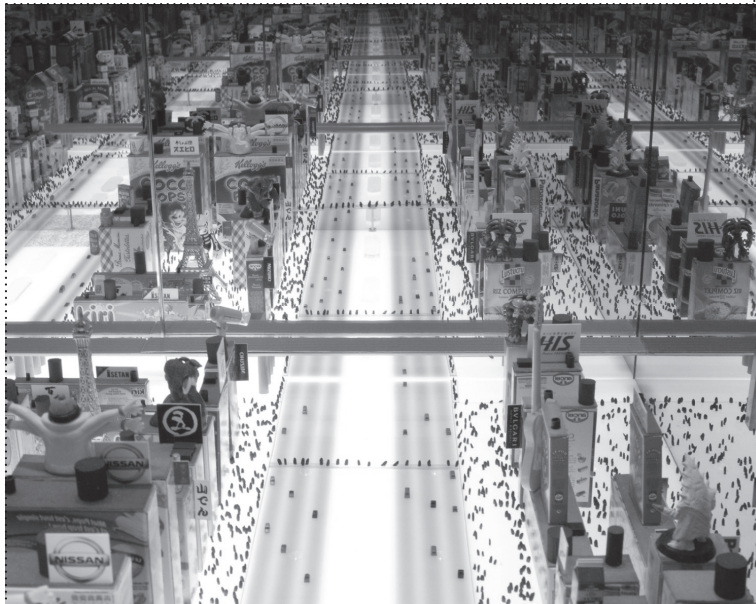


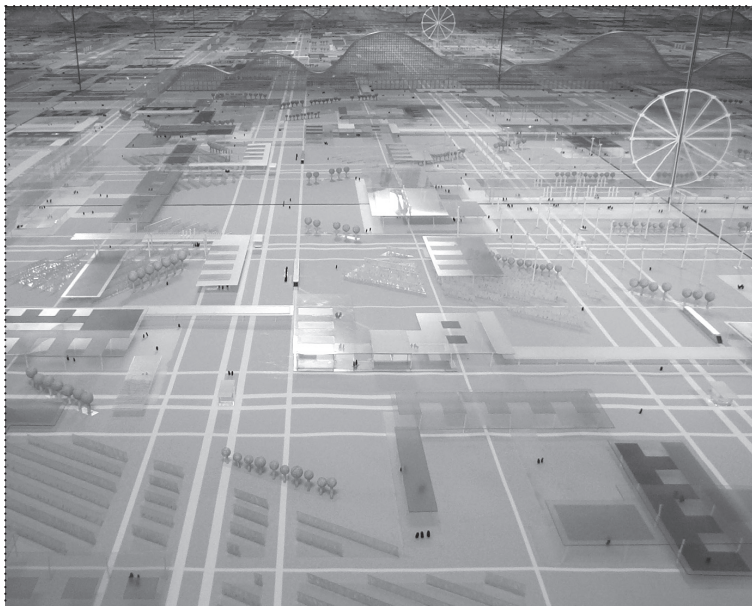
ENZIMSKI TERITORIJ, 2006.,  
TEORIJSKI MODEL  
CIVILIZACIJE ODNOSA

STVARNI GRAD, 2010.,  
TEORIJSKI MODEL  
MERKANTILNE CIVILIZACIJE

ENZYME TERRITORY, 2006,  
THEORETICAL MODEL OF  
THE CIVILIZATION OF RELATIONS

REAL CITY, 2010,  
THEORETICAL MODEL OF  
MERCANTILE CIVILIZATION





ZA NOVU  
„ATENSKU  
POVELJU“

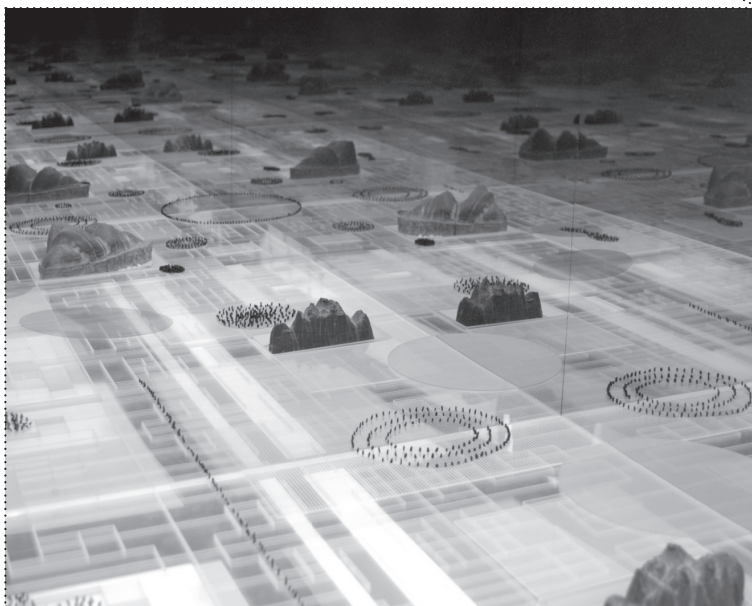
FOR A NEW  
„ATHENS  
CHARTA“

HI-TECH FAVELE, 2010.,  
TEORIJSKI MODEL  
INTEGRIRANOG OKRUGA

HI-TECH FAVELAS, 2010,  
THEORETICAL MODEL OF  
THE INTEGRATED DISTRICT

NEBO I ZEMLJA, 2010.,  
TEORIJSKI MODEL  
HUMANOG TERITORIJA

HEAVEN AND EARTH, 2010,  
THEORETICAL MODEL OF  
HUMAN TERRITORY







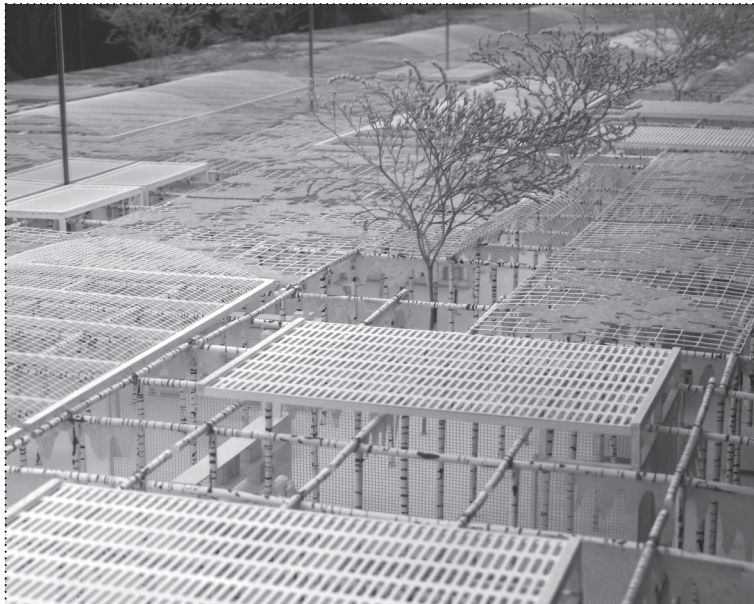
ŠUMA ARHITEKTURE, 2007.,  
TEORIJSKI MODEL ARHITEKTURE  
BEZ GRANICA I BEZ FUNKCIJE

STAMBENA AGRİKULTURA, 2008.,  
TEORIJSKI MODELI  
SLABE URBANIZACIJE

FOREST ARCHITECTURE, 2007,  
THEORETICAL MODEL OF ARCHITECTURE  
WITHOUT LIMITS OR FUNCTION

RESIDENTIAL AGRICULTURE, 2008,  
THEORETICAL MODELS OF  
WEAK URBANIZATION

ANDREA  
BRANZI



Andrea Branzi, začetnik koncepta „slabe i difuzne modernosti“, jedan je od najdosljednijih zastupnika radikalne arhitekture koji već gotovo pola stoljeća zagovara urbanističke koncepcije temeljito različite od svih onih postupaka koje poznajemo unutar konvencionalne prakse planiranja grada. Na internacionalnoj se sceni 1960-ih godina javljaju brojne „alternativne“ prakse, koje ne samo da su u opoziciji prema visokom modernizmu i dominaciji „internacionalnog stila“, nego u potpunosti odbacuju konvencije i sve uobičajene predodžbe, udahnjujući arhitekturi i urbanizmu novu neoavangardnu životnost, koja je po svojoj reformatorskoj energiji usporediva s povijesnim avangardama. Internacionalna arhitektonska alternativa tih godina sa središtima u Velikoj Britaniji, Francuskoj, Italiji i Japanu ispituje različite nove pristupe arhitekturi, dizajnu i urbanizmu, od psihodeličnih vizija tehnogradova Archigrama, preko kritičkih projekata Cedrica Pricea, do rada Yone Friedmana i Groupe

d'études de architecture mobile (GEAM), koji predlažu urbani razvoj putem golemih rešetki položenih povrh povijesnih gradova. Sam pokret Radikalne arhitekture razvio se u Italiji u drugoj polovici 1960-ih godina iznjedriviši dvije vodeće grupe – Archizoom Associati (čiji je Branzi jedan od začetnika) te Superstudio, ali i druge, manje eksponirane skupine, poput UFO, Utopie i drugih.

Svim tim istraživanjima zajedničko je nastojanje da na urbanu ekspanziju i nove socio-političke i kulturne okolnosti „drugog strojnog doba“ (Reyner Banham) reagiraju nudeći vizije grada i društava baziranih na otvorenosti, promjenjivosti, nedovršenosti i eliminaciji hijerarhijskih odnosa. Do 1960-ih se „čvrsta i homogena modernost“ pokazala nesposobnom za obimniju promjenu društvene stvarnosti, a avangardne zamisli su komodificirane ili instrumentalizirane kao oruđa kapitalizma ili državnog socijalizma. No, radikalne prakse, jednako kao i povijesne avangarde, nisu negirale temeljna

## O ANDREI BRANZIU I „SLABOJ I DIFUZNOJ MODERNOSTI“

MAROJE

MRDULJAŠ

## ABOUT ANDREA BRANZI AND “WEAK AND DIFFUSED MODERNITY”

Andrea Branzi, a pioneer of the concept of “weak and diffused modernity,” has been among the most consistent representatives of radical architecture, endorsing for almost half a century conceptions in urbanism that are fundamentally different from all the procedures that we are familiar with in the conventional practice of urban planning.

In the 1960s, the international scene witnessed a number of “alternative” practices, which not only opposed high modernism and the dominance of “international style,” but also completely rejected all conventions and established ideas, thus infusing architecture and urbanism with new, neo-avant-garde vitality, with a reforming energy comparable to the historical avant-gardes. This international architectural alternative, with its centres in the United Kingdom, France, Italy, and Japan, explored various new approaches to architecture, design, and urban planning, from the psychedelic visions of techno-cities such as that of Archigram

to the critical projects of Cedric Price or the designs of Yona Friedman and Groupe d'études de architecture mobile (GEAM), who proposed an urban development achieved through huge bars laid over the historical cities. The Radical Architecture movement emerged in Italy in the second half of the 1960s, giving birth to two prominent groups – Archizoom Associati (with Branzi as one of its initiators) and Superstudio – as well as other, less famous ones, such as UFO or Utopia. All these explorations had one thing in common: they wanted to react to urban expansion and the new socio-political and cultural circumstances of the “second machine age” (Reyner Banham) by offering visions of the city and the society based on openness, changeability, incompleteness, and elimination of hierarchical relations. By the 1960s, the “firm and homogeneous modernity” had proven incapable of changing the social reality in any substantial way, while avant-garde ideas had become commodified and instrumentalized as tools



svojstva tehnološke civilizacije, nego su nastojale preokrenuti vodeće tendencije u svrhu „oslobođenja pojedinca“, a dijagnosticiranje stanja pružilo je „gradbeni materijal“ za razvoj kritičkih projekata. „Veliki narativ“ modernizma tako je na području arhitekture izazvan kroz radikalne prijedloge koji su do ekstrema dovodili već djelujuće fenomene artifičnosti, mobilnosti, masovne proizvodnje izgrađenog okoliša pa i neudomačenosti. U tim prijedlozima kompozicija, forma i integritet „arhitektonskog objekta“ ustupaju mjesto građevnim sklopovima s izmjenjivim dijelovima, urbanim sistemima koji nemaju fiksiranu niti formu niti funkciju, nego služe kao otvorena infrastruktura sposobna za neprestane prilagodbe i promjene. Ti arhitektonski eksperimenti su do neke mjere analogni ne-objektnim vizualnim umjetnostima i težnji da se koncept pretpostavi artefaktu, dok nastojanje da se arhitektura dokine kao oblikovna djelatnost i zamijeni industrijskim prefabrikatima ujedno reflektira sve izraženiji utjecaj tehnologije na svakodnevni život. Idejni horizont radikalne arhitekture je i dalje emancipacijski te u tom smislu i moderan, no Radikalna arhitektura se nastoji fleksibilnije, raznolikije i nedogmatski odnositi prema pitanjima formiranja prostornog okvira za suvremeno društvo. Archizoom i Andrea Branzi do danas ostaju vjerojatno najutjecajniji predstavnici tih tendencija koje su nastojale

ideale socijalne horizontalnosti društva prevesti u eksperimentalne prostorne koncepcije, koje nije niti trebalo realizirati odmah ili u doslovnom smislu. No, dok su zamisli ostalih grupa uglavnom ostale zatvorene u same sebe, ideje Archizooma i Andree Branzia poput *no-stop citya* ugrađene su i u brojna kasnija istraživanja, pa i realizacije. Nehijerarhijska vizija sveprotežnog i fleksibilnog prostora bez fiksirane funkcije svakako se može čitati i u zamislama pregibajućeg prostora (*folded space*) OMA/Rema Koolhaasa te još doslovnije u otvorenim prostorima-pejzažima namještaja i infrastrukture Toya Ito ili SAANA/Kazuyo Sejime. No, dok je *no-stop city* razmjerno dobro poznat u povijesti arhitekture, Branzi je konzistentno i uporno nastavio razvijati prostorne koncepcije utemeljene u istim onim radikalnim postulatima koje je zacrtao krajem šezdesetih, na projektima-teritorijama koji nisu niti grad niti arhitektura, odnosno i jedno i drugo su istovremeno, a definirani su različitom „opremom“ razmještenom u pravilnom ritmu, koja omogućuje da određeni prostor na sebe primi aktivnosti i događaje. Najaktualnija Branzieva zamisao jest, kao i uvijek, alternativni „skroman prijedlog“ nove „Atenske povelje“, ključnog modernističkog programatskog dokumenta kojim je 1933. CIAM (Congrès internationaux d'architecture moderne) zacrtao osnove urbanog razvoja dvadesetog stoljeća.

of capitalism or state socialism. However, radical practices, just like the historical avant-gardes, did not reject the basic features of technological civilization; instead, they tried to transform the leading tendencies in order to “liberate the individual”, while diagnosing the situation offered the “building material” for the development of critical projects. The “Great Narrative” of modernity was thus, in the field of architecture, triggered by radical proposals, which had brought the already active phenomena of artificiality, mobility, mass production of built environment, and even undomesticated elements to the extreme. In these proposals, the composition of forms and the integrity of “architectural structure” were substituted by constructions with exchangeable elements and urban systems with no fixed form or function, which served as open infrastructures, capable of endless adaptations and alterations. These architectural experiments were to some extent analogous to non-objective visual arts and the tendency to give primacy to concept over the artefact, while the desire to abolish architecture as an activity of design and to substitute it through industrial prefabricates reflected the increasingly obvious impact of technology on everyday life. The conceptual horizon of radical architecture was still emancipatory, and therefore modern, yet Radical Architecture tended to approach the issues of shaping the spatial

framework for the contemporary society in a manner that was more flexible, varied, and non-dogmatic.

Archizoom and Andrea Branzi have so far remained the most influential representatives of these tendencies that seek to translate the ideals of social horizontality into experimental spatial conceptions, which need not even be realized immediately or literally. However, while the ideas of other groups have mostly remained closed in themselves, those of Archizoom and Andrea Branzi, such as the *no-stop city*, have found their continuation in a number of later projects, some of which have been put into practice. Thus, the non-hierarchical vision of all-extensive and flexible space with no fixed function can certainly be discerned in the concept of folded space (OMA/Rem Koolhaas) and even more literally in the open spaces-landscapes of furniture and infrastructures as envisioned by Toyo Ito or SAANA/Kazuyo Sejima. But while the *no-stop city* is relatively well known in the history of architecture, Branzi has also consistently and enthusiastically continued his work on developing spatial conceptions based on the same radical postulates that he had outlined back in the 1960s, in his project-territories that were neither cities nor architecture, or both at the same time, defined by various types of “equipment” arranged in regular rhythm that made it possible for a particular space to take on various activities and events.

Kao jedini „projektantski“ prilog analogan nastanku „nove arhitektonske alternative“ i reaktualizaciji kritičke pozicije, donosimo Branzieva poticajne i metaforične točke za „slabu i difuznu modernost“, podržane serijom njegovih projektantskih prijedloga nastalih tijekom posljednjih godina.

The most influential among Branzi's ideas has been his alternative "modest proposal" for a new "Athens Charter" (1933), the crucial modernist programmatic document in which CIAM (Congrès internationaux d'architecture moderne) outlined the basic guidelines of urban development for the 20th century. As the only "designer's" contribution, analogous to the emergence of the "new architectural alternative" and the re-actualization of the critical position, we have included in this issue Branzi's motivational and metaphorical guidelines for a "weak and diffused modernity," supported by a series of his designs and proposals from the recent years.