

VLADIMIR TURINA NA ARHITEKTONSKOM  
FAKULTETU, ZAGREB, 1950. (MGZ)

I



VLADIMIR TURINA NA ARHITEKTONSKOM FAKULTETU,  
ZAGREB, 1950 (MGZ)

PROBLEME TOTALNOG PROSTORA TREBALO BI  
RJEŠAVATI PRINCIPOM "DINAMIČNOG SENTIMENTA"  
ŠTO ZNAČI: SUVREMENO, POLETNO, ŠIROKOGRUĐNO,  
ELASTIČNO... NASUPROT SVEMU ŠTO JE STATIČNO I  
NEPOKRETNOST...

Na kraju balade o urbanim prostorima, ljudima u njima i vremenima u kojim su bivstvovali, stvarali, ginuli i voljeli, treba zacrtati neke konture da nismo uludo trošili slova. Ovo "eventualno" želio sam u naslovu posebno naglasiti. Zbog relativnosti svega zbivanja i mnogih okolnosti koje diktira život. Naravno – koje diktira život. Kondenzirana masa života ima svoje neminovne zakone, stroga je često i gruba u mjerilima, u ocjenama i svojoj realnosti. Poetske vizije "dobrog" ne mogu se lako provoditi. One traže izvanredna zalaganja i – mnogo puta – donkihotske ambicije.

Jasno mi je da nisam otkrio urbanistički kamen mudraca – tko li ga je zapravo ikada otkrio? Jasno je i to da izvjesna psihološka karakterizacija koju sam pokušao postaviti u "Sudaru dviju sudbina" možda nije sasvim točno pogodila metu, i da se ljudska "intima" može izraziti i drugim riječima. Postoji li ona – nije diskutabilno. Teza je samo da smo intimu izgubili, znajući ili ne znajući. Da te intime – poetske barem – treba ponovno uspostaviti na bilo koji humani način. Da ih treba permanentno stvarati za dobro čovjeka i njegova nastanjivanja, za njegov "habitat" kako to internacionalci običavaju reći. Treba shvatiti da to više nisu i da

## VLADIMIR EVENTUALNO!?!... KA CILJU\*

## TURINA PERHAPS!?!... TOWARDS THE GOAL\*

PROBLEMS OF TOTAL SPACE SHOULD BE SOLVED ON  
THE PRINCIPLE OF "DYNAMIC SENTIMENT," THAT  
IS: IN A MODERN, ENTHUSIASTIC, MAGNANIMOUS,  
FLEXIBLE WAY... OPPOSED TO ALL THAT IS STATIC AND  
IMMOBILE...

At the end of the story about urban spaces and their people, about the times in which they existed, created, died, and loved there, one should draw some conclusive outlines, lest words should have been spent in vain. Particularly I wish to emphasize that "perhaps" in my title. Because of the relativity of all events and because of many circumstances dictated by life. To be sure – dictated by life. The condensed mass of life has its own inevitable laws, which is why it is often coarse in its measurements, assessments, and reality. The poetic visions of the "good" are not easily applicable. They require an extraordinary effort and – quite often – a quixotic ambition.

Clearly I have not discovered the stone of wisdom in urban planning – has anyone ever done that? It is also clear that the sort of psychological characterisation I tried to establish in "The Clash of Two Destinies" may not have hit the target quite precisely and that human "intimacy" can also be expressed in different words. But whether there is such a thing – that is beyond doubt. My hypothesis is that we have lost that intimacy, be it consciously or not. And that we should re-establish it – at least the poetic intimacy – in any sort of human way. That we should permanently create it for the sake of man and his habitation, for his

to ne mogu biti – intime “pekarsko-opančarskog ceha” ni intime “starih dobrih vremena”. Ta su vremena prošlost koja se ne da vratiti. Njeno bi vraćanje bilo uludo trošenje vremena i ljudskih ambicija. Ambicije imaju sada druga usmjerenja. Kako je u arhitekturi i njenom prostoru sve manje-više otkriveno – kako ništa prostorno novo tako reći više ne postoji – ma koliko se mi tome začudili – kvadrat, pravokutnik, trokut, kružnica i njihove varijante – kako samo postoji uvijek prisutan kontrast svjetla i sjene, punog i šupljeg, hrapavog i glatkog, isturenog i uvučenog, visokog, niskog, plošnog i šiljastog, kontrast piano-forte, pianissimo-fortissimo, krešendo-dekrešendo... markato, rubato, legato... ipak je iza sveg toga suština stvari – čovjek.

On i njegova ambicija, on i njegova emocija mjerilo su vrijednosti svakog prostora. U arhitekturi, naravno. U atomistici postoji mjerilo materije i druga mjerila arhitektima nepoznata. Da ne bi netko pomislio da se u arhitekturi radi samo o ciglama, betonu, staklu i čeliku! To su samo sredstva, kao što su slova u abecedi i note u muzici. Zar to nije jednostavno?

Reći će netko: a funkcija? Prođite, molim vas. Funkcija je u arhitekturi isto što u nogometu lopta. Bez nje naravno ne može. Postoji doduše nogomet i bez lopte. Život je ipak, priznajte, košnica alternativa.

Nema prostorne doktrine koja bi mogla čovjeka zaboraviti da time ne zaboravi samu sebe. Kada govorimo o arhitekturi i stvarima prostora s aspekta starih i novih jezgri, kamen mudraca leži u relacijama čovjeka prema tim prostorima.

“habitat”, as the cosmopolitans like to say. One should understand that it is no longer the intimacy of a “guild of bakers and shoemakers” or that of the “good old times” – it cannot be. Those times are long gone and you cannot bring them back. It would be a senseless waste of time and human efforts. These efforts should now be directed at different things. Since everything in architecture and its space has been more or less discovered – since basically nothing is new today in terms of space – regardless of our amazement – the square, the rectangular, the triangle, the circle, and their variants – and since there’s only the omnipresent contrast of light and shade, of full and hollow, of coarse and smooth, of concave and convex, of high, low, flat, and pointed, the contrast of piano-forte, pianissimo-fortissimo, crescendo-decrescendo... marcato, rubato, legato... it turns out that, after all, the essence of all things is – man.

Man and his ambition, man and his emotion: they are the measure of value for all space. In architecture, of course. In atomic science, that measure would be matter, or there may be other measures, unknown to the architects. One shouldn’t think that architecture is all about brick, concrete, glass, and steel! These are only its tools, like letters in an alphabet or keys in music. Isn’t that simple?

But someone might ask: What about function? Come on, please. Function relates to architecture as ball relates to football. Certainly nothing could even begin without it. Yet there is also football without a ball. After all, one should admit that life is swarming with options.

There is no doctrine of space that could forget about man without forgetting

On leži zapravo u svima nama, htjeli to mi ili ne htjeli. Leži u selima Makedonije, Alžira, Japana i dalekog Sjevera. Danas već stari Corbu, vizionar i svojevrsni Jules Verne arhitektonskog kontrapunkta, crtao je bitoljske turske kuće, alžirske kazbe i stanove Maja. Prije šezdeset godina... Kada je stvarao i sažimao teoriju suvremene arhitekture s drugima kojima se sviđjelo to novo djelo. Nije je ni stvarao sam. Ništa tako reći nije stvorio sam... Sve je samo gledao, vidio, "njušio", kako sam kaže; k'o pseto nosom uz vjetar... crtao, zapisivao. Nije bio đak nijedne škole. Odmetnuo se u hajduke... Dao je tim prastarim stvarima samo dah suvremenog tehničkog i stvaralačkog nadahnuća. Zlobnici rekoše: "Mašinst civilizacije"... Nešto kao: "šofer" arhitekture. "Kuću mašinu" nam dade...! Gdje nam ostadoše prekrasne fasade...?

A njegova lirika lista trave i kestena? Crtao ih je stotinu puta kao simbol prirodnog elementa. Krošnja drveta i najveći neboder u to vrijeme... Mnogi su zaboravili da shvate njegov pojam "lirizam novog vremena" - "lyrisms des temps nouveaux et l'urbanisme..." - jer novo vrijeme, naše vrijeme, ima svoj specifični lirizam. Svako ga vrijeme ima pa i ovo naše. Ne postoji vrijeme u kojem "bulbul tica ne pjeva u lugu kad sumraci padnu po travi..."

Stari Jules Vernei pomalo su ostarjeli. Atomski "Nautilus" prošli su ispod polova Zemlje. Gagarini i "Marineri" doživješe purpurne zore... U ovom svjetlu gledan, čovjek je postao herojsko biće. Njegovi prostori – prostori heroja...

Usvojimo zajedničku želju pionira stoljeća: podredimo gigante tehnike, robote

EVENTUALNO!...  
KA CILJU \*

PERHAPS!...  
TOWARDS  
THE GOAL \*

about itself. When we speak of architecture and matters of space from the viewpoint of old and new urban entities, the stone of wisdom is in the attitude of man towards these spaces. In fact, it can be found in all of us, whether we want it or not. It can be found in the villages of Macedonia, Algeria, Japan, and the Far North. The aged Corbu, who may be considered a visionary and a sort of Jules Verne of architectural counterpointing, used to draw Turkish houses in Bitola, the Algerian Kasbah, and homes of the Maya. Sixty years ago... When he created and outlined the theory of modern architecture along with others who liked that new kind of work. And he did not create it out of nothing. He did not create almost anything out of nothing... He was only observing, seeing, and "sniffing", as he said; like a dog with his nose against the wind... drawing, making notes. He did not belong to any school. He was a runaway, an outcast... He only animated those ancient things with the spirit of modern technology and his creative inspiration. Some malicious critics proclaimed him "the machinist of civilization"... Something like the "chauffer" of architecture. Look there, they said, he has given us a "machine house"...! Where are all those beautiful façades gone...?

But what about his lyricism of grass and chestnut leaves? He has drawn them hundreds of times as a symbol of the natural element. The treetop and the tallest skyscraper of those times... But many have failed to understand his idea of "lyricisms of the new time" – "lyrisms des temps nouveaux et l'urbanisme..." – for this new time, our time, has its own specific lyricism. Each time has it and so has our own. In each and every time "birds sing sweetly thro' the grove till day begins to fade..."

elektronike i satelite svemira sebi – svojoj emociji. Nećemo valjda dopustiti da oni sebi podrede nas. Oni samo imaju pipce, zavrtnje i ticala... botune, poluge i logaritamske tablice.

Valjda se onda nećemo prevariti. Onda će ljudi doći k nama jer oni su ljudi, mravi, ptice, jegulje... Oni vole toplinu, sunce, stanove, zelenilo... Ne vole sivilo, kišne oblake, poplave...

Mi dakle sve već znamo: o ljudskim intimama, o intimama prostora – starih i novih – sve o prostornoj skulpturi, o bitkama ekstrema u prostoru, ljudskoj psihologiji, ekonomskoj računici, o “staroj” i “novoj” ulici koje nigdje nema... o “kazbama” i “superkazbama”, visokim soliterima i niskim nizovima, o stambenoj višekatnici i o individualnoj kući, prefabrikaciji i montaži, o tempu rada i fabričkoj vrpci... mnogo smo zaista toga nabrojili.

Što je najteže od svega – elemente složiti zajedno kohezijom elektronskog mozga s mnogo humanih varijacija. Čovjek to jedini može. Da osjeti, produbi, nasluti i spoji sve ono ljudsko i sve mašinsko u modernu sintezu. U simfonijsku harmoniju svega oko nas. Vjerujte mi, nije ovo poezija. To je naša suština. Suština arhitekta, urbanista, dizajnera, interijerista i komercijalista u isto vrijeme. Nije lagan zadatak koji stoji pred nama. Nedostaju slova koja bi to opisala... Što da se radi kad je tome tako?

Da potražimo taj kamen mudraca – ako pristajete... Da pretpostavimo mjesta gdje ga nema, gdje ga ne može biti. Mjesta gdje ćemo ga lakše naći. Počnimo

These Jules Verne types are somewhat aged now. Atomic “Nautilus” have passed under the Earth poles. Gagarins and “Mariners” have lived to see the purple dawn... Seen in that light, man has become a heroic being. And his spaces – spaces for the hero...

Let us adopt the common desire of the century’s pioneers: Let us subdue technological giants, electronic robots, and satellites, let us make them serve us – our emotion. After all, we shouldn’t let them subdue us, should we? They are merely a bunch of antennas, screws, and tentacles... of buttons, levers, and logarithms.

We shall not be mistaken, hopefully. People will come to us, for they are humans, ants, birds, and eels... They love warmth, sunshine, habitations, greenery... and they hate greyness, rainclouds, and floods...

So we know everything already: all about human intimacy and the intimacy of space – both old and new – all about spatial sculpture, about battles of extremes in space, about human psychology, economic calculation, the “old” and the “new” streets that are nowhere... about the “Kasbahs” and “super-Kasbahs”, about the tall skyscrapers and low rows of houses, about rental buildings and family houses, about prefabrication and assemblage, about the working norm and the assembly line... we have really made a long list here.

And the most difficult thing of all is how to combine various elements with the cohesion of an electronic brain with numerous human variations. Only man can do that. He is the only one who can feel, elaborate, sense, and assemble all that

dakle: nema ga u šturoj računici bez ljudskog duha, statistici i evidenciji. Nema u praznom prostoru. Nema u laboratorijskoj arhitekturi i u arhitekturi “fascikla”.

Nema na ulici tamo gdje ulice nema... Nema u stanu koji nije stan.

Nema u čeliku, betonu, staklu, kamenu, cigli i aluminiju, ako ih zajedno ne združimo, ne spojimo u simfoniju oblika i prostorni doživljaj.

Vreću buha lakše bismo sastavili!

To je nekako – manje ili više – sve o tome. A kako dalje...? Priznajem, dalje nije lako. Ako ne uspije, nemojte zamjeriti. Ogradio sam se prije već onom “kolektivnom voljom” i zajedničkim naporom, znate ono od prošlog puta.

Počnimo od nečeg malenog, lakše će nam biti. Počnimo recimo od stana. Zaista, bar to nije teško. Stan je zelena livada, pučina bonace... pisao sam jednom. Vidi – rekoše – pravog pjesnika. Budite vi radije bliže zemlji – bolje će biti.

I mladima ovo pišem. Gdje ste vi mladi sada? Postojite li negdje izvan crtaćeg stola, rajšine, olovke, trokuta...? Postoje li ideološki radni programi, vaše asocijacije, preokupacije?

Mies i Corbu već su ušli u «Kuran». Kurani su ipak akademije, biblioteke. Vremena pred sobom brišu kao vjetar. Postoji li samo arhitektura “aspirina”, “kodeina”, “strijhina”...?

Pronaći stan humanog mjerila za vrijeme koje je naše vrijeme, za tempo koji je naš tempo, za cijenu koja je naša cijena – vrijedi razmisliti. Maločas rečeno, mislim, ilustrira svu kompleksnost postavljenog problema i konture koje su se

EVENTUALNO!...  
KA CILJU \*

PERHAPS!...  
TOWARDS  
THE GOAL \*

is human and all that is machine-like into a modern synthesis. In a symphonic harmony of all that surrounds us. Believe me, this is no poetry. This is our essence. The essence of architects, urban planners, designers, interior decorators, and commercialists at the same time. Our task is not easy. We are missing the words that could describe it... What shall we do when it is so?

Let us search for that stone of wisdom – if you agree... Let us think of all the places where it is not, where it can't be. And then those places where it might be easier to find it. So let's begin this way: It is not in the naked calculus with no human spirit, in statistics, or documentation. It is not in empty spaces. It is not in laboratory architecture or in “folder” architecture. It is not in the streets when the street is missing... It is not in those apartments that can hardly be called apartments. It is not in steel, concrete, glass, brick, or aluminium if we do not join them together, combine them in a symphony of form and a spatial experience.

We might as well try to hold together a bag of flees!

And that is somehow – more or less – all that there is about it. And now...? I admit, it is not easy to go on. Don't be upset if we fail. I have already expressed my reserves about the “collective will” and joint effort, remember? - I did it last time. Let us begin with something small, it will be easier. Let us begin with an apartment. Now really, that shouldn't be too hard. Apartment is a green meadow, it is high sea at a dead calm... as I have once written. Look there – they said – there's a true poet. You'd better move your feet closer to the ground.

I am also writing this for our young people. Where are you young people now?

ispriječile. Ako se tome dodaju sve kategorije urbanih prostora i svi faktori koji njima upravljaju – što je nekoliko puta redom nabrajano – dobivamo složenu sliku problema čija je suština naslućena, ali nije riješena.

Traže se posvuda rješenja koja smo stekli u relativno malo godina od postanka nove arhitektonske ere. Traže se izlazi iz ćorsokaka u koje smo zapali sukobom vizija i svakodnevnog života. Traže se moduli pomirenja tehničkog autoriteta s autoritetom čovjeka. Slute izlazi u pomirenju industrijskog produkta sa stvaralačkom imaginacijom crteža. Traži najniža ekonomska cijena za bruto-projekte arhitekture...

Priznajem, teško je stručnjacima i svima nama u permanentnom sukobu s ovim bezdanom. Međutim treba ga ipak sagledati. Nekog direktnog izlaza neće ni biti... Ako ga i ne bude onakva kakav zamišljaju pjesnici, možda će ipak prostrujati dah saznanja o nečem što nam je svima toliko blisko. Saznanje o vrijednosti čovjeka u sveukupnoj dinamici i kinetici neizmjeranog prostora. Ovaj moj pokušaj potrebno je tako shvatiti.

Želimo li humanizirati ljudske prostore, pođimo od stana – od osnovne ljudske ćelije. Učinjeni su mnogi napori da se to pitanje ozbiljno sagleda. Negdje bolje – negdje lošije, taj problem još uvijek nije sasvim studijski proučen i nije odgovoreno na pitanje: kakav stan? Pri tom golemu ulogu igra kategorizacija stana, cijena stana, brzina produkcije i sintetički aspekti moderne prefabrikacije. Napori u našoj prefabrikaciji dosegli su izvjestan viši stupanj pozitivnog progressa.

Do you exist somewhere behind your drawing boards, rulers, pencils, and set squares...? Where are your ideological working plans, your associations, your preoccupations? Mies and Corbu have already become part of the "Koran". But these Korans are academies and libraries after all. They wipe out times before them like the wind. Is there nothing else than the architecture of "aspirin", "codeine", "strychnine"...?

To find an apartment at a man's measure for a time that is our time, for a tempo that is our tempo, for a price that is our price – that is worth considering. As I've just said, I think that it illustrates the whole complexity of the problem and the outlines of what has come in between. If we add all the categories of urban spaces and the factors that rule them – which has been mentioned several times – we get the complex picture of the problem. Its essence has been hinted at, but not solved. Everywhere solutions are sought for problems that have emerged in those relatively few years since the birth of new architectural era. We are looking for ways out of all the cul-de-sacs that we have ended in because of the conflict between our visions and everyday life. We are looking for ways to reconcile technological authority with the authority of man. We are hoping to find them in the reunion of industrial product and the creative imagination of the drawing. We are looking for the lowest economic price for the gross products of architecture...

I concede that the experts and the rest of us are having a difficult time, being in permanent conflict with this abyss. Yet it must be surveyed. There will never be a direct way out... But even if it is not as poets would have it, perhaps it will still

Aluminijske kuće i prenapregnuta montaža. Te napore treba stabilizirati u širim urbanim mjerilima, forsirajući prodiranje elemenata kontrasta u prostoru. Nisko-visoko, sažeto-slobodno.

Tema je veoma široka i nije moguće upuštati se u stručne detalje.

Problem nestanka “stare ulice” i njenog prostornog autoriteta veoma je ozbiljan. On danas muči mnoge urbane stvaraocce i arhitekta cijelog svijeta. Nestanak tog autoriteta, konkretno nestanak uže gradske životne pozornice za volju oslobođenja širokih područja za ljudsku “rekreaciju”, postao je diskutabilan jer nije bio zamijenjen nekim sličnim autoritetom kolektivnog života. Ako bi se život u jednom stanu mogao nazvati nekom vrstom “tople humane asocijacije”, to bi vanjska asocijacija ulice bila neka vrsta “hladne asocijacije”, koja je u ranijem njenom smislu nestala. Ovdje bi pojam asocijacije trebao značiti združivanje. Novije studije proučavaju upravo takve vrste asocijacija, što je jedan od eminentnih zadataka nove izgradnje gradova.

Pitanje skulpturalne sterilnosti mnogih gradskih mikro-rajona svuda u svijetu, koji su izgrađeni pod diktatom nasušne potrebe i cijene, veoma zabrinjavaju. Isti se posao daje studijski riješiti na mnoge načine, što se rijetko radi i za što na žalost nedostaje vrijeme. Studijski eventualni “gubitak” vremena stotruko se isplaćuje, uzimajući u obzir stalan vremenski karakter arhitektonskih tvorevina i njihovu kulturnu ostavštinu. Da posebno ne spominjem vrijednost tih objekata u odnosu prema doprinosu zajednice.

EVENTUALNO?...  
KA CILJU \*

PERHAPS?...  
TOWARDS  
THE GOAL \*

bring a breath of knowledge about something that has become so familiar to us. Knowledge of the human value in all this dynamics and kinetics of unmeasured space. This effort of mine should be understood that way.

If we want to humanize human spaces, we should begin with the apartment – the basic human cell. Considerable efforts have been made to consider that problem seriously. Sometimes with more success, at other times with less – but the problem has not been investigated in its entirety and one question has remained unanswered: What sort of apartment? It is important to categorize the apartment, its price, speed of production, and the synthetic aspects of modern prefabrication. Efforts invested in prefabrication have reached a sort of higher level in positive progression. Now it is aluminium houses and hyper-tensed assemblage. These efforts should be stabilized in a broader urban context, enforcing the penetration of contrasting elements in space. Low-tall, compressed-free.

The topic is very broad, however, and it is impossible to discuss it in detail here. The problem of disappearance of the “old street” and its spatial authority is quite serious. Today, it preoccupies many urban creators and architects throughout the world. The disappearance of that authority, more precisely of the urban living scene in the narrow sense of the word in order to free wide areas for human “recreation”, has become a topic of debate, since they have not been replaced by an analogous authority in collective life. If we consider life in an apartment as a sort of “warm human association,” then the external association of the street would be some sort of “cold association,” which has disappeared in its earlier



Dominante novoga grada predstavljaju i autoriteti prostora za mašine. Budući da ti prostori u sebi ne kriju čovjeka nego su direktan odraz dinamike mašinske civilizacije, upitno je treba li (u određenim slučajevima) njima podrediti čitavu fizionomiju gradova u plastičnom smislu. Gledajući u daljnju budućnost, to pitanje postaje možda jasnije. Ovo je veoma teško i kompleksno pitanje vizionarskog urbanizma. Direktan odgovor nije moguć.

Prodiranje tzv. "kazbi" u novije gradske jezgre kao direktan rezultat potrebe za "toplim humanim intimama" pozitivan je napor u smislu variranja opće skulpturalne fizionomije grada. Niske i visoke tvorevine jače naglašavaju i emocionalnije oblikuju prostore, od sterilne monotonije istovrijednih objekata. Na tom području postoje mnoge pozitivne alternative i prijedlozi u svjetskim razmjerima. To nikako nije specijalna novost. Napori su vezani za stanovita negativna iskustva i izraz su kolektivne želje za realizacijom izvorne ljudske prostorne emocije. Pri izrazito velikim urbanim aglomeracijama – Pariz, London, Tokio – viđena je češće tendencija smionijih zahvata u stare gradske jezgre, na kojim je lokacijama prodrla nova urbana koncepcija slobodnih volumena. Na takav način stvoreni skulpturalni kontrasti novog i starog u odnosu minoriteta prema majoritetu u korist posljednjeg, u stanju su stvoriti snažne "varijacije ekstrema" u gradskim urbanim skulpturama.

Vrijednosti starih urbanih jezgri naglasio sam već prije, kao stimulanse prvorazredne važnosti u smislu egzistencije "toplih" ljudskih prostornih

form. Association should be understood here as coming together and some recent studies have explored precisely that sort of associations, which features prominently among the tasks of new urban architecture.

The issue of sculptural sterility of many urban micro-areas all over the world, built under the command of bare necessity and price, are extremely disconcerting. This task can be studied in a number of ways, but it is rarely done and there is no time for it. However, this potential "loss" of time would pay off hundredfold, given the permanent temporal character of architectural products and their cultural legacy. Not to mention the value of these buildings as a contribution to the community. Another prevailing aspect of the new city is the authority of spaces intended for machines. Since these spaces do not include people, but are a direct reflection of the dynamics of machine civilization, it is rather questionable whether the entire physiognomy of cities in sculptural terms should be subjected to them (as it is in some cases). If we look at this problem with respect to the distant future, it may become clearer. It is a very difficult and complex question of visionary urban planning and it is impossible to answer it directly.

The penetration of the so-called "Kasbahs" into modern urban entities as a direct result of the need for "warm human intimacy" is a positive shift in the sense of varying the general sculptural physiognomy of the city. Low and tall volumes give stronger accents to spaces and shape them more emotionally than the sterile monotony of mutually equivalent buildings. There is a number of positive alternatives and worldwide suggestions in this area. That is not a particular

emocija. Gdje god za to postoji mogućnost, treba nove i stare jezgre postaviti u odnos pozitivnog prostornog kontrasta uz interpolaciju indiferentnog (zelenog) tampona. Uzimajući u obzir sve prije navedeno, već su naslućene opasnosti gradova bez takvih kontakata – “gradova na livadi”.

S dozom velikog opreza treba promatrati odnose koji se javljaju pri realizaciji urbanih prostornih problema na planu “makete – modela” i stvarnih odnosa koji postoje u prirodi. U ova lisičja željeza može upasti svaki stvaralac ako se uzmu u obzir svi elementi urbano-prostornog planiranja u svoj njihovoj kompleksnosti. Danas su urbani prostori dobro proživljeni i provjereni “zoninzi” čija je kasnija realizacija prepuštena prilikama i stvaraocima užeg arhitektonskog autoriteta. Ovo zbog nemogućnosti planiranja gradova u prostorno-emocionalnom smislu za duga razdoblja unaprijed metodom laboratorijske shematike. Plastika gradova emocionalno niče zakonom progresije ovisno o vremenu i društvenim kretanjima. Nije je moguće skuhati u laboratorijskoj epruveti.

Problemi suvremenog urbanizma dotiču i pitanja bližih i daljih asocijacija (združivanja) s različitim psihičkim i radnim afinitetima čiji neposredan odraz može biti karakterističan i u funkcionalno oblikovnom smislu. “Team X” - CIAM 59 Allison i Petera Smithsona kaže: “Team X” nije slijep pred činjenicom da prostorna shema ljudske asocijacije može u izvjesnim zemljama postati svoja suprotnost. Postati humana disasocijacija.”

Planiranje gradova je pored toga i stvar kolektivne svijesti sredine. Pri tom

EVENTUALNO?...  
KA CILJU \*

PERHAPS?...  
TOWARDS  
THE GOAL \*

novelty. Such efforts are linked to certain negative experiences and express a collective wish to express primordial human emotions related to space. In case of particularly large urban agglomerations, such as Paris, London, or Tokyo, the tendency of intervening more daringly into historical centres can be observed more frequently, including the penetration of a new urban concept of free volumes. Such sculptural contrasts of new and old, related to each other as minority versus majority and favouring the latter, can create powerful “variations of extremes” in urban sculptural texture of these cities.

I have already emphasized the value of old urban entities as first-class stimulants in the existence of “warm” human emotions related to space. Wherever it is possible, new and old urban entities should be brought into a positive spatial contrast with the interpolation of a neutral (green) tampon zone. Taking into account all this, one can foresee what threatens the cities without such contacts – “cities in the fields.”

One should be extremely careful when it comes to differences between the relationships that emerge when solving the urban problems of space on the level of “scale models” and the real relationships that exist in nature. This is the trap that any architect can fall into, taken into account all the elements of urban/spatial planning in all their complexity. Today, urban spaces are subject to experienced and tested “zoning”, but their subsequent realization has been left to the circumstances and to the creators of stricter architectural authority.

This indicates the impossibility of planning cities in terms of spatial emotions long

ne treba zaboraviti da je stupanj razvoja kolektivne svijesti u odnosu prema progresivnim urbano-prostornim problemima eminentan faktor i da on od slučaja do slučaja može odigrati i negativnu ulogu. Ovdje dolazi u pitanje i arhitektonsko-urbani odgoj mladih generacija i edukativan napor u svladavanju pojmova prostorne plastike. Ako se ima na umu golema potencijalna investicija društvenog medija pri urbanim zahvatima i njegova odgovornost pred budućnošću, tek se tada može naslutiti ovaj problem u suštini.

U starim gradskim jezgrama izmjena stilova donosila je, i danas donosi, mogućnosti ekstremnih varijacija plohe i varijacija volumena što je u suvremenoj arhitekturi i njenoj sintezi zamijenjeno i svedeno na primarne oblike. Pri toj se konstataciji mora voditi računa o psihološkim elementima kontaktnog doživljaja kojemu za zamjenu treba pružiti harmonično prisustvo varijacija nove plošne i kubusne shematike.

Interpolacija nove arhitektonske misli u stare ambijentalne jezgre ima osobit smisao. Stoji se na stanovištu da kontrastni elementi različitih epoha stvaranja u njihovoj iskonskoj čistoći mogu stvoriti izvanredne mogućnosti plastičkog doživljavanja, ukoliko su u mjerilu i skulpturalnim odnosima ekvivalenti. U takvim slučajevima stoji "istina" jednog vremena prema drugoj "istini" nasuprot. One se međusobno ne pobijaju.

Suvremena se arhitektura sve više orijentira prema industrijskoj prefabrikaciji. Industrijsko-stambeni "dizajn" eksterijera i interijera ima zadatak ujediniti napore

time in advance by using the method of laboratory schematism. Urban sculpture emerges emotionally by the law of progression, depending on time and social evolution. It cannot be concocted in a test-tube.

The problems of modern urban planning touch the issues of both nearer and further associations (coming together) with various mental and working affinities, which means that their immediate reflection can also be indicative in terms of function and form. "Team X" - CIAM 59 of Allison and Peter Smithson states the following: "Team X' is not blind to the fact that the spatial scheme of human association might in certain countries turn into its opposite. Become human dissociation."

Besides, urban planning is a matter of collective awareness in a particular setting. One shouldn't forget that the degree of development of collective awareness in relation to progressive urban/spatial problems is an important factor and it can, in one case or another, play a negative role. One should also take into account the architectural/urban education of younger generations and the didactic efforts invested in mastering the notions of spatial sculpture. If one considers the enormous potential investment of the social medium in urban interventions and its responsibility in regard to the future, one may begin to understand the essence of the problem.

In historical centres, the change of style has brought, and still does, the possibilities of extreme surface and volume variations, which has been substituted by and reduced to primary forms in contemporary architecture and its synthesis.

sintetičke montaže objekata u funkcionalne i harmonične prostorne oblike. Pri tom će odlučnu ulogu odigrati sinteza manjeg broja elemenata pred većim. Tom načinu građenja pripada budućnost. Treba ga stimulirati znanstvenim metodama i istraživanjem. Današnji naši napori još su dosta bojažljivi, no ipak se osjeća znatan pokret naprijed.

Spomenuo bih i golemu važnost nove turističke izgradnje duž naše obale i u ambijentima s vrijednim historijskim nasljeđem. I ovom problemu – u odnosu kulturno nasljeđe i turizam – treba prilaziti obazrivo i savjesno.

Sve ove probleme totalnog prostora, mislim, trebalo bi rješavati principom “dinamičnog sentimenta”, što bi moglo značiti: dinamično, suvremeno, poletno, širokogrudno, elastično... nasuprot svemu onome što je statično i nepokretno. Pod sentimentom mogli bismo shvatiti svu širinu ljudskog duha u emocionalnom stvaralačkom smislu.

Sve ovo nije napisano da bih davao savjete bilo kome. Francuzi kažu: davati vlastite savjete najlakša je работа...

Mnoge od iznesenih stvari odavno su poznate i nisu nove. Ova okvirna tema morala je i to obuhvatiti. Problem je – usput rečeno – toliko kompleksan da ga se tek teoretski može dotaknuti. Njega se ne može riješiti potezom pera. Njegova je suština dinamičan pokret jedne čitave epohe.

Načeta je samo jedna tema koja u svijetu sve jače tinja na osnovi nastalih iskustava. Susrećemo se zapravo s dinamičnim randevuom dvaju giganata –

EVENTUALNO?...  
KA CILJU \*

PERHAPS?...  
TOWARDS  
THE GOAL \*

In saying so, one should take into account the psychological element of contact experience, which should be offered a harmonic presence of variation in the new schematism of surface and volume in exchange.

The interpolation of new architectural ideas into old historical ambiances has a particular significance. It is the attitude that contrastive elements from different epochs can create, in their primordial purity, extraordinary possibilities of sculptural experience, at least if they are well measured and equivalent in their sculptural relations. In such cases, the “truth” of one epoch is facing the “truth” of another. They are not mutually cancelled.

Contemporary architecture has been increasingly oriented towards industrial prefabrication. The industrial/residential “design” of both the exterior and the interior has the task of unifying the efforts of synthetic assemblage into functional and harmonious spatial forms. Thereby preference will be given to the synthesis of smaller elements before that of larger ones. That is the architectural method of the future. It should be stimulated by scientific methods and research. Our present efforts are still rather shy, but one can already notice a powerful push forward.

I would also like to mention the enormous importance of new tourism architecture along the Adriatic coast and in those environments that have valuable historical legacy. That problem – the relationship between cultural heritage and tourism – should also be addressed carefully and conscientiously.

In my opinion, all these problems of total space should be solved on the principle of “dynamic sentiment,” that is: in a modern, enthusiastic, magnanimous,

mašinskog i ljudskog... U tom sudaru treba raditi na ponovnom uspostavljanju ravnoteže između razuma i emocije u smislu prostora. Jedva nekoliko decenija od rođenja novog urbanizma kratko je vrijeme da bi dozrela mjerila za vrednovanje ljudskog primata s jedne, a mašinskog s druge strane.

Zanimljiv će biti – jednoga dana – susret super-intelektu s čovječjom “malom intimom”. Zaista zanimljiv susret...

Postoji li negdje možda velika “gigantska intima” čovjeka...? “Kozmička intima”? Postoji možda ako je takvom odgojimo. Kakvi ćemo tek tada biti...?!

\* *Telegram, Zagreb, 12. travnja 1963.*

EVENTUALNO!?... KA CILJU,  
TELEGRAM, ZAGREB, 12.4.1963.

PERHAPS!?... TOWARDS THE GOAL,  
TELEGRAM, ZAGREB, 12 APRIL 1963

VLADIMIR  
TURINA

flexible way... opposed to all that is static and immobile. This sentiment could be understood as the entire range of human spirit in terms of emotion and creation. I didn't write all this in order to offer my advice to anyone. The French would say: No work is easier than giving advice...

Many things that I mentioned have been known long ago and they are not new. This topic of mine had to include them as well. The problem is – by the way – so complex that it can be only touched upon in theory. It cannot be solved by the strike of the pen. Its essence is the dynamic movement of an entire epoch.

I have only touched upon a topic that has been smouldering ever stronger all over the world because of the actual experience. We are actually facing a dynamic rendezvous of two giants – man and the machine... In that clash, one should seek to re-establish the balance between reason and emotion in terms of space. The few decades that have passed since the birth of urban planning have not been enough to produce mature measures for assessing the primacy of either man or the machine.

One day, we are about to witness an interesting encounter between the super-intellect and the “small intimacy” of man. A truly interesting encounter...

Perhaps there is also a larger, “gigantic intimacy” of man somewhere...? A “cosmic intimacy”? Perhaps there is, if we rear it that way. And then what shall we be...?!

\* *Telegram, Zagreb, 12 April 1963*

# ... ka cilju

Probleme lokalnog prostora trebalo bi rješavati principom "dinamičnog sementa" što znači: suvremeno, politično... nasuprot svemu što je statično i nepokretno...

a kralji balade o urbanim planovima... i u njima i vremenom... statični, statični, statični... Ova stvarnost...

različiti svaga stvarala i moćni... i u njima i vremenom... statični, statični, statični... Ova stvarnost...

birokratiji i u arhitekturi... Nema na svijetu... Nema u svijetu... Nema u svijetu...

renasansu... i u njima i vremenom... statični, statični, statični... Ova stvarnost...

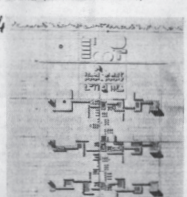


Grad - kolektivna prostorna scena (snimka M. Pavla)

Da njegova ambicija... i u njima i vremenom... statični, statični, statični... Ova stvarnost...

Primitivno... i u njima i vremenom... statični, statični, statični... Ova stvarnost...

Principe... i u njima i vremenom... statični, statični, statični... Ova stvarnost...



Likovno-planski urbani dizajn

Principe... i u njima i vremenom... statični, statični, statični... Ova stvarnost...

Principe... i u njima i vremenom... statični, statični, statični... Ova stvarnost...

Principe... i u njima i vremenom... statični, statični, statični... Ova stvarnost...



MIES VAN DER ROHE. Elementarna prostorna plastika

Principe... i u njima i vremenom... statični, statični, statični... Ova stvarnost...



LE CORBUSIER: Mjerilo čovjeka

Principe... i u njima i vremenom... statični, statični, statični... Ova stvarnost...



Infimna stare gradске jezgre

Principe... i u njima i vremenom... statični, statični, statični... Ova stvarnost...



Principe... i u njima i vremenom... statični, statični, statični... Ova stvarnost...

Principe... i u njima i vremenom... statični, statični, statični... Ova stvarnost...

Principe... i u njima i vremenom... statični, statični, statični... Ova stvarnost...

Principe... i u njima i vremenom... statični, statični, statični... Ova stvarnost...

Principe... i u njima i vremenom... statični, statični, statični... Ova stvarnost...

Principe... i u njima i vremenom... statični, statični, statični... Ova stvarnost...

NEW YORK: Giganti tehničkog autoriteta (gradovi pod kupolama)

VLADIMIR TURINA

EVENTUALNO... KA CILJU... PERHAPS!... TOWARDS THE GOAL