



MAROJE MRDULJAŠ

SHE 2 ART PROJECT, A MONOGRAPH

MONOGRAFIJA UMJETNIČKOG PROJEKTA SHE 2

IVANA TUTEK, BERNARDA LUKAČ, STANISLAV HABJAN



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[15×15 cm, colour, Croatian/English]Editor: Ivana Tutek
Translation: T. Trska, J. Kovacevic, D. Čakalo, M. Schumann
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Architectural realization, especially if it is ambitious, always calls for further critical interpretation, but can also be a basis and a starting point for reflection and development of architectural culture conducted by the authors themselves. Such is the case with Poljana Square in Šibenik, which is the subject of a publication and two exhibitions held in Dubrovnik, at the Lazareti Art Workshop and at the ACO company in Zagreb. At the exhibition and in the monograph, architects Ivana Tutek and Bernarda Lukač represent the architectural project of the square, while Stanislav Habjan narrates the idea of the visual identity of the square, and expands it at exhibitions with performances by his group *Car je gol*. The subtitle of the exhibition and the monograph itself tell a lot about the author's intentions and about the phenomena that the exhibition and the publication try to show: "between the past and the future; abstractions and realities; of life and art."

As it is well known, eliminating differences between different domains of art, and especially between architecture, design, and the visual arts, was one of the central programmatic demands of the historical avant-garde of the first half of the 20th century. Stanislav Habjan's collaboration on the "visual identity" (or, in fact, on some kind of urban identity upgrading) of the square with the authors of the architectural project Poljana Square in Šibenik, is based on recognizing the common ambition of writing good intentions in urban space, the empathy for the past and the future of the city. That is why this collaboration does not deal with decorations, but with the performance of urban space.

Stanislav Habjan may seem like an unusual choice for the design of the visual identity of the square. He originates from a specific milieu of urban culture in Zagreb of the 1980s, in which conceptual and post-conceptual approaches, acceptance of narration and especially referencing as a method are intertwined. Only recently have we seen more clearly the contributions of New Europe, the Imitation of Life Study, the multi / inter-media project Cathedral or the works of the Greiner and Kropilak duo (the latter is Stan-

islav Habjan) and with much delay we are beginning to think about the potential of connecting these artistic pieces of research with urban space. Poljana Square in Šibenik is designed by the team of authors: Ivana Tutek, Paula Šimetin, Iva Dubovečak and Izvor Simonović Majcan, and the design group Numen / ForUse.

The Poljana Square project was a complex task. It is urban space on the edge of the historical core marked by a rich history and extremely important urban artifacts, but without a clearly defined physiognomy. Formally, the most dominant is the former *Dom JNA*, today the City Library of the architect Ivan Vitić, a crystal glass volume integrated into the reconstructed city wall. In the cultural and identity sense, the building of the Theatre, which turns its side towards the square, is of crucial importance. Two strong roads run along the perimeter of the square, and the urban matrix is becoming looser, so the square does not have a firmly defined facade. In a city with an impressive network of public spaces, a square was to be formed that would create the pre-conditions for the development of diverse events and encourage new urban narratives. It was necessary to design the very area of the square, but also a large underground garage, and articulate a series of clasps and inter-spaces, which were to simultaneously network the surrounding urban layers and affirm and present the historical ones.

The authors of the architectural project start from the analysis of existing urban flows and relations and include new scenarios of use and inhabitation of space within. The project treats the square in three dimensions: the ground floor is folded and detached from the horizontal at the points of infrastructural connections with the underground garage. This is how slopes/fans are created, which are, at the same time, urban tribunes and stages, and simultaneously correspond to the geometry of Vitić's building. Numen / ForUse follows the compositional approach of architects, and when designing canopies, small steel clouds, they too use the design method of bending triangular shapes. Two systems that are in mutual displacement are superim-

posed on the system of folded surfaces, which continue to the existing urban matrices. One is a network of points that serve as infrastructure connections, and the other is a network of paving that regulates subtle changes in the treatment of stone texture. Thus, the design method is based on two different types of diagrams. The diagram that regulates infrastructure and tiling is a proper raster and corresponds to history and the physical context. The diagram that regulates the three-dimensional form and functional relationships derives from the choreography of the event and it does not have a predefined geometric structure. These diagrams anticipate and approximate the future.

Stanislav Habjan joins the project at a later stage. Instead of literally taking over the design methods and patterns represented in architecture, he inscribes a new layer that lies somewhere between the "historical diagram" and the "diagram of the future" of the architectural project. Habjan develops the idea of the continuous development of ludic visual identity and its integration into everyday life. Habjan's decades-long pursuit of *mail art* has also influenced an unusual, "shifted", open approach to design that regularly extends beyond the project task itself and is linked to his multiple artistic lives. Instead of defining only fixed visual elements, Habjan dedicates himself to sketching scenarios of activities and events related to Poljana Square. The protagonists of this scenario are two "endemic" giraffes in the colours of Šibenik who comment on the events in the square and in the city via the *newsletter She*. An integral part of the visual identity and further life of the square continues with Habjan's concerts and performances, i.e. his band *Car je gol*, not only in Šibenik but also elsewhere. These actions, especially those in the square itself, can also be seen as a means of direct, empirical research and agitation, as an indication of the potentials latently contained in a complex architectural project. The life has already inhabited the square, and citizens are discovering its performance, which may be completely unexpected for its authors.

[Translated by Jasna Kovacevic]