

AKTIVACIJE – MAPIRANJE NASELJAVANJA NAPUŠTENIH PROSTORA U JAVNE SVRHE

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ISTRAŽIVANJE SU PROVELI:

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ACTIVATIONS – MAPPING THE USAGE OF ABANDONED SPACES FOR PUBLIC PURPOSES

Urbane fizionomije gradova sačinjene su i od vrlo različitih „napuštenih prostora“ koji su iz različitih razloga izgubili svoju namjenu i postali mjesta ispražnjena od sadržaja. U Hrvatskoj su ti „prostori-spavači“ posebno brojni jer se tijekom posljednjih dvadesetak (pa i više) godina više procesa napuštanja prostora vremenski preklapilo, dok su se oni u drugim sredinama uglavnom odvijali postepeno. Demilitarizacija i deindustrijalizacija su svakako vodeći uzroci stvaranja „slijepih pjega“ u strukturi hrvatskog izgrađenog okoliša. Izrazito velika područja izgubila su često svoju izvornu namjenu ali su i dalje ta područja ostala zatvorene zone, neintegrirane u urbano tkivo. Dobro su poznate poteškoće u rješavanju tih temeljnih urbanističkih tema od najšireg društvenog interesa: odsu tnost strateških razvojnih planova, poteškoće usmjeravanja investicija u razumnu i skladnu urbanu obnovu, kao i birokratska inertnost ili „mešetarenje“ prostornim resursima. Projekti urbane obnove svakako trebaju biti osjetljivi prema specifičnostima pojedinačnih situacija te istovremeno uskladiti javne potrebe, ekonomsku održivost, urbani identitet i druge činitelje unutar okvira grada kao kompleksnog i dinamičnog organizma. Polazeći od jednostavne činjenice da je riječ o golemim resursima, jasno je da nije moguće

urbanu obnovu svih „napuštenih prostora“ provesti isključivo javnim i kulturnim sadržajima. No, primat u smještaju na najprikladnija mjesta prilikom nužnog procesa „krpanja“ postindustrijskog i demilitariziranog grada trebali bi imati javni sadržaji. Postojeći deficit prostora za javne i kulturne sadržaje može se nadoknaditi upravo naseljavanjem napuštenih građevina i kompleksa (često smještenih u samom urbanom središtu), pri čemu se arhitektonski zahvati smještanja takvih programa osjetljivije i kreativnije odnose prema graditeljskoj baštini. Razlog tomu je i činjenica da javni i kulturni programi nemaju ambiciju radikalnog povećavanja postojeće gustoće izgrađenosti napuštenih kompleksa, kao što su i formati i tipologije tih prostora često (iako ne i uvijek) pogodni za razne javne i kulturne sadržaje.

Do sada se u Hrvatskoj s tim u svezi nije učinilo gotovo ništa, štoviše, kao da se činilo sve da se ti prostori prepuste potpunom samourušavanju kako bi se vrijedno zemljište iskoristilo za radikalno gušću gradnju i reprogramiranje. No, razne kulturne i civilne inicijative vode upornu i dugotrajnu borbu za postepeno zaposjedanje prostora i ostvarivanje elementarnih uvjeta za rad. Na taj način (iako im to i nije glavna ili barem jedina intencija) ukazuju na potencijale napuštenih prostora, podižu razine njihove vidljivosti u

Urban physiognomies of cities include very different “abandoned spaces”, which lost their initial purpose for various reasons, and became places emptied of their content. In Croatia those “sleeping-spaces” are quite numerous because during the previous twenty years or so, many processes of abandonment overlapped chronologically, while in other environments such processes occurred more gradually. Demilitarization and de-industrialization are certainly the leading causes of creating “blind spots” in the structure of Croatian built environment. Extremely large spaces often lost their initial purpose, but these spaces remained closed zones, non-integrated into the urban fabric. Difficulties in addressing these fundamental urban topics of widest public interest are well known: lack of strategic development plans, difficulties in directing investments into reasonable and harmonious urban renewal, as well as bureaucratic inertia or “brokerage” with spatial resources.

Urban renewal projects should definitely be sensitive to the specific qualities of individual situations, and also harmonize the public needs, economic sustainability, urban identity and other factors within the framework of a city as a complex and dynamic organism. Starting from the simple fact that we are talking about massive resources, it becomes evident

that urban renewal of all “abandoned spaces” with public and cultural facilities is simply not possible. However, the priority of reserving the most appropriate spaces, during the necessary process of “patching-up” the post-industrial and de-militarized city, should be placed on public facilities. The current deficit of space for public and cultural facilities can be compensated exactly through use of abandoned buildings and complexes (often located in the urban centre), and architectural interventions which in such cases are more sensitive and creative in respect to the architectural heritage. Reason for this is the fact that public and cultural programs have no ambition to radically increase the existing density of abandoned areas, as well as the formats and typologies of those areas are often (if not always) suitable for various public and cultural facilities. In Croatia, in this respect nothing has been done until now. Moreover, it seemed that all these areas have been left to complete decay so that valuable land could later be utilized for the construction of radically dense building and reprogramming. However, various cultural and civic initiatives lead persistent and long-term fight for gradual occupancy of areas and achieving elementary conditions for work. In this way (although this is not the main or at least the only intention) they indicate the potential of abandoned spaces, raising the level

javnosti i upozoravaju političko-upravne strukture na potrebu razmišljanja o prostornim resursima kroz prizmu javnog dobra. Istraživanje naseljavanja napuštenih prostora vodilo se trima osnovnim kriterijima. Prvi se odnosi na prostornu atraktivnost i arhitektonski značaj građevine. U tom okviru su prikazane situacije u kojima je intenzitet aktiviranja i naseljavanja sasvim nizak ili jednokratno, ali je riječ o arhitekturi ili području na koje treba skrenuti pažnju. Drugi se odnosi na društveni i kulturni doprinos pojedinih programa i akcija koje su od napuštenih prostora učinile enklave civilnih inicijativa. Treći jest mobilizacija (strukovnih) udruga i građana oko zaštite izuzetno vrijednih prostornih resursa i njihovo privođenje javnoj svrsi. Ponekad je riječ tek o jednokratnom događanju, koji može dovesti i do dužeg korištenja (iako postoje i primjeri rušenja već aktiviranih građevina), a u pojedinim slučajevima je naseljavanje trajnije i stabilnije. U najvećem broju slučajeva događa se tek elementarno čišćenje i uređivanje i tek se očekuju cjelovite arhitektonske obnove, koje će donijeti novu vrijednost zapuštenim i zanemarenim prostorima. Uglavnom se radi o projektima koji dolaze iz nevladinog i javnog sektora, ali i o pojedinim institucionalnim ili privatnim projektima, koji doprinose sadržajnom bogatstvu grada i unapređenju njegove urbane fizionomije. Svakako valja upozoriti da je riječ o urbanim dinamikama koje su izvan

konvencionalnog urbanističkog planiranja i djeluju „odozdo prema gore“, pokazujući visoki stupanj fleksibilnosti i brzinu reakcije koja je radikalno različita u odnosu na tromost gradskih vlasti ili privatnih investitora koji iz raznih razloga nisu u stanju privesti svrsi neke od ključnih urbanih punktova hrvatskih gradova.

Provedeno istraživanje nije imalo intenciju obuhvatiti sve primjere, ali je namjera autora priloga bila identificirati šarolikost protagonista i naznačiti različite scenarije naseljavanja i aktiviranja napuštenih mjesta, ukazati na interes koji postoji za taj oblik urbane obnove te još jednom potaknuti na razgovor o potencijalima „prostora-spavača“.

MAROJE MRDULJAŠ

AUTORI ZAHVALJUJU SVIMA KOJI SU POMOGLI U ISTRAŽIVANJU USTUPANJEM INFORMACIJA I DRUGIH MATERIJALA TE KONZULTACIJAMA I SAVJETIMA. AUTORI FOTOGRAFIJA KORIŠTENIH U PRILOGU SU: SANDRO LENDLER (KOMPLEKS ZAGREPCANKA, BLOK BADEL – ZAGREB), IDA KRIŽAJ (IVEX – RIJEKA), DEJAN ŠTIFANIĆ (KATARINA, MUZIL, KARLO ROJC – PULA), RENE LISAC / ARHITEKTONSKI FAKULTET SVEUČILIŠTA U ZAGREBU (FRANCUSKI PAVILJON STUDENTSKOG CENTRA – ZAGREB), BORIS CVJETANOVIĆ / DOKUMENTACIJA SCCA ZAGREB (TISKARA VJESNIK / FINAL CONFLICT, MEDIA_E_SCAPE – ZAGREB), DARIO BARDIĆ I SUNČICA OSTOIĆ (VIDEO-DOKUMENTACIJA PROJEKTA *IZLOŽENOST VIRUSU I MODI* SILVIA VUJIČIĆA), PLATFORMA 9.81 – ZAGREB, PLATFORMA 9.81 – SPLIT, AKC MEDIKA, HRVATSKO DIZAJNERSKO DRUŠTVO, BADCO., URBAN FESTIVAL, BLOK, RANDIĆ-TURATO ARHITEKTI. ISPRICAVAMO SE SVIMA ČIJE AUTORSTVO NISMO USPJELI REKONSTRUIRATI.

of their visibility in public and warn political and administrative structures of the need for thinking about spatial resources through the prism of public good. Investigation about the use of abandoned spaces was based on three main criteria. The first criterion relates to spatial attractiveness and architectural significance of a building. Situations in which the intensity of activating and usage is low or onetime only are shown within this framework, but they deal with architecture or spaces that deserve attention. The second criterion refers to the social and cultural contribution of individual programs and actions that transformed abandoned areas into enclaves of civil initiatives. The third criterion is the mobilization of (professional) associations and citizens for the protection of highly valuable space resources and their adaptation for public usage. Sometimes it is just one-off event, which can lead to a prolonged use (even though there are examples of demolition of already activated buildings), and in some cases use is longer and more stable. In most cases, only basic cleaning and furnishing takes place, while complete architectural restorations are yet to happen, which will bring new value to the abandoned and neglected spaces. These are mainly projects which come from NGOs and public sectors, as well as certain institutionalized or private projects, which contribute to the wealth of city's content and the

enhancement of its urban physiognomy. Certainly it should be noted that we are dealing with urban dynamics that are outside the conventional urban planning and work “bottom up”, indicating a high degree of flexibility and speed of response, which is radically different compared to the slowness of municipal authorities or private investors who for various reasons are unable to bring some of the key urban points of Croatian cities to their purpose.

This study has no intention to include all examples, but the intent of the authors was to identify a variety of protagonists and point out different scenarios of use and activation of abandoned spaces, to show that there is an interest for that form of urban renewal, and once again encourage talking about the potential of “sleeper-spaces”. MAROJE MRDULJAŠ

AUTHORS WOULD LIKE TO THANK EVERYONE WHO HELPED THE RESEARCH WITH THEIR INPUT OF INFORMATION AND OTHER MATERIALS, AS WELL AS WITH THEIR COUNSELING AND ADVICE. PHOTOS USED IN THIS CONTRIBUTION WERE KINDLY PROVIDED BY: SANDRO LENDLER (ZAGREPCANKA COMPLEX, BLOCK BADEL – ZAGREB), IDA KRIŽAJ (IVEX – RIJEKA), DEJAN ŠTIFANIĆ (KATARINA, MUZIL, KARLO ROJC – PULA), RENE LISAC / FACULTY OF ARCHITECTURE, UNIVERSITY OF ZAGREB (FRENCH PAVILION AT THE STUDENT CENTER – ZAGREB), BORIS CVJETANOVIĆ / SCCA ZAGREB DOCUMENTATION (PRINTING HOUSE VJESNIK / FINAL CONFLICT, MEDIA_E_SCAPE – ZAGREB), DARIO BARDIĆ AND SUNČICA OSTOIĆ (VIDEO-DOCUMENTATION OF THE PROJECT EXPOSURE TO THE VIRUS AND FASHION BY SILVIO VUJIČIĆ), PLATFORMA 9.81 – ZAGREB, PLATFORMA 9.81 – SPLIT, AKC MEDIKA, CROATIAN DESIGNERS SOCIETY, BADCO., URBAN FESTIVAL, BLOK, RANDIĆ-TURATO ARCHITECTS. WE APOLOGIZE TO ALL WHOSE AUTHORSHIP WE COULD NOT RECONSTRUCT.

IZVORNA NAMJENA: Povijest rudarstva u Labinu seže do 17. stoljeća. Bivši rudarsko-industrijski kompleks nalazi se u jugozapadnom dijelu Podlabina, ispod povijesne gradske jezgre na brdu. Kompleks je zaštićen kao kulturno dobro u ožujku 2006. i sastoji se od više zasebnih građevina, od kojih najvažnije karakterizira arhitektonski izraz talijanskog racionalizma. Vertikalni akcent ansambla i svojevrsni nositelj identiteta prostora je toranj izvoznog stroja. Rudnik prestaje s radom 1988. godine i od tada je u vlasništvu HEP-a (Hrvatska elektroprivreda). Danas je kompleks u vlasništvu Grada Labina.

PROTAGONISTI: Labin Art Express.

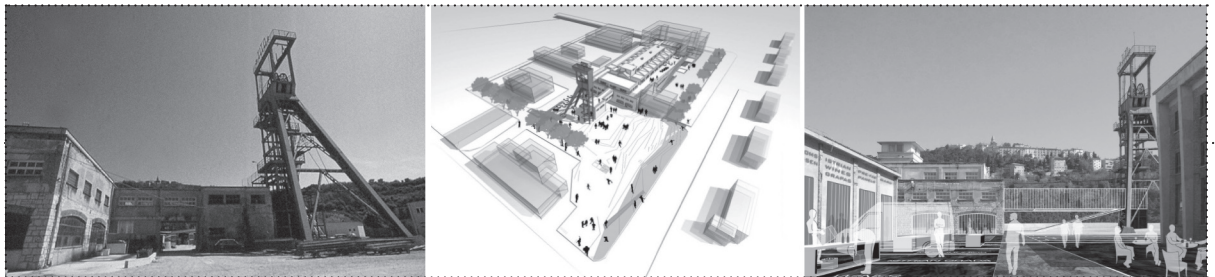
TRAJANJE: stalno, od 1991.

PROGRAM: Na tragu *underground* i alternativne kulture osniva se 1991. Labin art express (LAE), interdisciplinarna umjetnička udruga s raznolikom djelatnošću (od performansa do *underground* glazbe), koja po prvi put te godine ulazi u prostor kompleksa. LAE pokreće 1993. i djelovanje kulturno-umjetničkog centra Lamparna,

a iste godine s emitiranjem kreće i prva nezavisna radiostanica u Hrvatskoj. LAE dobiva prostor na korištenje ugovorom na 5 godina 1993., a 1996. potpisuju i drugi na 25 godina. Centar za kulturu Lamparna otvoren je 1998. Tijekom godina kompleks je bio mjesto održavanja brojnih performansa, izložbi, radionica, koncerata i drugih događanja uglavnom iz područja nezavisne ili alternativne kulture.

AKTUALNI ARHITEKTONSKI PRIJEDLOZI: Dio kompleksa je predviđen za prenamjenu u gradsku knjižnicu i multimedijalni kulturni centar, za što je 2007. proveden arhitektonski natječaj na kojem je prvonagrađena grupa autora: Damir Gamulin, Margita Grubiša, Marin Jelčić, Zvonimir Kralj, Igor Prešečan i Ivana Žalac. LAE provodi višegodišnji internacionalni i interdisciplinarni projekt *Podzemni grad XXI* u kojem se kroz seriju konferencija i suradnju umjetnika i stručnjaka različitih profila provode virtualna prostorna istraživanja s ciljem njihove primjene i realizacije u bivšim prostorima ugljenokopa.

KOMPLEKS RUDNIKA UGLJENA – LABIN



COAL MINING COMPLEX – LABIN

ORIGINAL PURPOSE: History of mining in Labin goes back to the 17th century. The former mining – industrial complex is located in southwestern part of Podlabina, under the historical city centre on the hill. Complex is under protection as a cultural heritage since March 2006 and it consists of several separate buildings, most of which are characterized by architectural expression of Italian Rationalism. Vertical accent of the complex and sort of the identity holder is the tower of the export machine. Mine stopped working in 1988 and it was property of HEP (Croatian Electricity Company). Today, the complex is owned by the city of Labin.

PROTAGONISTS: Labin Art Express.

DURATION: Continuous, since 1991.

PROGRAM: Labin Art Express (LAE) was established in 1991, in the wake of underground and alternative culture, as an interdisciplinary art organization with diverse activities (from performance art to underground music), which entered the complex for the first time that year. In 1993, LAE started with activities of art center Lamparna, as well

as with broadcasting of Croatia's first independent radio station. LAE got the use of space by signing a contract for 5 years in 1993, and in 1996 they signed another one for a period of 25 years. Cultural Centre Lamparna opened in 1998. Over time complex became a venue for numerous performances, exhibitions, workshops, concerts and other events, mainly in the field of independent and alternative culture.

CURRENT ARCHITECTURAL PROPOSALS: Part of the complex is slated for redevelopment to the city library and multimedia cultural centre. In 2007, architectural competition was organized and a group of authors won: Damir Gamulin, Margita Grubiša, Marin Jelčić, Zvonimir Kralj, Igor Prešečan and Ivana Žalac. LAE is conducting a multi-year international and interdisciplinary project *Underground City XXI* (Podzemni grad XXI), in which a series of conferences and collaborations of artists and experts from various fields take place, with a purpose to conduct virtual area researches. Results of those researches are to be implemented and realized in the former coal mining areas.

IZVORNA NAMJENA: Lazareti su građeni 1590.–1642. radi preventivne mjere zaštite stanovnika Dubrovnika od unošenja i širenja zaraznih bolesti unutar gradskih zidina. Kompleks je smješten istočno od povijesne gradske jezgre, a sastoji se od deset dvorana (tzv. lađa) između kojih se nalazi pet unutarnjih dvorišta. Prostor je u vlasništvu Grada Dubrovnika.

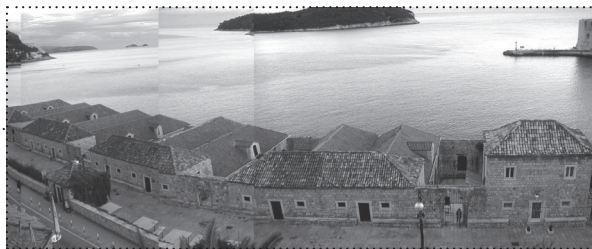
PROTAGONISTI: S ugovorima: Art Radionica Lazareti (ARL), udruga Deša, Folklorni ansambl Lindo, Studentski teatar Lero, Društvo multiple skleroze Dubrovačko-neretvanske županije, Europski dom Dubrovnik; bez ugovora: Badminton klub Dubrovnik, Kazalište Marina Držića i Dubrovačke ljetne igre (za skladište), Sanitat Dubrovnik d.o.o.

TRAJANJE: stalno, od 1993.

PROGRAM: „Art radionica Lazareti iz Dubrovnika kao nezavisna umjetnička inicijativa s djelovanjem je započela 1988. godine organizirajući izložbe, performanse, predavanja i druga umjetnička zbivanja u javnim gradskim prostorima Dubrovnika. Kroz 22 godine

aktivnog djelovanja pozicija ARL se promijenila iz neformalne umjetničke inicijative do organizacije s cjelogodišnjim programom i svakodnevnim aktivnostima. ARL je osigurala stabilnost cjelogodišnjih programa, obnovila prostore i osigurala resurse i kapacitete za svakodnevno funkcioniranje nezavisnog kulturnog i društvenog centra u Lazaretima. U prostoru Lazareta ARL djeluje od svojih početaka, a 2000. godine ARL potpisuje dugoročni ugovor s Gradom Dubrovnikom na rok od 25 godina. Ugovor se pokušava raskinuti u više navrata, a sve zbog atraktivnosti i potencijalne turističke i komercijalne iskoristivosti i isplativosti. Sadašnji prostorni resursi ARL-a: velika dvorana, mala dvorana, klupski prostor, ured ARL, dva vanjska atrija, radionica za drvo i metal, atelije za umjetnike koji borave u residence programu.“ (Slaven Tolj, osnivač i voditelj ARL)

LAZARETI – DUBROVNIK



LAZARETS – DUBROVNIK

ORIGINAL PURPOSE: Lazarets were built between 1590 and 1642 as preventive measure for the protection of Dubrovnik citizens from introduction and spreading of infectious diseases within the city walls. The complex is located east of the historic city centre and consists of ten halls (naves) between which there are five interior courtyards. The space is owned by the city of Dubrovnik.

PROTAGONISTS: With contracts: Art Workshop Lazarets (Art Radionica Lazareti, ARL), Deša Association (udruga Deša), Folk Ensemble Lindo (Folklorni ansambl Lindo), Student Theatre Lero (Studentski teatar Lero), Multiple Sclerosis Society of Dubrovnik – Neretva County (Društvo multiple skleroze Dubrovačko – neretvanske županije), European Home Dubrovnik, Marin Držić Theatre (Kazalište Marina Držića) and Dubrovnik Summer Festival (Dubrovačke ljetne igre) (as storage), Sanitat Dubrovnik Ltd.

DURATION: Continuous, since 1993.

PROGRAM: “Art Workshop Lazarets from Dubrovnik, as an independent initiative, has been active since 1988 with organization

of exhibitions, performances, lectures and other art happenings in the public spaces of Dubrovnik. Over the past 22 years of active work, position of ARL changed from a non-formal art initiative to an organization with a year-round program and daily activities. ARL provided the stability for year-round programs, renewed facilities and secured resources for daily functioning of independent cultural and social center in Lazarets. ARL operates in the area of Lazarets since its establishment in 2000, when a contract with the city of Dubrovnik was signed for a period of 25 years. There were attempts to terminate the contract on several occasions, all because of the attractiveness and potential tourist and commercial profitability. The current spatial resources of ARL are: large hall, small hall, club area, ARL office, two outdoor atriums, wood and metal workshops, a studio for artists who take part in residence programs”. (Slaven Tolj, founder and head of ARL).

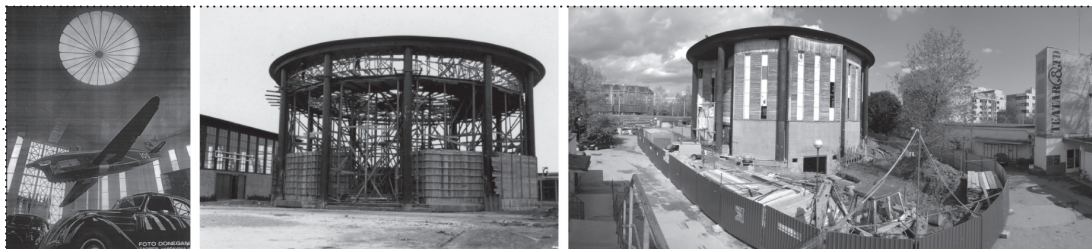
IZVORNA NAMJENA: „Izložbeni paviljon Republike Francuske otvoren je 14. travnja 1937. godine u sklopu sajamske priredbe Zagrebački zbor, koja se tada po prvi put održala na novoj adresi u Savskoj ulici. Tom svečanom trenutku prethodilo je šest mjeseci za projektiranje koliko su imali na raspolaganju francuski arhitekt Robert Camelot i građevinski inženjer Bernard Lafaille i isto toliko mjeseci za gradnju zahtjevnog jednodimenzionalnog paviljona kružnog tlocrta površine oko 600 m². Ograničeni rokovima, odlučili su se na skoro montažnu gradnju: vanjski nenosivi zid od armiranog betona i drveta, krov u obliku obrnutog čeličnog stošca kojeg drži čelični prsten, a nose čelični stupovi. (...) Bernard Lafaille je ovakvim rješenjem (...) ušao u inženjerske udžbenike i pregled najinteresantnijih konstrukcija dvadesetog stoljeća.“ (Izvor: <http://www.unizg.hr/poslovanje-i-investicije/projekti/rekonstrukcija-francuskog-paviljona>) Nakon preseljenja Zagrebačkog velesajma na lokaciju u Novom Zagrebu čitav kompleks nekadašnjeg Zagrebačkog zbora 1957. prelazi u vlasništvo Studentskog centra. Prostor služi kao improvizirano

pružno skladište za povremene koncerte. Tijekom vremena konstrukcija postepeno propada, a prostor je od kraja 90-ih iz sigurnosnih razloga zatvoren za svako korištenje.

DOGAĐANJA: *Tit Andronik*, predstava Teatra &TD, redateljica Nenni Delmestre, 1992. | *Budi se lijepa*, predstava autora Željka Kipkea, Ivica Buljana i Michelea Bryerea u koprodukciji s Francuskim kulturnim institutom i Eurokazom, 1994. | *Fedra*, predstava autora Ivica Buljana, 1994.

AKTUALNI STATUS: U studenom 2004. godine imenovana je stručna radna skupina sa zadatkom pripreme idejnog projekta obnove Studentskog centra. Zaključeno je da Francuski paviljon, kao jedinstveno zdanje i zaštićeni spomenik kulture, treba vratiti u izvorno stanje uz izvođenje nužnih tehničkih zahvata koji će omogućiti korištenje paviljona sukladno današnjim standardima. Sva su izvješća podnesena zaključno s travnjem 2008., a prema njihovoj je osnovi izrađena projektna dokumentacija te proveden natječaj za izvedbu radova.

FRANCUSKI PAVILJON U SKLOPU STUDENTSKOG CENTRA – ZAGREB



FRENCH PAVILION, STUDENT CENTRE – ZAGREB

ORIGINAL PURPOSE: “Exhibition Pavilion of the Republic of France opened for public on 14th April 1937 as a part of Zagreb Fair (Zagrebački Zbor), which was held then for the first time on a new address in Savska Street. This solemn moment was preceded by six months of designing the building by Robert Camelot (architect) and Bernard Lafaille (civil engineer) and six months of building this demanding one-space circular shape of about 600 square meters. Limited with deadlines, they decided to create an almost prefabricated construction: exterior non-bearing walls reinforced by concrete and wood, the roof shaped like an inverted metal cone supported by steel ring and steel columns. (...) With this solution Bernard Lafaille (...) entered engineering textbooks and reviews of the most interesting constructions of the twentieth century.” (Source: <http://www.unizg.hr/poslovanje-i-investicije/projekti/rekonstrukcija-francuskog-paviljona>) After moving the location of Zagreb Fair to Novi Zagreb, the entire complex of former Zagreb Fair became the property of Student Center. The space served as an improvised warehouse, and occasionally for

concerts. Over time, structure gradually deteriorated, and the area closed for any use since the end of the 90s for safety reasons.

EVENTS: *Titus Andronicus*, (Tit Andronik), Theatre &TD play, directed by Nenni Delmestre, 1992 | *She wakes up beautiful* (Budi se lijepa), play by author Željko Kipkea, Ivica Buljan and Michael Bryer in co-production with French Cultural Institute and Eurokaz, 1994 | *Fedra*, play by Ivica Buljan, 1994

CURRENT STATUS: In November 2004, an expert work group was formed with a task of preparing preliminary design for the renovation of Student Center. It was concluded that French Pavilion, as a unique building and cultural monument under protection, should be restored to its original condition by performing the necessary technical procedures that would allow the use of pavilion in accordance with current standards. All reports were filled by April 2008, and based on them a new project documentation and competition was held for reconstruction works.

IZVORNA NAMJENA: Industrijska zgrada u Heinzellovoj 33 izvedena je 1923., a tvornica igračkaka Biserka osnovana je 1956. godine.

PROTAGONISTI: Attack!

TRAJANJE: kontinuirano, od 7. 3. 1997. do 25. 6. 1998.

PROGRAM: Attack! – autonomna tvornica kulture (danas: Autonomni kulturni centar) osnovana je 1997. kao nevladina, neprofitna udruga koja se bavi organizacijom multidisciplinarnih kulturnih događanja (koncerti, videoprojekcije, performansi, izložbe, okrugli stolovi, zabave, ulične akcije, *happening*). U svom prvom prostoru Attack! je organizirao radionice i diskusije vezane uz razvoj civilnog društva. Neke od važnijih tema bile su: položaj žena u društvu, anarhofeminizam, antifašizam, queer-politika, ksenofobija, ekologija, antiglobalizam i nacionalizam. U bivšoj tvornici Biserka, kao i na drugim privremenim lokacijama (Držislavova, Gajeva) Attack! je razvio i realizirao razne projekte

od kojih neki danas funkcioniraju kao samostalne udruge građana, a neki su i dalje pod okriljem Attack!-a.

TVORNICA BISERKA, ZAGREB



BISERKA FACTORY, ZAGREB

ORIGINAL PURPOSE: Industrial buildings in 33 Heinzlova Street were built in 1923, and Biserka toy factory was founded in 1956.

PROTAGONISTS: Attack!

DURATION: Continuous, since March 7th 1997 to June 25th 1998.

PROGRAM: Attack! – Autonomous culture factory (today: Autonomous cultural center – Attack!) was founded in 1997 as a non-governmental, non-profit organization that organizes multidisciplinary cultural events (concerts, video screenings, performances, exhibitions, panel discussions, parties, street actions, happenings). In its original space Attack! organized workshops and discussions connected to the development of civil society. Some of the major topics were: the status of women in society, anarcho-feminism, anti-fascism, queer politics, xenophobia, ecology, anti-globalism and nationalism. In the former Biserka Factory, as in other temporary locations (Držislavova Street, Gajeva Street) Attack! developed and realized different projects, some of which act

today as independent associations of citizens, while some are still under Attack!

IZVORNA NAMJENA: Sagrađena 1870. kao pomorska škola austrougarske mornarice (K.u.K. Marine Maschinenschule). Od tada je u kontinuiranoj vojnoj namjeni. Do 1991. služi kao vojarna Jugoslavenske ratne mornarice, a 1992.–1997. ima namjenu izbjegličkog kampa.

PROTAGONISTI: Lokaciju od 1997. naseljavaju i koriste razni bendovi, aktivisti, umjetnici, skupine nacionalnih manjina.

TRAJANJE: kontinuirano, od 1998.

PROGRAM: U studenom 1998. tridesetak neprofitnih udruga, pretežno iz djelokruga kulture, zaštite okoliša, rada s mladima, skrbi o osobama s posebnim potrebama i sporta, dobiva od Grada Pule na korištenje prostorije u kompleksu. Udruge skrbe za uređenje svog prostora, a za hodnike, ulaze i sanitarije se brine Grad. Kompleks površine oko 20.000 m² danas koristi preko 100 organizacija. U ožujku 2008. godine pokrenuto je Vijeće Rojca,

koje je formirano od udruga korisnika Centra s ciljem kvalitetnijeg i odgovornijeg rada u Rojcu. Uz svakodnevno djelovanje udruga različitih profila, u prostoru se organiziraju izložbe, kazališne predstave (često u sklopu međunarodnog kazališnog festivala PUF (Pulski alternativni festival)) i edukacije. U dvorištu vojarnje se od 2001. organizira Monteparadiso Hardcorepunk Festival, a od 2003. u prostoru djeluje i Metamedia klub.

KARLO ROJC – PULA



KARLO ROJC – PULA

ORIGINAL PURPOSE: Built in 1870 as Maritime school for the Austro – Hungarian Navy (K.u.K. Marine Maschinenschule). Since then it has been in continuous military use. Until 1991 it served as military barracks for the Yugoslav Navy, and in the period from 1992 to 1997 it functioned as a refugee camp.

PROTAGONISTS: Since 1997 the location was used by various bands, activists, artists and minority groups.

DURATION: Continuous, since 1998.

PROGRAM: In November 1998 thirty non-profit organizations (mostly from area of culture, environment protection, youth work, care for persons with disabilities and sport) gained an approval from the city of Pula to use the facilities. These associations care for decoration of their space, while corridors, entrances and toilettes are city's concern. The complex area of 20 000 m² is now used by 100 organizations. In March 2008, Rojč Council was launched, formed by associations which use the center, with the aim of

achieving better and more responsible work in Rojč. Daily activities of associations of different profiles, various exhibitions, theatrical performances (often as a part of international theatre festival PUF – Pula Alternative Festival) and educational courses are all held in the center. Since 2001, Monteparadiso Hardcorepunk Festival is being held in the courtyard of the barracks, and since 2003 Metamedia club operates in the same area.

IZVORNA NAMJENA: Višenamjenski kulturni kompleks izvorno zamišljen kao Dom socijalističke omladine. Projektirao ga je 1977. Frane Grgurević, a gradnja je započeta 1979. za potrebe Mediteranskih igara, održanih iste godine. Nakon dovršavanja grubih radova 1984. godine, gradnja je obustavljena. Zgrada je tek manjim dijelom stavljena u funkciju i kroz sljedećih je 20 godina postala velikim financijskim, političkim, pa čak i sigurnosnim problemom Grada.

PROTAGONISTI: Prostor je djelomično očišćen 1994. radi *Art squat*, trodnevnog programa koncerata i performansa. Domom je od 1997. do 2005. upravljalo Kulturno središte mladih. U prostorima se nalazila i prva privatna TV-postaja u Hrvatskoj (TV-Marjan). Nakon šestomjesečne medijske kampanje 2001. u podrum Doma je (uz odobrenje Grada) uselila Koalicija udruga mladih (KUM), sastavljena od šest organizacija. Od 2005. zgradom upravlja Multimedijalni kulturni centar (MKC). Ostali stalni korisnici su: Hram – kulturna alternativa mladih, Kino klub Split, Split film festival, Baletni studio, kazalište Playdrama. Povremeni korisnici su: Hrvatska udruga

likovnih umjetnika (HULU) Split, World Press Photo, festival Pričigin, Platforma 9,81 Split, Odsjek za film i video UMAS (Umjetnička akademija Split), Guitar festival, Hrvatsko narodno kazalište Split, Društvo arhitekata Split, *Dopust-dani* otvorenog performansa i drugi.

TRAJANJE: kontinuirano, od 2001.

PROGRAM: Udruga KUM uredila je dotad potpuno neupotrebljiv prostor u kojem je otvoren klub Kocka namijenjen održavanju koncerata, performansa, radionica i sličnih sadržaja. U prostoru je kasnije ureden i *skate-park*. Prostor su uz KUM naselile i druge inicijative mladih. Na inicijativu Platforme 9,81 Split i pod vodstvom MKC započet je opsežan program uređenja zgrade, njeno pretvaranje u multimedijalni kulturni centar s hibridnim upravljanjem i stalni angažman na povezivanju postojećih inicijativa i poticanju i jačanju drugih programa u prostorima Doma. Time je zapušteni i nedovršeni Dom mladih mimo očekivanih institucionalnih okvira počeo ispunjavati funkciju sličnu onoj koja mu je prvobitno namijenjena, iako prema sasvim drugačijoj upravljačkoj, programskoj i prostornoj osnovi.

DOM OMLADINE – SPLIT



YOUTH CENTER – SPLIT

ORIGINAL PURPOSE: Multipurpose cultural complex was originally conceived as Home of Socialist Youth. It was designed by Frane Grgurević in 1977, and its construction started in 1979 for the needs of Mediterranean Games, held on the same year. After completing preliminary works in 1984, construction was suspended. Only a small part of the building was put into function, and over the next 20 years it became a large financial, political, and even safety problem of the city.

PROTAGONISTS: The space was partially cleared in 1994 for the purpose of *Art squat*, a three day program of concerts and performances. From 1997 to 2005 it was managed by the Youth Cultural Center. Croatia's first private TV station (TV Marijan) was located there. After a six-month media campaign in 2001, Coalition of Youth Associations (KUM) moved in the basement of the complex (with city's approval). It is comprised of six organizations. Since 2005, building is under control of Multimedia Cultural Center (MKC). Other regular users include: Cultural youth alternative – Hram (Kulturna alternativa mladih – Hram), Kino klub Split, Split

Film Festival, Ballet Studio (Baletni Studio), Playdrama theatre (Kazalište Playdrama). Occasional users are: Croatian Association of Artists (Hrvatsko udruženje likovnih umjetnika - HULU) Split, World Press Photo, Pričigin festival, Platform 9,81Split, Department for Film and Video UMAS (Art Academy Split), Guitar Festival, Croatian National Theatre Split, Society of Architects Split, *Dopust-dani* of open performances and others.

DURATION: Continuous, since 2001.

PROGRAM: Association KUM (Coalition of Youth Associations) set up a previously useless space in which Kocka Klub opened for concerts, performances, workshops and similar facilities. Skate park was later added to the area. Alongside KUM, other youth initiatives settled in the location. At the initiative of Platform 9,81Split and under the guidance of MKC (Multimedia Cultural Center), an extensive program of planning the building, its transformation into a multimedia cultural center with a hybrid control and a permanent commitment to linking existing initiatives and encouraging and strengthening other programs in Youth Center space. In this way abandoned and unfinished Youth Center, outside all

AKTUALNI ARHITEKTONSKI PRIJEDLOZI: Projekt minimalnih intervencija (2004.) i Projekt revitalizacije (2007.) autora Dinka Peračića i Mirande Veljačić (Platforma 9,81 Split). Projekti su usmjereni stvaranju osnovnih uvjeta za održavanje kulturnih programa i njihovom stalnom poboljšavanju. Svi novi elementi – instalacije, pregrade, namještaj, signalizacija, dekoracija i rekviziti (osim onih ugrađenih u osnovnu strukturu) postavljaju se u prostor tako da budu pomični, zamjenjivi, nadogradivi i prilagodljivi. Zbog ovog svojstva većina prostora se može potpuno isprazniti, reorganizirati ili prenamijeniti prema novim potrebama u relativno kratkom periodu. Svi elementi uređenja podređeni su cilju – kulturna događanja i život u zgradi

IZVORNA NAMJENA: Kompleks rafinerije šećera sagrađen je polovicom 18. stoljeća. Arhitektonski se ističe izuzetno vrijedna barokna Upravna zgrada (1774.). Od 1851. do Drugog svjetskog rata na toj lokaciji radi tvornica duhana Virginia, a nakon rata tvornica motorne opreme Rikard Benčić. U tom vremenu postepeno se dograđuju nove industrijske zgrade različitih vrijednosti. Kompleks 1990-ih prelazi u vlasništvo Grada.

PROTAGONISTI: Udruga Spirit.

TRAJANJE: kontinuirano, 2002.–2005.

PROGRAM: „Kuhinju bivše tvornice Rikard Benčić *recycle stilom* (od starih, ali upotrebljivih stvari) pretvaramo u klub za okupljanje na kreativnoj bazi, uz manje konzumacije, a više kreativnosti nego u drugim klubovima. *Different clubbing* ponudio je grafiti-radionice, izložbe, svirke za mlade bendove, DJ radionice te slušaonice po stilovima i projekcije. (...) Polovina Spirit ekipe koristi Spirit prostor kao sredstvo za preživljavanje u nedostatku vlastitih stanova,

KOMPLEKS RIKARD BENČIĆ – RIJEKA



RIKARD BENČIĆ COMPLEX – RIJEKA

institutional frameworks, began to fulfill a function similar to that for which it was originally intended, even though on a completely different management, program and spatial basis.

CURRENT ARCHITECTURAL PROPOSALS: Project of minimal interventions (2004) and Project of revitalization (2007) by authors Dinko Peračić and Miranda Veljačić (Platforma 9,81 Split). These projects aim at creating basic conditions for the maintenance of cultural programs and their continuous improvement. All new elements – installations, walls, furniture, signalization, decoration and props (except those in the basic structure) are installed so as to be movable, interchangeable, upgradeable and adaptable. Because of this quality, most of the area can be completely emptied, restructured or converted to new needs in a relatively short period. All elements of interior decoration are subordinated to the same purpose – cultural events and life in the building.

ORIGINAL PURPOSE: Complex of sugar refinery was built in the 18th century. Architectural highlight is an extremely admirable Baroque Administration Building (1774). From 1851 to the Second World War at the site was Virginia tobacco factory, and after the war it was replaced with Rikard Benčić motor equipment factory. From that time new industrial buildings of different values were gradually added to the complex. During the 1990s it became the property of the city of Rijeka.

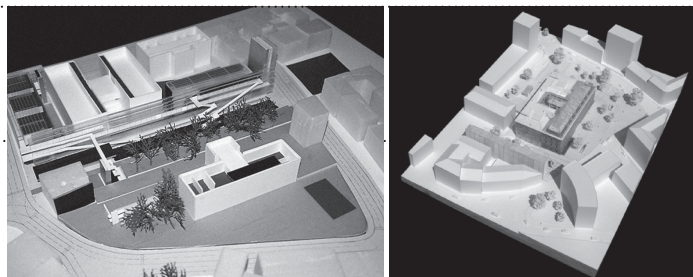
PROTAGONISTS: Spirit Association (Udruga Spirit).

DURATION: Continuous, 2002 – 2005.

PROGRAM: “Kitchen of the former Rikard Benčić factory is being transformed *recycle style* into a club for creative gathering based on less consumption and more creativity than in other clubs. *Different clubbing* offers graffiti workshops, exhibitions, gigs for young bends, DJ workshops and tribute nights by styles and screenings. (...) Half of the Spirit team uses space as a means of survival in the absence

uvjeta, posla... dok ga ne dobiju.” (Izvor: <http://spirit-ri.hr/index.php?menu=2.0>)

AKTUALNI ARHITEKTONSKI PRIJEDLOZI: Javni arhitektonsko-urbanistički natječaj za prenamjenu kompleksa proveden je 1999., na kojem pobjeđuje arhitekt Dario Gabrić. Planom se kompleks otvara i reintegrira u gradsku strukturu, uklanjaju se manje važni objekti te se planira izvedba novih objekata s različitim programima. Uklanjanje i čišćenje kompleksa je djelomice provedeno. Arhitektonski i sadržajno najvažnija planirana arhitektonska intervencija u sklopu plana je prenamjena i proširenje T-zgrade kompleksa za novi Muzej moderne i suvremene umjetnosti u Rijeci. Temeljem 1. nagrade na javnom arhitektonskom natječaju provedenom 2001. godine Randić – Turato (arhitekti iz Rijeke) izrađuju ambiciozni arhitektonski projekt novog muzeja, za koji je 2008. ishoda građevinska dozvola.



of their own housing, work conditions, jobs ... until they find their own.” (Source: <http://spirit-ri.hr/index.php?menu=2.0>)

CURRENT ARCHITECTURAL PROPOSALS: Public architectural – urbanistic competition for redevelopment of the complex was held in 1999, and it was won by Dario Gabrić, an architect. In his plan, the complex opens and reintegrates itself into the city’s structure, eliminating the less important objects and plans to design new buildings with different programs. Removing and cleaning the complex was partially implemented. The most important planned architectural intervention, architecturally and contently, within the plan is the expansion and conversion of the T-building complex for the new Museum of Modern and Contemporary Art in Rijeka. Based on the first award from public architectural competition held in 2001, Randić – Turato (architects from Rijeka) made an ambitious architectural project for the new museum, for which a building permit was obtained in 2008.

IZVORNA NAMJENA: više lokacija unutar historijske urbane jezgre Grada Karlovca s različitim namjenama.

PROTAGONISTI: Domaći – udruga za kreativni razvoj.

TRAJANJE: povremeno, od 2005.

PROGRAM: Nepokoreni grad je program usmjeren poticanju aktivnog promišljanja javnosti o neiskorištenosti urbano-prostornih potencijala grada Karlovca te poticanju razvoja nezavisne kulturne scene. Provodi se u suradnji s nizom udruga, pojedinaca i platformi (hrvatskih i inozemnih). Aktivnosti unutar programa imaju istraživački, produkcijski i prezentacijski karakter. Središnji dio programa je festival Nepokoreni grad koji se održava od 2006. godine.

„Uočivši kako je velikom broju napuštenih gradskih infrastruktura dana nova funkcija često ne uvažavajući njihovu povijesnu vrijednost, dok se ogroman broj napuštenih vojnih infrastruktura, smještenih kako u širem gradskom prstenu, tako i u samoj staroj

PROJEKT NEPOKORENI GRAD – KARLOVAC



“UNCONQUERED TOWN” PROJECT – KARLOVAC

ORIGINAL PURPOSE: Multiple spaces with various purposes within the historical core of the city of Karlovac.

PROTAGONISTS: Domaći – Association for creative development

DURATION: Occasionally, since 2005.

PROGRAM: Unconquered Town is a program designed to promote active consideration of the public for unused urban – spatial potentials of Karlovac, and fostering the development of independent cultural scene. It is conducted in collaboration with a number of organizations, individuals and platforms (both Croatian and foreign). Activities in the program have researchal, productional and presentational characteristics. Since 2006, the central part of the program is Unconquered town festival .

“Noticing how many city’s abandoned structures were converted to a new function, often without recognizing their historical value, while a large number of abandoned military structures, positioned both in the wider city area, as well as in the old part of town, is left

jezgri grada, pušta propadanju, namjera je bila potaknuti i pokrenuti stvaranje strategije kojom će se početi rješavati problem napuštenih prostora, ali i propadanja stare gradske jezgre koja je sama po sebi kulturno povijesni spomenik.“ (Izvor: <http://nepokorenigrad.info/o-projektu>)

Korišteni su brojni prostori: hangar Frankopanske vojarne u starom gradskom centru, stara austrougarska vojarna „Cvajerica“, stara kožara u karlovačkom naselju Gaza, Hotel Korana i drugi. Od 2007. dio festivalskog programa odvija se gostujući u drugim gradovima Hrvatske (Križevci, Pula, Dubrovnik).

IZVORNA NAMJENA: Smještena u središtu Rijeke, skladišno-lučka zona Delte na kojoj se nalazi zgrada Ivexa (skladišna namjena) jedno je od najvažnijih područja Rijeke i izuzetan prostorni resurs. Zgrada je u vlasništvu Grada Rijeke.

PROTAGONISTI: Do preseljenja u kompleks bivših vojarni na Trsatu prostor koristi Akademija primijenjenih umjetnosti Sveučilišta u Rijeci. Savez udruga Molekula službeno useljava u prostor 8. 11. 2007. (a koristi ga i nekoliko mjeseci ranije).

PROGRAM: Udruge Filmaktiv, Prostor plus, Trafik, Infoshop Škatula, Katapult i Drugo more pokrenule su inicijativu spajanja u Savez udruga Molekula, s ciljem da zajedničkim programima i akcijama skrenu pozornost javnosti i gradskih vlasti na problem nepostojanja adekvatnog prostora za udruge s nezavisne kulturne scene u Rijeci, a koje su svojim programima otvorene mlađoj populaciji. U sklopu prostora djeluje Galerija SIZ i Dnevni boravak Molekule, namijenjen raznim javnim događanjima.

SKLADIŠNA ZGRADA IVEXA – DELTA, RIJEKA



IVEX WAREHOUSE BUILDING – DELTA, RIJEKA

to decay, the main intention was to encourage and initiate creation of strategies that will address the problem of abandoned spaces, and also deterioration of the old town, which is itself a cultural monument.” (Source: <http://nepokorenigrad.info/o-projektu>)

Many spaces were used: hangar of Frankopanska barracks in the old city center, the old Austro – Hungarian army barrack “Cvajerica”, old tanner in Karlovac Gaza settlement, Korana hotel and others. Since 2007, part of the festival program visits other cities in Croatia (Križevci, Pula, Dubrovnik).

ORIGINAL PURPOSE: In the center of town in warehouse and port zone of Delta, where Ivex building (storage) is located, is one of the most important areas of the city and a remarkable spatial resource. The building is owned by the city of Rijeka.

PROTAGONISTS: Before moving in the complex of ex-military barracks on Trsat, the location was used by the Academy of Applied Arts, University of Rijeka. Alliance of associations – Molekula officially moved in on November 8th 2007 (but started using it few months earlier).

PROGRAM: Filmaktiv Association, Prostor plus, Trafik, Infoshop Škatula, Katapult and Drugo more started the initiative of merging into Alliance of associations - Molekula, with the aim of drawing public and city officials attention to the problem of the lack of adequate space for associations of independent cultural scene in Rijeka. Those associations are open for younger population with their programs. Gallery SIZ and Molekula’s Living Room (Dnevni boravak Molekule) act within the area intended for various public events.

IZVORNA NAMJENA: Stanica za otkup duhana i magazin (1888.–1890.). Upravna zgrada dograđena je 1893.–1894., a još jedan magazin 1912.–1917. Kompleks je u vlasništvu Ministarstva financija.

PROTAGONISTI: Udruga mladih Imotski.

TRAJANJE: kontinuirano, od 2006.

PROGRAM: U prostoru Dogane djeluje Alternativno-kulturni centar YUMA. Organiziraju se koncerti, izložbe, filmske projekcije, kazališne predstave, kreativne radionice i druga događanja. Od 2006. svake godine se organizira i Festival alternativnog stvaralaštva *Dogana*.

DUHANSKA STANICA DOGANA – IMOTSKI



DOGANA TOBACCO STATION – IMOTSKI

ORIGINAL PURPOSE: The station for repurchase of tobacco and magazine (1888 – 1890).

The administrative building was reconstructed between 1893 and 1894, and another magazine between 1912 and 1917. Complex is owned by the Ministry of Finance.

PROTAGONISTS: Youth Association Imotski.

DURATION: Continuous, since 2006.

PROGRAM: Alternative – cultural center YUMA is active in space Dogana's space. They organize concerts, exhibitions, film screenings, theatrical performances, creative workshops and other events. Festival of alternative creativity *Dogana* is held annually since 2006.

IZVORNA NAMJENA: Tvornički kompleks je sagrađen 1910. po projektu arhitektonskog studija Hönigsberg i Deutsch, za potrebe tvrtke Edmund Moster i Drug. Tvornica je prva u svijetu proizvodila grafitne mehaničke olovke prema patentu Slavoljuba Penkala. Tvornica je dograđena 1919. godine prema projektu Rudolfa Lubynskog. Nakon Drugog svjetskog rata postaje tvornica trikotaže i pozamanterije Nada Dimić. Oblik organiziranja društvenog poduzeća promijenjen je 1993. u dioničko društvo Endi-International. Stečajni postupak počeo je 2000. godine, a tvornica je napuštena.

TRAJANJE: povremeno, 2000.–2003.

PROGRAM: *SOS Nada Dimić*, instalacija Sanje Iveković, kustoski kolektiv WHW, 15. 6.–10. 7. 2000. Natpis „Nada Dimić“ izveden u crvenom neonu na pročelju zgrade privremena je prostorna intervencija za vrijeme trajanja izložbe *Tko, što, kako i za koga*, povodom 152. godišnjice Komunističkog manifesta. | *Eurokaz* –

TVORNICI NADA DIMIĆ – ZAGREB



NADA DIMIĆ FACTORY – ZAGREB

ORIGINAL PURPOSE: Factory complex was built in 1910 and designed by architectural studio Hönigsberg and Deutsch for the purposes of Edmund Moster & Drug company. The factory was the first to produce graphite mechanical pencil according to the patent of Slavoljub Penkala. It was reconstructed in 1919 on project design of Rudolf Lubynski. After the Second World War it became Nada Dimić knitwear and haberdashery factory. Form of social enterprise organization changed in 1993 to a joint-stock Endi – International. Bankruptcy proceedings began in 2000 and factory was abandoned.

DURATION: Occasionally, 2000 – 2003.

PROGRAM: *SOS NADA DIMIĆ*, installation by Sanja Iveković, curatorial collective WHW, June 15th – July 10th 2000.

The inscription “Nada Dimić” carried out in red neon on the facade of the building as a temporary spatial intervention during the exhibition *Who, what, how and for whom (Tko, što, kako i za koga)*, on the occasion of 152nd anniversary of the Communist Manifesto. | *Eurokaz* – International

međunarodni kazališni festival, predstava *Rebro kao zeleni zidovi*, u sklopu programa *Arhitektura uživo*, Platforma 9,81 u suradnji s Eurokazom i BADco., 26.–27. 6. 2003. | *Mala fronta novog plesa i performansa*, Zagreb – Kulturni kapital Evrope 3000, CDU (Centre for Drama Art) i WHW u suradnji s Platformom 9,81, 17.–20. 10. 2003. Izvedbe kazališnih predstava *Oprosti, sam malo!* i *Rebro kao zeleni zidovi* (BADco. prema istoimenom tekstu Ivane Sajko) te umjetnički performans Ivane Jelavić (bez naslova).

„Naša ideja nije samo prezentirati hrvatsku izvedbenu scenu evropskim producentima, nego i dati umjetnicima i programerima priliku da propituju, provjeravaju i da nude nove ideje. U suradnji s Platformom 9,81 umjetnici će izabrati napuštene prostore koji će biti retematizirani kao mogući prostori kulture.“ (Preuzeto iz publikacije: *Mala fronta novog plesa i performansa*, Zagreb – Kulturni kapital Evrope 3000, listopad 2003., str. 8.)

AKTUALNI STATUS: Tvornicu Nada Dimić kupili su 2003. Ante Nobile i Miće Carić za dva milijuna eura i izradili planove za gradnju Poslovnog centra Krešimir. Tvornicu 2007. preuzima

Kerum, koji planira na ovoj lokaciji podići ekskluzivni poslovni centar.



Theatre Festival, *Rib like Green Walls (Rebro kao zeleni zidovi)* play as a part of *Architecture Live* program (*Arhitektura uživo*), Platforma 9,81 in cooperation with Eurokaz and BADco, June 26th – 27th 2003. | *Small Front of New Dance and Performance*, (*Mala fronta novog plesa i performansa*), Zagreb – Cultural capital of Europe 3000 (Kulturni kapital Evrope 3000), CDU (Center for Drama Art, Centar za dramsku umjetnost) and WHW in collaboration with Platform 9,81, October 17th – 20th 2003. Performances of plays *Sorry, just a little!* (*Oprosti, sam malo!*) and *Rib like Green Walls (Rebro kao zeleni zidovi)* (BADco., based on text of the same name by Ivana Sajko) and an art performance by Ivana Jelavić (no title). | “Our idea was not only to present Croatian performance scene to the European producers, but also to give artists and developers the opportunity to question and offer new ideas. In collaboration with Platform 9,81 artists will choose abandoned spaces that will be re-thematized as possible areas of culture.” (Taken from publication: *Small Front of New Dance and Performance*, Zagreb – Cultural capital of Europe 3000, October 2003, pg. 8)

CURRENT STATUS: Nada Dimić factory was purchased in 2003 by Ante Nobile and Miće Carić for the price of 2 million euros and a plan to build Business Center Krešimir were made. In 2007, Kerum took over the factory with plans to raise an exclusive business center at this location.

IZVORNA NAMJENA: kinodvorana i ljetno kino u sklopu Kinematografa. Nakon stečaja Kinematografa 2002. prostor kupuje Grad Zagreb. Na inicijativu tadašnjeg Gradskog ureda za kulturu Grada Zagreba zgrada se namjenjuje za Plesni centar.

TRAJANJE: povremeno, 2001.–2004.

PROGRAM: *Arhitektura uživo*, dio iz serije predavanja u organizaciji Platforme 9,81. Uz druga mjesta (Zagrebčanka, Tvornica precizne mehanike u Žerjavićevoj, bivša komanda HRZ i dr.) na Ljetnoj terasi kina Lika održana su predavanja: Pero Puljiz (Cie), Sadar i Vuga, POS (razgovor), Bradić i Nizić, Strogo kontrolirani okoliš (razgovor). „*Arhitekturu uživo* shvatili smo kao medij za razvijanje svijesti o prostoru i arhitekturi. Težnjom za korištenjem uvijek drugog i atraktivnog prostora otkrili smo i ‘probudili’ brojne neiskorištene ili podiskorištene prostore u centru Zagreba.“ (Platforma 9,81) | Grupne dinamike, međunarodni interdisciplinarni simpozij u organizaciji Zagreb – Kulturni kapital Evrope 3000 (Platforma 9,81, Multimedijalni institut, WHW, CDU), 6. 5.–9. 5. 2004. Simpozij je zamišljen kao početak dugoročnijeg bavljenja pitanjima organizacije

i samoorganizacije, grupiranja, kolektiva i odnošenja unutar šireg polja kulturne proizvodnje. Sudjelovao je niz eminentnih teoretičara kazališta, ali i teoretičara s polja filozofije, arhitekture, povijesti umjetnosti te umjetnika koji djeluju unutar specifično organiziranih grupacija.

AKTUALNI STATUS: Nakon dugotrajne rekonstrukcije (projektiranje započinje 2003., a radovi 2005.) u prostoru kina se 2009. otvara Zagrebački plesni centar (ZPC). Autor arhitektonskog projekta je Studio 3LHD. U postojeći volumen bivšeg kina interpolirane su tri suvremene višenamjenske dvorane, dok je bivši aneks s ulaznim prostorom uklonjen i zamijenjen novim, atraktivno oblikovanim volumenom u kojem je smješten foaje plesnog centra. Unutarnje dvorište bloka je sačuvano i, u duhu sličnih parcela u Donjem Zagrebu, postalo prošireni otvoreni prostor javne institucije. Prostor vodi Hrvatski institut za pokret i ples. Uz nekadašnje Kino Apollo, prenamijenjeno u Histrionski Dom, kino Lika (ZPC) je do sada jedini primjer cjelovite obnove napuštene arhitekture za javnu kulturnu namjenu u Hrvatskoj.

KINO LIKA – ZAGREB



CINEMA LIKA – ZAGREB

ORIGINAL PURPOSE: Cinema hall and summer cinema as a part of Kinematograf. After the bankruptcy of Kinematograf in 2002, the area was bought by the city of Zagreb. At the initiative of Zagreb's former city office for culture, the building was assigned for Dance Center.

DURATION: Occasionally, 2001 – 2004.

PROGRAM: *Architecture Live (Arhitektura uživo)*, is part of the series of lectures organized by the Platform 9,81. On the summer terrace of Cinema Lika, along with other places (Zagrebčanka, Factory for precise mechanics in the Žerjavić Street, ex command of Croatian Air Force and others), lectures were held: Pero Puljiz (Cie), Sadar and Vuga, POS (discussion), Bradić and Nizić, Highly controlled environment (discussion). „*Architecture Live* was understood as a medium for raising awareness about space and architecture. Our aspiration to always use different and attractive space resulted in discovering and “waking up” a number of unused or under-used spaces in the Zagreb's city center.” (Platform 9,81) | *Group Dynamics (Grupne dinamike)*, international interdisciplinary symposium organized by the city of Zagreb – Cultural capital of Europe 3000 (Platform 9,81, Multimedia Institute, WHW, CDU), May 6th – May 9th 2004. The symposium was conceived as the beginning of a long-term engagement

with issues of organization and self-organization, grouping, collective and relations within the broader field of cultural production. A number of eminent theater theoreticians took part in the symposium, as well as theoreticians from the fields of philosophy, architecture, art history and artists who are active in specific types of organized groups.

CURRENT STATUS: After long-term reconstruction (project initiated in 2003, works started in 2005) Zagreb Dance Center (Zagrebački Plesni Centar – ZPC) opened in 2009 in former space of cinema. Author of the architectural project is 3LHD Studio. Three modern multipurpose halls were interpolated into the area of former cinema, while former annex with the entrance area was removed and replaced with a new attractively designed one that houses a dance center foyer. The internal courtyard of the block was preserved and, in the spirit of similar parcels in Lower Zagreb, it became an expanded open space of a public institution. Space leads into Croatian Institute for Movement and Dance. Alongside former Apollo Theater, which was transformed into Histrionic Home, Cinema Lika (Zagreb Dance Center - ZPC) is the only example of a complete renovation of abandoned architecture for public cultural purpose in Croatia.

IZVORNA NAMJENA: Velesajamski kompleks. Gradonačelnik Većeslav Holjevac je 1953. donio odluku o preseljenju Zagrebačkog velesajma iz prostora Zagrebačkog zbora s lokacije Savska cesta 25 na novu lokaciju južno od rijeke Save, čime je inicirana i gradnja Novog Zagreba. Prvi Velesajam je na novoj lokaciji održan 1956., a kontinuitet raznih sajamskih događanja održan je do danas. Velesajamski kompleks sastoji se od pojedinih arhitektonski izuzetno vrijednih modernističkih paviljona istaknutih arhitekata od kojih neki više nisu u izlagačkoj funkciji (bivši paviljon Zapadne Njemačke Ivana Vitića i paviljon Mašinogradnje Božidara Rašice danas imaju sportsku namjenu). Zagrebački velesajam je podružnica Zagrebačkog holdinga d.o.o.

PAVILJON 5

PROGRAM: 26. *Salon mladih*, organizator HDLU (Hrvatsko društvo likovnih umjetnika), 8. 1.–28. 1. 2001. Koncept izložbe osmislili su: Vuk Ćosić, Michal Koleček, Jurij Krpan i Slaven Tolj, Olga Majcen, Sunčica Ostoić i Platforma 9,81. Prema riječima Slavena Tolja, Salon mladih se do tada uvijek gurao na marginu, u alternativu i zbog

toga se htjelo pokazati kako je on upravo potekao iz neovisnih i neslužbenih prostora u kojima se često stvara puno ozbiljnije nego u onima pod zaštitom nekih „ozbiljnijih institucija“.

PAVILJON 19

PROGRAM: Od 2002. godine u prostoru se održavaju povremene izložbe, u organizaciji različitih strukovnih organizacija i institucija: *Zlatna žetva – suvremena kineska umjetnost*, MSU Zagreb, paviljon 11 i 19, listopad–prosinac 2002.; *ZGRAF 9 Dizajner i oglašavanje*, ULUPUH, studeni/prosinac 2004.; *Insert – retrospektiva hrvatske videoumjetnosti*, MSU Zagreb, kustos Tihomir Milovac, rujan–listopad 2005.; *Izložba hrvatskog dizajna 040506*, HDD, studeni 2006.; *Izložba hrvatskog dizajna 0708*, HDD, listopad 2008.; *Xocoatl – priča o čokoladi*, Dječji muzej Heureka (u osnivanju) u suradnji s MSU Zagreb, svibanj–lipanj 2008.; *44. Zagrebački salon arhitekture*, UHA, selektor Hans Ibelings, listopad–studeni 2009. Uz izložbena događanja održavaju se modne revije i koncerti (uglavnom elektronske plesne glazbe).

ZAGREBAČKI VELESAJAM



ZAGREB FAIR

ORIGINAL PURPOSE: Fair complex. Mayor Većeslav Holjevac in 1953 decided to move Zagreb Fair from the location of Zagreb Fair on 25 Savska Street to a new location south of the river Sava, which initiated the construction of Novi Zagreb. The first Fair was held in 1956 at the new location, and continuity of various fair events held to date. Fair complex consists of some very valuable architectural modernist pavilions by prominent architects, some of which are no longer in exhibition function (former West German pavilion by Ivan Vitić and Mašinogradnja pavilion by Božidar Rašica now have sporting purposes). Zagreb Fair is a subsidiary of Zagreb Holding Ltd.

PAVILION 5

PROGRAM: 26th *Youth Salon* (26. *Salon mladih*). Organized by HDLU (Croatian Association of Artists), January 8th – January 28th 2001. Concept of the exhibition was designed by: Vuk Ćosić, Michal Koleček, Jurij Krpan, Slaven Tolj, Olga Majcen, Sunčica Ostoić and Platform 9,81. According to Slaven Tolj, Youth Salon was, until then, always pushed to the margins, to the alternative and therefore they aimed to show how it came from independent and informal venues

in which creativity is taken more seriously than in those under protection of some “serious institutions”.

PAVILION 19

PROGRAM: Since 2002, space is used to hold temporary exhibitions, organized by various professional organizations and institutions: *Golden Harvest – Contemporary Chinese Art (Zlatna žetva – suvremena kineska umjetnost)*, MSU Zagreb, pavilions 11 and 19, October – December 2002.; *ZGRAF 9 Designer and Marketing*, ULUPUH, November – December 2004.; *Insert – retrospective of Croatian video art*, MSU Zagreb, curated by Tihomir Milovac, September – October 2005.; *Exhibition of Croatian Design 040506*, HDD, November 2006; *Exhibition of Croatian Design 0708*, HDD, October 2008.; *Xocoatl – priča o čokoladi*, Children’s Museum Heureka (in progress) in collaboration with MSU Zagreb, May – June 2008.; *44th Architectural Salon Zagreb (44. Zagrebački salon arhitekture)*, UHA, selected by Hans Ibelings, October – November 2009. Along art exhibitions, some events, fashion shows and concerts are held (mostly electronic dance music).

IZVORNA NAMJENA: Kinodvorana Union (1935.). Nakon Drugog svjetskog rata kino je nacionalizirano i preimenovano u Mosor. Radikalnim promjenama u kinokulturi, uzrokovanim dolaskom multipleksa, kino Mosor 1996. gubi izvornu funkciju. Kino je u procesu povrata, a trenutno njime raspolaže Hrvatski fond za privatizaciju. Od 1999. koristi se za povremene kulturne priredbe i predavanja (predavanje Saskia Sassen, u okviru programa past:forward, suradnja Multimedijalnog instituta i Platforme 9,81, 12. 11. 2002.).

PROTAGONISTI: Udruga Turbina, inicijativa Pravo na kvart, osnovna škola S. S. Kranjčević, Platforma 9,81– institut za istraživanja u arhitekturi, navijači Dinama, neafirmirani umjetnici, umirovljenici.

TRAJANJE: povremeno, od 1999.; kontinuirano, od 2008.

PROGRAM: Od 2008. Platforma 9,81 dobiva prostor na privremeno korištenje i osmišljava projekt Društveni centar Kino Mosor, u kojem sami korisnici (građani i udruge koje nemaju svoje prostorije da organiziraju projekte od javnog interesa) neposredno kreiraju programe, koje koordinira udruga. Osnovna škola Silvija

Strahimira Kranjčevića u prostoru organizira kulturno-umjetničke, edukativne i druge aktivnosti. Udruga Tur-bina brine se za glazbeni program, koncerte i probe mladih bendova. U centru se održalo nekoliko važnih javnih događanja (u arhitekturi) i internacionalnih konferencija iz različitih područja kulture i društva: *Neoliberal Frontline*, 4.–7. 12. 2008.; *Exit Europe – nove geografije kulture*, 12.–15. 11. 2009.; *Unfinished Modernisations*, 1.–2. 10. 2010.

KINO MOSOR – ZAGREB



CINEMA MOSOR – ZAGREB

ORIGINAL PURPOSE: Cinema Union (1935). After the Second World War, cinema was nationalized and renamed to Mosor. With radical changes that took place in cinema culture, caused by the appearance of multiplexes, cinema Mosor lost its original function in 1996. Cinema is in the process of return, and currently Croatian Privatization Fund manages it. Since 1999, it is used for occasional cultural events and lectures (lecture by Saskia Sassen, as a part of the program past:forward, in cooperation with Multimedia Institute and Platform 9,81, November 12th 2002).

PROTAGONISTS: Tur-bina Association, “Pravo na kvart” initiative, S. S. Kranjčević Elementary School, Platform 9,81– Institute for Research in Architecture, Dinamo fans, unknown artists, seniors.

DURATION: Occasionally, since 1999; continuous, since 2008.

PROGRAM: Platform 9,81 was awarded the space for temporary use in 2008 and conceived Community Center of Cinema Mosor project, in which the users themselves (citizens and associations that have no room to organize projects of public interest) can create programs that are coordinated by the association. S. S. Kranjčević Elementary

School organizes cultural – artistic, educational and other activities. Tur-bina Association is in charge of musical program, concerts and young bend rehearsals. Several important public events (in architecture) and international conferences from different spheres of culture and society took place in the center: *Neoliberal Frontline*, December 4th – 7th 2008.; *Exit Europe – new geography of culture*, November 12th – 15th 2009.; *Unfinished Modernizations*, October 1st – 2nd 2010.

IZVORNA NAMJENA: Tvornica za preradu mesa. „Prostorna cjelina Gradske klaonice i stočne tržnice u Heinzelovoj 66–68 sagrađena je 1928.–1931. godine. Projekt je izradio njemački arhitekt, jedan od najpoznatijih stručnjaka za takve komplekse, Walter Fresse iz Berlina. Bitno je naglasiti da je kompleks građen pod nadzorom arhitekta Ivana Zemljaka i uz konzultativni nadzor arhitekta Petera Behrensa, dok je tehnološku opremu i sustav unutrašnjeg prijevoza izradila Škoda. (...) Arhitektura procesnih postrojenja je avangardnog funkcionalističkog oblikovnog izraza sa snažnim crtama njemačkog ekspresionizma, vrhunske kvalitete kompozicije i detalja i karakterističnog odabira materijala (opeka i beton). Danas po zaokruženosti prostornog rješenja te po arhitektonskom oblikovanju te primijenjenoj konstrukciji i materijalima, zagrebačka Gradska klaonica kvalitetom bitno odskaače iz korpusa moderne ne samo zagrebačke, već i cjelokupne industrijske arhitekture u širem okruženju.” (Izvor: Marina Tenžera, „Baština koja čeka baštinike“,

Vjesnik, 25. 4. 2006.)

Pogoni su namjenski korišteni do 2000., kad je nad Zagrepčankom d.d. pokrenut stečajni postupak. Kompleks i zemljište površine sto tisuća četvornih metara otkupio je 2001. godine Grad Zagreb, koji je tu imovinu 2007. prenio u vlasništvo Zagrebačkog holdinga.

TRAJANJE: povremeno, od 2002.

PROGRAM: *Arhitektura uživo*, predavanje Stealth.unlimited u organizaciji Platforma 9,81, 14. 6. 2002. | *Džungla na asfaltu – arhitektura, teorija, aktivizam*, UrbanFestival 2002., udruga BLOK, Platforma 9,81, past:forward (predavanje, autobusna tura, skvotiranje uz koncert egoboo.bits i blashko), 27.–28. 9. 2002. | *Groodanje – koncert elektronske glazbe*, 6. 6. 2003., u sklopu projekta *Nevidljivi Zagreb*, suradnja Platforme 9,81 i Groodanja. Jedna od prvih akcija u sklopu projekta *Nevidljivi Zagreb*, koji je ispitivao potencijale napuštenih gradskih prostora za inovativne oblike javnosti i kulture. Projekt je pružao organizacijsku podršku izvaninstitucionalnim

KOMPLEKS MESNE INDUSTRIJE ZAGREPČANKA („KLAONICA“) – ZAGREB



COMPLEX OF MEAT INDUSTRY ZAGREPČANKA, “SLAUGHTERHOUSE” – ZAGREB

ORIGINAL PURPOSE: Meat processing factory. “Spatial whole of the city’s slaughterhouse and cattle market in 66 – 68 Heinzelova Street was built between 1928 and 1931. Project was made by Walter Fresse, a German architect from Berlin, one of the most accomplished experts for such projects. It is important to emphasize that the complex was built under the supervision of architect Ivan Zemljak and consultative supervision of architect Peter Behrens, while the technological equipment and internal transport system was developed by Škoda. (...) Architecture of processing plants has an avant-garde functionalist formative expression with powerful lines of German Expressionism, high quality of composition and detail, and characteristic choice of materials (bricks and concrete). Today Zagreb’s city slaughterhouse with its completeness of spatial solutions, as well as the architectural design and applied construction and materials stands out from the corpus of modern industrial architecture, not only in Zagreb area, but also in wider surroundings.” (Source: Marina Tendžera, “Heritage

waiting for heirs”, *Vjesnik*, April 25th 2006.)

Plants were specifically used until 2000 when bankruptcy proceedings started over Zagrepčanka Inc. complex and the area of one hundred thousand square meters were purchased by the city of Zagreb in 2001, who has transferred the ownership to Zagreb Holding in 2007.

DURATION: Occasionally, since 2002.

PROGRAM: *Architecture Live*, Stealth.unlimited lecture organized by Platform 9,81, June 14th 2002. | *Asphalt Jungle- architecture, theory, activism* (*Džungla na asfaltu – arhitektura, teorija, aktivizam*), Urbanfestival 2002, BLOK association, Platforma 9.81, past:forward (lecture, bus route, squatting with egoboo.bits and blashko concerts), September 27th – 28th 2002. | *Groodanje – electronic music concert*, June 6th 2003, within the project Invisible Zagreb (*Nevidljivi Zagreb*), collaboration of Platform 9,81 and Groodanje. One of the first actions under the project Invisible Zagreb, examined the potentials of abandoned urban spaces for innovative forms of public and

organizacijama u privremenom naseljavanju tih prostora i radio na utjecaju na gradske urbane i kulturne politike kroz suradnju s gradskim uredima za planiranje, kulturu i imovinu. Glavna aktivnost projekta bila je usmjerena na istraživanje organizacijskih modela i arhitektonskih tipologija novih prostora javnosti i kulture. **Operacija:grad 2005.**, 8.–17. 9. 2005., većina programa odvila se u tvornici Badel dok je u prostorima Klaonice održano više koncerata i partyja. **Dan D**, organizator Hrvatsko dizajnersko društvo (HDD), 12. 6. 2010., jednodnevno predstavljanje mladih dizajnera iz cijele regije **U razdoblju 2005.–2009.** povremeno se održavaju komercijalni koncerti i druga glazbena događanja (The White Stripes, 5. 7. 2005.; The Sisters of Mercy, 20. 6. 2006.; Motörhead, 11. 6. 2006.; Serbus rock fest, 2. 10. 2010.; United Electronic Sound, 7. 10. 2010.) te modne revije (Fashion.hr+, 24.–26. 9. 2009.).

IZVORNA NAMJENA: Fonderia Metalli (1854.), prva moderna strojogradska industrija u Rijeci, preimenovana je ubrzo nakon početka rada u Stabilimento tecnico Fiumano. U njoj je 1866. godine sagrađen prvi torpedo razvijen u suradnji Roberta Whiteheada i Ivana Lupisa. Torpeda su usavršavana, a daljnjim razvojem Rijeka je postala svjetski centar torpedne proizvodnje. Današnji izgled lansirne stanice (poznat iz povijesnih dokumenata) potječe iz 1935. godine. Proizvodnja torpeda obustavljena je 1966. godine, a na toj tradiciji razvijena je proizvodnja dizel-motora. Lansirna rampa prestankom proizvodnje torpeda gubi svoju funkciju, a riječ je o jedinstvenoj i specifičnoj građevini, koja je bitan dio baštine industrijske arhitekture Rijeke.

TRAJANJE: jednokratno, 2003.

PROGRAM: *U potrazi za izgubljenom boli – Kapljice*, performans Håvve Fjell, organizator Kontejner – biro suvremene umjetničke prakse, 3. 8. 2003.

LANSIRNA RAMP BIVŠE TVORNIC TORPEDA – RIJEKA



LAUNCHING RAMP OF EX – TORPEDO FACTORY – RIJEKA

culture. Project offered organizational support to non – institutional organizations with temporary settlement of those locations as well as influencing city's urban and cultural politics through cooperation with city planning, culture and property offices. The main project activity was focused on the exploration of organizational models and new architectural typologies of public space and culture. **Operation:city 2005 (Operacija:grad 2005)**, September 8th – 17th 2005. Most of the program took place in Badel factory, while several concerts and parties were held in *Klaonica* premises. **Day D (Dan D)**, organized by Croatian Designers Society (HDD), June 12th 2010, presentation of young designers from the whole region. **Commercial concerts and other musical events** (The White Stripes, June 5th 2009; The Sisters of Mercy June 20th 2006; Motörhead June 11th 2006; Serbus rock fest October 2nd 2010; United Electronic Sound October 7th 2010) were held occasionally in the period from 2005 to 2009, as well as fashion shows (Fashion.hr+, September 24th – 29th 2009).

ORIGINAL PURPOSE: Fonderia Metalli (1854), first modern machine building industry in Rijeka, was renamed shortly after opening for business to Stabilimento tecnico Fiumano. In 1866, the first torpedo was developed there in collaboration of Robert Whitehead and Ivan Lupis. Torpedoes were redesigned and with further development Rijeka became a world center for torpedo production. Current appearance of the launching station (known from historical documents) originates from 1935. Torpedo production stopped in 1966, and its tradition had been used to develop the production of diesel engines. Launching ramp, with production abandonment, loses its function. It is a unique and specific building and it is an essential part of Rijeka's industrial architecture heritage.

DURATION: one-time, 2003.

PROGRAM: *In search of lost pain - Drops (U potrazi za izgubljenom boli – Kapljice)*, performance by Håvve Fjell, organized by Kontejner – Bureau of contemporary art praxis, August 3rd 2003.

AKTUALNI STATUS: „Već pri prvom pregledu stanja nadmorskog dijela konstrukcije može se shvatiti da se radi o ruševini impozantnog tehnički složenog zdanja, koja stoji zapuštena, godinama neupotrebljavana za namjenu za koju je građena. Mislimo, nažalost, da je sadašnje stanje takvo da je izvorno stanje Lansirne rampe torpeda zauvijek nepovratno izgubljeno.“ (Iz elaborata „Lansirna rampa u ex tvornici Torpedo u Rijeci – izvještaj o pregledu konstrukcije“, Institut građevinarstva Hrvatske d.d., Poslovni centar Rijeka, 2005.)

IZVORNA NAMJENA: Tvornica octa, rafinerija alkohola (i druga industrija). Tvornički kompleks Tvornice likera Arko, koji je projektirao Ignjat Fischer (1915.–1924.), smješten je na rub tadašnjeg grada, u prvoj zagrebačkoj industrijskoj zoni. Kompleks tvornice definirao je jedan gradski blok s reprezentativnim upravnim objektom na glavnoj gradskoj prometnici i funkcionalnim proizvodnim pogonom u pozadini. Dok je stambeno-poslovni objekt projektiran u reprezentativnom eklektičkom stilu, proizvodni pogoni tretirani su slobodnije s velikim staklenim plohamama između betonskih stupova. Tri zagrebačke tvornice pića u zagrebačkoj Vlaškoj ulici – Pokorny, Patria i Arko – nacionalizirane su 1945. godine. Tvornice su se 1950. ujedinile pod imenom Marijan Badel, a pripojena im je i tvornica octa i rafinerija alkohola Slavka Badela iz Seseveta. Tvornica Badel se 1990. rascijepila u 4 poduzeća (svako je u nazivu zadržao ime Badel). Blok je tijekom 1990-ih bio predmetom više arhitektonskih natječaja i studija. Iako je zgrada Arko zaštićena

INDUSTRIJSKI KOMPLEKS „BLOK BADEL“ – ZAGREB



INDUSTRIAL COMPLEX “BLOK BADEL” - ZAGREB

CURRENT STATUS: “Already at the first view of the above – sea part of construction, one can conclude that we are dealing with a majestic ruin of technically complex building, which stands derelict, unused for years for the purpose for which it was built. Unfortunately, we believe that the present condition is such that the original state of the launching ramp for torpedoes is forever lost.” (Source: “Launching ramp in ex Torpedo factory in Rijeka – report on the review of structures”, Croatian Civil Engineering Institute Inc., Business Center Rijeka, 2005).

ORIGINAL PURPOSE: Vinegar factory, alcohol refinery (and other industries). Complex of Arko liker factory, designed by Ignjat Fisher (1915 – 1924), is located on the former edge of the city of Zagreb, in the first industrial zone. Factory complex defined one city block with its representative administrative building on the main road and with functional production plant in the background. While the residential and office building was designed in a representative eclectic style, production facilities were treated more freely with a large glass surfaces between the concrete pillars. Three liquor factories in Zagreb's Vlaška Street – Pokorny, Patria and Arko – were nationalized in 1945. In 1950 they united under the name Marijan Badel, and later it was merged with Slavko Badel vinegar factory and alcohol refinery from Seseveta. In 1990 Badel factory split into 4 companies (each of them kept “Badel” in their name). During the 1990s, Blok was a subject of several architectural competitions and studies. Although the Arko building is protected

kao spomenik industrijske arhitekture, prostor je bez financijskih sredstava i jasne vizije korištenja prepušten propadanju. Grad Zagreb je 2003. kupio objekte od Badela 1862.

TRAJANJE: povremeno, od 1990.

PROGRAM: *Vatrotehna*, predstava kazališta Montažstroj, 17. 9.–10. 10. 1990. | *Red Empty: Zagreb*, svjetlosna instalacija, autor Carl Michael von Hausswolff, u organizaciji Galerije Miroslav Kraljević i Platforme 9,81, 7. – 24. 12. 2003. | *Operacija:grad 2005.*, organizatori Platforma 9,81 i BLOK – Lokalna baza za osvježavanje kulture u suradnji s 26 udruga i inicijativa nezavisne scene, 8.–17. 9. 2005. | *Mikropolitike*, predavanje Christopha Schäfera i Margite Czenki o projektu *Park Fiction*, organizator BLOK (predavanje, film, diskusija), 5. 10. 2006.

KONCEPCIJA: Projekt *Operacija:grad* ključno je vezan uz prostorne aspekte suvremene kulture i načine na koje kultura može utjecati na urbanističke i razvojne procese grada te se tako nadovezuje na projekt *Nevidljivi Zagreb*, koji je udruga Platforma 9,81 pokrenula

2003. godine. U tvornici Badel i Zagrepčanki („klaonica“) realizirano je 70-ak događanja, u čemu je sudjelovalo 26 udruga, umjetničkih organizacija i inicijativa. Na lokaciji su održani UrbanFestival (Blok) i Touch me festival (Kontejner). Prostor je u 10 dana trajanja manifestacije bio svakodnevno otvoren za javnost.

| *Ex-pozicija*, predstava, Tvornica emajla Gorica, Boris Bakal – Bacači sjenki (Shadow Casters), 2006. | *Vatropokretač*, predstava kazališta Montažstroj, u sklopu *Operacija:grad 2010.*, 30. 9. 2010.

AKTUALNI STATUS: U tvornici Gorica smješten je *fitness-centar*. Objekt u dvorištu kompleksa je prodavaonica materijala za uređenje kupaonica. Kompleks je jedan od zadnjih prostornih resursa s odličnom pozicijom u blokovskoj matrici centralne zone grada – jedna od ključnih točaka (šansi) za provođenje gradotvornih politika (velik integrirani teritorij u vlasništvu), blok je nedovršen.



as a monument of industrial architecture, the area is without financial resources and a clear vision of use, so it is left to decay. City of Zagreb purchased the objects from Badel in 2003.

DURATION: Occasionally, since 1990.

PROGRAM: *Vatrotehna*, theater performance by Montažstroj, September 17th – October 10th 1990. | *Red Empty: Zagreb*, light installation by Carl Michael von Hausswolff, organized by the Miroslav Kraljević Gallery and Platform 9,81, December 7th – 24th 2003. | *Mikropolitcs*, Christoph Schäfer and Margarita Czenki lecture on the *Park Fiction* project, organized by BLOK (lecture, film, discussion), October 5th, 2006.

CONCEPT: Project *Operation:city* is a key link associated with the spatial aspects of contemporary culture and the ways in which culture can affect urban and development processes of a city and thus builds on the *Invisible Zagreb* project, which was started in 2003 by Platform 9,81. In Badel and Zagrepčanka

(“Slaughterhouse“) factories about 70 events were organized, in which 26 associations, art organizations and initiatives took part. UrbanFestival (BLOK) and Touch me festival (Kontejner) were held on site. The area was open for public during the period of 10 days for the event. | *Ex – position*, play, Gorica enamel factory, Boris Bakal – Shadow Casters (Bacači sjenki), 2006. | *Vatropokretač*, Montažstroj theater performance, as a part of *Operation:city 2010*, September 30th 2010.

CURRENT STATUS: A fitness center is located in Gorica factory. Object in the courtyard of the complex is a store of materials for decorating bathrooms. The complex is one of the last spatial resources with a great position in block's matrix of city's central zone – one of the key points (opportunities) to implement “city-creating” policies (a large integrated territory in ownership). Block is incomplete.

IZVORNA NAMJENA: Tvornicu za pamučnu industriju d.d. (poduzeće za preradu pamučnih roba) na Črnomercu osnovao je 1924. godine Feliks Pollak-Pamegg iz Beča. Tvornica je prerasla u kombinat u kojem je radilo preko tisuću ljudi. Dio zgrada kompleksa je pod zaštitom Gradskog zavoda za zaštitu spomenika kulture i prirode. Postepeno se proizvodnja ukidala i premještala te se uklanjao veći dio industrijskih zgrada. Arhitektonski je posebno vrijedna zgrada „Jašiona“ (dio bivše Konjaničke vojarne), izgrađena 1910., koja je služila kao skladišni prostor tvornice.

TRAJANJE: povremeno, 2004.–2006.

PROGRAM: *Spremište*, izložba Lovre Artukovića u organizaciji Zbirke Filip Trade, 29. 5.–12. 6. 2004. | *Izloženost virusu i modi*, intermedijalni projekt Silvia Vujčića u suradnji s Cazzo Films Berlin, u okviru Queer festivala, 29. 4. 2006.

ARHITEKTONSKI PRIJEDLOZI: u veljači 2007. proveden pozivni arhitektonski natječaj za projekt adaptacije bivšeg skladišta TKZ-a („Jašione“) u Zagrebu u galerijski i poslovni prostor tvrtke Filip

Tradea. Na natječaju su pobijedile arhitektice Branka Petković i Alenka Gačić.

TVORNIČKI KOMPLEKS TEKSTILNOG KOMBINATA ZAGREB (TKZ) – ZAGREB



COTTON INDUSTRY FACTORY COMPLEX – ZAGREB

ORIGINAL PURPOSE: Cotton Industry Factory Inc. (company for processing cotton goods) was founded in 1924 on Črnomercu by Felix Pollak – Pamegg from Vienna. The factory had grown into a conglomerate which employed over one thousand people. Part of the building complex is under the protection of the City Bureau for protection of monuments of culture and nature. Gradually the production stopped and most of the industrial buildings were removed. Architecturally speaking, particularly valuable is the “Jašiona” building (part of the former cavalry barracks), built in 1910, which served as a warehouse factory.

DURATION: Occasionally, 2004 – 2006.

PROGRAM: *Warehouse (Spremište)*, exhibition by Lovro Artuković, organized by Filip Trade Collection, May 29th – June 12th 2004. | *Exposure to virus and fashion (Izloženost virusu i modi)*, inter-media project by Silvio Vujčić in collaboration with Cazzo Films Berlin, as a part of Queer Festival, April 29th 2006.

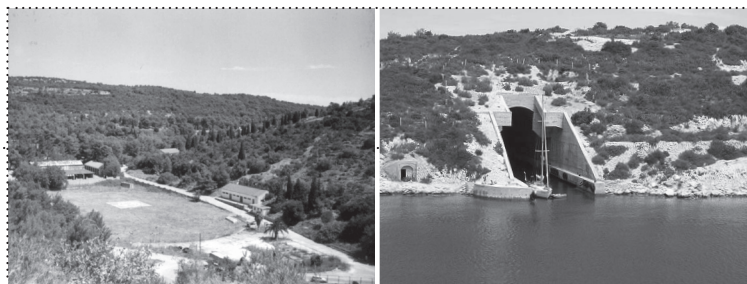
ARCHITECTURAL PROPOSALS: In February 2007, architectural

competition was held for adaptation project of former TKZ warehouse (“Jašiona”) in Zagreb. It was to be made into a gallery and a business area for Filip Trade Company. Branka Petković and Alenka Gačić won the competition.

IZVORNA NAMJENA: Vojni kompleksi i infrastruktura. Otok Vis je u socijalističkoj Jugoslaviji zbog svog strateškog položaja bio zatvoren za strance i čitav je pretvoren u veliku vojnu utvrdu. JNA (Jugoslavenska narodna armija) konačno napušta otok 31. 5. 1992. godine.

„Postrojbe jugovojjske bile su smještene u vojarnama i potkopima (podzemnim tunelima) na području Samogora, Starina, Rogača, Zlo Polja, Smokove, Nove Pošte, Ravna, Huma, Stupišća, Barjaka, Vele Glave, Češke vile, Korita, Radina brda, Sv. Andrije i Taleža. (...) Mnogobrojni tuneli i potkopi, a radi se o oko 70.000 metara, građeni su dugi niz godina, pa su tako utrobu škoja pretvorili u golemi podzemni labirint. (...) Neki su služili kao zapovjedna mjesta mornarice za cijeli Jadran te skrovišta za brodove i podmornice. Duboko u ‘trbuhu’ škoja bila je smještena i ratna bolnica.“ (Iz teksta: Marko Pečarević, „Slane srdele iz podruma bivše vojarne Ravno“, *Slobodna Dalmacija*, 13. 4. 2004.) Samogor je bio najveća vojarna na otoku s otprilike 1000 vojnika.

VOJARNA SAMOGOR I DRUGE VOJNE GRAĐEVINE – OTOK VIS



SAMOGOR BARRACKS AND OTHER MILITARY FACILITIES – THE ISLAND OF VIS

ORIGINAL PURPOSE: Military complexes and infrastructure. The island of Vis, due to its strategic location, was closed to foreigners in socialist Yugoslavia and turned into a great military fort. JNA (Yugoslav National Army) finally left the island on May 31st 1992. “Yugoslav army troops were housed in barracks and mines (underground tunnels) on the areas Samogor, Starina, Rogač, Zlo Polje, Smokve, Nova Pošta, Ravna, Hum, Stupišće, Barjak, Vela Glava, Češka vila, Korito, Radino brdo, Sv. Andrija and Talež. (...) Many tunnels, and we are talking about 70 000 meters, were built during a longer period of time, thus turning the insides of the island into a vast underground maze. (...) Some served as a navy command centers for the entire Adriatic and some as shelters for ships and submarines. A military hospital was located deep in the “belly” of the island. (Source: Marko Pečarević, “Salted sardines from the basement of the former barracks Ravno”, *Slobodna Dalmacija*, April 13h 2004). Samogor was the largest army barracks on the island with about

Nakon što je JNA napustila otok, Samogor je postao vlasništvo Ministarstva obrane RH. Tijekom Domovinskog rata služio je kao izbjeglički centar za izbjeglice i prognanike, nakon čega je Samogor ostao prepušten sam sebi. Većina objekata je u većoj ili manjoj mjeri devastirana. Krajem 2002. Samogor i dio drugih vojnih objekata prelazi u vlasništvo Grada Visa.

PROTAGONISTI: EASA-Hrvatska, Udruženje za razvoj kulture (URK) i Multimedijalni institut

DOGAĐANJA I TRAJANJE: Easa 2001 Senses Lab, 28. 4.–6. 5. 2001.; Otokultivator 1, 21. 7.–4. 8. 2001.; Otokultivator 2, 15. 7.–25. 7.2002.; Easa 2002 Senses Lab, 27. 7.–10. 8. 2002.; Otokultivator 3, 25. 7.– 5. 8. 2003.

PROGRAM: Susret Easa 2002 Senses Lab okupio je u ljeto 2002. oko 500 studenata arhitekture i srodnih disciplina iz 37 europskih i 5 neeuropskih sredozemnih zemalja. Studenti su tijekom dva tjedna boravili i radili u prostorima bivše vojarne Samogor na otoku Visu. Glavna tema susreta bila je korištenje napuštenih objekata

na otoku i razvoj srednjih i malih otoka. Projekt Otokultivator – Ljetna škola kulture razvio se iz istraživanja otoka Visa za potrebe pripreme i održavanja Easa 2002 Senses Lab. Prerastao je okvire eksperimenta i formirao se u projekt na dugoročnoj bazi s internacionalnim karakterom. Otokultivator 2001. pokazao se kao vrlo uspješan projekt popularan među studentskom i mlađom populacijom, ali i kao vrlo uspješan model suradnje različitih udruga. Otokultivator je za svog trajanja postao gotovo mali grad (kontinuirani produkcijski i edukacijski sadržaji te kulturni večernji programi u kojima je dnevno sudjelovalo preko 400 mladih ljudi). Sadržajno je Otokultivator pokrivao širok spektar kulturno-umjetničkih i edukativnih tema (multimedija, suvremene tehnologije, arhitektura, dizajn, glazba, suvremeni ples, gluma, likovne umjetnosti).

IZVORNA NAMJENA: Zgrada je građena kao Dom JNA za vojnike iz vojarne Rogači. Projektirao ju je Ivan Vitić 1961., a radovi su završeni 1967. godine. Paviljon je jedinstven primjer moderne arhitekture u Hrvatskoj. Uglavnom ga je koristila vojska, ali je povremeno bio otvoren za društvene večeri i „plesnjake“ za lokalno stanovništvo. Po odlasku JNA s otoka Visa početkom 90-ih godina Dom je ostao na upravljanje lokalnoj upravi, koja ga je dala na korištenje udruzi invalida Domovinskog rata. Nova namjena bila je klub HVIDRA-e i diskotek. Tada su nastale preinake prostora, koje nisu poštivale izvorni projekt. Kasnije je zgrada postala metom vandalizma. Teško devastirana zgrada je bila prepuštena procesu propadanja. Budući da građevina nije zavedena u zemljišnim knjigama, njeno vlasništvo ostaje nerazriješeno, a time i nadležnost i briga za održavanje.

PROGRAM: povremeno, 2000.–2002.; Platforma 9,81 organizira snimanje postojećeg stanja, čišćenje i osnovno uređivanje te ljetne radionice uz boravak u paviljonu. 2002. u sklopu Easa 2002 Senses Lab

BIVŠI DOM JNA – KOMIŽA, OTOK VIS



EX-YUGOSLAV ARMY HOUSE – KOMIŽA, ISLAND OF VIS

preparation and maintenance of Easa 2002 Senses Lab. It outgrew the boundaries of experiment and formed itself into a long-term project with international character. Otokultivator 2001 turned out to be a very successful popular among student and younger population, but also as a very successful model of collaboration between different associations. During its duration, Otokultivator became almost a small city (continuous production and educational facilities and cultural evening programs in which daily almost 400 young people took place). The content of Otokultivator covered a wide range of cultural, artistic and educational topics (multimedia, modern technology, architecture, design, music, contemporary dance, acting, visual arts).

ORIGINAL PURPOSE: The building was built as House for JNA troops from Rogači barracks. It was designed by Ivan Vitić in 1966, and works were finished in 1967. Pavilion is a unique example of modern architecture in Croatia. It was mostly used by the military, but it was occasionally open for social gatherings on evenings and dance nights for the local population. After the Yugoslav army left the island in the early 90s, Home was left to the management of local government, which gave it to an association of war veterans. Its new purpose was the one of HVIDRA club and a discotheque. That is when space adjustments were made, which did not adhere to the original project. Later the building became a target of vandalism. Heavily destroyed building was left to decay. Since then, it had not been listed in the land register, its ownership remains unresolved, and thus the responsibility for the maintenance and care.

PROGRAM: Occasionally, 2000 – 2002; Platform 9,81 organized a survey of the current state, cleaning and basic furnishing, as well as

održana je dvotjedna radionica, koja je rezultirala realizacijom projekta osvjetljivanja.

PRIJEDLOG ARHITEKTONSKE OBNOVE: 2006. Udruženje hrvatskih arhitekata (UHA) pokreće 2006. inicijativu „Tisuću pixela za Vitića“ s ciljem prikupljanja sredstava za obnovu i vraćanje objekta u izvorno stanje. Potpisan je ugovor između UHA i Grada Komiže o obnovi i realizaciji projekta uređenja Doma kulture.

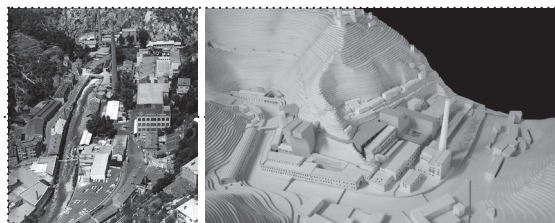
IZVORNA NAMJENA: Kompleks tvornice papira; 2005. okončan stečajni postupak. Stražnji dio, koji uključuje veliku dvoranu (tzv. Marganovo skladište), u vlasništvu je Grada Rijeke, a prednji dio je u privatnom vlasništvu. Prostor je u trenutku preuzimanja bio u razmjerno lošem stanju.

PROTAGONISTI: Klub ljubitelja buke, Riječke ljetne noći i drugi.

TRAJANJE: povremeno, od 2005.

PROGRAM: Hartera rock-festival (odvija se godišnje od 2005.), Riječke ljetne noći, Pecha Kucha.

„Priča o Harteri i Klubu ljubitelja buke, priča je o borbi za uspješnu transformaciju propale tvornice u novi gradski kvart. Kronologija događanja počinje činom preuzimanja jedne trećine prostora Hartere (tzv. Marganova) od strane Grada Rijeke u procesu stečaja Tvornice papira Rijeka. Od samog početka nametala se misao o prenamjeni bivšeg industrijskog prostora i izgradnji kulturnog centra na području Marganova. (...) Kao partner Gradu Rijeci od samog početka



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HARTERA – RIJEKA

HARTERA – RIJEKA

summer workshops with residence in the pavilion. In 2002, as a part of the Easa 2002 Senses Lab, a two week workshop was held, which resulted in public exposure of the project.

PROPOSAL FOR THE ARCHITECTURAL RECONSTRUCTION: In 2006, Croatian Association of Architects (UHA) launched a new initiative “Thousand pixels for Vitić” (“Tisuću pixela za Vitića”), with the aim of raising funds to rebuilt and restore the building to its original state. The contract was signed between UHA and the city of Komiža for restauration and realization of project to reconstruct Home of culture.

ORIGINAL PURPOSE: Paper factory complex. In 2005 bankruptcy proceedings ended. The rear section, which includes a large hall (Margan warehouse), is owned by the city of Rijeka, and the front part is in private property. At the time of take over area was in relatively poor condition.

PROTAGONISTS: Club of noise lovers (Klub ljubitelja buke), Rijeka Summer Nights (Riječke ljetne noći) and others.

DURATION: Occasionally, since 2005.

PROGRAM: Hartera Rock Festival (taking place annually since 2005), Rijeka Summer Nights, Pecha Kucha.

“The story of Hartera and Club of noise lovers is the story of struggle for successful transformation of a destroyed factory into a new city block. Chronology of events begins with a take over of the third of Hartera’s area (Marganova) by the city of Rijeka in the bankruptcy of Rijeka’s paper factory. From the beginning, the idea of conversion of former industrial premises and construction of a cultural center

procesa pojavila se tada još neformalna skupina pojedinaca iz koje je nastala tvrtka Klub ljubitelja buke (...) sastavljena od profesionalaca, koji su uspjehom u vlastitoj struci (arhitekturi, glazbi, diskografiji, marketingu) osjetili i njene granice. Klub ljubitelja buke nastao je kao odgovor na potrebu za multidisciplinarnim pristupom u svakodnevnom životu i kreativnom stvaranju.“ (Službena izjava za medije povodom Hartere 2007., preuzeto s: <http://www.rirock.net>)

AKTUALNI ARHITEKTONSKI PRIJEDLOG: Randić – Turato arhitekti izrađuju 2005. prostornu i programsku studiju Zone Hatera. Projekt štiti vrijedne zgrade industrijske namjene, koristi njihove prostorne potencijale te predlaže novu programsku shemu s različitim sadržajima, koja uključuje i Kulturni centar.



IZVORNA NAMJENA: U dvorištu bloka uz današnji Cvjetni trg 1880-ih poduzetnik i nakladnik Ignjat Granitz je izgradio i tiskarski pogon (na današnjoj adresi Preobraženska 6). U bloku djeluje tiskara „Borba“, između dva svjetska rata tiskara „Tipografija“, a kasnije tiskara Vjesnik. U vrijeme naseljavanja bila je u vlasništvu Tisak d.o.o.

TRAJANJE: povremeno, 2005.–2006.

PROGRAM: *Final Conflict*, izložba u Staroj tiskari Vjesnik, prva u nizu izložbi održanih u povodu Dana planete Zemlje, 22. 4. 1994., predgovor kataloga Vladimir Gudac, dizajn Greiner&Kropilak. **■** *Media-e-scape*, 26.–29. 6. 1994., izložba četvero autora iz Hrvatske (Dalibor Martinis, Sanja Iveković, Davor Mezak, Simon Bogojević Narath) u organizaciji CEFFT Muzeja suvremene umjetnosti, CAD Forum, Hrvatska tiskara (kustosica Sandra Križić Roban). **■** *Sloboda stvaralaštvu!* – Festival slobodne kulture, znanosti i tehnologije, 12.–15. 1. 2005., organizatori Zagreb – Kulturni kapital

VJESNIKOVA TISKARA, BIVŠA TISKARA „BORBA“ – ZAGREB



VJESNIK PRINTING OFFICE, EX “BORBA” FACTORY – ZAGREB

in Margan was imposed. (...) As a partner of the city of Rijeka, at the very beginning of the process, then appeared a non-formal group of individuals, which later created Club of noise lovers. (...) It was made up of professionals who are successful in their own profession (architecture, music, discography, marketing) and who were aware of the boundaries of the group. Club of noise lovers was formed as a response to the need for a multidisciplinary approach in daily life and creative production.” (Official media statement for Hartera 2007, source: <http://www.rirock.net>.)

CURRENT ARCHITECTURAL PROPOSAL: In 2005, Randić – Turato architects designed a spatial and program study of Hartera Zone. The project protected valuable buildings for industrial purposes, used their spatial potentials and proposed new program scheme with various amenities, including Cultural center.

ORIGINAL PURPOSE: In the courtyard of the block next to the Cvjetni Square during the 1880s, an entrepreneur and publisher Ignjat Granitz built a printing office (at 6 Preobraženska Street). Printing office “Borba” worked in the location, and in the interwar period it was occupied by “Tipografija” printing office, and later by “Vjesnik” printing office. At the time of “moving in” it was owned by Tisak Ltd.

DURATION: Occasionally, 2005 – 2006.

PROGRAM: *Final Conflict*, exhibition in old Printing house Vjesnik, first in the series of exhibitions held on the occasion of Earth Day, April 22nd 1994, foreword to the catalogue Vladimir Gudac, design by Greiner&Kropilak. **■** *Media-e-scape*, June 26th – 29th 1994, exhibition of four Croatian artists (Dalibor Martinis, Sanja Iveković, Davor Mezak, Simon Bogojević Narath) in organisation of CEFFT Museum of Contemporary Art, CAD Forum, Hrvatska tiskara (curated by Sandra Križić Roban). **■** *Freedom for Creation!* (*Sloboda stvaralaštvu!*) - Festival of Free Culture, Science and Technology, January 12th - 15th 2005., organized by Zagreb –

Evrope 3000 i Multimedijalni institut (partneri: Platforma 9,81, URK, WHW, Creative Commons). Festival je održan na nekoliko lokacija (Fakultet elektrotehnike i računarstva, net.kulturni klub [mama], klub Močvara, Tvornica Jedinstvo), a u tiskari „Borba“ održani su: performansi, izložba, projekcije, predavanja, glazbene instalacije. **Projekt *...2005...dijeljeni prostor***, 9.–14. 12. 2005., organizator BADco. uz podršku projekta *Invidljivi Zagreb* (Platforma 9,81). Projekt je svojevrsna kompleksna „instalacija“ naseljena projektima, oblicima rada i komunikacije te suradničkim modulima karakterističnima za djelovanje skupine, a kojima je BADco. obilježio završetak prve petogodišnjice svog programa.

Anarhistički sajam knjiga, 31. 3.–2. 4. 2006., organizator Kolektiv Anarhističkog sajma knjiga. Sajam okuplja izdavačke kuće, grupe, projekte i osobe uključene u slobodarski pokret te sve zainteresirane. Osnovna ideja je predstaviti anarhističku (slobodarsku) literaturu i djelovanje što širem krugu ljudi te

stvoriti mjesto susreta i otvoriti prostor diskusija koje su važne za sam pokret i društvo. **Memories are made of this...** izvedbene bilješke, predstava BADco., 6.–10. 5. 2006.

AKTUALNI STATUS: Poduzetnik Tomislav Horvatinčić otkupio je cijeli blok (unutrašnjost i pojedine obodne zgrade), a u sklopu toga i tiskaru. U unutrašnjosti bloka srušene su sve postojeće zgrade te se prema prvonaagrađenom projektu s anketnog natječaja bečkog arhitekta Borisa Podrecca izvodi novi poslovno-trgovačko stambeni centar. Ovaj proces pratili su (od 2006. godine) brojni protesti građana i aktivista predvođenih udrugama Pravo na Grad i Zelena Akcija.



Cultural capital of Europe 3000 and Multimedia Institute (partners: Platform 9,81, URK, WHW, Creative Commons). Festival took place on several locations (Faculty of Electronic Engineering and Computing, net.culture club (mama), Mochvara Club, Jedinstvo factory), and performances, exhibitions, screenings, lectures, musical installations took place in “Borba” printing office. **Project * ... 2005 ... shared space*** (*Projekt * ...2005... dijeljeni prostor**), December 9th – 14th 2005, organized by BADco. with the support of the *Invisible Zagreb* project (Platform 9,81). Project is a kind of complex “installation” full of projects, work and communication forms, and collaboration modules that characterize action of the group, with which BADco. marked the completion of first five years of their program. **Anarchy Book Fair** (*Anarhistički sajam knjiga*), March 31st – April 2nd 2006, organized by Collective Anarchist Book Fair. Fair brings together publishers, groups, projects and persons involved in the libertarian movement and all concerned. The basic idea is to present the anarchist (libertarian)

literature and activities to a wider range of people, and create a gathering place for discussions that are important to the movement and society likewise. **Memories are made of this ...** performance notes, BADco. play, May 6th – 10th 2006.

CURRENT STATUS: Tomislav Horvatinčić, an entrepreneur, purchased the entire block (inside and individual perimeter buildings), along with the printing office building. All existing buildings within the block were demolished and the winning project of survey competition made by Viennese architect, Boris Podrecca, involves new business and residential – commercial center. Since 2006, this process was followed by numerous protests of citizens and activists led by associations *Pravo na Grad* and *Zelena Akcija*.

IZVORNA NAMJENA: Kao dio kompleksa kupališta na Bačvicama izvedeni su 1998. grubo radovi na novoj građevini namijenjenoj za Akvarij (površina 2500 m²). Autor arhitektonskog projekta Bačvica je Ante Kuzmanić, pri čemu je frontalna zgrada (okrenuta prema moru) u osnovnoj dispoziciji faksimil elegantne modernističke zgrade kupališta Prospera Čulića i Borisa Katunarića (1931.–1941.). Vlasnik je Grad Split.

PROTAGONISTI: Hrvatska udruga likovnih umjetnika (HULU) Split, Udruga hrvatskih arhitekata (UHA), Društvo arhitekata Split (DAS), Dopust, Umjetnička akademija Sveučilišta u Splitu (UMAS), Festival mediteranskog filma, Hrvatsko dizajnersko društvo (HDD), Platforma 9,81, Festival ženskog stvaralaštva i druge kulturne institucije i udruge građana.

TRAJANJE: povremeno, od 2005.

PROGRAM: U nedostatku dovršenih prostora za kulturu splitska kulturno-umjetnička scena intenzivno koristi i nedovršene raspoložive resurse u gradskom vlasništvu poput Akvarija u kojem se održavaju izložbe, performansi, radionice i festivali (desetak

dogadanja godišnje). Povodom otvorenja Godišnje izložbe realizacija UHA 2005. godine DAS je minimalnim ulaganjima i funkcionalnim intervencijama omogućilo održavanje te manifestacije. Akvarij je do tada služio kao „divlje“ skladište okolnih kafića. Nepisana je praksa da svako buduće korištenje „doprinese“ stanju u prostoru, uvođenjem novih razina opremljenosti prostora.

„Prostor namijenjen akvariju, na Bačvicama, zadnjih godina ne miruje. Dapače, po mišljenju struke, pokazao se kao jedan od najboljih u Splitu za izložbe i manifestacije iz suvremene umjetnosti.“ (Iz teksta: Sandi Vidulić, „Akvarij na Bačvicama“, *Slobodna Dalmacija*, 19. 3. 2010.)

AKVARIJ – SPLIT



AQUARIUM – SPLIT

ORIGINAL PURPOSE: In 1998 rough works were performed on a new building intended for Aquarium, as a part of the Bačvice beach complex (2500 square meters). Author of the architectural project Bačvice is Ante Kuzmanić. In it the frontal building (facing the sea) in the basic disposition is a facsimile of the elegant modernist building of Prospero Čulić and Boris Katunarić (1931–1941). The owner is the city of Split.

PROTAGONISTS: Croatian Association of Artists (HULU) Split, Croatian Association of Architects (UHA), Society of Architects Split (DAS), Dopust, University of Split Art Academy (UMAS), Mediterranean Film Festival, Croatian Designers Society (HDD), Platform 9,81, Female Creativity Festival and other cultural institutions and citizens' associations.

DURATION: Occasionally, since 2005.

PROGRAM: In the absence of completed space for culture, Split's cultural – art scene intensively uses available unfinished spaces in city's property, such as Aquarium in which art exhibitions, performances, workshops and festivals were held (a dozen events per

year). For the opening of Annual exhibition of realizations (UHA) in 2005, with minimal investment and functional interventions DAS enabled the maintenance of the manifestation. Aquarium previously served as a “unlawful” warehouse for local cafes. It is an unwritten practice that any future use should “contribute” the situation of the space, by introducing new levels of its features.

“At Bačvice, the space intended for aquarium stood still for few previous years. Indeed, in the opinion of the profession, it proved to be one of the best in Split for exhibitions and manifestations of contemporary art.” (Source: Sandi Vidulić “Aquarium at Bačvice”, *Slobodna Dalmacija*, March 19th 2010.)

IZVORNA NAMJENA: Vojna zona. Područje se nakon odlaska vojske 2004. godine otvara javnosti i predaje u državno vlasništvo. Na području se nalazi nekoliko napuštenih zgrada, baraka, magazina i različitih vojnih objekata. Stupanj devastacije varira.

TRAJANJE: povremeno, od 2005.

PROTAGONISTI: Od 2005. brojne udruge tijekom ljeta na tom prostoru organiziraju različite festivale (Seasplash festival, Future Nature festival, Media Mediteranea, Twin Horn Beach Party). Nakon godina neuspješnog zahtijevanja od lokalnih vlasti da im sagradi ribarsku luku otok Katarinu okupiraju pulski ribari. Građani koriste prostor za sport i rekreaciju, a neki od napuštenih objekata trajno su nastanjeni. Studenti arhitekture okupljeni u Pulsku grupu pokreću projekt *Katarina 06*. U svibnju 2006. organizirana je arhitektonska radionica u prostoru kasarne Monumenti (studenti arhitekture su 7 dana projektirali na samoj lokaciji, koja je 24 sata bila otvorena javnosti, uvodeći u cijeli proces transparentnost izrade planova). U svrhu radionice naseljena je jedna zgrada (prostor se reciklažom materijala obnovio u kuću namijenjenu bivanju i radu).

KATARINA – MONUMENTI, PULA



KATARINA – MONUMENTI, PULA

ORIGINAL PURPOSE: Military zone. In 2004, district closed after the army left. Afterward, it was open for public and submitted to state ownership. Several abandoned buildings, barracks, magazines and various military facilities are located in the area. The degree of devastation increases.

DURATION: Occasionally, since 2005.

PROTAGONISTS: Each summer since 2005, a number of associations organized various festivals (Seasplash festival, Future Nature Festival, Media Mediteranea, Twin Horn Beach Party). After years of unsuccessful demands to the local authorities to allow them to built a fishing port, fishermen from Pula occupied the Katarina island. Citizens use the area for sport and recreation, and some of the abandoned buildings are permanently inhabited. Architecture students gathered in Pula group to launch *Katarina 06* project. In May 2006, an architectural workshop in Monumenti barracks was held (architecture students designed for 7 days on site, which was 24 hours open to public, thus introducing transparency in the process of designing). One building was used for housing for those participating in the workshop (the space was renewed by recycling material to create a place suitable for living and work).

IZVORNA NAMJENA: Na lokaciji u središtu Zagreba (Pierottijeva 11) bio je smješten pogon za proizvodnju leda. Prostor je kasnije razdijeljen raznim obrtnicima, nakon čega se tu smješta veledrogerija dioničkog društva Medika (koja se bavi skladištenjem, distribucijom i prodajom humanih i veterinarskih lijekova te zdravstvene opreme). Veledrogerija Medika seli 2003. godine u novi prostor u Capraškoj ulici, a napušteno skladište u Pierottijevoj ulici 2004. kupuje Grad Zagreb, nakon čega prostor ostaje prazan i upotrebljiv, ali izložen propadanju.

TRAJANJE: povremeno, od travnja 2008., Attack! ga krajem 2008. godine od Grada Zagreba dobiva na privremeno korištenje (do planiranog rušenja kompleksa).

PROTAGONISTI: Krajem 2008. Attack! dobiva prostor od Grada Zagreba na privremeno korištenje (do planiranog rušenja kompleksa).

„Attack! i skvoteri su počeli renovirati derutne dijelove, čistiti i obnavljati prostore o vlastitom trošku i koristiti tvornicu *incognito* do prosinca 2008. kad je policija u pratnji gradske zaštitarske

MEDIKA – ZAGREB



MEDIKA – ZAGREB

ORIGINAL PURPOSE: In downtown Zagreb (11 Pierotti Street) facility for the ice production was located. The space was later distributed to various artisans, after which Medika, a wholesale trade company, was located there (it was engaged in warehousing, distribution, and sale of human and veterinary medicines and medical equipment). In 2003, Medika moved to a new area in Capraška Street and abandoned warehouse in Pierrotti Street, which was bought by the city of Zagreb, after which the space remained empty and usable, but also exposed to decay.

DURATION: Occasionally, since 2008. Attack! gets permission for temporary use from the city of Zagreb (until planned demolition of the complex).

PROTAGONISTS: At the end of 2008 Attack! was given the area from the city of Zagreb for temporary use (until planned demolition of the complex).

“Attack! and squatters began to renovate demolished parts, to clean and to upgrade facilities at their own expense and to use the factory *incognito* until December 2008. Then police accompanied by city’s

službe izbacila na cestu skvotere i imovinu svih udruga koje su do tad koristile prostor. Tog dana službeno nastaje Inicijativa Medika – akcija saveza udruga i nezavisnih kolektiva, koji su zahtijevali da im se prostor bivše tvornice lijekova ustupi na korištenje legalnim putem. 1. 1. 2009. godine potpisan je ugovor s Gradom.” (Izvor: <http://www.pierottijeva11.org/info>)

PROGRAM: U Medici se organiziraju različiti programi: kazališne predstave, koncerti, akrobatske večeri, performansi, filmske projekcije i izložbe. Autonomni kulturni centar Medika zamišljen je kao mjesto gdje svatko može dobiti prostor za održavanje kulturnih, edukacijskih i društveno korisnih aktivnosti. Trenutno aktualni prostori (i programi): Galerija Jogurt, Dvorana za izvedbene umjetnosti, 3 grupna ateljea, atelje / laboratorij, foto-video studio, klupski prostor, projekcijska dvorana / kazališna dvorana, prostor za vježbanje bendova, Hacklab01 (predavaonica, cyber-caffe, igraonica, čitaonica...). „Ovdje ne djeluje samo Attack koji je službeno dobio prostor na korištenje, već postoji nekih 20-ak udruga, kolektiva, slobodnih umjetnika/ca koji s nama

dijele ovaj prostor. (...)svim okupljenima oko AKC Medika već i ovaj prostor nedovoljan, iskorišteni su svi kapaciteti, a sve je više novih ljudi koji dolaze i koji bi htjeli svoj atelje, studio, prostor za vježbanje.“ (Sanja Burlović, koordinatorica AKC Medika, izvor: <http://www.kulturpunkt.hr/i/kulturoskop/288/>)



security service threw out squatters on the road and the property of all associations which were then using the space. That day Medika Initiative was officially formed as an action alliance of independent organizations and collectives, who demanded that the area of former drug company should be left to them in legal way. On January 1st 2009 they signed the contract with the city.” (Source: <http://www.pierottijeva11.org/info>)

PROGRAM: Different programs are organized in Medika: theater performances, concerts, acrobatic evenings, performances, film screenings and exhibitions. Autonomous Cultural Center Medika is designed as a place where everyone can get a space for performing cultural, educational and socially relevant activities. Currently used space (and programs): the Jogurt Gallery, Hall for Performing Arts, 3 group studios, art studio / laboratory, photo – video studio, club area, projection hall / theater hall, space for band exercise, Hacklab01 (classrooms, a cyber cafe, game room, reading area ...). “Attack!, was officially given the space, but it is not the only association there. Some 20 odd associations, collectives, freelance

artists share it (...) with all those gathered around AKC Medika. The space is insufficient, all capacities have been used, and more and more new people come who would like their own studio, rehearse area etc.” (Sanja Burlović, Medika coordinator, source: <http://www.kulturpunkt.hr/i/kuturskop/288/>)

IZVORNA NAMJENA: Vojna zona.

STATUS: Vojska RH napušta 2007. godine poluotok Muzil, izuzetan prostorni resurs za daljnji razvoj Pule s očuvanom prirodom i zgradama vojne namjene. Prostor od „devastacije“ čuva specijalna postrojba Tigrovi; demilitarizirana zona je u vlasništvu Države.

PROTAGONISTI/PROGRAM: Građanska inicijativa za Muzil „Volim Pulu“ je mreža pojedinaca stvorena s namjerom upoznavanja Muzila, njegova otvaranja i javnog korištenja te raspravljanja o njegovoj budućnosti. Članovi Inicijative 2009. godine prvi put dobivaju dozvolu za posjet Muzilu, ali prostor još nije trajno otvoren za javnost. Pojedine prostore od 2009. koriste Radio klub Arena-Pula, Sportsko-ribolovno društvo Delta i drugi korisnici u niskom intenzitetu. Grad Pula je krajem 2009. i početkom 2010. organizirao za građane tri posjeta poluotoku. ■ „Muzil, Mužilj, Mussil, mjesto koje je oduvijek služilo vojnoj namjeni, napušten je nakon skoro 200 godina. Čitav poluotok, koji zatvara južnu stranu Pulskog zaljeva, za građane nikad nije postojao. (...) Povijesna privilegija našeg trenutka, koju nije imala priliku doživjeti niti jedna generacija

pulskih građana, privilegija je rasprave o budućnosti Muzila. Demilitarizacijom Muzila Puli je pružena mogućnost za potpuno nov razvoj grada. (...) Razdvajanje Pule od Muzila ne smije se nikad više ponoviti. Njegove ograde moraju nestati! Imamo priliku, snagu, volju i odgovornost to ostvariti.“ (Iz proglašenja građanske inicijative za Muzil, preuzeto s: <http://muzil.org/web/proglas>)

MUZIL – PULA



MUZIL – PULA

ORIGINAL PURPOSE: Military zone.

STATUS: In 2007, Croatian Army left the Muzil peninsula, an extraordinary spatial resource for further development of Pula, with an intact nature and buildings with military purpose. The area of “devastation” is guarded by special unit the “Tigers”; demilitarized zone is in the property of the state.

PROTAGONISTS/PROGRAM: Citizens' Initiative for Muzil “I love Pula” is a network of individuals created with intention of introducing Muzil and its opening to public use and discussion of its future. In 2009, members of Initiative received permission to visit Muzil, but the area was not permanently open to public. Since 2009, some areas have been used by Radio club Arena – Pula, Sports Fishing Association Delta and other users in low intensity. At the end of 2009 and the beginning of 2010 the city of Pula organized three visits to the peninsula for the citizens. / “Muzil, Mužilj, Mussil, a place that always served a military purpose was abandoned after nearly 200 years. The whole peninsula, which encloses the southern side of Pula bay, never existed for the citizens.

(...) Historical privilege of this moment, which none of the previous generations of Pula citizens had a chance to experience, is a privilege to debate about the future of Muzil. With Muzil's demilitarization, Pula was given the opportunity for a whole new development of a city. (...) Separating Pula from Muzil must never happen again. Its boundaries must disappear! We have the opportunity, the strength, the will and the responsibility to accomplish it.” (From the proclamation of Citizens' Initiative for Muzil, source: <http://muzil.org/web/proglas>)