

Esej

DINKO KOVAČIĆ

Hrvatska akademija znanosti i umjetnosti

Split 3: Što mu je prethodilo, što je bio, što je danas?

(Ne crtaj blagovaonicu, crtaj ručak)


Essay

DINKO KOVAČIĆ

The Croatian Academy of Sciences and Arts

Split 3: What Came Before It, What It Was, and What It Is Today

(Don't draw a dining room, draw lunch)



Arhitektonsko-urbanistički projekt novosagrađenog dijela Splita (1968. – 1979.) uobičajeno se naziva SPLIT 3. Urbanistički projekt djelo je slovenskih arhitekata (Vladimir Mušič, Marjan Bežan, Nives Starc), a arhitektonske projekte zgrada i ambijenata izradili su splitski arhitekti (Dinko Kovačić, Mihajlo Zorić). Članak Dinka Kovačića dokumentira vrijeme i koncepciju urbanističkog i arhitektonskog oblikovanja grada, s osvrtom na tradicionalne kvalitete zavičajne arhitekture interpretirane suvremenim arhitektonskim vokabularom.

Ključne riječi: Kovačić; Split 3; urbanizam; arhitektura; Hrvatska akademija.

This urban architectural project for a newly-built part of Split (1968-1979) is usually referred to as SPLIT 3. This project was the work of Slovenian architects (Vladimir Mušič, Marjan Bežan, Nives Starc), while the architectural design of the buildings and landscaping were done by architects from Split (Dinko Kovačić, Mihajlo Zorić). This article by Dinko Kovačić documents the time and concept of the urban and architectural design of the city, with an overview of the traditional qualities of local architecture interpreted through a modern architectural vocabulary.

Keywords: Kovačić; Split 3; town planning; architecture; Croatian Academy.

Gradovi su kao i ljudi, imaju svoje sudbine i civilizacijske stečevine. U svojem razvoju doživljavaju prijelomne momente, svoje krize i uzlete, rast ili stagnaciju, a sve je to uvjetovano društvenim, gospodarskim i političkim tijekovima. Ta vrludanja po zavojima povijesti izazivaju korjenite – kako socijalne, tako i demografske – šokove.

Krajem šezdesetih nove okolnosti, rekao bih: napete političke okolnosti, uvjetuju nagli priljev velikog broja vojnih osoba (tzv. lica) u Split. Novi ljudi, prazni ljudi, nepripremljeni i kao vjetrom naneseni dobiju kuću, pa i grad, bez upute za uporabu (kad čovjek kupi glačalo ili sušilo, na četiri stranice i četiri jezika dobije uputu za uporabu). Demografski prasak.

Zahvaljujući novim stanovnicima utrostručeni Split, od konca Drugoga svjetskog rata, naglim neprirodnim rastom, doživljava sve nedaće demografske preraslosti. Kao slijed toga, često kao uzrok, a najčešće kao posljedica, grad upada u krizu unutarnjih odnosa, društvenih napetosti, opasnosti od gubitka identiteta te raslojavanja domicilnih i pridošlih stanovnika. Stanovnici, prihvaćeni u naglo izraslim naseljima, po urbanističkoj koncepciji predgrađa, remete, najčešće bez svoje krivnje, skladni razvoj grada i svih onih finih tijekova unutar gradske strukture. Gubitak je to utvrđenih i prihvaćenih odnosa.

To vrijeme karakterizira promjenu odnosa među ljudima. Rezultat je opet novo otuđenje. Taj fatalni novi moralni standard pojavio se baš kao iznenađenje i trebalo mu se suprotstaviti. U svim poštanskim sandučićima jednog nebodera našlo se pismo: „Živim na šesnaestom katu, star sam i sam sam. Molim vas, dođite me posjetiti.“ Kakva ozbiljnost vapaja i kakva oštrina optužbe!

Tada su u Splitu funkcionirale dvije izuzetno vrijedne institucije. Bio je to moćni i autoritativni Urbanistički zavod Dalmacije i Poduzeće za izgradnju Splita (Bože, koliko bi nam danas vrijedile!). U Poduzeću za izgradnju Splita jedan od voditelja bio je inženjer Jozo Vojnović. Mudar i



Stari Split

Old town of Split

Cities are like people – they have their own fates and civilisational legacies. Throughout their development, they experience turning points, crises, growth or stagnation, all of which are conditioned by social, economic, and political trends. These wanderings along the byways of history cause radical shocks, both social and demographic.

In the late 1960s, new circumstances – I might say tense political circumstances – resulted in the sudden influx of a large number of military personnel into Split. New people, empty people, unprepared, as if carried in by the wind, received houses and an entire city without an instruction manual (when one buys an iron or a hair dryer, one receives an instruction manual across four pages in four languages). A demographic boom.

Trebled in size after the end of World War II thanks to these new residents, Split experienced all of the misfortunes of demographic overgrowth through this sudden, unnatural population boom. The repercussions of this occasionally caused and often resulted in a crisis of internal relations, social tensions, the risk of a loss of identity, and the

nadasve dobronamjeren čovjek jakog autoriteta. Istinski nositelj ideje o Splitu 3. Njegova procjena ukazivala je na iscrpljenost postojećeg modela. Dosta je bilo koncentričnih krugova predgrađa oko grada. Dosta s „kranskim urbanizmom“ i izgradnjom spavaonica.

Nerazmjer veličine periferije i samoga grada te posljedice toga na sveukupni život diktiraju prekretnicu, što podrazumijeva izradu novog programa. Grad će kroz natječaj provjeriti sebe i svoju budućnost. Tako se rađa Split 3.

Opsežni program bio je pripremljen i dobro izrađen, te je 1968. raspisan jugoslavenski natječaj. Dobili su ga urbanisti iz Urbanističkog instituta Slovenije – Vladimir Mušič, Marjan Bežan i Nives Starc. Novi plan, nazvan Split 3, unio je svježinu i prvi se put osjetio europski duh u usta-

stratification of original residents and newcomers. At no fault of their own, taken into hastily built, suburban neighbourhoods, these residents disturbed the harmonious development of the city and all of the subtle trends within the city's urban structure. It was the loss of affirmed and accepted relationships.

This period was characterised by a change in interpersonal relationships. The result was, again, a new alienation. This new, fatal moral standard appeared as a true surprise, and it should have been opposed. A letter appeared in every mail box of a high-rise: “I live on the sixteenth floor, I am old and alone. Please come visit me.” What a grave cry, and what a harsh accusation!

At that time, two exceptionally valuable institutions operated in Split. One was the powerful,

Stari Split

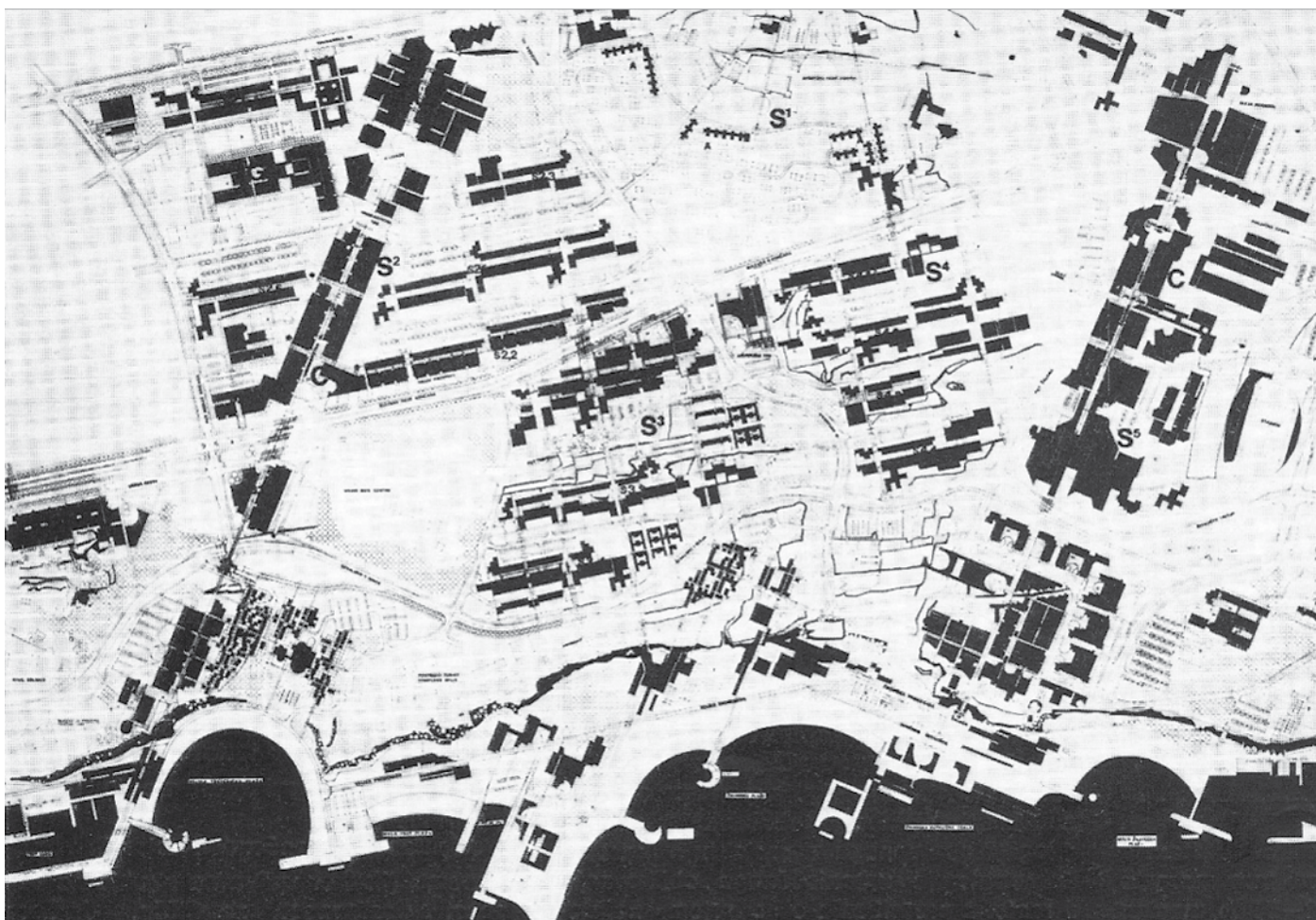
Old town of Split



ljenoj socijalističkoj praksi urbanizma. Nakon urbanističkog, uslijedio je uži gradski arhitektonski natječaj. Cilj mu je bio odabir arhitektonskog tima. Bio sam sretan što je odabran naš rad, jer mi je to omogućilo pristupnicu za Projektnu grupu. U početku sam radio s kolegom Mihajlom Zorićem. Osim nas, u prvom krugu bili su još odabrani arhitekti Danko Lendić, Frane Gotovac i Marjan Cerar, dok su nam se, zbog količine posla, uskoro pridružili i Ivo Radić, Ante Svarčić i Tonko Mladina. Osim arhitekata, Projektnu grupu Split 3 činili su stručnjaci drugih pratećih profesija, kao što su konstruktori, troškovničari te projektanti svih instalacija.

authoritative Urban Planning Department of Dalmatia, and the other was the Split Construction Firm (Good Lord, how much they would be worth to us today!). One of the managers of the Split Construction Firm at the time was Jozo Vojnović. A wise and extremely well-intentioned man with strong authority. The true bearer of the idea of Split 3. His estimation pointed to the fact that the existing model had been exhausted. No more concentric circles of suburbs around the city. No more “urban planning by crane” and no more urban dormitories.

The disproportion in size of the periphery and the city itself, and the consequences this had on



Urbanistički projekt Split 3, autori: Vladimir Mušić, Marjan Bežan, Nives Starc

Urban planning project Split 3, authors: Vladimir Mušić, Marjan Bežan, Nives Starc

Značajku i novinu ideje novoga grada veličine pedeset tisuća stanovnika činilo je stanovanje organizirano u karakterističnim „stambenim ulicama“. Administrativni centar bio je predviđen u istočnom dijelu, s estetskim naglaskom na visokim neboderima. Uz obalu lučice, plaže i turistički objekti, a na sjeveru, sve do ruba zahvata, Sveučilišni kampus.

Početak je bio optimističan i sretan. Sretan, jer je od samog početka funkcionirao dogovor – konsenzus svih sudionika izgradnje. Vlasti na najvišoj razini, vojske kao najmoćnijeg investitora, gradske uprave na čelu s velikim gradonačelnikom inženjrom Jakšom Miličićem, Poduzećem za izgradnju

life in general, dictated a turning point, which implied the creation of a new programme. The city would entrust itself and its future to a tender. This is how Split 3 was born.

The general programme was prepared and well-designed, and in 1968 a tender was issued at the Yugoslav state level. It was won by urban designers from the Slovenian Urban Design Institute – Vladimir Mušič, Marjan Bežan, and Nives Starc. The new plan, named Split 3, brought freshness and a European spirit for the first time to customary socialist urban planning. After the urban planning tender, a more focused city architectural tender followed. The goal was to choose an archi-



Urbanistički projekt Split 3, autori: Vladimir Mušič, Marjan Bežan, Nives Starc

Urban planning project Split 3, authors: Vladimir Mušič, Marjan Bežan, Nives Starc



Odeska ulica



Dinko Kovačić: Split 3: Što mu je prethodilo, što je bio, što je danas? / Split 3: What came before it, what it was, and what it is today

Odeska Street



Odeska ulica



Dinko Kovačić: Split 3: Što mu je prethodilo, što je bio, što je danas? / Split 3: What came before it, what it was, and what it is today

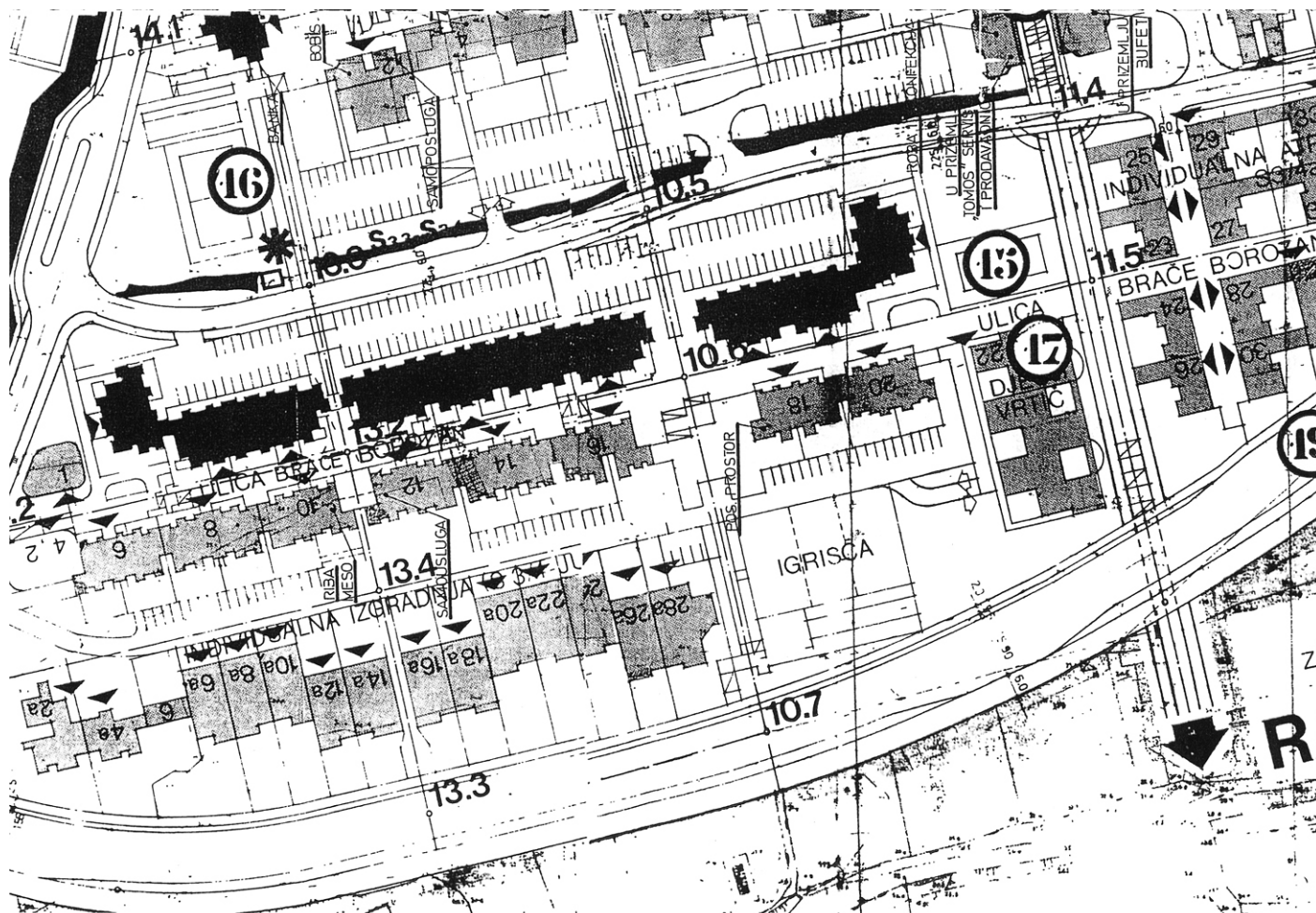
Odeska Street

Engleskoj i Škotskoj, pa u Danskoj, Švedskoj i Finskoj, a treće putovanje dovelo nas je u Nizozemsku i Belgiju. Smisao naših ekskurzija bio je dvojak. S jedne strane, dobili smo izuzetno koristan uvid u europsku urbanističku i arhitektonsku praksu, a nadalje je to bila podrška onoj čudesnoj kreativnoj atmosferi koja je vladala unutar projektantskog tima. Učili smo, razgovarajući provjeravali stavove i družili se.

Odnosi među svim sudionicima bili su na najvišoj kolegijalnoj razini. Osobito treba istaknuti primjeren odnos između urbanista i projektanta arhitekture. Svatko je odrađivao svoju dionicu, a dogovorno je bio ustanovljen suodnos između

residential layout organised into unique “residential streets”. The administrative centre was to be in the eastern part, with an aesthetic accent on tall buildings. Along the harbour, there would be beaches and tourist facilities, while the north would feature a university campus stretching all the way to the edge of the development.

The outset was optimistic and happy. Happy, because our agreement functioned from the very start – consensus between everyone involved in building. The highest levels of government, the military as the most influential investor, city administration led by great mayor and engineer Jakša Miličić, the Split Construction Firm as the



Situacija: Ulica braće Borozan

Situation: Braće Borozan Street

Dinko Kovačić: Split 3: Što mu je prethodilo, što je bio, što je danas? / Split 3: What came before it, what it was, and what it is today

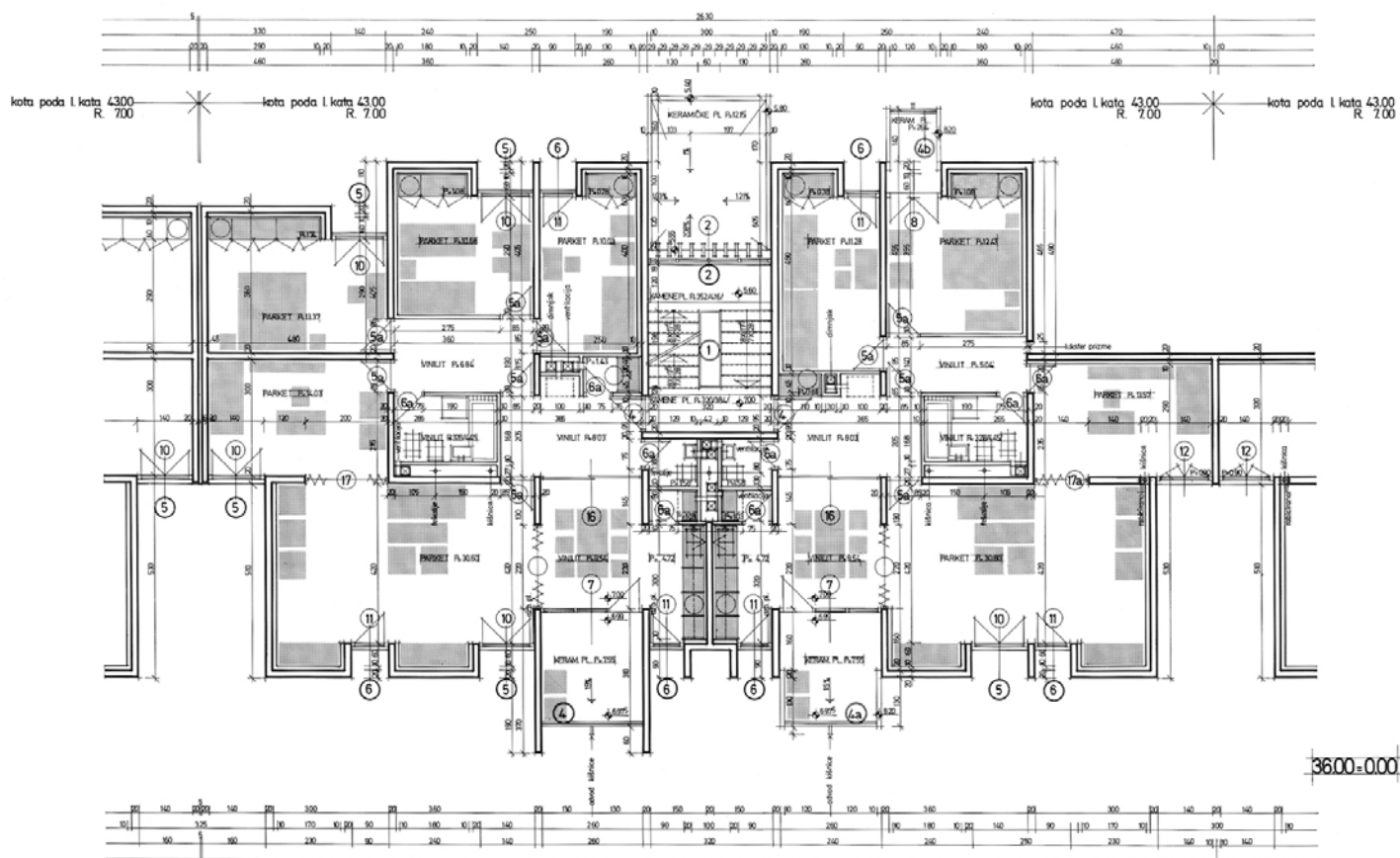
ovlasti urbanista i ovlasti projekatana arhitekture. To nije isključivalo obostrano razmatranje i prihvaćanje svakog dobronamjernog savjeta. Autorstvo je bilo razgraničeno. O tome svjedoči potpuna arhitektonska različitost svakog ansambla ulice te različitost i prepoznatljivost arhitektonskog rukopisa svakoga pojedinog autora. Kuće su kao ljudi, i baš kao što svaki čovjek ima svoju osobnost, tako je moraju imati i kuće. U tome je i veličina Mušičeva urbanizma, koji upozorava na neodvojivost urbanizma od arhitekture, ali isto tako zna gdje staje urbanizam kako bi arhitekturu upozorio na potpunu slobodu. Mislim da je baš ta naglašena autorska različitost dala posebnu vrijednost Splitu 3.

Kažem Mušičeva urbanizma, jer se on znanjem, komunikativnošću i nadasve ljudskom veličinom

organisers of construction, the urban designers, and we architects. The contractors, consisting of every construction firm in the city, were also joined by Split Associated Construction Operations (UGOS) for this grandiose task.

Events unfolded with enthusiastic contributions from everyone involved, something unheard of until this point. Many would later point out that the best quality of the entire task was in this very creative atmosphere, which the entire team was caught up in. This infectious enthusiasm animated everyone involved, and this would remain one of the key occurrences in the development of Split. It is hard to imagine that something like this will ever happen again.

Project Group Split 3's organisation programme also included sabbaticals. We went to England



Tlocrt stanova: Ulica Dinka Šimunovića

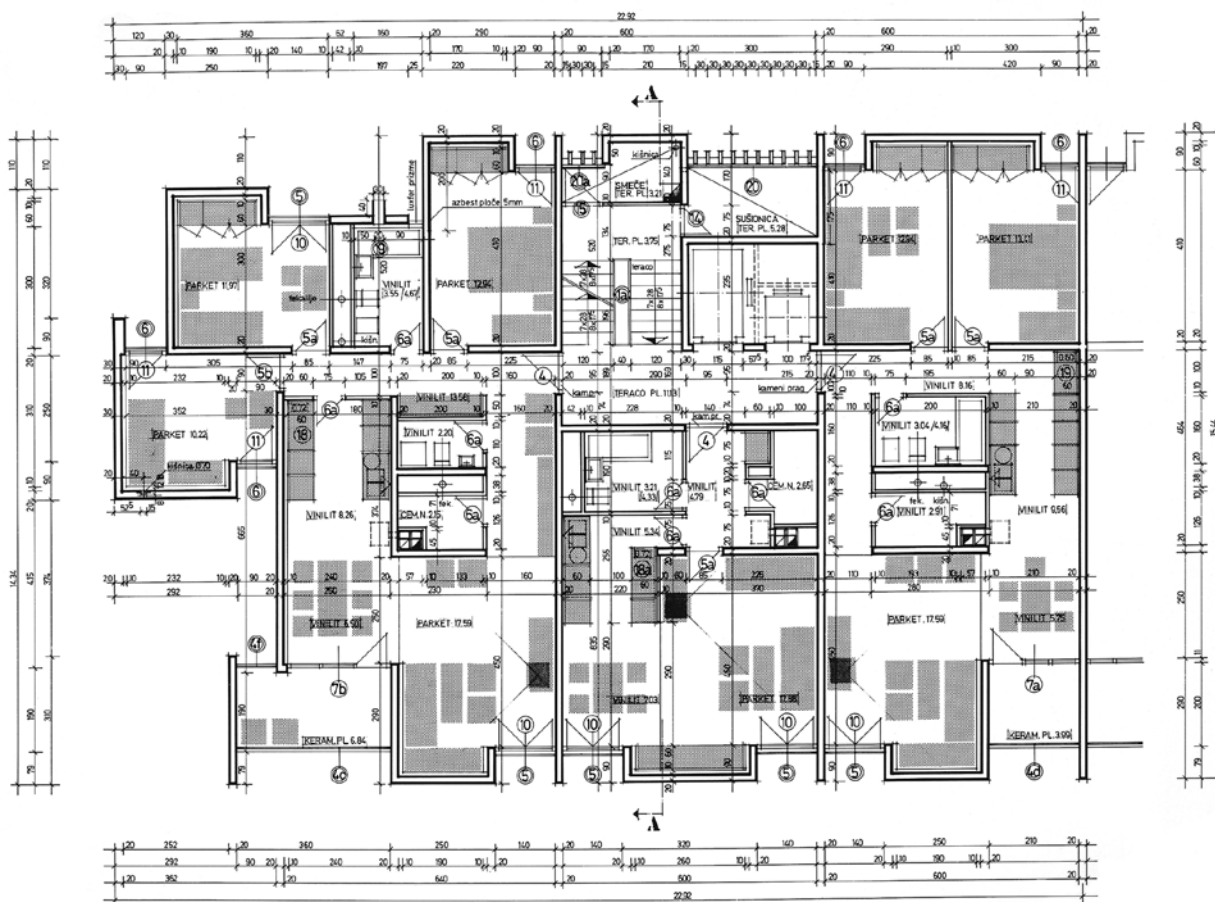
Floor plan: Dinka Šimunovića Street

izdvajao kao vođa. On je bio svakako kreator i glavni voditelj urbanističke misli, ali ne zaboravimo pri tome ulogu našeg velikog „šefa“, ing. Jozе Vojnovićа, koji je izuzetnom spretnošću i znanjem sinkronizirao sva događanja unutar projektnе grupe. Ipak, treba naglasiti da su baš sve okolnosti u realizaciji Splita 3 išle u prilog željenim događanjima. Ta dva čovjeka ostavila su dubok trag u gradu, trag na svim protagonistima, a meni su osobno rad i prijateljstvo s njima pružili savjet za čitav život.

Moje prijateljstvo s pokojnim Bracom Mušičem trajalo je mnogo dulje od rada na Splitu 3. Praktički do njegove smrti. On je govorio na otvorenju moje izložbe u Ljubljani, za koju je napisao i predgovor u katalogu. Na ljetnoj školi u Bolu na Braču, koju sam organizirao i vodio, bio je gostujući predavač.

and Scotland, and then to Denmark, Sweden, and Finland, while our third trip took us to the Netherlands and Belgium. The purpose of our excursions was twofold. On the one hand, we received exceptionally good insight into European urban design and architectural practice, and on the other hand, it was supportive to the magical, creative atmosphere that had the design team in its grasp. We learned, discussed to affirm our opinions, and socialised.

The relationships among everyone involved were at the highest collegial level. I must especially emphasise the exemplary relationship between the urban designers and the architects. Everyone did their part, and an agreement established the relationship between the authority of the urban designers and the authority of the architects. This



Tlocrt stanova: Ulica braće Borozan (niski objekti)

Floor plan: Braće Borozan Street (lower facilities)

Dinko Kovačić: Split 3: Što mu je prethodilo, što je bio, što je danas? / Split 3: What came before it, what it was, and what it is today

U raznim prilikama zajedno smo držali nekoliko predavanja na temu Splita 3. Upravo na jednom od takvih zajedničkih predavanja, pred čitavim auditorijem, Braco Mušič uručio mi je knjigu dojмова s rada na projektu Splita 3. Doživio sam to kao izuzetnu gestu profesionalnog priznanja i nadasve kao izuzetan izraz prijateljstva.

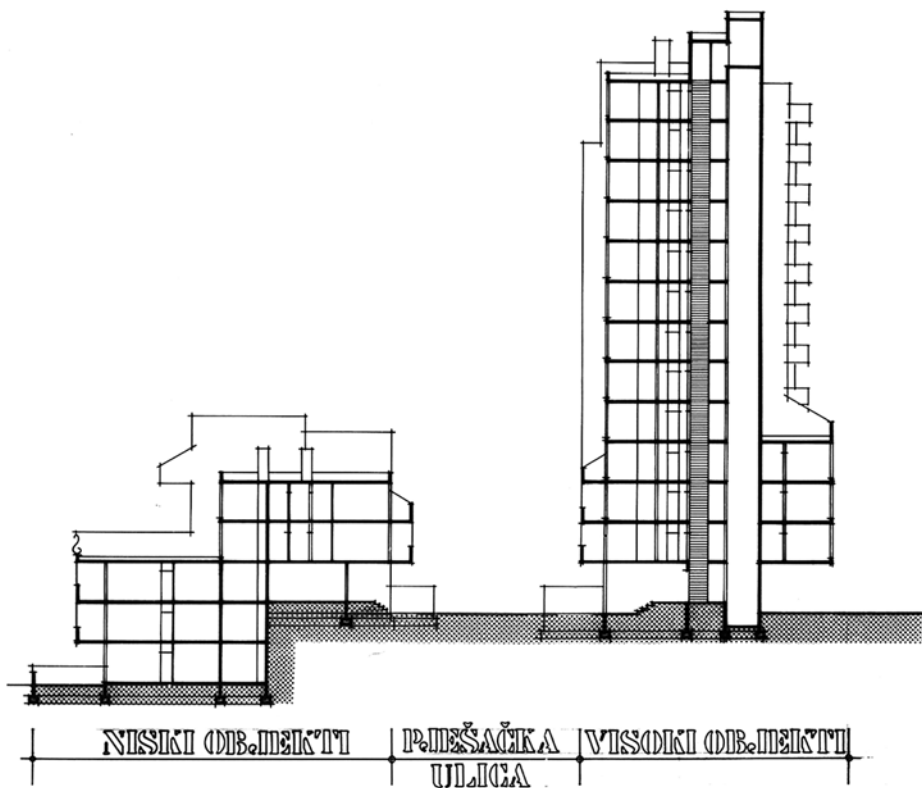
Kad se društvo pretvara u velik broj ničim povezanih pojedinaca, takva je nepripremljenost, za sve sudionike u projektiranju Splita 3, bila novi izazov. Zadaća je stvarati prostor koji će, sam po sebi, biti uputa za uporabu. Izuzetno je to odgovoran zadatak.

Na projektu Split 3 urbanistička misao, zdušno praćena arhitektonskim rješenjima (onim funkcionalnim i estetskim), našla je poticaj za pronalaženje biti htijenja, u naglašenom smislu okuplja-

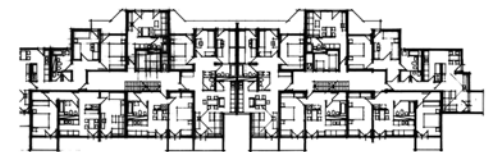
did not exclude, however, mutual observation and acceptance of all constructive advice. Authorship was also delimited, a fact witnessed by the complete architectural uniqueness of each street ensemble and the difference and recognisability of the architectural signature of each individual author. Houses are like people, and just as every man has his own personality, houses must as well. Herein lies the greatness of Mušič's urban design, which warned of the indivisibility of urban design from architecture, but also knew where urban design stopped in order to provide complete freedom to architecture. I believe it is this very accentuated difference in original design that gave Split 3 its special value.

I call it Mušič's urban design, because it was his knowledge, communicativeness, and his ex-

PRIESJEK

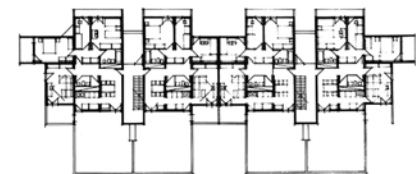


VISOKI OBJEKTI

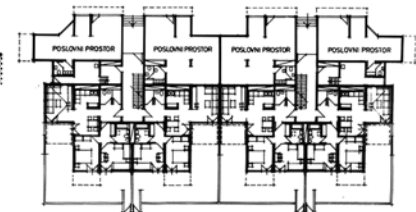


KARAKTERISTIČNI KAT

NISKI OBJEKTI



KAT



PRIZEMlje



Ulica braće Borozan

Braće Borozan Street

Dinko Kovačić: Split 3: Što mu je prethodilo, što je bio, što je danas? / Split 3: What came before it, what it was, and what it is today

nja, toga jedinog uspješnog lijeka u suprotstavljanju otuđenju. Idejom ulice promiče se mediteranski način življenja i vraća Splitu nada za održanje mentaliteta. Stoga, projektirajući svim znanjem i savješću, kao program, prihvatili smo izazov gradnje grada i Splitskana u njemu strogo pazeći na dogovor i mjeru između tradicije i suvremenosti te na dogovor i mjeru između zavičajnosti i univerzalnosti. Provjerena je istina da neodmjerena zavičajnost vodi u patetiku i kič, a prosta univerzalnost, udružena s osamostaljenom ljepotom, samo do bezličnosti.

Zajedništvo prostora i ljudi jedini je program za svaki urbanizam i za svaku arhitekturu, a spoznaja da ljudi, družeći se s prostorom, postaju bolji bila je bit svih naših zajedničkih nastojanja. Zadaća svakog sudionika izgradnje bila je podržavati to prijateljstvo. Jedino tako moglo se odgovoriti zahtjevima vremena, baš kako je to vrijeme, određeno ljudima, i očekivalo od nas.

STAMBENA ULICA BRAĆE BOROZAN

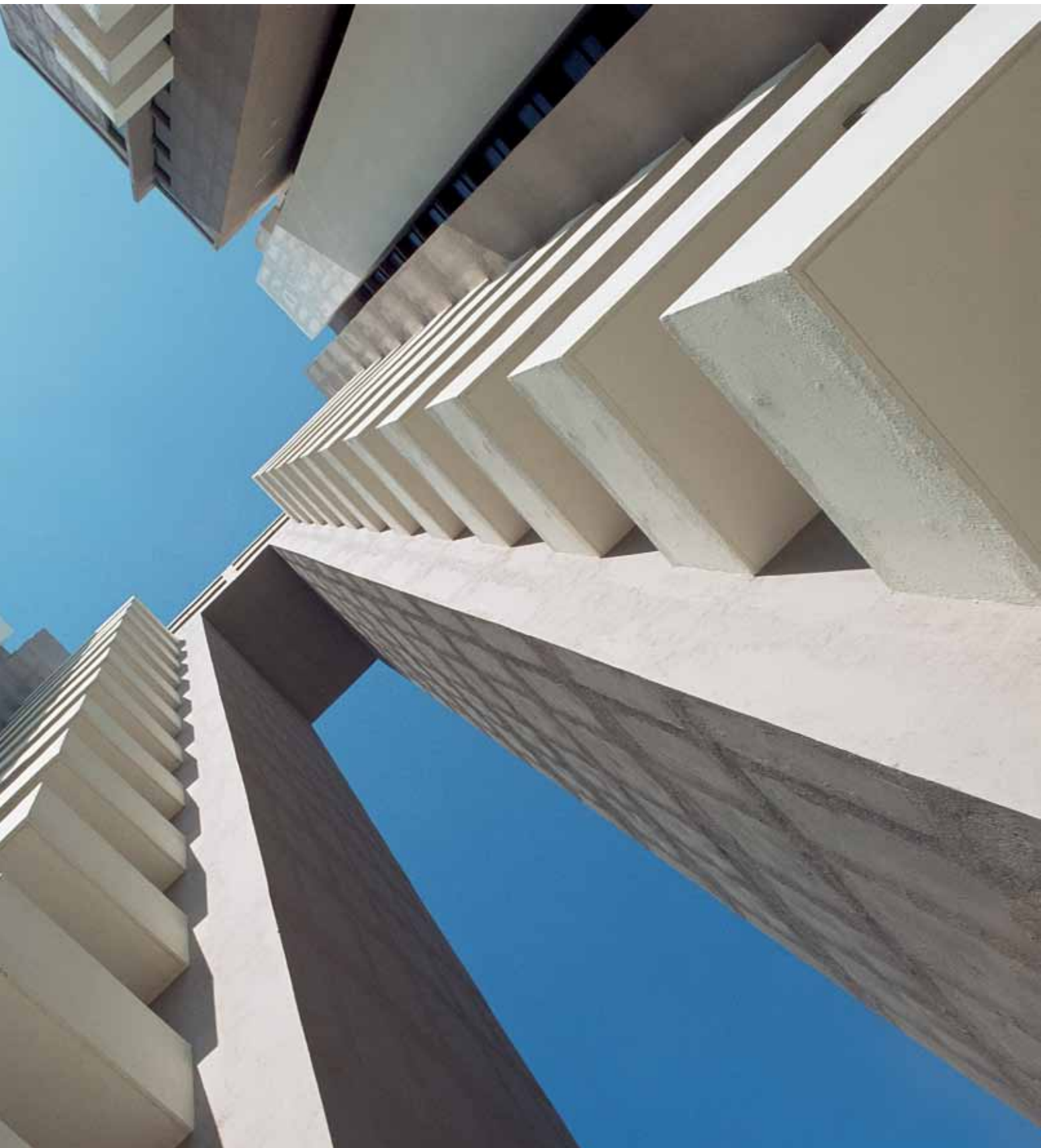
Projektanti: Dinko Kovačić i Mihajlo Zorić

Bilo je izuzetno priznanje kad je naš rad na internom natječaju odabran kao ogledni, te smo odmah pristupili izradi izvedbenih projekata. Taj projekt karakterizirala je tema „betonskog rasta“. Tema je to koja je kao misao vodilja bila prisutna već na projektu za moje nebodere na Gripama, a koja je svoj konačni oblik i smisao potvrdila kod projektiranja stambene Ulice braće Borozan.

Glavno obilježje prostora, kako u eksterijeru, tako i u stanu, jest što nema brid već se sadržaji prožimaju, pridonoseći tako efektu prostornosti, te djeluju stimulatивно, kao podrška svim događanjima. Ljude se tako upozorava na sudjelovanje, a prostor postaje ravnopravnim sudionikom u kreiranju raspoloženja. Gotovo kao premisa pojavljuje se potreba stvaranja preduvjeta za poticanje odnosa, kako onih nužnih u obitelji, tako i odnosa



Detalj: Ulica Dinka Šimunovića



Detail: Dinka Šimunovića Street

Dinko Kovačić: Split 3: Što mu je prethodilo, što je bio, što je danas? / Split 3: What came before it, what it was, and what it is today

Stara splitska ulica
Old street in Split





Ulica braće Borozan

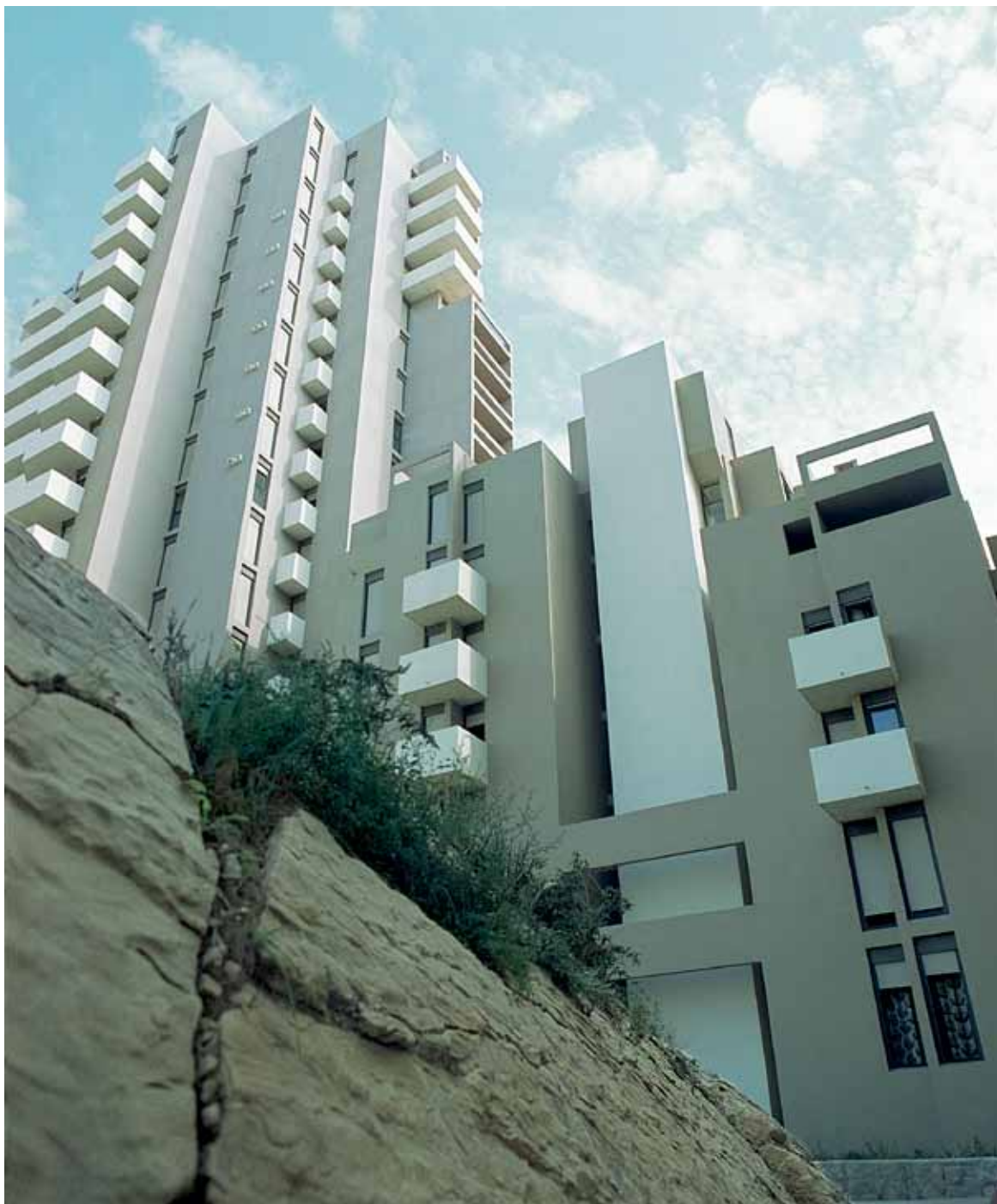
Braće Borozan Street

Dinko Kovačić: Split 3: Što mu je prethodilo, što je bio, što je danas? / Split 3: What came before it, what it was, and what it is today



Ulica Dinka Šimunovića

Dinka Šimunovića Street



Ulica Dinka Šimunovića

Dinka Šimunovića Street

Dinko Kovačić: Split 3: Što mu je prethodilo, što je bio, što je danas? / Split 3: What came before it, what it was, and what it is today

u ulici i gradu. Te postavke nadilaze propozicije, funkcije i forme te postaju život.

Temeljne postavke rješenja u vraćanju ulice prolazniku i domaćici, starcu i klapi s gitarom, djeci i poštaru prihvaćena je u projektiranju stambene Ulice braće Borozan ne kao tehnička zakonitost već kao poticaj razmišljanju o posljedicama koje ta postavka izaziva u svim vidovima života vezanim uz fenomen arhitekture.

Jedinstvena misao provlači se od postavljanja objekta na teren i zadovoljenja zadanih modula. I ulica i stan, a rekao bih i ambijent u cjelini, prihvaća zadaću generiranja pravih životnih odnosa, koji

ceptional human dimension that separated him as a leader. He was certainly the creator and the main leader of urban design ideas, but let us not forget the role of our great “boss” Jozo Vojnović in this respect, whose exceptional agility and knowledge synchronised everything that happened within the project group. Still, it should be noted that absolutely all circumstances surrounding the creation of Split 3 contributed to the desired outcomes. These two men left a deep imprint on the city and an imprint on all the protagonists in this story, and my work and friendship with them provided advice that served me my entire life.



Ulica braće Borozan

Braće Borozan Street



Detalj: Ulica braće Borozan

Detail: Braće Borozan Street

Dinko Kovačić: Split 3: Što mu je prethodilo, što je bio, što je danas? / Split 3: What came before it, what it was, and what it is today

stvaraju i održavaju obitelj i susjedstvo u novonastalim društvenim okolnostima.

I nakraju svi ti kompleksni odnosi dobit će svoje sudjelovanje u definiranju arhitektonskog izraza Ulice braće Borozan. Ta jedinstvena misao života nalazi svoj oslonac u kompoziciji masa i u



Detalj: Ulica braće Borozan Detail: Braće Borozan Street

My friendship with the late Vladimir “Braco” Mušič lasted much longer than our work on Split 3. Practically until his death. He spoke at the opening of my exhibition in Ljubljana, for which he also wrote the catalogue preface. He was a guest lecturer at a summer school I organised and ran in Bol on the island of Brač. We held a few lectures together on the subject of Split 3 on various occasions. It was at one of these communal lectures, in front of an entire auditorium, that Braco Mušič handed me a book of impressions from work on the Split 3 project. I perceived this as an exceptional gesture of professional recognition, as well as an exceptional expression of friendship.

With a society that had turned into a large number of completely unconnected individuals, this type of unpreparedness was a new challenge for everyone involved in designing Split 3. The task was to create a space that would be an instruction manual in and of itself. It was a heavy task.

The leading urban design concept on the Split 3 project, faithfully followed in its architectural designs (both functional and aesthetic), found inspiration in its emphasis on socialising, the only successful cure against alienation. The idea of the “street” promoted the Mediterranean lifestyle and revived Split’s hopes of maintaining its mentality. Using all of our knowledge and conscience in the project designs, we accepted the challenge of building a town and the citizens within it as our leading principle, taking great care to maintain the accord and measure between tradition and modernity and the accord and measure between



Opkrbni centar *Dalma*, ulica Dinka Šimunovića

Shopping centre *Dalma*, Dinka Šimunovića Street

Dinko Kovačić: Split 3: Što mu je prethodilo, što je bio, što je danas? / Split 3: What came before it, what it was, and what it is today

svakom arhitektonskom detalju. Objekti rastu iz zemlje, negdje viši, negdje niži, rjeđi ili gušći, nepredvidivo visoki ili prerano zaustavljeni u rastu, baš kao da smo zasijali betonsko sjeme, pa mu je dah života i manje ili više plodno tlo zaustavilo ili podarilo prirodni rast.

Treba naglasiti pristup polikromije objekta, koja predstavlja dio cjelovite arhitektonske misli. Ona je neutralna kako bi dopustila odsjaj onog životnog rasta udahnutog ambijentu u cjelini. I tako objekt može živjeti vlastitim raspoloženjem, kao

locality and universality. It is the verified truth that unrestrained locality leads to pathos and kitsch, while simple universality in combination with independent beauty leads only to nondescriptness.

The unity of space and people is the only leading principle for any urban design and for all architecture, and the realisation that people improve themselves when they commune with their surroundings was the essence of all of our communal efforts. The task of everyone involved in construction was to support this friendship. This was the



Opkrbní centar *Dalma*, ulica Dinka Šimunovića

Shopping centre *Dalma*, Dinka Šimunovića Street

dio prirode i okolnog života, prihvaćajući svoju zimu i svoje proljeće, svoje jutro ili sumrak. Ravnoopravno sudjeluje u kreiranju svečanosti trenutka, radosti ili tuge. Dojmu je pridonijela, već i na prvi pogled uočljiva, skulpturalnost. Izmjenom osunčanih ploha i onih u sjeni postigla se dinamičnost arhitektonske kompozicije.

Za Ulicu braće Borozan kolega M. Zorić i ja dobili smo sljedeće nagrade:

- Nagradu 8. Zagrebačkog salona
- Nagradu Vladimir Nazor
- Republičku nagradu Borbe

STAMBENA ULICA DINKA ŠIMUNOVIĆA

Projektant: Dinko Kovačić

Još dok je Ulica braće Borozan bila u izgradnji, dobio sam novi zadatak: osmisлити novu stambenu ulicu – Ulicu Dinka Šimunovića. Kako započeti, kad je isti program, kad su ista uvjerenja i ista oduševljenja? Moja dobra vila šapatom me upozoravala da ponavljanja ne smije biti. Kaže, bilo bi to tapkanje u mjestu, oslanjanje na vještinu i potkradanje samoga sebe.

Kako reče Jure Franičević Pločar:

Ne idi putem koji je utrt,
Već idi tamo gdje puta nema
I ostavi svoj trag.

S takvim spoznajama, usuđujem se reći, ograničenjima, trebalo je izvući novo. I tlocrtna rješenja i uređenje vanjskih prostora dobili su slobodniji izraz. Iz pročelja se lako iščitava unutrašnjost, što im daje posebnost u dinamici izraza. I ovdje stav o bojenju pročelja ostaje nepromijenjen. Polikromija, zadana urbanističkim uvjetima, bit će zadovoljena uporabom fasadne opeke ili drugih prirodnih materijala. Na taj način zadržan je ravnopravni udio prostora i ljudi u kreiranju općeg raspoloženja. Tome znatno pridonosi potpuno

only way to answer to the demands of time – just as that time, delimited by people, expected of us.

BRAĆE BOROZAN RESIDENTIAL STREET

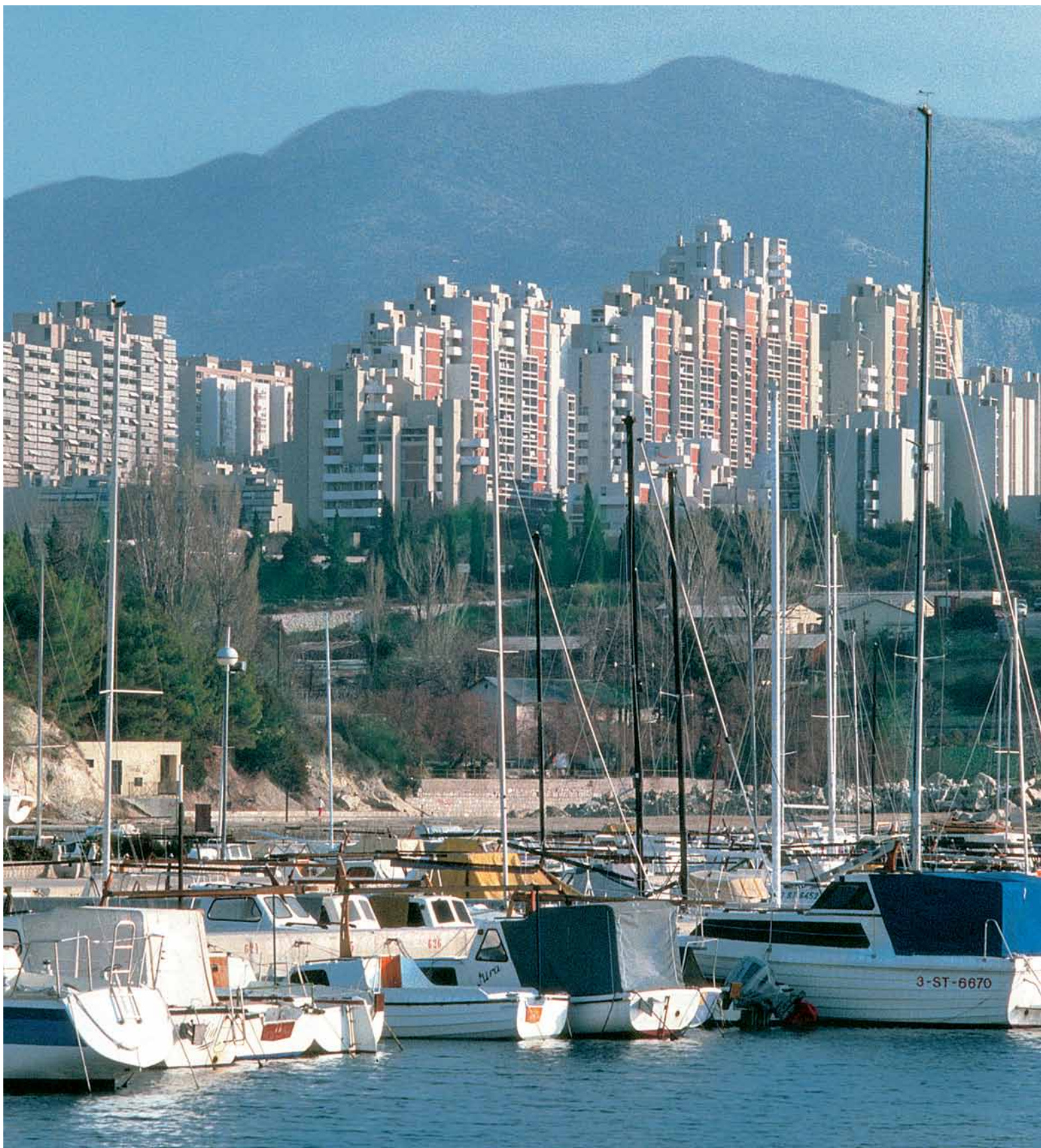
Architects: Dinko Kovačić and Mihajlo Zorić

It was an exceptional recognition for our work to be selected as a model, and we immediately began drawing up detailed designs. This project was characterised by the theme of “concrete growth”. This theme had served as our leading principle in the project for my high-rise buildings in Split’s neighbourhood of Gripe, and it realised its final form and sense in the design of Braće Borozan residential street.

The main characteristic of the project, both in the exteriors and interiors, is that there are no edges – the content flows, creating an effect of spaciousness, acting stimulatatively as support to all happenings. It encourages people to get involved, and the space becomes an equal participant in creating mood. The fundamental premise was the need to create the necessary conditions to inspire relationships, both those necessary to families and relationships in the streets and in the city. These postulates rise above propositions, function, and form, and become life.

The basic postulates of this design to give the streets back to the pedestrian and the housewife, the old man and the street musicians, the children and the postman, were incorporated into the design of Braće Borozan residential street not as a technical principle, but as an incentive to think about the consequences this principle would engender in all areas of life related to the phenomenon of architecture.

The same thought is found in the placement of buildings on the plot and the satisfaction of the given modules. Both the street and the flat, and I might say, the ambience as a whole, takes on the task of generating those true relationships that



Ulica braće Borozan i Ulica Dinka Šimunovića – Split 3



Brače Borozan Street and Dinka Šimunovića – Split 3

create and maintain families and neighbourhoods under new social circumstances.

In the end, all of these complex relationships were to play their own role in defining the architectural mode of expression of Braće Borozan street. This same life concept is also supported by the composition of the masses in every architectural detail. The buildings grow out of the earth, higher in some places, lower in others, sparse or dense, unpredictably tall or halted in growth, as if we were sowing concrete seed, and it grew naturally depending on how fertile the soil was.

The colour scheme of the structures should also be emphasised, as it represents a part of the overall architectural idea. It is neutral in order to allow the reflection of growth of life inspired by the ambience as a whole. The building can thus live its mood, as a part of nature and the life surrounding it, accepting its winters and springs, its mornings or evenings. It participates equally in creating a festivity of the moment, joy or sadness. The impression is also contributed to by its sculptural nature, which is apparent upon first glance. The alternation between sunny and shaded surfaces adds dynamics to the architectural composition.

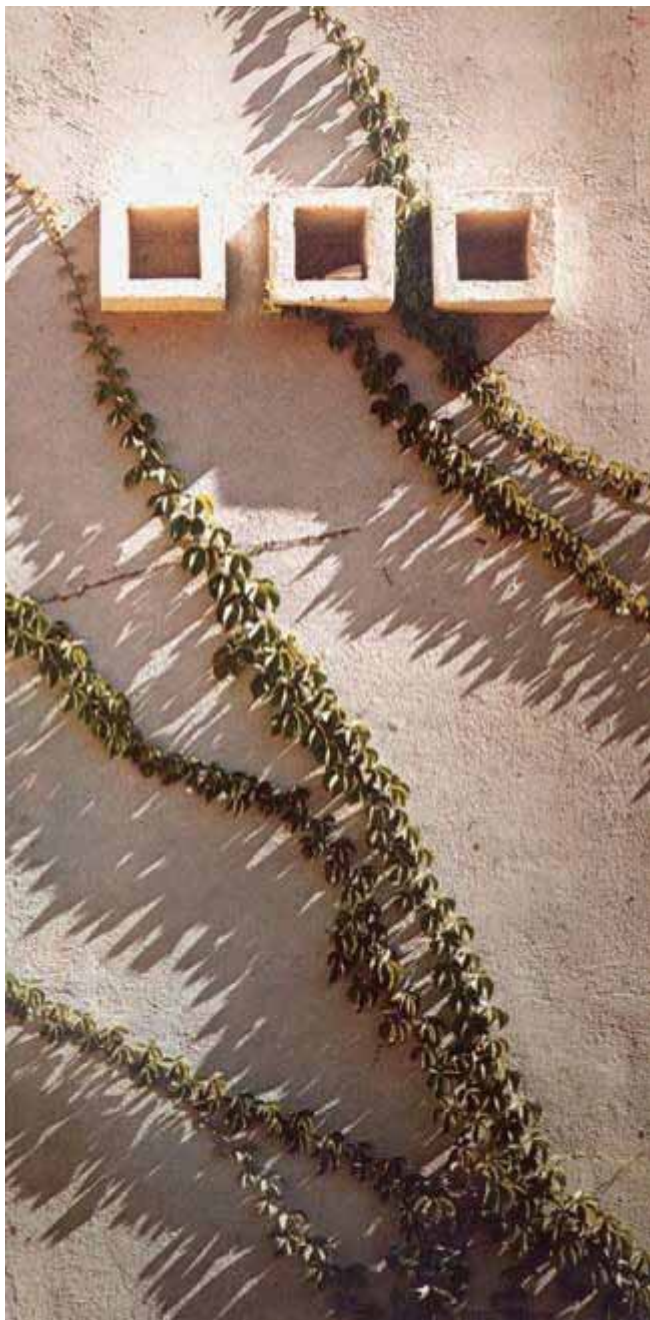
My colleague Mihajlo Zorić and myself received the following awards for Braće Borozan Street:

- 8th Zagreb Salon award
- Vladimir Nazor Award
- Republican "Battle" Award

DINKA ŠIMUNOVIĆA RESIDENTIAL STREET

Architect: Dinko Kovačić

While Braće Borozan Street was still being built, I received a new task: design a new residential street, Dinka Šimunovića Street. Where to start when the programme, the convictions, and the inspirations are all the same? My good fairy warned



me in a whisper that there could be no repetition. That would be indolent, and you would be stealing from yourself and your own skill, she said.

As Jure Franičević Pločar said:
Do not walk the well-worn path,
Go where there is no path
And leave your mark.

With these realizations, or I even might say limitations, I had to make something new. Both the floorplans and the exterior spaces received a freer form of expression. The facade clearly implied the interiors, which gave them a specificity in the dynamics of their expression. The idea of the exterior colors remained unchanged here. The colour scheme, defined by urban design conditions, was satisfied through the use of facade brick or other natural materials. This maintained the equal share of space and people in creating the general mood. This was significantly contributed to by the free treatment of the façades and the playfulness of the private front yards connected to the flats in the ground floor.

There is a sweet story about birds and houses for sparrows tied to Dinka Šimunovića street. I

Rupe za ptice na pročelju zgrada u Ulici Dinka Šimunovića
Bird holes on the facades in Dinka Šimunovića Street

slobodan tretman ploha pročelja i razigranost privatnih predvrtova, vezanih uz stanove u prizemljima.

Baš uz Ulicu Dinka Šimunovića vezuje se ljupka priča o pticama i kućicama za vrapce. Uvrstio bih to u popis svojih najefikasnijih i najdražih detalja. Ističem ga kao svoj važni prilog u borbi protiv nadržućeg otuđenja.

ŠTO JE OTUĐENJE? POMANJKANJE ODNOSA.

Priča o kućicama za vrapce

Vraćao sam se iz Zagreba. Do mene je u avionu sjedio stari Splitsanin. Odjednom, obrati mi se kao s prijekorom: „Ti si oni Kovačić, je li?“ Zastao je, pa nastavio: „Šta pravi one liše kuće, a je li ti znaš, da je u Splitu bila svaka kuća prokleta, na kojoj nije ostavljena repcu buža?“ Ja, mladi paun, navikao samo na pohvale, najprije sam se začudio, a onda mi je do glave došla ozbiljnost njegova prijekora. Sjećam se, tu noć ponavljao sam: „... repci, buže, repci, buže...“, a već sutra svi moji suradnici unosili su, u gotove projekte Ulice D. Šimunovića, kućice za golubove i vrapce. Naišao sam na nerazumijevanje uprave poduzeća koje je izvodilo radove. Razljutilo je to tehničkog direktora. Izbio je teški sukob. Osnažen oduševljenjem, Bogu hvala, ustrajao sam. Ipak, na kraju godine, poduzeće Lavčević štampalo je novogodišnje čestitke s mo-

might place it on the list of my most effective and dearest details. I shall tell it as my important contribution contribution in the fight against the invasion of alienation.

WHAT IS ALIENATION? THE LACK OF RELATIONSHIPS.

The story of the sparrow houses

I was on my way back from Zagreb. An old man from Split was sitting next to me on the plane. All of a sudden, he spoke to me, as if with reprehension: “You’re Kovačić, aren’t you?” He paused before continuing: “The one who’s building those smooth houses. Did you know that every house in Split that didn’t leave a space for a bird’s nest was cursed?” A youngster used to nothing but praise, at first I was shocked, but then the seriousness of his rebuke dawned on me. That night, I remember repeating: “birds, nests, birds, nests...”, and by the next day, my colleagues had included houses for pigeons and sparrows into the finished designs for Dinka Šimunovića Street. The management of the construction firm showed a lack of understanding. It upset the technical director. A serious fight broke out. But strengthened by my enthusiasm, thank God, I stayed the course. At the end of the year, the Lavčević firm printed New Year’s greeting cards featuring the motif of my sparrow houses and sent them around the world. The spar-

tivom mojih kućica za vrapce i poslalo po čitavom svijetu. Vrapcima ostaje sigurno stanovanje, a meni satisfakcija.

Godine 1975. za stambeni kompleks *Dinko Šimunović* dobio sam *Nagradu grada Splita*, što je bila potvrda ispravnosti mojih nastojanja.

OPSKRBNI CENTAR DALMA

Projektant: Dinko Kovačić

U okviru stambenog naselja bila je predviđena izgradnja rajonskog opskrbnog centra. Program je samoposluga, banka, kafić i restoran. Teren za izgradnju centra posve je osobit. Prirodne hridine s osebujnom hortikulturom. Baš ta osobitost lokacije odredila je da se sve postojeće zadrži, a sam objekt tretirao sam isključivo kao nadogradnju. Slijed bijelih betonskih konzola napetih nad stijenama stvara nov, jedinstven, vrijedan ambijent. Naveo bih ga kao dobar primjer pristojnosti prostora. Kao autor taj dogovor i sklad postavljam na sam vrh osobne hijerarhijske ljestvice uspješnosti.

Kuće, baš kao i ljudi, imaju svoje sudbine, pa često postaju žrtve nasilja. Nažalost, tu dragu mi kuću zadesila je takva sudbina. Sada zajedno, ona, potpuno devastirana, i ja, očekujemo neko bolje vrijeme.

STAMBENA ODESKA ULICA

Projektant: Dinko Kovačić

Bez predaha, stigao je novi zadatak, novi stambeni kompleks. Odeska ulica. Vrijeme je sada bilo za izvjesnu rekapitulaciju svega učinjenoga te da se na uočenim, eventualnim pogreškama traži bolje. Odeska nije ona klasična ulica iz prethodnih rješenja, to je slijed prostora (ne usuđujem se upotrijebiti riječ trgova), različitih po namjeni i intenzitetu, međusobno povezanih vratima.

rows are left with a safe home, and I am left with my satisfaction.

In 1975, I won the *City of Split* award for the *Dinko Šimunović* residential complex, which was a confirmation of the virtue of my attempts.

DALMA SHOPPING CENTRE

Architect: Dinko Kovačić

The neighbourhood designs also foresaw the construction of a local shopping centre. The programme included a supermarket, a bank, a café, and a restaurant. The grounds upon which the centre was to be built were entirely unique. Natural cliffs with peculiar vegetation. The uniqueness of the location demanded that everything there be retained, and I treated the building exclusively as an addition. A series of white concrete consoles spread above the rocks created a new, unique, valuable atmosphere. I would mention it as a good example of the decency of space. As the author, I place this agreement and harmony at the very peak of my personal hierarchical ladder of success.

Buildings, just like people, have their own fates, and they often succumb to violence. Unfortunately, such a fate met this building, which is so dear to my heart. Today, she, completely devastated, and I await better times together.

ODESKA RESIDENTIAL STREET

Architect: Dinko Kovačić

Without a pause, a new task arrived, a new residential complex. Odeska Street. It was now time for a particular recapitulation of everything that had been done, and to seek better solutions to any potential errors. Odeska was not a classic street as in the prior designs – it was a series of spaces (I dare not use the word ‘squares’) with various intents and intensities, connected by gates.



Petar Jakelić, ulje na platnu

Petar Jakelić, oil on canvas

Dinko Kovačić: Split 3: Što mu je prethodilo, što je bio, što je danas? / Split 3: What came before it, what it was, and what it is today

Svim dosadašnjim rješenjima vrtići su se predviđali u zelenim oazama, izdvojeno od stanovanja. Apsurd, kao da šumi otimamo ptice.

Ovdje po sredini, gotovo okružen stambenim kućama, bio je predviđen „Dječji trg“ s dječjim vrtićem i igralištima. Očito na obostranu korist i stanovnika i djece.

Tu ideju dobro je prihvatio Mušič, glavni nosilac urbanističkog projekta. Odeska je baš tako izvedena, međutim onaj već projektirani dječji vrtić (gotovi izvedbeni projekt) nikad nije realiziran. Zašto? Vjerujem da je to bilo zato što je došlo vrijeme opće nezainteresiranosti, kad grad, a i zrak, gube interes.

KAKO JE ZAVRŠILO? S KOJIM POSLJEDICAMA?

- JNA, kao najmoćniji investitor, zadovoljila je svoje potrebe za stanovanjem
- Utihnula je politička atmosfera.
- Split je 1979. dobio organizaciju *Mediterranskih igara* te je grad, već polovinom sedamdesetih, sve svoje potencijale (ponajprije financijske) morao usmjeriti na tu stranu.
- Slovenski urbanisti lako su odletjeli u Ljubljanu, a naše čudo i čedo ostalo je bez ikakve urbanističke autorske kontrole.

A POSLJEDICE?

Najgore je što je za vrijeme zahuktalog Splita 3 onaj dobri gradski urbanistički zavod ostao bez pravog posla, te se morao zadovoljiti tek sporadičnim projektima. To je rezultiralo osipanjem kadrova. Ta činjenica zadala mu je težak udarac, od kojega se nikada više nije oporavio. Od tada pa sve do današnjih dana grad je ostao bez organizirane urbanističke službe.

All of the previous designs had foreseen kindergartens in green oases, separate from the living areas. Absurd, as if we were taking the birds away from the forest.

Here, along the middle, almost completely surrounded by residential buildings, was “Children’s Square” with a kindergarten and playgrounds. To the apparent mutual benefit of both the residents and children.

This idea was taken well by Mušič, the main figure in the urban planning project. Odeska was built just as I have described, however, the kindergarten (for which the designs were completed) was never built. Why? I believe it was because a time of general disinterest came, when the city, and even the air, lost interest.

HOW DID IT END? WITH WHAT CONSEQUENCES?

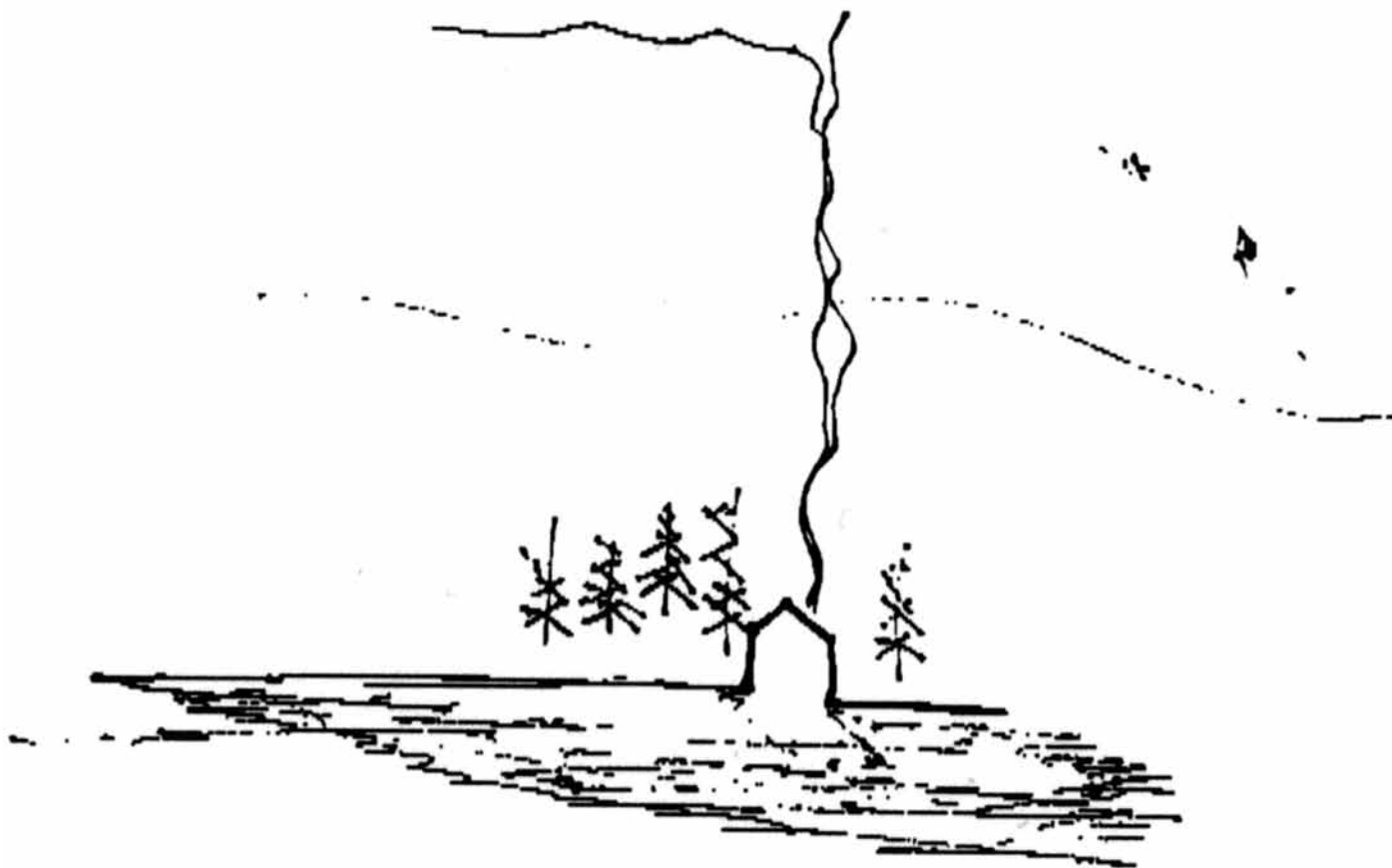
- The Yugoslav National Army, as the most influential investor, satisfied its residential needs.
- The political atmosphere grew quiet.
- In 1979, Split won the organisation of the *Mediterranean Games*, and the city had to redirect all of its potential (especially its financial potential) towards this aim by the mid 1970s.
- The Slovenian urban designers took wing back to Ljubljana, and our pride and joy was left without any creative control over urban planning.

AND THE CONSEQUENCES?

The worst part was that the great city urban planning department of the time was left without any real work when Split 3 was at its peak, and had to satisfy itself with only sporadic pro-

MALA KUĆA ISPOD DRVEĆA NA JEZERU,
OD KROVA SE DIŽE DIM.
NEMA LI DIMA,
KAKO BI TUŽNE BILE
KUĆA, DRVEĆE I JEZERO

(B. Brecht)



Dinko Kovačić, crtež

Dinko Kovačić, drawing

Misao o novom gradu svakodnevno se spominjala, a u zbilji joj nije bilo ni traga. Samo stanovanje. Mi projektanti to, u visinama svojih oduševljenja, nismo ni primjećivali. Vjerovali smo u obećani slijed, u slijed koji nikada nije stigao. Sadržaji koji čine pravi grad, iz ružičastih obećanja u koja smo slijepo vjerovali, propovijedali ih i uvjerali čitav svijet koji nas je ophodio, nikad nisu postali zbilja.

Očito nemarom, neobjašnjivo je nestala make-ta koja je mogla pričati kakav smo Split 3 očekivali. Kao jedini svjedok još je knjiga dojmova (koju je Braco Mušič baš meni povjerio na čuvanje) s tisuću najljepših komentara, podrški i čestitki, potpisana na svim jezicima, čak i pismima. Da, ta knjiga danas je jedini svjedok o prekrasno ispričanoj utopističkoj bajci:

EL DORADO NAŠEM GRADU

Ipak, taj makar i u fragmentima izgrađeni dio Splita 3 ostaje kao znamen vremena i vrijednog urbanističkog i arhitektonskog pothvata. Izuzetna je to vrijednost našega grada, te bi Split 3 zavrijedio i odgovarajuću zaštitu. Međutim, naši konzervatori odredili su neki fiktivni brid i u prostoru i u vremenu. Izvan njega ostao je i Split 3, kao da to nije njihov problem. Što se politike tiče, ove današnje i svih onih u međuvremenu, za nju to nije ideološko pitanje. Za mene, građanina Splita i graditelja, bogme jest, onoliko ideološko koliko je to obrana racionalnosti, modernosti i obrana nacionalne baštine. Ta nezainteresiranost vlasti potvrda je današnjice, kojoj su glavne karakteristike politikantsko treperenje, profiterstvo i od njega neodvojiva koruptivna gramzivost. E, baš ta, svjesna koruptivnost savjesti pogubna je za sav pošten svijet, a s tim i za svaku arhitekturu. Danas je Split 3 prepušten sudbini i volji profitera, za koje su sve naše povijesne, kulturne, tradicijske ili ambijentalne vrijednosti samo sirovina. Žuti ljudi, koji se kreću po rubu i pravnih i mo-

jects. This resulted in the loss of staff. This fact dealt it a heavy blow from which it never recovered. From then until today, the city has been left without an organised urban planning service.

The idea of the new city was mentioned daily, but in reality, there was no trace of it. Only inhabitation. We architects, in the heights of our exhilaration, didn't even notice. We believed in the promised course of events, one which never came. The content that makes up a true city, from the rosy promises we believed in blindly, preached, and avouched to everyone who visited us, never came to be.

Through apparent carelessness, the model that could have explained the kind of Split 3 we expected disappeared inexplicably. The only remaining witness is the book of impressions (which Braco Mušič entrusted to me for safekeeping) with thousands of beautiful compliments, messages of support, and congratulations written in all languages and even in different alphabets. Yes, that book today is the only witness to this beautifully told utopian fairy tale:

THE EL DORADO OF OUR CITY

Still, Split 3, albeit constructed only in fragments, lives on as a sign of the times and a valuable urban planning and architectural undertaking. It is an exceptional treasure of our city, and thus Split 3 should also deserve appropriate protection. However, our conservators have defined some kind of fictitious border in both space and time. Split 3 remains outside of it, as if it is not their problem. As far as politics is concerned, both today and in the meantime, it is not an ideological issue. To me, a citizen of Split and an architect, it certainly is an ideological issue, insofar as it is a defence of rationality, modernity, and a defence of national heritage. The lack of interest of the government is a confirmation of modern

ralnih normi. Gledam ih i ne znam jesu li to stvarni ljudi ili su samo zabilježeno vrijeme.

Kroz stalne izmjene provedbenih planova, oni će, na našu žalost, sve to zapisati betonom. U takvoj konstelaciji preostaje nam samo negodovati nad zaredalim činjenicama. Najgore je od svega što se grad na takvu situaciju navikao.

Gotovo pola stoljeća poslije zazvonio mi je telefon: „Na sjednici gradskog kotara Split 3 odlučeno je da Vas proglasimo počasnim građaninom Splita 3.“ Najprije iznenađenje, pa velika, velika radost.

Često sam naglašavao svojim studentima da će za svaki uspješno završeni posao biti nagrađeni prijateljstvom. Da će mi prijateljstvo ukazati, nakon pedeset godina uporabe, mojim poslom zadovoljan, čitav jedan grad, uistinu je i radost i iznenađenje, što nadilazi sva očekivanja. Kakvo priznanje, na samom kraju profesionalnog djelovanja! Hvala im – na priznanju i počasti.

Za kraj, moj osobni zaključak. Zaključak iščitan iz tijeka događanja koji ni od koga nisam čuo niti sam ga igdje pročitao. U ono doba, iz čudesnog svijeta oduševljenja, zabljesnut hvalom, vjerovao sam samo u radost. Danas, sagledavajući sve to s vremenske udaljenosti od gotovo pola stoljeća, teško mi pada spoznaja o drugoj strani medalje.

Dakle, kraj šezdesetih godina bilo je vrijeme rascvjetalog Hrvatskog proljeća, kad su Mika Tripalo i Savka Dabčević Kučar svojim govorima, baš ovdje, žarili nacionalnu svijest.

Novi grad? Ma kome je on trebao? Utopija. Bila je potrebna samo prekrasna priča o novom gradu kako bi se prikrio i zadovoljio onaj demografski prasak što ga je zacrtala politika na najvišoj razini.

times, the main characteristic of which are political vacillation, profiteering, and the corrupt moneygrubbing that comes with it. This intentional corruptiveness of conscience is disastrous to the entire respectable world, and for all of architecture. Today, Split 3 has been left to its own demise and the will of profiteers, to whom our historical, cultural, traditional, or environmental heritage are nothing more than raw materials. Yellow people, who operate on the periphery of both legal and moral norms. I see them and I do not know if they are real people or only an embodiment of the time.

Through constant changes to implementation plans, to our dismay, they will pour concrete over all of them. In this type of arrangement, all we can do is simply complain about this chain of facts. Worst of all, the city has become used to this situation.

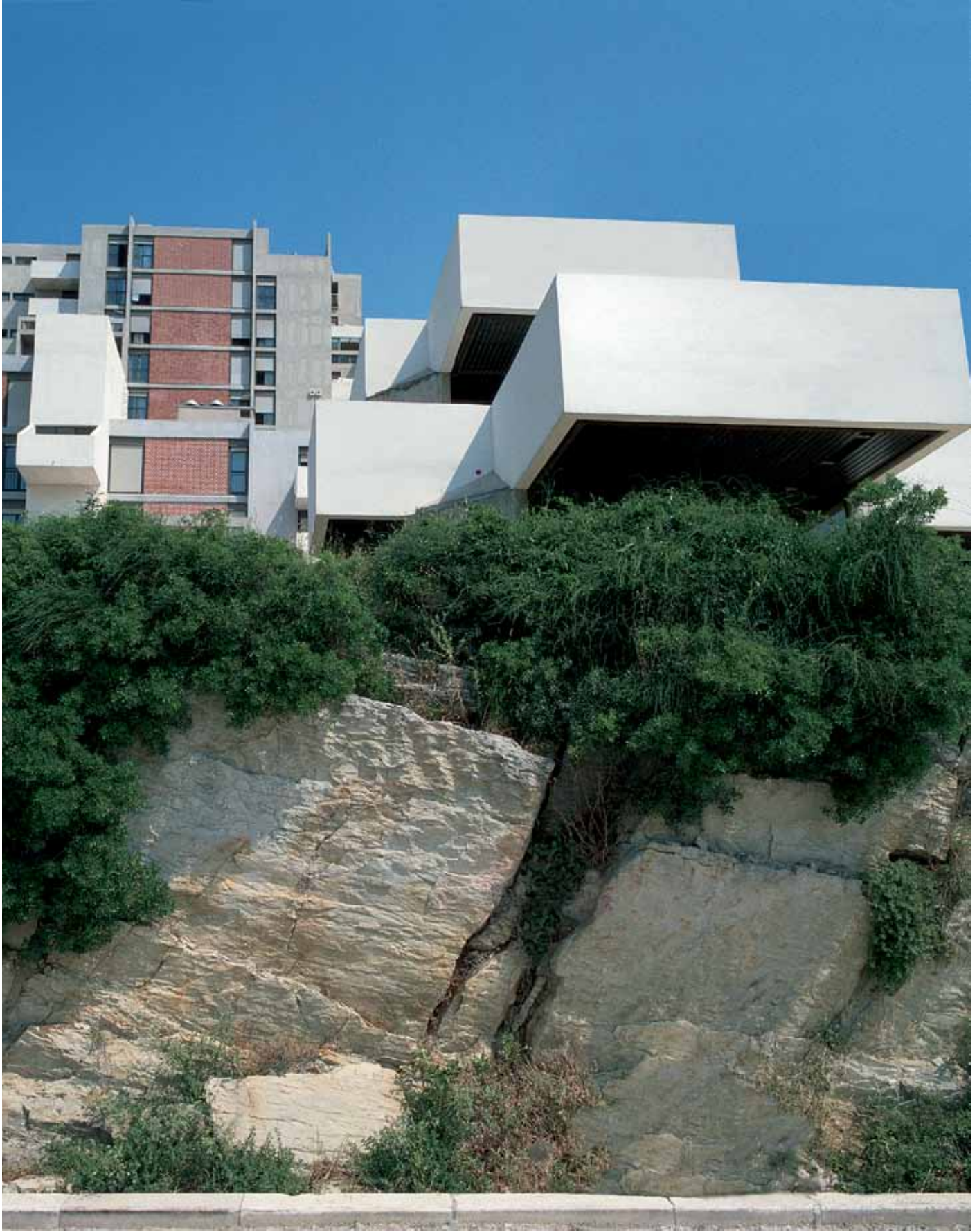
Almost half a century later, my telephone rang: “At a Split 3 city district meeting, it was decided that you would be proclaimed an honorary citizen of Split 3.” First surprise, and then great, great joy.

I often emphasised to my students that every successfully finished job will be rewarded with friendship. The fact that, after fifty years of use, an entire city satisfied with my work would express their friendship to me, is a true joy and surprise exceeding all expectations.

Such an honour at the very end of my professional life. I thank them for the recognition and the honour.

Finally, my personal conclusion. A conclusion drawn from a course of events I heard from no one and read nowhere. At that time, in that magical world of excitement, thunderstruck by praise, I believed only in joy. Today, at a distance of almost a half a century, knowing what is on the other side of the coin is a bitter pill to swallow.

And so, in the late 1960s, the Croatian Spring was in full bloom, when the speeches of Mika Tripalo and Savka Dabčević Kučar given in this very city fanned the flames of national awareness.



Opskrbni centar *Dalma*, ulica Dinka Šimunovića
Shopping centre *Dalma*, Dinka Šimunovića Street

A new city? Who needed one? Utopia. All that was needed was a beautiful story about a new city in order to cover up and satisfy the demographic boom designed at the highest political levels.

P.S. Ovo je zapis isključivo mojeg slijeda razmišljanja, mojih stavova, spoznaja i osobnih oduševljenja, baš kako je dogovorno i određeno autorskom slobodom, bez ulaženja u obrazloženja arhitektonskih uradaka mojih kolega. Jer, napominjem, ja sam samo jedan od autora. Na fotografijama, jer njima jedino i raspoložem, prikazani su moji objekti.

P.S. This text is exclusively my train of thought, my opinions, realisations, and personal enthusiasm, as defined by artistic license, without any explanations of the architectural works of my colleagues. Because, I must emphasise, I am only one author. The photographs used show my buildings, because they are the only ones I have.

