

REAFIRMACIJA GRADA

Ukoliko Jencksovu tezu o postmodernizmu kao populističko-pluralističkoj umjetnosti¹ promatramo u izdvojenom, elitističkom kontekstu, tada možemo razumjeti zašto mnogi arhitekti ograđuju svoje djelovanje od termina postmodernog arhitekta. No, ako Jencksovu misao o postmodernoj arhitekturi kao umjetnosti "neposredne komunikativnosti"² pokušamo dovesti u vezu s opusima pojedinih hrvatskih arhitekata, tada ćemo se približiti određenju jednoga razdoblja koje tek očekuje interpretaciju. Daleko od eklektičnosti i osebnih pojedinačnih opsesija, kao i utopijskih ideja koje su se oslanjale na tehničko-tehnološki superiorne prijedloge rješavanja bitnih arhitektonskih i urbanističkih problema, zagrebačka arhitektura 70-ih i 80-ih godina svjedoči o nekoliko struja, od kojih će nas osobito zanimati ona usredotočena na (ponovno) otkrivanje povijesnoga grada i mogućnosti koje iz njega proizlaze. Urbanizam socijalizma, Generalni plan interes kojega

su prvenstveno bila prekosavska naselja, modernizacija starih zagrebačkih perifernih dijelova – ali ne i najvrjednijih podsljemenskih područja (pretvaranje oranica u Palaču pravde, Radničko sveučilište, Gradsku vijećnicu...), Zagrebački velesajam kao urbanističko-laboratorijska tikvica u kojoj su pomiješani raznovrsni eksperimenti – sve navedeno rezultati su procesa koji svjedoče o disperziji interesa brojnih pojedinaca uključenih u arhitektonski i urbanistički razvoj grada pri čemu je donjogradska jezgra ostala u velikoj mjeri izvan fokusa. Možemo li to stanje "opravdati" političko-ekonomskom situacijom? U izvjesnoj mjeri da, jer socijalistička paradigma i planovi koje je Jugoslavija kao zemlja predvodnica Trećega svijeta u to doba imala moraju se uzeti u obzir. No ovom prilikom pozornost ćemo usmjeriti na neke projekte i realizacije koji se odnose na spomenutu neposrednu komunikativnost koju je arhitektura toga razdoblja u pojedinim slučajevima

SANDRA

KRIŽIĆ ROBAN

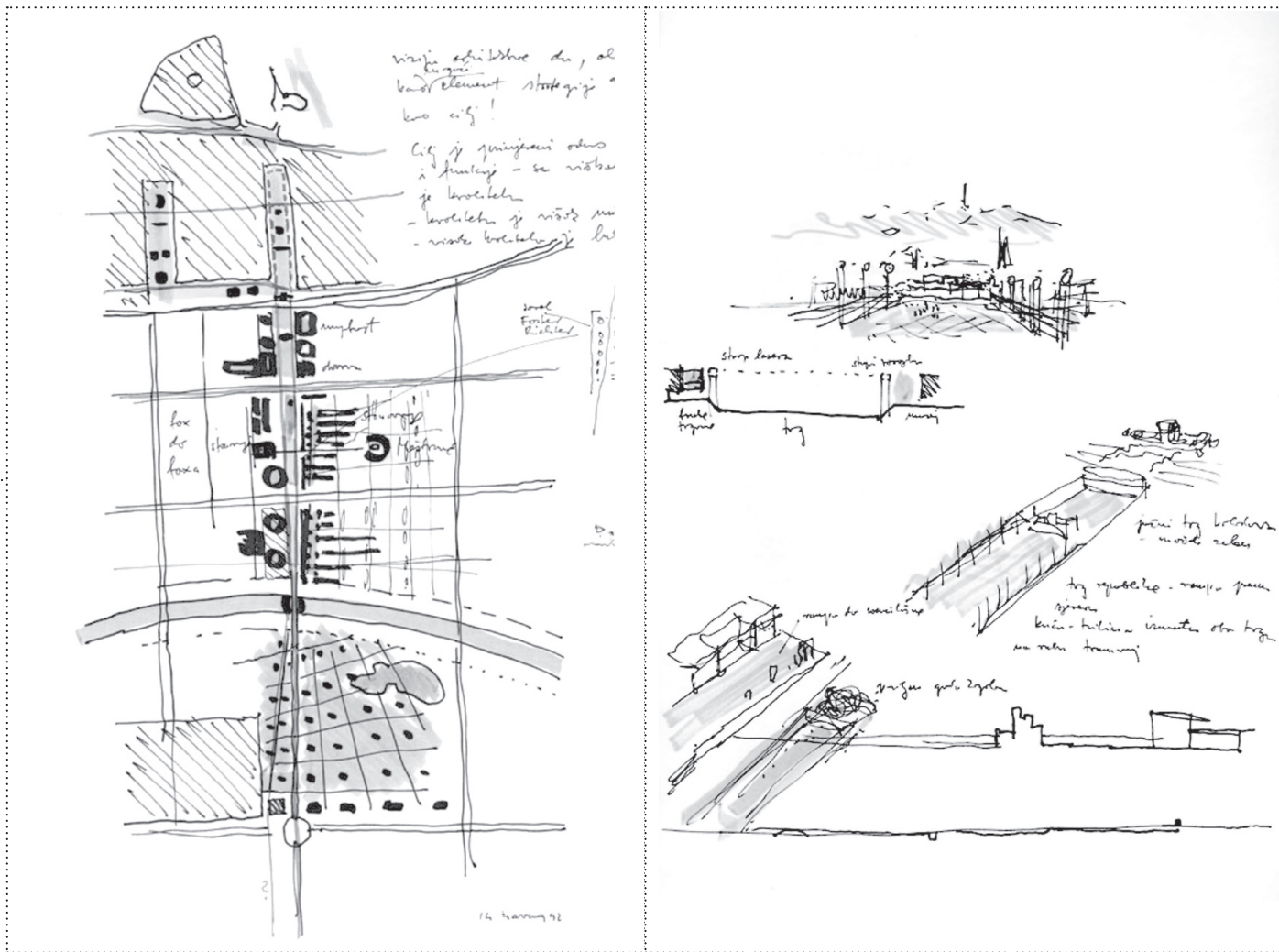
When considering Jencks's hypothesis on postmodernism as a populist and pluralist art¹ in an isolated context of elitism, we may begin to understand why so many architects separate their activity from the notion of postmodern architecture. However, if we try to relate Jencks's reflection on postmodern architecture as an art of "direct communicability"² with the work of certain Croatian architects, we may get closer to defining an age that still awaits an adequate interpretation.

If we disregard all eclecticism or peculiar individual obsessions, as well as some utopian ideas relying on technically and technologically superior suggestions for solving some crucial problems of architecture and urban planning, Zagreb architecture of the 1970s and 1980s shows the existence of several currents, among which I propose to deal particularly with that which focused on the (re) discovery of the historical city and the possibilities it might offer. Socialist urban planning, with its Master Plan, was

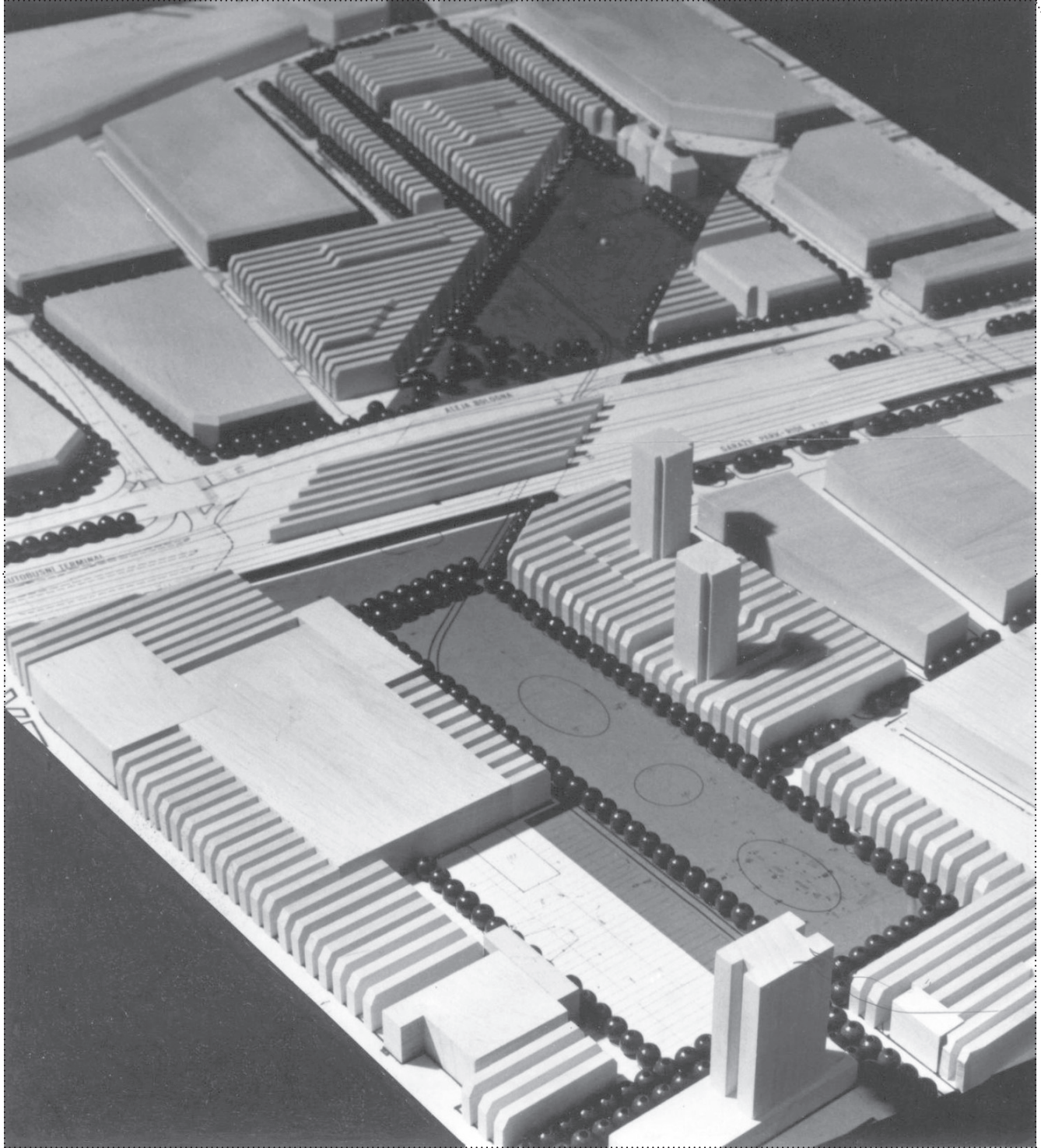
interested primarily in the settlements south of River Sava and the modernization of old peripheral parts of Zagreb, but not in the most valuable areas under Mount Medvednica (transformation of agricultural fields into the Court of Justice, Workers' University, City Hall...). Zagreb Fairgrounds was turned into a sort of test-tube in the laboratory of urban planning, a place to conduct all sorts of experiments. All that resulted from processes that indicated the dispersion of interests among a great number of persons involved in the development of Zagreb in terms of architecture and urban planning. Thereby the city centre, the so-called Lower Town, was largely left out of focus. Can we "justify" such situation on the basis of socio-political circumstances? To a certain extent yes, since we must take into account the socialist paradigm and plans of Yugoslavia as the leading country of the Third World at the time. However, for the moment we shall direct our attention to certain projects and constructions that refer to the above-mentioned direct

REASSERTING THE CITY

BRANKO SILADIN, SKICA NATJEČAJNOG PROJEKTA ZA
ULICU HRVATSKE BRATSKE ZAJEDNICE, ZAGREB, 1992.



BRANKO SILADIN, OUTLINE OF THE ENTRY PROJECT,
HRVATSKE BRATSKE ZAJEDNICE STREET, ZAGREB, 1992



68

SANDRA
KRIZIĆ
ROBAN

uspjela ostvariti u jezgri grada, odnosno naslutiti u onima neizvedenima.

Branko Siladin vratio se iz Njemačke 1969. godine, u vrijeme raspisivanja natječaja za središnji prostor Zagreba. "Taj je natječaj bio katastrofalno raspisan, s potpuno nelogičnim granicama središnjeg zagrebačkog prostora. Bilo mi je jasno: ako pojedinac izlazi iz zadanog prostora, onda takva inicijativa nema nikakve šanse. Htio sam da se mladi arhitekti skupe i zajednički rade na tom programu. [...] Na prvi je sastanak došlo četrdesetak arhitekata koji su se svi slagali da je program besmislen. Diskusijom i radom htjeli smo formulirati novi program, a nakon toga prirodnim putem stvorili smo nekoliko grupa po vlastitim afinitetima, da se zajednička interpretacija osnove iskaže preko pojedinih radova. Tada je Vjenceslav Richter angažirao dvoje arhitekata iz naše grupe, pod uvjetom da se ne sastaju s nama. To je psihološki djelovalo na ostale, tako da nas je svaki dan bilo sve manje. Ostalo nas jer samo petoro, i mi smo, iako posve različiti, osnovali *Radnu grupu Z³* i počeli raditi. Naš rad nije poštovao zadane granice, ništa nije bitno rušio; uglavnom, propao je. Za rad su tada rekli da je 'konzervatorski'. Natječaj su dobili radovi koji su rušili

četrvtinu centra grada. Nismo se slagali s onim kako se radi, ali smo imali zajedničko mišljenje kako to treba napraviti. I nakon toga nastavio sam raditi natječaje koji su imali urbanu dimenziju, jer me ponajprije zanima grad i posebno otvoreni javni prostor."⁴ Arhitektura kao kontinuirani proces u kojem povijest ne poništava sadašnjost (jer sadašnjost nije ograničena prošlošću, nego se koristi njezinim iskustvima i spoznajama i na njih nadograđuje), nastaje afirmacijom zatečene urbane morfologije; to je proces koji se ne odriče stvorenog i koji teži uspostavljanju preciznih načina korištenja kao posljedica razumijevanja i uvažavanja prostornog i građevnog kontinuiteta.

Dobitnici *Velike nagrade 14. zagrebačkog salona* održanog 1979. godine – Hildegard Auf-Franić, Mihajlo Kranjc, Branko Siladin i Berislav Šerbetić – smješteni su privremeno u zajedničku kategoriju karakteristike koje su "sklonost istraživanju i inovaciji; [...] poimanje prostora kao sinteze, spajanje funkcija života, a ne njihova razdvajanja i odjeljivanja; [...] poštovanje zatečenog i postojećeg, bilo da projektiraju u urbanoj ili prirodnoj sredini, što im nalaže pažljivu integraciju a istodobno otvara izazove bezbrojnih mogućnosti stapanja; opća neopterećenost ideološkim,

REAFIRMACIJA
GRADA

BRANKO SILADIN, HILDEGARD AUF-FRANIĆ,
MAKETA NATJEČAJNOG PROJEKTA ZA
TRG FRANCUSKE REPUBLIKE, ZAGREB, 1976.

REASSERTING
THE CITY

BRANKO SILADIN, HILDEGARD AUF-FRANIĆ,
MODEL OF THE COMPETITION PROJECT FOR
FRANCUSKA REPUBLIKA SQUARE, ZAGREB, 1976

69

communicability and that the architecture of that period managed to achieve in the city centre, or at least hint at in those which remained unrealized.

Branko Siladin returned from Germany in 1969, at the time when a competition was launched for reconstructing the central area of Zagreb. "That competition was announced in a disastrous way, with a completely illogical delimitation of the Zagreb area. It was clear to me that an initiative that would transgress the given spatial borders had no chance whatsoever. I wanted young architects to come together and work on that programme as a team. [...] Some forty architects came to the first meeting and they all agreed that the programme was senseless. We wanted to formulate a new programme through discussion and work, after which we would naturally create several groups, according to our affinities, in order to express a common interpretation of the plan through individual results. Then Vjenceslav Richter engaged two architects from the group, under the condition that they should not associate with us. It had a strong psychological impact on the others and our number was diminishing every day. In the end, only five of us were left and, even though we were completely different, we founded *Radna grupa Z³* and set on working. Our work didn't

respect the given limitations and didn't destroy anything essential; therefore, it ultimately failed. They said that it was 'conservationist'. The competition was won by those projects that intended to demolish one quarter of the city centre. We didn't agree with the way it was done and we had a joint opinion how it should be done. After that, I continued participating in competitions that had an urban dimension, since I was chiefly interested in the city and especially in open public space."⁴

Architecture as a continuous process, in which history does not abolish the past (since the present is not limited by the past, but rather utilizes and builds upon its experience and insights), but rather evolves through the affirmation of the given urban morphology; it is a process that does not reject what has been created, but aims at establishing precise ways of using it as a result of understanding and acknowledging spatial and architectural continuity. Winners of the *Great Award of the 14th Zagreb Salon*, which took place in 1979 – Hildegard Auf-Franić, Mihajlo Kranjc, Branko Siladin, and Berislav Šerbetić – were temporarily placed into the common category defined as showing "inclination towards exploration and innovation; [...] understanding space as a synthesis and assemblage

štoviše načelna otvorenost".⁵ Svatko od njih promišlja urbani prostor kao područje prožimanja oblika i raznovrsnih aspekata ljudskoga života koji se neprekidno mijenjaju istodobno postojeći u kontinuitetu.

Afirmacijom teme *urbanog revivala*⁶ pozornost se sa slobodnih prostora u koje se smještaju megastrukture novih naselja usmjerava na situacije kojima se pristupa mimo dotad uvriježenih CIAM-ovskih načela, stogih funkcionalističkih pravila koja se odriču spontanosti i nonšalancije u korist zoniranja. Suvremena hrvatska arhitektura formirana je na načelima europske moderne; nadovezuje se na "provjerene projektantske principe 'zagrebačke škole'" kao i njihovu "nadgradnju i produbljenje [načela moderne i zagrebačke škole, op. a.] u urbani kontekst",⁷ dokaz čega je, uz ostalo, natječajni projekt Branka Siladina i Hildegard Auf-Franić za Trg Francuske republike iz 1976. godine. I u ovom primjeru pokazuju se dometi arhitektonske geste koja se ne zaustavlja na obodima natječajnih smjernica, već grad promatra i reinterpretira na vizionarski način, povezujući dijelove (Črnomerec – Trešnjevka) metodološki, sadržajno i interpretativno. Kontinuirano višegodišnje projektiranje rekonstrukcija zagrebačkih trgova, od kojih je jedino Trg Republike (danas

bana Jelačića) doživio svoju koliko-toliko cjelovitu obnovu, kao i ostale osjetljive urbane mikrosituacije (Omladinski centar – ZKM, atrij Arheološkog muzeja, "pješački otok" - Cvjetni trg-Bogovićeve-Gajeve-Praška, Marulićev i Mažuranićev trg, Iblerov trg, istočni dio Zelene potkove, zapadni dio Trga maršala Tita), promišljane i projektirane u raznim autorskim formacijama, određene su kritičkim pristupom i izborom sadržaja koji iznova potvrđuju važnost i vrijednost degradiranih i zapuštenih središnjih gradskih dijelova. Nekoć smatrani simbolima trgovačke, ekonomske i političke moći građanskoga društva u usponu, povijesni su gradski dijelovi tijekom poslijeratnog razdoblja pretvoreni u sive zone bez sadržaja koji bi se mijenjali u skladu s potrebama vremena i društva, odnosno lišenih želje za pamćenjem. Subjektima je, kako se čini, bila namijenjena drugačija uloga, a teza o javnim površinama koje funkcioniraju poput proširenih dnevnih boravaka nije nailazila na razumijevanje.

Otvoreni javni prostor kao središte Siladinova interesa, kao i nekolicine arhitekata s kojima je surađivao, zamišljen je kao jedinstvena slika u kojoj se zatečeni slojevi pročišćuju od taloga i prezentiraju u složenom odnosu jednih prema drugima. Daleko je to od konzervatorskih smjernica

BRANKO SILADIN, IBLEROV TRG
- PRIJEDLOG, 1986.

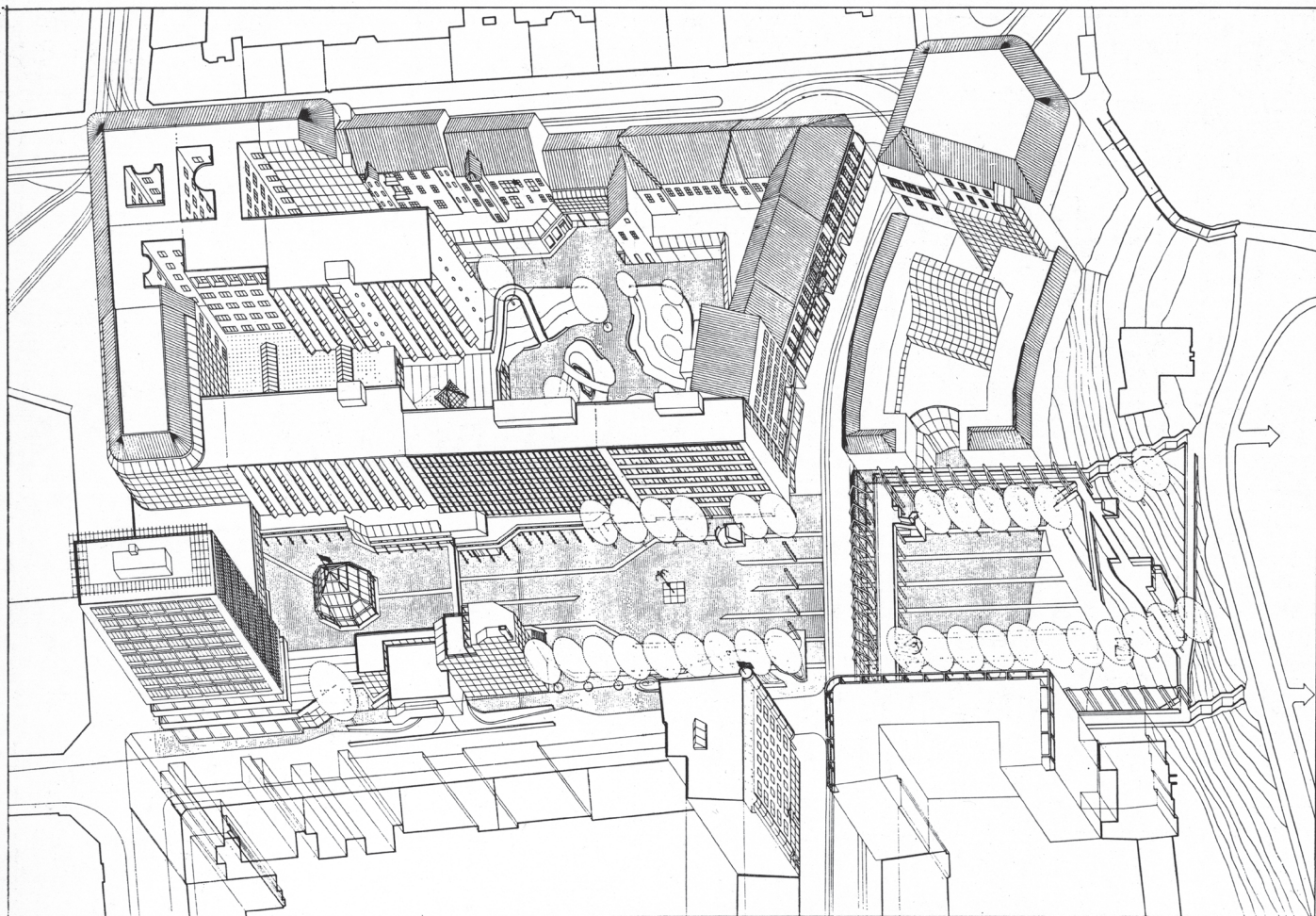
BRANKO SILADIN, PROPOSAL FOR
THE SQUARE OF DRAGO IBLER,
ZAGREB, 1986

of living functions, rather than their separation and division; [...] respect for the given and the existing, regardless of whether they are working in an urban setting or in natural environment, which imposes careful integration and at the same opens up challenges of countless possibilities of fusion; general disregard of ideologies and an outright openness in principles."⁵ Each of them reflected upon urban space as an area of interplay between various forms and aspects of human life, incessantly changing while at the same time coexisting in continuity.

The assertion of the issue of *urban revival*⁶ has turned the attention away from free spaces, intended to be populated with the mega-structures of new settlements; the approach is no longer that of the established CIAM principles with strict functionalist rules, void of all spontaneity or nonchalance for the sake of zoning. Contemporary Croatian architecture has evolved on the basis of European Modernism, building upon the "tested principles of design followed by the 'Zagreb school'," as well as their "development and elaboration in an urban context" - which has been proved, among other things, by the competition design of Branko Siladin and Hildegard Auf-Franić for Francuske Republike Square (1976). That example also

shows the scope of architectural gesture, which does not stop on the margins of competition guidelines, but views and reinterprets the city in a visionary way, relating its parts (Črnomerec – Trešnjevka) methodologically, substantially, and interpretatively.

The reconstruction of Zagreb squares, which has continually lasted for many years and resulted only in some sort of overall redoing of Republic Square (present-day Jelačić Square), as well as the reconstruction of several other sensitive urban micro-situations, reflected upon and designed by various combinations of architects (Youth Centre – ZKM, atrium of the Archaeological Museum, the "pedestrian island" of Cvjetni trg-Bogovićeve-Gajeve-Praška, Marulićev and Mažuranićev squares, Iblerov Square, the eastern part of the "Green Horseshoe," and the western part of Marshall Tito Square), was determined by the critical approach and the use of those elements that have continuously reasserted the importance and value of degraded and neglected areas in the centre of Zagreb. Once considered the symbols of commercial, economic, and political power of bourgeois society on the rise, these historical parts of the city had become grey zones in the period after World War II, with no content that would change





72

SANDRA
KRIZIĆ
ROBAN

koje često preko mjere "zaleđuju" slike prostora kakve zamišljamo, a koje sa stvarnim – današnjim i prošlim – životom nemaju mnogo dodirnih točaka. Bez narativnih elemenata i ornamentike, pojedini od spomenutih javnih gradskih prostora zamišljeni su, tj. funkcioniraju na principu usuglašenih slika, odnosno poput *lingvističkog sustava*⁸ stvorenog na razmeđu elemenata proizašlih iz postmodernističke složenosti i modernističke funkcionalnosti i racionalizma. Prisetimo se natječajnog rješenja za uređenje Trga Republike iz 1978. u sklopu kojeg su Siladin, Šerbetić i Kranjc predložili da najuže gradsko središte funkcionira kao prostor cjelodnevnog okupljanja i aktiviranja građana. Raspisivač natječaja bila je Skupština općine Centar, a smjernice su bile određene inicijativom Odbora za kulturnu baštinu i kulturno oblikovanje prostora, koji je 1976. godine organizirao izložbu "Dossier glavnog trga" na kojoj su bili izloženi kulturno-povijesni aspekti uređenja. Zanimljivo je primijetiti da su program natječaja priredili Urbanistički zavod grada Zagreba s Regionalnim zavodom za zaštitu spomenika kulture i Centrom za industrijsko oblikovanje.⁹ Na priređene podloge Siladin, Šerbetić i Kranjc reagirali su natječajnim rješenjem u koje su uključili Gajevu, Bogovićeveu i Marinkovićeveu ulicu sve do Cvjetnoga trga, smatrajući da je to područje sadržajno i formalno u neraskidivoj vezi s

glavnim gradskim trgom. Do intimnijeg Cvjetnog trga trebali su voditi natkriveni pješački prolazi i ulice, a da je došlo do realizacije vjerojatno bi se jače naglasio spoj javnog, metropolitanskog karaktera glavnog trga i arhitektonsko-urbanističkih resursa koje su arhitekti prepoznali u neprimjereno iskorištenoj pješačkoj zoni (kakvu imamo danas).

Urbane sekvence na kojima su radili Siladin i njegovi kolege manjim su dijelom odslici ranijih priča; prije svega radi se o interpretaciji obnove koja mijenja ustaljene pozicije, preslaguje poznate slike stvarajući nove, ugodnije i suvremenom dobu prihvatljivije prostorne odnose lišene tradicionalnog karaktera. Tome u prilog govori projekt rekreiranja Trga kralja Tomislava (Siladin, Kranjc, Šerbetić, 1980.) s drugačijom dispozicijom spomenika koji postaje središtem zbivanja, a ne tek omanja vertikala koju se u fotografskom zblizavanju kadrova nastoji povezati sa zvoncima Katedrale. Što bi se dogodilo da je izvedena ta "naglašena i pojačana estetska funkcija javnih urbanih prostora"?¹⁰ Ostvarenje teze o dovršavanju grada pokazalo se u slučaju Trga bana Jelačića potrebnim i izvedivim rješenjem koje i danas, 20 godina nakon rekonstrukcije (unatoč prisvajanju plohe trga za brojne ruralne, sadržajno posve neprimjerene inscenacije), dokazuje kako slika grada

REAFIRMACIJA
GRADA

BRANKO SILADIN, MIHAJLO KRANJC, BERISLAV ŠERBETIĆ, TRG BANA
JELAČIĆA [REALIZACIJA 1987.], ZAGREB, SNIMIO JOVAN KLISKA

BRANKO SILADIN, MIHAJLO KRANJC, BERISLAV ŠERBETIĆ, BAN JELAČIĆ
SQUARE [REALISATION 1987], ZAGREB, PHOTO BY JOVAN KLISKA

REASSERTING
THE CITY

according to the social needs of the times – zones deprived of all desire to remember. Apparently, the "subjects" were assigned a different role and the hypothesis of public surfaces functioning as extended living rooms did not meet with much enthusiasm.

Both Siladin and a number of his colleagues envisioned open public space as the focus of interest, a unique picture in which the given layers are cleansed of sediment and presented in their complex interrelations. That was far from conservatism, which often completely "freezes" the images of space into something imagined, without much connection with real life – be it present or past. Without their narrative elements and ornaments, some of these public urban spaces were conceived of or functioned according to the principle of coordinated images, i.e. like a *linguistic system*⁷ created on the borderline of elements taken over from postmodernist complexity or from modernist functionality and rationalism. Let us recall the competition design for the reconstruction of Republic Square in 1978, when Siladin, Šerbetić, and Kranjc suggested that the inner city centre should function as a space where the citizens could gather and interact all day long. The competition was launched by the Municipal Council of the City Centre and its guidelines were determined by the initiative of the

Committee for Cultural Heritage and Cultural Structuring of Space, which had in 1976 organized an exhibition entitled "A Dossier of the Main Square" (Dossier glavnog trga), presenting the cultural and historical aspects of its renovation. It may be observed that the competition programme was prepared by the Zagreb Institute for Urban Planning, in cooperation with the Regional Institute for the Preservation of Cultural Monuments and the Centre for Industrial Design.⁸ Siladin, Šerbetić, and Kranjc responded to the given guidelines with a solution that included Gajeva, Bogovićevea, and Marinkovićevea streets down to the Flower Square, considering that the area was both in its content and in its form inseparably connected to the main city square. A new and more intimate Flower Square was to be reached through covered pedestrian passages and streets, and had the architects managed to realize their design, probably it would have strongly accentuated the fusion of public and metropolitan character of the main square and the architectural/urbanistic resources that the architects had recognized in the inadequately used pedestrian zone (such as we still have today).

The urban sequences of Siladin and his colleagues were partly reflections of earlier stories, but mostly they were interpreting the renovation as transforming the established

mora biti pretvorena u nešto mnogo stvarnije i iskoristivije – središte gradskih zbivanja. Vidljivost, koherentnost i jasnoća dio su urbanoga svjetonazora u kojem se ogledaju etape razvoja u prostoru i vremenu, objedinjene upravo u javnim prostorima – simbolima urbanoga života. Potrebno je postići izvjesnu neodređenost, općenitost ili bolje rečeno suzdržanost koja će omogućiti da se javni prostori koriste na raznovrsne načine, a čije će potencijale iskoristiti pripadnici različitih interesnih skupina.

Vidljivost i prepoznatljivost Zagreba nije jednostavna niti jednoznačna; potrebno je iskoristiti pogodnosti što ih pružaju povijesni (zakrivljeni, dijagonalni) pravci kao i stroža matrica blokova koja formatom ne omogućava prospekte kakve možda priželjkujemo. Stoga ideje o povezivanju glavnog gradskog trga s njegovom neposrednom okolinom, kao i pretvaranje zapuštenih, neprolaznih dvorišta (Siladin je projektirao prolaz kroz vežu i dvorište Trga Republike 15 povezivši ga preko tada nepostojeće dogradnje Hotela Dubrovnik s Marićevim prolazom) u prolaze koji bi razbili monotone monolitne blokove govore u prilog osobite arhitektonske osjetljivosti koja je nastojala pronaći sugovornike u svrhu postizanja nove gradske društvenosti. Evidentno je da arhitektonsko-urbanistička morfologija kojom su se pojedini koristili izmiče tendencijama

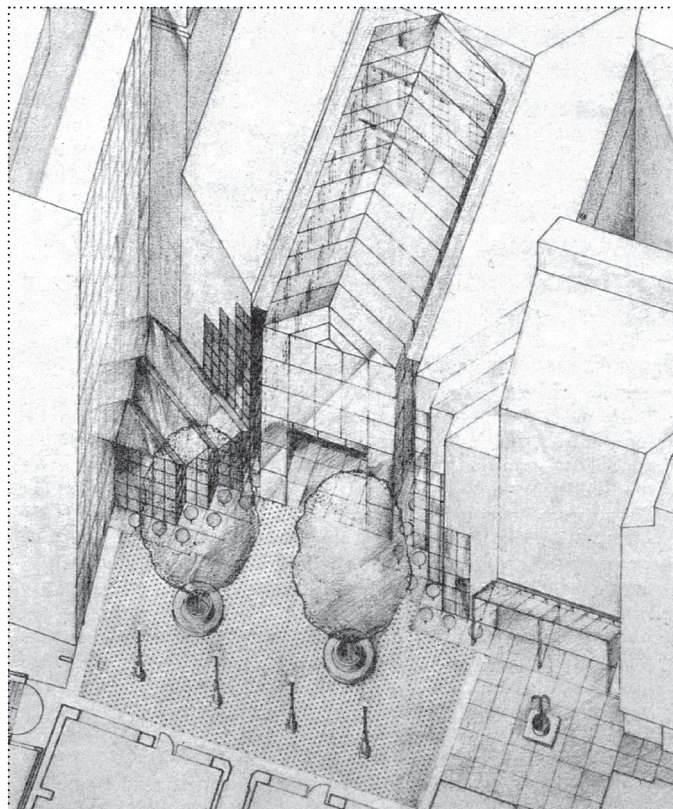
prepoznatima kao "vraćanje na izvore – nova tradicija", "emotivni pristup arhitekturi", "brutalizam i novi kubizam", "raskid sa funkcionalizmom" i slično.¹¹ Negdje između "privremenog sna o budućem 'potrošačkom blagostanju'",¹² temeljenog na vjerovanju u neiscrpane mogućnosti tehničko-tehnoloških inovacija (kao rezultata opće društveno-ekonomske utopije proizašle iz razvoja zapadnih zemalja 60-ih godina), i stvarnih okolnosti koje su (pre)vladale, otvara se procijep za arhitekte koji istražuju postojeće nastojeći umanjiti jaz između korisnika prostora i onih koji ga osmišljavaju. Ne čudi da su mnoga "arhitektonska čuda" ubrzo zaboravljena te što se istodobno, zapravo kao jedna od posljedica 68-aškog prosvjedenja, začine svijest o ograničenom korištenju energije i prirodnih bogatstava koja su se do tada činila neiscrpnima. Tako je od svih olimpijskih "čuda" najuspješnije preživjela upravo obnova Münchenskog središta grada, što se pokazalo kao "primjer dobre investicije u središnje gradsko područje".¹³ Pišući o tom primjeru, Delalle s razlogom ističe i Centre Beaubourg izgrađen početkom 70-ih koji je utjecao na promišljanje gradskih središta prekrcanih prometom i lišenih kvalitetnih sadržaja: "Ponovno su pješačke ulice, trgovi, skverovi, gradski parkovi i drvoredi postali dio rječnika suvremenih arhitekata i urbanista. Počinje traganje za urbanitetom, za

positions and rearranging the familiar images by creating new spatial relations, more pleasant, freed from their traditional characters, and thus more appropriate to the modern times. We may infer that from the project of re-creating King Tomislav Square (Siladin, Kranjc, Šerbetić, 1980) with a different positioning of the monument, which would have become the focus of events rather than a minor vertical line to be linked with the Cathedral towers when adjusting photographic frames. What would have happened had that "accentuated and enforced aesthetical function of public urban spaces" been realized?⁹ Putting the hypothesis of completing the city to practice proved to be, in the case of Jelačić Square, a necessary and feasible solution that even today, twenty years after its reconstruction (despite the occasional appropriations of the square for totally inadequate rural enactments), shows that the image of the city must be transformed into something far more tangible and usable – the centre of urban happening. Visibility, coherence, an clarity belong to an urban worldview that reflects various stages of development in space and time and is unified precisely in public spaces – symbols of urban life. It is necessary to achieve some sort of vagueness, generality, or even reserve in order to use these public spaces in various ways and make it possible for members of

different interest groups to realize their potentials. The visibility and recognisability of Zagreb is neither simple nor unambiguous; it is necessary to use the advantages offered by its historical (curving or diagonal) lines, as well as a stricter matrix of blocs, though it may not open up prospects that we would perhaps wish. Therefore, the ideas of linking the main city square with its immediate surroundings, as well as transforming the neglected, impassable courtyards into passages that would break up the monotonous monolithic blocs (Siladin designed a passage through the gate and the courtyard of the building at 15 Republic Square, connecting it through the yet non-existing annex of Hotel Dubrovnik with Marićev Passage) speak of a particular architectural sensitivity that must find collocutors for the sake of achieving new urban sociality. Evidently, the architectural/urbanistic morphology used by some was escaping the tendencies recognizable as "back to the sources – new tradition", "emotional approach to architecture", "brutalism and new cubism", "breaking up with functionalism", and so on.¹⁰ Somewhere between the "temporary dream of a future 'consumer's paradise'",¹¹ based on a belief in inexhaustible possibilities of technical and technological innovations (a general social and economic utopia originating from the

međuljudskim kontaktom i suradnjom, za humanizacijom gradskih prostora, a ujedno i velika hajka na stambene nebudere, asfaltirane platforme, zapuštene javne površine i velika 'betonska spavališta'. Obnova postojećih gradskih središta, rekonstrukcija i adaptacija postaju primarni zadaci nove urbane politike."¹⁴

Prepoznavanje i korištenje postojećih vrijednosti iz određenog povijesnog konteksta princip je djelovanja koji nije jednostavno iskoristiti u projektima novih gradskih naselja, iako pojedini primjeri govore kako se naslijeđeni arhitektonsko-urbanistički elementi – niski gabariti, mjerilo poteklo iz ambijenta, urbanitet prostora i slično - mogu koristiti i u novostvorenim naseljima, poput onoga koje su Branko Siladin i Tomislav Odak projektirali u Slavonskom Brodu (naselje *Frano Sertić*, natječajni projekt 1980.). Kada ga prepričamo, taj princip djelovanja djeluje krajnje jednostavno – središnja tema je grad, a ne arhitektura,¹⁵ no on je posljedica višeslojnog promišljanja grada.¹⁶ Naravno da odabrane mikrolokacije predstavljaju tek dio procesa ekstenzivne izgradnje koja je trebala zadovoljiti preko svake mjere narasle "apetite" industrije, stanogradnje, privrede i brojnih pojedinaca koji su tražili svoje mjesto u gradu. Usmjeravanjem pozornosti na taj *urbarchitektonski*¹⁷ kontekst povijesni su gradski dijelovi ostali izvan procesa koji se



REAFFIRMATION
OF THE CITY

BRANKO SILADIN, MIHAJLO KRANJC, BERISLAV ŠERBETIĆ, PRIJEDLOG
NATKRIVENOG JAVNOG PROLAZA IZMEĐU TRGA REPUBLIKE 15 I GAJEVE
ULICE, ZAGREB, 1980.-1981.

BRANKO SILADIN, MIHAJLO KRANJC, BERISLAV ŠERBETIĆ, PROPOSAL FOR
THE COVERED PUBLIC PASSAGE BETWEEN SQUARE OF REPUBLIC 15 (TO-
DAY TRG BANA JELAČIĆA) AND GAJEVA STREET, ZAGREB, 1980-1981

REASSERTING
THE CITY

progress in some Western countries in the 1960s) and the existing (prevailing) circumstances, a niche was opened up for architects that explored the existing situation and tried to bridge the gap between the users of space and those who designed it. No wonder than many "wonders of architecture" were soon forgotten and that at the same time, or rather as a consequence of the 1968 enlightenment, an awareness emerged of the finality of energy and natural resources, which had formerly seemed inexhaustible. Thus, of all Olympic "wonders" the most successful in surviving was precisely the renovation of Munich's city centre, which turned out "an example of good investment in central urban area."¹² Writing about it, Delalle rightfully emphasized the case of Centre Beaubourg, built in the early 70s, which influenced the image of urban centres suffocated with traffic and void of all high-quality content: "Pedestrian streets, squares, city parks, and boulevards have made their comeback to the vocabulary of contemporary architects and urban planners. It signalled a search for urban character, for human contact and cooperation, for humanization of urban spaces. At the same time, it launched a persecution of housing skyscrapers, asphalted platforms, neglected public surfaces, and huge "concrete dormitories." To revive the existing urban centres, to reconstruct and adapt them –

these are the primary tasks of new urban policy."¹³ Recognition and use of values that have come down to us from a historical context – as a working principle, it is not easy to use when designing new urban settlements, even though some examples have shown that the inherited architectural/urbanistic elements – such as lower height regulations, ambience-friendly measurements, urbanity of space, etc. – can also be applied in newly created settlements, such as the one that Branko Siladin and Tomislav Odak designed for Slavonski Brod (*Frano Sertić* settlement, competition design from 1980). When talked about, this working principle seems utterly simple – its central theme is the city rather than architecture¹⁴ - but it is a result of complex reflection on urbanity.¹⁵ Certainly, the selected micro-localities are only a part of the process of extensive building activity, meant to satisfy the inflated "appetites" of industry, housing, economy, and numerous people seeking their place in the city. With the attention directed at that *urbarchitectural*¹⁶ context, the historical parts of the city have remained outside of those processes that are today enforced almost with violence (as witnessed by many recent examples), without any feeling of time and specificities that should be taken into account.



danas nastoje gotovo nasilno provesti (o čemu svjedoče mnogi recentni primjeri), bez osjećaja za vrijeme i osobitosti prilagodbe na koje je potrebno računati.

Oblici gradova proizlaze, uz ostalo, iz veza nastalih zbog raznovrsnih kriterija ljudskih vrijednosti, normativnih teorija i postupaka njihova prevođenja u praksu (od tri teoretske konstrukcije koje je ponudio Lynch, našim gradovima najviše odgovara ona organska¹⁸). Oblik nekog naselja rezultat je prostornog uređenja nastalog tijekom svekolike ljudske aktivnosti; radi se o procesu nastajanja ovisnom o "prostornom protjecanju osoba, roba i informacija, kao i fizičkih obilježja koja modificiraju mjesto na način koji je značajan za te akcije, uključujući ograđene dijelove, površine, riječna korita, ambijente i predmete".¹⁹ Na tragu takvih razmišljanja zagrebački primjer djeluje nedovršeno,²⁰ lišen onih mogućnosti koje mu prostorni raspored i urbane dispozicije omogućuju. U mnogim detaljima donjogradski Zagreb asocira na prolaznost: relativno uske, skućene ulice formirane neujednačenim nizanjem pročelja i tek rijetka mjesta na kojima je moguće zastati, pronaći (odnosno osmisliti) drugačiji sadržaj, neko zbivanje. I Lenucijeva potkova niz je lijepih slika skladno uređenih površina koje se zapravo ustručavamo "narušiti". Sjecišta povijesnih

puteva – nekadašnja ljevkašta proširenja koja svjedoče o prolaznosti (okupljanja su bila privremena, kratkotrajna, najčešće trgovačke prirode) – poput onoga na spoju Savske i Tratinske ulice te Trga Dražena Petrovića jedno je od mjesta gdje je bilo moguće ostvariti idealnu "gradotvornu arhitekturu"²¹ da zbog izvedbe i kasnijih intervencija ono nije pretvoreno u dokaz o nesposobnosti i nespremnosti aktiviranja postojećih potencijala. Na sličan je način unutrašnje dvorište Omladinskog kulturnog centra (Siladin, 1987.) umjesto okupljanja u kazališne, izložbene i slične svrhe, iznajmljivanjem pretvoreno u sredstvo stjecanja prihoda pojedinaca dok su česte prenamjene lokala i njihovo neprimjereno uređenje potencijalne korisnike udaljili od izvorne ideje polivalentnog kulturnog centra. Ideja povezivanja okolnih ulica (Gajeva, Teslina) s relativno širokim novostvorenim atrijem Centra koji je trebao funkcionirati kao predvorje kazališne dvorane zbog pojedinačnih interesa je napuštena, dok je nastavak otvaranja blokova u primjeru Lapidarija Arheološkog muzeja (Siladin, 1979.–1987.) doživio bolju sudbinu.

Projekt oko kojega su se dugo lomila koplja i koji ni danas, dvadesetak godina nakon što je realiziran, nije doživio jednoznačnu ocjenu, revitalizacija je i rekonstrukcija

REAFFIRMATION
OF THE CITY

MARIJAN HRŽIĆ, IVAN PITEŠA, BERISLAV ŠERBETIĆ, SPORTSKO-POSLOVNI
KOMPLEKS CIBONA, ZAGREB, 1985.-86., SNIMIO JOVAN KLISKA

MARIJAN HRŽIĆ, IVAN PITEŠA, BERISLAV ŠERBETIĆ, CIBONA SPORTS AND
BUSINESS CENTER, ZAGREB, 1985-1986, PHOTO BY JOVAN KLISKA

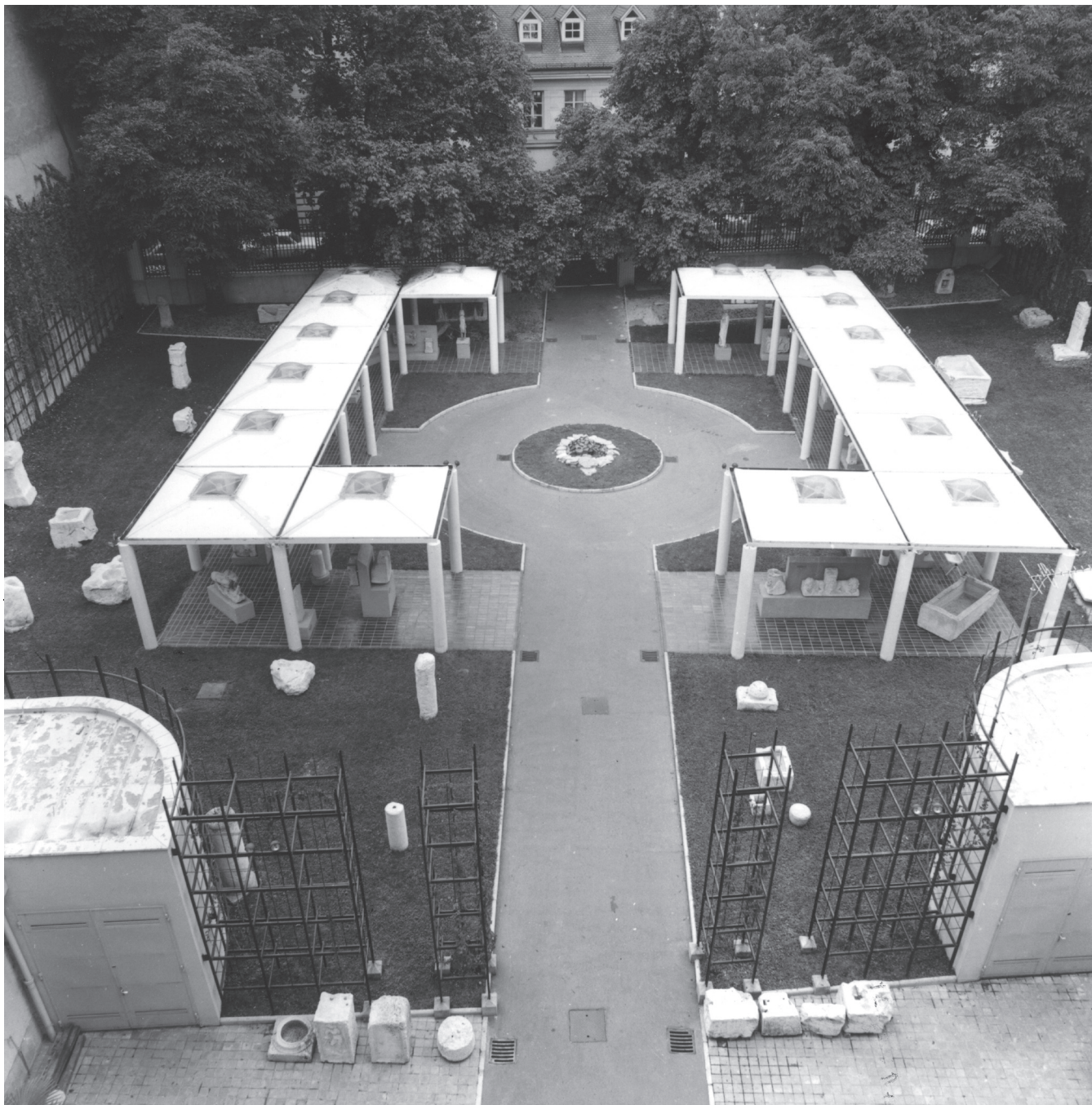
REASSERTING
THE CITY

Cities are shaped, among other things, through the relations formed owing to the various criteria of human values, as well as through normative theories and the procedures of their application in practice (among the three theoretical constructions offered by Lynch, our cities are best suited with the organic one¹⁷). The form of settlement is a result of spatial arrangement that has taken place in the course of manifold human activity; it is a creative process depending on the "spatial flow of persons, goods, and information, and the physical features which modify space in some way significant to those actions, including enclosures, surfaces, channels, ambiances, and objects."¹⁸ In the context of such reflections, the example of Zagreb seems incomplete,¹⁹ void of possibilities offered by its spatial arrangement and urban dispositions. In many details, the centre of Zagreb invokes transience: it has relatively narrow and claustrophobic streets, formed by an uneven line of façades, and there is rarely a place where one could stop and find (or create) some different content or happening. Even Lenuci's "horseshoe" is just a series of pretty images, of harmonically arranged surfaces that we are actually reluctant to "disturb". The historical crossroads – once funnel-shaped extensions that were witnesses of transience (since gatherings were

temporary and brief, mostly of commercial nature) – such as the meeting point of Savska and Tratinska roads, with Dražen Petrović Square: these were the places where it was possible to create ideal "urbanizing architecture,"²⁰ had they not been transformed into a proof of incapability and unwillingness to activate the existing potential as a result of arrangement and later interventions. In a similar way, the inner courtyard of Cultural Youth Centre (Siladin, 1987) was transformed by renting policy into a means of private profit accumulation, instead of serving theatrical or exhibition purposes, while the frequent reassignment of premises and their inadequate arrangement have destroyed the original idea of a polyvalent cultural centre in the eyes of its potential users. The idea of linking the surrounding streets (Gajeva, Teslina) with the newly created, relatively wide atrium of the Centre, which was supposed to function as a theatre antechamber, was abandoned because of private interests, though the tendency to open up blocs was continued more happily in the case of Lapidarium at the Archaeological Museum (Siladin, 1979-1987). A project that was a subject of contention for a long time and that even today, some twenty years after its realization, does not enjoy a unanimous appraisal, is that of the revitalization and reconstruction of

BRANKO SILADIN, LAPIDARIJ ARHEOLOŠKOG MUZEJA,
ZAGREB, 1979.-1987.

I



78

SANDRA

KRIZIĆ
ROBAN

I

BRANKO SILADIN, THE LAPIDARIUM OF THE ARCHAEOLOGICAL MUSEUM,
ZAGREB, 1979-1987

Tkalčičeve ulice, točnije bloka Tkalčičeva–Radićeva–Krvavi most. Radi se o svojedobno najposrežnijem projektu revitalizacije u povijesnoj zoni nastalom na temelju natječaja raspisanog 1965. godine. Autori drugoplasiranog rješenja Miroslav Begović i Grozdan Knežević²² potom su izradili detaljni urbanistički plan sanacije i revitalizacije. Jedno od ključnih "dovršavanja urbaniteta" u Zagrebu temelji se na morfološkoj promjeni prostorne strukture, pri čemu se računa na aktivno korištenje dvorišta "po vertikalni" i formiranje novih iskoristivih površina na međusobno povezanim terasama objekata. Taj princip iz brojnih razloga nije uspio zaživjeti na zamišljen način, dvorišta su danas uglavnom neprolazna, dok su uvjeti uređenja i navike građana "presudile" na račun zamiranja korištenja sadržaja na katovima. Komercijalizacija prostora započeta ovim projektom protekla se duž ulice, što doduše svjedoči o poduzetničkoj inicijativi, no umjesto temeljito rekonstruiranih objekata koji bi govorili o nonšalantnoj raznovrsnosti nastaloj tijekom vremena svjedočimo lančanoj reakciji iskorištavanja u ugostiteljske i trgovačke svrhe. Pitanje koje je svojedobno postavila Antoaneta Pasinović, radi li se u ovom slučaju o prostoru zbilje ili prostoru bajke, vjerojatno neće dobiti konačan odgovor. Jer, stvarnost dokazuje da je

iluzija o "mogućnostima" koje se pružaju u neoliberalnom, tranzicijskom, izrazito potrošačkom društvu mnogima bliska i neupitna.

"Rast grada se ostvaruje stalnim gomilanjem 'zona' u kojima se samo stanuje ili samo radi. U sve naglijem širenju 'urbaniziranih područja' središnji dijelovi grada ostaju jedini dijelovi aglomeracije u kojima njeno stanovništvo može doživjeti osjećaj određenoga zajedništva u prostoru i vremenu. To su oni dijelovi grada koje obilježava raznovrsnost sadržaja, [...] u koje se odlazi i bez neke određene potrebe, gdje se prividno beskorisnom boravljenju na ulicama i trgovima očuvao osjećaj spontane društvenosti. Za stanovništvo suvremene aglomeracije – kao što to pokazuju bezbrojna ispitivanja – središte se izjednačuje s pojmom, pa i samim imenom grada."²⁴ U osjetljivim procesima urbanog revivala komunikativnosti gradskih središta, ideološki sukobi modernista i tradicionalista u novije su vrijeme zamijenjeni premoći privatnog (ekonomskog, poduzetničkog) interesa nad općim društvenim. Gradska središta odavno više nisu posljednji otoci slobode, a rijetke realizacije dio kojih smo spomenuli i uspješnost njihova korištenja (unatoč učinjenim propustima) svjedoče kako nema preživjelih dijelova gradova u koje se

REAFIRMACIJA
GRADA

REASSERTING
THE CITY

Tkalčičeva Street, more precisely the bloc of Tkalčičeva–Radićeva–Krvavi Most. In its time, it was the most extensive revitalization project in the historical part of Zagreb, done on the basis of a competition launched in 1965. The authors of the second-awarded solution, Miroslav Begović and Grozdan Knežević,²¹ worked out a detailed urbanistic plan to improve and revitalize this area.

One of the crucial elements in "completing the urbanity" of Zagreb is based on the morphological change of its spatial structure, whereby one counted with the active use of courtyards "along the vertical line" and the formation of new usable surfaces on interconnected terraces. That principle, however, could not be followed as planned for a number of reasons and the courtyards have largely become impassable, while the conditions of arrangement and the citizens' habits have "sentenced" the use of spaces on upper floors to extinction. Commercialization of space, which began with this project, has advanced along the street, which proved that there was enterprising initiative, but resulted in a chain reaction of exploitation for catering and trade purposes rather than in thoroughly reconstructed buildings that would reflect the nonchalant variety created with time. The question that Antoaneta Pasinović once raised, namely we are dealing here with a space of reality

or a space of fairytale,²² will probably never receive a final answer. Reality has proved that the illusion of "possibilities" that exist in a neo-liberal, transitional, and exceedingly consumerist society has remained familiar and indisputable for many.

"Growth of a city is realized in permanent accumulation of 'zones' that have an exclusive housing or working purposes. In an ever faster expansion of 'urbanized areas,' the central parts of the city remain the only parts of that agglomeration where its citizens can experience some sort of community feeling in space and time. Such parts of the city are distinguished by a variety of content [...] and one goes there without a particular aim, since the seemingly useless staying in the streets still creates the feeling of spontaneous sociability. For the inhabitants of today's agglomerations – as countless investigations have shown – the centre is identified with the idea and even the very name of the city."²³ In the sensitive processes of urban revival, in terms of the communicability of urban centres, the ideological conflicts between modernists and traditionalists have lately been supplemented by the dominance of private (economic, enterprising) interest over the general interest of the society. Urban centres have long ceased to be the last islands of freedom, while the rare realizations that we have mentioned

ne isplati uvoditi nove sadržaje. Osjetljivost toga pitanja kao i dijametralni stavovi o konačnim rješenjima pokazuju svu aktualnost ove teme.

¹ Kenneth Frampton, *Moderna arhitektura: Kritička povijest*, Globus, Zagreb, 1992., 316.

² Isto.

³ Članovi su bili Ivan Čizmek, Radovan Delalle, Tomislav Kožarić, Tomislav Odak i Branko Siladin.

⁴ Sandra Križić, Nenad Roban, "Grad kao obiteljska kuća", *Start*, 4. 4. 1987., 82.

⁵ Snješka Knežević, nenaslovljeni predgovor kataloga, *Izložba dobitnika Velike nagrade 14. zagrebačkog salona* [bez datacije i paginacije].

⁶ Tomislav Odak, *Hrvatska arhitektura dvadesetog stoljeća. Neostvareni projekti*, Zagreb, Studio Forma Urbis & UPI-2M PLUS, 2006., 56.

⁷ Antoaneta Pasinović, "Arhitektova ruka i arhitektova poruka", u: Sandra Križić Roban, *Antoaneta Pasinović. Izazov mišljenja o prostornom jedinstvu*, IPU&AICA, Zagreb, 2001., 177.

⁸ Hans Ibelings, *Supermodernism. Architecture in the Age of Globalization*, Rotterdam, Nai Publishers, 2002., 14.

⁹ Sandra Križić Roban, "Davna ideja o gradu u gradu", *Vjesnik*, 12.-13. 11. 2005., 62-63.

¹⁰ Snješka Knežević, nav. dj.

¹¹ Ivo Maroević, "Arhitektura 70-ih godina u Hrvatskoj – problemi, pojave i tendencije", katalog izložbe *17. zagrebački salon / retrospektiva*, Zagreb, Umjetnički paviljon, 1982.

¹² Radovan Delalle, "Nove tendencije u natječajnim projektima tokom 70-ih godina u Hrvatskoj", *Arhitektura*, 176-177, 1981., 65.

¹³ Delalle, nav. dj., 66.

¹⁴ Isto.

¹⁵ Odak, nav. dj., 60.

¹⁶ Radi se o metodologiji zasnovanoj na poštivanju povijesnih slojeva iz kojih se koriste morfološke matrice, uz istodobno ustrajavanje na suvremenim urbanim

oblicima.

¹⁷ Termin Antoanete Pasinović.

¹⁸ Kevin Lynch, *Good City Form*, MIT Press, Cambridge, 1998.

¹⁹ Lynch, nav. dj., 345.

²⁰ Teza Žarka Domljana iznesena u prilogu "Korakom do grada", *Arhitektura*, 204-207, 1988., 64.

²¹ Sportsko-poslovni kompleks *Cibona*, projektanti Marijan Hrčić, Ivan Piteša, Berislav Šerbetić, 1985.-86. Branko Siladin, "Gradotvorna arhitektura", *Arhitektura*, 204-207, 1988., 113-114.

²² Miroslav Begović, "Idejni projekt bloka Tkalčićeva-Radićeva-Krvavi most u Zagrebu", *Arhitektura*, 164-165, 1978., 111-117.

Dodijeljene su dvije jednakovrijedne druge nagrade: Miroslavu Begoviću i Grozdanu Kneževiću te Miroslavu Kelleru, Jasminki Keller i Zvonku Krznariću. U konačnici žiri će se odlučiti za rad Begovića i Kneževića. Autori su se u međuvremenu razili u stavovima, pa nakon dva dodatna natječaja projekte potpisuje samo Begović. Izvedbeni projekt dovršen je 1982., a radovi su trajali od 1983. do 1988.

²³ Antoaneta Pasinović, "Prostor zbilje ili prostor bajke?", u: Sandra Križić Roban, nav. dj., 237-240.

²⁴ Milan Prelog, "Sudbina središta i sudbina grada", *Arhitektura*, 166-167, 1978., 34.

MIROSLAV BEGOVIĆ, MODEL INTERPOLACIJE, TKALČIĆEVA-RADIĆEVA-KRVAVI MOST, ZAGREB, 1982.-1988., HRVATSKA AKADEMIJA ZNANOSTI I UMJETNOSTI, HRVATSKI MUZEJ ARHITEKTURE, OSOBNI ARHIVSKI FOND MIROSLAVA BEGOVIĆA

SANDRA

MIROSLAV BEGOVIĆ, MODEL OF THE INTERPOLATION IN TKALČIĆEVA STREET-RADIĆEVA STREET-KRVAVI MOST, ZAGREB, 1982-1988, CROATIAN ACADEMY OF SCIENCES AND ARTS, THE CROATIAN MUSEUM OF ARCHITECTURE, PERSONAL ARCHIVE HOLDINGS OF MIROSLAV BEGOVIĆ

KRIZIĆ
ROBAN

here and the successfulness of their application (despite their deficiencies) are witnesses to the fact that there are no survived parts of the city that would not merit the introduction of new content. The sensitivity of the issue and the diametrically opposite attitudes on what the eventual solutions should be prove that the question has remained topical.

¹ Kenneth Frampton, *Modern Architecture: A Critical History*, Thames & Hudson, London, 4th ed., 2007.

² Ibidem.

³ Its members were Ivan Čizmek, Radovan Delalle, Tomislav Kožarić, Tomislav Odak, and Branko Siladin.

⁴ Sandra Križić, Nenad Roban, "Grad kao obiteljska kuća" [City as a family house], *Start*, 4 April 1987, p. 82.

⁵ Snješka Knežević, untitled preface to the catalogue of *Izložba dobitnika Velike nagrade 14. zagrebačkog salona* [Exhibition of the winners of the Great Award of the 14th Zagreb Salon, no date or pagination].

⁶ Tomislav Odak, *Hrvatska arhitektura dvadesetog stoljeća. Neostvareni projekti*, [20th-century Croatian architecture: Unrealized projects], Zagreb, Studio Forma Urbis & UPI-2M PLUS, 2006, p. 56.

⁷ Hans Ibelings, *Supermodernism. Architecture in the Age of Globalization*, Rotterdam, Nai Publishers, 2002, p. 14.

⁸ Sandra Križić Roban, "Davna ideja o gradu u gradu" [Ancient idea of city in a city], *Vjesnik*, 12-13 November 2005, pp. 62-63.

⁹ Snješka Knežević, op. cit.

¹⁰ Ivo Maroević, "Arhitektura 70-ih godina u Hrvatskoj – problemi, pojave i tendencije" [Croatian architecture in the 1970s: Problems, developments, and tendencies], exhibition catalogue of *17. zagrebački salon / retrospektiva* [17th

Zagreb Salon: A Retrospective], Zagreb, Art Pavilion, 1982.

¹¹ Radovan Delalle, "Nove tendencije u natječajnim projektima tokom 70-ih godina u Hrvatskoj" [New tendencies in Croatian competition projects during the 1970s], *Arhitektura*, 176-177 (1981), p. 65.

¹² Delalle, op. cit., p. 66.

¹³ Ibidem.

¹⁴ Odak, op. cit., p. 60.

¹⁵ The methodology was based on respecting the historical levels and use their morphological matrices, while at the same time insisting on modern urban forms.

¹⁶ The term was coined by Antoaneta Pasinović.

¹⁷ Kevin Lynch, *Good City Form*, Cambridge, MIT Press, 1998.

¹⁸ Lynch, op. cit., p. 345.

¹⁹ Žarko Domljan has presented this hypothesis in his article "Korakom do grada" [Walking to the city], *Arhitektura*, 204-207 (1988), p. 64.

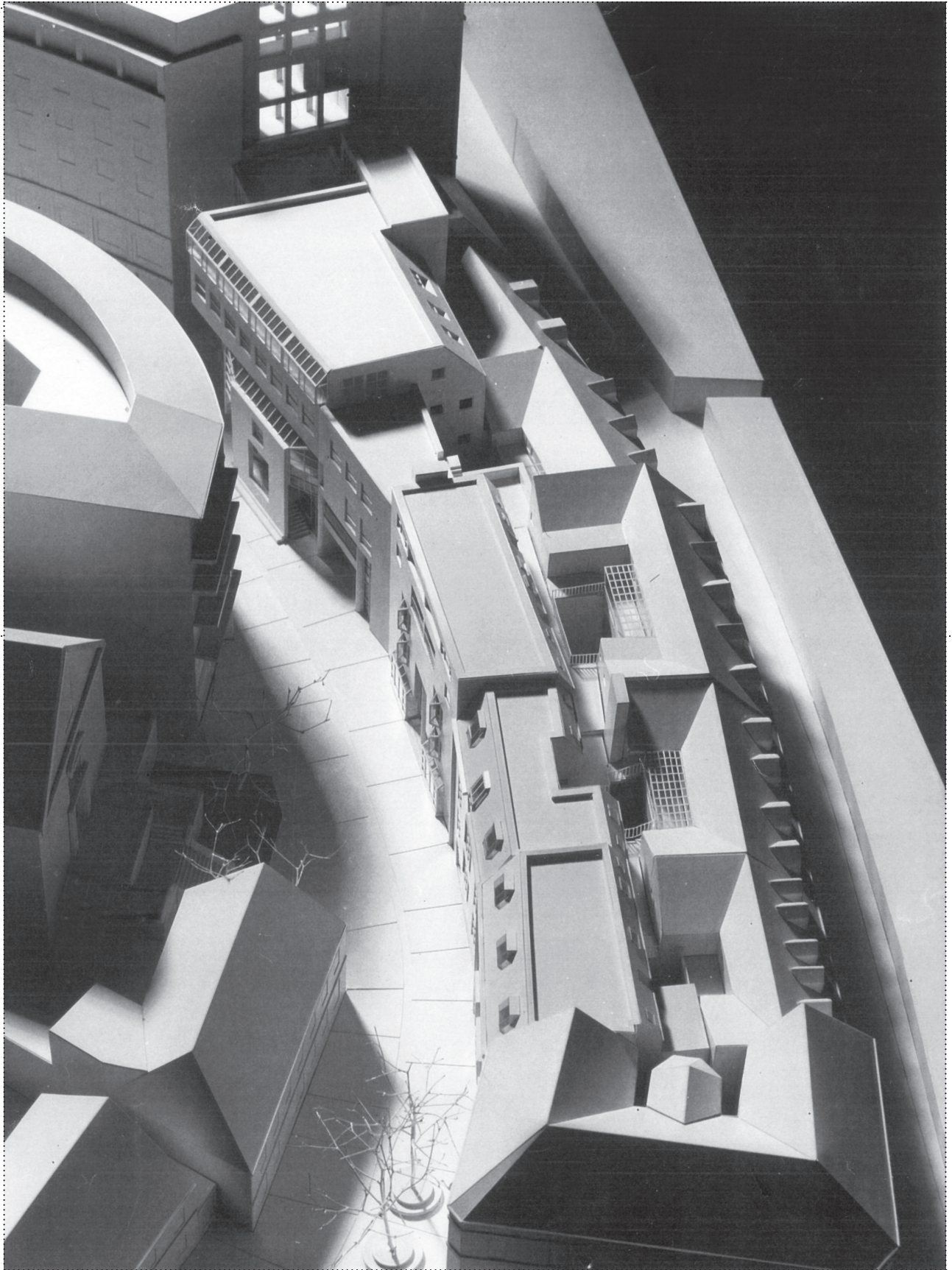
²⁰ *Cibona* Sports and Business Centre, designed by Marijan Hrčić, Ivan Piteša, and Berislav Šerbetić in 1985-86. Branko Siladin, "Gradotvorna arhitektura" [Urbanizing architecture], *Arhitektura*, 204-207 (1988), pp. 113-114.

²¹ Miroslav Begović, "Idejni projekt bloka Tkalčićeva-Radićeva-Krvavi most u Zagrebu" [Entry design of Tkalčićeva-Radićeva-Krvavi Most in Zagreb], *Arhitektura*, 164-165 (1978), pp. 111-117.

Two equivalent second prizes were awarded: one to Miroslav Begović and Grozdan Knežević, and one to Miroslav Keller, Jasminka Keller, and Zvonko Krznarić. Eventually, the jury decided in favour of the Begović/Knežević design. Afterwards, the two authors separated and after two additional competitions, Begović was signing the designs alone. The construction plan was completed in 1982 and the construction itself lasted from 1983 until 1988.

²² Antoaneta Pasinović, "Prostor zbilje ili prostor bajke?" [A space of reality or a space of fairytale?], in: Sandra Križić Roban, op. cit., pp. 237-240.

²³ Milan Prelog, "Sudbina središta i sudbina grada" [Fate of the centre and fate of the city], *Arhitektura*, 166-167 (1978), p. 34.



REAFIRMACIJA
GRADA

REASSERTING
THE CITY