



HERITAGE URBANISM

Urban and Spatial Models for
Revival and Enhancement
of Cultural Heritage

URBANIZAM NASLIJEĐA

Urbanistički i prostorni modeli
za oživljavanje i unapređenje
kulturnoga naslijeđa

INTERNATIONAL SCIENTIFIC CONFERENCE

CULTURAL HERITAGE POSSIBILITIES FOR SPATIAL AND ECONOMIC DEVELOPMENT

POSTERS

MEĐUNARODNI ZNANSTVENI SKUP

PROSTORNE I RAZVOJNE MOGUĆNOSTI KULTURNOG NASLIJEĐA POSTERI

ZAGREB, 2015

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FOREWORD

Prof. **MLADEN OBAD ŠĆITAROČI**, Ph.D, F.C.A.
Head of the *Heritage Urbanism* research project

The international scientific conference *Cultural Heritage – Possibilities for Spatial and Economic Development* (Zagreb, 22-23 October, 2015) was organized by the Faculty of Architecture, University of Zagreb and the Department of Fine Arts, Croatian Academy of Sciences and Arts. The conference is part of the research project *Heritage Urbanism – 2032 HERU – Urban and Spatial Models for Revival and Enhancement of Cultural Heritage*, financially supported by the Croatian Science Foundation.

The starting point of the conference stems from the main thesis of the research project: heritage must not only be a historic monument (protected object), but also an active factor (creative entity) in contemporary life and cultural, social, economic and spatial development of a community.

The conference was held in the Drašković Palace in the Upper Town in Zagreb, which is a cultural heritage in its own right, just like the medieval town in which it lies.

Three publications were published: book of abstracts (ISBN 978-953-8042-07-2), book of posters (ISBN 978-953-8042-12-6) and conference proceedings (ISBN 978-953-8042-11-9). All three publications

were published in electronic form, while conference proceedings were also published in print (ISBN 978-953-8042-10-2).

In total, 233 authors from 21 countries and four continents took part. They came from 39 universities - 34 European, three Asian, one African and one Australian. The following countries were represented (in the order of the total number of papers): Croatia, Italy, Portugal, Spain, Hungary, Japan, the Netherlands, Slovenia, Serbia, Austria, Bosnia and Herzegovina, Bulgaria, Montenegro, Ethiopia, China, New Zealand, Germany, the Netherlands, Poland, Sweden and Thailand. Many papers were co-authored by several authors, from several countries and different universities, indicating how well-developed international cooperation in research is. Numerous papers were co-authored by professors and their students or doctoral candidates, presenting the research carried out as part of the graduate or doctoral programme and as part of research projects.

The book of abstracts contains 142 abstracts – 87 from Croatia and 55 from 19 other countries, from the total of 227 authors (116 from Croatia and 111

from abroad). Conference proceedings contain 105 papers – 68 from Croatia and 37 from 17 other countries, from the total of 177 authors (101 from Croatia and 76 from abroad). The book of posters contains 23 works by 37 authors. Communications are grouped into three thematic groups: planning and heritage, perceiving heritage and development based on heritage.

Four invited international speakers also presented at the conference – Prof. Andrea Bruno and Prof. Vincenzo Paolo Bagnato from Italy, and Prof. Tigran Hass and Prof. Krister Olsson from Sweden.

Organization of the conference and publication of conference proceedings were made possible by the financial support of the following institutions: City of Zagreb, Foundation of Croatian Academy of Sciences and Arts, Ministry of Culture, Italian Cultural Institute, Zagreb Tourist Board, Kamgrad Zagreb and In-Grad Zagreb.

Patrons of the conference are Ministry of Science, Education and Sports of the Republic of Croatia, Ministry of Culture of the Republic of Croatia, and the City of Zagreb.



PROSLOV

Akademik **MLADEN OBAD ŠĆITAROĆI**

voditelj istraživačkoga projekta *Urbanizam naslijeda / Heritage Urbanism*

Međunarodni znanstveni skup *Prostorne i razvojne mogućnosti kulturnog naslijeda* (Zagreb, 22.-23. listopada 2015.) organizirali su Arhitektonski fakultet Sveučilišta u Zagrebu i Razred za likovne umjetnosti Hrvatske akademije znanosti i umjetnosti. Skup je dio aktivnosti istraživačkog projekta *Heritage Urbanism – 2032 HERU / Urbanizam naslijeda – urbanistički i prostorni modeli za oživljavanje i unaprjeđenje kulturnoga naslijeda*, koji financira Hrvatska zaklada za znanost.

Polazište znanstvenoga skupa proizlazi iz glavne teze istraživačkog projekta: naslijede ne smije biti samo spomenik prošlosti (zaštićeni objekt), već aktivan čimbenik (kreativan subjekt) suvremenoga života te kulturnog, društvenog, gospodarskog i prostornog razvoja zajednice.

Znanstveni skup održan je u palači Drašković na Gornjem gradu u Zagrebu, koja je sama po sebi kulturno naslijede, kao i srednjovjekovni grad gdje se nalazi.

Objavljene su tri publikacije: knjiga sažetaka (ISBN 978-953-8042-07-2), knjiga postera (ISBN 978-953-8042-12-6) i zbornik radova (ISBN 978-953-8042-11-9). Sve su publikacije objavljene digitalno,

a zbornik radova objavljen je i u tiskanom obliku (ISBN 978-953-8042-10-2).

Ukupno su sudjelovala 233 autora iz 21 zemlje, s četiri kontinenta. Autori djeluju na 39 sveučilišta – 34 europska sveučilišta, tri iz Azije, jedno iz Afrike i jedno iz Australije. Autori radova dolaze iz sljedećih zemalja (redoslijedom broja radova): Hrvatska, Italija, Portugal, Španjolska, Mađarska, Japan, Nizozemska, Slovenija, Srbija, Austrija, Bosna i Hercegovina, Bugarska, Crna Gora, Etiopija, Kina, Novi Zeland, Njemačka, Nizozemska, Poljska, Švedska i Tajland. Mnoge radove potpisuje po nekoliko autora, iz nekoliko država i s različitih sveučilišta, što upućuje na razvijenu međunarodnu suradnju u istraživanjima. Brojne radove potpisuju profesori sa svojim studentima i doktorandima, prikazujući istraživanja koja provode u diplomskoj ili doktorskoj izobrazbi te u sklopu istraživačkih projekata.

U knjizi sažetaka objavljena su 142 rada – 87 iz Hrvatske i 55 iz devetnaest zemalja, ukupno 227 autora (116 iz Hrvatske i 111 iz inozemstva). U zborniku radova objavljeno je 105 radova – 68 iz Hrvatske i 37 iz 17 zemalja, ukupno 177 autora (101 iz Hrvatske i 76 iz inozemstva). U knjizi postera objavljena su 23

rada koje potpisuje 37 autora. Priopćenja su svrstanja u tri tematske grupe: planiranje prostora naslijeda, doživljaj naslijeda i razvoj temeljen na naslijedu.

Na skupu su svojim izlaganjima i tiskanim radovima sudjelovala i četiri pozvana inozemna predavača – prof. Andrea Bruno i prof. Vincenzo Paolo Bagnato iz Italije, te prof. Tigran Hass i prof. Krister Olsson iz Švedske.

Organizaciju znanstvenoga skupa i objavu zbornika radova omogućili su svojim novčanim potporama sljedeće institucije: Grad Zagreb, Zaklada Hrvatske akademije znanosti i umjetnosti, Ministarstvo kulture, Talijanski institut za kulturu, Turistička zajednica Grada Zagreba, Kamgrad Zagreb i In-Grad Zagreb.

Pokrovitelji znanstvenoga skupa su Ministarstvo znanosti, obrazovanja i sporta Republike Hrvatske, Ministarstvo kulture Republike Hrvatske i Grad Zagreb.



Af

INTRODUCTION

Prof. MLADEN OBAD ŠČITAROCI, Ph.D, F.C.A.
Head of the *Heritage Urbanism* research project

Urban heritage of Croatia is more than 2500 years old, starting with proto-urban Illyrian settlements, the first Greek cities on the Adriatic coast from the 4th century BC and Roman cities that continued the Illyrian tradition. There is an abundance of cultural/architectural heritage from all cultural and historical periods, continuously up to the 21st century. It is a great wealth, but also 'idle money'. The *heritage without heirs*, sadly.

Despite formal protection and a few examples of successful revitalization, cultural and architectural heritage in Croatia is in poor condition and decaying because most of it does not have a permanent use and is not sufficiently involved in the life of cities and villages, such as: archaeological sites (more than 8000 years old), Illyrian ruins from the Bronze Age, Greek cities, Roman cities and villages, medieval feudal towns (burgs), Renaissance summer residences, Renaissance and Baroque fortifications, manors from the 17th to the 20th century, industrial buildings of the 19th century and vernacular/traditional folk architecture (wooden in the interior, stone on the Adriatic coast).

Giving new life to heritage is not a problem just in Croatia. Revitalization of cultural (architectural and landscape) heritage is a current European and global issue. A large number of papers and authors taking part in this scientific conference, which aims at contributing to the enhancement of heritage, testify to that. We do not want to perceive heritage only as legally protected buildings, but also as active factors which ensure the continuity of heritage life and drive economic development. Heritage must not be protected from people – it should be enhanced for the present and future generations. Thus, we ensure

its sustainability and survival in new/changed present and future conditions. We must adapt to new circumstances and creatively interpret heritage. We must give heritage a chance and show that it is flexible and capable of meeting contemporary needs, but in doing so it should not lose its identity and fundamental values. New interventions in heritage must be creative and of high quality so that they themselves may become new heritage in the future.

Using a multi-disciplinary, multi-national and multi-regional approach, cultural heritage should be analysed as an active resource in the contemporary life and an engine for the development of the environment in which its emanation is felt. Cultural heritage is observed in the spatial context – from landscapes and historic sections of cities/villages to architectural complexes and buildings with their immediate urban and rural environments. Linking active heritage protection with urban and spatial planning is encouraged.

Heritage is analysed from different points of view: *spatial and urban planning* (involvement of heritage in the daily life of urban and rural areas), *landscape* (conservation and enhancement of landscape values, and environmental and visual experiences), *architectural* (achievement of excellence in new/contemporary building on heritage sites), *cultural and historic* (acknowledgement of heritage identity values), *economic* (sustainability of heritage) and others.

Enhancement of heritage – the living one and the one that died a long time ago – focuses on the following five indicators:

1. **spatial factors** of heritage identity – they define recognisability, authenticity and uniqueness;
2. **criteria** for new interventions and use of heritage – spatial-urban, spatial-landscape, architectural, cultural and historic, economic, legal and other;
3. **methods** of evaluation, planning and design in heritage spaces and buildings;
4. **models** of planning and designing heritage;
5. **scenarios** as possible solutions at the level of programmes and concepts.

The past several decades saw the adoption of a number of conventions and declarations on tangible and intangible cultural heritage in the world. Every year ICOMOS adopts declarations, recommendations and principles on one of the current issues. The Florence Declaration (2014) is dedicated to the value of cultural heritage and landscapes for promoting peaceful and democratic societies, emphasizing the importance of heritage management ethics and practices. The Kyoto Vision (2012) deals with the role of local communities in heritage sustainability. The Paris Declaration (2011) focuses on the relation between heritage and development, noting that culture, of which heritage is a part, is an essential component of human development, providing for economic growth and development processes. The Summit in Johannesburg (2002) confirmed cultural diversity as the fourth pillar of sustainable development – along with economy, society and environment. Development is explained not only as a term related to economic growth but also as a means to achieve the satisfactory level of intellectual, emotional, moral and spiritual existence.

The importance of the context and *genius loci* as the main factors for heritage site authenticity was emphasized at several conferences.

All declarations and conventions, as well as we ourselves recognize the problems heritage faces today, such as neglect, disappearance, insufficient conservation care, lack of upkeep, improper use, decay. Globalization has also contributed to that by diminishing the importance of local identity and cultural diversity. Many countries ratified and endorsed quite a many conventions dedicated to cultural heritage, yet they do not implement them. The problem does not lie in identifying problems and theoretical principles deriving from conventions and declarations. The principles may be general, declarative and directing, but from the professional point of view they are clear, although allowing for different interpretations and different ways to achieve goals.

Therefore, the importance of international conferences such as this one lies in presenting the identical or similar problems that exist everywhere, exchanging experiences, showing examples of good practice and adopting conclusions that will contribute to the enhancement of the methodological approach of planning and design in heritage sites with the aim of their revitalization. The task of all of us working on the conservation and enhancement of cultural heritage is to encourage and initiate real revitalization of heritage, to turn this 'idle money' into active one, to give heritage new life and self-sufficiency and to grant the community which possesses it and the users who use it economic, social and cultural gains which are important for the upkeep of heritage and for the creation of a new cultural atmosphere towards heritage. Instead of exploiting and devaluing heritage, we need co-existence with it. Instead of constructing new buildings, let us first reconstruct and revitalize the ones we inherited and the historic centres of cities and villages. Investors should be made aware of the fact that, while investing in heritage is more expensive in the beginning, it is more cost-effective in the long-term. In the end, reconstruction and active use of heritage is for the benefit of all.

Heritage is not just a pretty picture and a nostalgic memory of past times. It enables us to partly live

in the past and to use it to develop the future. How to make heritage, especially material/architectural one, active or keep it active? We believe it should be integrated into the physical and socio-cultural environment. How? By creatively adapting to heritage, not the other way round. An old building cannot offer all the amenities that a new one can, but life in an old building and heritage environments is quite different. It is time to remove the artificially imposed distinction between conservation and innovation, though both must be creative and responsible, devoid of bureaucratic discipline. Flexibility and adaptability are needed in the application of standards and regulations during the restoration of cultural heritage.

Cultural landscape (urban and rural) is a new paradigm for coordinated development that integrates economic, social and environmental processes. It includes both architectural/built and landscape heritage. A new interdisciplinary and transdisciplinary approach is sought that will remove or adjust the differences between natural, social and technical sciences. There can be no successful planning, management and conservation of cultural landscape without the cooperation of different disciplines; moreover, cultural landscape should not be interpreted as a conservation site, but as an area for implementing a sustainable development strategy. This is especially important in the rural landscape, where the traditional pattern of settlement and historic landscape must be simultaneously respected. Communities and individuals (owners) are entitled to benefit from cultural heritage – architectural and natural alike, but they also have an obligation to preserve authenticity and cultural diversity. How to achieve and harmonize that? Income from heritage must be firstly invested in the upkeep and enhancement of heritage, and only then used for other purposes. To achieve economic and social gains, heritage should be incorporated into all development strategies in such a way that it benefits the local community through employment and improved living conditions.

A lot is expected from linking heritage and tourism. There is a need for a long-term vision for sustainable tourism development. To build in heritage sites,

we first need to determine the type of tourism and the target groups of tourists. Authenticity must be set as the core of cultural tourism development, promoting the interpretation based on research and recognition of *genus loci*. Conservation and upkeep of cultural heritage in tourism destinations require special integrated plans, regulations customized to heritage and creative implementation, which go beyond the scope of conservation. Only the combined spatial and tourism planning can set a good foundation for quality programs and the inclusion of cultural heritage in the tourism industry. In doing so, it is important not to forget the carrying capacity at the heritage site to prevent the opposite and undesired effects.

Active use of cultural heritage involves the application of appropriate methods, the research of heritage and the space in which its radiation is felt. This allows for excellent creative interpretations and spatial, urban planning, architectural and landscape solutions that could reaffirm cultural heritage and ensure its new and sustainable life – for the benefit of the community and individuals.

To achieve the set objectives, all the people who directly or indirectly use cultural heritage as an essential development resource or make decisions important for cultural heritage and development – architects, conservators, spatial planners, developers, landscape architects, investors, tourism professionals, heritage managers, civil servants and others – must be appropriately trained. The existing study programs at the academic level need to be changed or supplemented with the aim of recognizing and affirming cultural heritage as the guardian of the identity of space and culture, as a possible engine of development, as well as an unused resource in need of a new meaning and new possibilities. Research projects that analyse cultural heritage from the perspective of different scientific fields and set up new methods and new perspectives on active use of heritage can also contribute to the enhancement of cultural heritage. *Heritage Urbanism (HERU)* is such a project and this conference is organized within it as one of the models of research.



UVOD

Akademik **MLADEN OBAD ŠČITAROĆI**

voditelj istraživačkoga projekta *Urbanizam naslijeđa / Heritage Urbanism*

Hrvatska je zemlja koja baštini urbanu kulturu stara više od 2500 godina – od protourbanih ilirskih naselja, prvih grčkih gradova na Jadranu iz 4. st. pr. Kr. i rimske gradove koji se nastavljaju na ilirsku tradiciju. Mnoštvo je kulturnoga/graditeljskoga naslijeđa u Hrvatskoj iz svih kulturno-povijesnih razdoblja, u kontinuitetu do 21. stoljeća. Veliko je to bogatstvo, ali i mrtvi kapital. Nažalost, baština bez baštinika.

Usprkos formalnoj zaštiti i malobrojnim primjerima uspješne revitalizacije, kulturno/graditeljsko naslijeđe u Hrvatskoj u lošem je stanju i propada, jer većinom nema trajnu namjenu te nije u dovoljnoj mjeri uključeno u život gradova i naselja, kao što su: arheološka nalazišta (starija od 8000 godina), ilirske gradine brončanoga doba, grčki gradovi, rimski gradovi i naselja, srednjovjekovni plemički gradovi (burgovi), renesansni ljetnikovci, renesansno-barokno utvrđeno graditeljstvo, dvorci od 17. do 20. stoljeća, industrijske građevine 19. stoljeća te vernakularno/tradicionalno pučko graditeljstvo (drveno na kontinentu, kameno na jadranskoj obali).

Novi život naslijeđa nije problem samo Hrvatske. Revitalizacija kulturnoga (graditeljskog i pejsažnog) naslijeđa aktualna je europska i svjetska tema. To potvrđuju brojni radovi i autori koji sudjeluju na ovom znanstvenom skupu kojem je cilj pridonijeti unaprjeđenju naslijeđa. Naslijeđe ne želimo doživljavati samo kao administrativno zaštićene objekte, već kao aktivne subjekte koji osiguravaju kontinuitet života naslijeđa i pokreću gospodarski razvoj. Naslijeđe ne smijemo štititi od ljudi, nego ga treba unaprjeđivati za ljude i buduće naraštaje. Time se osigurava održivost i opstanak naslijeđa u novim/dručjim, sadašnjim

i budućim uvjetima. Moramo se prilagođavati novim okolnostima i kreativno interpretirati naslijeđe. Moramo naslijeđu dati priliku i pokazati da je ono prilagodljivo, da može zadovoljiti suvremene potrebe, pri čemu ne treba izgubiti svoj identitet i svoje temeljne vrijednosti. Novi zahvati na naslijeđu moraju biti kreativni i visoke vrsnoće kako bi mogli u budućnosti postati novo naslijeđe.

Multidisciplinarnim, multinacionalnim i multi-regionalnim pristupom valja cijelovito sagledati kulturno naslijeđe kao aktivan resurs uključen u suvremeni život i kao pokretač razvoja sredine u kojoj se osjeća njegova emanacija. Kulturno naslijeđe promatramo u prostornom kontekstu – od krajolika i povijesnih dijelova gradova/naselja do pojedinih graditeljskih sklopova i građevina sa svojim neposrednim urbanim i ruralnim okruženjem. Potiče se povezivanje aktivne zaštite naslijeđa s urbanističkim i prostornim planiranjem.

Naslijeđe se sagledava s različitim motrišta: prostorno-urbanističkog (uključivanje naslijeđa u svakodnevni život urbanih i ruralnih prostora), pejsažnog (čuvanje i unaprjeđenje pejsažnih vrijednosti te ambijentalnih i vizualnih doživljaja), arhitektonskog (postizanje vrsnoće novom/suvremenom gradnjom u naslijeđenim prostorima), kulturno-povijesnog (uvažavanje naslijeđenih identitetnih vrijednosti), ekonomskog/gospodarskog (financijska održivost naslijeđa) i dr.

Unaprjeđenje naslijeđa – onoga koje živi i onoga koje je već odavno mrtvo – usmjereno je na sljedećih pet pokazatelja:

1. prostorni čimbenici identiteta naslijeđa – određuju prepoznatljivost, izvornost i posebnost;

2. kriteriji za nove zahvate i uporabu naslijeđa – prostorno-urbanistički, prostorno-pejsažni, arhitektonski, kulturno-povijesni, ekonomski, pravni i drugi;
3. metode vrednovanja, planiranja i projektiranja u prostorima i građevinama naslijeđa;
4. modeli planiranja i projektiranja naslijeđa;
5. scenariji kao moguća načelna rješenja na razini programa i koncepcata.

Posljednjih nekoliko desetljeća u svijetu su done-sene brojne konvencije i deklaracije o materijalnom i nematerijalnom kulturnom naslijeđu. Svake godine ICOMOS donosi deklaracije, preporuke i načela posvećene nekoj od aktualnih tema. Firentinska deklaracija (2014.) posvećena je vrijednostima kulturnog naslijeđa i krajolika za promicanje mirnog i demokratskog društva, naglašavajući važnost etičke menadžmenta naslijeđa i prakse. Deklaracija iz Kyota (2012.) bavi se ulogom lokalnih zajednica u održivosti naslijeđa. Pariška deklaracija (2011.) govori o odnosu naslijeđa i razvoja, naglašavajući da je kultura, koje je dio naslijeđe, osnova sastavnica ljudskog razvoja koja omogućava ekonomski rast i razvojne procese. Skup u Johannesburgu (2002.) potvrdio je kulturnu različitost kao četvrti stup održivog razvoja – uz ekonomiju, društvo i okoliš. Razvoj se objašnjava ne samo kao termin ekonomskog rasta nego i kao način da se postigne zadovoljavajući stupanj intelektualnog, emotivnog, moralnog i duhovnog postojanja. Na nekoliko je skupova naglašena važnost konteksta i duha mjesta (*genius loci*) kao nositelja autentičnosti prostora naslijeđa (*authenticity*).

Sve deklaracije i konvencije, kao i mi sami, prepo-

zajemo današnje probleme s kojima se naslijeđe suočava, kao što su: zanemarivanje, nestajanje, nedovoljna skrb za očuvanje, neodržavanje, neprihvjetno korištenje, prepustanje propadanju. Tome je pridonijela i globalizacija koja umanjuje važnost lokalnog identiteta i kulturne različitosti. Mnoge su zemlje ratificirale i podržale brojne konvencije posvećene kulturnom naslijeđu, ali ih ne primjenjuju. Problem nije u prepoznavanju problema i teorijskim načelima koja proizlaze iz konvencija i deklaracija. Načela jesu općenita, deklarativna i usmjeravajuća, ali u stručnom smislu ona su jasna, premda su moguće različite interpretacije i različiti putovi do ostvarenja ciljeva.

Zato je važnost međunarodnih skupova, kao što je i ovaj, da se posvuda isti ili slični problemi iznesu, razmijene iskustva, pokažu primjeri dobre prakse i donesu zaključci koji će pridonijeti unaprjeđenju metodološkog pristupa planiranja i projektiranja u prostorima naslijeđa sa svrhom njegove revitalizacije. Zadatak je svih nas koji radimo na očuvanju i unaprjeđenju kulturnog naslijeđa da potičemo i pokrećemo stvarnu revitalizaciju naslijeđa, da taj mrtvi kapital postane aktivan, da naslijeđu omogućimo novi život i samoodrživost, a zajednici koja posjeduje naslijeđe i korisnicima naslijeđa da steknu ekonomsku, društvenu i kulturnu dobit važnu za održavanje naslijeđa te za kreiranje novoga kulturnog ozračja prema naslijeđu. Umjesto iskorištavanja i obezvrjeđivanja naslijeđa potreban nam je suživot s njime. Umjesto izgradnje novih zgrada obnovimo i revitalizirajmo najprije naslijeđene zgrade i povijesne jezgre gradova i naselja. Potrebno je osvijestiti investitore da je ulaganje u naslijeđe samo na početku skuplje, ali dugoročno isplativije. U konačnici, obnova i aktivno korištenje naslijeđa dobrobit je za sve.

Naslijeđe nije samo lijepa slika i nostalgično sjećanje na minula vremena. Ono nam omogućava da djelomično živimo u prošlosti, da u njemu živimo i danas te da ga koristimo za razvoj u budućnosti. Kako naslijeđe, poglavito materijalno/graditeljsko, učiniti ili održati aktivnim? Skloni smo reći da ga treba integrirati u fizički i društveno-kulturni okoliš. Kako? Kreativno se prilagoditi naslijeđu, a ne obratno. U staroj zgradi ne možemo dobiti sve

ono što možemo u novoj, ali život u staroj zgradi i naslijedenim ambijentima posve je drukčiji. Vrijeme je da uklonimo umjetno postavljenu razliku između konzervacije i inovacije, ali obje moraju biti kreativne i odgovorne, lišene birokratskih stega. Potrebna je fleksibilnost i prilagodljivost u primjeni standarda i regulacija prilikom obnove kulturnog naslijeđa.

Kulturni krajolik (urbani i ruralni) nova je paradigmata za usklađeni razvoj koji integrira gospodarske, društvene i okolišne procese. Kulturni krajolik objedinjuje i arhitektonsko/graditeljsko i pejsažno naslijeđe. Traži se novi interdisciplinarni i transdisciplinarni pristup koji će ukloniti ili uskladiti razlike između prirodnih, društvenih i tehničkih znanosti. Bez suradnje različitih disciplina nije moguće uspješno planiranje, upravljanje i zaštita kulturnog krajolika, koji ne smije biti interpretiran kao prostor konzervacije, nego kao prostor u kojem se provodi strategija održivog razvoja. Posebice je to važno u ruralnom krajoliku, gdje se istodobno treba uvažavati tradicijski uzorak naselja i povijesni krajolik. Zajednice i pojedinci (vlasnici) imaju pravo na korist od kulturnog naslijeđa – i graditeljskog i prirodnog, ali istodobno imaju obvezu čuvati autentičnost i kulturnu različitost. Kako to postići i uskladiti? Prihodi od naslijeđa moraju se najprije uložiti u održavanje i unaprjeđenje naslijeđa, a tek onda koristiti za druge potrebe. Naslijeđe valja ugraditi u sve razvojne strategije radi gospodarske i društvene dobiti na način da koristi lokalnoj zajednici kroz zapošljavanje i poboljšanje uvjeta življenja.

Od povezanosti naslijeđa i turizma mnogo se očekuje. Potrebna je dugoročna vizija za održivi razvoj turizma. Valja odrediti vrstu turizma i kome je turizam namijenjen da bi se moglo graditi u prostorima naslijeđa. Autentičnost se mora postaviti kao srž razvoja kulturnog turizma, promovirajući interpretaciju temeljenu na istraživanju i prepoznavanju duha mjesta. Vođenje zaštite i održavanje kulturnog naslijeđa u prostorima turističkih odredišta zahtijevaju posebne integrirane planove, propise prilagođene naslijeđu i kreativnu provedbu, što nadilazi razinu konzervacije. Jedino objedinjeno prostorno i turističko planiranje može postaviti

dobru osnovu za kvalitetne programe i uključivanje kulturnog naslijeđa u turističko gospodarstvo. Primjer je važno ne zaboraviti na nosivost prostora naslijeđa, da ne bismo dobili suprotne i neželjene učinke.

Aktivno korištenje kulturnoga naslijeđa podrazumijeva primjenu odgovarajućih metoda, istraživanje naslijeđa i prostora u kojem se osjeća zračenje naslijeđa. Temeljem toga moguće su vrsne kreativne interpretacije te prostorna, urbanistička, arhitektonska i pejsažna rješenja koja mogu afirmirati kulturno naslijeđe i osigurati njegov novi i održivi život – na korist zajednice i pojedinaca.

Da bismo ostvarili postavljene ciljeve, potrebna je profesionalna izobrazba svih koji izravno i posredno koriste kulturno naslijeđe kao temeljni resurs razvoja ili donose odluke važne za kulturno naslijeđe i razvoj – arhitekata, konzervatora, prostornih planera, planera razvoja, pejsažnih arhitekata, investitora, turističkih djelatnika, menadžera naslijeđa, službenika državne uprave i drugih. Potrebne su promjene ili dopune postojećih studijskih programa u akademskoj izobrazbi s ciljem prepoznavanja i afirmacije kulturnog naslijeđa kao čuvara identiteta prostora i kulture, kao mogućeg nositelja razvoja, kao neiskorištenog resursa kojem treba dati novi smisao i nove mogućnosti. Unaprjeđenju kulturnog naslijeđa mogu pridonijeti i znanstvenoistraživački projekti koji bi s različitim znanstvenih područja sagledali kulturno naslijeđe i postavili nove metode i nove poglede na aktivno korištenje naslijeđa. Takav je istraživački projekt i *Heritage Urbanism (HERU)*, u sklopu kojeg je organiziran i ovaj znanstveni skup kao jedan od modela istraživanja.

INTERPRETATION OF POSTERS

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Cultural Heritage – Possibilities for Spatial and Economic Development – Posters is a book of posters exhibited at the conference of the same name held on 21 and 22 October 2015 in Zagreb. The section Posters (exhibition and the accompanying book) comprises a total of 22 posters by 36 authors from seven countries – Croatia, the Netherlands, Spain, Hungary, Serbia, Slovenia and Japan. The main content of the book is divided into three thematic units:

1. Planning and heritage
2. Perceiving heritage
3. Development based on heritage.

Although formally organized into three basic thematic units, the majority of posters are characterized by conscious intertwining and integral consideration of several proposed thematic units, with a clear aim of comprehensive understanding and planning-design interpretation of recognized values of cultural (architectural and landscape) heritage with the purpose of enhancing it and transforming it to the present day forms of use.

In the *Planning and Heritage* chapter, seven posters were exhibited and published in the book, covering topics such as alternative views on the planning and development of Zagreb's intangible heritage area, urban and architectural scenario for the transformation of industrial heritage of a part of Chicago (USA), the continuity of ideas for the conservation of the historic zone of Umag and the potential scenario for the revitalization of the city of Mostar in Bosnia and Herzegovina. The chapter ends with scenarios for integrated planning-design interpretations of heritage revitalization of several manors in east-

ern Croatia which have the potential to become the starting point for the planning of the corresponding broader spatial context. It also includes a practical and unique realized example of realized restoration of historic walls of the historic city of Archidona (Malaga, Spain).

Perceiving Heritage consists of six poster presentations. It begins with the research of experiential characteristics of spaces characterized by distinct natural values with elements of anthropogenic influence, whereby not only are experiential aspects investigated but urban and architectural scenarios and methods of rehabilitation and enhancement of the characteristic type of heritage with elements of original naturalness also envisaged. The chapter continues with the investigation of experiential characteristics and evaluation of the typology of urban heritage structures, followed by experiential characteristic of industrial heritage of Croatian cities of Zagreb and Zadar and the analysis of their perception as possible drivers of the development of a wider metropolitan area and the city as a whole. The chapter ends with the recognition and interpretation of the term 'collective memory' as intangible heritage of the community, interpreted in the context of research as a possible criterion and a starting point for the conservation and restoration of material, architectural heritage.

Development Based on Heritage begins with the research on heritage of manors of the Zagreb region, identifying the need for integral consideration as a criterion for devising valid methods and models of their revitalization and contemporary use on the regional level. This is followed by several integrated urban-landscape-design scenarios and models of

innovative (re)interpretation of spaces of distinct natural values, post-industrial landscape and proposals for scenarios for future development of areas with highly valuable archaeological features with long-lasting urban culture and tradition, left to inappropriate forms of use, decay and possibly oblivion. The chapter ends with scenarios for reconstruction, revitalization, recovery and reuse of architectural heritage through a collection of examples of architectural and urban interventions of a minor scale.

Diverse in scale, theme and methodology, posters included in the book clearly take universal points of view regarding the past, present and future of cultural heritage interpretation. They successfully differentiate between permanent values and variable factors of integrating cultural heritage in the course of everyday life and the opportunities lying ahead of us.

The methods, models and scenarios proposed in these posters, sometimes only seemingly *utopian*, send subtle but clear criticism of the globally present recklessness in the attitude toward heritage. They are certainly an important step toward a broader understanding of the subject. Cultural heritage, as shown here, is unconditionally considered a source of inspiration and creativity, which is one of the constituent hypotheses of the conference *Cultural Heritage – Possibilities for Spatial and Economic Development*.

INTERPRETACIJA POSTERA

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Prostorne i razvojne mogućnosti kulturnog naslijeđa – Posteri publikacija je nastala prikupljanjem i strukturiranjem izložbenih postera istoimenoga međunarodnog skupa održanog 21. i 22. listopada 2015. godine u Zagrebu. U sekciji Posteri (izložba i prateća publikacija), izložena su ukupno 22 rada u čijoj je izradi sudjelovalo 36 autora iz sedam zemalja – Hrvatske, Nizozemske, Španjolske, Mađarske, Srbije, Slovenije i Japana. Osnovni sadržaj publikacije podijeljen je u tri tematske cjeline:

1. Planiranje prostora naslijeđa,
2. Doživljaj naslijeđa
3. Razvoj temeljen na naslijeđu.

Iako formalno strukturirani u tri navedene osnovne tematske cjeline, većinu radova obilježava svjesno isprepletanje i integralno sagledavanje nekoliko ponuđenih tematskih cjelina s jasnim ciljem sveobuhvatnog razumijevanja i planersko-projektantske interpretacije prepoznatih vrijednosti kulturnoga (graditeljskog i pejsažnog) naslijeđa u svrhu njegova unaprjeđenja i privođenja ovdobnim oblicima korištenja.

U poglavljju *Planiranje prostora naslijeđa* izloženo je i u knjizi objavljeno ukupno sedam radova, a obuhvaćene su teme alternativnih oblika promišljanja planiranja i razvoja prostora nematerijalnog naslijeđa Zagreba, urbanističko-arhitektonski scenarij preobrazbe industrijskog naslijeđa dijela Chicaga (SAD), istražuje se kontinuitet promišljanja zaštite povijesne cjeline Umaga te potencijalni scenarij revitalizacije grada Mostara u Bosni i Hercegovini. Poglavlje zaključuju scenariji integralnih planersko-projektantskih interpretacija revitalizacije naslijeđa pojedinih dvoraca istočne Hrvatske

koji imaju potencijal postati ishodište za planiranje pripadajućeg šireg prostornog konteksta. Nailazimo i na praktični, jedinstveni realizirani primjer restauracije povijesnih zidina povijesnoga grada Archidone (Malaga, Španjolska).

Poglavlje *Doživljaj naslijeđa* sastoji se od šest prezentacijskih postera. Započinje se istraživanjima doživljajnih karakteristika prostora izraženih prirodnih vrijednosti s elementima antropogenog utjecaja, pri čemu se ne istražuju isključivo doživljajni aspekti, već predviđaju urbanističko-arhitektonski scenarij i metode revitalizacije i unaprjeđenja karakterističnog oblika naslijeđa s elementima izvorne prirodnosti. U nastavku se istražuju doživljajne osobine i vrjednovanje pojma tipologije naslijeđenih gradskih struktura, zatim doživljajne karakteristike industrijskoga naslijeđa hrvatskih gradova Zagreba i Zadra, te analiza njihova poimanja kao mogućeg pokretača razvoja širega gradskog područja i grada u cjelini. Poglavlje zaključuje prepoznavanje i tumačenje pojma 'zajedničkog sjećanja' kao nematerijalnog naslijeđa zajednice, a koje se u kontekstu istraživanja tumači kao mogući kriterij i polazište za zaštitu i obnovu materijalnoga, graditeljskog naslijeđa.

Poglavlje *Razvoj temeljen na naslijeđu* započinje istraživanjem naslijeđa dvoraca zagrebačke regije s prepoznavanjem potrebe njihova integralnog sagledavanja kao kriterija pronalaska pravovaljanih metoda i modela njihove revitalizacije i suvremenog korištenja u mjerilu regije. U nastavku slijedi nekoliko integralnih urbanističko-pejsažno-projektantskih scenarija te modela inovativne (re)interpretacije prostora izraženih prirodnih vrijednosti, postindustrijskog krajolika, te prijedloga scenarija

budućeg razvoja prostora visokovrijednih arheoloških obilježja s dugotraјnom urbanom kulturom i tradicijom, a koji su prepуšteni neodgovarajućim oblicima korištenja, propadanju i mogućem zaboravu. Poglavlje završava scenarijima obnove, revitalizacije, oporavka i ponovne uporabe graditeljskoga naslijeđa kroz zbir primjera arhitektonsko-urbanističkih zahvata manjeg mjerila.

Raznorodni u mjerilu, temi i metodologiji, posteri obuhvaćeni publikacijom jasno zauzimaju univerzalna stajališta vezana uz prošlost, sadašnjost i budućnost interpretacije kulturnog naslijeđa. Uspješno razlučuju između trajnih vrijednosti i promjenjivih čimbenika njegove integracije u tijek svakodnevice i prilika koje su ispred nas.

Radovima predložene metode, modeli i scenariji, ponekad samo naizgled utopijski, upućuju suptilnu i pritom jasnú kritiku globalno prisutnoj nepromišljenosti odnosa spram naslijeđu. Svakako su značajan korak ka širem razumijevanju teme. Ovdje prikazanim, kulturno naslijeđe bezuvjetno se smatra izvorom inspiracije i kreativnosti, što je jedna od sastavnih hipoteza znanstvenog skupa Prostorne i razvojne mogućnosti kulturnog naslijeđa.



I. PLANNING AND HERITAGE

PLANIRANJE PROSTORA NASLIJEĐA

Cultural and historical heritage demands serious considerations regarding its conservation and enhancement. Planning and new interventions in historic, urban and rural environments are an important part of the planning process that requires the development of appropriate methods along with the application of special knowledge and approaches. Spatial development must recognize the existing layers of history, not only by analyzing and recording them, but also by developing methods for their evaluation and inclusion into the development of the area. Spatial planning documentation for areas rich in heritage sites requires adjustment/change of existing spatial planning methods and models, as well as of the legislative framework. Technological and infrastructure systems in such a spatial context also require a different technical approach.

The questions that arise are: How can we plan contemporary interventions in historical environments in a functional and well-arranged manner? What are the preferred methods and sustainable scenarios?

Razmatrajući povijesno naslijeđe u prostoru, na- meće se pitanje njegova očuvanja i unaprjeđenja. Planiranje i novi zahvati u povijesnim krajolicima te urbanim i ruralnim ambijentima važan su dio planiranja prostora koji traži razvoj primjerenih metoda te primjenu posebnih znanja i pristupa. Prostorni razvoj trebao bi uvažavati i zatečene povijesne slojeve, ne zaustavljajući se samo na njihovoj analizi i formalnom bilježenju, već razvijati metode njihova vrjednovanja i uključivanja u razvoj prostora. Prostornoplanska dokumentacija u prostorima bogatim naslijeđem zahtjeva prilagodbu/promjenu postojećih metoda/modela planiranja prostora, kao i zakonodavnog okvira. Tehnički i infrastrukturni sustavi u takvome prostornom kontekstu također traže odmak od ubičajenoga tehničkog pristupa.

Postavlja se pitanje: kako programski i funkcionalno planirati suvremene zahvate u povijesnim prostorima – koje su poželjne metode i održivi scenariji?



CONTEMPLATED AND EXPERIENCED AREAS OF THE CITY: IMMATERIAL HERITAGE CASE STUDY ZAGREB

PROMIŠLJENI I DOŽIVLJENI PROSTORI GRADA: NEMATERIJALNO NASLIJEĐE PRIMJER ZAGREBA

KEY WORDS:
mental image of the city
cultural heritage
concentric and linear model
Zagreb

KLJUČNE RIJEĆI:
mentalna slika grada
kulturno naslijeđe
koncentrični i linearni model
Zagreb

The mental image of Zagreb adopted the story of its origin, historical development and the influences that caused various directions of its expansion: mostly spontaneous growth in east-west direction, in accordance with the characteristics of relief – parallel with the contours and the extensions of Medvednica, and away from the flood plains of the Sava. With the appearance of the planning aspirations of the city expansion to the south, the natural flow of the Sava river is regulated. Zagreb north-south urban axis becomes dominant spatial gesture and the main focus of the further urban reflection of the city, while its eastern and western parts both spread uncontrollably.

Image of the city is modified through creating a concentric system that carries on the legacy of traditional settlements and of transformed periphery and allows change in the way of thinking and planning Zagreb, offering a reconciliation of all axes and linear movements. The knowledge of the existence and capabilities of concentric spatial/urban systems of the city sets a new challenge: the creation of new types of models. The models read criteria from heritage and enable new planning assumptions that can sustain a variety of scenarios.

Planning new models brings new questions: Is it possible to plan the city as a series of experiences? How to determine the overall value of the sum of subjective perceptions and interests? It is necessary to avoid the illusion of the city as a completed image and to revive the process models that will leave the playful imagination options for updating.

Criticism of the existing (not)planning of the city, which is in violation of its physical-mental integrity, brings into question the importance of planners/urban planners today. Thinking only about material respects in planning, paradoxically, is lost connection with reality. City is its people, it is expected to plan for a man but it should also restore the humanistic character of the profession.

Mentalna slika grada Zagreba usvojena je priča o njegovu nastanku, povijesnom razvoju i utjecajima koji su uvjetovali različite smjerove njegova širenja. Proučavajući razvoj Zagreba uočen je linearni, pretežito spontani rast u smjeru istok-zapad, u skladu s obilježjima reljefa – usporedno sa slojnicama i protezanjem Medvednice, a udaljeno od poplavnih nizina Save. Pojavom planerske težnje širenja grada prema jugu, reguliran je prirodnji tok rijeke Save. Zagrebačka urbanistička os u smjeru sjever-jug postaje dominantna prostorna gesta i glavno žarište dalnjeg urbanističkog promišljanja grada, dok se njegovi istočni i zapadni dijelovi istodobno nekontrolirano šire.

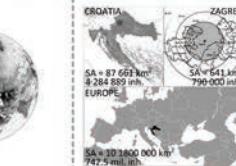
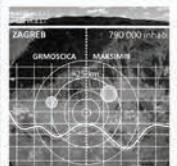
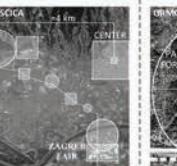
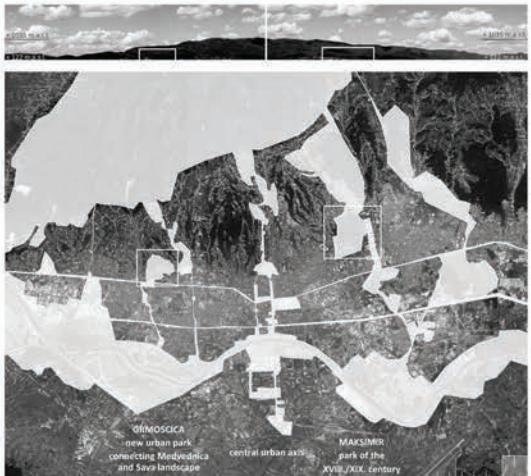
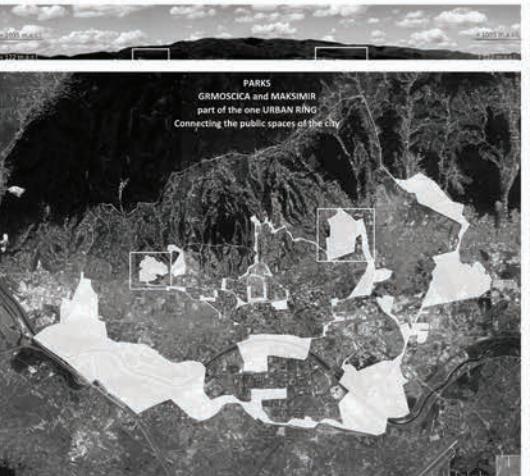
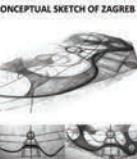
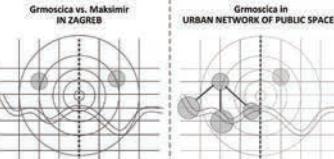
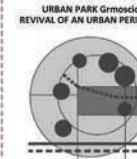
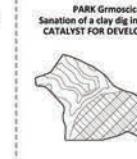
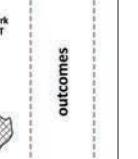
Promjena promišljanja slike grada stvaranjem koncentričnih sustava, koji u sebi nose naslijeđe tradicijskih naselja i preobraženih periferija grada, omogućuje promjenu u načinu razmišljanja i planiranja Zagreba, nudeći pomirenje svih osi i linearnih poteza na način međusobnog povezivanja. Spoznaja o postojanju i mogućnostima koncentričnih prostornih/urbanističkih sustava grada postavlja i novi izazov: stvaranje novih tipova modela. Modeli u sebi nose kriterije odčitane iz naslijeđa i omogućavaju nove pretpostavke planiranja, koji mogu podnijeti najrazličitije scenarije.

Planiranje novim modelom donosi nova pitanja: Je li moguće planirati grad kao niz doživljaja? Kako odrediti opće vrijednosti u zbiru subjektivnih percepacija i interesa? Potrebno je izbjegići iluziju grada kao dovršene slike i oživjeti modele procesa koji će razigranoj imaginaciji ostaviti mogućnosti za dopunjavanje.

Kritika postojećeg (ne)planiranja grada, kojim se narušava njegova prostorno-mentalna cjelovitost, dovodi u pitanje i važnost planera/urbanista danas. Razmišljujući samo o materijalnim odrednicama u planiranju, paradoksalno se gubi veza sa stvarnošću. Grad su njegovi ljudi, očekuje se planiranje za čovjeka, pri čemu treba struci vratiti humanističko obilježje.

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| | THEME | SCALE | GRMOSICA : ZAGREB | GRMOSICA : SAVA | URBAN PARK GRMOSICA | | |
|-----------------------------------|---|--|--|--|--|---|---------------------|
| levels of the space contemplation | | | | | | levels of the space contemplation | |
| starting points | <p>CONTEXTUAL starting points</p> <ul style="list-style-type: none"> historical development pre-existing condition planned <p>The final image of Zagreb addressed the image of its past, historical development and the influences that caused various directions of its expansion.</p> <p>In this study, the development of Zagreb was observed through linear, mostly spontaneous growth in east-west direction, in accordance with the river bed and the axis parallel with the contours and the extensions of Medvednica, and away from the flood plains of the Sava.</p> | <p>THEME</p>  <p>SCALE</p>  | <p>STRATEGIC AND REGIONAL SPATIAL PLANNING</p> <p>CITY PLANNING</p> <p>1 : 100 000 1 : 50 000</p>   | <p>SPATIAL AND URBAN PROGRAMME PLANNING</p> <p>URBAN AND LANDSCAPE PROGRAMME PLANNING</p> <p>1 : 50 000 1 : 25 000 1 : 10 000 1 : 5 000</p>   | <p>URBAN AND LANDSCAPE DESIGN</p> <p>URBAN AND LANDSCAPE ARCHITECTURE</p> <p>1 : 1 000 1 : 2 000 1 : 500</p>  | Grmrosica story | |
| destination | <p>CONCEPTUAL starting points</p> <ul style="list-style-type: none"> perspective criticism references literature <p>With the appearance of planning aspirations of the city expansion to the south, the natural flow of the Sava river is regulated.</p> <p>Zagreb north-south urban axis becomes dominant spatial gesture and the main connector of the urban reflection of the city, while its eastern and western parts both spread uncontrolled.</p> | | <p>Grmrosica - forest, forgotten natural oasis near the city center.</p> <p>The Grmrosica area is observed through various scales - levels of space contemplation:</p> <ol style="list-style-type: none"> 1. Grmrosica in the city of Zagreb 2. Grmrosica as a public space in the west part of the city 3. Grmrosica in correspondence to its closer surrounding <p>If one take a walk to the Grmrosica highest point, will experience a beautiful panoramic view of Zagreb. But, a view from the valley reveals a sad picture of "injured landscape".</p> <p>The main cause of that is a Mankind, which left behind an abandoned clay dig. The disturbed natural harmony. A man who does not take the responsibility of its actions in space and society in general.</p> | <p>How long will last the consistency of the irresponsible behavior?</p> <p>The aim is to cure "injured landscape" through its physical and social rehabilitation, sanitization of the area, the clay dig and landslides and forest protection creating a public space: Urban park Grmrosica</p> | <p>Grmrosica is a part of the cities public spaces which are linking the cities public spaces in a unique system. It is observed as a connection between Medvednica and the Sava river.</p> <p>The newly developed concentric models of Zagreb are putting Grmrosica as a part of the one urban ring of public spaces. The part of it, which is thoroughly explored is a revival of the cities periphery and urban heritage.</p> | <p>The idea of park is revitalized through unity of "natural and programme forest".</p> <p>"Natural forest" is topographically the highest area of the hill with minimal architectural interventions and the view of revitalized and Zagreb.</p> <p>"Programme Forest" is a transformation of a clay dig into a park with sport program and planted forest.</p> | Zagreb story |
| outcomes | <p>METHOD</p> <ul style="list-style-type: none"> theoretical bases hypothesis goal programme <p>Planning new models brings new questions: Is it possible to plan the city as a series of experiences?</p> <p>How to determine the overall value of the sum of subjective perceptions and interests?</p> <p>It is necessary to avoid the illusion of the city as a complicated image and to revive the process models that will leave the playful imagination options for updating.</p> | | <p>SYMMETRIC MODEL Linear Zagreb Urban Axes</p>  | <p>CONCENTRIC MODEL Zagreb Urban Rings</p>  | | ZAGREB'S PLANNING MODELS | |
| | <p>CONCEPT</p> <p>?</p> <p>types models submodels</p> <p>The city image is modified through creating a symmetric system that carry on the tradition of traditional settlements and of transformed periphery which allows change in the way of thinking and planning Zagreb, defining the orientation of all axes and linear movements.</p> | | | | | | |
| | <p>IDEA</p> <p>!</p> <p>The knowledge of the existence and capabilities of concentric spatial/urban systems sets a new challenge: the creation of new types of urban planning models.</p> <p>The models read criteria from heritage and enable new planning assumptions that can sustain a various scenarios.</p> | | <p>GRMOSICA new urban park connecting Medvednica and Sava landscape</p> <p>central urban axis</p> <p>MAKSIMIR park of the XVIII./XX. century</p> | | | | |
| | <p>CONCLUSION</p> <ul style="list-style-type: none"> criticism of the existing lack of city planning in Zagreb, which is in violation of the socio-cultural integrity of the city <p>The field of urbanism and architecture is defined in terms of a series of diagrams that are always both: social and spatial.</p> <p>City are its people and the planning should serve them.</p> | | <p>CONCEPTUAL SKETCH OF ZAGREB</p>  <p>Grmrosica vs. Maksimir IN ZAGREB</p>  <p>Grmrosica in URBAN NETWORK OF PUBLIC SPACES</p>  <p>Grmrosica as a part of LINEAR URBAN AXIS</p>  <p>URBAN PARK Grmrosica REVIVAL OF AN URBAN PERIPHERY</p>  <p>PARK Grmrosica SANATION OF A CLAY DIG INTO A PARK CATALYST FOR DEVELOPMENT</p>  | | | outcomes | |

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SOUTH WORKS – URBAN REDEVELOPMENT OF THE FORMER INDUSTRIAL AREA IN SOUTH CHICAGO

SOUTH WORKS – URBANA PREOBRAZBA INDUSTRIJSKE ZONE U JUŽNOM CHICAGU

KEY WORDS:

South Chicago Master Plan
spontaneous growth
condition of recession
industrial heritage
low urban density

KLJUČNE RIJEČI:

prostorni plan za južni Chicago
spontani razvoj
stanje recesije
industrijsko nasljeđe
niska gustoća izgrađenosti

The site of the U.S. Steel's South Works, opened in 1882, is located 15 miles south of the centre of Chicago and bounded by the Calumet River on the south and the Lake Michigan on the east. The neighbourhood around the factory, South Chicago, was filled with immigrants who came to the area for work opportunities at the mill. Since 1992 the site has been inactive while the surrounding neighbourhood became degraded. Several proposals have been introduced since the closure. The most relevant attempt was made in 2010 by Skidmore Owings & Merrill, but due to the economic crisis development has been radically slowed down.

The urban strategy deals with specific suburban environment of Chicago and the problem of low density. The intention is to create tensions, both spatial and programmatic, that would generate higher density and consequently future urban growth. Program is strategically inserted with the particular attention to existing infrastructure and linearity of the Chicago urban fabric. Industrial heritage of the old mill informed the project on different scales, which gave strong identity to the project. The remnants of the former factory, the old water canal and the ore walls, were used as the main elements for the creation of spatial relations, while the leftovers of the ore are used as building material.

In the first phase of the development three programmatically different buildings are placed along the canal in order to initiate growth. All three buildings are in the strong correlation with the industrial remnants: Creative Incubator at the beginning of the canal is positioned on top of the ore walls and uses them for the main internal circulation; Playful Learning Environment is bridging the canal and linking two parts of the site while the Performance centre is placed literally inside the canal and uses it as an existing infrastructure. Together with industrial heritage, three buildings create a new entity that will encourage further urban development.

South Works, položaj jedne od glavnih željezara nekadašnjeg US Steela otvorenog 1882. godine, nalazi se 15 milja južno od središta Chicaga i omeđena je rijekom Calumet i jezerom Michigan. Naselje u okolini željezare, South Chicago bilo je nastanjeno imigrantima i radnicima koji su došli iskušati sreću. Željezara je zatvorena 1992. godine što je dovelo do propadanja okolnih naselja i degradacije cijelog područja. Nakon zatvaranja željezare javljaju se mnogobrojna razmišljanja za revitalizaciju cijelog područja, a najznačajniji je pokušaj SkidmoreOwings&Merrilla (SOM) 2010. godine. Zbog ekonomске krize i nedostataka sredstava cijeli je projekt značajno usporen.

Projekt South Works bavi se prvenstveno problemom male gustoće koji je specifičan za američka predgrađa, pa tako i South Chicago. Ideja projekta jest stvaranje programatskih i prostornih tenzija koje bi potom generirale veću gustoću, a time i budući urbani razvoj. Zgrade različitog programa su strateški postavljene s velikom pažnjom posvećenom postojecoj infrastrukturni i linearnom karakteru urbane matrice Chicaga. Ostatci željezare i industrijski karakter cijelog područja utjecalo je na projekt u različitim pogledima te je kreiran jasan identitet područja. Ostatci tvornice, stari kanal te masivni zidovi za pohranu rude, korišteni su kao primarni element u stvaranju prostornih odnosa, dok je ruda koja se još uvijek nalazi na lokaciji korištena kao građevni materijal.

U prvoj etapi projekta, tri programatski različite zgrade su smještene duž kanala. Zgrade su u jasnoj vezi s ostacima nekadašnje tvornice: Inkubator kreativnosti je smješten na zidovima i koristi ih kao primarnu komunikaciju, Prostor za interaktivno učenje premošćuje kanal i povezuje dvije strane parcele, dok je Kazalište smješteno unutar samog kanala koji koristi za temeljenje. zajedno s industrijskim naslijedom, tri zgrade čine cjelinu koja je početak budućeg urbanog razvoja cijelog područja.

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1. Masterplan Strategy

The Chicago South Works Site is the ideal case study to examine strategies for urban development when action must consider the specificities of Chicago such as the rigid urban grid, transportation infrastructure and public spaces by large infrastructures like the and the overall programmatic and spatial processes that can be found throughout the city.

In search for new techniques of urban planning and growth methods, here are some who action considers the specificities of Chicago such as the rigid urban grid, transportation infrastructure and public spaces by large infrastructures like the and the overall programmatic and spatial processes that can be found throughout the city.

By analyzing the city, several patterns in urban fabric were found which were then applied to the site. Moreover, a detailed analysis of the existing structures determined specific locations of the new program.

2. Heritage

Originally the site of the U.S. Steel's South Works, was first opened in 1892 as the North, South, and Lake Mill Company. The ZA valley is located on the south side of the Loop and is surrounded by the Calumet River on the south and Lake Michigan on the west. The area around the factory, South Chicago, was known as the "Steel Town" because it was an area for the wet-dock jobs at the mill. In the 1970s, The South Works began a long process of demolition, before it finally closed on 1992.

The South Works site is an artificial peninsula coming to existence with only purpose of bearing the steel mills. After it has been torn off its original context, for decades, it has been nothing but a desolated artificial land.

3. Growth

Our proposal operates simultaneously on the local level of the neighborhood (integrating the existing community services and improving the quality of life) and the global level (establishing the interaction between the site and the city center).

Simply by adding a few programmatic insertion points we are creating a framework for the future of the site and new development as well as improved the existing living environment for the current inhabitants living in older south Chicago areas.

The strategy aims to initiate spontaneous growth. However, the order in which growth happens is not relevant. The only programmatic points are the general locations of each program which are based on the thorough research of the physical, social and historical contexts.

4. Program

Program is divided in three categories which overlap and create hybrids. Commerce is located in the eastern, Creative in the center, the base of the south Chicago neighborhood. Production creates opportunity for local employment while the creative sector is the heart of the people from the surrounding area.

This programmatic choice covers the secondary, tertiary and quaternary economic sectors. It is a programmatic choice suitable to accommodate a wide range of working skills and educational levels. Also, major programmatic components come from wider Chicago area and beyond.

By examining various case studies and their spatial requirements we have developed an "armful" of insertion points which can "fill" in the site.

5. The Spine

The One Walls and the canal in the middle of the site were originally used for shipping and storing the iron ore. Today they are still used for shipping and storage. The canal and the walls create an intriguing spatial condition because of their inclined. In fact, nevertheless, these spatial elements we predict that "the spine" will become the most likely to be developed first.

6. Three Buildings

These buildings are placed along the canal. Formatic buildings are conceived as abstract objects placed in the landscape. Their form is not necessarily related directly to their function. Because there is no development set when the three buildings are placed in the landscape their function is prone to be changing and make people to come engage with the heritage.

The first building, Creative Incubator is placed on top of the walls, in order to act as a catalyst for the regeneration of the existing heritage, while the building is elevated from the ground. The second building, Performance Center is placed on the canal. It is using old retaining walls of the canal as existing infrastructure.

7. Creative Incubator

South Works Creative Incubator is a highly equipped media production centre, containing studios, rehearsal rooms, exhibition space and a platform for exchange of knowledge between media art-related professionals.

Visitors are conducted through 3 levels of interaction with digital media through the passageways of the experimental gallery, along the mezzanine and finally through the roof floor, the way to the top most space on the top floor of exhibition district. The various galleries lead to open exhibition spaces.

8. Playful Learning

Playful Learning Environment is a programmatic combination of learning and play. Located in the South Chicago Playful learning through hands-on and body-on activities, the playful learning environment is a condition of passive learning focused on academic pursuits which not many can afford, especially in the U.S.A.

9. Performance Center

By being placed inside of the old canal, Performance Centre is using the specifics of the site and the old industrial heritage to create a unique atmosphere which can host various types of performance.

From the outside, the building is perceived as an ergonomic steel cube floating above water, while the interior reveals a large hall for various types of performances. The theatre arenas "underwater" are designed as free, cheap and accessible places for various performances without distances between spectators and performers, while the steel cube is designed to be more pragmatically to efficiently accommodate supporting facilities.

17

CULTURAL HERITAGE – POSSIBILITIES FOR SPATIAL AND ECONOMIC DEVELOPMENT
PROSTORNE I RAZVJUNE MOGUĆNOSTI KULTURNOG NASELJU
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UNIVERSITY OF ZAGREB
FACULTY OF ARCHITECTURE
DEPARTMENT OF CULTURAL HERITAGE

Af

THE CONTINUITY OF SPATIAL PLANNING CONSIDERATION OF PROTECTION AND RESTORATION OF THE HISTORIC ENTITY OF UMAK

KONTINUITET PROSTORNO-PLANSKOG PROMIŠLJANJA ZAŠTITE I OBNOVE POVIJESNE CJELINE UMAGA

KEY WORDS:

identity of historical entity
spatial plan
continuity of urban heritage improvement
contemporary projects
Umag

KLJUČNE RIJEČI:

identitet povijesne cjeline
prostorni plan
kontinuitet unaprjeđenja urbanog naslijeda
svremeni zahvati
Umag

In the first half of the 1980s a demanding legal framework for protection of settlements in the Register of Cultural Monuments was achieved. The main features of the Umag historic urban core are: fortified maritime once insular location, mostly residential use, traffic congestion, unshaped public area, inadequate public facilities and tourism potential. Medieval defensive walls are partly preserved, while the late Gothic and early Renaissance buildings form a dense urban tissue.

Developing the then prescribed urban project as a most detailed plan was a challenge especially to urban planning and cultural heritage protection experts. The first spatial plan was preceded by detailed photography and drawing drafts of all buildings and creating the conservation base. The scope of the plan included, besides the protected historic core, the contact area in which the process of forming a new town centre already began. The concept of the solution contains the reconstruction model of historic urban matrix: preservation of the southern city silhouettes, reconstruction of some demolished buildings, forming the northern façade by the new building, functional adaptation of utilities.

In the thirty-year period plan amendments and division into two scopes were carried out (historic entity and new centre). Despite changes caused by various reasons, the essentials of the first plan are sustainable, although not without objections in architectural interpretations of the new buildings.

By experience, the basis of urban heritage protection, preservation and use consists of long-term activities on the development of strategic and other conservation and management plans along with implementation and monitoring of the results of their application, improving interdisciplinary approach, continuous research and application of new technologies, inventory and expert valorisation, regulation of property relations, institutional framework of financial support of restoration and promotion of values.

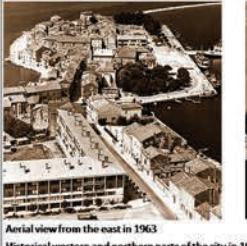
U prvoj polovici 1980-tih godina u Hrvatskoj je ostvaren zahtjevan zakonski okvir zaštite naselja upisanih u Registr spomenika kulture. Osnovna obilježja povijesne urbanističke cjeline Umaga jesu: utvrđeni pomorski nekad otočni položaj, pretežito stambeni način korištenja, prometna opterećenost, neoblikovani javni prostor, neprimjereni sadržaji javne namjene i turistički potencijal. Od srednjovjekovnih obrambenih zidina sačuvani su dijelovi na južnoj strani, a kasnogotičke i ranorenesansne zgrade u zapadnom dijelu čine gusto gradsko tkivo.

Izrada tada propisanog urbanističkog projekta, bila je izazov stručnjacima osobito iz osnovnih područja urbanizma i zaštite kulturnog naslijeda. Prvom prostornom planu prethodilo je detaljno fotografiranje i snimanje tlocrta i pročelja svih zgrada te izrada konzervatorske podloge. U obuhvat plána uključen je osim zaštićene povijesne cjeline i kontaktni prostor u kojem je već tada bio započet proces oblikovanja novoga gradskog središta. Koncept rješenja sadrži model obnove povijesne urbane matrice: očuvanje južne siluete grada, rekonstrukcija dijela srušenih zgrada, oblikovanje sjevernog pročelja novom gradnjom, funkcionalna prilagodba sadržaja, izmještanje prometa iz povijesnoga središta.

U tridesetogodišnjem razdoblju provedene su izmjene i dopune plana, te podjela u dva obuhvata (povijesna cjelina i novo središte grada). Unatoč promjena uzrokovanih različitim razlozima, bitne postavke prvoga plana su održive, iako ne bez zamjerk i arhitektonskoj interpretaciji nove gradnje.

Iskustvo pokazuje da osnovu zaštite, očuvanja i korištenja urbanog naslijeda čine dugoročne aktivnosti na izradi strateških i drugih planova očuvanja i upravljanja uz provedbu i praćenje rezultata njihove primjene, unapređenje interdisciplinarnog pristupa, kontinuirano istraživanje i primjena novih tehnologija, inventarizacija i stručna valorizacija, uređenje imovinsko-pravnih odnosa, institucionalni okvir finansijske podrške obnove i promicanje vrijednosti.

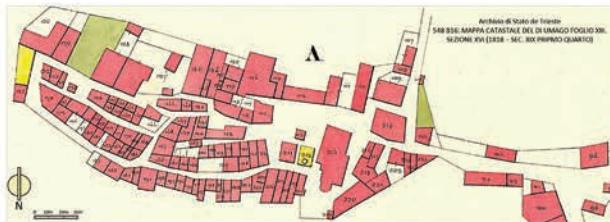
Status before the spatial plan



Aerial view from the east in 1963
Historical western and northern parts of the city in 1928



Southwestern tower of defensive walls



Umag on the cadastral map of 1838, original scale 1: 1440
Northern coast with front gardens

Northern coast after construction of the hotel



Umag is located in the part of the Croatian Adriatic Sea on the west coast of the Istrian peninsula as well in a series of coastal towns whose development was influenced by similar cultural and historical circumstances and frequent changes significant to the history and life of the population. Since the first national laws on the protection of cultural monuments and on spatial planning were adopted in the early 1960s, the monumental urban area of Umag (the historical part of the peninsula) was entered in the Register of immovable cultural monuments in 1963.

On Umag peninsula construction continuity is documented from Late Antiquity. Building structures from the 12th c. and 16th c. buildings have been preserved, while settling of new population created most of the current building stock in the 17th and 18th c. A suburb on the mainland, to the 19th c. protected by walls, has been there since 1333. A small number of buildings has emphasized characteristics of stylistic periods. Often on the same facade traces of construction activities from several periods appear, which further contributes to their picturesqueness. Buildings are valorized in five categories: cultural and those of environmental values, integrated and unintegrated, and buildings of no value.

The intention of demolishing existing buildings in order to build the hotel in 1969 was realized in the western part of the historic centre, despite the opposition of the conservation service.

The first complete restoration of the southwestern town followed in the period from 1971 to 1976 with the intended purpose of museum of local archaeological collections.

Preserved Gothic biforium War destruction of the coast and the main city square



Spatial plans

Spatial planning activities with a significant impact on the cultural heritage of Umag began as early as in the mid-20th c. and have continued to the present by the activities of several planning institutions and experts from different areas.

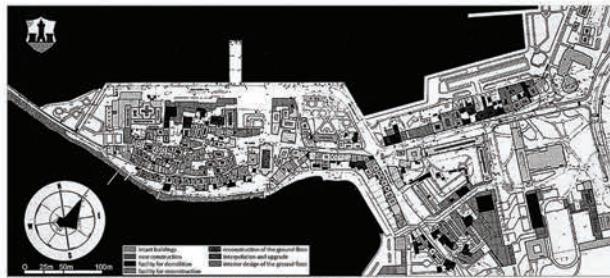
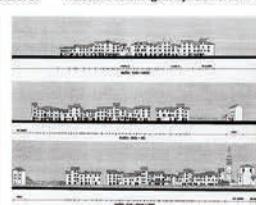
Analysis of status included a cultural and historical analysis (construction time, valorisation of buildings, protection modality and urban modes of protection), building stock (material, quality, height, roof slope) and ownership structure, architectural and urban analysis (building and ground floor use, way of street use, parterre processing, park and green space, existing infrastructure) and historical urban development of the city.

Modalities for the protection of a building within the historic core of Umag are determined regardless of the time of construction, depending on their value and existing situation as following interventions: conservation, correction, reconstruction, demolition and maintenance [intact].

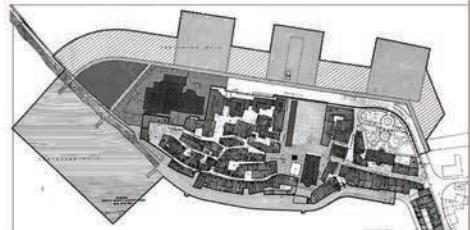
Part of architectural drawings of the ground floor of buildings in 1975



Facades of buildings in Rijeka St. in 1977



The concept of urban project solutions is based on the use of restoration criteria:
– historical and urban development (completion of unfinished urban space, restoration of degraded areas - original urban and park spaces, alleys and other public spaces - streets and squares, balancing the structure of use);
– historical and architectural adjustment of building purpose in the preserved part of the urban tissue of the original architectural values, reconstruction and restoration of the degraded southern city silhouettes - restoration of the facade and the remaining parts of the city walls;
– functional (regulation of traffic load);
– sociological (promotion of values of the historical entity).



The first amendments to the plan was adopted in late 1999. The coverage is related to the maritime part of the north coast (construction of two new breakwaters, of which the western exclusively for the parking needs of the hotel and expansion of hotel dimensions with indoor and outdoor pool area) and the extension of the southern coast to obtain a multi-functional public space and the beach.

In the second amendment to the spatial plan of 2004, in the space of the connected squares in the north-south direction, the concept of the main historic square with a church, a bell tower and a cistern (Venice Sq.) is amended by its merging with the square open to the north. On the west side of the square the construction of new buildings - canopies for public purposes and a wall with a fountain was foreseen. By a change in the main axis of the square from east-west to north-south, the historical direction towards the western part of the town is discontinued.

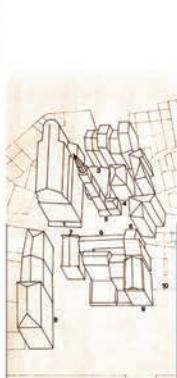
Implementation of the spatial plans

From the urban point of view, with the implementation of regional plans the overall objective was achieved of revitalization of the historic centre by its integration with the new city centre and the coastal area. Among the individual building interventions in the northern part of the historic centre the northern stretch is outstanding – an office building built at the time of the first plan, the expansion of the hotel and reconstruction of a part of the commercial buildings in the period from 1999 to 2007, and the northern stretch in the eastern part in 2003.

The southern promenade has been extended to the entire coastal stretch, and uncontrolled construction of buildings of various volumes and canopies of catering facilities usurps the public space and undermines the southern views of the historic part of the city.



Central urban area from the north



Demolished buildings on the main city square



Historic part of the city from the south around 1905, before the construction of the coastal path

- 1 Parish church
- 2 Bell tower
- 3 Public cistern
- 4 Renaissance house
- 5 Gothic house
- 6 Municipal Palace with the city loggia
- 7 Podesta Palace
- 8 Hotel "Al Leon d'Oro"
- 9 Theatre
- 10 Hotel "Trieste"

Gothic windows found in the restoration



Current Venezia Sq. without the northern demolished buildings



Seacast St. Peregrine with catering facilities annexed on the south side of buildings in Rijeka St.

Initiated during the development of the first amendment to the plan in 2001 urban architectural competition has been implemented with the primary aim of "quality functional and visual solutions of main city square with a special integrative function in the new millennium".

The program guidelines indicate that a poll review of planning solutions from the current plan was one of the objectives, whereas it was necessary to take into account the requirement that the current planning solutions be changed by substantiated and better solutions.



View of the developed Sq. of Freedom

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REVITALIZATION OF MOSTAR A MEMORY OF LIFE

REVITALIZACIJA MOSTARA SJEĆANJE ŽIVOTA

KEY WORDS:
disunity of the city
experience
connecting
identity
Mostar

KLJUČNE RIJEČI:
razjedinjenost grada
doživljaj
povezivanje
identitet
Mostar

Mostar is a city with a complex social situation that led to the disunity of the population after the war in 1990s, and divided the urban structure of the city. The east (mainly Muslim) and west part of the city (mainly Christian) are completely separated, and each side has its own administration, education, health care system, as well as cultural heritage.

In the first phase, the study deals with the history of the city. It reveals the structure, the way in which the city is formed and the architectural heritage. A city that assumed a variety of historical layers and so creates its identity, today is losing it. However, setting the factors and criteria (eg. experiential or physical) and their mutual interlacing within the different levels of experience the forgotten identity can be read out again.

By setting the strategy, how to apply the criteria and read out the identity of space, we get a network of points where people meet that has to be developed and treated. These spaces can induce different feelings and memories in the inhabitant. Feelings and memories can be achieved by senses - sight, hearing, touch, smell, by moving around the city and creating Mindscape.

The aim is to detect high intensity of the senses, on both sides of the city, and to fill them with facilities that will connect the population (cultural, social, etc.). An imaginary network that will connect the city but also the population can be created this way.

Depending on the level of involvement of the senses, we connect with the space, and a space becomes a place which leads us to a synesthesia of senses, and thereby connecting with the environment and the city. A man becomes part of the city, part of the community, no longer an individual.

The end result is selecting one of the points (type of the established model) which will, through the detailed elaboration, show how a wasted space with no identity, one that separated the city, becomes a link for the city and for population.

Mostar je grad sa složenom društvenom situacijom u kojem je došlo do razjedinjenosti stanovništva nakon rata 1990-ih, a time i do podjeljenosti urbane strukture grada. Istočna (uglavnom muslimanska) i zapadna strana grada (uglavnom kršćanska) u potpunosti su odvojene i svaka strana ima svoju upravu, obrazovanje, zdravstveni sustav, kao i kulturno nasljeđe.

U prvoj fazi, istraživanje se bavi poviješću grada. Ono otkriva strukturu grada, način na koji je nastao i njegovo graditeljsko nasljeđe. Grad koji se razvio kroz niz povijesnih slojeva i tako stvorio svoj identitet, danas ga gubi. Međutim, uspostavljanjem čimbenika i kriterija (npr. iskustvenih ili fizičkih) i njihovim međusobnim ispreplitanjem unutar različitih razina iskustava, zaboravljeni identitet moguće je ponovno iščitati.

Postavljanjem strategije kako primijeniti kriterije i pročitati identitet prostora dobivamo mrežu točaka u kojima se ljudi sastaju, a koje je potrebno razvijati i trentirati. Ti prostori kod stanovnika mogu izazvati različite osjećaje i uspomene. Osjećaji i sjećanja postižu se pomoću intenzivnije uključenosti osjetila - vida, sluha, dodira, mirisa, kretanjem po gradu i time stvaranjem Mindscape-a.

Cilj je s obje strane otkriti područja s visokim intenzitetom osjetila, te ih popuniti sadržajima koji će spajati stanovništvo (kulturni, socijalni i sl.). Na taj način će se stvoriti imaginarna mreža koja će povezati grad, ali i stanovništvo.

Ovisno o razini uključenosti osjetila, možemo se povezati s prostorom, pri čemu prostor postaje mjesto koje dovodi do sinestezije osjetila i povezuje nas s okolinom i gradom. Čovjek postaje dio grada, dio zajednice, nije više samo pojedinač.

Krajnji cilj je odabirom jedne od točaka (koja je tip uspostavljenog modela), kroz detaljnu razradu pokazati kako zapostavljeni prostor bez identiteta, koji je dijelio grad, postaje poveznica grada i stanovništva.

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1 criterias and factors for reading out the identity of the city

- > analysis of the history and architectural heritage of the city
- > analysis of today's space (context, natural characteristics, places ...)
- > variety of historical layers
- > applying the criteria and factors > setting the strategy > interlacing within different levels of experience
- > getting a network of points where people meet > inducing different feelings and memories in the inhabitant

RELIGIOUS : PARKS : CULTURAL : DEVASTATED : PLACES OF THE CITY

2 detecting points of high intensity of senses and feeling

- > how to treat the detected areas?
- > analysis of the current condition of the area
- > proposing usage scenarios and revitalization

| DETECTED AREAS | BEFORE | : INTENSITY OF SENSES : | AFTER |
|--|----------|---------------------------------|----------|
| 1 MINE 2 STAIRS 3 CEMETARY 4 SHOPPING CENTER 5 GLASS BANK 6 RUINS | negative | low middle high | positive |
| 1 mine 2 public stairs 3 memorial cemetery 4 'glass bank' 5 shopping center 6 ruins | negative | fear sadness peace joy | positive |

3 creating an imaginary network that connects the city and population > MODEL

- > selecting areas of highest intensity of the senses and feelings - at the border of the east and west part of the city (the Boulevard street and Neretva river)
- > creating a network of interdependent events
- > inhabitants can connect with the detected spaces > a space becomes a place which leads us to a synesthesia of senses
- > Barriers become shackles

CULTURAL CONNECTING

MIX OF EVENTS

4 selecting one of the points > type of the established model

DEVELOPMENT THROUGH TIME multi-experience multi-uses

- > detailed elaboration of one of the points
- > ways of treating the ruins
- > wasted spaces with no identity, becomes a link for the city and for the population
- > one of the ruins becomes a pavilion of senses

1 'TREE OF LIFE' IN THE CENTER OF THE HOUSE
Activates the senses

2 FLEXIBLE SPACE
gallery: projection: seminars
aluminium sliding panels which generate sounds under the influence of wind forces are being placed into the flexible space

3 BUILDING THE RUIN
a community of people is building 'a house in a house'
light installations are placed behind the brick layer
photo sensory cells which are activated by movement

4 IMPLEMENTATION IN A CURRENT MEMBRAN
membran: monument with a new character

Optional ground floor plan

Optional 1. floor plan

<img alt="Architectural floor plan of a一百thirty-fifth

REVITALIZATION OF THE JANUŠEVEC MANOR

REVITALIZACIJA DVORCA JANUŠEVEC

KEY WORDS:
 manors
 revitalization of manors
 cultural heritage
 Januševac

KLJUČNE RIJEČI:
 dvorci
 revitalizacija dvorca
 kulturno naslijeđe
 Januševac

The approach shown is a process of revitalization of cultural heritage based on an example of Januševac manor in Brdovec village, west from the city of Zaprešić, 17 km west from Zagreb. Not only does it have a specific geographical and accessible location, but also a possibility of creating a network-based program with other cultural heritage within an area of Zaprešić and Brdovec. Therefore, it possesses a potential that is crucial for the development of the wider surrounding area. The research so far has shown that for decades now there is an interest in socially beneficial and representative purpose. Today it is a state archive which does protect the building from depletion, however does not benefit the economical growth of the area.

Research of possible methods of revitalization of the manor is based on criteria for valorization of architectural, cultural and historical characteristics, state of depletion and quality of surroundings. Furthermore, research encompasses variety of scale in which the manor should function and spatial capacity of the manor as well as the park. The results of the research will then implicate a method of revitalization for every part of the assembly whose state of depletion varies – the manor was reconstructed recently, the park has been engulfed by the forest and the utilitarian buildings have vanished completely.

The final outcome is a method of revitalization of the manor assembly as cultural heritage in different stages of depletion within a program that is derived from planning of a wider area. Methods range from conversion and reconstruction of existing heritage to affirmation of a place, which has been built and destroyed at some point in the past, through implementation of contemporary intervention in space.

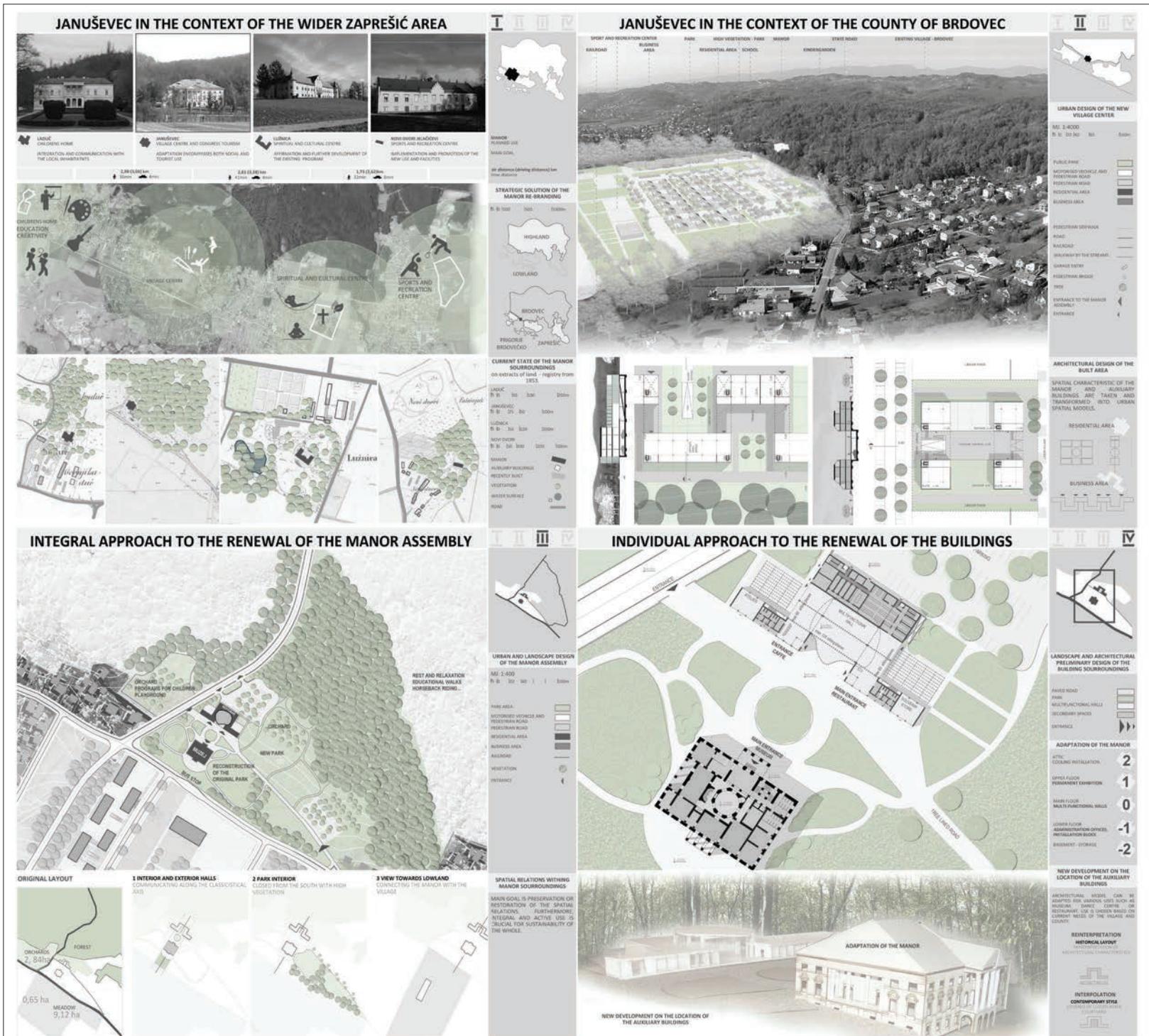
Prikazati će se pristup revitalizaciji kulturnog naslijeđa na primjeru dvorca Januševac u naselju Brdovec, zapadno od grada Zaprešića, 17 km zapadno od Zagreba. Zahvaljujući prometnom i zemljopisnom položaju te mogućnosti umrežavanja s drugim dvorcima i građevinama od kulturne vrijednosti na području Zaprešića i Brdovca, sklop dvorca posjeduje potencijal za razvoj šireg okolnog prostora. Dosadašnje istraživanje ukazalo je da desetljećima postoji zanimanje za društvenom i reprezentativnom namjenom. Danas se unutar dvorca smjestio državni arhiv koji, iako čuva dvorac od propadanja, ne pridonosi društvenom i gospodarskom razvoju okolice.

Mogućnosti revitalizacije dvorca istražuju se slijedom kriterija vrjednovanja arhitektonskih, kulturno-povijesnih, konzervatorskih i prostorno-ambijentalnih obilježja dvorskoga sklopa, različitim mjerilima funkcionalnih cjelina unutar kojih sklop mora zaživjeti te ispitivanjem nosivosti dvorskoga sklopa. Na temelju rezultata istraživanja odabire se metoda revitalizacije za pojedine dijelove cjeline, koji se razlikuju u mjeri očuvanosti – dvorac koji je kvalitetno obnovljen, perivoj koji postoji ali je u zapuštenom stanju te gospodarske zgrade koje su u potpunosti nestale.

Cilj istraživanja jest prikaz metode revitalizacije dvorske cjeline kao kulturnog naslijeđa u različitim stupnjevima očuvanosti, a u sklopu programa osmišljenog na planerskoj razini šire okolice. Metode obuhvaćaju prenamjenu i/ili obnovu postojećeg kulturnog naslijeđa i afirmaciju nestalog naslijeđa slijedeći memoriju mjesta stvorenu pomoću suvremenih zahvata u prostoru.

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KEY WORDS:
cultural heritage
manors
revitalization of heritage
Khuen-Belassy family
Nuštar, Croatia

KLJUČNE RIJEČI:
kulturno naslijeđe
dvorci
oživljavanje naslijeđa
obitelj Khuen-Belassy
Nuštar, Hrvatska

METHOD OF GRID-DIAGRAMMATIC PLANNING OF CULTURAL HERITAGE A CASE STUDY OF MANOR IN NUŠTAR

METODA TABLIČNO-DIJAGRAMSKOG PROGRAMIRANJA POVIJESNOG NASLIJEĐA PRIMJER DVORCA U NUŠTRU

Method shown encompasses a systematic review and program planning of contemporary procedures on the cultural heritage. The method relies on system of diagrams and tables in which possible scenarios and procedures within the physical structure of the cultural heritage and experiential space are examined. The method will be applied and demonstrated on a case study of the Khuen-Belassy Manor in Nuštar.

Today, parametric programming is done using special computer programs which generate complex urban and architectural models while offering optimal solutions based on the input criteria (e.g. optimal orientation or transport accessibility). This method provides programming and evaluation of possible scenarios to provide the optimal solution. The process is reversible thus allowing the solution to be examined through a reverse process. Method is kind of equation in which one can fill the variables connected with the program-planning aspects of cultural heritage. We get solution S by applying procedures P in spaces A. Procedures P can be split on physical procedures H or programmatic procedures R. Spaces A consists of physical spaces Y and experiential spaces E. Diagram enables interactive and systematic overview of all planning elements. Table concludes when certain elements are put in relation and their interaction is evaluated.

The premise is that the method enables optimal selection of most appropriate use for a specific situation and grid - diagrammatic review of planning scenario process. The goal is to create a system of parameters to be considered in the revitalization of the cultural heritage, which can, in fact, be transformed into a computer program. The research should contribute to systematic planning of historical heritage, its acceleration, improvement, and modernization.

Prikazat će se metoda sustavnog i preglednog programskog planiranja suvremenih zahvata u prostorima povijesnog naslijeđa. Metoda se oslanja na sustav dijagrama i tabela u kojima se ispituju mogući scenariji i zahvati unutar fizičke strukture kulturnog naslijeđa i doživljajnog prostora. Metoda će biti primjenjena i pokazana na primjeru dvorskoga sklopa Khuen-Belassy u Nuštru.

Parametarsko programiranje danas se odvija uz pomoć računalnih programa u izradi složenih urbanističkih i arhitektonskih modela koji na osnovu unesenih kriterija generiraju optimalno rješenje (npr. optimalna orientacija ili prometna dostupnost). Istražuje se metoda koja nudi programiranje mogućih scenarija, njihovo vrijednovanje i odabir rješenja te reverzibilnu provjeru istoga vraćanjem u prethodne etape. Metoda je svojevrsna jednadžba koja sadrži aspekte planiranja programa povijesnog naslijeđa unutar koje je potrebno „uvrstiti“ varijable. Do rješenja R dolazimo zahvatom I u prostoru O. Zahvat I možemo razdijeliti na fizički zahvat F ili programatski P, a prostor na fizički prostor E i doživljajni mentalni prostor D. Dijagram omogućuje interaktivni i sustavan prikaz svih elemenata promišljanja, a tabela nastaje kada određene elemente stavimo u međudjelovanje.

Polazna hipoteza jest da je uz pomoć takve metode moguće doći do odabira najprikladnije namjene za konkretni prostor naslijeđa te tabelarno-dijagramski prikazati proces promišljanja scenarija, kao i krajnje rješenje R. Cilj je stvoriti sustav parametara koje treba uzeti u obzir pri revitalizaciji prostora povijesnog naslijeđa, uz moguću izradu računalnog programa. Istraživanje bi trebalo pridonijeti unaprjeđenju sustavnosti planiranja povijesnog naslijeđa, ubrzati ga, poboljšati i osvremeniti.

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KEY WORDS:
city walls
archaeological site
restoration
promenade
Archidona

KLJUČNE RIJEČI:
gradske zidine
arheološko nalazište
obnova
šetalište
Archidona

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RESTORATION OF ARCHIDONA CITY WALLS AND COVERING OF A NASRID HOUSE REMAINS

OBNOVA GRADSKIH ZIDINA ARCHIDONE I OSTATAKA KUĆE IZ 14. STOLJEĆA

Archidona City Walls, with Andalusian pre-Almohade origin (X–XI), was finished in the Nasrid period (XIV). After the Castilian conquest (1462), the population were leaving the steep hill, and they were settling on flat and fertile lands close to the labour lands. Without any use, the walls were abandoned and therefore getting ruined, as a consequence of the plundering, the rain and the snow. City walls are a landscape and environmental benchmark of first order, thus it could be defined as a main urban milestone regarding the close relation existing with the historic centre of Archidona in the beginning of the fortress hill.

The monumental entity of this fortress has been consolidated some years ago through several restoration projects. The promotor of the project was the Archidona City Government and Spanish Ministry of Culture and Development with 1% of charge. 12 towers were completely restored. One of them is a tower-door, and the other 11 towers. Supporting the restoration, it is implemented a complete earthwork control as well as 8 surveys inside the walls, in which quite valuable building ruins were discovered, one of them burned again and the rest revalorized like the fantastic Nasrid house.

The project's aim was conservation and protection of the historical remains, as well as a new urban and cultural use of the fortifications with a promenade alongside the city walls. A special attention is paid to the landscape because of artistic value of the architecture. Building constructions in the archaeology aspect also discovered details regarding the everyday life, organization of the domestic spaces, constructive systems and economy of the habitants of Archidona some 700 years ago, giving valuable information about the origins and evolution of the city. In the European context, we can underline that this intervention has recuperated important monument, vestige of the architectural urban defensive of the Andalusian Islamic period.

Gradske zidine Archidone, iz razdoblja koje predstavlja Almohade (10.-11.st.) u Andaluziji, dovršene su tijekom razdoblja Nasrid (14.st.). Nakon španjolske rekonkviste (1462.), stanovništvo je napustilo strmi brježuljak i naselilo se u ravnoj i plodnoj dolini u blizini mjesta rada. Nakon što su izgubile funkciju, zidine se napuštaju i postupno počinju propadati zbog razgradnje i korištenja građevnog materijala te pod utjecajem kiše i snijega. Gradske zidine su značajan krajobrazni i prostorni reper u široj okolini, kao i glavni urbani akcent u neposrednom kontaktu s Archidonom, povijesnom jezgrom u podnožju utvrđenoga brda.

Monumentalna cjelina te fortifikacije konsolidirana je tijekom zadnjih godina, kroz nekoliko projekata obnove. Investitor projekata bilo je gradsko poglavarstvo Archidone i španjolsko Ministarstvo kulture i razvoja sa sredstvima prikupljenim iz doprinosa za obnovu kulturnih građevina. Ukupno je obnovljeno 12 utvrda: jedna gradska vrata i 11 tornjeva. Tijekom obnove provedeni su kontrolni zemljani radovi, kao i sondažni radovi na zidinama. Otkrivene su vrijedne ruševine zgrada, nakon čega su neke od njih ponovno zatrpane, a neke su obnovljene poput ostataka građevine iz razdoblja Nasrid.

Cilj projekta jest očuvanje i zaštita povijesnih ostataka te novo urbano i kulturno korištenje utvrda s uređenjem šetališta uz gradske zidine. Posebna je pozornost posvećena krajoliku zbog umjetničke vrijednosti arhitekture. Osim toga, ostaci građevina u arheološkom pogledu otkrili su mnoge pojedinosti vezane za svakodnevni život, organizaciju stambenih prostora, konstruktivne sustave i gospodarstvo stanovnika Archidone prije 700 godina, pruživši vrijedne informacije podrijetlu i razvoju grada. U europskom kontekstu, možemo istaknuti da je taj zahvat novio važan spomenik, trag arhitekture obrambenog sustava iz andaluzijskog islamskog razdoblja.

0. SITE-PLAN OF THE PROJECT

2. PRE-RESTORATION CONDITIONS AND INTERVENTION ZONES

3. POST-RESTORATION CONDITIONS: COMPLETE INTERVENTION

4. PHOTOS AFTER RESTORATION

4.1 Nasrid house exterior view after being covered

4.2 Sun Gate after the restoration

4.3 Archidona city walls and the promenade

4.4 Archidona city walls and the promenade

4.5 Detail of the Nasrid house covering

1. PHOTOS BEFORE RESTORATION

1.1 Sun Gate before the restoration

1.2 Archidona city walls and the future promenade

1.3 Part of the Archidona city walls

1.4 Nasrid house area before the excavation

5. PRE- AND POST-RESTORATION CONDITIONS: TECHNICAL SECTIONS

VEGETATION NATURAL FILLING OF SOIL

HYPOTHETICAL LEVEL OF THE ORIGINAL SOIL CORE OF THE WALL FILLED WITH LINE AND PER SLOPIFIED OUTSIDE SURFACE OF THE WALL

OUTSIDE SURFACE OF THE WALL ROCK VEGETATION SOIL

3.3 Nasrid House remains covering

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HRVATSKA DRŽAVNA VJEĆA ZA KULTURNO DODIR

II. PERCEIVING HERITAGE

DOŽIVLJAJ NASLIJEĐA

Cultural and historical environment can be found all around us but in order to understand it and let it become the development incentive, we need to learn how to interpret it and create attitudes toward it via special forms of education and promotion. Rural heritage, heritage of small towns, military and vernacular architecture, as well as all other types of heritage, are important components of the broader spatial context. In the urban environment, we observe cultural heritage by interpreting and experiencing the urban fabric through the urban morphology of historical sites, whereas in landscape we observe it in preserved landscape patterns as testimonies to man's presence in the area.

The questions are: Which elements of landscape and urban identity can become bearers of new development? What are the relevant factors and applicable criteria, methods and models?

Povjesni i kulturni krajolici nas okružuju, ali da bismo ih razumjeli i da bi oni postali polazište novoga razvoja, treba ih znati čitati i razvijati odnos prema njima kroz posebne oblike izobrazbe i promocije. Ruralno naslijeđe, naslijeđe malih gradova, fortifikacija i ladanjske arhitekture, kao i svi drugi tipovi baštine, važne su sastavnice širega prostornog konteksta. U mjerilu grada kulturno naslijeđe promatramo čitanjem i doživljajem urbanog tkiva te kroz urbanu morfologiju povjesnih prostora, a u mjerilu krajolika naslijeđe promatramo kroz nestale i očuvane krajolične uzorce kao svjedočanstva čovjekove nazočnosti u prostoru.

Postavlja se pitanje: koji elementi krajoličnog identiteta i gradotvornosti mogu postati nositelji novoga razvoja – koji su relevantni čimbenici i primjenjivi kriteriji, metode i modeli?

ANA SOPINA
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SANJA GAŠPAROVIĆ

KEY WORDS:
cultural landscape
natural landscape elements
anthropogenic landscape elements
morphological landscape elements
South Velebit

KLJUČNE RIJEČI:
kulturni krajolik
prirodne sastavnice krajolika
antropogene sastavnice krajolika
oblikovne sastavnice krajolika
Južni Velebit

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NATURAL, ANTHROPOGENIC, MORPHOLOGICAL AND INTANGIBLE ELEMENTS OF SOUTH VELEBIT LANDSCAPE

PRIRODNI, ANTROPOGENI, OBLIKOVNI I NEMATERIJALNI ELEMENTI KRAJOLIKA JUŽNOG VELEBITA

South Velebit is part of the mountain of Velebit, spreading from the mountain pass of Baške Oštarije to mountain pass of Mali Alan. Among the dominating values of the natural landscape of South Velebit, it is possible to read and typologically define the heritage that bears witness to human presence in Velebit. The cultural landscape is made up of anthropogenic elements – material heritage routes, settlement patterns and specific ways of using and of associative elements – sensory, non-material heritage of toponyms, oral traditions and beliefs. Although the Velebit is a powerful part of the consciousness and the physical identity of the Croatian nation, Southern Velebit is rarely present in architectural research.

Studies have been conducted within the natural, technical, medical, biotechnical, social and humanistic sciences, exploring narrowly defined natural features of South Velebit or the characteristics of its historical communities. The valorization of interaction between natural landscape and human communities is neglected within the scientific research and the contemporary use of space. Today South Velebit is primarily abandoned and uncared for.

The aim is to offer an alternative to current research of South Velebit through recognition, experiencing, reading and interpreting the area of South Velebit as a cultural landscape. Principles of research are adjusted to the specific components of the cultural landscape, covering research of material – anthropogenic elements („architecture of landscape“ defined by the organization and the manner of use of the national landscape) and sensory – associative elements („culture of landscape“ defined by relationship to nature). Perceiving the area of South Velebit through the technical aspect (GIS) and experiential aspect (photographic documentation) will explore the elements of spatial identity as recognizable factors, which may become carriers of new and sustainable development by establishing criteria for continuity of heritage.

Južni Velebit dio je planinskog masiva Velebita, a prostire se od prijevoja na Baškim Oštarijama do prijevoja Mali Alan. Među dominantnim vrijednostima prirodnoga krajolika Južnog Velebita moguće je iščitati i tipološki definirati naslijede koje svjedoči o nazočnosti čovjeka na Velebitu. Taj kulturni krajolik sastoji se od antropogenih elemenata – materijalnog naslijeda puta, obrazaca naselja i specifičnih načina korištenja te od asocijativnih elemenata – osjetilnog, nematerijalnog naslijeda toponima, usmene predaje i vjerovanja.

Iako je Velebit snažan dio svijesti i prostornog identiteta Hrvatskog naroda, Južni Velebit je rijetko prisutan u arhitektonskim istraživanjima. Dosadašnja istraživanja provedena su unutar prirodnih, tehničkih, medicinskih, biotehničkih, društvenih i humanističkih znanosti, te su usmjereni isključivo na usko definirane prirodne posebnosti Južnoga Velebita, odnosno na obilježja njegovih povijesnih zajednica. Vrjednovanje međudjelovanja prirodnog krajolika i ljudskih zajednica pritom je u potpunosti zapostavljeno, kako u istraživanjima tako i u suvremenom korištenju prostora. Južni Velebit danas je prvenstveno napušten i zapanjen.

Cilj je ponuditi alternativu dosadašnjem istraživanju Južnog Velebita prepoznavanjem, doživljajem, čitanjem i interpretiranjem prostora Južnog Velebita kao kulturnog krajolika. Pristup istraživanja prilagođen je posebnostima sastavnica kulturnog krajolika, obuhvaćajući istraživanje i vrjednovanje materijalnih – antropogenih elemenata („arhitektura krajolika“ definirana organizacijom i načinom korištenja prirodnog krajolika) i osjetilnih – asocijativnih elemenata („kultura krajolika“ definirana odnosom prema prirodi). Sagledavanjem prostora Južnog Velebita kroz tehnički aspekt (GIS) i doživljajni aspekt (fotografska dokumentacija), istražit će se elementi prostornog identiteta kao prepoznatljivi čimbenici, koji mogu postati nositelji novog i održivog razvoja uspostavom kriterija za očuvanje kontinuiteta naslijeda.

PRIRODNI ELEMENTI JUŽNOG VELEBITA

NATURAL ELEMENTS OF SOUTH VELEBIT

| | |
|--------------------------------------|---|
| KUMATSKA OBILJEZA / CHAOTIC FEATURES | sub-mediterranean climate / sub-mediterranean climate |
| | plainska klima / mountain climate |
| | kontinentalna klima / continental climate |
| | microklimatski uvjeti / microclimate conditions |

| | |
|-------------------------------------|-------------------------------|
| RELJEFNA OBILJEZA / RELIEF FEATURES | južni krš / southern karst |
| | zapadni krš / western karst |
| | glacijski krš / glacial karst |
| | izvrsni krš / great karst |
| | ruviovi krš / rivulet karst |

BAVNA KOSA - view on Bili Sinokos, Vraka, Vrloško and Malo Rijno, Grabar, Svetlo brdo.

CRVENA SREDA - view on Bili Sinokos, Bili Sinokos

BILI SINOKOS - view on Bili Sinokos

ANTROPOGENI ELEMENTI JUŽNOG VELEBITA

ANTHROPOGENIC ELEMENTS OF SOUTH VELEBIT

| | |
|----------------------------------|--|
| OBILJENJA I SPATIAL ORGANISATION | obalna i unutrašnja naselja / coastal and inland settlements |
| | planinski stanovi / mountain dwellings |
| | istorijski putevi / traditional routes |
| | obične površine i planinske kultivirane land and pasture |

| | |
|---------------------|--|
| NASELJA SETTLEMENTS | obalna naselja / coastal settlements |
| | prigrerna naselja / coastal settlements |
| | planinski stanovi / mountain "stone" dwellings |
| | peštarska kolonija / shepherd's shelter |

DOKOZE

BILI SINOKOS - Bristova

TOMIĆI

OPUVANI DOLAC - Milje

STARIGRAD PAKLENICA

STARIGRAD PAKLENICA - traditional well

MILOVIĆI - traditional well

TOMIĆI - traditional well

OBLIKOVNI ELEMENTI JUŽNOG VELEBITA

MORPHOLOGICAL ELEMENTS OF SOUTH VELEBIT

| | |
|---------------|---|
| MERIOLO SCALE | rijelina - mjerilo Velebita / relief - scale of Velebit |
| | celina - mjerilo svijeta / whole - human scale |

| | |
|------------------------|--|
| PROPORTIJE PROPORTIONS | proportije prirode / proportions of nature |
| | proportije intervencija / proportions of interventions |
| | proportije vremena / proportions of time |

Bukovo točko

KONCI

VELIKA PAKLENICA KANYON

PAZINČICE

Stari Grad Paklenica

Sveti Ivan

Velika Paklenica Canyon

PAZINČICE - view on VELIKA PAKLENICA CANYON

VELIKA PAKLENICA KANYON - view on PAZINČICE, Stari Grad Paklenica, and Velika Paklenica Canyon

NEMATERIJALNI ELEMENTI JUŽNOG VELEBITA

INTANGIBLE ELEMENTS OF SOUTH VELEBIT

| | |
|-----------------------|---|
| PERCEPCIJA PERCEPTION | percepcija izvana - planinski vrh / perception from outside - mountain ridge |
| | percepcija iznutre - planinski masiv / perception from inside - mountain massif |

| | |
|---------------------------------------|--|
| UMETNOSTI IZRAZAI ARTISTIC EXPRESSION | literarni izražaj / literary expression |
| | izražaj poljoprivrede / agricultural art |
| | izražaj umjetnosti / visual art |
| | izražaj života / way of living |

SVETO BRDO

DUŠICE

DUŠICE "CHILDREN SOULS" - view to BRDO "SACRED MOUNTAIN"

DUŠICE - view on SVETO BRDO

SVETO BRDO - view on DUŠICE and Sveti Ivan Velebit

AFFIRMATION OF THE NATURAL AND THE ANTHROPOGENIC IN NATURE PARK PAPUK FACTORS OF IDENTITY

AFIRMACIJA PRIRODNOG I ANTROPOGENOG U PARKU PRIRODE PAPUK ČIMBENICI IDENTITETA

KEY WORDS:
 Nature Park Papuk
 cultural landscape
 natural value
 anthropogenic value

KLJUČNE RIJEĆI:
 Park prirode Papuk
 kulturni krajolik
 prirodna vrijednost
 antropogena vrijednost

Nature Park Papuk is a natural geographical entity extended throughout northern parts of Slavonian hills and represents a specific form of cultural landscape. Papuk is known as geopark, an area protected due to its exceptional geological and biological diversity as well as valuable cultural and historical heritage.

Systematic research has documented a number of natural and anthropogenic values – material traces occurred independently or under the influence of man - as indicators of intense geological history and complex spatial development. Nowadays, ignoring the complexity of components and the absence of complete spatial review when planning care and use of Papuk, undermine its identity.

Affirmation is a gesture of introducing a new spatial layer, which addresses existing values and enables the creation of new values. Final goal is to confirm the skill of creating a new by emphasizing the continuity of the current heritage. Altering the way we perceive the area of Nature Park, it is possible to recognize and get a deeper understanding of natural and anthropogenic values, basic starting points for the realization of affirmation.

Forest structure, analogous to the structure of the city, is defined by a neutral tissue, connectivity lines – paths, and dotted deviations from neutral tissue – excesses, holders of spatial values. Relations between different kinds of excesses and neutral tissue offered models that, together with the associated scenarios of creating new relations between image and reality, preserve and enhance existing and create new ambient and visual experience.

Synthesized from the model, the criteria of area conservation are disturbed, while the primary criterion of use and new interventions in the area is so high that it would never pay off. By providing the basis for further planning, they set a scenario for restoring natural values and create anthropogenic benefits that will recover the space.

Park prirode Papuk prirodna je zemljopisna cjelina protegnuta sjeverom slavonskoga gorja. Zbog svoje geološke i biološke raznolikosti, zajedno s vrijednim kulturnim i povijesnim naslijeđem, zaštićen je kao geopark i predstavlja specifičan oblik kulturnog krajolika.

Sustavna istraživanja dokumentirala su brojne prirodne i antropogene vrijednosti – materijalne tragove nastale prirodno ili oblikovanjem čovjeka – kao pokazatelje intenzivne geološke prošlosti i složenog prostornog razvoja. Današnje zanemarivanje složenosti sastavnica i izostanak cjelovita sagledavanja prostora prilikom planiranja zaštite i korištenja Papuka blijedi čimbenike njegova identiteta.

Afirmacija je gesta uvođenja novog prostornog sloja koji kroz oslovljavanje postojećih vrijednosti omogućava kreiranje novih, a čiji je konačni zadatak apostrofirajući dosadašnji kontinuitet naslijeđa potvrditi vještinu stvaranja novog. Promjena u načinu percepcije prostora Parka prirode omogućava prepoznavanje i dublje razumijevanje prirodnih i antropogenih vrijednosti, osnovnih polazišta za ostvarenje afirmacije.

Šumska struktura, analogno strukturi grada, definirana je pomoću neutralnog tkiva, linija povezivanja – putova te točkastih odstupanja od neutralnog tkiva – ekscesa, nositelja prostornih vrijednosti. Odnos između različitih vrsta ekscesa i neutralnog tkiva ponudili su modele koji, zajedno s pridruženim scenarijima stvaranja novih odnosa između slike i stvarnosti, čuvaju i unapređuju postojeće te stvaraju nove ambijente i vizualne doživljaje.

Sintetizirani iz modela, kriteriji očuvanja prostora već su narušeni dok je primarni kriterij korištenja i novih zahvata u prostoru toliko visok da se nikada ne bi isplatio. Pružajući osnovu za daljnja planiranja, oni izabiru scenarij vraćanja prirodne vrijednosti i ostvarivanja antropogenosti koja će ozdraviti prostor.

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method: comparison of the city and the forest

neutral tissue path monument

mapping of the natural and the anthropogenic excesses

Vojni
Stalinski Drenovac
Orahovica
Velika
Kujjevo

3 km

Each structure, as an internal arrangement of the components of a unity that are connected and interdependent, contains certain deviations from the characteristic elements and their relationships. Each spatial outage, unbalanced procedure, crossing of permitted or tolerated limits, is defined as an excess. Phenomena of intensified natural or anthropogenic points within a certain type of surface structure have been detected within the four basic models: anthropogenic excess in anthropogenic structure, anthropogenic excess in natural structure, natural excess in anthropogenic structure, and natural excess in natural structure.

affirmation of the natural and the anthropogenic excesses

Vojni
Stalinski Drenovac
Orahovica
Velika
Kujjevo

3 km

In line with four different relationships between image and reality, or signifier and signified, defined scenarios catalyze the following alternatives: the image reflects reality, the image projects ideal reality, the image abstracts reality and simulates.

three rings according to the proportion of natural and anthropogenic

models

```

graph TD
    subgraph model_I [model I]
        direction TB
        A[scenarios I-IV] --> B[reconstruction]
        B --> C[truth]
        C --> D[illusion]
        D --> E[interpretation]
        E --> F[imagination]
    end
    subgraph model_II [model II]
        direction TB
        A[scenarios I-IV] --> B[reduction]
        B --> C[interpretation]
        C --> D[abstraction]
        D --> E[imagination]
    end
    subgraph model_III [model III]
        direction TB
        A[scenarios I-IV] --> B[reconstruction]
        B --> C[truth]
        C --> D[illusion]
        D --> E[interpretation]
        E --> F[imagination]
    end
    subgraph model_IV [model IV]
        direction TB
        A[scenarios I-IV] --> B[reduction]
        B --> C[interpretation]
        C --> D[abstraction]
        D --> E[imagination]
    end

```

location of np papuk in croatia location of np papuk in region

Zagreb
Virovitica-Podravina County
Nature Park Papuk
Požega-Slavonia County

connectivity

country road
forest path
+ 200m
200-300m
300-400m
400-500m
500-600m
600-700m
700-800m
800-900m
+ 900m

100 m
200 m
500 m
1000 m
+ 1000m

+ 953m

section a-a
section b-b

the boundary between the human and the natural world drawn by temporal scale of biological and culture evolution

evolution level
time
Homo habilis
Ring I
Ring II Ring III
culture evolution
biological evolution
environmental evolution

development scenarios of the Papuk and surrounding areas

Papuk vs town separation scenario
Papuk -> town conjugation scenario I
Papuk + town addition scenario
town -> Papuk conjugation scenario II

monuments as the natural and the anthropogenic excesses

model I: anthropogenic excess in anthropogenic structure

example: The Chapel of the Holy Cross, Orahovica

type: church, monastery, manor

model II: natural excess in anthropogenic structure

example: City Park Kutjevo

type: park, lake, river

model III: anthropogenic excess in natural structure

example: Radlovec quarry

type: quarry, fortress, monastery

model IV: natural excess in natural structure

example: Orahovica lake

type: rock, cave, lake, stream

identified models and potential scenarios

agglomeration of model IV
agglomeration of model III

selected models - accommodation in the area

Hercegovac quarry
Radlovec grad
model III
model IV

5 km

selected models solution

model III - fortress Ružica grad

fantasizing about Ružica
sphere of facts: medieval fortress and present legends

scenario IV

scenario IV: inclusion of the layer that reconstructs history and goes beyond the facts

sphere of values: erasure of the boundaries between reality and illusion frees the imagination

intuition
Imagination

model III - Hercegovac quarry

scenario III

industrial memory
sphere of facts: centennial elements of industrial plants and the environment

scenario III: reinterpretation of industrial architecture design revitalized landscape

sphere of values: materialization creates space that promotes memory

model IV - Orahovica lake

scenario I

swim culture
sphere of facts: components of the idea of bathing in the nature from 1961

scenario III: contextual use of materials forms elemental spaces of the lake shore

sphere of facts: materialization creates space that promotes the bathing culture and related activities

contextualization
Truth

hrzz
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33

TIPOLOGIJA GRADSKOGA TKIVA VRJEDNOVANJE NASLIJEĐENOGA PROSTORA GRADA

KEY WORDS:

typology
urban pattern
urban heritage
image of the city
evaluation

KLJUČNE RIJEČI:

tipologija
urbani uzorak / urbana struktura
urbano naslijeđe
slika grada
vrjednovanje

In the modern image evaluation of a city, visual features and morphological characteristics are significant, yet incomplete without a systematisation of the main elements and an exploration of the appropriate values. In the case of different cities, taking into account the similarities and differences like topography and hydrography, historical, economical, aesthetical background, such characteristics can be discovered that have generated the development and structure in terms of existing differences. These factors, as well as the study of visual/graphic documents make it possible to follow the changes of the spatial forms in the city in terms of its structure and functions. The legacy of the modern city formation period (in the Greater Hungary: 1867-1918) is an important and highly valuable part of the contemporary urban fabric. The effectiveness of design and rehabilitation depends on the structural and morphological information of the urban fabric: the proposed typological system is made by a structural matrix with several well defined factors (street lines, squares, parks etc.), converted into a quantitative symbol-system. The system emerges an organizing structure in urban development and rehabilitation. The study aims to examine the underlying systems of the towns in order to present and define an aesthetical heritage evaluation through a typology of the structural changes with regard to the street lines, the system of squares and morphology. The different stages of urban development, as well as an analysis and definition of the typological structure could be significant in the case of practical urban regeneration. Determination of the typology of selected settlements' urban fabric is the basis of the analysis, as the built heritage is in the context of the wider aesthetic values.

U suvremenoj procjeni slike grada značajne su vizualne značajke i morfološka obilježja, no u nedostatku sistematizacije sastavnih elemenata i istraživanja primjerih vrijednosti one su nepotpune. U slučaju različitih gradova, uzimajući u obzir sličnosti i razlike poput topografije i hidrografije, povijesne, ekonomske i estetske pozadine, mogu se utvrditi specifična obilježja koja su generirala razvoj i strukturu u smislu prisutnih razlika. Spomenuti čimbenici, kao i studija vizualnih dokumenta (grafičke dokumentacije) omogućuju praćenje promjena prostornih obrazaca grada u kontekstu njegove strukture i funkcija. Ostavština iz doba nastanka modernoga grada (u Kraljevini Mađarskoj u razdoblju od 1867. do 1918. godine) važan je i visokovrijedan dio suvremenoga gradskog tkiva. Učinkovitost projekata i procesa rehabilitacije ovisi o strukturalnim i morfološkim podatcima o gradskom tkivu: predloženi tipološki sustav sastoji se od strukturalne matrice s nekoliko jasno definiranih čimbenika (potezi ulica, trgovi, perivoji i dr.) prevedenih u kvantitativni sustav simbola. Sustav pruža organizacijsku strukturu urbanog razvoja i rehabilitacije. Cilj priopćenja jest istražiti osnovne gradske sustave s ciljem predstavljanja i definicije estetskog vrjednovanja naslijeđa kroz tipologiju strukturalnih promjena, a u kontekstu uličnih poteza, sustava trgova i morfologije. Različiti stupnjevi urbanog razvoja, uz analizu i definiciju tipološke strukture, mogli bi biti značajni u kontekstu provedbe urbane regeneracije u praksi. Utvrđivanje tipologije urbanog tkiva odabranih naselja osnova je predložene analize, s obzirom da se graditeljsko naslijeđe promatra u kontekstu širih estetskih vrijednosti.

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CASE STUDIES of the RESEARCH PAPER (research methodology: the analyses are described in the original scientific paper)

ANALYSIS 1a - TYPO-MORPHOLOGY AND HERITAGE in case of NAGYVÁRAD (ORADEA, ROMANIA)

| ZONE 1 – Szent László Square + surrounding | ZONE 2 – Bémer Square + surrounding | ZONE 3 – Széchenyi Square + surrounding | | | |
|--|---|---|---|---|---|
| DETAIL | ELEMENTS | DETAIL | ELEMENTS | DETAIL | ELEMENTS |
| before 1860 S.010 No.0701 | equal street hierarchy planned spatial units regulated streets (no irregular plots/roads) square/released sites), closed geometric plots, not visible sub-elements (green spaces) | various network hierarchy square: junction of regulated streets mixed (open-close) geometric, but irregular plots, expanded street 'estuary' | various network hierarchy, planned spatial units, square (released sites), closed geometric plots, visible sub-elements (green) | various network hierarchy, expanded street, regular squares: junction of regulated streets loose built-in type | |
| 1860-1887 3rd military survey | mixed use and functions (the religious and secular functions are not divided), unregulated riverbank, geometric block layout especially no detail shows the medieval street network | variety in the block shapes, expanded street 'estuary' square, the river bank is not regulated yet, the square divided by an aisle, block, no visible green spaces | Wider context: the network is following the terrain, topography and hydrography, alleys and green spaces in the square, river basin | variety in the block shapes, the square divided by an aisle, block, no visible green spaces (alley), irregular inner spatial system | |
| 1897 Pallas | River bank regulations | Theatre (1890/1900) Bazaar (1900) Court (1901) River bank regulations minor changes | City Hall, 1911-1912 Gymnasium, 1907/1909 Parish Palace no significant changes | defined street network, inner streets no significant changes, in junction with the main square, 1903/4 Firehouse | no significant changes in the street network, defined street geometry and square shape, systematic layout |
| 1906 | Road regulations | Bridges: Palace of the Black Eagle (1907-1910), Town Hall (1902-1903), Deutsch-haus (1905-1910), Bishop Palace (1903), Synagogue (1903). Regulated river bank, alleys, green spaces | Poinár Palace (1910/1911) Astoria (1908) widened and more regulated streets, significance to the buildings (entertainment area) | Rimányi Palace (1905) Moszkváti Palace (1905) | Symmetrical diagonals with rectangular blocks and 'released' square |
| SCHEME and SPACE SYNTAX | | | | | |
| TYPE | Symmetrical diagonals with rectangular blocks and 'released' square | Topographically influenced curvilinear diagonals, multiple grid orientations | Topographically influenced curvilinear diagonals, prolonged, soft triangular blocks and square, multiple grid orientations | | |

ANALYSIS 1b - TYPO-MORPHOLOGY AND HERITAGE in case of GYÖR, HUNGARY

| ZONE 1 – Bercsényi Meadow+ surrounding | ZONE 2 – Baththyán Square + surrounding | ZONE 3 – Széchenyi Square + surrounding | | | |
|--|--|---|---|---|--|
| DETAIL | ELEMENTS | DETAIL | ELEMENTS | DETAIL | ELEMENTS |
| 1860-1887 3rd military survey | paper originally growth urban layout with some irregular plots, mainly marshland with the two lines of the river banks, river bed still with the old river-bed | expanded street hierarchy regulated streets, geometric, regular plots with a mix of modern irregular and traditional geometric planned square | regular street network, various street network hierarchy, baroque square: junction of the street network, built-in type | mixed layout: regular and medieval st. in 1820 started the demolition of the fortress' walls, expansion of the central areas | INHERITED TOWNSCAPE defined in the 19th and the beginning of the 20th century, major changes, river regulation, special natural and built environment semi-continuous heritage value |
| 1897 Pallas | detail shows the organically grown urban network and expanded green spaces with the lines of the river and isle, irregular streets and plots | low variety in the block shapes, organic plot with planned green spaces and harmonic square-street communication | Baroque square, River bank regulations minor changes in the street-square network | mixed layout: regular and medieval st. in 1820 started the demolition of the fortress' walls, expansion of the central areas | a) View of Györ in 1900 (Source: NLGY) b) Silhouette by the Author c) Silhouette by the Author d) The square nowadays |
| 1910 DKA-026593 MEK | Before the river regulations, the 'isle' part is not visible, irregular roads and plot sizes: following by the hydro- and geography | outside of the area of the main attractions, special historical buildings with the traditional condominiums and the park/square in the centre | the Baroque square surrounded with public buildings from various periods, the downtown has specific heritage value | the Baroque square surrounded with public buildings from various periods, new streets were opened inside the blocks, looser, regulated urban fabric | INHERITED TOWNSCAPE defined in the turn of the 19th- 20th century, minor changes (continuous urban heritage value) |
| SCHEME and SPACE SYNTAX | | | | | |
| TYPE | Topographically influenced curvilinear diagonals, multiple grid orientations, prolonged blocks and square | Symmetrical diagonals with rectangular blocks and planned square | Curvilinear modified diagonals, multiple grid orientations | | |

ANALYSIS 1d - TYPO-MORPHOLOGY AND HERITAGE in case of ZENTA (SENTA, SERBIA)

| ZONE 1 – Main Square + surrounding | ZONE 2 – Past street (1 st section) + surrounding | ZONE 3 – Karađorđe's Front Sq + surrounding | | | |
|--|--|---|---|--|---|
| DETAIL | ELEMENTS | DETAIL | ELEMENTS | DETAIL | ELEMENTS |
| 2 nd military survey (1866-1869) | equal street hierarchy, planned spatial units, square: junction of regulated streets (released sites), closed geometric plots, not visible sub-elements (green spaces) | 2 nd military survey (1866-1869) | various network hierarchy, planned spatial units, square (released sites), closed geometric plots, visible sub-elements (green) | 2 nd military survey (1866-1869) | various network hierarchy, street 'estuary', square: junction of irregular streets, block shapes, closed street-lines |
| 1869-1887 3 rd military survey | variety in the block shapes, expanded street 'estuary' square, the river bank is not regulated yet, the square divided by an aisle, block, no visible green spaces | 1869-1887 3 rd military survey | variety in the block shapes, the square divided by an aisle, block, no visible green spaces (alley), irregular inner spatial system | 1869-1887 3 rd military survey | variety in the block shapes, the square divided by an aisle, block, no visible green spaces (alley), irregular inner spatial system |
| 1911 Pallas | Road regulations | Theatre (1890/1900) Bazaar (1900) Court (1901) River bank regulations minor changes | City Hall, 1911-1912 Gymnasium, 1907/1909 Parish Palace no significant changes | Road regulations | releasing 'estuary' square, wider context: border of the irregular and planned urban tissue (inner town /workers village) |
| SCHEME and SPACE SYNTAX | | | | | |
| TYPE | Symmetrical diagonals with rectangular blocks and 'released' square | Topographically influenced curvilinear diagonals, multiple grid orientations | Symmetrical diagonals with irregular shaped blocks, multiple grid orientations, prolonged, soft triangular blocks and square | Symmetrical diagonals, centered grid orientations, large rectangular, ornamental | |

ANALYSIS 2a - TOWNSCAPE – URBAN HERITAGE VALUE in case of NAGYVÁRAD (ORADEA, ROMANIA)

 INHERITED TOWNSCAPE
 defined in the turn of the 19th- 20th century, remained the same (continuous urban heritage value)

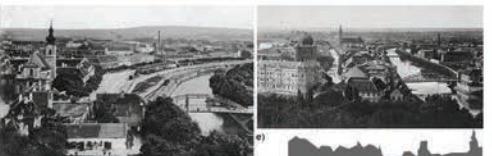
 a) 2014 (Photo by the Author)
 b) Silhouettes (Modified postcard from 1910)
 c) Szent László Square, 1909 (Source: www.carte.com)

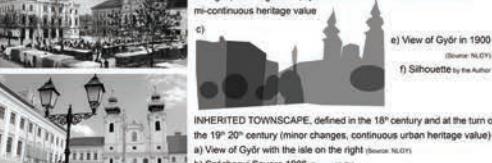
 INHERITED TOWNSCAPE
 defined in the turn of the 19th- 20th century, minor changes (semi-continuous urban heritage value)

 a) 2014 (Photo by the Author)
 b) Silhouettes (Photo taken by the Author)
 c) Bémer Square and surrounding (Source: wikipedia)

ANALYSIS 1c - - TYPO-MORPHOLOGY AND HERITAGE in case of ARAD, ARAD (ROMANIA)

| ZONE 1 – Bd. Revoluției + surrounding | ZONE 2 – Andrei Saguna Str. + surrounding | ZONE 3 – Avram Iancu Sq. + surrounding | | | |
|--|--|--|--|--|--|
| DETAIL | ELEMENTS | DETAIL | ELEMENTS | DETAIL | ELEMENTS |
| 2 nd military survey (1866-1869) | regulated streets; various plot geometry, square: widened longitudinal street-square, clear street hierarchy and communication | 2 nd military survey (1866-1869) | various urban pattern, various plot geometry, square: widened longitudinal street-square, clear street hierarchy and communication | 2 nd military survey (1866-1869) | various network hierarchy, expanded street 'estuary', square: prolonged, enclosed street-type, enclosed built-in type |
| 1869-1887 3 rd military survey | mixed use and functions (religious and secular functions are not divided), closed geometric plots, visible sub-elements (green spaces) | 1869-1887 3 rd military survey | mixed use and functions (religious and secular functions are not divided), visible alley and the theatre in the junction | 1869-1887 3 rd military survey | alley and green spaces in the estuary square, the central junction of the boulevards (square), central building: theatre |
| 1897 Pallas | Regulated roads and blocks, instead of the river-bed a park was created, changes in the street network, large semi-private squares and yards | 1897 Pallas | 1871/72 Town Hall 1871/72 Theatre 1883 Hermann Palace the character of the boulevard is established, no significant changes | 1897 Pallas | 1874/75 Town Hall 1871/72 Theatre 1883 Hermann Palace the character of the boulevard is established: minor spatial changes |
| SCHEME and SPACE SYNTAX | | | | | |
| TYPE | Topographically influenced curvilinear diagonals, multiple grid orientations, prolonged blocks and square | Curvilinear modified diagonals, multiple grid orientations | more defined street lines, no significant changes, new streets were opened inside the blocks, looser, regulated urban fabric | the urban fabric has not been changed, the street lines are more defined, no significant changes in the road network (main crossroads) | the urban fabric has not been changed, the street lines are more defined, no significant changes in the road network (main crossroads) |

ANALYSIS 2b - TOWNSCAPE – URBAN HERITAGE VALUE in case of GYÖR, HUNGARY

 INHERITED TOWNSCAPE
 defined in the 19th and the beginning of the 20th century, major changes, river regulation, special natural and built environment semi-continuous heritage value

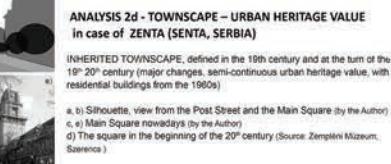
 a) View of Györ in 1900 (Source: NLGY)
 b) Silhouette by the Author
 c) Silhouette by the Author
 d) The square nowadays

 INHERITED TOWNSCAPE, defined in the 18th century and at the turn of the 19th- 20th century (minor changes, continuous urban heritage value)

 a) View of Györ with the isle on the right (Source: NLGY)
 b) Széchenyi Square 1906 (Source: NLGY)
 c) Silhouette by the Author
 d) The square nowadays

ANALYSIS 2c - TOWNSCAPE – URBAN HERITAGE VALUE in case of ARAD (ARAD, ROMANIA)

 a) Novadays (Source: en.wikipedia)
 b) Silhouette (Modification by the Author)

c) Theatre and surrounding (Source: regopek)


ANALYSIS 2d - TOWNSCAPE – URBAN HERITAGE VALUE in case of ZENTA (SENTA, SERBIA)

 INHERITED TOWNSCAPE, defined in the 19th century and at the turn of the 19th- 20th century (major changes, semi-continuous urban heritage value, with residential buildings from the 1900s)

a. b) Silhouette, view from the Post Street and the Main Square (by the Author)

c. e) Main Square nowadays (by the Author)

 d) The square in the beginning of the 20th century (Source: Zemlinski Museum, Šibenik)




ZAGREB INDUSTRIAL HERITAGE: HISTORY, STATE OF AFFAIRS, OUTLOOK ZAGREB CITY MUSEUM PROJECT

ZAGREBAČKA INDUSTRISKA BAŠTINA: POVIJEST, STANJE, PERSPEKTIVE PROJEKT MUZEJA GRADA ZAGREBA

KEY WORDS:
 industrial heritage
 museum projects
 education
 Zagreb

KLJUČNE RIJEĆI:
 industrijska baština
 muzejski projekti
 edukacija
 Zagreb

The poster presents goals, methodology, activities and achievements of the Zagreb Industrial Heritage: History, State of Affairs, Outlook project, run by the Zagreb City Museum (Zagreb, Croatia). The Project started in 2009 and its third stage has been planned to be completed in autumn 2015. The project has been supported by scientific institutions, non-governmental organizations, the competent local government bodies and foreign experts. Financing has been provided by the Croatian Ministry of Culture, the City of Zagreb and by sponsorships of companies that had inherited the valuable industrial objects and sites. Project goals are:

- research, evaluation, documentation and presentation of the industrial heritage of the city of Zagreb from historical, social, town planning, architectural and technological point of view,
- to educate the public on industrial heritage being a part of the city identity, a part of the global heritage and an important segment of development of the human civilisation,
- to actualize and rethink solutions for sustainability of the industrial heritage in Zagreb,
- to enable public contact with the valuable industrial heritage objects.

Aforementioned objectives have been achieved through the cycle of study exhibitions, professional symposia, lectures and workshops, publications and on-site guided tours. The framework of the Project consists of three study exhibitions (realization: 2010, 2012, 2015) presenting industrial development in chronological order (1862nd to 1918th / 1918th to 1945th / 1945th +), its impact on the city of Zagreb and its inhabitants. The Project is related to the period from the occurrence of industry in the second half of the 19th century to the beginning of the process of de-industrialization. Although it has not been run as a scientific project, the realization of some activities relies on the research of archives and periodicals as well as on digitalization of the selected museums collections.

Poster prezentira ciljeve, metodologiju, aktivnosti i rezultate projekta Zagrebačka industrijska baština: povijest, stanje, perspektive, kojega provodi Muzej grada Zagreba. Projekt je započeo 2009., a dovršetak je planiran u jesen 2015. Provodi se u tri etape. Uz znanstvene institucije i organizacije civilnog društva, u aktivnosti u sklopu Projekta uključena su nadležna tijela lokalne vlasti i istaknuti inozemni stručnjaci. Projekt financira Ministarstvo kulture Republike Hrvatske i Grad Zagreb, a sponzoriraju ga tvrtke koje baštine industrijsko naslijeđe Ciljevi projekta su:

- istraživati, vrijednovati, dokumentirati i prezentirati industrijsko naslijeđe grada Zagreba s gospodarsko-povijesnog, socijalnog, urbanističkog, arhitektonskog i tehnološkog gledišta,
- educirati javnost o industrijskom naslijeđu kao dijelu identiteta Zagreba, dijelu univerzalne baštine te važnom segmentu razvoja ljudske civilizacije,
- aktualizirati i propitivati načine održivosti industrijskoga naslijeda u Zagrebu,
- omogućiti javnosti doticaj s industrijskim građevinama baštinskih obilježja.

Ciljevi se ostvaruju ciklusom studijskih izložbi, organizacijom stručnih skupova, predavanja i radionica, objavljivanjem publikacija i stručnim in situ vodstvima. Okosnicu Projekta čine tri studijske izložbe (realizacija: 2010., 2012., 2015.) koje kronološki prezentiraju tijek industrijskog razvoja te utjecaje industrije na grad Zagreb i njegovo stanovništvo. Izložbe pokrivaju razdoblja od pojave industrije u drugoj polovini 19. stoljeća do početka procesa deindustrializacije (1862.-1918., 1918.-1945., od 1945.). Iako nije pokrenut kao znanstveni projekt, provedba dijela aktivnosti u sklopu Projekta oslanja se na istraživanja arhivskoga gradiva i pisanih izvora te na digitalizaciju odabranе muzejske građe.

Zagreb, the capital of Croatia, is rich in industrial history. From 1860s to end 20th century the city was the regional centre of industry. The period from end 19th century onwards was characterized by intensive development of processing industry and plants connected to building of the utility network (the gas works, the power plant, the water supply). Between the two world wars, Zagreb was the centre of industry in the Kingdom of Yugoslavia. From 1945 to 1990 the city was one of the leading industrial centres in the socialist Yugoslavia.

The majority of all industrial complexes regarded as heritage sites are nowadays located in the wider city centre and are considered valuable cultural and development potential. Due to reuse of former industrial zones, these heritage structures have been endangered by interests of high capital for which they are nothing more than an obstacle in construction high-profit making real estates.

The Zagreb City Museum is a public institution whose project entitled Zagreb Industrial Heritage: History, State of Affairs, Outlook warns about the value, the necessary protection and the high-quality reuse of IH being a part of the city urban identity. Public response and extraordinary interest of the media shown for completed programs of the Project speak in favour of the success achieved in the areas of education, research, evaluation and presentation as well as of bringing up-to-date the issue of protection and reuse of the Zagreb industrial heritage. Inter institutional cooperation and cooperation with NGOs has shown satisfactory results in presenting the conceptual designs for the reuse of palaeoindustrial complexes and enabled faster perception of the Project among certain target groups.



COMPREHENSIVE INSIGHT INTO THE IMPORTANCE OF INDUSTRIAL HERITAGE

Two study exhibitions tried to define the historical context, the meaning and the consequences which the process of industrialization left upon the city of Zagreb and its inhabitants until the end of World War II. In addition, the exhibitions presented the current state of affairs of the 18 industrial structures / complexes, their protection system and future outlook determined by the contemporary Master Plan and detailed zoning plans of each of the city areas.



Study exhibition Modernization at the edge of the Empire: Zagreb industrial heritage 1862-1918 / 2010



Study exhibition Industrial centre of the state: Zagreb industrial heritage 1918-1945 / 2012-2013

EXPERIENCE EXCHANGE / INTERNATIONAL COOPERATION

Guest exhibition New uses for old industrial buildings: 40 years of protection of industrial monuments in Germany / 2011.



33 converted industrial buildings, along with their adjoining facilities and complexes, were presented via exhibition by the Association for the Protection of Cultural Monuments in the Federal Republic of Germany. The intention of organizers was to use foreign experiences in industrial heritage management and to provide models of practice that could be applied in Zagreb.

Symposium Industrial heritage: from recognition to conversion / 11 to 12 April 2013



The symposium goal was to exchange the experience and compare the heritage protection systems and governing models concerning industrial heritage complexes in Croatia and in France as well as to present possible ways of finding reasonable financial support for reuse of heritage buildings. Symposium was organized by Zagreb City Museum, French Embassy in Zagreb and CIAC.

INTERINSTITUTIONAL COOPERATION / COOPERATION WITH NON-GOVERNMENTAL ORGANIZATION

The photography of industry: exhibition of student works / 2012



The initiating motive was to enrich the Zagreb City Museum collection with contemporary photographs of documentary and artistic value and to give opportunities for young artists to present their work. As laid out in the objectives of the Project, the exhibition aimed to alter the perception of industrial heritage to that of a part of local, national and universal heritage. Works of the Photography students thematically relate to the City's slaughterhouse and the cattle market complex, an extraordinary example of modern industrial architecture from the interwar period. Partnership: Zagreb City Museum and Academy of Dramatic Art in Zagreb

Rethinking industrial sites: workshop and exhibition of student works / 2014-2015



In the context of promoting the protection and reuse of industrial heritage, the intention of one-year program Rethinking industrial sites was to analyze the situation of the former Zagreb City's slaughterhouse and cattle market as well as to present the possibility of its transformation in partnership with educational institutions in the field of architecture and design. The program was organized by the Zagreb City Museum and involved attendance of elective courses at four faculties in the winter semester of the academic year 2014/2015 during which the students created conceptual designs for the conversion of the former industrial complex. Ideas arising from the program Rethinking Industrial Sites will serve as references and guidelines for future activities which are to be carried out by the City of Zagreb for the aforementioned complex. Program client: City of Zagreb, City Office for the Strategic Planning and Development of the City / program implementer: Zagreb City Museum / partner institutions: University of Ljubljana, Faculty of Architecture; University of Novi Sad, Faculty of Technical Sciences; University of Sarajevo, Faculty of Architecture; University of Zagreb, Faculty of Architecture

Muljara: workshop and exhibition / 2010



The workshop goal was to present possible reuse of the cement factory complex in the Zagreb outskirts and to encourage analysis of the abandoned industrial complexes bearing heritage characteristics to be used as premises intended to meet the contemporary social needs. The workshop and the exhibition bring forward the idea for reuse of industrial heritage which had not been used for decades, despite its valuable spatial, economic and cultural potential for the city development. Organized by: Zagreb City Museum and the ARCHIsquad architects (NGO).



CONTACT WITH HERITAGE

Educational program and on-site exhibition / 29 to 30 January 2010



In addition to the Museums Night 2010 program visitors could enjoy in the showing of history documentaries on the Zagreb industrial companies and advertising clips recorded in the latter half of the 20th century. The highlight of the program was a place inside the factory premises of the Zagreb Brewery, where the visitors had exclusive access to the attractive factory structures built in end 19th century.

Tours to the industrial heritage sites in Zagreb accompanied by a professional guide / 2010-2015



ZADAR INDUSTRIAL HERITAGE

THE CASE OF MARASKA BRANDY INDUSTRIAL COMPLEX

INDUSTRIJSKO NASLJEĐE ZADRA

PRIMJER TVORNICE LIKERA 'MARASKA'

KEY WORDS:
 industrial heritage
 Zadar
 "Maraska" industrial complex
 evaluation
 regeneration

KLJUČNE RIJEČI:
 industrijsko nasljeđe
 Zadar
 industrijski kompleks "Maraska"
 vrednovanje
 regeneracija

Zadar is a city with urban tradition that dates from Roman times. For over two millennia the city was associated only to Zadar peninsula which is today the old city centre. From the end of the 19th century it started to spread out from the peninsula and had formed a narrow suburban industrial zone around it, but only after the Second World War the city experienced a vast industrial development which led to population increase and growth of the city area to its current scale.

The war and the transition to market economy in Croatia after the 1990 started the process of deindustrialization and restrukturization of economy with increase of service and trade activities. Zadar is one of the first bigger cities in Croatia that has almost finished the process of deindustrialization and relocation of remaining industry from the centre, leaving abandoned industrial complexes, some just next to the historic peninsula, as a material evidence of this process.

Today these locations are voids in urban structure that are a part of city identity but have no content and need proper regeneration. The aim of this study is to point out locations for potential regeneration.

After a review of the development of the city showing the city area and structure in different periods of history until nowdays, this study shows the locations of industrial complexes in Zadar before 1990 and their current condition, in the end presenting the case of Maraska brandy former industrial complex as an example of future regeneration that could serve as development model.

Part of the presented materials were collected within a research done for the course "Industrial Archaeology" led by Zrinka Barišić Marenčić, Ph.D. (Faculty of Architecture - University of Zagreb).

Zadar je grad s urbanom tradicijom od antičkoga (rimskog) doba. Više od dva tisućljeća grad je bio ograničen isključivo za zadarski poluotok, danas povjesnu jezgru grada. Od kraja 19. stoljeća grad se počeo širiti izvan granica poluotoka, formirajući tek uski potez industrijskoga predgrađa, da bi nakon Drugoga svjetskog rata doživio značajan industrijski razvoj, koji se nastavio do kraja 1980-ih. To je potaknulo priljev stanovništva i rast grada.

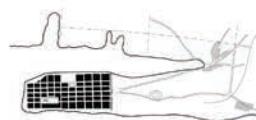
Rat i prijelaz na tržišnu ekonomiju nakon 1990. godine pokrenuo je proces deindustrijalizacije i prestrukturiranja gospodarstva s naglaskom na povećanje uslužnih i trgovačkih djelatnosti. Zadar je jedan od prvih većih gradova u Hrvatskoj koji je skoro završio proces deindustrijalizacije i izmještanja preostale industrije iz grada, ostavljajući napuštene industrijske sklopove u neposrednoj blizini povjesne jezgre.

Danas su te lokacije svojevrsne 'praznine' u gradu, nemaju funkciju i potrebna im je odgovarajuća obnova. Cilj je ove studije ukazati na lokacije za potencijalnu rekonstrukciju i revitalizaciju.

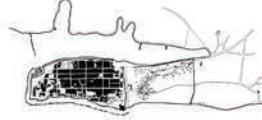
Nakon pregleda razvoja grada prikazujući granice i urbanu strukturu u različitim povjesnim razdobljima, studija pokazuje lokacije industrijskih sklopova u Zadru prije 1990. te njihovo sadašnje stanje, završavajući s bivšim industrijskim sklopom tvornice 'Maraska', kao primjerom budućih zahvata koji bi mogli poslužiti kao model.

Dio iskazanih podataka prikupljen je u sklopu istraživanja provedenog na radionici "Industrijska arheologija" voditeljice dr.sc. Zrinke Barišić Marenčić, pri Arhitektonskom fakultetu Sveučilišta u Zagrebu.

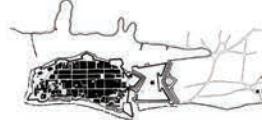
Historical development of urban structure of Zadar (until Second World War)



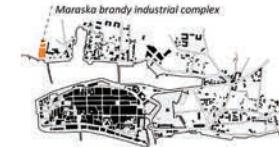
> URBAN STRUCTURE AROUND 100-200 AD
 - Roman empire founded Colonia Julia Iader (*Jader, lat. - Zadar*)
 - Roman centuriation, city organized according to rules of Roman urbanism
 - orthogonal grid of Roman *urbs quadrata* preserved till today



> SCHEME OF URBAN STRUCTURE IN MIDDLE AGES
 - city of Zadar associated only to Zadar peninsula
 - dense urban structure within the city walls
 - suburban settlements behind the city walls



> SCHEME OF URBAN STRUCTURE IN 18TH CENTURY
 - city of Zadar associated only to Zadar peninsula
 - era of Ottoman empire and its war onrushes
 - strong fortification walls



> SCHEME OF URBAN STRUCTURE IN 1941
 - city of Zadar still mainly associated to Zadar peninsula
 - development of suburban areas around peninsula with some of the first industrial complexes

Schematic map of urban structure of Zadar in 2015 with locations of industrial complexes

key:
 — edge of built territory
 — traffic corridor
 ■ green areas
 ▨ cemetery
 ■■■ communal infrastructure
 ■■■■■ industrial port

INDUSTRIAL HERITAGE IN ZADAR

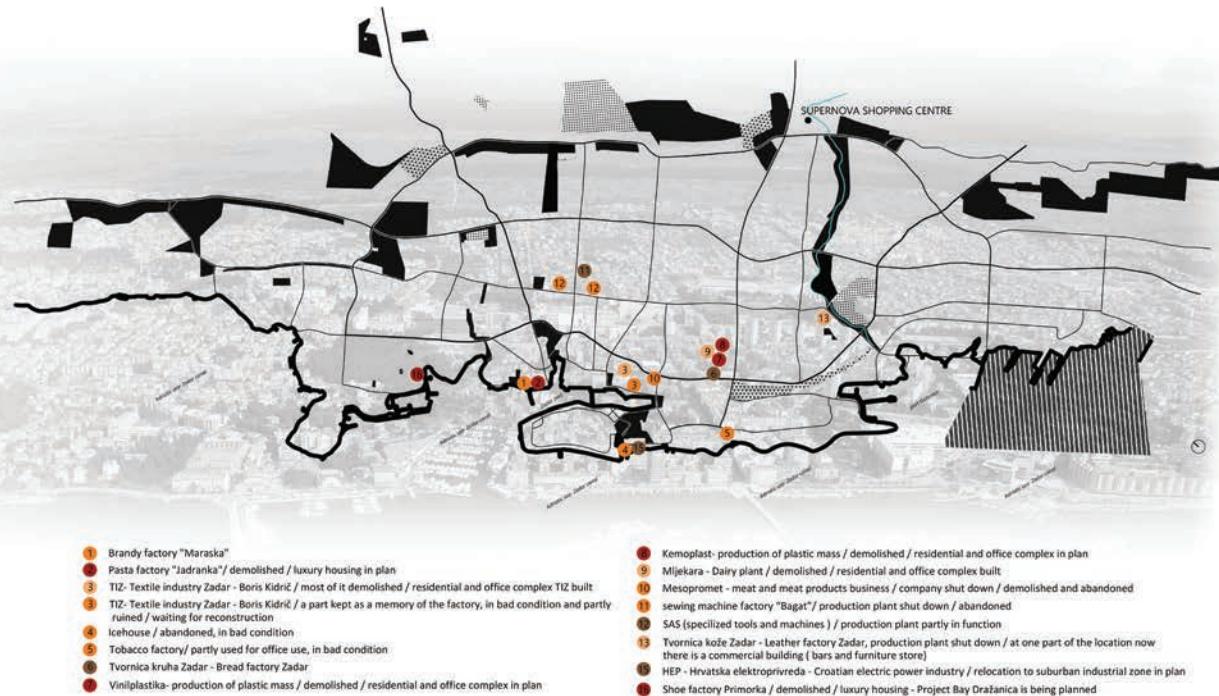
In the second part of 20th century, especially in 1970s and 1980s Zadar experienced a strong economic development. It had an impressive number of industrial complexes and one of the strongest economies in the state. At the time of their construction, the locations of these industrial complexes were of suburban nature. Economic development subsequently caused demographic growth which led to new residential areas that enveloped industrial complexes.

After the war and the following economic downfall, most of these complexes were abandoned leaving empty structures and functional voids in the urban structure. This layer of industrial heritage in Zadar was not yet recognized and properly regenerated but lot of the complexes were demolished and replaced by residential buildings while others stay abandoned and in bad condition. There was no concern about public interests and these newly created voids were and are not used to regenerate city.

This map shows the locations of industrial complexes in Zadar before 1990 and their current condition. Some of them are irreversibly lost, but some of them still have the potential for future regeneration. Value of some of these locations is the architecture of industrial buildings, for others the biggest value is their location. However, these structures are factors of Zadar's urban identity, and should be regenerated in a way to benefit public interests and preserve the memory of the former industrial complexes.

Condition of industrial complex:

- in function
- abandoned
- demolished
- replaced with new building



Example of Maraska brandy industrial complex

Maraska brandy industrial complex was built at the beginning of 20th century on an attractive site at the entrance to Zadar port.

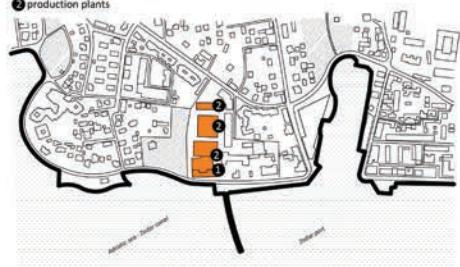
It was built in Zadar's suburban area. Today, it is nearby the city centre. Maraska industrial complex is a rare example of successful relocation of industry from Zadar city centre and activation of central city area by providing needed facilities.

Conservatory guidelines protect the historic facade overlooking Zadar bay while other parts of the building and production plants will be demolished. They also limit the height of new buildings so they wouldn't impair the city facade from the sea.

New project for this site consists of first five star hotel facilities in Zadar, congress center, wellness, restaurants, bars and other complementary facilities.

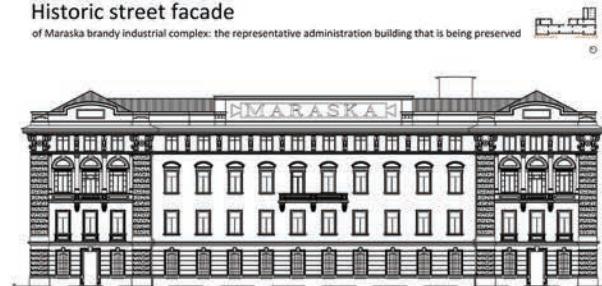


Maraska brandy industrial complex site:
 1 historic three - storey building with representative street facade
 2 production plants



Historic street facade

of Maraska brandy industrial complex: the representative administration building that is being preserved



Af

IKKI KISHIDA
YUJI KUMOKOSHI
OU UENO

KEY WORDS:
common memory
local city in Japan
oral history research
renovating spaces
community design

KLJUČNE RIJEČI:
zajedničko sjećanje
lokalni grad u Japanu
istraživanje usmene predaje
obnova prostora
dizajn lokalne zajednice

HERITAGE CREATED BY COMMON MEMORY

ZAJEDNIČKO SJEĆANJE KAO NASLIJEĐE ZAJEDNICE

We act as town-management group for sustaining spaces and communities in Nagasuka area, the center of Tateyama city, Chiba, Japan. Nagasuka area was prosperous wholesale district as node of shipping and land transportation from early 20th century. Observing this area, we can find some valuable spaces that are usual spaces for local people. These may not have much value as historical factors, but are very important spaces for many people living around here. Why are the spaces important for them?

Those spaces are connected with "Common Memories" that local people commonly have in their old memories we gained in our oral history research, "I ate for the first time Indian curry at that building" "We've done with my friends Christmas party at this space" "We created our secret base when we were kids" Of course, they are not in local history book. But the Common Memories are also very important history for local people.

The spaces connected with Common Memories functioned as small cores of local community and influenced to make social structures, mostly not function well these days although. Local people think that these spaces are just normal spaces and don't recognize their true value. But when spaces disappear, they notice that spaces were deeply involved in their community and identities.

Actually, some spaces with Common Memories already disappeared. But a few spaces still remained. We are trying to renovate and redesign the spaces as small cores again, while preserving the Commons Memories to future generations.

Firstly, we carried out workshops at four spaces that we renovated to sustain and to transmit Commons Memories to the future – a meeting space that is left and collapsing, a shop dealing with festival goods, a traditional merchant house which became garbage yard, and a house where a local doctor used to live. Through these practices, these spaces are regaining significance as heritage, little by little.

Grupa smo koja djeluje u području upravljanja grada, a u svrhu održavanja prostora i zajednice u području Nagasuka, središtu grada Tateyama u Chibi, Japanu. Nagasuka je prosperitetna veleprodajna četvrt, čvoriste utovara i kopnenog prijevoza koje potječe s početka 20. stoljeća. Promatraljući to područje možemo naći neke vrijedne prostore uobičajene za lokalno stanovništvo koje možda nemaju vrijednost kao povijesni ambijenti, ali su vrlo važni za ljudе koji tamo žive.

Ti su prostori povezani „zajedničkim sjećanjem“ koje lokalno stanovništvo obično posjeduje u svojim uspomenama, a s kojima smo se upoznali u našem istraživanju usmene povijesti: "U toj sam zgradи po prvi puta jeo indijski curry", „Organizirali smo s prijateljima božićnu zabavu na ovom prostoru“, „Izgradili smo svoje tajno sklonište kada smo bili djeca“ itd. Naravno, navedeno nije zabilježeno u povijesnim knjigama. Ipak, zajedničko sjećanje je također bitan dio povijesti lokalnog stanovništva.

Prostori povezani zajedničkim sjećanjem djelovali su put malih jezgara lokalne zajednice i utjecali na formiranje društvene strukture. Takvi prostori većinom više ne funkciraju kao naslijeđe, jer ih lokalno stanovništvo doživljava samo kao „obične“ prostore i ne prepoznaje njihovu pravu vrijednost. Međutim, ukoliko ti prostori nestanu, uočit će se da su bili duboko povezani sa zajednicom i stvaranjem njenog identiteta.

Pojedini prostori zajedničkog sjećanja već su nestali, a preostala ih je još nekolicina. Stoga pokušavamo obnoviti i redizajnirati navedene prostore na način da ponovno postanu male jezgre zajednice i tako očuvati zajedničko sjećanje i za buduće naraštaje.

Poster prikazuje radionice na temu četiri prostora koji su obnovljeni kako bi se zajedničko sjećanje očuvalo i prenijelo u budućnost – prostor za sastanke koji je bio narušen i urušen, trgovina festivalskih potrepština, tradicionalna trgovачka kuća koja je postala smetište i kuća u kojoj je živio lokalni liječnik. Takvim praksama prostori su postepeno vratili svoj značaj naslijeđa zajednice.



why are these spaces important for local people?

These spaces are not historical sites.
They are not the sites that many people know and visit.

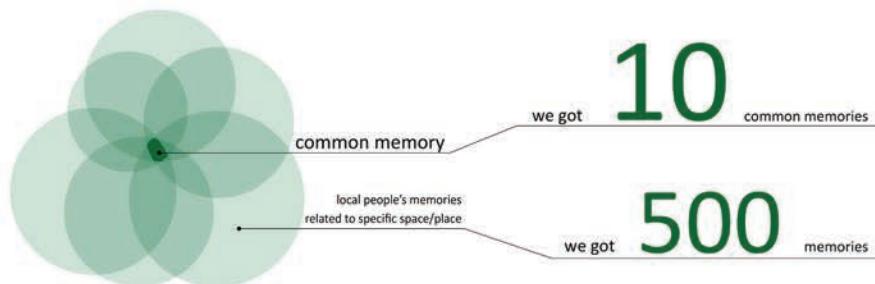
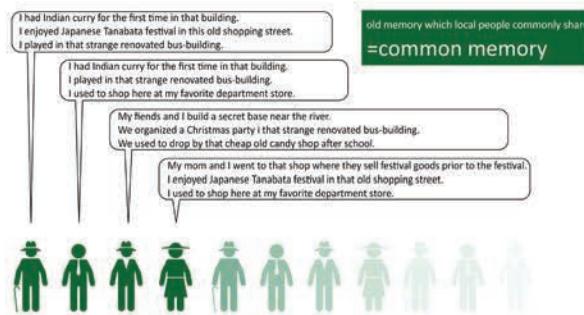
...but these spaces are important to local people.

Throughout our research, we realized that such spaces are imbued with "Common Memories". "Common memories", as we consider, have the ability to transform the "ordinary" spaces into spaces important for local people.

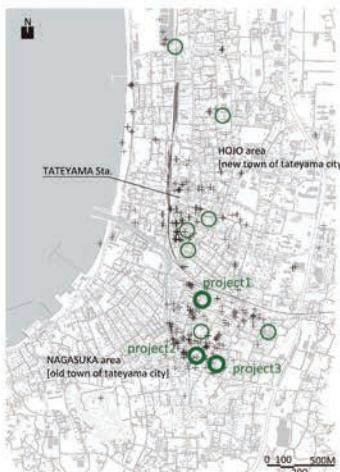
We suggest that the spaces imbued with "Common Memories" can be considered, in fact, a type of Heritage.

Our projects seek to renovate such spaces in order to maintain important memories which still exist in these spaces.

what is COMMON MEMORY?



COMMON MEMORY DISTRIBUTION MAP



3 PROJECTS - renovating the spaces of common memories

project 1 [renovation to community space - SHIMABARA PABULIC HALL]



project 2 [renovation to festival community - KINPACHI SHOUTEN]



project 3 [renovation to tea community - PRINCESS SALON]



III. DEVELOPMENT BASED ON HERITAGE

RAZVOJ TEMELJEN NA NASLIJEĐU

Development based on cultural and historical heritage requires the use of new tools and new methods in creating development scenarios. The saying "Heritage as a resource for economic development" is very widespread, however, good examples of it are rare. Successful projects imply new approaches in whereby the architectural and planning section is only one part of a bigger project. There are calls for new kinds of collaboration and adjustments to project, organizational and financial frameworks. A special form of reflection on the broader context of heritage can be seen in high-quality projects, which provide thematic networking and development of new visions and scenarios for heritage development incorporated into international project collaboration.

The questions are: What are the acceptable/sustainable development models based on cultural and historic heritage, especially in the context of space capacity? Which urban and architectural criteria and methods are important to ensure design and construction excellence on heritage sites?

Razvoj temeljen na naslijeđu traži osmišljavanje i uporabu novih alata i novih metoda planiranja prostornih scenarija. Naslijeđe kao resurs za gospodarski razvoj popularna je izreka, no pozitivni su primjeri malobrojni. Vođenje uspješnih projekata podrazumijeva i nove pristupe u kojima je arhitektonsko-planerski dio samo dio širega projekta. Javljuju se zahtjevi za novim vrstama suradnje i prilagodba projektnim, organizacijskim i finansijskim okvirima. Poseban oblik promišljanja širega konteksta naslijeđa predstavljaju projekti visoke vrsnoće u kojima dolazi do tematskih umrežavanja i osmišljavanja novih vizija i scenarija razvoja naslijeđa umreženog u međunarodne oblike projektnе suradnje.

Postavlja se pitanje: koji su prihvatljivi/održivi prostorni modeli razvoja temeljenog na naslijeđu, posebice u kontekstu kapaciteta prostora, te koji su urbanističko-arhitektonski kriteriji i metode važni za osiguranje vrsnoće projekta i izgradnje u prostorima naslijeđa?

JOSIP BARIŠIĆ
 MLADEN OBAD ŠĆITAROCI
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ZAGREB MANOR RING

ZAGREBAČKI PRSTEN DVORACA

KEY WORDS:
 manors and castles
 manors and tourism
 cultural landscape
 Zagreb
 Hrvatsko zagorje

KLJUČNE RIJEČI:
 dvorci i burgovi
 dvorci i turizam
 kulturni krajolik
 Zagreb
 Hrvatsko zagorje

On the outskirts of Zagreb, encompassing two administrative territories – Zagreb county and Krapina-Zagorje county, over a hundred manors and curias lie scattered. As significant factors of cultural heritage and the identity of the country culture, manors and curias are not satisfactorily recognised as carriers of development of Zagreb and its surroundings. Some of the major manors are without purpose, most of them are in poor structural conditions and only a few are restored. Manors and curias are not networked in a methodical system that would allow their improvement and attendance, and therefore sustainable development.

The research of Zagreb region manors, with the aim of connecting and networking in a comprehensive and methodical system, wants to affirm the possible scenarios of cultural heritage in the economic development of small settlements in which they are located. At the same time, manors near Zagreb and villas within the city can enhance the tourist offer of Zagreb, as well as being convenient for accommodation and catering.

The traffic of Zagreb region is a recognizable ring shaped scheme, which allows good connections between manors and curias. A number of manors and curias are observed within the context of local and spatial attributes like natural and cultural heritage, position within the Zagreb road ring and the different densities of manors and curias in some areas. With the introduction of the cluster – a smaller thematic unit based on context analysis – smaller groups of manors are recognised which correspond with their own micro context.

These clusters, which are closely related to the road ring and are concentrated around transportation nodes, represent a second level of research. Manor and curia revitalization is considered within themes and improvement of cultural and natural heritage through thematic cluster scenarios. This method enables a further level of reflection – of urban-architectural scenarios to architectural models improving heritage as an active entity.

U široj okolini Grada Zagreba, na prostoru dviju županija – Zagrebačke županije i Krapinsko-zagorske županije, raspršeno je više od stotinu dvoraca i kurija. Kao značajni činitelji kulturnog naslijeđa i identiteta ladanjske kulture, dvorci i kurije nisu na zadovoljavajući način prepoznati kao nositelji razvoja Zagreba i okoline. Neki veći dvorci su bez namjene, većina je u lošem građevnom stanju, malobrojni su obnovljeni. Dvorci i kurije nisu umreženi u promišljeni sustav koji bi omogućio njihovo unaprjeđenje i posjećivanje, a time i održivi razvoj.

Istraživanjem dvoraca zagrebačke okolice s ciljem povezivanja i umrežavanja u cjelovit i smislen sustav želi se afirmirati moguće scenarije korištenja dvoraca kao pokretača gospodarskog razvoja malih naselja u kojima se oni nalaze. Istdobno dvorci u okolini Zagreba, kao i ljetnikovci unutar grada, mogu obogatiti turističku ponudu Zagreba, a povoljni su i za turistički smještaj i ugostiteljsku ponudu.

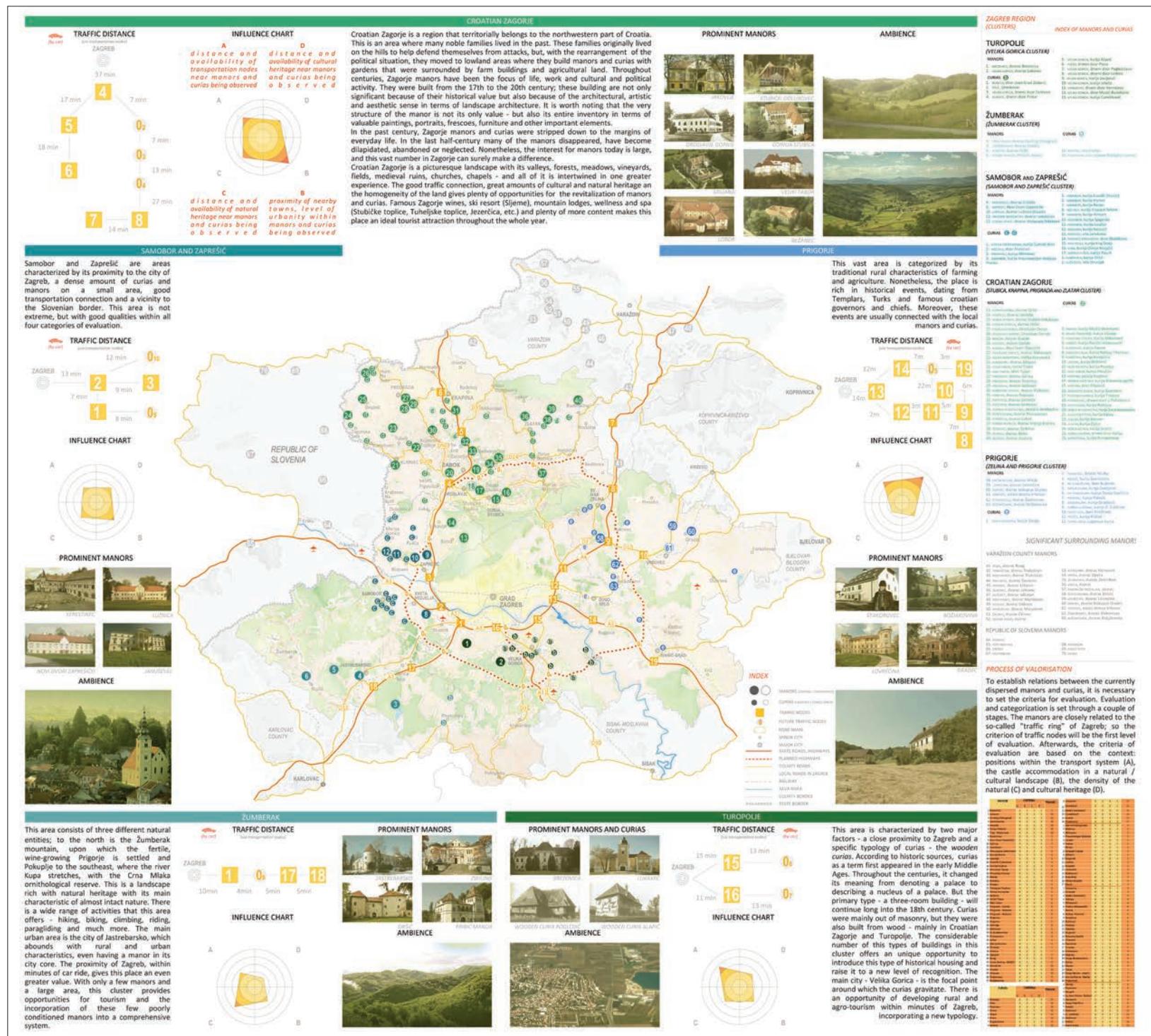
Prometna shema okolice Zagreba prepoznatljivog je prstenastog oblika te omogućava dobro povezivanje dvoraca i kurija u okolini. Mnoštvo dvoraca i kurija promatra se u kontekstu mjestopisnih i prostornih datosti kao što su prirodno i kulturno naslijeđe, smještaj u odnosu na prometni prsten Zagreba i različitu gustoću dvoraca i kurija na pojedinim područjima. Uvođenjem clustera – analizom procijenjenih i zaokruženih manjih tematskih cjelina – prepoznaju se manje skupine dvoraca koje sadržano odgovaraju vlastitom mikro kontekstu.

Clustri dvoraca usko povezani s prometnim prstenskom i koncentrirani oko prometnih čvorišta, predstavljaju drugu razinu istraživanja. Unutar njih se promišlja oživljavanje dvoraca i kurija, ali i unaprjeđenje svekolikoga kulturnog i prirodnog naslijeđa kroz tematske scenarije clustera. Takva metoda omogućuje daljnje razine promišljanja – od urbanističko-arkitektonskih scenarija do arhitektonskih modela unaprjeđenja naslijeđa kao aktivnog subjekta.

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SAŠA KOŠUTA
IDIS TURATO

LANDSCAPE SCALES "NP RISNJAK"

MJERILA KRAJOLIKA "NP RISNJAK"

KEY WORDS:
landscape scales
Risnjak National Park
Razloge village
scientific and educational laboratory
reconstruction and conversion

KLJUČNE RIJEČI:
mjerila krajolika
Nacionalni park Risnjak
selo Razloge
znanstveni i edukacijski laboratorij
rekonstrukcija i prenamjena

Risnjak National Park is located at the junction of the Alps and the Dinaric mountain range being thus a natural border between coastal and continental Croatia. As a result of such a location, the Park offers a wealth of natural phenomena being known for its geological, morphological, vegetation and animal diversity. The area was awarded National Park status in 1953 with scientific, educational and tourism activities becoming its principal functions. Strict regulation imposed for national parks by the Nature Protection Law has resulted in the preservation of the Park's natural features. However, the co-existence between man and nature that once existed here has disappeared. Traditional means of livelihood have died out, the local population has moved away, villages have been abandoned. New functions, envisioned to replace traditional ones in the protected natural areas, have not been sufficiently developed.

The organization of the National Park encompasses two levels of protection – total and limited protection. Areas under directed protection include around twenty small villages which were once the center of local life. The largest among them is Razloge, presently numbering thirty houses which, together with adjoining land plots, can be reconstructed.

Aiming to restore socio-cultural activities in the Park, the project entitled "Landscape scales" explores the reconstruction and conversion of Razloge village into a scientific and educational laboratory consisting of a number of specialized institutes and visitor facilities. All the facilities are placed within blocks of existing and newly built structures, their mutual relationships respecting traditional fenceless properties with continuous landscape forms flowing freely between them. The system of linking individual houses builds upon traditional porch-like structures, while the spatial organization of newly constructed facilities is based on the former building practice governed by the notion that due to unfavorable weather conditions everything needs to fit under the same roof. Thus, each structure encompasses work and accommodation areas. Newly used construction material seeks to blend with the surrounding environment, while the designed sustainability features within the village resemble the former self-sustainable relationships between man and nature.

Područje Nacionalnog parka Risnjak predstavlja spojnu točku između Alpa i Dinarida te ujedno čini prirodnu granicu između primorskog i kontinentalnog dijela Hrvatske. Usljed takvog smještaja Park nudi bogatstvo prirodnih fenomena koji podrazumijevaju geološku, morfološku, biljnu i životinsku raznolikost. Upravo iz tih razloga još je 1953. godine tom prostoru dodijeljena najviša razina zaštite te primarna namjena prostora postaje znanstveno-edukacijsko-turistička. Strogi ustroj koji Zakon o zaštiti prirode nalaže za područje nacionalnog parka sačuvao je prirodni svjet. Međutim, suživot koji je nekad vladao između čovjeka i prirode je nestao. Tradicijske djelatnosti su izumrle, autohtono stanovništvo je iselilo, naselja su napuštena. U provedbi prenamjene prostora zaštićenih predjela mogućnost pokretanja dopuštenih aktivnosti nije dovoljno razvila.

Današnja organizacija Nacionalnog parka Risnjak podrazumijeva dvije razine zaštite – apsolutna zaštita i usmjerenja zaštite. Predjele usmjerenje zaštite sačinjava dvadesetak zaselaka koja su nekada bila središte lokalnog života. Najveće među njima je selo Razloge, koje danas broji tridesetak napuštenih kuća zajedno s parcelama na kojima je moguća nova gradnja.

S namjerom oživljavanja kulturno-društvenih aktivnosti u Parku, projekt 'Mjerila krajolika' bavi se rekonstrukcijom i prenamjenom Razloga u znanstveno-edukacijski laboratorij sačinjen od specijaliziranih zavoda i posjetiteljskih sadržaja. Sadržaji su smješteni unutar sklopova postojećih i novonastalih kuća, čiji se suodnos razvio iz nekadašnjega tradicijskog neograđivanja kuća i kontinuiteta pejsažnih prostora između kuća. Način povezivanja pojedinih građevina razrađuje ideju seoskog ganjka, dok prostorna organizacija novonastalih kuća prati zamisao nekadašnje gradnje kod koje su nepovoljne klimatske prilike uvjetovale da potrebni sadržaji stanu pod jedan krov. Primjereno tome svaki sklop objedinjuje prostore rada s prostorima smještaja. Materijalizacija nove izgradnje teži poistovjećivanju i nenadmetanju s okolinom dok postavljeni sustav samoodrživosti naselja asocira na nekadašnju samodostatnu vezu čovjeka s prirodom.

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• LANDSCAPE

There is a dual connotation of landscape. It refers both to space and to a mental concept or a perception of space in which cultural and historical features are closely linked with the physical and natural characteristics.

*The relationship between landscape and community, which uses and changes it over time, creates its identity or its *genius loci*.*

Understood in this manner, landscape refers to total space, including its geographic properties and human influences.

Dumbović Blušić, B. (2014). Prilog tumačenju pojma krajolika kulturne kategorije. *Sociologija i prostor*, 19(2):187-205

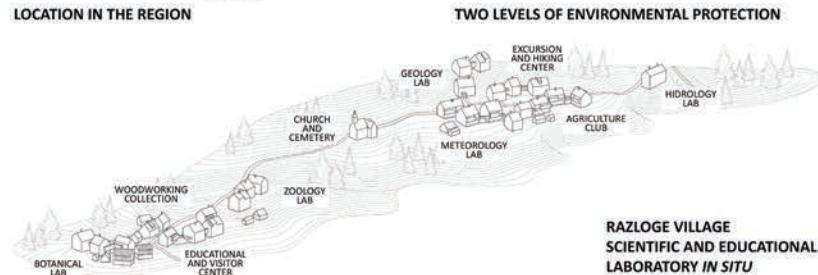


• NATIONAL PARK

The main objective of national park management is to ensure maximum, highly organized and brief visitation.

Spatial plans of national parks must ensure the preservation of a park's valuable assets, allowing for relatively high visitation levels with as little construction as possible taking place in carefully selected, peripheral sites not under primary protection regimes.

Marinović-Uzelac, A. (1995). Nacionalni parkovi i parkovi prirode – kriteriji planiranja i korištenja. Zagreb: Ministarstvo prostornog uređenja, graditeljstva i stanovanja RH



• NP RISNJAK

Risnjak encompasses numerous diverse natural phenomena, usually highly dispersed, but here occurring in a relatively small area.

The Park is the meeting point of Alpine and Dinaric vegetation communities, its geographical, climate, geological and vegetation characteristics combining the phenomena of Dinaric karst.

The National Park is being established with the intention of assuring the preservation of the primordial characteristics of this beautiful mountain massif.

The Park must protect the beauty of nature in its original state so that it can be not only a place of rest and enjoyment, but also a site of scientific research.

Risnjak will be a living laboratory for scientific research in decades and centuries to come.

Dr. Ivo Horvat, Founder of Risnjak National Park

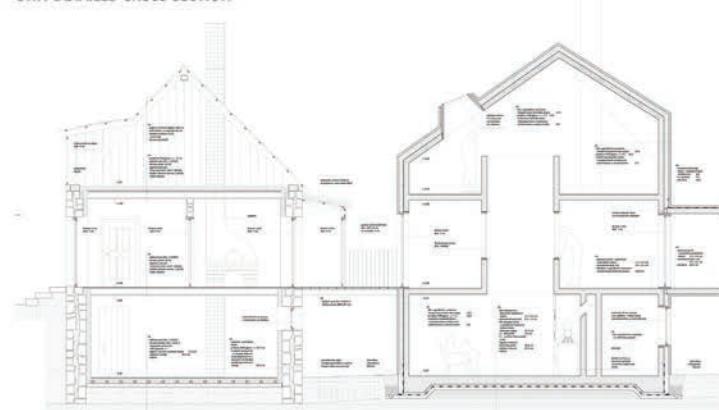


UNIT DETAILED CROSS-SECTION

• RAZLOGE VILLAGE

Following the vision of Risnjak as a 'living laboratory', the project 'Landscape scales' explores the redesign and reconstruction of Razloge village into a scientific and educational laboratory open to all National Park visitors.

The complex will be open throughout the year. Its development and various functions will contribute to fulfilling the mission of a national park, while its programs will stimulate visitation of Risnjak. Revitalizing Razloge will activate other smaller dispersed villages in the area, offering farm stays and other services, thus revitalizing of the broader community as a whole.



REFLECTING ON SPACE

• LANDSCAPE SCALES



• YEAR-LONG OPERATION

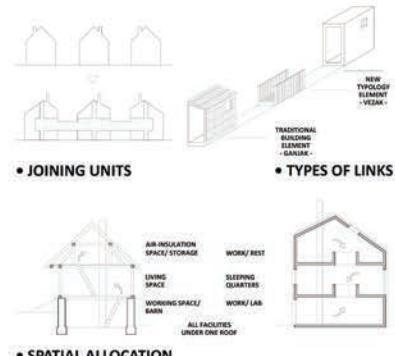
| X | I. | II. | III. | IV. | V. | X |
|-----|-----|-------|------|-----|--------------------------|---|
| X | | | | | V. | |
| XI. | | | | | VI. | |
| X. | IX. | VIII. | VII. | | ATHLETES + SENIOR GROUPS | |

SCHOOL GROUPS + SENIOR GROUPS + EXCURSIONIST + ATHLETES

• NANOTURISM

| | |
|------------------------------|---|
| Nanotourism is: | not dictionary: |
| critical conformist | Confronting current realities and presumptions of tourism. |
| participants passive | Fostering co-creation and exchange between users and providers. |
| bottom-up top-down | Processing local information to form higher level systems. |
| site-specific site-generic | Extremely responsive to contexts, therefore perpetually unique. |
| local global | Produced with local support and supporting locals. |
| social unsocial | Collaborative, community oriented and relating to people. |
| responsible irresponsible | Non-intrusively related to the community and environment. |
| inventive conventional | Progressive, adding new values and creating fresh potentials. |
| educative non-educative | Volunteering knowledge exchange and creating development. |

CONCEIVING A NEW TYPOLOGY



THE TRANSFORMATION OF THE POSTINDUSTRIAL LANDSCAPE

IRONWORKS SISAK, CROATIA

PREOBRAZBA POSLIJEINDUSTRIJSKOG PEJSAŽA ŽELJEZARA SISAK

KEY WORDS:
 Sisak Ironworks
 industrial infrastructure
 workers' settlements
 new urbanity
 postindustrial landscape

KLJUČNE RIJEČI:
 Željezara Sisak
 industrijska infrastruktura
 radnička naselja
 novi urbanitet
 postindustrijski pejsaž

The term postindustrial landscape is defined by elements of industrial infrastructure, architecture and landscape, whose usage after the shutting down of the industry is a subject of redefinition.

After the abandoning of active production, the industrial heritage of Sisak has started its decay with parts of it destroyed and even disassembled and recycled. During two decades of neglect of industrial urbanity, a process of de-urbanization started disintegrating areas of the workers' settlement Caprag and other industrial areas of the city. The goal of research is the redefinition of the elements of industrial urbanity in order to create new way of using space, so it may become the engine of a new progress.

The mapping of the elements of industrial landscape in the urban tissue illustrates the possibilities of creating a new system of usage and connecting devastated areas, with the aim to regenerate the urban structure. Depending on the type of element, its physical characteristics and location, models of space transformation are suggested, and then superimposed with various possible scenarios of usage. Thus, the factors that influence the physical transformation and the possible usage of urban industrial heritage should be discovered.

The complex of the former Sisak Ironworks and the worker's settlement Caprag as topics of research show possible scenarios of transformation of urban tissue, with the emphasis on the fact that the elements of industrial infrastructure and industrial landscape are as relevant as the elements of industrial architecture, and as such they form an inseparable whole. Depending on scenarios of urban tissue transformation, models of industrial area usage are shown in phases of tissue growth, as well as their preservation in situations of urban decay. The adaptability of industrial spaces to various scenarios is a base for sustainable usage of space. The models described here could be used in any industrial setting.

Pojam postindustrijskog pejsaža čine elementi industrijske infrastrukture, arhitekture i pejsaža, čije je korištenje nakon zatvaranja industrijskih pogona potrebno redefinirati.

Napuštanjem aktivne proizvodnje industrijsko naslijede Siska je prepusteno postupnom propadanju, pojedini se dijelovi devastiraju, čak uništavaju i recikliraju kao sekundarne sirovine. Tijekom dva desetljeća zanemarivanja elemenata industrijske urbanosti, započet je proces deurbanizacije nekadašnjih konsolidiranih područja radničkog naselja Caprag i industrijskih cjelina grada. Cilj istraživanja jest redefinicija elemenata industrijskog urbaniteta u svrhu novog načina korištenja prostora kako bi on postao pokretač razvoja.

Prepoznavanjem elemenata industrijskog krajolika u tkivu grada prikazuje se mogućnost stvaranja novog sustava korištenja i povezivanja devastiranih prostora koji regenerira narušenu urbanu strukturu. Ovisno o vrsti elementa, njegovim fizičkim obilježjima i smještaju u gradu, predlažu se modeli preobrazbe prostora superponirani mogućim scenarijima njihova korištenja. Time bi bili prepoznati čimbenici koji utječu na fizičku preobrazbu i moguću namjeru naslijeda industrijskoga grada.

Istraživanje na primjeru prostora bivšeg kombinata Željezare Sisak i radničkog naselja Caprag prikazuje moguće scenarije preobrazbe gradskoga tkiva, s naglaskom na činjenicu kako su elementi industrijske infrastrukture i pejsaža jednakovrijedni elementima industrijske arhitekture, te kao takvi čine nerazdjeljivu cjelinu. Ovisno o scenarijima preobrazbe gradskoga tkiva, prikazuju se modeli korištenja industrijskih prostora uslijed rasta, odnosno modeli njihova očuvanja i prezentacije uslijed sažimanja urbanog područja. Prialodljivost industrijskog prostora različitim scenarijima polazište je održivog korištenja prostora. Opisani modeli preobrazbe primjenivi su u bilo kojoj industrijskoj sredini.

INFRASTRUCTURAL ELEMENTS OF AN INDUSTRIAL IDENTITY

- 1 RAILWAY
 - * A NETWORK
 - * MULTIPLE LEVELS
 - * HOMOLOGUE ELEMENT
- 2 CRANE
 - * SYNTACTIC CORRIDOR
 - * HORIZONTAL POSITION
 - * DYNAMIC SKYLINE
- 3 DOCKS
 - * INTEGRATED WITH OTHER "MANUFACTURING ACCESS"
 - * CONSTRUCTION OF SCALING PLATEFORMS
- 4 MATERIAL SIGNALISATION
 - * ELEMENTS OF ARCHITECTURE
 - * THE SEMANTICS OF FURNISHING AND DESIGN ARE PART OF AN INFRASTRUCTURAL CORRIDOR
- 5 EXPLORATION FIELDS
 - * A SCALE OF INDUSTRIAL ACTIVITIES
 - * OFTEN REDEFINED BY NATURE
- 6 PIPELINES
 - * INDUSTRIAL ELEMENTS
 - * OVER AND UNDERGROUND
 - * HOMOLOGUE ELEMENT
 - * TERRAIN BREAKING STRUCTURES
- 7 OIL TOWERS
 - * INDUSTRIAL ELEMENTS
 - * ISOLATED FROM OTHER ELEMENTS
 - * INDUSTRIAL LANDSCAPE DOMINANTS
- 8 SIGNALISATION
 - * ACCOMMODATING OTHER ELEMENTS
 - * HIGH CONTRAST SURFACES
 - * INCOHERENCE

ARCHITECTURAL ELEMENTS OF AN INDUSTRIAL IDENTITY

- 1 LONG SPAN INDUSTRIAL HALLS
 - * GABLED ROOF
 - * PIVOTING DOORS
 - * VARIOUS STRUCTURAL ELEMENTS
 - * CARPETS COVERED AREAS
- 2 SHORT SPAN INDUSTRIAL HALLS
 - * THE GABLED STRUCTURES
 - * THE SEMANTICS OF INDUSTRIALISATION
 - * WATER DISCHARGE FUNCTIONS
- 3 CHIMNEYS
 - * THE HIGHEST ELEMENTS
 - * THE HEIGHTS OF THE SCAPE
 - * NIGHT ILLUMINATION
 - * VARIOUS MATERIAL HERITAGE
- 4 ADMINISTRATION BUILDINGS
 - * VARIOUS BUILDINGS
 - * INDUSTRIALISATION
 - * SOME MONUMENTAL EXAMPLES
 - * GATEWAYS, SCIENTIFIC INSTITUTES, LIBRARIES, MUSEUMS
- 5 WAREHOUSES AND HANGARS
 - * SIMPLE BIGGISH PROTOTYPES
 - * RELEASER PLATES
 - * VARIOUS INDUSTRIALISATION
 - * VARIOUS FUNCTIONS
- 6 WHEAT SILOS
 - * CYLINDRICAL DOMINANTS
 - * VARIOUS STRUCTURES
 - * VARIOUS PLACES
- 7 PLANNED WORKERS SETTLEMENTS
 - * ORGANISATION
 - * INDUSTRIAL SPACE
 - * PUBLIC FACILITIES
 - * INDUSTRIALISATION
 - * COLLECTIVE HERITAGE
 - * INDUSTRIALISATION IN THE IND. LANDSCAPE
- 8 PUBLIC FACILITIES
 - * FACILITIES FOR THE WHOLE COMMUNITY
 - * INDUSTRIALISATION
 - * INDUSTRIAL PUBLIC SPACE
 - * DISPERSED LOCATION

INFRASTRUCTURE AS A SYSTEM OF MERGING 25 CENTURIES OF URBAN FABRIC.

INDUSTRY AS A MOTOR OF URBANISATION AND GROWTH THROUGH LAYERING OF URBAN SCAPE, INFRASTRUCTURE AND ARCHITECTURE, URBANITY BY MERGING OF LAYERS.

NEW ELEMENT - INFRASTRUCTURAL CORE INTERLINKING

HALL SKIN PERFORATION SYSTEM

FUNCTION AND POROSITY

MORPHOLOGY AND POROSITY

THE POSTINDUSTRIAL LANDSCAPE

Af

49

JERE KUZMANIĆ
LEO MODRČIN

RETHINKING DIOCLETIAN'S PALACE AS A STUDENT CITY

CONCEPTUAL PROJECT FOR STUDENT FACILITIES

IN THE SOUTHEAST QUADRANT

PROMIŠLJANJE DIOKLECIJANOVE PALAČE

KAO STUDENTSKOG GRADA

PROJEKT STUDENTSKOG KOMPLEKSA NA JUGOISTOČNOM KVADRANTU

KEY WORDS:
Diocletian's Palace
student facilities
disperse dormitory
urban identity
urban development

KLJUČNE RIJEČI:
Dioklecijanova palača
studentski kompleks
disperzni dormitorij
urbani identitet
urbanistički razvoj

1700 years of continuous living in an urban type of settlement make the Diocletian's palace both urban and historical phenomenon. Built in the 3rd century AD as a residential complex for retired roman caesar Diocletian, its urban fabric was mostly consisting of vernacular housing architecture of medieval plebs. The process of turning a caesar's palace into a city of plebs petrified all the historical layers from antique period until today. The changes, building and demolishing, planned or uncontrolled, have always confirmed its unique value: the layering as a whole is taken as more important than a singular layer itself.

Today, the economy and life of Diocletian's palace are being subordinated to tourism. The centuries-old "rhythm" of life is being endangered.

In order to ease the ongoing negative processes related to the function of the palace, the following project proposes a scenario where Diocletian's Palace becomes a disperse student dormitory. After a detailed analysis and programming based on the needs of wider urban area, rethinking the existing problems of the Palace in the context of a strategic definition of Split's future development, the Southeast quadrant was taken as a location for future generator of change on the level of the Palace, as well as the wider urban area. The student population, hereby, is considered as very important in means of gaining the heterogeneity of the urban identity and economy. The housing units are crosslinked into administrative and functional complex of the student housing center. The southeast quadrant is the last remaining unbuilt area of the Palace. As such, it gives an opportunity to build a space of production of new relations in the palace, protecting the continuity of living within a long-term period. The project proposes a small student dormitory, a student restaurant, as well as cultural and informational facilities. The complex can be used as a hostel in summer.

The intention of the project is to create a new, contemporary layer of the Palace, while presenting the existing archaeological complex of Triclinum and the Palace's basements, rethinking its role as the largest public area of the Palace.

Dioklecijanova palača jedinstveni je arhitektonski i povijesni fenomen čije je je ključno obilježe 1700 godina kontinuitet življenja u urbanoj strukturi. Sagrađena je u trećem stoljeću poslije Krista kako rezidencijalni kompleks za umirovljenog rimskog cara Dioklecijana. Proces pretvaranja careve palače u grad puka petrificirao je sva povijesna razdoblja - od antike do danas. Promjene, gradnje i rušenja, planirane i nekontrolirane, oduvijek su potvrđavale neponovljivu vrijednost ovog prostora: sama slojevitost važnija je od svakog pojedinačnog sloja.

Danas, ekonomija i život Dioklecijanove palače postaju podređeni turizmu zbog čega se nepovratno gubi ritam kojim je živila stoljećima.

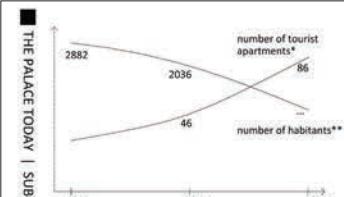
Kako bi se ublažili tekući negativni procesi povezani sa funkcijom i 'životom' palače, projektom se predlaže scenarij u kojem Dioklecijanova palača poprima karakteristike disperzne studentske dormitorije. Nakon prethodne analize i preciziranja programa na temelju prepoznatih gradskih potreba i promišljanja problema Palače u okviru strateškog određivanja grada Splita sukladno njegovu budućem razvitu, jugoistočnom se kvadrantu pristupa kao lokaciji objekta koji će generirati određene promjene na razini palače, ali i šireg prostornog konteksta. Studentska se poluplacij, u kontekstu zauzetog projektantskog stajališta, smatraju vrlo važnim sudionicima heterogenosti urbanog identiteta, ali i gradske ekonomije. Stambene jedinice umrežene su u administrativni i funkcionalni kompleksi centra za studentsko stanovanje.

Jugoistočni kvadrant kao posljednja neizgrađena površina, prilika je da se stvoriti prostor produkcije 'novih odnosa' u Palači koji će na dugoročnom planu osigurati kontinuitet življenja. Na toj se lokaciji smještaju kapaciteti manjeg studentskog doma, studentske menza i kulturno-informacijski centar. Kompleks ima potencijal ljetnog režima korištenja u funkciji hostela.

Cilj projekta jest stvoriti novi, suvremeni 'sloj' Dioklecijanove palače, istovremeno prezentirajući postojeći arheološki kompleks Triclinija i podruma Palače, redefinirajući njegovu ulogu kao najvećeg javnog prostora Palače.

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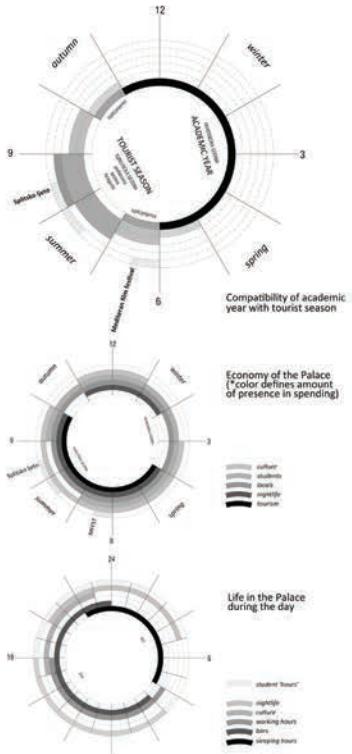
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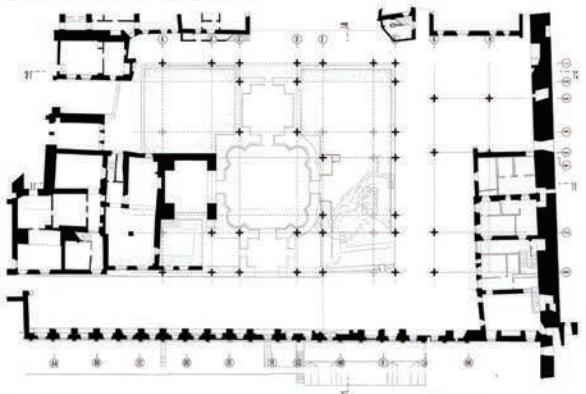
subordination to tourism of ground level

The Diocletian's Palace is changing rapidly today. The change is happening especially on the ground level where there are more and more restaurants, wine bars, concept stores etc. Exclusivity of these spaces influences the orientation of the Palace from city center to a tourism based profit resource. On the other level, upper floors are being left or subrented by the local habitants to be rented as a tourist accommodation. This resulted in percentage of local habitants being the lowest in last two decades. These processes are influencing an existing ambient of mediterranean town, leaving it empty and without life in winter times, damaging local economy and decreasing the number of living while it is the main characteristic of this space. New interventions, made mostly by different professional institutions, rarely architects, considered it's archeological and historical value more important factor of identity than other ones. Only in last few years some projects, professional suggestions and management plans started to rethink and confirm it's importance as a vivid cradle of a city center.

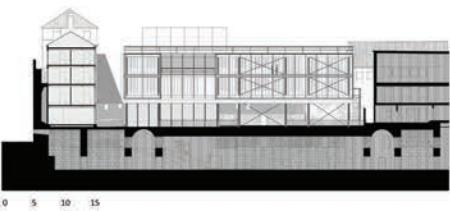
STUDENTS IN THE PALACE WHY ? | MAINTAINING CONTINUITY



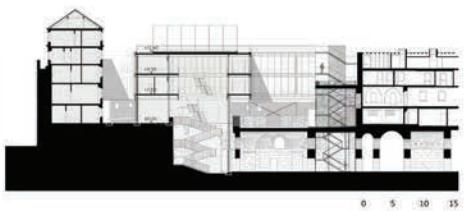
SETTLING POINTS BASED ON ANTIC MATRIX



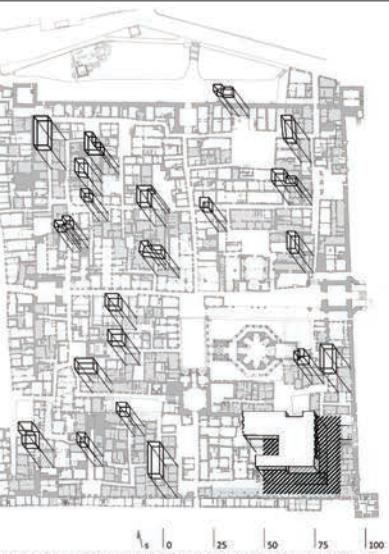
NORTH FAÇADE



SECTION 1-1



STUDENTS IN THE PALACE HOW ? | DISPERSE STUDENT DORMITION



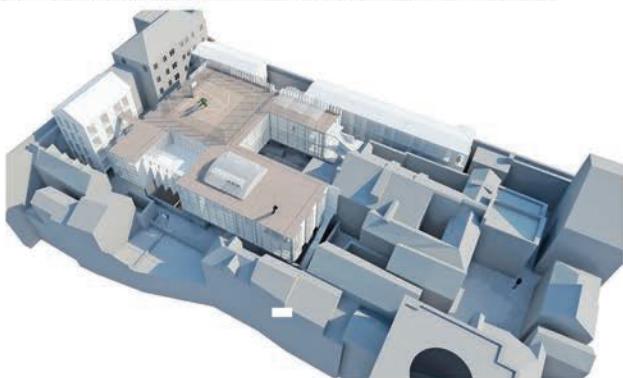
In order to ease the ongoing negative processes, this project offers a scenario where student population inhabitates the Palace. Students, being a young population, are more adaptable to the Palace's habitation conditions, and are important for the heterogeneity of the urban identity and economy.

The whole Palace is rethought as a future disperse student dormitory. Number of housing units are crosslinked into administrative and functional complex of student housing center. Ownership structure and compatibility of tourist season with the academic year support this scenario.

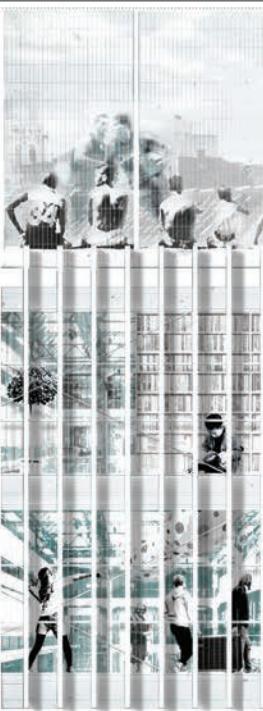
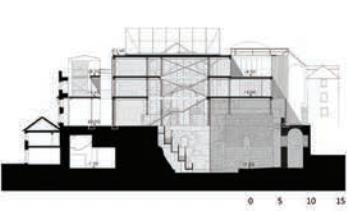
In the image above, the amount of housing units is based on the number of tourist accommodation units categorized under 4 stars. Their position is partly random, showing it just as a possible scenario.

number of units: 50 - max.170
number of potential students: 200 - max.800

SE QUADRANT | DORMITION+STUDENT CULTURE+INFO CENTER+STUDENT RESTAURANT



SECTION A-A



IVAN PAVIČIĆ
SANJA GAŠPAROVIĆ

PROPOSAL OF ARCHITECTURAL AND LANDSCAPE DESIGN OF THE ARCHAEOLOGICAL SITE ROMAN CITY FULFINUM

PRIJEDLOG ARHITEKTONSKO-PEJSAŽNOG UREĐENJA ARHEOLOŠKOG PODRUČJA RIMSKOGA GRADA FULFINUMA

KEY WORDS:
 archaeological site
 archaeological presentation
 Mirine - Fulfinum
 Omišalj, Krk Island

KLJUČNE RIJEČI:
 arheološki lokalitet
 arheološka prezentacija
 Mirine-Fulfinum
 Omišalj, otok Krk

The archaeological site Mirine-Fulfinum is located in the northern part of the island, near the town of Omišalj. The aforementioned position, excellent infrastructure and the wealth of archaeological sites have imposed this area as an important tourist and cultural point of the island. The proposal for the site is the result of work at the Graduate Workshop at Faculty of Architecture, University of Zagreb, whose aim was directed to study the possibilities for the presentation of past and future archaeological findings of the area.

The area of the site was partially excavated and presented. According to the spatial plan area Fulfinum is located within the archaeological site and is surrounded by industry.

Archaeological excavations of the site began in the 70s of the 20th century, with interruptions to this day, have revealed some of the elements that define the outlines of the Roman city such as forum, position and direction of the Cardo and the Roman land system.

The site itself is not excavated, researched and presented in a manner of its importance.

Based on the comparative analysis of historical examples of Roman cities such as Ostia and Herculaneum, the assumption about the layout of the northern city grid, unexplored part of the city was made.

The aim of the research is finding suitable models and types of interventions in the area that will affirm and preserve important archaeological and cultural heritage area Mirine-Fulfinum.

The expected result of this study is to stimulate discussion on the inclusion of the archaeological site Mirine-Fulfinum in spatial and economic development of the Omišalj municipality, taking into account the cultural, historical and spatial specificities of Omišalj Bay.

Arheološko područje Mirine-Fulfinum nalazi se na sjevernom dijelu otoka Krka, u blizini grada Omišla. Dobar položaj, izvrsna prometna povezanost te bogatstvo arheoloških nalaza nametnuli su ovo područje kao moguće značajno turističko i kulturno odredište otoka Krka. Prijedlog uređenja lokaliteta rezultat je rada na diplomskoj radionici Arhitektonskog fakulteta Sveučilišta u Zagrebu čiji je cilj bio usmjeren na istraživanje mogućnosti prezentacije dosadašnjih, ali i budućih arheoloških nalaza tog područja.

Prostor je djelomično istražen i u manjoj mjeri uređen. Prema prostornom planu područje Fulfinuma nalazi se unutar arheološkog područja te je omeđeno površinama industrijske namjene. Arheološka istraživanja započeta 1970-ih godina, koja s prekidima traju do danas, otkrila su neke nalaze koji ukazuju na obrise i dijelove rimskoga grada kao što su forum, položaj i smjer carda, granice naselja, sustav rimske parcelacije i drugo.

Stupanj istraženosti rimskoga nalazišta, kao i njegovo uređenje te prezentacija arheoloških nalaza ne odgovara njegovoj važnosti. Temeljem usporedljive analize povijesnih primjera rimske gradova, poput Ostie i Herculaneuma, napravljena je pretpostavka tlocrte sheme rastava ulica sjevernog, neistraženog dijela grada.

Cilj istraživanja je pronađak prikladnih modela i tipova zahvata u prostoru koji će afirmirati i očuvati značajno arheološko i kulturno naslijeđe područja Mirine-Fulfinum. Očekivani rezultat istraživanja je poticanje rasprave o uključivanju arheološkog područja Mirine-Fulfinum u prostorni i gospodarski razvoj općine Omišalj, uvažavajući kulturno-povijesne i prostorne posebnosti omišalskog zaljeva.

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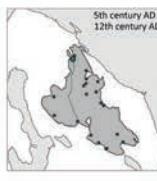
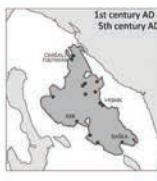
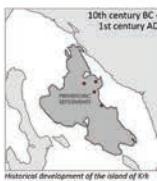
ABOUT THE ISLAND OF KRK



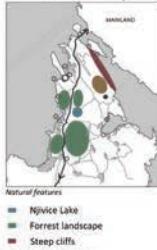
The island of Krk, thanks to geographical diversity, rich vegetation, mild climate and many fresh water springs, has been inhabited since prehistoric times. Around 1000 BC the island was inhabited by Japodes, after which came the Celts, and later the Liburnians. In this period there were around 40 forts on the island. From the 3rd century BC to the 1st century AD continuous Roman settlements persist. The Romans finally took over the island.

After falling under the Roman Empire, the Romans inhabited the city of Krk and established a new settlement, Fulfinum next to Omisalj.

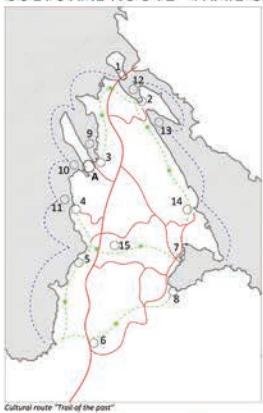
During the Middle Ages, physiognomy of most settlements was significantly changed, it was the period of great building interventions and reconstructions.



Characteristics of the northern part of the island of Krk



CULTURAL ROUTE "TRAIL OF THE PAST"



A Archaeological site Mirine-Fulfinum

- 1 Fulfinum
- 2 Mirine, Early Christian complex
- 3 Kurilovo, ancient necropolis
- 4 St. Marko Island
- 5 Voz, archaeological site
- 6 Fortičić, fortress ruin
- 7 Mohorov, archaeological site
- 8 Poje - villa rustica, archaeological site
- 9 Gornja - Early Christian complex, arche. site
- 10 St. Peter church, archaeological site
- 11 Soline, ancient salt pans
- 12 Pečker, underwater archaeology
- 13 Sepen, underwater archaeology
- 14 Blatno, underwater archaeology
- 15 Pešja, underwater archaeology
- 16 Biseruška Cave, a natural monument
- 17 ponds of the island, a natural monument



Forming the new cultural route of northern Krk has the task of changing the identity of the area. Route "Trail of the past" links and highlights "hidden" layers of history (archaeological sites) and landscape values; factors that are under-evaluated today. Given the distance between sites, within the primary route, a secondary points of interest – "thickeners"; are formed. These points are, in the cultural or landscape context, less important, but facilitate the tour route, primarily referring to using the route with bicycles or as hiking trail. Possible elements which are placed on such points of interests, rest areas, restaurants, rental bike / boat / balloon.

By connecting the above mentioned elements and locations through cultural route in a single unit, northern Krk would use and highlight their full potential and create a new identity, appropriate to its historical role.

MIRINE - FULFINUM



Fulfinum was built in the time of Emperor Domitian from 75th to 96th BC in Sepe bay, on the southwest foot of Omisalj for veterans of the Roman army. Together with city Curicum (Krk), they were two major settlements on the island of Krk in the Roman period.

It is unknown when and how the town Fulfinum was abandoned, but it is contributed to its vulnerable position on a low coast. Residents of Fulfinum together with residents of surrounding villages took shelter in naturally more protected village (today town of Omisalj) on a nearby hill.

Forum (Fulfinum)

Panoramic view of Forum

photo: J. Šimac

photo: J.

MONOCULTURE OF TOURISM AND CULTURAL HERITAGE OF RURAL DALMATIA

CASE STUDY: HUMAC, HVAR ISLAND

MONOKULTURA TURIZMA I RURALNO KULTURNO NASLIJEĐE DALMACIJE

PRIMJER: HUMAC NA OTOKU HVARU

KEY WORDS:

transformation of cultural landscape
 monoculture of land usage
 dependency on tourism
 diversity of cultural activity
 Humac, Hvar Island

KLJUČNE RIJEČI:

preobrazba kulturnog krajolika
 monokultura korištenja prostora
 ovisnost o turizmu
 raznolikost kulturološke aktivnosti
 Humac, otok Hvar

In the recent decades, Croatian coast was occupied by new monoculture of life, which reduced traditional Mediterranean diversity of space usage to one dominant economic activity – tourism.

Tourism encourages abandonment of villages and agricultural activity and after millennia of poly cultural usage rural landscape is suddenly moulded into a new paradigm of this monoculture in two ways:

1. Abandoned villages search for new residents which they find in a form of random strangers that use the village solely for vacation;
2. The whole villages are protected as cultural monuments. They are conserved and mummified and as such they become monuments of the past and abandoned culture of life, all for the purpose of tourism.

The first way is investigated on the example of the village Bogatići Prominski near Drniš. The village is not protected cultural heritage, and all the houses in the village are owned by two families who intend to turn the village into a tourist area.

The second way is investigated on the example of the village Humac on Hvar Island. The village was completely abandoned at the beginning of the 20th century and 60% of the buildings are in ruins. The village represents a unique example of preserved rural heritage with its untouched structure of traditional stone houses and drystone walls. Since the monoculture of tourism is using the landscape in a non-traditional and inactive way, the question arises as to the identity and the meaning of the village and rural landscape in this new conditions of agricultural inactivity.

The research is aimed to explore the concept of an active use of the rural cultural heritage, which would have tourism as a consequence and not as a goal (case study: Humac on Hvar Island).

The purpose of this research is to bring to spotlight the need for the creation of general strategy and a joint development of agriculture, tourism and cultural heritage preservation, as opposed to the individual and unrelated approach of today.

Posljednjih desetljeća hrvatsku obalu zaposjela je nova monokultura življenja – turizam – koji je tradicijsku mediteransku raznolikost korištenja prostora sveo na jednu prevladavajuću gospodarsku djelatnost.

Turizam potiče napuštanje poljodjelstva i sela, a ruralni se krajolik najednom, nakon tisuće godina polikulturalnog korištenja pokušava ukalupiti u paradigmu nove monokulture i to na dva načina:

1. napuštena sela traže nove stanovnike koje nalaze u nasumičnim strancima koji selo koriste isključivo za odmor;
2. cijela se sela zaštićuju kao spomenici kulture, konzerviraju se i mumificiraju, te postaju spomenici prošlosti i napuštene kulture življenja, a sve u svrhu turizma.

Prvi način se istražuje na primjeru sela Bogatići Prominski pokraj Drniša. Selo nije zaštićeni spomenik kulture, a sve kuće u selu u vlasništvu su dviju obitelji koje cijelo selo žele pretvoriti u turistički predio obiteljskoga proizvodnog gospodarstva.

Drugi način se istražuje na primjeru sela Humac na otoku Hvaru. Selo je u potpunosti napušteno još početkom 20. stoljeća. Više od 60% građevina je u ruševnom stanju. Jedinstveni je primjer očuvanosti ruralnog naslijeđa – selo čini nedirnut sklop autohtonih kamenih kuća i suhozida. Postavlja se pitanje kakav smisao selu daje nova monokultura turizma koja selo koristi na pasivan način budući da smisao sela očito više nije poljodjelska proizvodnja.

Istraživanje ima za svrhu istražiti model aktivnog korištenja ruralnog kulturnog naslijeđa, koje bi turizam imalo kao posljedicu, a ne kao cilj (primjer: Humac na otoku Hvaru).

Istraženi model pokazao bi važnost razrade opće strategije zajedničkog razvoja poljodjelstva, turizma i očuvanja kulturnog naslijeđa metodom interdisciplinarnog projekta, a ne pojedinačnih i nepovezanih projekata.

CASE STUDY: HUMAC, HVAR ISLAND

Inhabitants of Vrnik town on Hvar Island have their land far away from Vrnik. In order to be able to work that land they've built Humac - their secondary settlement. There, on the land around Humac, they've cultivated vineyards, olive trees, etc.

At the beginning of 20th century when peronospora collapsed Hvar wine production Humac was abandoned, and almost forgotten due to its isolated position far away from the sea. Agricultural production was never again established in Humac. In the middle of the 20th century the area was recognized as a cultural heritage and today it stands under full protection of Ministry of Culture and Humac Association. These two work together in order to save and reconstruct built structures of Humac.

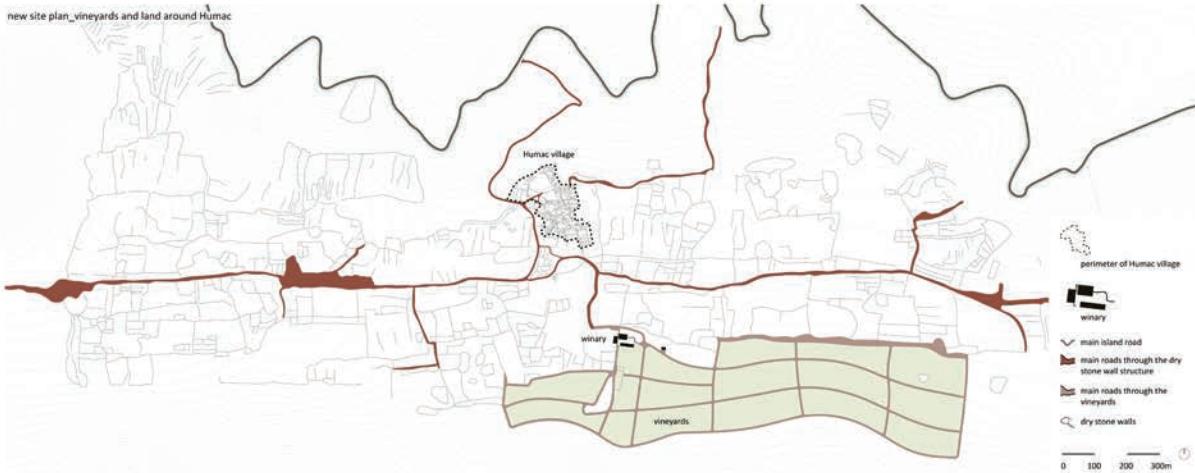
Reconstructing built heritage is one thing; bringing life back to it is another. With today's efforts Humac has the capacity to become a museum, a place of presentation and reconstructed 19th century structure. But as long as it stands in the middle of uncultivated land Humac is incapable of creating life - thus it is unsustainable.

Case study_Tourism in service of agriculture:

In order to make Humac more than a one afternoon excursion site human activity must be reintroduced to Humac. This can be achieved by building a winery in the fields around Humac, thus activating agriculture.

With agricultural production in place, general conditions change: active use of land brings constant flow of people (tourists and workers alike), and winery becomes a focal point of this production giving people clear reason to spend time in and around Humac.

Active use of land has as a consequence a partnership between the village and the winery, where Humac becomes once again accommodation settlement (tourism) in service of the vineyards (agriculture) instead of a museum of a past culture.


MONOCULTURE OF TOURISM

The foundations of any healthy society is a primary sector of economy - food production.

Low percentage of workforce employed in Croatia's primary sector is due to the high development and modernization as one would expect to find in developed societies, but because of virtual inactivity of this sector.

Consequences of this inactivity is that secondary sector has to import raw materials in order to exist.

Tertiary sector has a life of its own - it imports finished goods and then it resales them in services industry.

There exists a complete lack of synergy between the three sectors.

What should function as one living system is now divided into three unsustainable fractions.

In order to create and preserve cultural heritage the society has to be balanced within itself, otherwise preservation is but a formal unsustainable act.

***structure of workforce in Croatia**

year 1991.

35%

54%

11%

year 2001.

28%

64%

year 2010.

29%

64%

***structure of cultivated land on Hvar Island**

year 1948.

100% of cultivated land

vineyards

olive trees

farm land

pastures

unused land

1948 2001

RURAL CULTURAL HERITAGE

Rural cultural heritage is a primary result of activities in primary sector of economy. With virtually no activity in this sector present day villages lost the meaning for their existence.

Villagers migrate to towns, focal points of tourism.

Left behind are abandonment villages, points of great unused potential.

Former centers of agricultural activity leave behind uncultivated land around them.

Human activity on the land is what makes rural cultural heritage in the first place.

By conserving the built structures of villages without any regard to the land around them, we are losing one of the new monoculture of human activity - tourism - in a way that strips them of their identity.

As such they have only the capacity to become museums or hotel rooms for random strangers who take walks or ride bikes around them.

ISLAND OF HVAR_EXAMPLE OF INTERNAL MIGRATIONS

year 1948.

town of Vrnik

village of Humac

year 1948.

town of Starigrad

village of Jelsa

all other villages on Island of Hvar

4453 35%

7576 65%

inhabitants



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REVITALIZATION OF ERDŐDY CASTLE IN JASTREBARSKO

REVITALIZACIJA DVORCA ERDŐDY U JASTREBARSKOM

KEY WORDS:

castle without purpose
Renaissance-Baroque castle
reuse of historical buildings
revitalisation of heritage
Jastrebarsko

KLJUČNE RIJEČI:

dvorac bez namjene
renesansno-barokni dvorac
prenamjena povijesnih zgrada
revitalizacija naslijeđa
Jastrebarsko

Late Renaissance / early Baroque castle in Jastrebarsko is one of many northern Croatian castles without purpose. It is located in a park in the centre of town. Beside the castle as a part of circuit court there are also the park, granary and associated residential building which is currently inhabited. Its architectural value, and cultural and historical importance goes beyond local boundaries. In the context of the city and wider area options of revitalization and contemporary use are enormous.

The castle was built in the late 15th century as a medieval feudal lowland (wasserburg), surrounded by ditches with water. The layout is that of a Renaissance castle type, so-called four-nave castle with internal courtyard. From the 16th century until 1922 the castle was owned by the Erdődy family. The biggest building changes in castle occurred in the 18th century when the former burg-castle was rebuilt and redecorated. Since 1936, the castle is owned by the town of Jastrebarsko. Since then castle has had different uses – it was an orphanage, military accommodation, local history museum, a restaurant (in a part of the castle), etc. Since 1980, the castle is without purpose, and it is in bad construction state.

Initial exploration of historical features of the castle and reflection of possible contemporary use was conducted as part of the course Revitalization of Manors at Master course in architecture and urban planning at the Faculty of Architecture, University of Zagreb, under supervision of Prof. Mladen Obad Šćitaroci, Ph.D. The castle in the context of the city and its surroundings, its characteristics as a cultural heritage and the possibility of using from the tourist and economic point of view will be displayed on the poster. Proposal for revitalization program will be observed through the factors of identity, criteria for new interventions in the castle and circuit court in the functional and architectural sense, and through the models and scenarios for possible future use.

Kasnorenesasno-ranobarokni dvorac u Jastrebarskom jedan je od brojnih dvoraca sjeverne Hrvatske bez namjene. Godinama je prazan, u lošem je građevnom stanju, počeo se urušavati. Nalazi se u perivoju u središtu grada. Osim zgrade dvorca dvorske sklope pripadaju još perivoj, žitnica i prateća stambena zgrada, koja je trenutno naseljena. Njegova arhitektonska vrijednost te kultурно-povijesna važnost nadilazi lokalne okvire. Mogućnosti revitalizacije i suvremene namjene su goleme, posebice u kontekstu grada i okolice, ali i zbog smještaja na putu prema Jadranskom moru.

Dvorac je podignut krajem 15. stoljeća kao nizinski kasnosrednjovjekovni feudalni/plemički grad (wasserburg) okružen grabištima s vodom. Tlocrtno je to dvorac renesansnoga tipa, tzv. četverokrilni dvorac s unutrašnjim dvorištem. Od 16. stoljeća do 1922. godine dvorac je bio u vlasništvu obitelji Erdődy. Najveće promjene dvorac doživljava u 18. stoljeću kada je dotadašnji burg-kaštel dograđen i preuređen. Od 1936. godine dvorac je u vlasništvu grada Jastrebarskog. Od tada se različito koristio – kao sirotište, smještaj vojske, zavičajni muzej, restoran (u dijelu dvorca) i dr. Od 1980. godine dvorac je bez namjene.

Početno istraživanje povijesnih obilježja dvorca i promišljanje moguće suvremene namjene provedeno je u sklopu kolegija Revitalizacija dvorca na Diplomskom studiju arhitekture i urbanizma na Arhitektonskom fakultetu Sveučilišta u Zagrebu, pod mentorstvom prof. dr.sc. Mladen Obada Šćitarocija. Na posteru će se prikazati dvorac u kontekstu grada i okolice, njegove osobitosti kao kulturnoga naslijeđa te mogućnosti korištenja s turističko-gospodarskoga gledišta. Prijedlog programa revitalizacije sagledat će se kroz čimbenike identiteta, kriterije za nove zahvate na dvoru i u dvorskome sklopu u funkcionalnom i graditeljskom smislu te kroz modele i scenarije za možebitne buduće namjene.



REHABILITATION OF BUILT HERITAGE

THE POTENTIAL FOR THE SUSTAINABLE DEVELOPMENT

OPORAVAK GRADITELJSKOG NASLJEĐA

MOGUĆNOSTI ODRŽIVOG RAZVOJA

KEY WORDS:
 built heritage
 rehabilitation
 sustainable development
 local community
 adaptive reuse

KLJUČNE RIJEČI:
 graditeljsko nasljeđe
 oporavak
 održivi razvoj
 lokalna zajednica
 prenamjena

If small towns or zones boasting rich tradition, prominent character and unquestionable cultural values do not adapt to the contemporary trends, they will die out like any other built area. Cultural heritage has been recognized as a key resource for their sustainable urban, social, economic and cultural development that should bring benefits, both for the local community and the fragile historic environment itself. However, good examples are rare.

The theoretical consideration presented in this paper that analyses challenges, principles, opportunities and achievements is based on the experience in developing design for restoration of four historic buildings of heritage value to suit their new role. The paper discusses different approaches to the rehabilitation and conversion of the 19th century industrial building into a museum, a part of the Bač medieval cloister into a new exhibition and educational premises and of two abandoned buildings in the Petrovaradin Fortress Lower town into a hostel and a school, respectively.

The research focuses on architectural intervention in built environment as an actuator of its future sustainable development on one hand and on the level of the interventions that selected historic building should undergo within the scope of the rehabilitation process on the other. It discusses models developed in order to better utilise the cultural heritage, evaluates cultural resources for the purposes of development, define conceptual and methodical concepts, find the new role of the historic buildings, establish cooperation between professionals and institutions and connect "awaken" centres with the rest of the territory.

The aim of this poster (as an addition to the written paper) is to point to the potential of the interaction between heritage protection, architectural planning and a strategic economic development of a particular environment and to highlight the role of urban interventions in the overall activities directed towards the development of the built heritage environment.

Ako se mali gradovi ili područja bogate tradicije, izrazitog karaktera i neupitnih kulturnih vrijednosti ne prilagode suvremenim trendovima, oni će izumrijeti kao i bilo koje drugo građeno područje. Kulturno nasljeđe je prepoznato kao jedan od ključnih resursa njihova održivog urbanog, društvenog, gospodarskog i kulturnog razvoja, što bi trebalo donijeti korist – kako za lokalnu zajednicu, tako i za samo krhko povjesno okruženje. Međutim, dobri primjeri su rijetki.

Teorijska razmatranja predstavljena u ovom radu, koji analizira izazove, načela, mogućnosti i postignuća, temelji se na iskustvu u izradi projekata obnove četiri povjesne građevine spomeničkih vrijednosti za potrebe nove namjene. U radu se razmatraju različiti pristupi oporavku i pretvaranju industrijske zgrade iz 19. stoljeća u muzej, dijela srednjovjekovnog samostana u Baču za novu izložbeno-obrazovnu namjenu te dvije napuštenе zgrade u podgrađu Petrovaradinske tvrđave u hostel odnosno školu.

Rad se usredotočuje na arhitektonске zahvate u izgrađenom okolišu kao pokretača rješina budućeg održivog razvoja, s jedne strane, i na razini zahvata koji odabrana povjesna građevina treba proći u okviru procesa oporavka, s druge strane. Razmatraju se modeli, razvijeni u cilju boljeg upravljanja kulturnim nasljeđem, procjenjuju se kulturni resursi u svrhu razvoja, definiraju se konceptualne i metodičke konцепcije, nalaze se nove uloge za povjesne građevine, uspostavlja se suradnja između stručnjaka i institucija te se povezuju "probuđeni" centri s ostatkom teritorija.

Cilj ovoga rada jest ukazati na mogućnosti uzajamnog djelovanja zaštite kulturnog nasljeđa, arhitektonskog planiranja i strateškog ekonomskog razvoja određenog prostora, kao i da istakne ulogu urbanih mikrointervencija u sveukupnim aktivnostima usmjerenim razvoju okoliša izgrađenog nasljeđa.

MUSEUM OF VOJVODINIAN SLOVAKS IN BAČKI PETROVAC

REVITALISATION THE OLD HOPS WAREHOUSE



The project for the Museum of the Slovak Minority in Bački Petrovac was carried out within the Provincial Institute for the Protection of Cultural Monuments in Petrovaradin, for the needs of the National Slovakian Council and with the support of the Republic of Serbia and the Republic of Slovakia. The author of the project is Ph.D. Dubravka Đukanović, Architect.

The newly designed Museum encompasses the entire space of the economic multi-floor facility – the hop storage and dryer facility, which is part of the economic and industrial heritage of Vojvodina from the early 20th century. The spatial and organizational scheme, and the formative character of the future museum are completely subordinated to the appearance of the building and its inner structure. This is a representation of the result of creating a space using the constructive elements of a strong wooden structure.

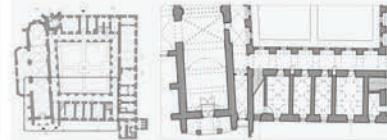
Items of a future exhibition of the Museum of the Slovak Minority are objects made of ceramic, wood, metal, textile and paper. Thus, certain display cases and accompanying depots have been adapted to these various kinds of museum objects. The useable surface of the museum space of 945,60m² (P brutto=1193,72m²) has been organized into four floors.



ROZDILNIKI
SLUŽBODA MUDRANJE
VAGUE JEDNU

ART

MUSEUM EDUCATION CENTRE IN THE FRANCISCAN MONASTERY IN BAČ



The formation of the Museum Educational Center at the Franciscan Monastery in Bač is part of a set of coherent activities that have been carried out by the local community and the Provincial Institute for the Protection of Cultural Monuments since 2003. The project of the Museum-Educational Center was achieved through the work carried out by the expert team HTSPE which was engaged by the Delegation of the European Union in Serbia in the field of professional technical support to Serbian partners on the project of restoring and rehabilitating the Franciscan Monastery in Bač (2014-2016), and was financed by the European Council. The author of the project is a member of the Expert team: Senior Expert Architect Dubravka Đukanović, Ph.D.

The original medieval structure of the Franciscan monastery and its spatial organization with an array of chambers around the atrium courtyard determined a centric organizational scheme for the layout of the future museum.

The exhibition will present and interpret the history, tradition and culture of the Bač region and the monastic life of the Franciscan Order in Bač through an array of contemporary museum resources and tools, and through the presentation of architecture and a few original valuable artifacts. Source: PZZSK, E-03/2014-2013 and the Studio D'ART's archive, E-180/13



DELEGACIJA EU U
REPUBLIKI SRBIJI

ART

THE PROVINCIAL INSTITUTE
FOR THE PROTECTION OF CULTURAL
MONUMENTS PETROVARADIN

HTSPE
Eurofins

REHABILITATION OF THE 19 CENTURY BUILDING FOR THE PRIMARY SCHOOL IN THE LOWER TOWN OF THE PETROVARADIN FORTRESS



The realization of the rehabilitation project of the abandoned residential complex at No 16, Stromoprovod Street in the Lower Town of the Petrovaradin Fortress in Novi Sad for the needs of a new educational purpose was accomplished under the initiative of the owner and the investment of private capital.

The spacious residential structure from the late 18th or early 19th century with integral masonry and subterranean passages which pass under the Upper Town's fortification structure of the Fortress bastion was redesigned for the needs of the Turdava Primary School. The school opens its doors for the first time in the 2015/2016 school year.

The renovation/conservation project was carried out through the Design Office of Studio D'ART in Novi Sad. The author of the project is Ph.D. Dubravka Đukanović, Architect. Source: Archive of Studio D'ART, E-189/15, Photos: D. Đukanović, 2014/2015, Model: Studio D'ART, 2015.

The rehabilitation procedures for residential complexes of lesser value built during the 19th century are less challenging in terms of preserving certain architectural values of the building. Within the focus of the architect's profession, there are equally important issues of preserving the intangible value of a historical space and its traditional atmosphere, as well as those related to contemporary functional and spatial formation. As a response to these challenges in the specific projects, the capacity and equipment requirements were reduced. To ensure a high-quality space, reductions were applied in the functional-spatial aspect.



REHABILITATION OF THE 19th CENTURY BUILDING FOR THE HOSTEL

IN THE LOWER TOWN OF THE PETROVARADIN FORTRESS



The realization of the project for the conversion of the abandoned complex at No 16, Stromoprovod Street in the Lower Town of the Petrovaradin Fortress for a new purpose was completed according to the needs of a private investor through the Design Office of Studio D'ART based in Novi Sad. The author of the project is Ph.D. Dubravka Đukanović, Architect.

The complex of two ground floor, three-part longitudinal buildings with an auxiliary yard structure from the beginning of the 19th century (connected by a vaulted central hallway at the beginning of the 20th century), was converted through a rehabilitation project into the first catering facility with boarding capacity in the suburb of the Petrovaradin Fortress – Hostel Varadinn. Source: The archive of Studio D'ART, E-164/13, Photos: D. Đukanović, 2012. & Z. Murić, 2013, Model: Studio D'ART, 2015.



VARADINN
HOSTEL & CAFE

ART



LJUBO LAH
IGOR SELJAK
TINA KRMELJ

KEY WORDS:
 built heritage
 adaptive re-use
 sustainable development
 cultural significance of heritage
 hydroelectric power plant Fužine

KLJUČNE RIJEČI:
 graditeljsko naslijeđe
 oporavak
 održivi razvoj
 lokalna zajednica
 prenamjena

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RE-USE A FUNDAMENTAL PRINCIPLE IN THE STRATEGY OF PRESERVING HERITAGE

PONOVOVNA UPORABA TEMELJNO NAČELO U STRATEGIJI OČUVANJA NASLIJEĐA

Sustainable development became imperative already some time ago in all advanced societies while searching for suitable model of development that seeks to balance and harmonize the health of the environment and the health of the economy.

Re-use of architectural heritage for contemporary needs is one of the essential characteristics of this type of model of development and is a fundamental principle in the creative strategy of preserving heritage.

Architectural heritage allows us to look at our past, gives the identity of the space in which we live and serve a variety of activities with their use.

In efforts for sustainable development communities can get substantial benefit from flexible reuse of architectural heritage.

Demolition and re-building are generally wasteful procedures, which do not contribute to the efficient use of energy, materials, space and basic benefits of society.

Adaptive re-use of heritage buildings must have a minimum impact on the cultural meaning and importance of architectural heritage and its environment.

This is a planned process of new procedures, which alter abandoned or ineffective architectural heritage with a new purpose in the new way of its use. With this approach toward understanding the full restoration of architectural heritage is possible to provide to the development of the society to a variety of environmental, social, economic and promotional benefits.

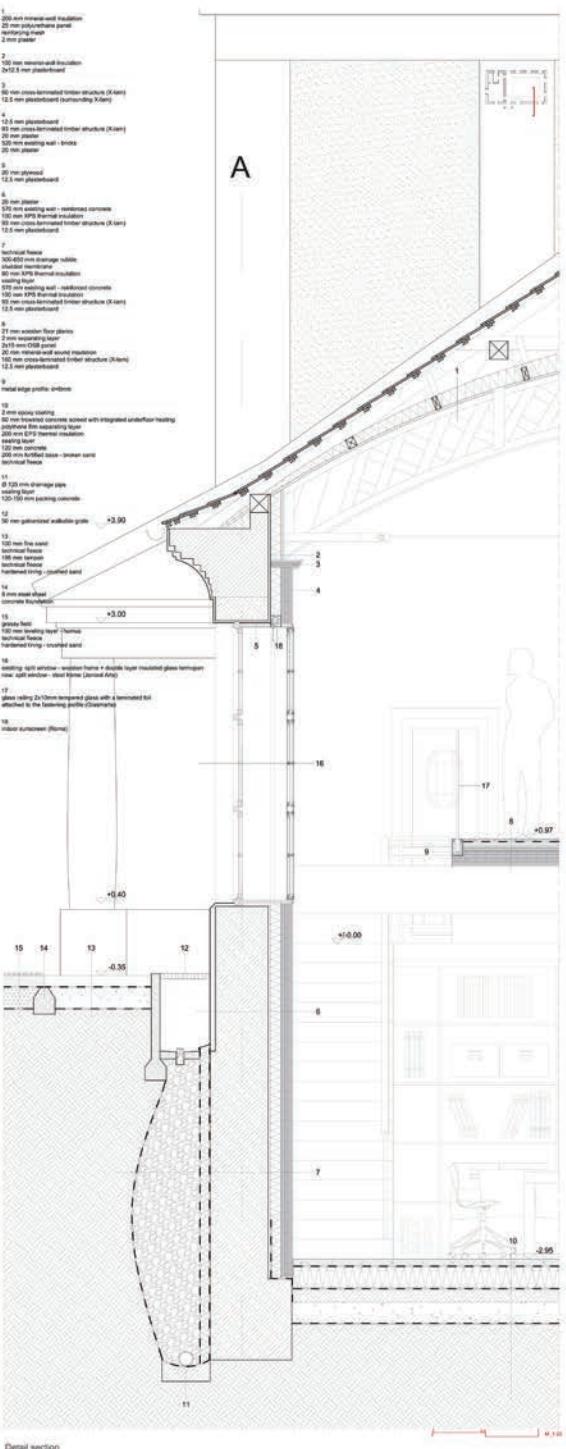
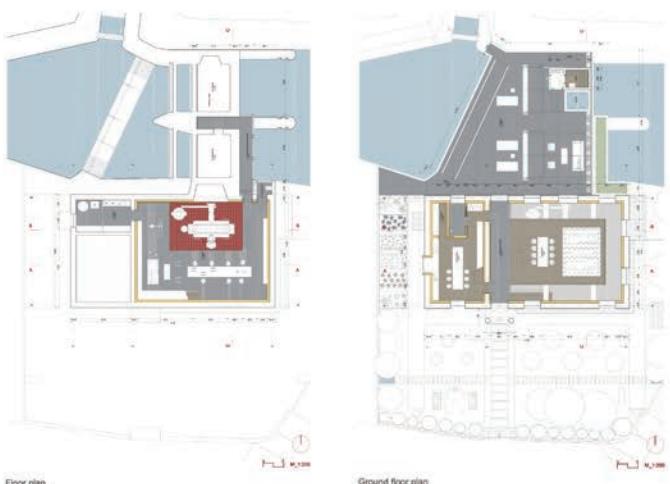
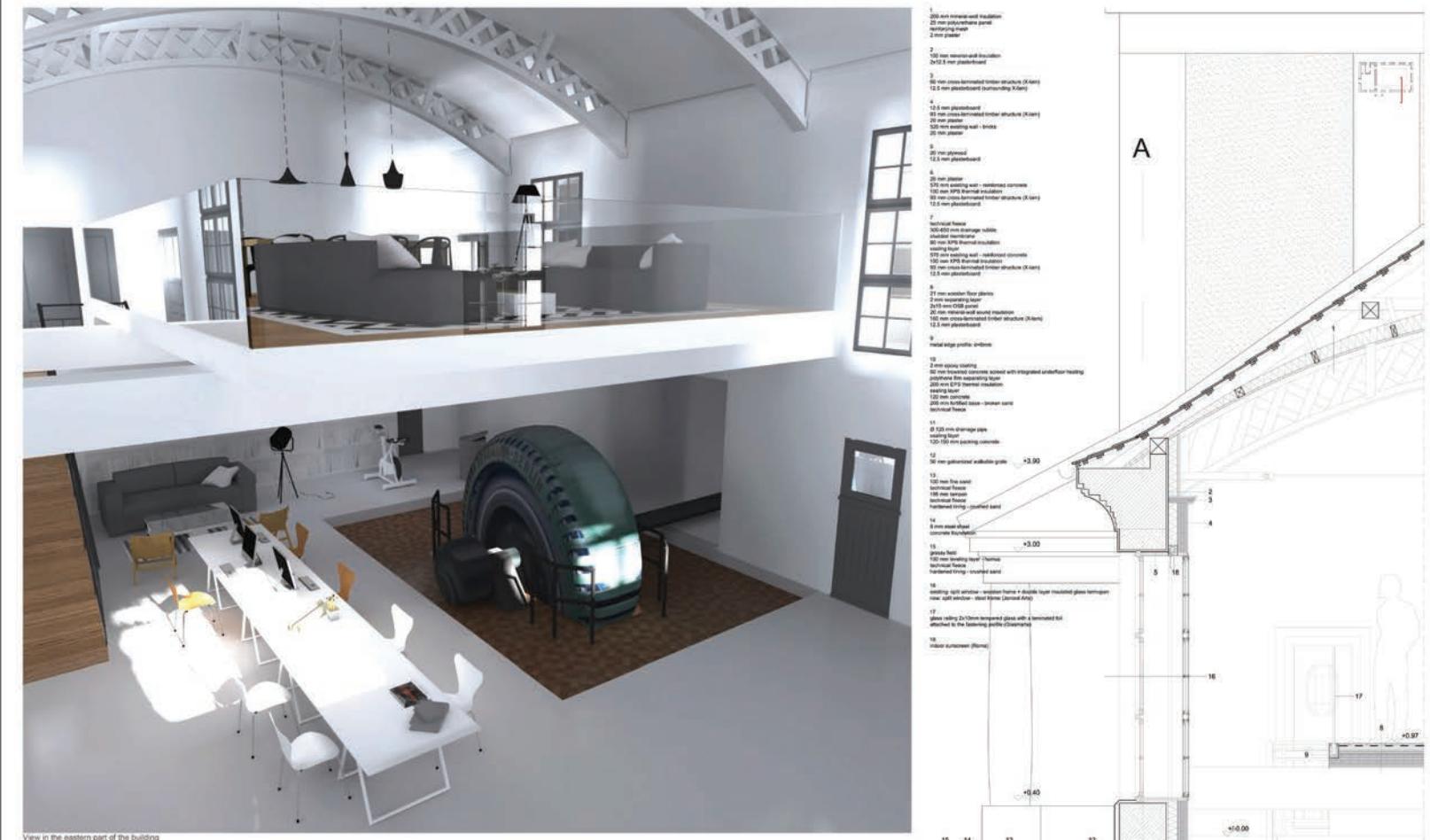
In the applicative part of the article is, among other, more detailed presentation of an example of the concept of reconstruction of the hydroelectric power plant Fužine on the right bank of the Ljubljanica river in Ljubljana, which is a monument of early industrial heritage of the 20th century in Slovenia.

Održivi razvoj već je duže vrijeme prijeka potreba svih naprednih društava u pronaalaženju odgovarajućeg modela razvoja koji nastoji uravnotežiti i uskladiti zdravlje okoliša i gospodarstva. Ponovo korištenje graditeljskoga naslijeđa za suvremene potrebe jedno je od bitnih obilježja takvog modela razvoja, te je temeljno načelo u kreativnoj strategiji očuvanja naslijeđa.

Graditeljsko naslijeđe omogućuje pogled na našu prošlost, daje identitet prostoru u kojem živimo te svojom namjenom služi raznolikim djelatnostima. U nastojanju održivog razvoja zajednica može imati znatnu korist od prilagodljive ponovne uporabe graditeljske baštine. Rušenje i ponovna gradnja u pravilu su trajni zahvati koji ne pridonose učinkovitom korištenju energije, materijala, prostora te osnovnim dobrotitimima društva.

Prilagođena ponovna uporaba graditeljskog naslijeđa (eng. adaptive re-use of heritage buildings) mora imati minimalni utjecaj na graditeljski značaj naslijeđa i na njegovu okolinu. To je planirani proces novih zahvata, koji mijenjaju napušteno ili neučinkovito korišeno graditeljsko naslijeđe s novim ciljem u novom načinu njegova korištenja. Pri tome je važno razumijevanje naslijeđa i poštovanje prema identificiranom kulturnom značaju koji proizlazi iz povjesnih, estetskih, znanstvenih i društvenih vrijednosti naslijeđa. Različitim pristupima i strategijama obnove naslijeđa potrebno je novoj namjeni zgrade, koja je u skladu s izvornom namjenom, osigurati odgovarajuću interpretaciju njenog kulturnog značaja. Takvim pristupom razumijevanja cijelovite obnove graditeljskoga naslijeđa moguće je razvoju društva pružiti razne ekološke, socijalne, ekonomski i promotivne koristi.

U primjenjenom dijelu rada detaljnije je predstavljen primjer koncepta obnove Hidroelektrane Fužine na desnoj obali Ljubljanice u Ljubljani, spomenika ranog industrijskog naslijeđa 20. stoljeća u Sloveniji.



SYNTHESIS OF THE CONFERENCE

The international conference *Cultural Heritage – Possibilities for Spatial and Economic Development*, organized as a part of the research project *Heritage Urbanism – Urban and Spatial Models for the Revival and Enhancement of Cultural Heritage* (HERU), enabled the exchange of ideas, experiences and opinions, and opened a discussion on problems identified in many European countries and the world. The exchange of ideas and experiences continues with publications in electronic form (conference proceedings, book of abstracts and book of posters), thus achieving the goal of the research project and the conference.

Works presented at the scientific conference demonstrate a wide range of topics – from spatial and urban planning, landscape architecture and architecture of individual buildings to the design of heritage. The main question was: How can heritage contribute to economic development, but also to the development of towns and villages, as well as territories and landscapes?

The conference covered three major topics: planning and heritage, perceiving heritage, and development based on heritage. All three topics focused on determining the criteria, methods, models and scenarios of revitalization and enhancement of cultural heritage and new high-quality interventions by which cultural heritage would become a factor in local development. Conference papers offer answers to questions how policies, approaches, methods, theoretical models and conservation practice and enhancement of cultural heritage sites can be oriented towards and included within spatial and economic development,

taking into account cultural and historical, spatial and environmental, as well as social traits of the specific area.

The conference was designed to stimulate awareness of heritage by understanding that urban heritage, with its physical and social traits, is situated in a spatial continuum. Urban heritage, as we see and understand it, is a finite volume of an infinite surface area, which is becoming an important factor in the development of modern cities, towns and landscapes as spaces inhabited by man. Our ability to observe the past through heritage, in any given situation and context, helps urban planning and defines our understanding of future development.

The papers presented at the conference have all reached a higher level of understanding and awareness in identifying the relation between heritage and contemporary urban development. The concluding messages have resulted from specific communications and can serve as landmarks for future research and continuation of work. Throughout Europe and the world efforts by individuals, academic community, civil society associations and institutions at improving cultural heritage and its contemporary use are being recognized. Heritage has been recognized not only as a factor of national and regional identity, but also as a valuable resource. However, the enhancement of heritage is slow everywhere, with great difficulties and insufficient funds with respect to the number and importance of heritage.

From communications published in conference publications several important theses can be iden-

tified and taken as messages of the conference. They are intended for all those who can and should contribute to the enhancement of cultural heritage and the development of society and economy.

Heritage as a precious treasure and resource

- To fully develop the awareness of what we have and spread this knowledge beyond the narrow circle of experts, it is necessary to modernize, simplify and make more applicable the current records, evaluations, valorisations and categorizations of heritage with the aim of identifying concrete and realistic possibilities of heritage as a precious resource and a driving force for development on both local and regional levels.
- Abundance of heritage requires repeated evaluation, along with the determination of recognisability, authenticity and uniqueness, with the aim of setting objective criteria for the revitalization and redevelopment in order to put heritage to contemporary use.
- Use valorisation methods to select the finest examples of heritage which have development potential and which, in their own right, represent an exceptional value worthy of preservation and enhancement.

Strategy of active use of heritage

- Heritage is entitled to a new life, new opportunities and new modern features.
- Create a concrete and feasible national strategy for the restoration and revitalization of cultural heritage, harmonized with the concept of sus-

tainable development and taking into account the criteria for future use.

- Establish balance between protection and economic and social needs, whereby protection must not be perceived as a constraint and burden, but as an advantage and partnership.
- Active use of heritage should be directed towards preserving and strengthening the overall cultural landscape and not just isolated and selected sites or buildings.
- Launch a national project of sponsored reconstruction and revitalization of the most valuable heritage at all levels – international, national, regional and local.
- Cultural heritage was created by people without whom new heritage would not be possible and the existing one would not be preserved. That is why the return of people to formerly intensively populated cultural landscapes is a prerequisite for the preservation, survival and enhancement of the continuity of heritage.

Cultural heritage – a driver of economic development

- Restoration and revitalization of cultural heritage can and must be the starting point for the economic (tourism), infrastructural and social development at the regional and local level.
- The concept of economic recovery should be based on the revitalization of cultural heritage, innovation, advanced knowledge and human and intellectual resources whereby cultural heritage is not only a physical but also an

intellectual resource integrated into the material (architectural) and immaterial (spiritual) heritage.

- Optimal use of cultural heritage is scientifically provable, can be socially and economically feasible, and at the same time can protect the existing areal features.

New life for heritage – creativity in planning, design and management

- A new life and new uses for heritage to meet contemporary needs is the only acceptable alternative to its decay and disappearance.
- Creativity, openness and flexibility in terms of revitalisation and finding contemporary purposes will enable and accelerate a new life for heritage.
- Development of cultural heritage routes outside urban areas, where heritage is more difficult to access due to dispersion in space and distance from major centres, will allow the inclusion of heritage in the tourism supply and contribute to the development of "small" communities.

Legislative and fiscal policy – funding the revitalization of heritage

- Harmonize laws and regulations pertaining to heritage to make them comparable in order to prevent the overlapping of competencies and clearly define the hierarchy of authority.
- Direct income from monument annuity and other tax payments, as well as from cultural tourism, towards new restorations and maintenance of restored heritage, instead of merely exploiting

heritage as a resource without giving anything in return.

- Provide tax and other incentives for investments in the revitalization of cultural heritage.

Management of cultural heritage

- Establish a system of cultural heritage management that will ensure a sustainable new life for heritage, but also a positive impact on social and economic development of the community.
- The costs of reconstruction and revitalization of heritage should be distributed among all those who will later directly or indirectly profit from the use of heritage.
- Establish an integrated process and a standardized procedure that would connect the protection and use of heritage to ensure the safety of investors and heritage users.

Each cultural heritage is unique and unrepeatable due to recognizable characteristics gathered over time. Understanding the layers of heritage in relation to the authenticity of the place does not mean preserving its condition at all costs, but implies a creative interpretation. Respecting the authenticity is an indispensable concept, a principle followed in specific actions in relation to one's own culture and sensitivity.

Revitalization of heritage is a sort of a "design of the past". In any given situation and context, urban planning and design will define the specific feature of urban heritage and thus influence the understanding of the past both today and in the future.

ZAKLJUČCI SKUPA

Međunarodni znanstveni skup *Prostorne i razvojne mogućnosti kulturnog naslijeđa*, koji je organiziran u sklopu istraživačkog projekta *Urbanizam naslijeđa – urbanistički i prostorni modeli za oživljavanje i unaprjeđenje kulturnoga naslijeđa*, omogućio je razmjenu ideja, iskustava i mišljenja te otvorio raspravu problema prepoznatih u mnogim državama Europe i svijeta. Objavljenim publikacijama dostupnim u elektroničkom obliku (zbornik radova, knjiga sažetaka i knjiga postera) razmjena ideja i iskustava se nastavlja, čime je ostvaren cilj istraživačkoga projekta i znanstvenoga skupa.

Radovi na znanstvenom skupu pokazuju širok raspon tema – od prostornog planiranja, urbanizma, pejsažne arhitekture, arhitekture pojedinačnih zgrada do dizajna naslijedenih građevina i prostora. Glavno je pitanje bilo: kako naslijeđe može pridonijeti gospodarskom razvoju, te razvoju gradova i naselja, kao i teritorija i krajolika.

Prevladavale su tri teme: planiranje prostora i naslijeđe, doživljaj naslijeđa te razvoj temeljen na naslijeđu. Sve su teme bile usmjerene k određenju kriterija, metoda, modela i scenarija revitalizacije i unaprjeđenja kulturnoga naslijeđa, te na nove zahvate visoke vrsnoće kojima kulturno naslijeđe postaje čimbenik lokalnoga razvoja. Iz radova na znanstvenom skupu mogu se prepoznati odgovori na pitanja kako politike, pristupi promišljanju, metode, teorijski modeli, očuvanje i praksa unaprjeđenja kulturnoga naslijeđa mogu biti usmjereni i uključeni u prostorni i gospodarski razvoj, uzimajući u obzir kulturne, povjesne, prostorne, ekološke i druge čimbenike kao obilježja određenoga područja.

Namjera znanstvenoga skupa bila je potaknuti svijest o naslijeđu kroz razumijevanje da se ono sa svojim fizičkim i socijalnim osobinama nalazi u prostornom kontinuumu. Naslijeđe kakvo shvaćamo i razumijevamo jest konačni volumen beskonačne površine, što postaje važan čimbenik suvremenoga razvoja gradova, naselja i krajolika kao prostora čovjekova obitavanja. Naša sposobnost promatranja prošlosti kroz naslijeđe, u bilo kojoj situaciji i različitoga konteksta, pomaže planiranju i projektiranju te profilira naše razumijevanje budućeg razvoja.

Radovi izloženi na znanstvenom skupu postigli su višu razinu razumijevanja i svijesti u prepoznavanju odnosa između naslijeđa i suvremenoga urbanog razvoja. Zaključne poruke proizlaze iz pojedinih priopćenja pa one mogu biti orijentiri za buduća istraživanja i nastavak rada. Posvuda u Europi i svijetu prepoznaju se naporci pojedinaca, akademskih zajednica, udruga civilnoga društva i institucija za unaprjeđenje kulturnoga naslijeđa i njegovo suvremeno korištenje. Naslijeđe je prepoznato ne samo kao čimbenik nacionalnog i regionalnog identiteta već i kao dragocjen resurs. Međutim, unaprjeđenje naslijeđa posvuda se sporo provodi s razmjerno velikim poteškoćama i s premalo novca u odnosu na brojnost i važnost naslijeđa.

Iz priopćenja objavljenih u publikacijama skupa proizlazi nekoliko bitnih teza koje se prepoznaju kao poruke znanstvenoga skupa. One su namijenjene svima koji mogu i moraju pridonijeti unaprjeđenju kulturnoga naslijeđa, razvoju društva i gospodarskom razvoju.

Naslijeđe kao dragocjenost i resurs

- Da bismo u potpunosti razvili svijest o tome što posjedujemo i te spoznaje proširili izvan uskoga kruga stručnjaka, potrebno je osvremeniti, po jednostavniti i učiniti primjenjivima dosadašnje popisnike/evidencije, vrjednovanja/valorizacije i razvrstavanja/kategorizacije naslijeđa s ciljem prepoznavanja konkretnih i stvarnih mogućnosti naslijeđa kao dragocjenog resursa i pokretača razvoja na lokalnoj i regionalnoj razini.
- Brojnost naslijeđa zahtjeva ponovljeno vrjednovanje s utvrđivanjem prepoznatljivosti, izvornosti i jedinstvenosti s ciljem postavljanja objektivnih kriterija za revitalizaciju i prenamjenu u svrhu suvremenoga korištenja naslijeđa.
- Metodama vrjednovanja u velikom broju naslijeđa odabrati najvrsnije primjere koji imaju razvojni potencijal i koji sami po sebi predstavljaju izuzetne vrijednosti što ih valja očuvati i unaprijediti.

Strategija aktivnoga korištenja naslijeđa

- Naslijeđe ima pravo na novi život, na nove prilike i nove suvremene mogućnosti.
- Kreirati konkretnu i provedivu nacionalnu strategiju obnove i revitalizacije kulturnoga naslijeđa, usklađenu s konceptom održivog razvoja i uvažavajući kriterije budućega korištenja.
- Uspostaviti ravnotežu između zaštite te gospodarskih i društvenih potreba, pri čemu se zaštita ne smije doživljavati kao ograničenje i teret, već kao prednost i partnerstvo.
- Politika aktivnoga korištenja naslijeđa treba biti

usmjerenja prema očuvanju i jačanju cjelokupnoga kulturnog krajolika, a ne samo izoliranih i odabranih mesta ili građevina.

- Pokrenuti nacionalni projekt sponzoriranih obnova i revitalizacija najvrjednijeg nasljeđa na svim razinama – međunarodnoj, nacionalnoj, regionalnoj i lokalnoj.
- Kulturno nasljeđe stvorili su ljudi bez kojih nema novoga nasljeđa, ali niti očuvanja postojećega. Zato je vraćanje stanovnika u prostore nekad intenzivno naseljenih kulturnih krajolika preduvjet za očuvanje, opstanak i unaprjeđenje kontinuiteta nasljeđa.

Kulturno nasljeđe – pokretač gospodarskoga razvoja

- Obnova i revitalizacija kulturnoga nasljeđa može i mora biti polazište za gospodarski (turistički), infrastrukturni i društveni razvoj regionalne i lokalne razine.
- Koncept gospodarskog oporavka temeljiti na revitalizaciji kulturnoga nasljeđa, inovacijama, na prednom znanju, ljudskim i intelektualnim resursima, pri čemu kulturno nasljeđe ima značenje ne samo prostornog resursa već i intelektualnog resursa utkanog u materijalno (graditeljsko) i nematerijalno (duhovno) nasljeđe.
- Optimalno korištenje kulturnoga nasljeđa znanstveno je moguće dokazati, može biti društveno i ekonomski isplativo, a istodobno može štititi postojeće odlike prostora.

Novi život nasljeđa – kreativnost u planiranju, projektiranju i upravljanju

- Novi život nasljeđa i nove namjene u skladu sa suvremenim potrebama jedina je prihvatljiva alternativa propadanju i nestajanju nasljeđa.
- Kreativnost, otvorenost i prilagodljivost u pogledu prenamjene i pronalaženju suvremenih namjena olakšat će i ubrzati novi život nasljeđa.
- Osmišljavanje kulturnih putova nasljeđa izvan gradova, koje je teže dostupno zbog raspršenosti u prostoru i udaljenosti od velikih središta, omogućit će uključivanje nasljeđa u turističku ponudu i pridonijeti razvoju "malih" sredina.

Zakonodavna i fiskalna politika – financiranje revitalizacije nasljeđa

- Uskladiti zakone i propise koji se odnose na nasljeđe kako bi bili usporedivi, kako bi se sprječilo preklapanje kompetencija i jasno odredila hijerarhija nadležnosti.
- Prihode od spomeničke rente i drugih poreznih davanja, kao i od kulturnoga turizma, usmjeriti na nove obnove i održavanje obnovljenog nasljeđa, a ne iskoristavati nasljeđe samo kao resurs kojem se ništa ne vraća.
- Omogućiti porezne i druge olakšice za investicije u revitalizaciji kulturnoga nasljeđa.

Upravljanje kulturnim nasljeđem

- Uspostaviti takav sustav upravljanja kulturnim nasljeđem koji će osigurati održivi novi život

nasljeđa, ali i njegov pozitivni utjecaj na društveni i gospodarski razvoj zajednice.

- Troškove obnove i revitalizacije nasljeđa treba raspoređiti na sve koji će poslije izravno ili posredno stjecati dobit na korištenju nasljeđa.
- Uspostaviti integrirani proces i standardizirani postupak koji povezuju zaštitu i uporabu nasljeđa kako bi se osigurala sigurnost investitora i korisnika nasljeđa.

Svako je kulturno dobro jedinstveno i neponovljivo na temelju prepoznatljivih obilježja koja su se skupila tijekom vremena. Razumijevanje slojevitosti nasljeđa u odnosu na autentičnost mjesta ne znači pod svaku cijenu očuvanje stanja, već podrazumijeva kreativnu interpretaciju. Poštivanje autentičnosti nezaobilazan je koncept, načelo koje se u odnosu na vlastitu kulturu i osjetljivost slijedi u konkretnom djelovanju.

Revitalizacija nasljeđa svojevrsno je "projektiranje prošlosti" – u bilo kojoj situaciji i kontekstu, planiranje, projektiranje i dizajn definirat će specifičnost nasljeđa, a time utjecati na razumijevanje prošlosti i danas i u buducnosti.



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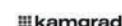
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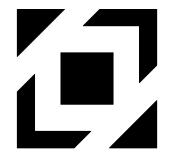
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