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VUČKOVIĆ
KOSARA KUJUNDŽIĆ**

CULTURAL CENTER IN KOTOR DESIGNED
BY THE ARCHITECT ZDRAVKO MOSLAVAC

INTERPOLATION AS A MEANS OF VALORIZATION
OF ARCHITECTURAL HERITAGE

SCIENTIFIC SUBJECT REVIEW
[https://doi.org/10.31522/p.26.2\(56\).10](https://doi.org/10.31522/p.26.2(56).10)
UDC 727:721.011.12 Z. MOSLAVAC
(16.16 KOTOR) "19"

KULTURNI CENTAR U KOTORU ARHITEKTA
ZDRAVKA MOSLAVCA

INTERPOLACIJA KAO SREDSTVO VALORIZACIJE
ARHITEKTONSKOG NASLIJEDA

PREGLEDNI ZNANSTVENI ČLANAK
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FIG. 1 CULTURAL CENTER IN THE OLD TOWN OF KOTOR. PHOTO FROM 2018
SL. 1. KULTURNI CENTAR U STAROM GRADU KOTORA, FOTOGRAFIJA IZ 2018.



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CULTURAL CENTER IN KOTOR DESIGNED BY THE ARCHITECT ZDRAVKO MOSLAVAC

INTERPOLATION AS A MEANS OF VALORIZATION OF ARCHITECTURAL HERITAGE

KULTURNI CENTAR U KOTORU ARHITEKTA ZDRAVKA MOSLAVCA INTERPOLACIJA KAO SREDSTVO VALORIZACIJE ARHITEKTONSKOG NASLIJEĐA

CULTURAL CENTER
INTERPOLATION
KOTOR, MONTENEGRO
MOSLAVAC, ZDRAVKO
1979-1982

KULTURNI CENTAR
INTERPOLACIJA
KOTOR, CRNA GORA
MOSLAVAC, ZDRAVKO
1979.-1982.

Reconstruction of the Cultural Center in the Old Town of Kotor designed by Zdravko Moslavac represents an artful urban-architectural synthesis of "the new inside the old". The analysis of this accomplishment contributes to the overall research and understanding of the creative body of work of the architect Moslavac and of works of Croatian architects in Montenegro, as well as of the ever popular phenomenon of architectural interpolation.

Projekt rekonstrukcije Kulturnoga centra u Starom gradu Kotora djelo je arhitekta Zdravka Moslavca. Ono predstavlja umjetničku urbanističko-arhitektonsku sintezu „novoga unutar staroga”. Analiza ovoga ostvarenja pridonosi cjelokupnom istraživanju i razumijevanju kreativnog opusa arhitekta Moslavca i djelatnosti hrvatskih arhitekata u Crnoj Gori, kao i uvijek aktualnog fenomena interpolacija u arhitekturi.

INTRODUCTION

UVOD

In the second half of 20th century, Croatian architects and urban planners had already been practicing in the territory of Montenegro since the early 1950s, examples of which being: the first General urban plan of the City of Nikšić (1958) by Josip Seissel and Dragutin Boltar of Technical Faculty in Zagreb, as well as the Plan of Šavnik ("immersion of Šavnik")¹, Spatial Plan of the Municipality of Nikšić (1986)²; further to that, the practice of *Arhitektonski projektni zavod* – APZ in Zagreb during the 1950s and 1960s, when the work of APZ was mainly focused on industrial and residential architecture (in Bijelo Polje – Studio "Horvat"³; in Kotor – Studio "Novak"⁴); further to that, a series of noteworthy objects in Podgorica: Clinical Type Children's Hospital by Zoja and Selimir Dumengjić (1954-1961)⁵; Villa Gorica by Branko Bon (1957)⁶, military residential high-rise buildings in the city center by Stanko Fabris in the early 1960s; Catholic Parish Church by Zvonimir Vrkljan and Boris Krstulović (1963-1969)⁷, etc. Besides, no less important had been the influence that the Zagreb school of architecture had on the practice of Montenegrin architects that in the 1950s graduated from Faculty of Architecture in Zagreb.⁸

It is of great importance the practice of Croatian architects and urban planners in Boka Kotorska in the period following the catastrophic earthquake that hit the Montenegrin seaside in 1979. Urban Institute of the Social-

ist Republic of Croatia designed general urban plans of Kotor and Tivat (1987, urban planner and architect being Ivan Čizmek)⁹, whereas APZ, mostly through works of the architect Zdravko Moslavac and the atelier A3, designed a significant number of architectural projects and urban plans in the territory of the Municipality of Kotor (Implementing urban plans of Sveta Vrača (1979-81), and Daošine (1980-81)).

Arhitektonski projektni zavod – APZ, which in 1947 succeeded the National Civil Engineering Institute¹⁰, was a focal point for important names of Croatian and Yugoslav architectural milieu of that era (Horvat, Kauzlaric, Milic, Haberle, Bartolic, Dumengjić and others), this being the reason why Venturini considered it to be "a significant factor in the history of modern, post-war architecture".¹¹ Starting from the so-called "second" beginning of the APZ (1963), the years 1970s and early 1980s represent a particularly successful period when the APZ, providing a wide range of architectural design services, surpassed the borders of the Socialist Federal Republic of Yugoslavia [SFRY].¹² The outstanding production of APZ in the early 1980s was underpinned by its participation at Zagreb Salon in 1982, when APZ exhibited as much as 14 panels. It was in this very active development phase that APZ was assigned to do the project of renovation and reconstruction of the Cultural Center in Kotor.¹³

Architect Zdravko Moslavac (1929, Sjetlina – 2012, Zagreb)¹⁴ became a member of APZ in 1974, and a year later was promoted into a chief architect of atelier A3, in that time being the largest one. It was in that very period, immediately before and after his joining APZ, that most significant of his realized projects actually came into being, as well as a large

1 MINJEVIC, 2008: 104-105

2 *** 1988: 19

3 PALADINO, 2013: 169-171, 261, 325, 329; VENTURINI, 1984: 45

4 VENTURINI, 1984: 46

5 BARIŠIĆ MARENIC, 2015: 143-157

6 BLAGOJEVIĆ, VUKIĆEVIĆ, 2013: 17

7 BARIŠIĆ MARENIC, 2015: 143-157

8 Djordjije Minjević (1924-2013, graduated in 1953), Jure Gruzinov (1927-1973, graduated in 1954), Ilija Scepanović (1931-1993, graduated in 1959), whose architectural works marked the post-war modernism in Montenegrin architecture, especially those from the 1960s. [MARKUS, 2008: 61-62, 120-122, 199-202; MILIĆ, 1986: 77-78]

9 *** 1988: 37

10 Decree of the Government of the People's Republic of Croatia as of 18 March 1946 stipulated the founding of the National Civil Engineering Institute (*Zemaljski građevno-projektini zavod*), as the first centralized autonomous engineering institution in the Federal People's Republic of Yugoslavia that would soon become a model for establishing similar institutions all over Yugoslavia. [PALADINO, 2013: 111; VENTURINI, 1982: 26, 33; ŽIVKOVIĆ, 1983]

number of urban design projects of tourist complexes that remained unrealized (Murter, Rovinj, Zadar et al.).¹⁵ Some of his most famous realized projects by all means are: Entertainment center in Tourist Village Katoro in Umag (1969-75), Department Store "UPIN" in Zagreb (1974-77) and Cultural Center in Kotor (1980-83). Venturini described Moslavac as a highly autonomous individual who cared to a great extent about respecting the author's principle, and the one who "by counter posing of different elements of design, i.e. principles related to composition and figure" strived for "the harmony through contrasts and as he was not prone to repetition" he viewed every new task as a new challenge that would have an outcome "which, for the sake of originality of work, would be impossible to predict in advance".¹⁶

The phenomenon of architectural interpolation in the protected urban ambiances in former SFRY was present through the intensive renovation of the demolished cities after the World War II, and in particular the towns at the Croatian seaside in the 1960s and in the 1970s. While the 1980s in SFRY were marked by significant architectural intensity¹⁷, in Montenegro that decade was specific for the renovation activity in the aftermath of the 1979 earthquake. Venetian Military Hospital, i.e. Cultural Center in Kotor is the first public building in the Old Town of Kotor that underwent renovation after the earthquake, at the time when Municipal Institute for the Protection of Cultural Monuments was established and Kotor was put under protection of UNESCO. Reconstruction of the Cultural Center in Kotor represents the first and only contemporary interpolation in the fortified historic nuclei in Montenegro¹⁸, and it probably constitutes the most requiring architectural realization of the architect Zdravko Moslavac.

11 VENTURINI, 1982: 97-98

12 VENTURINI, 1982: 68-71

13 At the time the director of APZ was architect Ivan Kolbah. [VENTURINI, 1982: 91]

14 Prior to joining APZ, Moslavac was the assistant to architect Vladimir Turina, and afterwards the designer and chief engineer of building sites (APB "Golic", APB "Prostor", GP "Novogradnja", GP "Tempo", APA DARS). He was mostly engaged in housing, industrial and tourism architecture, in urban planning and in interior design. When architect Juraj Popovic became the coordinator of Soviet Union - related projects, architect Moslavac took over the management of atelier A3. [VENTURINI, 1982: 61, 68-71]

15 ZM

16 VENTURINI, 1982: 91

17 In Sarajevo for the Olympic Games in 1984; in Zagreb for The Universiade in 1987. [ŠTRAUS, 1991: 167]

18 In the fortified historical nuclei at the Montenegrin seaside, there had been no similar interventions with a dominant use of contemporary materials, glass in particular.

19 VUČENOVIĆ, 2009: 207

20 VUČENOVIĆ, 2009: 207

21 LALOŠEVIĆ, 2016: 101-109

GENESIS OF THE LOCATION

GENEZA LOKACIJE

The Old Town of Kotor was built at the junction of mountain slopes and the bay cut deep into the coastal ground, surrounded by the river Škurda on the north side and the wells of Gurdić on the south side. Urban structure of the Old Town (the "intra muros" architecture) consists of the network of allies, squares and small piazzas amid which there are multi-floor blocks – the insulas, formed "by superposition of urban layers"¹⁹ of various origin in terms of their history and style, that were predominantly built during the first Venetian reign in Boka (1420-1797). Transformation of the historic nucleus, determined by war destruction and devastating earthquakes (the strongest being in 1667 and in 1979), can be considered as a "chronology of urban degradation".²⁰ Venetian Military Hospital complex, dating from the 18th century (1724-1787) was built in the vicinity of the south gate, along a street connecting north and south city gates (Šuranj Street), and it represents the biggest military building that has ever been built within the area of the fortified Kotor²¹ (Fig. 2).

The complex consists of two parts: an old building, built in 1724 (building "D"), and a newer one, whose construction started 45 years later (building "A-B"). Old Military Hospital building (Fig. 3) is of modest dimensions, composed of two floors. The staircase that used to be on the north façade was removed in the 19th century, the entrance on the first floor got walled-up and a new entrance

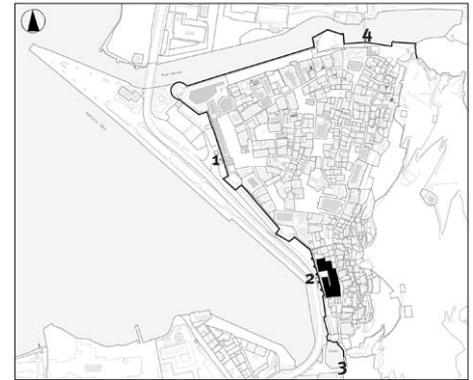
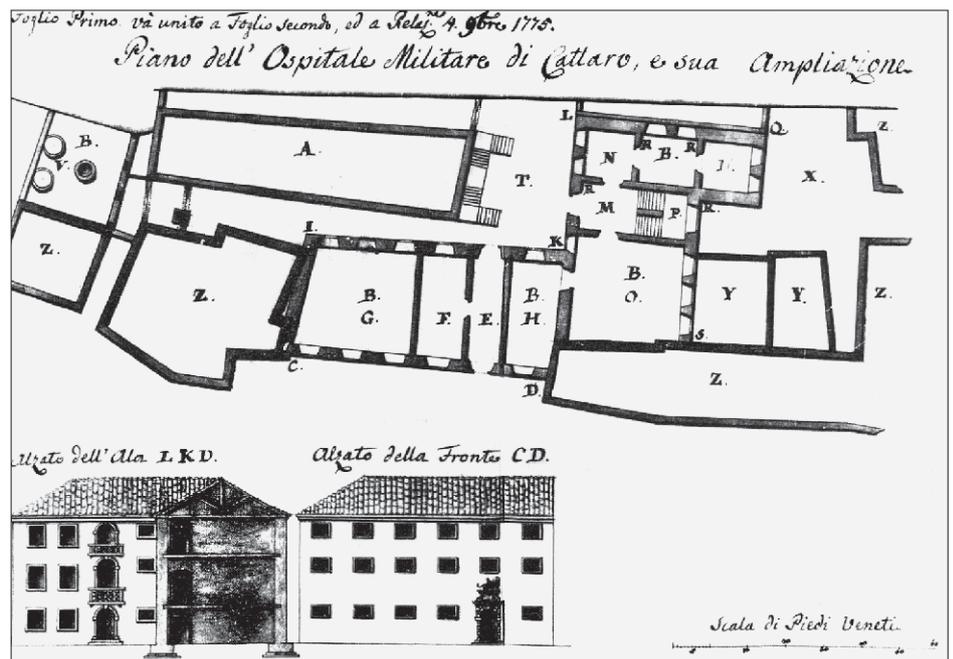


FIG. 2 POSITION OF THE COMPLEX OF THE VENETIAN MILITARY HOSPITAL (CULTURAL CENTER) AND ENTRANCES TO THE OLD TOWN: 1 – SEA GATE (MAIN GATE); 2 – CULTURAL CENTER GATE, 3 – GURDIĆ GATE (SOUTH GATE); 4 – RIVER ŠKURDA GATE (NORTH GATE)

SL. 2. POZICIJA KOMPLEKSA VENECIJANSKE VOJNE BOLNICE (KULTURNI CENTAR) I ULAZI U STARI GRAD: 1 – VRATA OD MORA (GLAVNA VRATA); 2 – VRATA SA STRANE KULTURNOG CENTRA; 3 – VRATA GURDIĆ (JUŽNA VRATA); 4 – VRATA SA STRANE RIJEKE ŠKURDA (SJEVERNA VRATA)

FIG. 3 PROJECT OF THE EXPANSION OF THE VENETIAN MILITARY HOSPITAL IN KOTOR BY ENGINEER MOSER DE FILSECK, FROM 1775

SL. 3. PROJEKT PROŠIRENJA VENECIJANSKE VOJNE BOLNICE U KOTORU INŽENJERA MOSERA DE FILSECKA, IZ 1775.



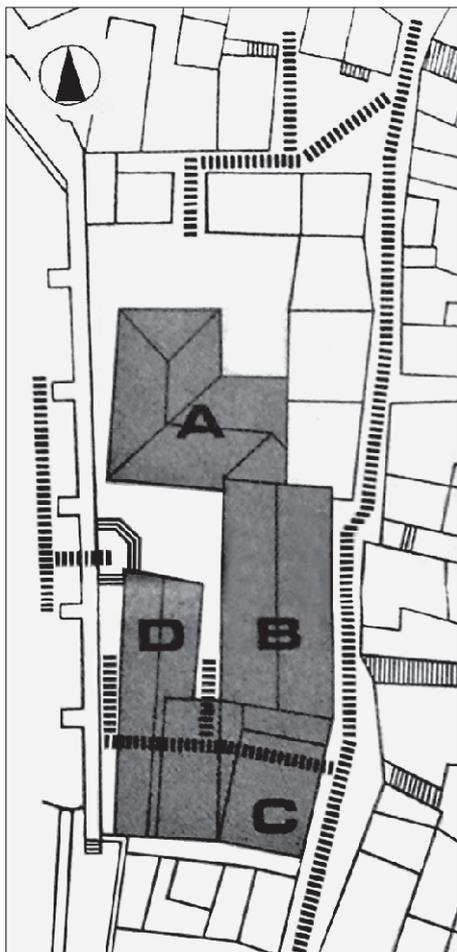


FIG. 4 RENOVATION AND RECONSTRUCTION PROJECT OF CULTURAL CENTER (1979-82). SITE PLAN – THE EXISTING BUILDINGS "A-B", "D" AND THE INTERPOLATED PART "C".

SL. 4. PROJEKT OBNOVE I REKONSTRUKCIJE KULTURNOG CENTRA (1979.-1982.). PLAN LOKACIJE – POSTOJEĆE ZGRADE „A-B”, „D” I INTERPOLIRANI DIO „C”.



was formed with a Prussian arch on the ground floor.

Construction of the new part of the Military Hospital started in 1769 for the purpose of accommodating soldiers that were wounded during the suppression of the highlanders' rebellion.²² The project of expanding the hospital by adjoining two bigger buildings was the work of the engineer Mozer de Filsek, while the construction of buildings was completed in 1787. At the main doorway on Suranj Street, there is an engraved scripture stating that 1769 is the year when construction started. The new building, consisting of two parts that form an "L"-shape, entailed the ground floor and two more floors above. By constructing the new part, a unique, functional ensemble of the Military Hospital was formed, consisting of three buildings with an inward courtyard (buildings 280/1-3). Given the fact that during the Venetian reign there was a ban on construction close to the city walls, all the buildings within the complex were erected at a certain distance from the fortifying walls, thus allowing for a passage between the very buildings and the wall.

Military Hospital was built mostly out of local stone in lime mortar, whereas for the second grade stone carvings – stairs, window frames, doorways et.al. – the so-called Korčula stone was used (originating from the stonemasons' workshops on the Vrnik island, in the vicinity of Korčula) whose use was, due to the high demand, very often standardized.²³ Building style of the Military Hospital is utterly simple, rigorous, "military", it demonstrates a sort of baroque fatigue: massiveness, absence of typical baroque details, except for the frame of thickly carved stone above the main entrance door with the inscription.²⁴

Up until the 1950s, the Military Hospital complex had been mainly used for military purposes, when, upon the project of the architect Dragiša Brašovan²⁵, it underwent adaptation for the purposes of the then National Theater of Kotor.²⁶ With this intervention in place, the fourth city gate was constructed at the city wall near the complex.²⁷ In 1968 the Municipality of Kotor established the Cultural Center "Nikola Djurković".²⁸ The fact that the Cultural Center was the very first reconstructed building in Kotor after the earthquake points at the importance of buildings intended for culture. In order to fully understand this fact, it is necessary to recall the long tradition of cultural and theater-related activities of Kotor that, from the Middle Ages on, were intensively performed at Kotor squares and piazzas, similar to Dalmatian seaside towns, and in the

course of the 19th century they were performed in the first theater building²⁹, whereas from the year 1950 on, they continued to be performed in the first-time ever reconstructed Military Hospital complex (Fig. 5).

DESIGN PROCESS OF RENOVATION AND RECONSTRUCTION (1979-1982)

PROJEKT OBNOVE I REKONSTRUKCIJE (1979.-1982.)

The last catastrophic earthquake hitting Kotor and Boka, as well as central and south parts of Montenegro on 15 April 1979, raised the question of preservation of cultural heritage, as well as the necessity of adopting new planning rules and regulations, while approaching cultural policy in a different way.³⁰ Universal and unique natural and architectural values of Kotor, as well as severe damage inflicted to the cultural patrimony, lead UNESCO to adopt the decision of putting Kotor-Risan Bay on the World Heritage List, while the historic nucleus of Kotor was put on the List of World Heritage in Danger.³¹ Soon after the earthquake, Study of Protection of Architectural Heritage³² was adopted, while in 1980, Municipal Institute for the Protection of Cultural Monuments was established, which later on gained a regional character.³³

Elaboration of the new project of renovation and reconstruction of the Venetian Military Hospital following the earthquake proceeded, on one hand, with no urban development and technical requirements, because of the absence of any planning documentation, and

²² MARTINOVIC, 2007: 87-89

²³ Architect Milan Zloković (1898-1965) established that, in the period of Venetian reign, a basic module in the elements of Korčula stone was of the size of 17.4 cm, i.e. half of a Venetian foot. [MASKARELI, 2003: 282]

²⁴ MARTINOVIC, 2007: 87-89

²⁵ Architect Dragiša Brašovan (1887, Vrsac – 1965, Belgrade). Project documentation was not found.

²⁶ LALOŠEVIĆ, 2016: 108

²⁷ Beside the three existing city gates: Main Gate (Sea Gate), North Gate (River Škurda Gate) and South Gate (Gurđić Gate).

²⁸ ANTOVIĆ, 2007: 65-87

²⁹ In the period of the French reign (1807-1813), the so-called "Napoleon's Theatre" was established, placed on the first floor of the building named "Quartierone", at the Arms' Square (Piazza delle Armi). [ANTOVIĆ, 1998: 50-69, 109-124]

³⁰ UJEŠ, 2007: 29-32

³¹ Following a thorough and successful renewal and reconstruction, Medieval urban nucleus of Kotor was removed from the List of World Heritage in Danger in 2003.

³² VUČENIĆ, 1982: 11

³³ Contrary to the approach in Kotor, the renovation of Skoplje (1963) and Banja Luka (1969) after the earthquake was not subordinated to restoring these to their original state, but it rather entailed new concepts and designs, whose creation was inspired mostly by announcing urban-architectural competitions, which in the case of Skoplje had an international character.

FIG. 5 PIAZZETA IN THE COMPLEX OF THE VENETIAN MILITARY HOSPITAL AND FAÇADE OF THE BUILDING "D"

SL. 5. PIAZZETA U KOMPLEKSU VENECIJANSKE VOJNE BOLNICE I PROČELJE ZGRADE „D"



34 APJK UZKD/a

35 APJK UZKD/b

36 APJK UZKD/b

37 The initial, rather complex and ambitious, program basis for the Cultural Center was the product of a general cultural policy which was, during the 1960s, popular in most of the European countries, including Yugoslavia of that era. For the occasion, a meeting of experts was held in Budapest in July 1968, dedicated to the development of cultural centers. The magazine "Kulturni život", No. 3 and No. 4, (1971, Beograd), provides an overview of presentations from this meeting.

Furthermore, an expert meeting of architects of Yugoslavia on the matter of cultural centers, being held in Kumrovec in 1976, was organized with the aim to provide answers to the questions "what is a house of culture in the self-governing concept of culture", and what is the role of architecture and architects in that process. This meeting demonstrated that the actual pluralistic concept of the houses of culture had stimulated a new, more liberal and more creative architectural-spatial organization, but that, on the other hand, omissions were often created as a product of contradiction between various contents of "the wide scope of culture" [ROLIER, 1971: 362-375], which were qualified as mistakes of engineers and architects, because it was not always easy to bring to reality that very often demanded "concept of flexible space and rational construction" [IVANIŠEVIĆ, 1976: 21-23]. The magazine "Arhitektura", (1976), 29 (158+159), Zagreb, provides a full overview of presentation from this consultation.

on the other, with no conservatory requirements, due to the fact that the complex formally became subject of protection only in 1985.³⁴ Right after the earthquake, a study was made, "Examining the possibility of attributing the requested functions of a cultural center to the complex of buildings 280 (1-3) in the old nucleus of Kotor"³⁵, which showed that an interpolation would be necessary, i.e. the binding part "C" (that connects buildings "A-B" and "D") was found "not to be in line with the existing quality of architecture", but "with that part missing, it would be impossible to encompass the requested contents".³⁶ Following this "verification", APZ was entrusted to lead the design process further, and in the period from January 1980 to February 1981 a few variants of preliminary design were produced (Fig. 4).

Program of contents of the Cultural Center that was presented in February 1980, envisaged a set of accompanying activities linked to culture (library, reading room, spaces for various thematic sections, press room et al.) that eventually had to be left out due to lack of space.³⁷ Main design, that was completed

FIG. 6 PROJECT OF CULTURAL CENTER: GROUND FLOOR PLAN (ON THE LEFT) AND THE FIRST FLOOR PLAN (ON THE RIGHT)
SL. 6. PROJEKT KULTURNOG CENTRA: TLOCRT PRIZEMLJA (LIJEVO) I TLOCRT PRVOGA KATA (DESNO)



FIG. 7 ARCHITECT IVAN KOLBAH, DIRECTOR OF APZ AT THE TIME OF THE ELABORATION OF THE DESIGN (ON THE LEFT) AND ARCHITECT ZDRAVKO MOSLAVAC (ON THE RIGHT)

SL. 7. ARHITEKT IVAN KOLBAH, DIREKTOR APZ-A U VRIJEME RAZRADE PROJEKTA (LIJEVO) I ARHITEKT ZDRAVKO MOSLAVAC (DESNO)

in June 1981, included a universal hall with 300 seats and a stage (fit for "medium-size troupes")³⁸, a chamber hall with 80 seats, exhibition space at two levels, entrance area-lobby, a café-bar, a foyer on the first floor, rooms for ballet, folklore and musical sections in the annex of the stage, office rooms, as well as the supporting technical and service rooms, of a total (net) surface of 2.150 square meters, while the surface of the ground floor was 810 square meters.³⁹ Furthermore, in the course of 1982, the interior design project was elaborated, as well (Figs. 6 and 7).

Elaboration of the project of renovation and reconstruction of Cultural Center in Kotor was carried out in constant exchange of opinions among the architect from APZ Zdravko Moslavac, investors, conservators from competent institutions, as well as a large number of experts that were involved in the entire process. Of particular importance was the opinion of conservators Svetislav Vučenović⁴⁰ and Ivo Maroević.⁴¹

In the first phase of the preliminary design, architect Moslavac provided a few variants of concept design, out of which a contemporary one drawn particular attention, first of all in terms of form, but also due to significantly increased spatial capacity of the hall and the stage (an auditorium with a balcony was envisaged, with a capacity of 400 seats). This contemporary design approach provided "a highlighted distinction and theoretically cleaner concept", and, above all, the building which "does not fall into mimicry".⁴² Unlike Vučenović⁴³, Maroević provided an expert opinion in support of the contemporary design approach of the architect Moslavac, emphasizing that either adjustment method or accentuation method should apply, whereas the methods of facsimile and contrast were deemed inappropriate in this context.⁴⁴ However, Commission for the assessment of preliminary design rejected contemporary design approach, because it deliberated that "the volume would be hard to fit in the existing whole" and that "a hall of smaller capacity would be acceptable".⁴⁵ The concept design "without accentuation of function"⁴⁶ was chosen, which did not envisage any major visual changes in the edifice's exterior.⁴⁷

In the course of further elaboration of the design, conservation authority, nonetheless, redirected the initial design approach of applying "the method of adjusting to ambience" towards "the facsimile method".⁴⁸ Beside rejecting contemporary volumetric adaptation, the designer's proposals to achieve at least a visible distance on the façade by using a different stone work ("a third-type stone structure, distinctive for its form and processing so that any sort of historic remi-

niscence would be completely excluded"⁴⁹) were dismissed, as well. Even though the wall of the interpolated part was somewhat drawn-in with respect to the maintained bordering stone wall on the ground floor, thus achieving a certain distance between the old and the new, it was coated in stone and crafted in the same manner as on the existing buildings, so that only the proportions and shape of the openings revealed that it was actually a contemporary intervention. In addition, on parts of the old façades, more recent interventions, compromising the values of the existing, were corrected, such as, primarily, bringing back the windows on the ground floor of the building "B" to their original format, taking the mortar off the frontal part of the building "D".⁵⁰ However, some minor changes on façades were also performed, in line with the requirements of the new function of the buildings, such as the opening towards north and shifting of the roof windows⁵¹ (Fig. 8).

Analysis of Moslavac' reconstruction with interpolation of the Cultural Center of Kotor, carried out in line with the principles of Maroević' "three-level model" (*level of town* – relation of new volumetry towards the urban tissue; *level of surroundings* – relation towards the existing surrounding and *level of building* – quality of "the building per se")⁵², enabling a holistic approach towards understanding and valorization of the phenomenon of architectural interpolation, demonstrates that this intervention reached high-level quality relationships at the level of town, and, particularly so, when it comes to the level of surroundings and the level of building.

38 APJK UZKD/c

39 APJK UZKD/g, ACK.

40 Svetislav Vučenović (1928-2013), engaged in the Belgrade City Institute for the Protection of Cultural Monuments from 1969 to 1988

41 Ivo Maroević (1937-2007), advisor and manager of the Restoration Institute of Croatia (1969-1983), member of the expert advisory commission for the renovation of Dubrovnik after the earthquake from 1982 to 1989

42 MAROEVIĆ, 1984: 10

43 APJK UZKD/e

44 APJK UZKD/f

45 APJK UZKD/h

46 APJK UZKD/g

47 APJK UZKD/i, APJK UZKD/j

48 APJK UZKD/j

49 APJK UZKD/g

50 APJK UZKD/g

51 MOSLAVAC, 1984: 12

52 MAROEVIĆ, 1983: 26-31

53 USKOKOVIĆ, 2014: 7-26

54 DOMLIJAN, 1986: 44-45

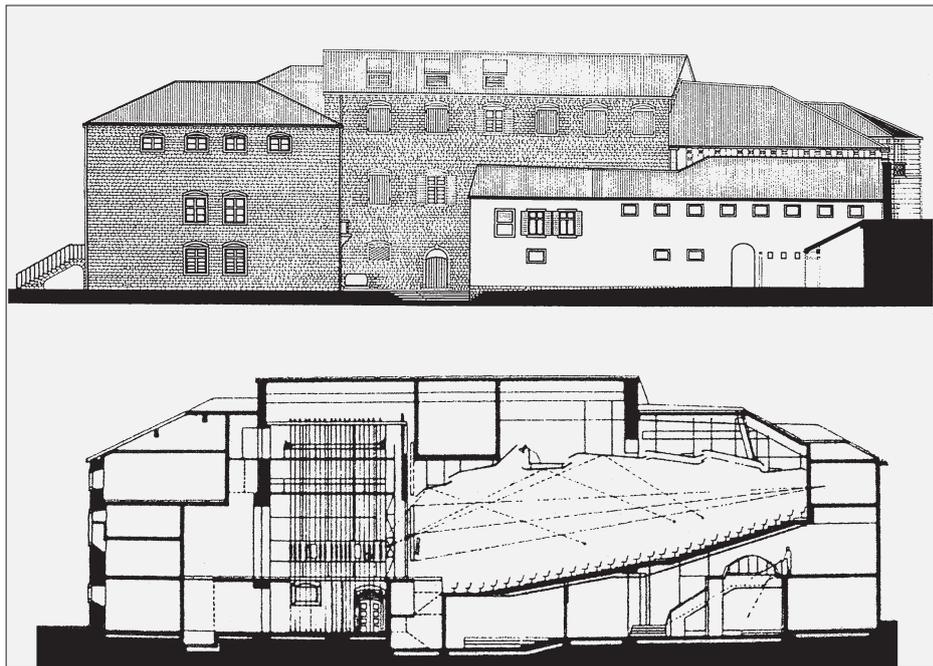
55 MARASOVIĆ, 1985: 155. National and international meetings and conferences during the 1960s and 1970s imply that a contemporary approach to urban preservation was present, the so-called "active protection" (Split, 1962;

THE LEVEL OF TOWN: INTERPOLATION – "THE NEW" INSIDE "THE OLD"

MJERILO GRADA: INTERPOLACIJA – 'NOVO' UNUTAR 'STAROGA'

Reconstruction of the Cultural Center in Kotor by architect Moslavac requires to be examined in light of popular tendencies typical for the 1960s and 1970s, in the period when renovation and reconstruction in historic environments after the World War II emerged as an important issue of European cities development, while the relationship of "the new" towards "the old" architecture became one of the most complex and most controversial issues regarding architectural and urban design.⁵³ The years 1970s are also known for rejection of design-related and ideological premises of functionalism, for resistance towards uniformity of architectural contemplation, for pluralism in terms of ideas and aesthetics and for freedom in choosing one's own idiom of design.⁵⁴ The third session of ICOMOS in Budapest (1972) resulted in adopting an important resolution on interpolation as a method of active protection pointing at the integration of contemporary architecture in historic ensembles, the repurposing and a more flexible application of new techniques and materials.⁵⁵ The most controversial urban interpolation of the 1970s, Pompidou Center in Paris (1971-77), may well be the best indicator of this.⁵⁶

The issue of interpolation, i.e. the relationship between the new and the old, was to a great extent popular in Croatian urban-architectural theory and practice, and in particular in the context of post-war renovation of demolished seaside towns. Through the renovation of the towns of Šibenik and Zadar, "the issue of relationship between historic and contemporary architecture was for the first time perceived in a holistic way".⁵⁷ While in the case of renovation of Zadar, the traditional ambience was to a great extent successfully preserved, the example of Šibenik represents a more radical reconstruction.⁵⁸ The use of glass walls by architect Vitić caused very loud disputes and polemics re-



living the question whether contemporary forms and materials rather negate the already-defined, harmonious urban ambience.

One of the popular stances in the beginning of the 1970s was reflected in the opinion that "the continuity of tradition is reached through creation of a contemporary, high-quality piece of architecture, because it would also soon become an integral part of that tradition"⁵⁹, as well as in the position that "modern architecture is not the negation of the historic aspect, but rather its straight forward continuation".⁶⁰ Continuity in terms of popularity of the issue of the "new-old" relationship was underpinned by the 11th Zagreb Salon (1976), bearing the title "The new inside the old (new architecture in the old ambience of the Croatian territory) – a critical retrospective".⁶¹ The architectural magazine "Arhitektura" (issue No. 184-185, 1983) dedicated the whole issue to the topic of interpolation, there by subliming the post-war attitude towards architectural-urban interventions of that type.

In light of understanding interpolation as a "contemporary valorization of the historic ambience"⁶², architect Moslavac, supported by the expert opinion of conservator Maroević, primarily insisted on a contemporary design of interpolated structure, on a compact mass with smaller openings, having roof and façade surfaces in gray, eruptive stone, crafted in a contemporary manner (allusion at stone roof cover, typical for the seaside – shale panels), that would be visible from the sea as a continuation of the stone mass of

FIG. 8 PROJECT OF CULTURAL CENTER: WESTERN FAÇADE (ABOVE) AND LONGITUDINAL SECTION (BELOW)
SL. 8. PROJEKT KULTURNOG CENTRA: ZAPADNO PROČELJE (GORE) I UZDUŽNI PRESJEK (DOLJE)

Venetian Charter, 1964; The Hague, 1967; Amsterdam Declaration, 1975; Split, 1970; UNESCO Nairobi, 1976). [MARASOVIĆ, 1985: 9-32; VANISTA-LAZAREVIĆ, 1999: 33-36; USKOKOVIĆ, 2014: 11-44]

⁵⁶ An interactive relationship between the old and the new, the so-called "combined work". [BYARD, 1998: 65-66]

⁵⁷ DOMLIJAN, 1986: 42

⁵⁸ KECKEMET, 1976: 23-24

⁵⁹ IVANČEVIĆ, 1967: 67

⁶⁰ MAGAS, 1972: 33

⁶¹ *** 1976. Exhibition was organized by Restoration Institute of Croatia. The author of the exhibition was Ivo Maroević.

⁶² KRITOVAC, 1983: 92

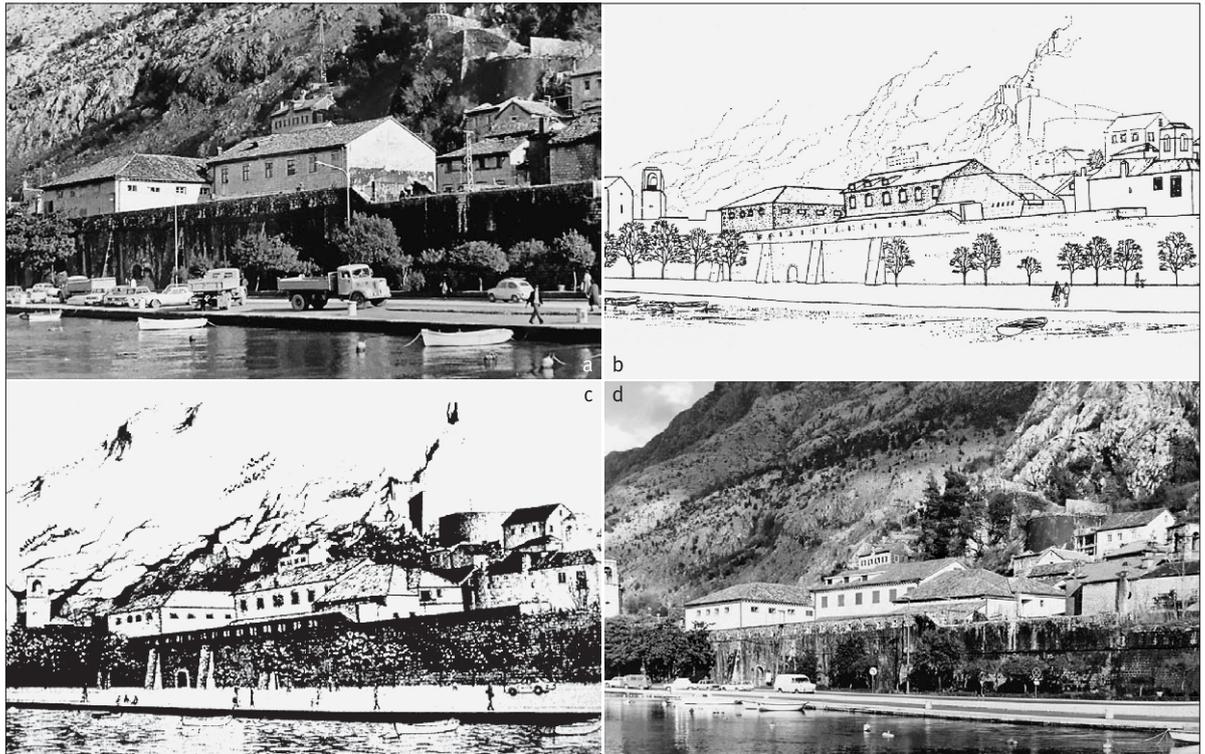


FIG. 9 PANORAMIC VIEWS OF CULTURAL CENTER: A) BEFORE THE INTERVENTION; B) CONTEMPORARY (REJECTED) CONCEPTUAL DESIGN; C) FINAL (APPROVED) CONCEPTUAL DESIGN; D) UPON THE CONSTRUCTION

SL. 9. PANORAMSKI POGLED NA KULTURNI CENTAR: A) PRIJE INTERVENCIJE; B) SUVRÊMENO (ODBIJENO) IDEJNO RJEŠENJE; C) KONAČNO (ODOBRENO) IDEJNO RJEŠENJE; D) POSLIJE IZGRADNJE

FIG. 10 FAÇADE OF THE INTERPOLATED PART "C" ON ŠURANI STREET – "THE FACSIMILE METHOD"

SL. 10. PROČELJE INTERPOLIRANOG DIJELA „C“ U ULICI ŠURANI – METODA KOPIRANJA



city walls.⁶³ Being forced to abandon his contemporary design expression, due to the pressure exerted by the conservatory authorities, Moslavac still managed, by means of traditional language of slanted roofs and roof covers – conical roof tiles (in order to soften a dominating volume of the part "B")⁶⁴ to establish harmonious, natural forms by correct perception of "benchmarks, rhythm and important morphological characteristics"⁶⁵, being in accordance with "the principle of dynamic balance"⁶⁶ (Figs. 9 and 10).

Reconstruction of the Cultural Center fully confirms the principal motive and the objective of the interpolation, reflected in the aspiration towards bringing to completion or closure of the whole, towards discovering a new "value among values"⁶⁷, i.e., a real "middle-value".⁶⁸ Result of this joint action of conservators and architect Moslavac is a "moderate contemporary intervention by means of which "a new, unobtrusive structure is achieved, rather than a void in the urban tissue".⁶⁹ Even though the material that was used "excessively alludes to the old structure, except for a mere detail implying that it is actually a new building" by means of which "no progress was eventually reached in terms of contemporary creative intervention", Maroević himself considered this compromise solution to be, nonetheless, more acceptable than "doing something that might set a precedent for other interventions in Kotor".⁷⁰ Furthermore,

Moslavac himself stated that full alignment of the interpolated building could still be seen as "a positive result in terms of design"⁷¹ and that the outcome of this combined adaptation and interpolation represented a positive example of approach to revitalization of the old part of Kotor.

Testimony to this subtle and almost unnoticeable intervention as "the art of craft" is the sketch of architect Ivan Čizmek, who often visited Boka in those years, working on the general urban plans for Kotor and Tivat ("that, by applying harmonized proportions, one can overpower the size of space").⁷² The interpolated structure has, above all, fitted in terms of design into the existing contours of the Old Town, i.e. the balance has been achieved between the new volumetry and the existing urban tissue: "level of town" (Fig. 11).

⁶³ MOSLAVAC, 1984: 12

⁶⁴ APJK UZKD/g

⁶⁵ BEGOVIĆ, 1983: 142

⁶⁶ KRITOVAC, 1983: 95

⁶⁷ IVANCEVIĆ, 1983: 82-85

⁶⁸ MIKAC, 1983: 57

⁶⁹ APJK UZKD/g

⁷⁰ MAROEVIĆ, 1984: 11

⁷¹ MOSLAVAC, 1984: 13

⁷² ČIZMEK, 1983: 150

⁷³ VUČENOVIC, 1982: 12

⁷⁴ MAROEVIĆ, 1992: 237

⁷⁵ Moslavac was working as an assistant to architect Vladimir Turina (1913, Banja Luka – 1968, Zagreb) during 1955-

LEVEL OF SURROUNDING: URBAN-ARCHITECTURAL SYNTHESIS – "A PASSAGE"

MJERILO NEPOSREDNOG OKOLIŠA: URBANISTIČKO-ARHITEKTONSKA SINTEZA – 'PROLAZ'

Particular significance and quality of the design of architect Moslavac is reflected in successfully establishing an urban-architectural synthesis, which, above all, heavily relied on fundamental conservatory principles of valorization of the old nucleus of Kotor as a whole, and, in particular, on valorization of courtyard spaces as elements of medieval Mediterranean towns ("valuable elements of the old urbanism of Kotor").⁷³

The first project of reconstruction from 1950 by the architect Brasovan, by means of which a new door through the city wall was created, provided direct access to the Cultural Center from the waterfront, but the connection with Šuranj Street remained neglected. In the new project of reconstruction, architect Moslavac used an interpolated building to form a vaulted transparent passage, by means of which, a connection between Šuranj Street and city waterfront got activated through an inner courtyard – a piazzetta. Outer spaces – the passage and the piazzetta – thus became generators of organization of functional groups within the building: entrance doors for audience of various contents were formed, leading from the covered space – the passage, whereas economy and technical entrance doors (intended for performers, activity group members, theater management, technical access to the stage) lead from inner courtyard – the piazzetta. Further to that, reconstruction made accessible the north courtyard of the complex, being used as a smaller outdoor stage, as well as the appealing old city walls. The corridor – a mimicry passage, of a traditional form in a contemporary materialization, represents the qualitative center of this reconstruction project and it fully accounts for the content and the elaborate internal form of the interpolated object. Creating a passage beneath the newly built part, that is "openness of the ground floor of the interpolated object" as well as perforation of the building "D", made possible for the Cultural Center to become fluid and frequently attended space, activating spaces between all the buildings within the complex (Figs. 12 and 13).

⁷³1956, most probably in the very period when Turina worked on the design for Center for Mother and Child Care in Zagreb. [Source: Conversation with arch. Davorka Novotny Moslavac, daughter of the architect Zdravko Moslavac]

⁷⁶ The building has actually been only partially executed in line with the Turina's design – "a passage with no exit". [MATTIONI, 2006b: 150-159]

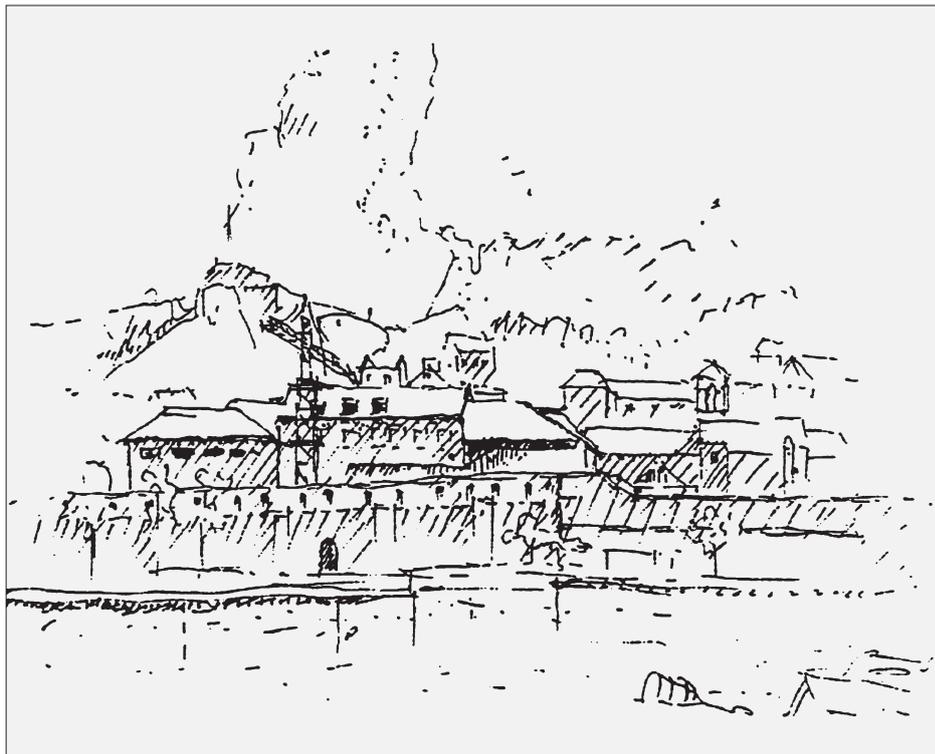


FIG. 11 CULTURAL CENTER UNDER CONSTRUCTION, 1982-83. THE SKETCH BY THE ARCHITECT IVAN ČIZMEK
SL. 11. KULTURNI CENTAR U IZGRADNJI, 1982.-1983., SKICA ARHITEKTA IVANA ČIZMEKA

FIG. 12 LEVEL OF SURROUNDING: THE TRANSPARENT PASSAGE (A SKETCH IN THE PRELIMINARY DESIGN)
SL. 12. MJERILO NEPOSREDNOG OKOLIŠA: TRANSPARENTAN PROLAZ (SKICA U IDEJNOM PROJEKTU)

FIG. 13 LEVEL OF SURROUNDING: THE TRANSPARENT PASSAGE, ENTRANCE FOR THE PUBLIC (REALIZATION)
SL. 13. MJERILO NEPOSREDNOG OKOLIŠA: TRANSPARENTAN PROLAZ, ULAZ ZA PUBLIKU (REALIZACIJA)

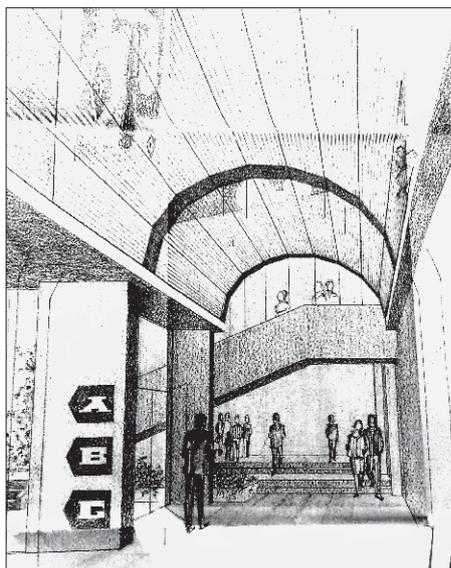




FIG. 14 LEVEL OF BUILDING: FLUIDITY AND TRANSPARENCY OF THE INNER SPACE – FOYER ON THE FIRST FLOOR – CONNECTION WITH THE GALLERY ON THE GROUND FLOOR (ON THE LEFT), THE PASSAGE VAULT AND THE MAIN ACCESS FROM THE GROUND FLOOR (ON THE RIGHT)

SL. 14. MJERILO ZGRADE: FLUIDNOST I TRANSPARENTNOST UNUTRAŠNJEG PROSTORA – FOAJE NA PRVOM KATU – VEZA S GALERIJOM U PRIZEMLJU (LIJEVO), NADSVODENI PROLAZ I GLAVNI ULAZ IZ PRIZEMLJA (DESN0)

streets". Although modernist, Turina's passage, as noticed by Domljan, possesses "some of the value of traditional architecture".⁷⁷ Moslavac, on the other hand, rather uses the traditional element of medieval towns – a vaulted passage, yet designed by use of a contemporary material – glass, which just like Turina's Center for Mother and Child Care, actually becomes "interior, paradoxically appearing as exterior".⁷⁸ Mobility ("movement of people is a basis for projects")⁷⁹ and landscape, as key pillars of Turina's designer's approach, can also be detected in the designer's approach of the architect Moslavac, both in this and his earlier projects (Rovinj, Zadar). In addition to that, Moslavac demonstrated through his approach the skill of "reading architecture and understanding city urban structures"⁸⁰, owing to which he successfully introduced "a new spatial concept in the existing street urbanity".⁸¹

LEVEL OF BUILDING: FLUIDITY AND TRANSPARENCY

MJERILO ZGRADE: FLUIDNOST I TRANSPARENTNOST

A contemporary expression which was left out of the outer design of the object, finds its full application in the interior, primarily through a series of inventive organizational-spatial solutions⁸² such as a successful placement of the stage tower into the existing height of the building "B", thus enabling an efficient use of space intended for ballet, folklore and music, which, if necessary, could be connected with the stage ("making most of every single square meter").⁸³ Particular quality of this spatial intervention is generated by two basic characteristics, mutually interlinking and complementing each other: fluidity and transparency of space (Fig. 14).

Fluidity of space is, beside the level of "micro-urbanism"⁸⁴, achieved in the building's interior as well. Functional groups which are not clearly separated create fluidity of space

in terms of its function. The transparent glass wall of the main entrance from the passage and gradual vertical reduction of space towards the well-positioned staircase directly lead the users towards the foyer on the first floor. Connecting the gallery on the ground floor with the foyer on the first floor by means of sculptural and well-positioned round staircase enables the continuity of exhibition space. Thus established circular link, encompassing "main entrance-foyer-gallery" along with transparent overview of the entire space "inside-outside", makes the space fluent and easily readable, thus mitigating the impression of confinement due to lack of space.

Apart from being embodied in strong architectural elements, such as the vault of the passage and the glass wall, the "principle of transparency" has also been applied to the architectural details, such as certain parts of staircase railing made of simple vertical glass strips. The staircase railing towards the transparent passage vault is transparent, as well, providing for a maximum visual flow. Moslavac uses transparency of glass as a means of "optical enlargement of space"⁸⁵, "glass takes over the function of attracting people into the new space"⁸⁶ but also in order to, as it was frequently done, get the interpolated object additionally "drawn into a discreet background"⁸⁷ (Fig. 15).

⁷⁷ DOMLIJAN, 1969: 59-71

⁷⁸ MATTIONI, 2006b: 150-159

⁷⁹ MATTIONI, 2006a: 68

⁸⁰ ŠEĀVIC, 1983: 25

⁸¹ PREMERL, 1983: 70-72

⁸² MAROEVIĆ, 1984: 11

⁸³ MOSLAVAC, 1984: 12-13

⁸⁴ MOSLAVAC, 1984: 12

⁸⁵ MOSLAVAC, 1984: 13

⁸⁶ APJK UZDK/g

⁸⁷ KRITOVAC, 1983: 95

⁸⁸ Laminated wooden construction of the Department Store "UPIN" is the work of prof. Stjepan Sabljic. [VENTURINI: 1981: 12-13]



In a well-balanced combination of traditional and contemporary materials used for the interior – stone, glass, wood – particular attention was paid to the application of laminated wooden beams, by means of which a long, sloped surface of the foyer ceiling gained dynamics. Moslavac had been applying laminated wood ever since he designed the Department Store "UPIN" in Zagreb (1974-77).⁸⁸ Frequent use of laminated wood is also a consequence of his interest in psychological effects of wood in architecture.⁸⁹ Psychological effect of space bears particular significance for the architect Moslavac, which is also noticeable in his previously realized projects, especially in the case of Entertainment center in Tourist Village Katoro in Umag (1969-75)⁹⁰, whereby he insisted on creating forms by using soft lines in order to foster positive mood of the user⁹¹ (Fig. 16). Whereas in case of the conceptual design in Umag, Moslavac was resented for "lack of inspiration by tradition and escape in abstract fiction"⁹², the building in Kotor demonstrated that the architect managed, through "a con-

strained modernity that preserves purity and readability"⁹³, to realize a strong dialogue with the tradition, proving that he understands and makes use of the context as a "dialectic process".⁹⁴

Mimicry character of the interpolated part provides for domination of old, traditional codes on the outside, while the "transcoding" happens upon passing through the passage and entering the building.⁹⁵ Duality of "old-new", of "traditional-contemporary", as well as modernist "singular coding" on one side, and post-modernist "polyvalent coding"⁹⁶ on the other, fully demonstrate the essence of architectural approach of Zdravko Moslavac – always in search of his own expression, never blindly accepting either functionalist internationalism or post-modernist revisiting of tradition (Fig. 17).

CONCLUSION

ZAKLJUČAK

Reconstruction of Cultural Center in Kotor was a demanding designer's task, rendered more difficult due to many limitations: international status of cultural patrimony of the entirety of the Old Town, therefore increasing the level of responsibility and caution of conservators; a small area that was available for accommodating extensive necessary contents, as well as a limited space for intervention, bordered by neighboring buildings and stone massive of city walls. Not only did architect Moslavac manage to successfully fulfill the assigned task, but he also, via his architectural approach broke the limits of intervention in protected areas of Montenegro.

FIG. 15 SPIRAL STAIRCASE IN THE GALLERY AREA ON THE GROUND FLOOR – CONNECTION WITH THE FOYER
SL. 15. SPIRALNO STUBIŠTE U PROSTORU GALERIJE U PRIZEMLJU – VEZA S FOAJEOM

FIG. 16 LAMINATED WOODEN BEAMS IN THE FOYER
SL. 16. LAMINIRANE DRVENE GREDE U FOAJEU

FIG. 17 MULTI-LAYERED TRANSPARENCY: STAIRCASE RAILING AND THE PASSAGE VAULT
SL. 17. VIŠESLOJNA TRANSPARENTNOST: OGRADA STUBIŠTA I NADSDOĐENI PROLAZ

⁸⁹ Symposium "Wooden engineering constructions and their safety" at Cavtat, December 1977, was the first meeting on the matter of wooden engineering constructions in SFRY. Moslavac had a presentation entitled "Wood and its psychological reflection in space". [MOSLAVAC, MIHALJEVIĆ, 1977: B9-4-1-10]

⁹⁰ MOSLAVAC, 1977: 7-9

⁹¹ MOSLAVAC, 1972: 12-13

⁹² KECKEMET, 1976: 26

⁹³ MAROVIĆ, 1984: 10-11

⁹⁴ VODIČKA, 1983: 119-120

⁹⁵ STAMATOVIĆ-VUČKOVIĆ, 2018: 173-179

⁹⁶ VLAHOVIĆ, 1983: 48-53

towns, which makes this example utterly unique. The reconstructed Cultural Center became the exact opposite of what had been the limitations: a transparent, fluid, flexible, multifunctional space, whereby numerous contents intertwine and various perspectives open, the space connecting parts of city that had been, up to then, separated by stone walls, while simultaneously respecting and transposing the traditional urban matrix, thus successfully achieving the urban-architectural synthesis.

By respecting tradition rather than subordinating to it, by innovation rather than imitation, by transposition rather than repetition, a continuity was achieved, as well as a successful synthesis of the old and the new. By skillful and unobtrusive, yet original architecture, a harmonious, semiotic and rich coexistence was created of traditional and contemporary, in spite of opposite codes and meanings. This, undoubtedly, also points at the successfulness of the so-called "method of active and creative valorization"⁹⁷ of the architectural heritage, which, according to many authors, is the only method of protecting architectural heritage, because it entails activation of the existing by attributing a new purpose to it, through an appropriate architectural expression which "brings back lost and enriches existing spatial values"⁹⁸, while

simultaneously taking into account, as Premerl reminds, "the spiritual features of the existing space".⁹⁹

This, as well as some other examples, demonstrate that in Montenegro, as the smallest of former Yugoslav republics, specific tasks were actually often performed by "architects from other surroundings"¹⁰⁰, as they evidently had more experience compared to the domestic architects who did not have enough practice in fulfilling such specific tasks. However, that fact does not diminish the value of Montenegrin architects, but it rather contributes to the overall richness of specific architectural realizations in Montenegro, especially in the period after the World War II. In addition to that, this paper intends to remind on the importance of research, documenting and presentation of other works performed by Croatian architects and urbanists in Montenegro, such as urban plans and designs in Boka Kotorska in the period after the earthquake, as well as industrial and residential architecture designs in the central and north parts of the country, which need to be adequately valorized together with all other valuable examples, dating from the second half of the 20th century architecture.

[Proofread by ZORKA KORDIĆ,
court inter. for English]

⁹⁷ IVANČEVIĆ, 1983: 82-85; MARASOVIĆ, 1985

⁹⁸ FILIPOVIĆ, 1983: 45

⁹⁹ PREMIERL, 1983: 70-72

¹⁰⁰ BARIŠIĆ MARENIĆ, 2015: 155

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ILLUSTRATION SOURCES

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SAŽETAK

SUMMARY

KULTURNI CENTAR U KOTORU ARHITEKTA ZDRAVKA MOSLAVCA

INTERPOLACIJA KAO SREDSTVO VALORIZACIJE ARHITEKTONSKOG NASLIJEĐA

Hrvatski arhitekti i urbanisti djelovali su na teritoriju Crne Gore u drugoj polovici 20. stoljeca, tj. tijekom šezdesetih i sedamdesetih godina, i to osobito u Boki kotorskoj u vrijeme obnove grada nakon katastrofalnog potresa 1979. godine. Projekt rekonstrukcije s interpolacijom Kulturnog centra u Kotoru djelo je arhitekta Zdravka Moslavca (1929.-2012.), glavnog arhitekta studija A3 Arhitektonskog projektnog zavoda [APZ]. Ovaj je projekt još jedno uspješno djelo hrvatskih arhitekata ostvareno na teritoriju Crne Gore.

Kompleks venecijanske vojne bolnice, koji se sastoji od triju zgrada i unutar kojeg je danas smješten Kulturni centar, izgrađen je tijekom 18. stoljeca u doba prve venecijske vladavine u Boki (1420.-1797.). Ubrzo nakon Drugoga svjetskog rata izvedena je njegova adaptacija i prenamjena u tadašnje Narodno kazalište prema projektu arhitekta Dragiše Brašovana, kada su dodatna četvrta vrata izgrađena u gradskim zidinama. Kulturni centar bio je prva javna zgrada u Starom gradu obnovljena nakon potresa, u kojem je bila znatno oštećena.

Za potrebe smjestaja zahtjevnih sadržaja Centra, prije svega središnje dvorane s pozornicom i prateće tehničke opreme, trebalo je interpolirati 'spojni dio'. Fenomen prostorne interpolacije, tj. odnos 'nove arhitekture' prema 'staroj', jedno je od naj-složenijih i najkontroverznijih pitanja u području arhitekture i urbanizma. Urbana obnova s interpolacijama bila je uvijek aktualna tema u urbanističkoj i arhitektonskoj teoriji i praksi na teritoriju bivše Jugoslavije, osobito u kontekstu poslijeratne obnove hrvatskih gradova na obali. Jedno od popularnih stajališta sedamdesetih godina 20. stoljeca podrazumijevalo je potrebu da suvremeni arhitektonski pristup na svaki način osigura kontinuitet tradicije s obzirom na činjenicu da se interpolirani dio na kraju integrira u postojeće gradsko tkivo.

Razrada projekta obnove i rekonstrukcije Kulturnog centra u Kotoru odvijala se kroz nekoliko verzija idejnog projekta i kontinuiranu razmjenu mišljenja između projektanta i konzervatora. U svjetlu razumijevanja interpolacije kao 'suvremene valorizacije povijesnog ambijenta', arhitekt Moslavac je, uz potporu stručnog mišljenja konzervatora Maroevića, inzistirao na suvremenom rješenju interpolirane strukture u sivom kamenu, obrađenom na suvremeni način. Ipak, s obzirom na to da je Kotor-Risanski zaljev stavljen na UNESCO-ov popis svjetske baštine, a povijesna jezgra Kotora na popis ugrožene svjetske baštine, proces projekta rekonstrukcije Kulturnog centra pominjivo je nadgledan od strane novoosnovanoga Gradskog zavoda za zaštitu spomenika.

Kada su konzervatori odbili predloženo suvremeno rješenje, preusmjerivši idejni projekt utemeljen na primjeni 'metode adaptacije ambijentu' prema 'metodi kopiranja', arhitekt Moslavac uspio je pomoću tradicionalnih kosih krovova i materijala (konični crjepovi, kamen) uspješno interpolirati novo zdanje u tkivo Staroga grada, na mjestu gdje je prije bila praznina.

Rezultat zajedničke akcije konzervatora i arhitekta Moslavca kompromisno je rješenje – umjerena suvremena intervencija koja nije vidljiva izvana, pa je čak i prema autorovu mišljenju ovaj projekt primjer pozitivnog pristupa revitalizaciji staroga dijela Kotora. Kvaliteta rekonstrukcije i interpoliranog objekta može se ispitati primjenom 'metode tri mjerila', koju Maroević definira kao – mjerilo grada, mjerilo neposrednog okoliša i mjerilo same zgrade.

Primjenjujući ovu metodu ispitivanja, može se primijetiti da je ostvarena ravnoteža između novoga zdanja i postojećega urbanog tkiva, prije svega arhitektovom prilagodbom volumena u konture Staroga grada gledanoga s rive i mora, što nesum-

njivo ukazuje na kvalitetno rješenje interpolacije na razini grada. Uvođenjem prolaza u interpolirani dio zgrada i postizanjem fluidne povezanosti između gradske rive i ulice Suranj nasuprot postojećem trgu i gradskim vratima, ostvarena je urbanističko-arhitektonska sinteza, tj. izuzetno kvalitetan prostor na razini neposrednog okoliša.

Suvremeni izraz koji je izostao na vanjskom dijelu zgrade, nalazi svoju punu primjenu u interijeru u nizu inovativnih organizacijsko-prostornih rješenja postignutih funkcionalnom i vizualnom posebnosti, kao i vjestim korištenjem suvremenih materijala, prije svega stakla i laminiranog drva. Moslavac koristi transparentnost stakla kao sredstvo optičke kompenzacije nedostatka prostora i osjećaja zatvorenosti. Zahvaljujući inovativnoj uporabi stakla, ponajprije u prolazu i na stubama, fluidnost i transparentnost postale su temeljne značajke unutrašnjeg prostora Kulturnog centra, čime se postiže visoka kvaliteta prostora na razini zgrade. Usto, postignuto je preklapanje tradicionalnih i suvremenih arhitektonskih kodova, pri čemu mimikrijski karakter interpoliranoga dijela omogućava dominaciju starih, tradicionalnih kodova izvana, dok se transkodiranje događa pri prolazanju kroz prolaz i pri ulasku u zgradu.

Primjer rekonstrukcije s interpolacijom Kulturnog centra u Kotoru, kao i neke druge zgrade koje izdvaja Zrinka Barišić Marenic, pokazuje da su u Crnoj Gori pojedine projekte – kao što je to slučaj s rekonstrukcijom Kulturnog centra – izvodili arhitekti iz drugih sredina koji su imali više iskustva u takvim zadacima od domaćih autora, kojima je nedostajala praksa. Nadalje, ovaj rad podsjeća na važnost istraživanja i drugih radova koje su izvodili hrvatski arhitekti i urbanisti u Crnoj Gori, osobito u Boki kotorskoj nakon potresa 1979. godine.

BIOGRAPHIES

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