HERU

HERITAGE URBANISM
Urban and Spatial Models for Revival and Enhancement of Cultural Heritage

URBANIZAM NASLIJEĐA
Urbanistički i prostorni modeli za oživljavanje i unaprjeđenje kulturnoga naslijeđa

INTERNATIONAL SCIENTIFIC CONFERENCE

CULTURAL HERITAGE — POSSIBILITIES FOR SPATIAL AND ECONOMIC DEVELOPMENT

PROCEEDINGS

MEĐUNARODNI ZNANSTVENI SKUP

PROSTORNE I RAZVOJNE MOGUĆNOSTI KULTURNOG NASLIJEĐA

ZBORNIK RADOVA

ZAGREB, 2015

Af

hrzz
Hrvatska zaklada za znanost

HERU

HERITAGE URBANISM
Urban and Spatial Models for Revival and Enhancement of Cultural Heritage

URBANIZAM NASLIJEĐA
Urbanistički i prostorni modeli za oživljavanje i unaprjeđenje kulturnoga naslijeđa

INTERNATIONAL SCIENTIFIC CONFERENCE

CULTURAL HERITAGE — POSSIBILITIES FOR SPATIAL AND ECONOMIC DEVELOPMENT

PROCEEDINGS

MEĐUNARODNI ZNANSTVENI SKUP

PROSTORNE I RAZVOJNE MOGUĆNOSTI KULTURNOG NASLIJEĐA

ZBORNIK RADOVA

ZAGREB, 2015

hrzz
Hrvatska zaklada za znanost

PROCEEDINGS

CULTURAL HERITAGE – POSSIBILITIES FOR SPATIAL AND ECONOMIC DEVELOPMENT

ZBORNIK RADOVA

PROSTORNE I RAZVOJNE MOGUĆNOSTI KULTURNOG NASLIJEĐA

This book is published as part of the research project *Heritage Urbanism – Urban and Spatial Models for Revival and Enhancement of Cultural Heritage* (HERU), carried out by the principal investigator Prof. Mladen Obad Šćitaroci, Ph.D, F.C.A., at the Faculty of Architecture, University of Zagreb. The project is funded by the Croatian Science Foundation (HRZZ) under the number 2032.

All papers by the members of *Heritage Urbanism* (HERU) are part of their research on the project.

The publication was accepted by the Publishing Council of the Faculty of Architecture, University of Zagreb, at the session held on 2 October, 2015.

CIP record is available in computer catalogue of Croatian National and University Library in Zagreb under the number 000915230.

ISBN 978-953-8042-10-2 (paperback)
ISBN 978-953-8042-11-9 (e-book)

Knjiga je objavljena u sklopu istraživačkog projekta *Urbanizam naslijeđa – Urbanistički i prostorni modeli za oživljavanje i unaprjeđenje kulturnoga naslijeđa* (HERU), glavnoga istraživača akademika Mladena Obada Šćitarocija, koji se provodi na Arhitektonskom fakultetu Sveučilišta u Zagrebu. Projekt pod brojem 2032 financira Hrvatska zaklada za znanost (HRZZ).

Sva priopćenja članova *Urbanizma naslijeđa* (HERU) dio su njihova istraživačkoga rada na projektu.

Knjigu je za objavu prihvatilo Povjerenstvo za nakladničku djelatnost Arhitektonskog fakulteta Sveučilišta u Zagrebu na sjednici 2. listopada 2015. godine.

CIP zapis je dostupan u računalnome katalogu Nacionalne i sveučilišne knjižnice u Zagrebu pod brojem 000915230.

ISBN 978-953-8042-10-2 (meki uvez)
ISBN 978-953-8042-11-9 (e-knjiga)

PUBLISHER | NAKLADNIK

University of Zagreb, Faculty of Architecture
| Sveučilište u Zagrebu, Arhitektonski fakultet
HR-10000 Zagreb, Kačićeva 26
www.arhitekt.hr

FOR THE PUBLISHER | ZA NAKLADNIKA

Prof. Boris Koružnjak, M.Sc
Dean of the Faculty
| Dekan fakulteta

EDITOR-IN-CHIEF | GLAVNI UREDNIK

Prof. Mladen Obad Šćitaroci, Ph.D, F.C.A.
Head of the *Heritage Urbanism* Project
| Voditelj projekta *Urbanizam naslijeđa*

MANAGING EDITORS | IZVRŠNI UREDNICI

Assoc. Prof. Bojana Bojanić Obad Šćitaroci, Ph.D
Assoc. Prof. Damir Krajnik, Ph.D
Irma Huić, Ph.D
Ana Mrđa, Ph.D
Marko Rukavina, Ph.D

GRAPHIC EDITOR | GRAFIČKI UREDNIK

Boris Dundović

REVIEWERS | RECENZENTI

Prof. Srečko Pegan, Ph.D
Prof. Ivan Rogić, Ph.D

REVIEWERS OF PAPERS
| RECENZENTI PRIOPĆENJA

Prof. Mladen Obad Šćitaroci, Ph.D, F.C.A.
Prof. Radoslav Tomić, Ph.D, F.C.A.
Prof. Alenka Delić, Ph.D
Prof. Tihomir Jukić, Ph.D
Prof. Rudolf Klein, Dr.Eng, Ph.D
Prof. Nenad Lipovac, Ph.D
Prof. Željko Peković, Ph.D
Prof. Ariana Štulhofer, Ph.D
Assoc. Prof. Bojana Bojanić Obad Šćitaroci, Ph.D
Ao.Univ.-Prof. Grigor Doytchinov, Dr.Tech
Assoc. Prof. Jesenko Horvat, Ph.D
Assoc. Prof. Damir Krajnik, Ph.D
Assoc. Prof. Sanja Lončar-Vicković, Ph.D
Assoc. Prof. Katja Marasović, Ph.D
Assoc. Prof. Ivan Mlinar, Ph.D
Assoc. Prof. Krunoslav Šmit, Ph.D
Assoc. Prof. Dina Vulin Ileković, Ph.D
Assist. Prof. Zrinka Barišić Marenić, Ph.D
Assist. Prof. Sanja Gašparović, Ph.D
Assist. Prof. Zlatko Karač, Ph.D
Assist. Prof. Nana Palinić, Ph.D
Assist. Prof. Mia Roth-Čerina, Ph.D
Assist. Prof. Vesna Žegarac Leskovar, Ph.D
Univ.-Lektor Hans Peter Jeschke, Dr.Tech
Biserka Dumbović-Bilušić, Ph.D
Irma Huić, Ph.D
Jasenka Kranjčević, Ph.D
Tatjana Lolić, Ph.D
Ana Mrđa, Ph.D
Marko Rukavina, Ph.D
Zorana Sokol Gojnik, Ph.D
Darko Šiško, M.Sc

CROATIAN LANGUAGE PROOF-READERS
| LEKTURA I KOREKTURA

Mirjana Ostoja
Boris Dundović

Texts in English were translated and proof--read by authors. | Za jezičnu ispravnost tekstova na engleskom jeziku odgovorni su autori.

DESIGN | OBLIKOVANJE

Boris Dundović

LAYOUT | GRAFIČKA PRIPREMA

Denona, Zagreb
Boris Dundović

PRINT | TISAK

Denona, Zagreb
www.denona.hr

Zagreb,
October 2015 | listopad 2015.

INTERNATIONAL
SCIENTIFIC CONFERENCE

CULTURAL HERITAGE – POSSIBILITIES FOR SPATIAL AND ECONOMIC DEVELOPMENT

Zagreb, Croatia
22-23 October, 2015

MEĐUNARODNI
ZNANSTVENI SKUP

PROSTORNE I RAZVOJNE MOGUĆNOSTI KULTURNOG NASLIJEĐA

Zagreb
22. i 23. listopada, 2015.

CONFERENCE ORGANIZERS
| ORGANIZATORI SKUPA

University of Zagreb, Faculty of Architecture
| Sveučilište u Zagrebu, Arhitektonski fakultet
HR-10000 Zagreb, Kačićeva 26
www.arhitekt.hr

Croatian Academy of Sciences and Arts, Department of Fine Arts
| Hrvatska akademija znanosti i umjetnosti, Razred za likovne umjetnosti
HR-10000 Zagreb, Zrinski trg 11
www.hazu.hr

SCIENTIFIC COMMITTEE
| ZNANSTVENI ODBOR

Prof. Mladen Obad Šćitaroci, Ph.D, F.C.A.
(University of Zagreb – Faculty of Architecture, Zagreb, Croatia)
Head of the *Heritage Urbanism* Project
| Voditelj projekta *Urbanizam naslijeđa*

Prof. Velimir Neidhardt, Ph.D, F.C.A.
(Croatian Academy of Sciences and Arts, Zagreb, Croatia)
Vice President of the Academy
| Potpredsjednik Akademije

Prof. Vladimir Marković, Ph.D, F.C.A.
(Croatian Academy of Sciences and Arts, Zagreb, Croatia)

Prof. Rudolf Klein, Dr.Eng, Ph.D
(Szent István University – Ybl Miklós Faculty of Architecture and Civil Engineering, Budapest, Hungary)

Prof. Aikiko Okabe, Dr.Env
(Chiba University – Graduate School of Engineering, Tokyo, Japan)

Prof. Željko Peković, Ph.D
(University of Split – Faculty of Humanities and Social Sciences, Split, Croatia)

Prof.Arch. Massimo Sargolini
(University of Camerino – Faculty of Architecture, Ancona, Italy)

Assoc. Prof. Bojana Bojanić Obad Šćitaroci, Ph.D
(University of Zagreb – Faculty of Architecture, Zagreb, Croatia)

Ao.Univ.-Prof. Grigor Doytchinov, Dr.Tech
(Graz University of Technology, Graz, Austria)

Assoc. Prof. Damir Krajnik, Ph.D
(University of Zagreb – Faculty of Architecture, Zagreb, Croatia)

Assoc. Prof. Sanja Lončar-Vicković, Ph.D
(University of Osijek – Faculty of Civil Engineering, Osijek, Croatia)

Assoc. Prof. Katja Marasović, Ph.D
(University of Split – Faculty of Civil Engineering, Architecture and Geodesy, Split, Croatia)

Assist. Prof. Zlatko Karač, Ph.D
(University of Zagreb – Faculty of Architecture, Zagreb, Croatia)

Assist. Prof. Nana Palinić, Ph.D
(University of Rijeka – Faculty of Civil Engineering, Rijeka, Croatia)

Assist. Prof. Vesna Žegarac Leskovar, Ph.D
(University of Maribor – Faculty of Civil Engineering, Maribor, Slovenia)

Univ.-Lektor Hans Peter Jeschke, Dr.Tech
(ICOMOS Austria WG – Cultural Landscape, Urbanism and Spatial Planning, Linz, Austria)

ORGANIZATIONAL COMMITTEE
| ORGANIZACIJSKI ODBOR

Assoc. Prof. Ivan Mlinar, Ph.D
Tamara Marić, M.Arch
Boris Dundović, B.Arch
Lea Petrović Krajnik, Ph.D
Irma Huić, Ph.D
Ana Mrđa, Ph.D
Nikola Matuhina, M.Arch
Tin Oberman, Ph.D
Marko Rukavina, Ph.D
Assist. Prof. Vedran Ivanković, Ph.D
Nikša Božić, Dipl. Eng. Arch.
Ana Sopina, Dipl. Eng. Arch.
Ksenija Radić, M.Arch
Gordana Poletto Ružić, Dipl. Oecc.
Vesna Velički, Prof.

CONFERENCE PATRONED BY:
| POKROVITELJI SKUPA

Ministry of Science, Education and Sports of the Republic of Croatia
| Ministarstvo znanosti, obrazovanja i sporta Republike Hrvatske

Republic of Croatia Ministry of Culture
| Ministarstvo kulture Republike Hrvatske

City of Zagreb
| Grad Zagreb

MORE INFORMATION ON THE CONFERENCE:
| PODROBNIJE INFORMACIJE O SKUPU:

E-mail: heru.conference@gmail.com
Web: heru2015.wordpress.com

MORE INFORMATION ON THE PROJECT:
| PODROBNIJE INFORMACIJE O PROJEKTU:

Web: www.arhitekt.hr/znanost/HERU
Facebook: www.facebook.com/heru2032

FOREWORD

Prof. **MLADEN OBAD ŠĆITAROCI,** 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 poceedings 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 ŠĆITAROCI**
voditelj istraživačkoga projekta *Urbanizam naslijeđa / Heritage Urbanism*

Međunarodni znanstveni skup *Prostorne i razvojne mogućnosti kulturnog naslijeđa* (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 naslijeđa – urbanistički i prostorni modeli za oživljavanje i unaprjeđenje kulturnoga naslijeđa,* koji financira Hrvatska zaklada za znanost.

Polazište znanstvenoga skupa proizlazi iz glavne teze istraživačkog projekta: naslijeđe 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 naslijeđe, 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 svrstana u tri tematske grupe: planiranje prostora naslijeđa, doživljaj naslijeđa i razvoj temeljen na naslijeđu.

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.

INTRODUCTION

Prof. **MLADEN OBAD ŠĆITAROCI,** 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 ŠĆITAROCI**
voditelj istraživačkoga projekta *Urbanizam naslijeđa / Heritage Urbanism*

Hrvatska je zemlja koja baštini urbanu kulturu staru više od 2500 godina – od protourbanih ilirskih naselja, prvih grčkih gradova na Jadranu iz 4. st. pr. Kr. i rimskih gradova 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 plemićki gradovi (burgovi), renesansni ljetnikovci, renesansno-barokno utvrdno graditeljstvo, dvorci od 17. do 20. stoljeća, industrijske građevine 19. stoljeća te vernakularno/tradicijsko 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 ovomu 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 štiti od ljudi, nego ga treba unaprjeđivati za ljude i buduće naraštaje. Time se osigurava održivost i opstanak naslijeđa u novim/drukčijim, 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 multiregionalnim pristupom valja cjelovito 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 različitih motrišta: *prostorno-urbanističkog* (uključivanje naslijeđa u svakodnevni život urbanih i ruralnih prostora), *pejsažnog* (očuvanje i unaprjeđenje pejsažnih vrijednosti te ambijentalnih i vizualnih doživljaja), *arhitektonskog* (postizanje vrsnoće novom/suvremenom gradnjom u naslijeđenim prostorima), *kulturno-povijesnog* (uvažavanje naslijeđenih identitetskih 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** vrjednovanja, planiranja i projektiranja u prostorima i građevinama naslijeđa;
4. **modeli** planiranja i projektiranja naslijeđa;
5. **scenariji** kao moguća načelna rješenja na razini programa i koncepata.

Posljednjih nekoliko desetljeća u svijetu su donesene 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 etike 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, osnovna 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, prepoznajemo današnje probleme s kojima se naslijeđe suočava, kao što su: zanemarivanje, nestajanje, nedovoljna skrb za očuvanje, neodržavanje, neprimjereno korištenje, prepuštanje propadanju. Tome je pridonijela i globalizacija koja umanju-

je važnost lokalnog identiteta i kulturne različitosti. Mnoge su zemlje ratificirale i podržale brojne konvencije posvećene kulturnom nasljeđu, 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 naslijeđenim 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 paradigma 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 ruralnomu 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. Pritom 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 različitih 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.

PLANNING THE BUILT-UP

Prof. Arch. **ANDREA BRUNO**
Studio Andrea Bruno, Turin, Italy

EXTRACT FROM:
Il Manuale del Restauro Architettonico
Mancosu Editore, Roma, 2001
a cura di Luca Zevi

Why and for whoever to preserve? What does deserve to be preserved? Does exist the possibility for evaluating the limits of a transformation that leads to the elimination of some parts and the addition of some others? The subject of the reutilization of existing architecture for new functions is contained in this continuous process of transformation of the build-up heritage that includes the double aim about creating new architectures for new functions and preserve the existing ones in their present uses. The cases and the solutions that are on the scene are countless; every intervention has its own exact connotations that impose some limits for the designer and to the line of his intervention. The reduced case record that supports this speech about some models to follow in intervening and some to refuse can help particularly to prove the wide range of action.

Every place – a site, a monument – can be defined as a unique and unrepeatable for its characteristic features and notes that have been assembled thorough the space and time, *hic et nunc*.

The thick texture-often buried, complex, hidden-materials, memories, relationships and objects that form these characters constitutes the authenticity of the place, and the journey of research and re-understanding of these facts is on the basis of the project. The respect of the authenticity is the only one principle that everybody, in relation with its culture, training and sensibility, must pursue in the aim of its action.

All the rest – what documents and laws define, regulate and circumscribe – is just a technical result absolutely clear, searchable by meaningful examples, referable to good sense and experience; the "respect of the authenticity" is the only one unforgettable principle of the Venice Charter.

The approach to the authenticity anyway units the field of the architects that work ex-nihilo and of that who work on the historical and monumental heritage, fields that were parted by a wordy theory in an unexpected way. The authenticity is a strong guiding principle in both fields that gives a limit to the figure of the architect – demiurge and opens up more wide horizons to the idea – rather unpleasant-of the "architect-restorer". The individuation and the respect of the authenticity permit to consider the absolute unitariness of the architectural experience, over every equivocal disciplinary fragmentation.

Naturally – and what was said it explains – the term authenticity is not neutral, and expresses a notion that is in an evident state of variation, depending from the culture and the historical period to it is referred.

The same evident variations of the discipline of the restoration – theory the same that practice – have their origin in the meaning given to the term.

The theory in the architectural field runs to the risk of falling into an empty virtuosity of academic nature, into the aprioristic rule or into the sterile restriction: as regards the teaching methodology the theory becomes unsuited to direct and lead the students, and in the professional practice is not able to start the iterative and shared collaboration among the involved parts of the process. The rules and the concepts result as simply passive objects of interpretative operations – of course we Italians are masters in doing that – that can create opposite results from the identical requisites.

It's a real fact that in the professional field the most difficult situations regard the relations and the communication among people united under the same final aim that often – the protection of the heritage, the preservation of the culture and of the memory, the purpose of the knowledge-don't speak the same language. The necessary interdisciplinary way of interventions is developed as a pleasant dialectic instance more than a real collaboration and cohesion.

In a world of improbable rules, able to hush up the good proposals but not the wrong projects, the culture of the design is far so long from this way of doing. The state of mind of an active interdisciplinary collaboration must be against that culture of restriction, due to sectional interests, too many times mortifies every positive intervention proposal of the architect as well as of men of culture and of the involved institutions.

In the Nineteenth century, during the heroic age of the research, the architectural historiography and the restoration united their action in a common effort to define and understand the characteristics of the historical inheritance: the original characters, the stylistic facts in which a confused past acquired an exemplar recognizability, were evaluated as "authentic".

The first restorers, employed by the exclusive research of the primary authenticity, have destroyed complete pages of history, have humbled the thick texture of the past by replacing to an "unpleasant" Middle Age with a lot not requested, schematic falsifications. It is a hard operation of moralization for aims and methods.

For the critical outline the principal role played by these pioneers of the historiographical research and of the restoration can not be misunderstood, but it's also necessary to declare which kind of spoliation and destruction of cultural goods, historical and artistic, was caused by a mistaken concept of authenticity.

The restorations as, for example, those made by Viollet Le Duc and D'Andrade, have already gained their self-governing value as historical as testimonial, but they also are an alarm signal for the risks that the historical heritage runs when the aim of the action is not the respect of the complex and diachronic reality of the places.

Before giving some examples of interventions, there is an opportunity to explicate the meaning of the recurrent terms that probably will appear in some other pages of the manual intended by other authors.

The various terminology contained in the glossary invented by architects (restructuring, preservative restoration, functional renewal, structural adjustment, etc.) for fading and making easier any intervention in a historical centre, it represents the most evident test to reveal the uncertain state of judgement for designs including the transformation of a pre-existence, made by different control organs which have the power to judge with some evaluative parameters sometimes not in accordance.

The contradiction of the meaning of the two words that form the term "**conservative restoration**" is of course evident.

The conservation assumes the maintenance of the integrity of the good, the restoration intervenes on the material and on the shape of the object too: when somebody **restores**, this one projects difference so following this way he operates a mutation that is very different from an aseptic conservation. It's difficult to judge if these transformations are compatible in absence of exact parameters of reference. The large part of the restorers of the end of the Nineteenth century (and further more until today) have intervened without these principle of caution and reversibility.

The rules (reference all the restoration papers) are useful instruments that must be interpreted with care: the responsibility is completely of the interpreter. The undisputable rules move the imprudent men to act in an equivocal or mistaken way. Supporting the validity of an intervention by referring literally to the rules expressed in the restoration papers can sometimes distorts the informative spirit that has led to the formulation of the rule itself. A normative reference is surely necessary, but extremely dangerous for whom who does not adjust the rules at the single particular case; and for the reason that every case is particular the risk is big.

The authenticity is a key word and as the words that express important concepts, it's hard to define; I'd say that the architect must show with his working that has understood the value and the meaning of this term. The restoration project must point out the authenticity of the monument or the site that we are working on. Every local situation, every building has different own characteristics and the architect must adjust its design with these.

The added authenticities and stratified were ignored or erased for the research of a false recuperation of a primary authenticity.

In add with the irreversible damage made during the restoration times, this way of intervening has created a more dangerous trace of behaviour, a kind of guilty feeling (equally divided among institutional tutors and designing architects) that - because of a misunderstood need of expiation- leads to the negation of any possibility of mutation, and takes an a-critical manner of judgement for the quality of the "authenticity", that is interested by the architect's work today as yesterday as tomorrow, with a constructive attitude not only conservative.

The reversibility is a philosophical principle of caution, and of will of communication to our descendants, for whom we want- in a conceit manner maybe-give a suggestion for reading.

The reversibility doesn't mean precariousness. A "reversible" intervention is destined to testify in times to come the respect of pre-existences, that is individuated and located in our time in sequence with something else that is yet existing, as much clear and "authentic".

We don't know what the people will think in the future about our attention in showing the transformation phases of an architecture through the times. At this time we are in need of conserving the past memories and the present ones that will become future memories. The architect must clearly know that he won't be the last one who will intervene on a certain monument.

The designer must choose how to intervene to on every case and to be attuned with the existing matters of the building; there isn't a precise rule that is valid, absolute and certain. It's still important today to say that it's compulsory to apply for the research of the stratified authenticity of the places, the territory, the town or a single monument, with seriousness, care and respect.

The most imperative necessity of the project is to individualize the underlying theme that connects materials with past events lost in times and in situations. By the analysis of the historical layers it's possible to understand and qualify the characteristics and vital signs of every site, and also to comprehend – and developing – the potential guiding principles of the evolution: re-appropriation and reinvention of the place are based on a process of critical reading and participating re-qualification of the realty and of its memory.

Today more than ever, it's necessary for building to be able to read the book that the history has written on the territory and to understand the meaning: deciphering and interpretation are the bases of every new made sensible "sign".

It's a difficult and much articulated process that cannot be referred just to the disciplinary field-technical and methodological – of the architecture; the developing of this process is tightly connected with the coordination of the different researching fields.

Among these, playing an important role, there is the archaeology that – I think it's important to remember – is a survey method, before a study object.

If the research of the primary authenticity persists in the formation of many archaeologists, that are interested in the exclusive discover of the "ancient state" of the places, however the scientific archaeology has given some important contributions to the sector of the intervention for the architectural heritage as the analysis of materials, traditional techniques, stratified survey and dating. Frequently is for the archaeological methods of investigation, that we can understand the chronology, constructive phases and events and qualify materials and techniques.

The research is not closed in itself. The reading and the understanding of the stratified

objects and sites, the respect of the complex authenticity of places doesn't mean conservationism or freezing of a condition – a different risk in comparison with that who leads to the obsessive research of the primary authenticity. The comprehension represents in a simple manner the condition for the action the same as an archaeological operation: through the layers of an excavation the archaeologists detect the meaningful materials and sacrifice – after a correct documentation – what is a hindrance to the whole comprehension, the same is for the historical and environmental heritage.

The designer makes careful actions of removal and building, for revealing the lost meaning, to make the place able to be visited and joined again. The recognition of the value and the selection still remain the principal duty and first responsibility for those who move in processes of re-appropriation and transformation of places.

I don't want contradict some of the principles expressed before about the concept of respect of the authenticity. At the opposite: we notice how the transformation becomes an effective way for the safeguard of places. Let's analyze an exemplar case, in methods and results: the great roman arenas transformed in villages or palaces, or used as simple material quarries. In this case the modification means a natural and continuous re-appropriation of the past, a reinvented fruition in which the feeling of eternity persists, against the destructions, thanks to the modification.

Of course in our days, the awareness of the sense of history of events and of differences of the past has product the necessity, and the concept itself, of safeguard, and this fact doesn't permit to intervening in a so radical and destructive way: but the fundamental modality of the re-appropriation still plays a key-role.

The architecture, unlike the other artistic ways of expression, is implied by its precise correspondence to collective demands, material and immaterial. Because to understand and give back to the community the memory of the past means also accept and promote the destruction of meaningless objects, unpleasant architectures, horrible interventions that disfigure a place or a monument, hide their value and meaning, mortify the chances of use - to think the palaces and churches converted in barracks and stables, the series of latrines built under the vaults of apartments princes and princesses.

Re appropriating of place, today, means understand the authentic characteristics – aesthetic, functional, cultural – and give them a new life in the present time.

In this way, in the continuous evolution of the civilization we can maintain the continuity of the creatures. In spite of transformations and mutations it's possible to preserve the authentic spirit of the places. Here is the line of demarcation beyond that; just the materials of our memory can hope to escape from abandon and asphyxia, and to reintegrate in the world of living positively.

AUTHOR'S BIOGRAPHY

Prof. Arch **Andrea Bruno**, is Italian conservation architect (born 1931, graduated a degree in Architecture 1956), professor of architectural restoration at the the Torino Polytechnic (1976-1990) and the Milan Polytechnic (since 1991), honorary president of the Raymond Lemaire International Centre for Conservation and director of the programme of conservation of architectural and urban heritage at the Catholic University of Louvain (Belgium), lectures at the International Centre for the Study of the Preservation and Restauration of the Cultural Property (ICCROM) in Rome, a consultant for the Italian Foreign Ministry and UNESCO (since 1974).

His most celebrated projects and realisations include the museums in the Rivoli Castle, Madama Palace and Carignano Palace in Italy and, in France, the Corsica Museum, the Conservatoire des Arts et Métiers de Paris, the University in Fort Vauban in Nîmes, the Castel of Lichtenberg and the Clamecy Museum. He has been twice awarded the Europa Nostra prize (1993, 1995). For his work in France he received les Insignes de Chevalier de l'Ordre du Mérite (1995).

Book: *Architetture tra conservazione e riuso. Progetti e realizzazioni di Andrea Bruno a Torino,* Milano, Lybra immagine, 1996.

studiobruno@tin.it

PROJEKTIRANJE SAGRAĐENOGA

Prof. **ANDREA BRUNO**
Studio Andrea Bruno, Torino, Italija

IZVOD IZ KNJIGE:
Il Manuale del Restauro Architettonico
Mancosu Editore, Rim, 2001.
urednik Luca Zevi

Zašto i za koga očuvati? Što zaslužuje biti očuvano? Postoji li mogućnost da se procijene granice preobrazbe koja će dovesti do uklanjanja jednih dijelova i dodavanja drugih? U tome neprekidnom procesu preobrazbe sagrađenog s dvostrukim ciljem izvedbe nove arhitekture s novim funkcijama i očuvanja postojećih dijelova za trenutačnu uporabu - postavlja se tema korištenja postojeće arhitekture za obnovljene funkcije. Slučajevi i situacije što se pojavljuju beskonačni su, svaki zahvat ima svoje točno određene konotacije koje postavljaju granice pri odabiru onoga tko projektira i zakonitosti djelovanja istoga. Ovaj umanjeni broj slučajeva, koji ovdje služi da bi se pokušali iznijeti primjeri izvedbi za njihovo oponašanje ili izbjegavanje, može biti koristan za isticanje raznolikih područja djelovanja.

Svako mjesto ili kulturno dobro jedinstveno je i neponovljivo na temelju prepoznatljivih obilježja koja su se skupila tijekom vremena i u prostoru – *hic et nunc*.

Bogat sadržaj – često zakopan, složen, prikriven – materijali, uspomene, izvješća i predmeti koji čine ta obilježja određuju autentičnost mjesta, a istraživačko putovanje i ponovno razumijevanje tih podataka predstavljaju temelj projekta. Poštivanje autentičnosti jedino je načelo koje se, u odnosu na vlastitu kulturu, sastav i osjetljivost, mora slijediti u konkretnom djelovanju.

Sve je ostalo – ono što papiri i zakoni žele odrediti, standardizirati i ograničiti – samo tehnički rezultat koji je posve očit pa se može istražiti na temelju značajnih primjera i koji se može pripisati zdravomu razumu i iskustvu. Poštivanje autentičnosti jedini je nezaboravan koncept Venecijanske povelje.

S druge strane, pristup autentičnosti ujedinjuje polja, neočekivano odvojena opširnom teorijom arhitekta koji izgrađuje ex nihilo i arhitekta koji djeluje na povijesno i spomeničko nasljeđe. Autentičnost je načelo koje vodi i vrijedi na oba polja, mijenja lik "kreativnog arhitekta" i otvara širi obzor – poprilično antipatičnoj – ideji "arhitekta restauratora". Otkrivanje i poštivanje autentičnosti omogućava razmatranje apsolutnog jedinstva arhitektonskog iskustva, izvan bilo koje nejasne disciplinarne raspodjele.

Pojam autentičnosti zasigurno nije neutralan. To je očito prema gore navedenome. Izražava pojam koji je razvidno podložan promjenama, ovisan o kulturi i povijesnom razdoblju na koji se odnosi. Značajne promjene discipline restauracije – poput teorije i prakse – ukorijenjene su u značenju koje je dodijeljeno tom terminu.

U arhitekturi teorija se uvijek izlaže riziku akademske zajednice, a priori postavljenim pravilima, sterilnoj zaštiti: što se didaktike tiče, pokazuje se neprimjerenom za usmjeravanje i vođenje studenata, a u stručnoj praksi nije u stanju promovirati učinkovitu i zajedničku suradnju među stranama koje čine dio procesa. Pravila i pojmovi su jednostavno pasivni predmeti interpretativnih radnji – i tu smo mi Talijani pravi majstori – koji su u stanju dati posve suprotne rezultate iz identičnih pretpostavki.

Na profesionalnom su polju najveće poteškoće gotovo uvijek prisutne u odnosima i komunikaciji među ljudima koji vrlo često, iako imaju zajedničke ciljeve – zaštitu nasljeđa, kulture i sjećanja, cilj znanja - ne govore uvijek isti jezik. Potrebna interdisciplinarnost zahvata doživljava se više kao ugodan dijalektički trenutak negoli kao suradnja i povezanost.

U svijetu nevjerojatnih pravila umanjuju se dobre namjere, a ne loši projekti. Kultura projekta smještena je na suprotnoj strani takva načina djelovanja. To je razmišljanje aktivne interdisciplinarne suradnje koja je u potpunoj suprotnosti s kulturom veza, podređena zauzimanju sektorskih stajališta koja vrlo često suzbijaju svaki pozitivan prijedlog zahvata – od strane arhitekta, osoba iz područja kulture i uključenih institucija.

U prošlom su stoljeću u aktivnoj etapi istraživanja arhitektonska historiografija i obnova zajednički djelovale kako bi se odredio i shvatio karakter povijesnog naslijeđa: "autentičnima" su bili definirani prvobitni karakteri, stilski podatci kojima je neujednačena i nerazumljiva prošlost stekla uzornu prepoznatljivost.

Prvi restauratori, koji su se isključivo bavili istraživanjem prvobitne autentičnosti, uništili su čitave stranice povijesti i bogati sadržaj prošlosti – zamijenivši "sramotan" srednji vijek dugim nizom besplatnih i shematskih falsifikacija. Moralizirajuće djelovanje prema svrsi i načinu.

Pod kritičkim profilom, glavna uloga tih pionira povijesnog istraživanja i obnove ne može biti neprepoznatljiva, već je potrebno naglasiti kako praksa otuđivanja i uništavanja kulturalnih, povijesnih i umjetničkih dobara proizlazi iz nerazumljivog koncepta autentičnosti.

Restauracije Viollet-le-Duca i D'Andradea imaju, kao svjedočanstvo, svoju autonomnu povijesnu vrijednost, ali upozoravaju i na opasnost kojoj se povijesno naslijeđe izlaže kada cilj djelovanja ne poštuje složenu i dijakronijsku stvarnost mjesta.

Prije navođenja primjera pojedinih zahvata potrebno je pojasniti pojmove koji se ponavljaju i možda pojavljuju, a koje su drugi autori uzeli u obzir.

Raznolika terminologija u pojmovniku koji su izmisliti arhitekti (restrukturiranje, konzervativna restauracija, funkcionalan oporavak, strukturalna prilagodba itd.) kako bi ublažili i učinili zahvate izvedivima na povijesnim građevinama – možda je najočitiji znak nesigurnih mišljenja o projektima kojih je cilj preobrazba prvobitnog stanja od strane nadzornih tijela različitih struka,a koji su odgovorni za procjenu prema čimbenicima što su ponekad nespojivi.

Očita je kontradiktornost u pojmovima koji tvore izraz "**konzervativna restauracija**".

Konzervacija zahtijeva održavanje naslijeđenih dobara intaktnim, restauracija djeluje na materiju i na njenu formu: kad se **restaurira**, projektira se raznolikost i na taj se način izvodi mutacija koja se razlikuje od beživotnog očuvanja. Teško je procijeniti jesu li te preobrazbe kompatibilne u nedostatku preciznih pokazatelja. U potpunom nedostatku tih načela opreza i reverzibilnosti radio je velik broj restauratora potkraj 19. stoljeća (i sve do danas).

Pravila (vidjeti razne povelje obnove/restauracije) jesu korisni instrumenti koji moraju biti pozorno interpretirani: osoba koja ih tumači preuzima tu odgovornost. Apodiktična pravila navode neoprezne osobe da djeluju na dvosmislen, ako ne i na pogrešan način. Podržavati valjanost zahvata na naslijeđenome dobru doslovno se pozivajući na pravila izražena u poveljama obnove/restauracije katkada može narušiti izvornu zamisao koja je dovela do tvorbe tog istog pravila. Normativna uputa je svakako potrebna, ali izuzetno opasna za one koji ne znaju uskladiti propise s pojedinim slučajevima, a budući da je svaki slučaj poseban, rizik je velik.

Autentičnost je ključ i kao svaka riječ koja izražava velike koncepte teško ju je odrediti. Rekao bih da arhitekt mora svojim djelovanjem dokazati da je razumio vrijednost i značenje tog pojma. Projekt obnove mora naglasiti autentičnost spomenika (kulturnog dobra) ili mjesta na kojem se radi. Svaka prostorna situacija, svaka zgrada ima svoja obilježja, a arhitekt mora prema njima uskladiti svoj projekt.

Slojevite i **dodane autentičnosti** bile su zapostavljene i poništene u potrazi za iluzornom obnovom prvobitne autentičnosti.

Osim nepovratne štete nastale obnovom/restauracijom, taj način djelovanja proizveo je još opasnije ponašanje, svojevrsnu krivnju (koju jednako dijele institucionalni skrbnici i projektanti), a koja – zbog pogrešnog osjećaja kajanja – dovodi do poricanja

mogućnosti bilo kakve promjene, procjenjujući bez kritika kvalitetu "autentičnosti", zbog koje je očigledno danas, kao i jučer i sutra, arhitekt pozvan da djeluje proaktivno, a ne samo zaštitarski.

Reverzibilnost je filozofsko načelo opreza, volje za komunikacijom prema našem potomstvu, kojemu želimo – možda na umišljeni način – savjetovati način čitanja.

Reverzibilnost ne znači privremenost. Zahvat koji je definiran kao "reverzibilan" tijekom vremena svjedoči o poštivanju prvobitnog stanja, koje se uočava i smješta u naše doba, nadovezujući se na nešto što već postoji i što je čitljivo i "autentično".

Mi ne znamo što će se u budućnosti misliti o našoj brizi da istaknemo korake koji pridonose preobrazbi arhitekture tijekom vremena. U ovome trenutku osjećamo potrebu sačuvati prošla sjećanja i istaknuti sadašnja, koja će postati buduća. Arhitekt mora posjedovati jasnu svijest da sigurno neće biti jedini koji će položiti ruku na neko kulturno (naslijeđeno) dobro.

Djelovati u skladu s postojećom naslijeđenom građevinom izbor je projektanta koji mora djelovati u svakome pojedinom slučaju, a ne postoji jasno opće pravilo koje vrijedi na apsolutan i siguran način. Ni danas nije suvišno ponoviti da se moramo ozbiljno, oprezno i s poštovanjem posvetiti istraživanju slojevite autentičnosti mjesta – krajoliku, gradu ili pojedinoj naslijeđenoj građevini (spomeniku).

Uočavanje zajedničke niti koja povezuje materijale i događaje izgubljene u vremenu postavlja se kao prijeka potreba projekta. Iščitavanjem povijesnih slojeva uočavaju se i kvalificiraju prepoznatljivi znakovi koji još uvijek žive u svakome pojedinom mjestu te se razumiju – i razvijaju – potencijalne vodilje evolucije: ponovno prisvajanje i otkrivanje mjesta utemeljuju se na procesu kritičke analize i zajedničke prenamjene realnoga i njegova sjećanja.

Danas je, više nego ikada, za gradnju potrebno biti u stanju pročitati knjigu koju je povijest ispisala u krajoliku/prostoru i razumjeti njeno značenje: dešifriranje i interpretacija temelji su za pronalazak bilo kojega novog "znaka" koji ima značenje.

Radi se o teškom i složenom procesu koji se ne odnosi samo na disciplinarno polje arhitekture – tehničko i metodološko, već je za njegovo upravljanje prijeko potrebno okrenuti se raznim poljima istraživanja i s njima se uskladiti.

Među njima, na izuzetno važnome mjestu nalazi se arheologija koja je – smatram da je to važno spomenuti – više način istraživanja nego predmet proučavanja.

Ako istraživanje prvobitne autentičnosti ostaje aktivnost mnogih arheologa, koji se isključivo bave istraživanjem "povijesnoga stanja" mjesta, znanstvena je arheologija mnogo pridonijela u pogledu na zahvate na arhitektonskoj baštini - analizom materijala i tradicijskih tehnika, stratigrafskim reljefom i datiranjem. Zahvaljujući arheološkim metodama istraživanja, često je moguće razumjeti kronologiju spomenika/građevine ili mjesta, razlikovati razvojne etape i konstruktivna stanja, utvrditi materijale i tehnike.

Istraživanje nije samom sebi svrha. Čitanje i razumijevanje stratigrafije građevina/objekata i mjesta, u odnosu na složenu autentičnost mjesta, ne znači očuvanje ili balzamiranje stanja. To je suprotan rizik od opsesivne potrage prvobitne autentičnosti. Razumijevanje jednostavno predstavlja stanje radnje: kao u arheološkoj operaciji, slojevitim kopanjem pronalaze se značajni materijali i žrtvuje se – nakon što se prikupila određena dokumentacija – sve ono što sprječava razumijevanje cjeline, jednako tako i povijesna i prirodna baština.

Projektant poduzima vješte radnje oslobađanja i izgradnje kako bi se otkrio izgubljeni smisao i kako bi mjesto bilo ponovno i intenzivno korišteno. Prepoznavanje vrijednosti i odabir temeljni je zadatak i odgovornost prije onih koji djeluju u procesu ponovnog prisvajanja i preobrazbe mjesta.

Time se ne želi osporiti nijedna pretpostavka o načelu poštivanja autentičnosti. Sasvim suprotno: potrebno je istaknuti kako je upravo preobrazba učinkovita metoda zaštite mjesta. Analizirajmo jedan primjer, prema načinima i ishodima: velike rimske arene pretvorene su u naselja ili palače, ili su jednostavno iskorištene kao odlagališta ma-

terijala. U tom slučaju promjena je znak neprekidnog i prirodnog prisvajanja prošlosti, ponovne iskoristivosti u kojoj osjećaj vječnosti i dalje traje, unatoč uništenju i upravo zahvaljujući izmjenama. Naravno, danas svijest o povijesnom značenju događaja i ponosa povijesne prošlosti proizvela je potrebu, i samu koncepciju, zaštite pa nas sprječava da izvodimo radikalne i destruktivne zahvate, ali temeljni način ponovnog preuzimanja i dalje ima glavnu ulogu.

Zato što se arhitektura, za razliku od ostalih oblika umjetničkog izražavanja, odlikuje odgovaranjem na određene, materijalne i nematerijalne, kolektivne potrebe. Zato što razumijevanje i vraćanje društvene uspomene na prošlost znači također prihvaćanje i promicanje uništavanja beznačajnih predmeta, sramotne arhitekture, sablasnih zahvata koji nagrđuju mjesto ili spomenik/kulturno dobro, skrivaju vrijednost i značenje, deprimiraju uporabni potencijal – mislim na palače i crkve pretvorene u vojarne i štale, sanitarne čvorove izgrađene pod svodovima kneževskih stanova.

Preuzeti mjesto danas znači prihvatiti njegova izvorna/vjerodostojna obilježja – estetska, funkcionalna, kulturalna – te ih oživiti u sadašnjosti.

Na taj se način u neprekidnom razvoju civilizacije održava kontinuitet kultura. Unatoč preobrazbama i izmjenama čuva se autentičan duh mjesta. Ovdje se može povući crta iza koje se samo materijali naših uspomena nadaju da mogu pobjeći zaboravu i obamrlosti te se pozitivno uklopiti u svijet živih bića.

BIOGRAFIJA AUTORA

Prof. **Andrea Bruno** je talijanski konzervator, arhitekt (rođen 1931., diplomirao arhitekturu 1956.), profesor arhitektonske restauracije na Politehničkom sveučilištu u Torinu (1976.-1990.) i u Milanu (od 1991.), počasni predsjednik Međunarodnoga centra za zaštitu spomenika Raymond Lemaire i ravnatelj programa očuvanja arhitektonskog i urbanističkog naslijeđa na Katoličkom fakultetu u Leuvenu (Belgija), predavač u Međunarodnom centru za proučavanje i restauraciju kulturnih dobara (ICCROM) u Rimu, savjetnik Ministarstva vanjskih poslova Italije i UNESCO-a (od 1974.).

Njegovi najpoznatiji projekti i izvedbe uključuju: u Italiji – muzej u dvorcu Rivoli, Palazzo Madama i Palazzo Carignano, te u Francuskoj – Muzej Korzike, Conservatoire des Arts et Métiers u Parizu, sveučilišni gradić Fort Vauban u Nîmesu, dvorac Lichtenberg i Muzej Clamecy. Dva puta je dobio nagradu Europa Nostra (1993. i 1995.). Za svoj rad u Francuskoj dobio je nagradu Insignes de Chevalier de l'Ordre du Mérite (1995.).

Autor je knjige *Architetture tra conservazione e riuso – progetti e realizzazioni di Andrea Bruno a Torino,* Milano, Lybra immagine, 1996.

studiobruno@tin.it

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, nameće 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 zahtijeva prilagodbu/promjenu postojećih metoda/modela planiranja prostora, kao i zakonodavnog okvira. Tehnički i infrastrukturni sustavi u takvome prostornom kontekstu također traže odmak od uobičajenoga tehničkog pristupa.

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

INTERVENTIONS ON THE ARCHAEOLOGICAL HERITAGE
AN INTERPRETATIVE APPROACH FOR A NEW LANDSCAPES ETHICS

Prof. **VINCENZO PAOLO BAGNATO**, Ph.D
Polytechnic of Bari, DICAR – Dipartimento di Scienze dell'Ingegneria Civile e dell'Architettura, Bari, Italy



Fig. 1 T. Cole, The course of Empire destruction, 1836, Historical Society, NY



Fig. 2 Mass tourism in Pompeii

INTRODUCTION: For a New System of Values

The origins of the interest in the archaeological ruins have probably to be Freudian found in the fall of the Roman Empire (Fig. 1): this event, slow and full of long agonies, has meant a dramatic break of continuity caused by the end of the ancient world with all of its social and behavioral paradigms, producing a permanent state of nostalgia expressed, over the centuries until today, through a constant alternation of approaches/departures, memory/oblivion, continuity/discontinuity in relation of the ancient: an everlasting split that makes the taking care of ruins a characteristic feature of our culture and an indispensable action as part of our identity, tradition and memory.[1]

This historical moment shows a significant increase in the desire of knowledge of the past for the society, whose answers very often are aberrated "valorisation devices" that on one hand confirm the socio-cultural importance of the ancient, but on the other hand they point out a new problem in the relationship between archaeology and architecture: the "spectacularisation" of the archaeological ruin and its mass customization (Fig. 2).

Between the existing guidelines in the protection of archaeological heritage and in the contemporary debate on intervention criteria in the archaeological sites, the idealistic conception based on heritage discrimination and on the preference of a historical period in relation to another seems essentially outdated; however, is not completely taken away the risk of a protection without any qualitative judgment and planning approached that tends to "protect" indiscriminately everything resulting in not protecting anything leaving the archaeological sites to neglect and degradation (Fig. 4).

The matter is further complicated by the risk of violent confrontations emerging between context and pushes towards transformation, and of how architectural interpretative efforts, instead, should focus on the minimization of the subjective arbitrariness in relation to those required and on the violence dissolution in favor of principles of "diversity acceptance".[2]

If we accept that the project has a subjective component as a result of critical choices, is also true that these choices should come from elements with common values and shared significances, being objective under a historical-social point of view; in this sense, the ethical dimension of the project needs a new system of reference values in which to be recognized, in order to overcome the problem of integration between "ancient" and "modern" and between ruins and contemporary life.[3]

THE AESTHETIC OF RUINS: From the Potential Value to the Real Value

The issue of defining a new system of values for the architectural design starts from the necessity to recognize the meaning (or the meanings) of ruins and, in the second instance, to establish the reasons why they have to be preserved and for whom, who has to be entrusted to the strategic choices and what these choices should be, in relation to their entity and to the mutating cultural and social threats of the territory to which they refer.

Therefore, what does an aesthetic value for an archaeological settlement consist of? Should the inclusion of the new respect an existing aesthetic value, make up for a lost one or create a new one? (Fig. 5)

1 Settis, 2004.
2 Gregotti, 1994.
3 In this perspective the comments of Teresa Scheiner are very interesting: she divides the ethical values in relation to general principles and to environmental-cultural factors, both of them acting on the behaviour that people have towards heritage, and she points out some operational points that the design choices are linked to: the research of democracy, the musealization and the protection as testimony of human actions, the acceptance of cultural plurality, the education and the diffusion of knowledge, the past as a tool for promoting understanding of present and future (Scheiner, 1997).

On the figurative level, the ruin is with no doubt a loss in relation to the work it descend from; but it can happen that the original work had not artistic values and that the ruin, following casual events or natural mechanisms, has acquired an own autonomous aesthetic dimension for "compensation", as an effect of a dual process of "loss" and "acquisition".

Not for all the archaeological rests is possible to identify an objective aesthetic value: in this sense, the problem of attributing significance would remain unsolved if the role of context had no part in it with its double dimension of "place"/"landscape", giving a symbolic sense to the elements it is composed of by virtue of the strong "ethical" link that they have with the historical memory of peoples and society, also in its formative and pedagogical aspects.[4]

The ruin has therefore an "intrinsic" aesthetic value that comes from its memories and its symbols, recognisables, in turn, through the context.[5]

In the relationship between intrinsic aesthetics and context, another factor plays a fundamental role: the human action, not intended as intimate and isolated but in its external projection, in other words in its "relational component".

According to a Kantian interpretation, is not possible to talk about any aesthetic value for ruins if not related to a human activity: this means that the context is not only made of physical issues but also and especially of social aspects; the aesthetic aspects are therefore linked to the ethical problem: the aesthetic value of a place depends to its social use and when any place is ejected from the human actions, it loses its aesthetic value that passes from a real level to a potential level.[6]



Fig. 3 M. Saura, Archaeological Park in Premià de Dalt, Barcelona, Spain, 2002

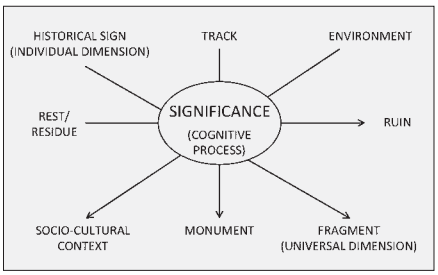


Fig. 4 The relationship between ruins and context: use, functions and significance

ETHICS OF ARCHAEOLOGICAL LANDSCAPE

Once it has been established that ruins have an autonomous aesthetic value and that it's linked to the relationship between ruins and human activity, is necessary to define terms by which to evaluate the overall aesthetic quality of an archaeological landscape. Already from a purely epistemological point of view, the term "landscape" expresses a cultural dimension of the environment that is inevitably "topical" and that is manifesting not only in its objective evidence but mostly in the value (or significance) that is possible to attribute to it.

Therefore, the question is: does an ethics for archaeological landscape exist? On the basis of which ethics is possible to imagine modification through the architectural design? (Fig. 3)

It could be useful to make a transposition from the literary field: by the reflections of Marcel Butor and Michel Foucault, we can try to interpret the environment (urban, suburban or regional) as a "text", the archaeological site or the architectural design as a "statement" and landscape as a "speech".[7]

Since the ruin is a "sign", and being the statement composed of system of signs, we can establish that a system of ruins becomes a "statement" when is possible to identify a relationship with "something else" directly concerning it (e.g. his aesthetic value respect to the original figurative unit), regardless of its causes (e.g. the conditions that led to its actual configuration) or of its constituent parts (e.g. its fragments).

The "statement", differently from the simple sentence (e.g. any part of the city), always needs to be in relationship with a certain "context", not understood as set of elements, but as a "system of statements" forming a complex plot characterized by horizontal and vertical relationships.[8]

In general, no statement can exist (in that its meaning cannot exist) but in relationship with other statements, on which it sits and from which is distinguished.

Even the architectural design can be viewed as a statement and with respect to it is possible to outline some specific characteristics which mainly deal with the possibility to define formulations that could repeat, modify, adapt or oppose the characteristics of other previously arisen statements (e.g. the archaeological site) that are



Fig. 5 G. B. Piranesi, View of the Temple of Hercules in the city of Core, 1769

4 For a further deepening of the relationship between ruin and context see the text: Tortora, G. (2006), Semantica delle rovine, Roma, Manifesto libri, ISBN 887285508X.
5 Benjamin, 1976.
6 Muntañola, 1978.
7 Foucault, 1969.
8 A vertical relationship is when the "statement" is part of a bigger statement (e.g. the remains of a roman domus in relation to an entire archaeological site), to which it relates explicitly or implicitly with links, references, calls; a horizontal relationship is between two similar statements, even belonging to different temporalities (e.g. a roman domus and its covering/protective structure inserted as a new object by the architectural design).



Fig. 6 G. Grassi, Reconstruction of the Roman Theatre in Sagunto, Spain

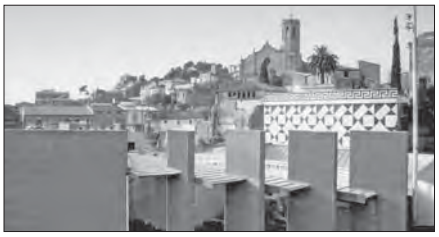


Fig. 7 Arriola&FiolArquitectes, Museum of the Roman Baths in San Boi de Llobregat, Barcelona, Spain (Photo courtesy of Arriola&Fiol Arq.)



Fig. 8 Paredes&Pedrosa Arquitectos, Museum of the Roman Villa in La Olmeda, Spain (Photo courtesy of Paredes&Pedrosa Arq.)

in different ways "reactivated", or the capacity to influence the future possibilities of other statements, intended either as further configurations of already existing statements or as creation of new statements, ontologically inserted as "consequences", "successions" or "replicas" (Fig. 6).

The system of statements (the archaeological sites, the architectural design, the city, the rural areas, etc.) is the "speech" that for transposition can coincide with the concept of landscape.

The analogy that comes out from this transposition demonstrates how landscape is not a formal nor a rhetoric unit and is not repeatable; is not even an ideal and timeless form; on the contrary, it has a "time" in the sense that it has a history, but its relationship with history is not of cause-effect (is not important the reason why it has that configuration and why that configuration has been defined right in that point of history) but of belonging to it being part of it or a fragment, unity and discontinuity of the history itself: its identity is made of its limits, fractures, transformations and of the specific ways of it its temporality.

THE ROLE OF DESIGN: "Multiple Dialog" Approach

In order that the archaeological heritage is preserved for future is necessary to protect not only its material aspect but also and overall its ethical value that depends to its capacity to participate as a place to human activities in the contemporary landscape; consequently, the purpose of a design action becomes that of interpreting a space so to make possible to carry out activities in it: is the human action that transforms a "space" into a "place" when it provides a past, a present and a future; space that has become a place, builds, in turn, a bridge between man and history constructing a "culture of the territory" in continuity with its socio-cultural, religious and symbolic values, layered in the collective memory.[9]

The ethical dimension of architectural design in the archaeological sites, then, finds a synthesis in the meeting of two main directions: the capacity to generate a "dialogue" with the various parts forming the context (spatially and temporally, far from each other) and the possibility to recover the ruins' intrinsic aesthetics, taking it from a potential dimension to a real condition. The relationship between these two instances depends on the case and is regulated by a new design sensibility based on a multiple dialogical capacity (Fig. 7).

"Multiple dialog" is therefore defined as a new approach that, absorbing the E.N. Rogers' architectonical phenomenon interpretation "by elements", recovers the analogical approach and gets closer to the situations policy, then overcoming the critical behavior according to which the only possible way is represented by the integration: we are talking about a new awareness that, starting from what already exists, improves it in a constant and not sequential interchange between critical conscience and action.[10]

Moreover, the multiple dialog recovers the roles of "history" and "context" in some specific modalities: the relationship with history is translated, on an ontological level, into a relationship between history and being, where being is intended as freedom, in turn conceived as creative initiative: the dynamism of the free creativity does not destroy the past but makes it a reference point for the new; hence the respect for the old (and then for the historical sign) as a value for the project that comes from the respect for freedom and for creative actions (Fig. 8).

The context, complex composition and ephemeral at the same time as far as subject to constant changes, with its obligations and its requirements, is completed by a suitable form that makes sense; form itself interfaces ethically with context, namely permitting a coexistence without conditions of friction (Fig. 9).

In the relationship between project and context, the multiple dialog also acquires the concordance between the concept of "territory" and that of "project", coming from the thinking of André Corboz,[11] and introduces the idea of "tone" in the architectural

9 Gravagnuolo, 1997.
10 Rogers, 1961.
11 AndrèCorboz, in his essay "The land as palimpsest", writes: "In order that the entity of land is correctly perceived, is then important that its properties are accepted by those who are involved: the dynamism of the phenomena in terms of formation and production follows the idea of a constant perfection of the results, in which everything is interrelated: a more efficient detection of potentialities, a more consistent sharing of goods and services, a most appropriate management, an innovation in the institutions. As a consequence, the land is a project".(Corboz, A. (1983), Il territorio come palinsesto, in Casabella, n. 516, pp. 22-27, ISSN 00087181).
12 Gadamer, 1960.

intervention: as the ability to transform depends of intentions, uses and characters of each case, the dialogical design ethics requires us to seek an adequate tone in relation to the context that the design actions constitutes not as sum of technical plus creative acts but as intervention that makes the relationship between different parts clearly readable, waiving any formal protagonist.

CONCLUSION: Landscape as Ethical Fusion of Interpretative Horizons

Under an epistemological point of view, the multiple dialog leads the architectural discipline to go beyond the traditional concept of "territory transformation" and approaches the Gadamerian "interpretative" philosophy: the project intended as action of transformation, in facts, agree that the territory lives in a condition of perennial immobility until we put a new object into it, and accepts also the idea that it has just one reading perspective that is that offered by the architectural design.

In reality, the territory is always naturally transforming due to complex dynamics and processes whose actors are not just architects or archaeologists but the entire society; at the same time, the reading possibility of the context are many, constantly changing, and each of them is influenced by a different culture and vision of reality: a "fusion of horizons" (*Horizontverschmelzung*), then, in which interpretation of architecture merges with that of the physical-social context with all the identity and historical characters that has today and have had in its past, in a continuous and natural diachronic and synchronic dialectic confrontation.[12]

If the design operating strategies need a confrontation with ruins, with context, with other disciplines' contributions, if its ethical dimension passes through the acquisition of the values and the emotional, identity and social significances of the environment, and if it's true that these change depend on its spatial and temporal conditions, then the relationship ruin/project becomes a hermeneutical circle; as a consequence, the dialogical dimension, before being a design strategy of ethical legitimacy, is a condition that intrinsically and specifically characterises the stratified landscape in its triple temporal (cosmic, mental and historical-social) and spatial dimension (physical, historical and social), and, as such, is finally "archaeological" being in the nature of the place: in this sense, the architectural design is no less than a further interpretative horizon which forms part of this "archaeological dialogue" that in conclusion is the real ethical essence of landscape (Fig. 10).

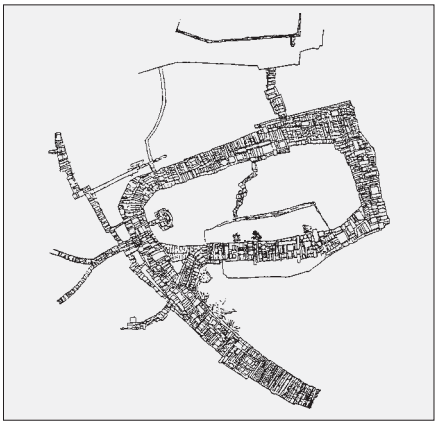


Fig. 9 D. Pikionis, landscaping of the Filopappo Hill, Athens, Greece



Fig. 10 P. Sorrentino, the Great Beauty, Park of the Aqueducts, Rome, Italy, 2013

BIBLIOGRAPHY

1. Benjamin, W. (1976), *Angelus Novus. Saggi e frammenti,* Torino, Einaudi
2. De Fusco, R. (1967), *Architettura come mass medium,* Bari, Dedalo
3. Foucault, M. (1969), *L'archéologie du savoir,* Paris, Gallimard
4. Gadamer, H. G. (1960), *Wahrheit und Methode,* Tubingen
5. Gravagnuolo, B. (1997), *Progettare per tutelare,* in: Perdetti, G., Il progetto del passato. Memoria, Conservazione, Restauro, Architettura, pp. 159-178, Milano, Bruno Mondatori
6. Gregotti, V.; Vattimo, G. (1994), *Dialogo su ermeneutica, democrazia e architettura,* "Casabella", no. 616, pp. 4
7. Muntañola Thornberg, J. (1978), *Topogenesis. Fundamentos de una nueva arquitectura,* Barcelona, Oikos Tau
8. Rogers, E. N. (1961), *Gli elementi del fenomeno architettonico,* Roma-Bari, Laterza
9. Scheiner, T. C. (1997), *Museum Ethics and Environment. In search of a common virtue,* Edson, G., Museum Ethics, London-New York, Routledge, pp. 176-186
10. Settis, S. (2004), *Futuro del classico,* Milano, Einaudi

AUTHOR'S BIOGRAPHY

Prof. **Vincenzo Paolo Bagnato**, Ph.D, architect, professor of Technology of Architecture in the Lab-based Course of Architectural Constructions at the Department of Civil Engineering and Architecture Sciences in the Polytechnic of Bari. Winner of a Grant by the Polytechnic of Bari for research activities abroad, from 2000 he studies and works in Barcelona where he achieves, at the ETSAB-UPC, the Master in Architectural Design (2001), the Diploma of Advanced Studies (2003) and the PhD in Architectural Design (2014), studying and strengthening his interests on the topics of the relationship between architectural design and historical contexts and between project and construction. Since 2015 is external member of the Research Group GIRAS (International Research Group in Architecture and Society) based in Barcelona. Besides the research and didactic activities, he constantly carries out professional works and applied experimentations with the architectural office "bdf architetti", founded in Bari in 2004.

bagnato@bdfarchitetti.it

GABRIELLA PULTRONE, Mediterranean University of Reggio Calabria, Reggio Calabria, Italy

CULTURAL TERRITORIAL PLANNING FOR INNOVATIVE SCENARIOS OF SUSTAINABLE DEVELOPMENT

OPPORTUNITIES AND STRATEGIES FOR EUROPEAN CITIES AND REGIONS

PLANIRANJE KULTURNOG PROSTORA ZA INOVATIVNE SCENARIJE ODRŽIVOG RAZVOJA

MOGUĆNOSTI I STRATEGIJE ZA EUROPSKE GRADOVE I REGIJE

KEY WORDS
cultural heritage
local identity
sustainable development
urban and territorial planning

KLJUČNE RIJEČI
kulturno nasljeđe
identitet teritorija
održivi razvoj
urbanističko i teritorijalno planiranje

Cultural heritage is the legacy of physical artefacts and intangible attributes of a group that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations. That is why it plays a fundamental role in European integration and is an important resource for the development of local societies. However, its management requires an interdisciplinary approach, including town planning, communication and marketing, training and education, as well as the various uses of landscape, agriculture, industry and tourism.

The paper focuses on desirable development scenarios based on the enhancement of local resources, within a process where sustainability is a fundamental choice and particular attention is paid to the opportunities for the EU lagging regions in the programming period 2014-2020.

Kulturno nasljeđe je dinamičan pojam, a u najširem smislu može se definirati kao naslijeđe fizičkih artefakata i nematerijalnih atributa koje je naslijedila društvena grupa od prošlih generacija, a njezino je očuvanje u ovom vremenu dobrobit za buduće generacije (Horizon, 2020) te u tom smislu može doprinijeti europskoj integraciji. Stoga, kulturno naslijeđe, kao izvor znanja i iskustva, predstavlja važan resurs za razvoj lokalne zajednice i industrije. Istodobno, upravljanje kulturnim naslijeđem zahtijeva interdisciplinarni pristup, uključujući i planiranje gradova, komunikaciju i marketing, obuku i naobrazbu te različito korištenje krajolika, kao što su poljodjelstvo, šumarstvo, industrija ili turizam. Rad se usredotočuje na poželjne scenarije razvoja, temeljene na jačanju prirodnih resursa i kulturnoga naslijeđa. Izazov je posebno značajan za slabije razvijena područja EU jer imaju povoljnu priliku u programskom razdoblju 2014.-2020.

INTRODUCTION

This paper shows the results of a research activity on the relationship between cultural heritage, tourism and local development in the age of the "new economy". It is divided into three parts, each corresponding to a paragraph.

The first part highlights the growing role of cultural heritage as an important resource for European integration and the sustainable development of local societies, as illustrated by the most recent EU documents concerning the 2014-2020 programming period.

In the second part, attention in focussed on a specific Italian region, Calabria, where the data on the fruition and enhancement of the cultural heritage show a clear gap between the impressive abundance of material and immaterial assets and their level of enhancement and use.

The proposed case study aims to outline the opportunities, the possible strategies and the desirable scenarios for all EU lagging regions, through the enhancement of local identities with a process of participatory democracy where local governments should actively involve the local population to build a new territorial quality, as stated in the final paragraph.



Fig. 1 The town of Scilla, along the "Costa Viola" (photo by: G. Pultrone, 2015)

CULTURAL HERITAGE AS A CHALLENGE FOR NEW MODELS OF SUSTAINABLE DEVELOPMENT

Cultural heritage is a dynamic concept and can be defined as the legacy of physical artefacts and intangible attributes of a group that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations[1]. As it is well known, it includes tangible, intangible culture and natural heritage and is an important component of the individual and collective identity. Its value – both intrinsic and economic – is a function of these different dimensions and of the flow of associated services. That is why it can contribute to the cohesion of the European Union and play a fundamental role in European integration. Besides, Member States are encouraged to develop a common strategic research agenda establishing medium- to long-term research needs and objectives in the area of preservation and use of cultural heritage in the context of global change.

Therefore, cultural heritage, as a source of knowledge and experience, is an important resource for the development of local societies and for industrial development; in fact, it is increasingly regarded as a positive contributor to European GDP[2]. At the same time, managing cultural heritage requires an interdisciplinary approach, including urban and regional planning, communication and marketing, training and education, as well as the various uses of landscape, such as agriculture, forestry, industry and tourism. Above all, cultural heritage should be an integral part of territorial planning and, as such, it should be linked to a wider reflection on the sustainability of regional and urban development.

Many public policies have an impact on heritage and heritage, in its turn, has many impacts on other policy areas. The most innovative policies are increasingly geared towards preserving and enhancing a whole cultural landscape, rather than an isolated site, and towards becoming more people-centred. New approaches focus on making it fully part of the local community, having a second life related to contemporary needs and concerns. As heritage sites become public spaces that produce both social and environmental capital, the cities and regions that host them turn into drivers of economic activity, centres of knowledge, creativity and culture, places of social integration.

Historic cities, towns and villages show that wise heritage management can be successful and sustainable, e.g. through the energy-efficient re-use of historic buildings and the promotion of greener transport and cultural tourism. Much of Europe's cultural heritage is also placed in rural areas and remote regions, often closely linked to the natural environment, where innovative forms of community-oriented management may greatly improve their economic and social potential.

1 http://www.unesco.org/new/en/cairo/culture/tangible-cultural-heritage/
2 European Commission, 2015.



Fig. 2 Landscape is an integral part of the cultural heritage of Calabria, as in the case of the town of Scilla, which is connected with the myth of Scylla (photo by: G. Pultrone, 2015)



Fig. 3 Badolato, a depopulating historic centre located on a hill along the Ionian Coast (photo by: G. Pultrone, 2007)

In a nutshell, heritage can help brand cities and regions, attracting talent and tourism and contributing to smart, sustainable and inclusive growth, in line with Europe 2020 Strategy[3].

The Report *Getting Cultural Heritage to Work for Europe,* written with the collaboration of the Horizon 2020 Expert Group on Cultural Heritage (established under the Horizon 2020 Work Programme 2014 for the Societal Challenge "Climate action, environment, resource efficiency and raw materials"), "suggests that lessons should be learnt from places where cultural heritage has been a positive economic, social and environmental driver. Innovative financing, new forms of governance, unified landscape management, public-private partnerships, crowd-sourced funding, philanthropy and many other innovative and creative approaches have been taken to releasing the locked-up potential of Europe's heritage. Those lessons should be applied to unlock the possibilities for growth and development that cultural heritage holds across Europe"[4]. Therefore, cultural heritage should be considered as a shared strategic resource for developing a society based on democratic, ethical, aesthetic and ecological values, in particular in this moment of crisis[5].

Yet, in many urban and rural places, rich cultural assets have not yet been fully recognised for the potential they hold to regenerate and renew cities and regions.

It is exactly what is happening in certain lagging regions, such as Calabria (Fig. 1), south of Italy, which, for a long time, has not been able to protect and enhance its very rich and varied natural, environmental, historical and cultural heritage (Figs. 1-7).

However, in the EU programming period 2014-2020, there are signs of new favourable opportunities for both town and territorial planning and integrated design processes.

In the light of these remarks, the paper outlines desirable development scenarios based on the enhancement of cultural heritage that can give added value to the local and global economy, within a process where growth and development can go hand in hand and sustainability is a fundamental choice giving equal opportunities to each element of society and of the territory.

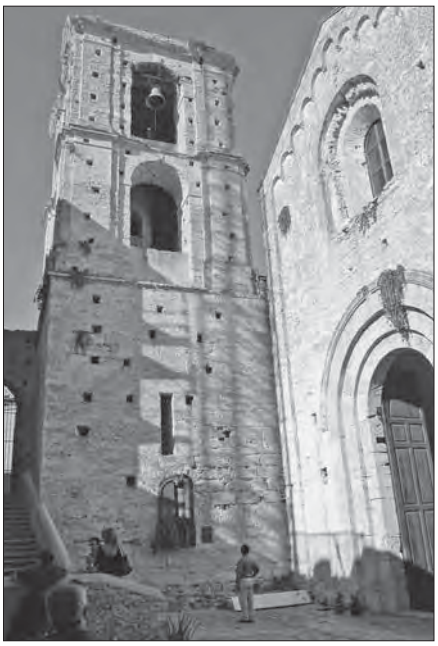


Fig. 4 Gerace's Cathedral
(photo by: G. Pultrone, 2007)

CULTURAL HERITAGE AS A RESOURCE AND RESPONSIBILITY

The data on the fruition and enhancement of the Italian cultural heritage show a clear gap, above all in the south of Italy, between the impressive abundance of material and immaterial assets and their level of enhancement and use.

Based on this scenario, the Partnership Agreement between Italy and the EC – which defined the thematic areas to address in Italy through the European and national funds allocated for the programming period 2014-2020 – includes, among its thematic objectives, the protection, promotion and development of cultural heritage considered as a potentially decisive asset in the development of the country. As a matter of fact, it is a crucial factor for growth and social cohesion, able to play the role of "accelerator of innovative processes" in the territory/district, and it has potential positive effects and impacts on tourism.

Regional and national operational programmes encourage cultural enhancement policies aimed at promoting and strengthening processes of identification of the cultural assets with their territory, thus favouring their integration with the other material and immaterial resources (diffused know-how, scientific knowledge, productive systems, etc.) and improving the standards of fruition through the implementation of competitive models of organization of the cultural services.

Owing to its rich cultural heritage – mostly composed of archaeological sites, examples of defensive architecture, precious civil and religious buildings often lying in places of high environmental and landscape value –, this theme is particularly important in Calabria. Actually, such assets could be the lever to trigger enduring development processes in which development is meant not only as an increase in *per capita* income, but also as the overall growth of the social and territorial capital[6].

3 European Commission, 2014:5.
4 European Commission, 2015:5.
5 Council of the EU, 2014.
6 Calabria (over 2,000,000 inhabitants in 409 Municipalities) is a "mountain" with huge potentials immersed in the Mediterranean Sea: three national parks; large forests, state and regional natural reserves, community sites as well as archaeological, artistic, historical and cultural heritage widespread in the cities and in minor centres.



Fig. 5 Pentedattilo takes its name from the Greek 'penta' and 'daktylos, (source: http://commons.wikimedia.org/wiki/File:Pentedattilo_-_Il_paese_fantasma_2.jpg)



Fig. 6 The town of Soriano Calabro, dominated by the smaller settlement of Sorianello (photo by: G. Pultrone, 2007)

In particular, the Regional Landscape Framework (QTRP), provided for by the Law on Town Planning and Territorial Governance 19/2002 and adopted by the Region[7], states the need for an "integrated conservation" of the historic centres aimed at their revitalization and regeneration, which should be the main goal of urban and territorial planning. In that way, they may continue to be a set of "living", usable, functioning and functional artefacts within a rebalanced regional territory[8].

Furthermore, the restoration of the cultural heritage in historic centres should not only meet the need to promote forms of sustainable development, but also assure adequate living conditions to residents reversing the current trend of abandonment and depopulation of inland areas by enhancing heritage attractors and investing in the promotion, knowledge and networking of the environmental heritage.

In this scenario, the *Smart Specialisation Strategy* seems to be particularly suitable to enhance local potentials and competences through incentives for enterprises or networks of enterprises in the field of cultural enhancement and production as well as to favour paths of sustainable growth in strategic sectors, such as tourism, culture, training and innovation. Moreover, the Integrated Territorial Investment (ITI) is a possible key tool to achieve such objectives, since it is a flexible mechanism able to give integrated answers to the different territorial needs and to enable the Member States to implement cross-cutting operational programmes and obtain funds from various priority axes of one or more operational programmes in order to guarantee an integrated strategy for a specific territory[9].

CONCLUSION

Cultural heritage plays a decisive role in sustainable development, particularly in the regeneration of cities and landscapes. In the age of the "new economy", Europe recognises that culture and heritage are at the heart of economic development and constitute, at the same time, the best guarantee of the European identity that makes for a single policy embracing the extraordinary diversity and potential of regional heritage. The challenge will be particularly important for lagging regions, such as Calabria, which will have a favourable chance in the EU programming period 2014-2020 if the planning of the territorial cultural heritage is no longer addressed as a sector or a simple qualitative attribute of development, but as a genetic cultural matrix of all types of sustainability - constitutional, cultural, managerial and economic – considered as fields of opportunities for the protection and enhancement of the cultural fabric of places. Territorial planning itself is turning into "territorial cultural planning", which is able to express a community-based and globally competitive plural development interwoven with the framework of cultural heritage, i.e. with the specific evolution of places and, at the same time, with the universal culture of mankind.

Therefore, the cultural growth and the greater awareness of local values require the promotion of projects able to "present" identity values as activities of tourist promotion through which local communities can narrate their territory to possible visitors and make the cultural identity of the different places perceptible.

Planning new interventions in historical, urban and rural environments is 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. Territorial planning documentation for areas rich in heritage sites requires adjustment/change of existing territorial planning methods and models, as well as of the legislative framework.

In these processes, wider participation of local actors in the planning and management of the cultural heritage, of the environment and its resources, which is aimed not only at protection and enhancement, but also at sustainable tourism development and at the economic growth of communities and territories, is essential. The effectiveness of diffused projects depends on the cumulative and networking effects that can be

7 www.urbanistica.regione.calabria.it.
8 Pultrone, 2014.
9 http://ec.europa.eu/regional_policy/sources/docgener/informat/2014/iti_it.pdf.

triggered, on the diffusion of best practices, on the promotion, by the public administrations, of incentive schemes for excellent or high quality interventions.

Thus, the whole territory, in its various institutional, economic and social components, should face the difficult and ambitious challenge to transform "sustainable development" from a statement of opportunities into a strategic project, letting latent unexpressed potentials and positive energies emerge.

Such a path may lead to innovative scenarios through new experimentation and concretely meet the demand for change in order to make that step forward that allows recognizing cultural heritage and landscape as the reference framework for the definition of government decisions able to improve the quality of the territories and economic competitiveness. Therefore, local and regional authorities should be at the centre of a wide democratic process implying the participation of the community in the construction and improvement of everyday landscapes, of housing, leisure, tourism and of the quality of life in a broader sense.



Fig. 7 The ruins of the Church of Santa Maria della Roccella, called "Roccelletta" (photo by: G. Pultrone, 2007)

BIBLIOGRAPHY

1. Council of the European Union (2014), *Conclusions on cultural heritage as a strategic resource for a sustainable Europe*, 20 May 2014, http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/142705.pdf
2. European Commission (2014), *Towards an integrated approach to cultural heritage for Europe*, COM(2014) 477 final
3. European Commission-Directorate General for Research and Innovation (2015), *Getting cultural heritage work for Europe. Report of the Horizon 2020 Expert Group on Cultural Heritage*, Luxembourg, European Union, http://ec.europa.eu/transparency/regexpert/index.cfm?do=groupDetail.groupDetail&groupID=3091
4. Pultrone, G. (2014), Integrated Innovative Strategies of Sustainable Tourism through Regeneration of Minor Historic Centres; Rehab 2014. Proceedings of the International Conference on Preservation, Maintenance and Rehabilitation of Historic Buildings and Structures, Tomar-Portugal (PRT), Green Lines Institute for Sustainable Development, pp. 499-505
5. Regione Calabria (2013), *Quadro Territoriale Regionale Paesistico della Regione Calabria*, http://www.urbanistica.regione.calabria.it/

AUTHOR'S BIOGRAPHY

Gabriella Pultrone, Architect, Ph.D, Researcher in Urban Planning at the Dept. of Architecture and Territory-*Mediterranea* University of Reggio Calabria, where she teaches Urban Design. She carries out research focusing on territorial and urban planning, her areas of interest include: the cultural identity of the Mediterranean Basin; Strategies and prospects of sustainable development; Relation between Cultural Heritage, tourism and local development; Smart Cities.
gabriella.pultrone@unirc.it

NATALINA CARRÀ, Mediterranean University of Reggio Calabria, Reggio Calabria, Italy

THE CULTURE OF THE PLACES IN THE ORGANIZATION OF THE METROPOLITAN CITY

KULTURA MJESTA U ORGANIZACIJI METROPOLITANSKOGA GRADA

KEY WORDS
metropolitan city
heritage
urban design
planning
territory

KLJUČNE RIJEČI
metropolitanski grad
urbano i kulturno naslijeđe
urbanizam
urbanističko planiranje
gradski teritorij

Strait Metropolitan Area (Reggio Calabria) institution is a new opportunity for social-economic and civil development recovery. Not only in metropolitan area, but more generally belonging territory, mainly due to a different cultural heritage governance conception.

New political-administrative condition, in fact, thinking in this direction, will be tool to determine an urban-territorial reorganization, to rebalance uncontrolled conurbation and design new infrastructure, public services, urban-environmental renovations.

Reflecting on spatial development phenomena as a result of innovative processes and synergies that happen on demarcated area – metropolitan dimension – to cultural heritage good governance, intended as a set of relationships that lead to a local unit system of culture production, generating a dynamic process of collective learning and innovation, is this paper aim.

Strait Metropolitan Area (Reggio Calabria) prilika je za novi socijalno-ekonomski i društveni razvoj ne samo metropolitanskog područja, već generalno govoreći cijele regije zahvaljujući različitom kulturnom naslijeđu.

"Učenje" u izradi mreže obuhvaća alate i kompetencije, poticaj lokalnim investitorima u stvaranju lokalnih partnerstva i sinergije, povezivanje naslijeđa prošlosti, vrjednovanja memorije identiteta te materijalne i nematerijalne kulture sa suvremenom kreativnošću, inovacijom i pojavom novih perspektiva kulture, ekonomije i turističkog razvoja.

Fenomen prostornog razvoja kao posljedica inovativnih procesa i sinergije u metropolitanskim područjima određen je kao skup odnosa koji vode ujedinjenju lokanih sustava proizvodnje i upravljanja kulturom, dinamičan proces učenja i kolektivne inovacije.

INTRODUCTION

The need to integrate complex interests, exceeding the individual municipal boundaries, bring to the configuration of some urban areas as a single set, highly integrated or hierarchically organized, with a huge request for use of common services and essential places for social life.

This phenomenon enlarged over the years, and more generally the expansion of settlements on the territory adjacent to the existing conurbations, gives birth places of *intersection* and, at the same time, of *fragmentation* of different economic, social and cultural connections, with a variety and complexity of problems; this does not seem possible to be resolved with governance models in use, which increasingly often deal spatial and social phenomena that go beyond administrative boundaries.

The constitution of the Metropolitan City is a complex, articulate and industrious goal, achievable through a cultural and socio-political way/process between citizens and institutions; through the affirmation of physical, social and cultural belonging in larger communities than the original ones, which share resources, skills and broader issues, and that therefore require a form of innovative government with powers, but at the same time respectful of the peculiarities and *identities*.[1]

What today means *metropolitan city*, as to be, what values assume, what government form would be appropriate. Nowadays, many possible interpretations of "metropolitan city" coexist, meaning and role, especially in its territorial configurations.

Reggio Calabria metropolitan city has a different condition than other big Italian cities in which it is included. But even though emphasis brought by recent inclusion, seen by many as an occasional addition in the overall, cultural attention for his characterization in metropolitan sense like "Città dello Stretto" (Strait city) is knows since 1965, when Lucio Gambi in his *Calabria*,[2] observing both side urbanization processes, speaks about "Strait conurbation", highlighting an unprecedented settlement phenomena.

Metropolitan city governance involves complexity in regulated disposition mainly related to cultural and natural heritage, due to areas heterogeneity of areas, both in terms of urban structure, both in terms of socio-economic composition, and again, to demographic and territorial relationship between capital city and hinterland, and more, to urban concentration configuration.

In pursued logic, in the main guidelines of spatial development adopted by Regione Calabria, reference sector, in their policy documents, which are characterized by strong attention paid to the local resources integration, to improve social cohesion and strengthening urban productive layout through vertical (in same sector chain) and horizontal (interconnection between different chain) networks construction, cultural heritage – material and intangible – is considered integral part of these local development processes; "Learning" to do network means to have tools and skills needed to drive local actors in the construction of synergies and local partnerships, or rather, combine past heritage, memory, identity and material and intangible culture valorization with contemporary creativity, innovation and incubation of new perspectives of cultural, economic and tourism.

Needs to go from local and timely intervention towards strategies where cultural resources valorization active integrated development processes by local system, suggests research overall goal: new tools activation for qualitative growth of cultural offer through cultural heritage valorization and governance, with new – at least in terms of law – large territorial dimension, metropolitan area.

To pursue this goal means above all to support fragmentation and heterogeneity of the metropolitan area cultural heritage as a strength and not weakness. This involves perspective change in territorial policies, which are called to integrate well with valorization goals; build this system means affect project choices related different area, from transport infrastructure to urban planning, from planning of activities to promote and develop tourism.

Though some isolated positive experiences geared towards territory integrated valorization, cultural heritage valorization and governance seems fragmented implemented,

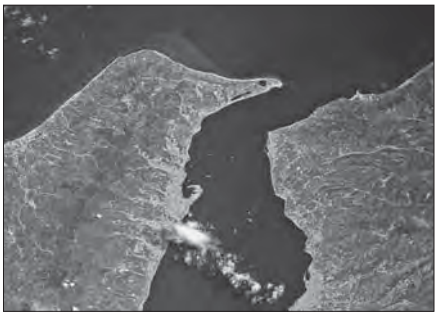


Fig. 1 Strait of Messina, aerial photo

1 Reference to the theories expressed in: Dematteis G. (1994), *Nodi e reti nello sviluppo locale*, in Magnaghi A. (edited by), *Il territorio dell'abitare. Lo sviluppo locale come alternativa strategica*, Milano, Franco Angeli

2 Gambi L. (1965), *Calabria*, UTET, Torino



Fig. 2 The metropolitan area of Reggio Calabria: cultural heritage and territorial identities

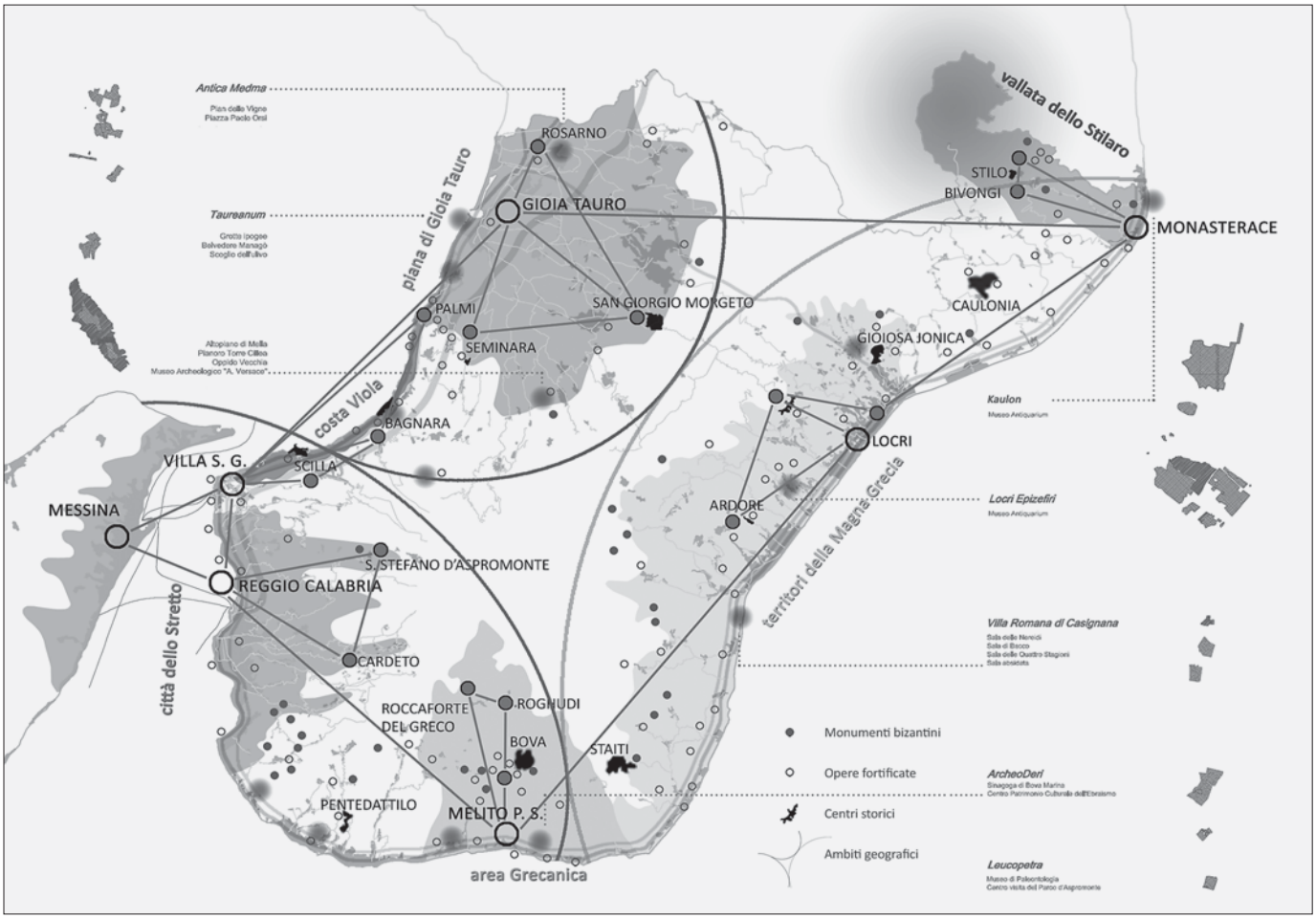


Fig. 3 Conformation and morphology of the Strait of Messina

with point solutions, often not suitable for the consistency, to their relevance as processes activators territory development.

Strait Metropolitan Area (Reggio Calabria) institution is a new opportunity for social-economic and civil development recovery. Not only in metropolitan area, but more generally belonging territory, mainly due to a different cultural heritage governance conception.

New political-administrative condition, in fact, thinking in this direction, will be tool to determine an urban-territorial reorganization, to rebalance uncontrolled conurbation and design new infrastructure, public services, urban-environmental renovations.

THE CULTURAL GOVERNANCE OF THE METROPOLITAN CITY

The design *vision* for the metropolitan city of Reggio Calabria, should aspire to a model of polycentric city can start, even in the peripheral areas, opportunities that can enhance the environmental, cultural and economic opportunities, through functions and attractors can have a profound effect on the quality of the city lifestyles. The polycentric model requires the overall redesign of the infrastructure system, with actions aimed at the creation of new urban centralities, attraction poles and the enhancement of environmental and cultural resources, understood as catalysts for quality and urban regeneration. The phenomena of spatial development as a result of innovative processes and synergies that occur on the territory *as a result of good governance/management* of the Heritage, understood as a set of relationships that lead to a unit of the local system of production and management culture, generating a dynamic process of collective learning and innovation, are the basis of the construction of the polycentric model. The deployment of tools for the qualitative growth of the territorial cultural offer, works on different levels of action, but *specific goals* by which to build this model, tend towards a process of integrated enhancement, in terms of infra-sector and cross-sector of the culture/nature identity resource of the metropolitan area, with capacity to influence the design choices related to different areas, from transport infrastructure, to the urban planning and the activities to promote and improve the sites.

Reflecting on spatial development phenomena as a result of innovative processes and synergies that happen on demarcated area – metropolitan dimension – to cultural heritage good governance, intended as a set of relationships that lead to a local unit system of culture production, generating a dynamic process of collective learning and innovation, is this paper aim.

The questions of this study concerning metropolitan dimension contribution to cultural, structural and economic development, through business creation and territory relationship arising from government, management, planning of Cultural Heritage. The goal is territorial-metropolitan system construction consisting by cultural and natural heritage, aimed at cultural offer of the metropolitan area.

This system works on different levels: coordination and financing, promotion and valorization, indexing and cataloging, preservation, publishing, teaching and update.

Specific objectives are:

- supporting integrated valorization, in terms intra-sectoral and cross-sectoral of the "culture/nature" resource, as metropolitan area identity, understood as integral and essential part of local development programs;
- reinforce cultural/natural identity preservation and valorization, making system and pursuing maintenance balance between protection and use;
- connecting identity cultural heritage policies to qualified tourism sector to give immediate boost to cultural sector development investment;
- implement common strategies and information tools, identity cultural and natural promotion and dissemination through creation and recognition coordinated image (brand identity/visual identity);
- raise awareness and critical knowledge of cultural heritage value;

- ensure accessibility, physical or otherwise, to cultural heritage;
- identify appropriate tools for maintenance, and consequently to cultural heritage physical degradation;
- increase capacity to make productive cultural heritage;
- extend benefits to community and territory;
- support metropolitan area cultural heritage fragmentation and heterogeneity as a strength and not weakness;
- support heritage polycentric structure studying governance form that take into account the structural and economic diversity of different poles and implement differentiated territorial policies as synergistic;
- combine historical and local economies origins - strengthening all sustainability species - with global communication needs.

The Strait Metropolitan Area (Reggio Calabria) has characteristics that differ substantially from the other nine continental area (eight - Turin, Genoa, Milan, Venice, Bologna, Florence, Naples, Bari – with Roma Capital) and three islands (Catania, Palermo, Cagliari), not including Messina – destined to is included with Reggio towards a single city or a consortium of Strait metropolitan cities.

Reggio province territory (referenced metropolitan area), it is not cohesive and consistent as other Metropolitan Cities, it is characterized by geographic and socio-anthropological inhomogeneity. It is, also, no large and services territory (it is 10 and, as well as, also be a territory infrastructure little and too broad (just think that is almost 10 larger than Naples CM). The metropolitan area consist of a southern Tyrrhenian part, from Bagnara to Villa San Giovanni and Reggio Calabria, Ionic side includes Melito and more two town, one on Piana and one in Locride.

CONCLUSION

Project, for the construction of Strait Metropolitan Area, even if operate in market logic, cannot be regarded as an undertaking that aims profit only. It can be an organization that acts placing a series of strategic objectives and operating much more articulated, aimed at overall valorization, preservation and enhancement heritage, and to increase the competitiveness of the territory.

Therefore, results and effects should be measured through qualitative indicators: new structures, acquired actions shares and transferred to users, human capital growth, services provided quality, new structures and valorization actions are not immediately measurable in economic terms, but they are elements on which will be based metropolitan economic growth Subsequent periods to those in application of governance instruments.

Performance in terms of result can be measured by parameters such as users number, tourists, training started, or events held number, or new professionalism "occupied", or involvement of agencies for new and existing that at various levels involved in promoting the area.

Confluence towards "metropolitan city" expression of very heterogeneous situations (in national scene) to which can be recognized government applications also very different. On one hand, they pose rationalization needs of settlement, such as infrastructures, of further transformation of production processes already in place, renewal and upgrading of systems of higher level services. In Reggio Calabria case, metropolitan meaning probably suggests a different interpretation due to its particular local context.

In this case the spirit of the place, city essence, peculiarity is given by its environmental and structural features which concern a large area solicits more territorial collocations to Reggio Calabria metropolitan city: one linked to its natural relationship with Strait of Messina area, another to his Calabria regional entities, and again to his role as provincial capital.

Each of these collocations has a weight in current and future urban conformation. So we are in particular urban reality that is different from others, but it is natural to reiterate his cultural, structural and morphological difference, with clear reference to his being a city with a particular environmental context (recently Strait of Messina was declared a World Heritage Site) it can be a value to set *metropolitan city* project.

BIBLIOGRAPHY

1. Caldo C. (1996), *Geografia Umana*, Palumbo, Firenze
2. Camagni R., Lombardo S., (a cura di) (1999), *La città metropolitana: strategie per il governo e la pianificazione*, Alinea editrice, Firenze
3. Campilongo G. (2007), *Aree metropolitane Città metropolitane: l'individuazione dell'area metropolitana,* in Rapporto Annuale Apat
4. Castells M. (1997), *The power of identity, in The information age: economy, society and culture*, vol. II, Blackwell, Oxford
5. Dematteis G. (1994), *Nodi e reti nello sviluppo locale*, in Magnaghi A. (a cura di), *Il territorio dell'abitare. Lo sviluppo locale come alternativa strategica*, Milano, Franco Angeli
6. Ferri V. (2009), *Governare le Città metropolitane*, Carocci, Roma
7. http://test.cittalia.com/images/file/R2009_CAP1.pdf
8. Gambi L. (1965), *Calabria*, UTET, Torino
9. Ponzini D., Colleoni F., Friel M., Re A., Santagata W. (2014), *Progetti culturali e sviluppo urbano. Visioni, criticità e opportunità per nuove politiche nell'area metropolitana di Milano*. Milano, Quaderni dell'Osservatorio della Fondazione Cariplo, no. 18

AUTHOR'S BIOGRAPHY

Natalina Carrà, Graduated in architecture – Doctor of Research (Ph.D) in "Territorial Planning" – Title achieved in the University of the Studies of Roma "La Sapienza". Since 2005 she is assistant professor for the field-ICAR / 21 Urban Planning, at the Department Heritage, Architecture, Urbanism of the Mediterranean University of Reggio Calabria. She has published numerous articles on the topic of environment planning.
ncarra@unirc.it

ANGELO CORALLO, University of Salento, Lecce, Italy
LAURA SCHINA, University of Salento, Lecce, Italy
GIOVANNA MANGIALARDI, University of Salento, Lecce, Italy
MARCO ESPOSITO, University of Salento, Lecce, Italy
ANDREA GIORDANO, University of Salento, Lecce, Italy
ALESSANDRO MONASTERO, University of Salento, Lecce, Italy

OPTIMISING THE URBAN AND SPATIAL PLANNING PROCESSES THROUGH ARCHAEOLOGICAL HERITAGE DIGITIZATION

OPTIMIZIRANJE URBANIH I PROSTORNIH PROCESA PLANIRANJA DIGITALIZACIJOM ARHEOLOŠKOG NASLIJEĐA

KEYWORDS
territorial strategy
digital heritage
optimisation
touristic strategy
business process management

KLJUČNE RIJEČI
teritorijalne strategije
digitalna baština
optimizacija
turistička strategija
upravljanje poslovnim procesima

The Cultural Heritage has gained high value in the development of territorial strategies. In this aim new planning processes could be able to face the informational asymmetry due to the existence of unstructured data, lack of standardised information, and inner conflict among different stakeholders.

This paper intends to demonstrate the importance of an ICT-based innovation process on the reconstruction and valorisation of the Archaeological Heritage. Indeed, the digitization of cultural data could be able to generate a direct impact in shortening the cultural chain and making directly available data and information. This knowledge could support the urban and spatial planning processes, providing also opportunities for new tourist strategy. Moreover, these findings could facilitate the standardisation and repeatability of the procedure.

U posljednjih nekoliko godina važnost kulturnoga naslijeđa u teritorijalnim strategijama je povećan, omogućujući nove izazove za stručnjake u provedbi novih procesa planiranja. Postojeći procesi pate zbog informacijske asimetrije: gubitak vremena, nestrukturirani podatci, nedostatak standardiziranih informacija i unutarnjeg sukoba među različitim interesnim skupinama.

Ovaj rad ima za cilj dati dokaze o prednostima procesa temeljenim na inovacijama u ICT-u za obnovu i vrjednovanje kulturnog naslijeđa. Digitalizacija kulturnih podataka može ubrzati vremena ostvarenja, skraćivanje lanca i dobivanje odmah dostupnih svih vrsta informacija. To znanje će omogućiti pravilno podržavanje urbanih i prostornih procesa planiranja, kao i priliku za ekonomsku valorizaciju turističke strategije. Štoviše, digitalizacija će olakšati standardizaciju i ponovljivost postupka u drugim slučajevima.

INTRODUCTION

In recent years, the importance of Cultural Heritage in the field of urban planning has increased, by enabling new challenges to re-think the whole domain according to the territorial development strategies.

In this aim this paper provides some evidences about the benefits of an ICT innovation process for the reconstruction and valorisation of the Cultural Heritage through the application of the Business Process Management (BPM) approach. The topics of this paper have been validated through a case study, focused on the analysis of the processes undertaken by the documentation, reconstruction and valorisation of an archaeological site that provides an exhaustive scenario for the standardisation and repeatability of the procedure to other cases.

BACKGROUND

The widespread of Information and Communication Technologies (ICTs) has increased the opportunities to access the cultural heritage. Indeed one of the most important benefits introduced by the computer applications in the archaeological research is the management of the wide amount of information.[1] The latest trends have moved towards the digitization of cultural resources that changed the way to promote and communicate to and with the public regardless of specific purposes or level of computer literacy of its interpreters [1b].

Hervy et al.[2] have recently proposed the application of the Product Lifecycle Management (PLM) solutions for the knowledge management of the art history museum. This idea is based on the assumption that the cultural heritage can benefit from the application of a global information system.[3]

In the case of the Cultural heritage, it will be carried out through an appropriate review of technologies oriented to promote the connection between the direct manufacturer of information and other users.[4]

The digitization of the Cultural Heritage is particularly significant in the context of Apulia Region that has developed a "Map of Cultural Heritage" (CBC)[5] (Fig.1), that represents a change in the state of knowledge of the cultural heritage and just approved the new "Regional Landscape Plan" PPTR (DGR 1787 of 2006).[6]

This research is part of the DiCeT-Inmoto[7] project and arises from previous assumptions in the field of the archaeological research that consists of activities involving different methodological approaches. In particular the phases of data editing and communication suffer the lack of baseline data in favour of the synthesis and interpretation of the general contexts.

In addition, the several phases of the archaeological excavation are used to analyse the possibilities to better incorporate any other enhancement processes and digitization of cultural heritage.

METHODOLOGY

The digitization of cultural heritage has been carried out through the Business Process Management (BPM)[8] approach,[9] adopted from the manufacturing sector and applied to Cultural Heritage as innovative research.

Through the BPM we aimed to provide a snapshot of the current situation (as-is) and propose improvements and innovation (to-be).

Each step of the methodology has been described in the following two sections.

1. Requirements analysis

The first analysis has been carried out through face-to-face interviews to a team of archaeologists of a spin-off of the University of Salento (Arva-Archaeology Research and Valorisation Ltd.) in order to define the requirements of excavation activities and to investigate the criticalities to be revised.

1 De Felice, Sibilano, Volpe, 2008
2 Hervy, Laroche, Bernard, Kerouanton, 2013
3 Ameri, Dutta, 2005
4 Ding, Ball, Matthews, McMahon, Patel, 2004
5 Georeferenced census of heritage properties and sites of cultural value and landscape located in suburban areas, already published, also of local importance, or whose data were found in the archives of the Superintendence, universities or other research authority who have been operating in Puglia, or variously assessed by previous instruments of regional planning available online from www.sit.puglia.it. Activities, officially launched September 16, 2007, to June 2009 led to the filing of about 10,000 sites including 346 ancient cities and 319 modern cities, 1000 surveyor's units (UT); 1500 areas subject to restrictions (including 700 architectural between direct and indirect, 600 archaeological direct or indirect, landscaped 140).
6 Volpe et alii, 2009
7 Eligible for funding under Axis II of PON R&C 2007-2013 with 'Smart Cities and Communities and Social Innovation D.D. Prot. n.84/Ric. of 2 march 2012
8 BPM includes methods, techniques, and tools to support the design, enactment, management, and analysis of operational business processes.
9 Van der Aalst, Ter Hofstede, Weske, 2003

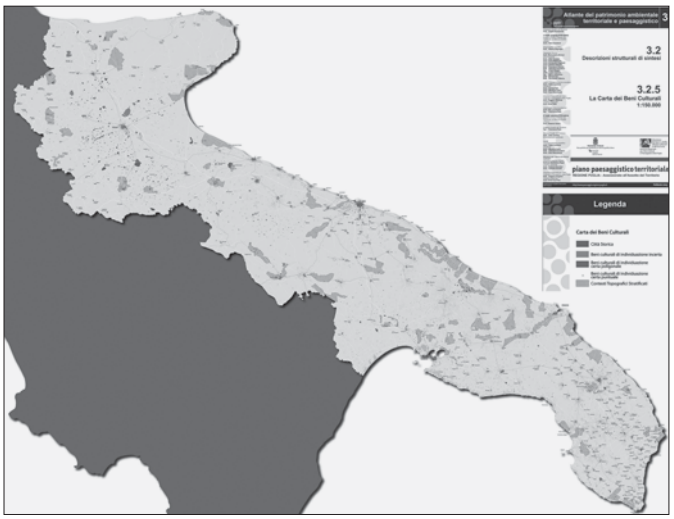


Fig. 1 Map of Cultural Heritage from PPTR (http://paesaggio.regione.puglia.it/index.php/area-download/16-downloads/219-3atlantepptr2015.html)

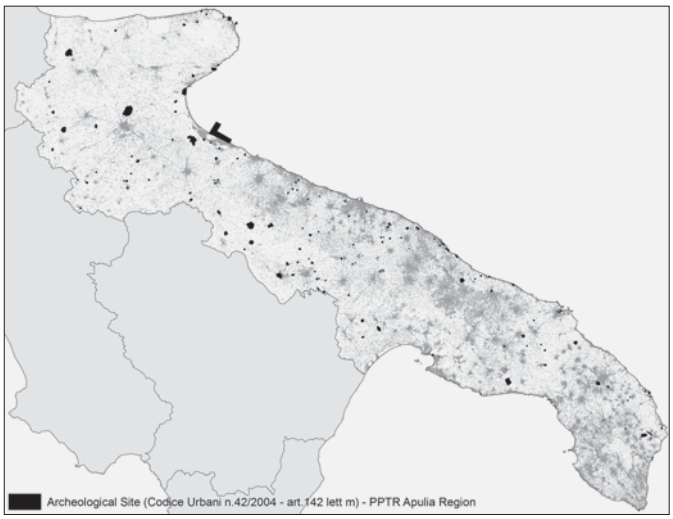


Fig. 2 Archaeological Site of Apulian Region elaborated with shapes file of PPTR. D. Lgs. no. 42/2004, art. 142 (Source: Elaboration of the Authors)

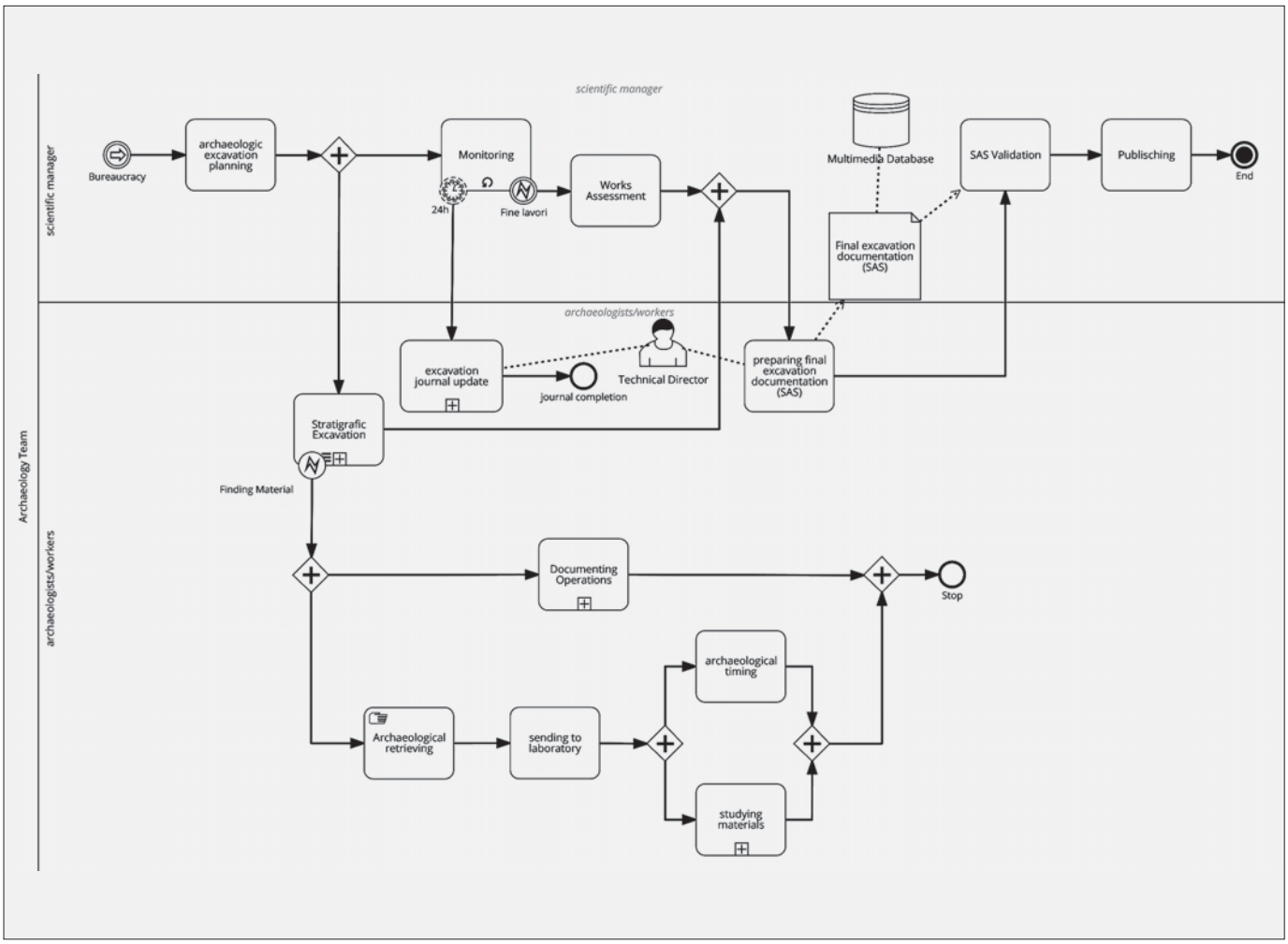
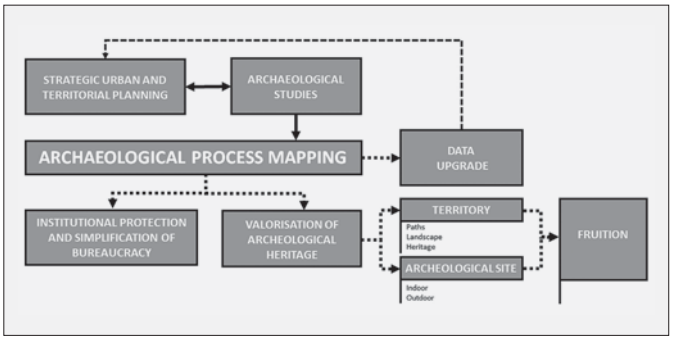


Fig. 3 Archaeology Excavation Process elaborated with Signavio BPM Academic tool (Source: Elaboration of the Authors)



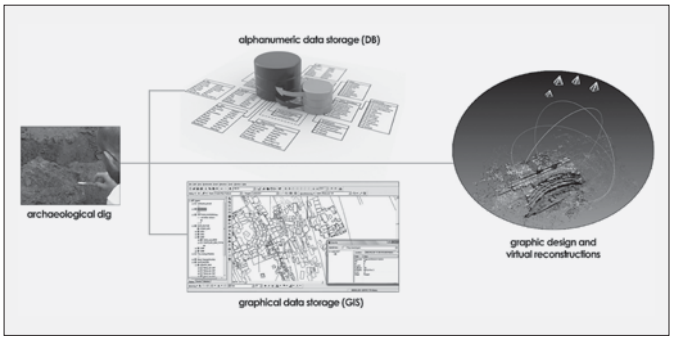


Fig. 4 Logical flow of the methodological framework (Source: Elaboration of the Authors)

Fig. 5 Logic diagram of products and management system during the investigation phase (Source: Elaboration of the Authors)

This analysis showed that, although the existence of standard procedures for the acquisition and registration phases, the investigation phase is often undermined by fragmented approaches due to the lack of integrated solutions. Moreover, there are substantial differences in the requirements expressed by institutional operators and experts.

2. Process Mapping

The process modelling allows a complete representation of processes, activities and time. The logic undertaken by this methodology intends to adopt the Product Lifecycle Management (PLM) approach generally used within the industrial domains. This is because the PLM is focused on the whole product/service lifecycle affecting the *time to market, that is to say the capability to accelerate the fruition time, to increase the efficiency of the intervention*, and to rise the control, security and safe of processes and activities carried out.[10]

The analysis has firstly revealed the existence of two main fields of application:

- Preventive archaeology: including actions undertaken in compliance with applicable laws on heritage protection and designed to prevent risks deriving from works and human activities.[11]
- Academic archaeology: including research conducted by universities and research institutions as result of extensive studies that deal with the cultural heritage of particular importance, already known and placed in a defined area.

Secondly, the analysis has shown the patterns for digitalising the processes undertaken the rescue and valorisation of the Cultural Heritage.

The surveys have been carried out on the basis of the Manual Business Process Discovery,[12] structured along three consecutive phases:

- Data collection: based on face-to-face interviews aimed to identify activities and roles carried out during the different phases.
- *Process modelling:* providing a complete representation of informational outputs and multimedia tools used for the data mining.
- *Review workshops:* based on a second session of interviews and aimed to review and validate the processes previously identified.

At process level, the main differences concern the involved actors and the bureaucracy. The outputs are almost the same, as well as the excavation operations. Processes have been properly modelled according to a modular logic (Fig. 3), to enable different activities depending on the instance considered. Both the scenarios contain bureaucratic practices of varying complexity. In the case of academic archaeology, surveys are mostly subordinated to the authorisation of supervisory bodies.

While in the case of preventive archaeology, the excavation activities generally follow the investigations about the archaeological interest to preliminary evaluate the risk of discovery of archaeological remains.

The next step of the research has concerned the implementation of new data capture activities, required for standardisation and digitization of all the documental outputs,

10 Ameri, Dutta, 2005
11 (Working Group of the Technical Coordination Committee of the Historical Heritage Council – "GREEN PAPER – National plan for the protection of underwater cultural heritage" – Cartagena 2009)
12 Van der Aalst, 2011

and the implementation of a new repository able to manage multimedia data, laying the foundation for further improvements in view of strategic valorisation of cultural heritage in urban planning.

SCENARIOS

The explained methodology can provide data and tools for enhancing the archaeological sites and landscapes planning. In detail, this method is able to:

1. Enable digital contents production;
2. Offer new methods of analysis;
3. Define real-time methods for lifecycle data management;
4. Provide tools to enhance the physical Cultural Heritage using Digital resources;
5. Implement innovative ways of fruition based on cloud technologies and augmented reality.

This could start a virtuous circle of mutual enhancement of physical and digital heritage. These aspects are important in the Apulia Region context, in which processes of accurate and dynamic recognition of the local value have been launched through the "Landscape Plan" instrument of PPTR[13] that is composed of a variety of information layers, including archaeological sites. (Fig. 2).

As reported in the logic diagram (Fig. 4) the methodological approach is set up as a virtuous strategy, where new knowledge is continuously generated.

The possibility to integrate the process mapping within the dynamics in place has been seen as an opportunity to increase the value of the information provided. In this sense, the focus is both on the scientific community and on the public at large that can access the archaeological data with special systems to filter information thorough different communication channels (Fig. 5).

The centrepieces of the process are: the information access, its usage through ICTs and the consequent increase of the informational potential. These elements have been designed to meet: knowledge and protection; planning and valuation strategies; use of cultural landscapes and archaeological sites.

It is well recognised the value of information to support the strategies of archaeological/ enhancement protection, and, in general, the land-use planning; in addition we need to consider the importance to promote strategies enabling the active users' participation.

In this scenario, we were focused on the informational potential of the cultural resources along the whole life cycle. The main aim was the attempt to dematerialize the cultural resources and changing them into a service that integrates the product.

CONCLUSION

The adoption of new approaches involves substantial changes in the cultural heritage domain. The new scenario, allows to recompose the picture through a systemic approach that can grasp the entirety of the "cultural" phenomenon and reconciling the needs of analytical knowledge and holistic of phenomenon.[14]

The cultural heritage is configured as stock, as generative potential on which to set the process of creating new value and the production of new culture that does not arise suddenly, but that is the result of processes of creating value from the value.[15]

The transition from the static state of *set* to the dynamic state of *system*, will depend on the activities carried out in order to transform "the elements of the *set* into components of a relational fabric through which activate a planning management that encourages the full expression of the potential cultural value of the heritage of a given territory".

In this context, the processes of spatial planning play a key role in the implementation of processes of "value creation attributable to a territorial system which occurred and are measurable on the basis of a *valorisation* process, understood as generation of

13 Approved "Piano Paesaggistico Territoriale della Regione Puglia" with deliberation no. 176 of February 2015.

14 "*The system can be defined as the structure in action, ie the structure oriented to the achievement of a common end through the interaction of the components in a succession of reports (processes), in compliance with defined rules*". Barile S., *Verso una novata ipotesi di rappresentazione del concetto di bene culturale*, in Golinelli M.G. (a cura di), *Patrimonio culturale e creazione di valore*, Cedam, Padova, 2012, p 76

15 Montella, 2012

16 Ibid.

17 "*Theoretically, assimilating the territorial system to the model of service systems, the supplied components of the territory (natural, cultural, structural, urban, etc.) can be considered as resources of type "operand", ie resources to make "operational" through a process of management, while the systemic components (enterprises, organizations, institutions, etc.) can be considered as resources of type "operant", i.e. resources able to take a role "operational" and then to act on resources operand.*" Barile S., Saviano M., *Dalla gestione del patrimonio dei beni culturali al governo del sistema dei beni culturali*, in Golinelli M.G. (a cura di), *Patrimonio culturale e creazione di valore*, Cedam, Padova, 2012, p. 125.

value for the *supra-systems*"[16]. The plurality of systems that may arise will be the result of different combinations that take place within the process of valorisation, in terms of interactions, relationships and quality of items; combinations between *operand* and *operant*[17] resources of a given territory that are dictated to them once the actual objectives pursued by the actors. As concerns the strategic planning process, the suggested approach will allow to establish new models for revival and enhancement of cultural heritage based on a holistic approach.

ACKNOWLEDGMENTS

The authors would like to acknowledge Arva s.r.l. Their contribution for supporting data acquisition and mapping processes is much appreciated.

BIBLIOGRAPHY

1. De Felice G.; Sibilano M. G.; Volpe G. (2008), *Digitalizzare la pesantezza. L'informatica e il metodo della stratigrafia*, Atti del Workshop (Foggia, 6-7 giugno 2008), Bari, Edipuglia, ISBN 978887228551X
2. Semeraro G. (2009), *Strumenti "tradizionali" e nuove tecnologie per la comunicazione in archeologia*, in Archeologia e Calcolatori XX, 2009, Firenze, All'Insegna del Giglio, pp. 85-94
3. Hervy B.; Laroche, F.; Bernard, A.; Kerouanton, J.L. (2013), *Co-working for knowledge management in cultural heritage: towards a for museum*. [Atti di convegno] // IFIP WG-10th Conferenza Internazionale sul Product Lifecycle Management-PLM13., Nantes, France
4. Ameri F.; Dutta, D. (2005), Product *Lifecycle Management: Closing the Knowledge Loops* // Computer-aided Design & applications. p. vol. 2 no. 5
5. Ding L.; Ball, A.; Matthews, J.; McMahon, C.; Patel, M. (2004), *Product Representation in Lightweight Formats for Product Lifecycle Management (PLM)* [Atti di convegno] // Proceedings of the Fourth International Conference on Digital Enterprise Technology. – Bath, UK
6. Volpe G. et alii (2009) *La Carta dei Beni Culturali della Puglia*, in Atti 13ª Conferenza Nazionale ASITA (Bari 1-4 dicembre 2009)
7. Van der Aalst, W. M. P.; Ter Hofstede, A. H. M.; Weske, M. (2003), *Business Process Management*, Springer Berlin Heidelberg, ISBN 9783540403180
8. Aalst Wil M.P. van der (2011), *Process Mining – Discovery, Conformance and Enhancement of Business Process*, Springer
9. Barile, S. (2012), *Verso una nuova ipotesi di rappresentazione del concetto di bene culturale*, in Golinelli M.G. (a cura di), Patrimonio culturale e creazione di valore, Padova, Cedam, p. 76, ISBN 9788813322199
10. Montella, M (2012), *Nozioni di cultura e di bene culturale: una modificata prospettiva*, in Golinelli M.G. (a cura di), Patrimonio culturale e creazione di valore, Padova, Cedam, p. 22, ISBN 9788813322199
11. Barile, S.; Saviano, M. (2012), *Dalla gestione del patrimonio dei beni culturali al governo del sistema dei beni culturali*, in Golinelli M.G. (a cura di), Patrimonio culturale e creazione di valore, Padova, Cedam, pp. 111-112; 125, ISBN 9788813322199

AUTHORS' BIOGRAPHIES

Prof. **Angelo Corallo** is an associate professor at University of Salento and has a degree in Physics. He mainly works on the implementation of patterns of innovation in different domains.
angelo.corallo@unisalento.it

Laura Schina has a degree in Economics and works as researcher at University of Salento. She is mainly engaged in activities addressed to develop, implement and transfer good practices in different domains.
laura.schina@unisalento.it

Giovanna Mangialardi has a degree in Civil Engineering – Architecture and works as researcher at University of Salento. She is mainly engaged on the planning and development of urban territorial strategies.
giovanna.mangialardi@unisalento.it

Marco Esposito has a degree in Management Engineering and works as researcher at University of Salento. He has gained a valuable experience on technologies and tools supporting Business Process Management and Product Lifecycle Management approaches.
marco.esposito@unisalento.it

Andrea Giordano has a degree in Management of tourism and cultural activities and works as researcher at University of Salento. He is involved in activities related to the development of innovative models of valorisation in local cultural heritage.
andrea.giordano@unisalento.it

Alessandro Monastero has a degree in Cultural Heritage and is a specialist in classical archaeology and methods of archaeological research. He mainly works in the field of preventive archaeology and Geographic Information System applications on archaeological site.
alemonastero@gmail.com

BORIS LUKAČ, LBS, Zagreb, Croatia
ANA SOPINA, VEGE A, Zagreb, Croatia

MOGUĆNOSTI GIS-A U EVIDENCIJI, UPRAVLJANJU I PREZENTACIJI KULTURNOG NASLIJEĐA

GIS POSSIBILITIES IN RECORDING, MANAGING AND PRESENTING THE CULTURAL HERITAGE

KLJUČNE RIJEČI
GIS – geoinformacijski sustav
prostorni podatci
upravljanje, evidencija i prezentacija kulturnog naslijeđa

KEY WORDS:
GIS – Geographic Information Systems
spatial data
managing, recording and presentating the cultural heritage

Geoinformacijski sustavi (GIS) su alati za evidenciju, vizualizaciju, analiziranje i interpretiranje prostornih podataka, kako bi se otkrili odnosi, uzorci i trendovi. U interdisciplinarnim istraživanjima kulturnog naslijeđa GIS omogućava integraciju različitih vrsta podataka i rezultata istraživanja, te cjelovito sagledavanje kulturnog naslijeđa. Pregledom i sistematizacijom razina mogućnosti korištenja GIS-a u upravljanju kulturnim naslijeđem obuhvaćene su moguće primjene, prostorni obuhvati, administriranje, zahvati korisnika i sadržaj prostornih podataka. Sagledavane mogućnosti GIS-a su u službi znanstvenih i stručnih istraživanja – naobrazbe, promocije i podizanja svijesti o vrijednosti kulturnog naslijeđa među cjelokupnom zajednicom te stavljanja kulturnog naslijeđa u funkciju planiranja, doživljaja i razvoja prostora.

Geographic information systems (GIS) are tools for recording, visualizing, analysing and interpreting spatial data, in order to discover relationships, patterns and trends. In interdisciplinary research of cultural heritage, GIS enables integration of different types of data and research results, as well as comprehensive understanding of cultural heritage. Systematization of different levels of GIS options in managing cultural heritage includes: levels of applications, spatial coverage, administrating, user interventions and content of spatial data. Presented levels of GIS options are in service of scientific and professional research; education, promotion and raising awareness of the value of cultural heritage among the community and putting cultural heritage in the function of planning, experiencing and development of space.

UVOD

Geoinformacijski sustavi

Geoinformacijski sustavi (GIS) su alati za evidenciju, vizualizaciju, analiziranje i interpretiranje prostornih podataka, kako bi se otkrili odnosi, uzorci i trendovi.[1] Integriraju prostorne i druge vrste informacija[2] unutar jednog sustava, te nude jedinstveni okvir za analizu prostora. GIS prostorne podatke prikazuju se i analiziraju prvenstveno u obliku otvorene mape i podložne stalnim promjenama,[3] te time odgovara interdisciplinarnoj prirodi prostornih podataka.

Prostorna komponenta kulturnog naslijeđa

Pojam kulturnoga naslijeđa obuhvaća veliku raznolikost, te je teško odrediti trenutak kada nešto postaje naslijeđe. Stoga, Ministarstvo kulture Republike Hrvatske, koristi definiciju prema kojoj su svi materijalni i nematerijalni tragovi, ostatci i proizvodi djelovanja ljudske vrste kroz evoluciju kulturna baština, ili će to u određenom trenutku postati.[4] Za svaku od pojedinih sastavnica pokretnog, nepokretnog i nematerijalnog kulturnog naslijeđa[5] moguće je definirati prostornu komponentu – mjesto podrijetla, mjesto prezentacije, vlastitu lokaciju, odnosno pripadajući kulturni prostor, čime je omogućeno korištenje GIS-a kao alata za evidenciju, upravljanje i prezentaciju kulturnog naslijeđa.

TRENUTNO STANJE GIS-a U UPRAVLJANJU KULTURNIM NASLIJEĐEM U HRVATSKOJ

GIS sustavi se danas u Hrvatskoj aktivno koriste kao alati u upravljanju prostorom, obuhvaćajući prostorno planiranje, upravljanje komunalnom infrastrukturom, katastrom, zemljišnim knjigama i drugim prostornim podatcima. Iako je primjena GIS-a u Hrvatskoj raširena, osobito u području analize prostora, primjena GIS-a u upravljanju kulturnim naslijeđem vezana je prvenstveno uz evidentiranje pojedine baze podataka, odnosno pojedinih prostornih planova.[6]

Primjena GIS-a u evidenciji, praćenju i upravljanju kulturnim naslijeđem u Hrvatskoj, na nacionalnoj razini je vezana prvenstveno uz Ministarstvo kulture i razvoj informacijskog sustava kulturne baštine (ISKB) Republike Hrvatske.[7]

Primjeri primjene GIS-a u evidenciji i upravljanju lokalnim i pojedinačnim kulturnim naslijeđem,[8] u Hrvatskoj su danas rijetki.

PRETPOSTAVKE ZA POSTOJANJE EVIDENCIJE DOSTUPNOSTI PROSTORNIH PODATAKA

Da bi se ubrzao razvoj u području prostornih podataka, Europa je pokrenula INSPIRE inicijativu koja povezuje nacionalne infrastrukture prostornih podataka.

INfrastructure for SPatial Information (INSPIRE) je Direktiva 2007/2/EZ Europskog parlamenta i Vijeća od 14. ožujka 2007. o uspostavljanju infrastrukture za prostorne informacije u Europskoj zajednici. Načela INSPIRE direktive određuju pohranjivanje, raspoloživost i održavanje na najprikladnijoj razini, omogućavanje dosljednog kombiniranja prostornih podataka iz različitih izvora diljem Europske zajednice, diobu prikupljenih podataka na jednoj razini državne vlasti s drugim državnim tijelima, te raspoloživost prostornih podataka pod uvjetima koji bezrazložno ne ograničavaju njihovu širu uporabu. Direktiva pomaže lakom otkrivanju raspoloživih prostornih podataka, ocjeni njihove prikladnost za ostvarenje cilja i utvrđivanju uvjeta koji se primjenjuju za njihovu uporabu.[9]

Nacionalna infrastruktura prostornih podataka (NIPP)[10] definirana je kao skup tehnologija, mjera, normi, provedbenih pravila, usluga, ljudskih kapaciteta i ostalih čimbenika koji omogućavaju djelotvorno objedinjavanje, upravljanje i održavanje dijeljenja prostornih podataka u svrhu zadovoljenja potreba na nacionalnoj, kao i na europskoj razini, a koji će biti sastavni dio europske infrastrukture prostornih podataka definirane INSPIRE direktivom.

1 Tutić, Vučetić, Lapaine, 2002: 4
2 Podrazumjevaju geografski referencirane informacije, koje se mogu pokazati u grafičkom i negrafičkom obliku. Iako su karte osnovni izvor podataka za GIS, karte nisu jedini izvor prostornih podataka. Prostorni podatci imaju karakteristike kojima opisuju oblik, smještaj i odnos prema drugim prostornim podatcima. Povezani su s položajem/mjestom – imaju prostornu komponentu.
3 Mapa je otvorena i povezana sa svim svojim dimenzijama; ona je odvojiva, reverzibilna, podložna stalnoj promjeni. Mapa ima višestruke ulaze, za razliku od nacrta koji se uvijek vraća „na isto".
4 ***, 2011: 4.
5 Definirano Zakonom o zaštiti i očuvanju kulturnih dobara (NN 69/99, 151/03, 157/03, 87/09, 88/10, 61/11, 25/12, 136/12) Ministarstvo kulture raspoznaje pokretno, nepokretno i nematerijalno kulturno naslijeđe.
6 Prvenstveno se odnosi na nacionalne baze podataka jedinica lokalne samouprave, državnih institucija i agencija – zemljišne knjige, katastar (GEOPORTAL), Agenciju za plaćanje u poljoprivredi, ribarstvu i ruralnom razvoju (ARKOD), prostorne planove pojedinih Gradova i Općina (GUP Grada Zagreba, PPUO/G Primorsko-Goranske županije...).
7 „...Ministarstvo kulture će razviti i uspostaviti IT sustav ISKB kojim će se digitalizirati svi prikupljeni i obrađeni podatci o kulturnoj baštini na suvremenoj programskoj platformi uz očuvanje/konverziju svih podataka koji su do sada uneseni u bazu. Također, sustav će biti izrađen kao geoinformacijski sustav (GIS) upravljanja kulturnom baštinom, povezan s Državnom geodetskom upravom i katastrom, s mogućnošću pretraživanja putem interaktivne karte i pretraživanja cjelokupnog fonda kulturne baštine Republike Hrvatske." ***, 2013: 38.
8 Malobrojni javnosti dostupni primjeri: preglednik.arkod.hr, suhozid.hr, te neki od publiciranih primjera: Malarić, I.; Gašparović, M., 2008: 72-81; Lipovac Vrkljan, G.; Šiljeg, B.; Ožanić Roguljić, I.; Konestra, A.; Kostešić, I.; Šegvić, N., 2014: 202-208.
9 http://inspire.ec.europa.eu/ [01.07.2015.]
10 Zakon o Nacionalnoj infrastrukturi prostornih podataka (NN 56/2013.).

Tab. I. Primjena GIS-a u upravljanju kulturnim naslijeđem

Tab. II. Sadržaj prostornih podataka GIS-a u upravljanju kulturnim naslijeđem

PRIMJENA GIS-a U UPRAVLJANJU KULTURNIM NASLIJEĐEM	SADRŽAJ PROSTORNIH PODATAKA GIS-a U UPRAVLJANJU KULTURNIM NASLIJEĐEM
identifikacija i evidencija	službena evidencija zaštićenog kulturnog naslijeđa
procjena i vrjednovanje	objektivni podaci o kulturnom naslijeđu
analiza i istraživanje	subjektivni podaci o kulturnom naslijeđu
razvoj strategija i modela	multimedijalni podaci
primjena i praćenje strategija	veze na druga istraživanja
praćenje stanja i zaštita	veze na druge baze podataka
prezentacija	analize i zaključci istraživanja provedenih alatima GIS-a

Ministarstvo kulture je jedan od subjekata Nacionalne infrastrukture prostornih podataka. Registar kulturnih dobara Republike Hrvatske kao dio Geoportala NIPP-a još nije dostupan javnosti niti u obliku GIS preglednika na mrežnim stranicama Ministarstva.

MOGUĆNOSTI GIS-a U UPRAVLJANJU KULTURNIM NASLIJEĐEM

Kako bi se jasnije prikazale mogućnosti korištenja alata GIS-a u evidentiranju, upravljanju i prezentiranju kulturnim naslijeđem, dan je pregled koji proizlazi podjednako iz definiranja pojma GIS-a i definiranja pojma kulturnog naslijeđa. Obuhvaća primjenu, prostorni obuhvat, obuhvate administriranja i zahvate korisnika te raspon sadržaja prostornih podataka kulturnog naslijeđa koji se mogu ugraditi u GIS. Prezentirani pregled i sistematizacija mogućnosti GIS-a u upravljanju kulturnim naslijeđem nije konačan te je otvoren za daljnju dopunu i nadogradnju.

Primjena GIS-a u upravljanju kulturnim naslijeđem

Identifikacija i evidencija kulturnog naslijeđa i čimbenika njegova identiteta, osnova su za daljnje upravljanje te stavljanje u funkciju razvoja prostora. U GIS ugrađeni prostorni podaci o pojedinom kulturnom naslijeđu moguće je procijeniti i vrjednovati te analizirati i istražiti alatima GIS-a, čime se definiraju strategije i modeli kojima kulturno naslijeđe postaje aktivni sudionik razvoja prostora. Primijenjene strategije i modele moguće

PROSTORNI OBUHVAT GIS-a U UPRAVLJANJU KULTURNIM NASLIJEĐEM	ADMINISTRIRANJE GIS-a U UPRAVLJANJU KULTURNIM NASLIJEĐEM
nacionalni sustav GIS-a	institucionalni sustav
regionalni sustav GIS-a	komercijalni sustav
lokalni sustav GIS-a	otvoreni sustav
GIS pojedinačnog kulturnog naslijeđa	

Tab. III. Prostorni obuhvat GIS-a u upravljanju kulturnim naslijeđem

Tab. IV. Administriranje GIS-om u upravljanju kulturnim naslijeđem

je prikazati i pratiti u GIS-u. Alatima GIS-a te povezivanjem na druge baze podataka, omogućeno je praćenje stanja pojedinog kulturnog naslijeđa, te definiranje mjera zaštite. Svaka od navedenih primjena GIS-a u upravljanju kulturnim naslijeđem samo je jedan od aspekata njene prezentacije.

Prostorni obuhvat GIS-a u upravljanju kulturnim naslijeđem

Promatrajući razinu implementacije,[11] odnosno prostorni obuhvat GIS-a u upravljanju kulturnim naslijeđem, moguće je razlikovati nacionalne, regionalne i lokalne sustave GIS-a te GIS pojedinačnog kulturnog naslijeđa.

Administriranje GIS-om u upravljanju kulturnim naslijeđem

Prema načinu administriranja moguće je razlikovati institucionalizirani, komercijalni i otvoreni sustav. Institucionalizirani sustav GIS-a u upravljanju kulturnim naslijeđem odnosi se na službenu evidenciju zaštićenih kulturnih dobara, koja se izrađuje prvenstveno za internu uporabu institucija Ministarstva kulture Republike Hrvatske, te za javnost može biti dostupna isključivo putem WEB preglednika. Komercijalni GIS u upravljanju kulturnim naslijeđem obuhvaća sve komercijalne sustave, unutar kojih se postavlja administrator koji određuje pravila za izrađivački tim kao i ograničenja za krajnje korisnike. Otvoreni sustavi GIS-a u upravljanju kulturnim naslijeđem omogućeni su *Open Source* platformama,[12] kroz koje je krajnjem korisniku omogućen pregled i korištenje prostornih podataka te sudjelovanje u kreiranju i razvoju pojedinog GIS-a.

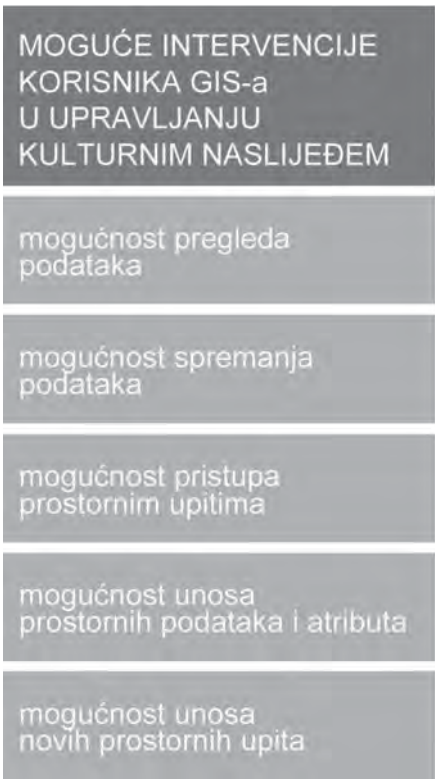
Mogući zahvati korisnika GIS-a u upravljanju kulturnim naslijeđem

Korisnici GIS-a u upravljanju kulturnim naslijeđem obuhvaćaju znanstvenu, stručnu i zainteresiranu javnost. Kulturno naslijeđe zajedničko je bogatstvo čovječanstva, te bi informacije o kulturnom naslijeđu trebale biti dostupne javnosti.

Prema mogućnosti intervencije korisnika GIS-a u upravljanju kulturnim naslijeđem moguće je, u krajnostima, razlikovati interne sustave i otvorene sustave. Interni sustavi javnosti omogućuju pregled i spremanje ugrađenih podataka te pristup prostornim upitima, dok unos prostornih podataka, atributa i novih prostornih upita omogućeno je

11 Petrescu, 2007: 1-6.

12 *Open Source* platforme omogućuju (potpuno besplatno) raspon instrumenata kojima se može izgraditit cjeloviti GIS projekt – relacijska baza podataka, grafičko sučelje, sustave upravljanja geografskim podatcima... Rinaudo, F.; Agosto, E.; Ardissone, P.; 2007: 2.
Chias, P.; Abad, T.; Echeverria, E.; Da Casa, F.; Celis, F., 2007: 1.



Tab. V. Mogući zahvati korisnika GIS-a u upravljanju kulturnim naslijeđem

isključivo interno. Unutar otvorenih sustava, korisniku je omogućen pregled i spremanje ugrađenih prostornih podataka, unos novih prostornih podataka i atributa te pristup ugrađenim i unos novih prostornih upita.

Sadržaj prostornih podataka GIS-a u upravljanju kulturnim naslijeđem

Osnovni podatci o kulturnom naslijeđu odnose se na službenu evidenciju Registra kulturnih dobara. Službenom evidencijom definiran je tezaurus odnosno podatkovni standard,[13] čije poštivanje omogućuje međusobnu kompatibilnost podataka različitih vrsta o cjelokupnom kulturnom naslijeđu. Kulturno naslijeđe, registrirano i neregistrirano, u GIS-u je moguće istražiti kroz objektivne i subjektivne[14] prostorne podatke, multimedijalne podatke, te uspostavljanje veza na druga istraživanja i druge baze podataka. Analize i zaključke istraživanja provedenih alatima GIS-a, također je moguće prikazati u GIS-u kao samostalan prostorni podatak. Istraživanjem međusobne povezanost različitih vrsta podataka omogućit će se potpuno razumijevanje vrijednosti kulturnog naslijeđa i mogućnosti njegovim upravljanjem,[15] te u proces razvoja prostora uključiti podjednako stručnu, znanstvenu i zainteresiranu javnost.

RASPRAVA

Istraživanje kulturnog naslijeđa zahtjeva interdisciplinarni pristup, u kojem istraživači različitih disciplina skupljaju, interpretiraju i dijele podatke i rezultate na zajedničkoj platformi. Zajednički prostorno referencirani sustav, GIS, omogućava integraciju različitih vrsta podataka i rezultata istraživanja, a time i cjelovito sagledavanje kulturnog naslijeđa. Primjena alata GIS-a obuhvaća sve razine upravljanja kulturnim naslijeđem – identifikaciju, vrjednovanje, analiziranje, razvoj i primjenu strategija, praćenje stanja te prezentaciju – podjednako za pojedinačno i za nacionalno kulturno naslijeđe.

Daljnja istraživanja primjene GIS-a u upravljanju kulturnim naslijeđem potrebno je provoditi kroz studije slučaja. Zbog potrebe za opsežnim istraživanjem u svrhe što cjelovitijeg sagledavanja kulturnog naslijeđa, njegova značaja te gospodarskog i razvojnog potencijala, studije slučaja je preporučljivo odrediti užim obuhvatom. Daljnja istraživanja pojedinačnog ili lokalnog kulturnog naslijeđa prezentirat će primjenjivost GIS-a u rješavanju specifičnih prostornih problema u funkciji razvoja prostora.

ZAKLJUČAK

Prezentirani pregled i razvrstaj razina mogućnosti korištenja GIS-a u upravljanju kulturnim naslijeđem, koja obuhvaća moguću primjenu, prostorni obuhvat, administriranje, zaahvate korisnika i sadržaj prostornih podataka, rezultat je dosadašnjih istraživanja teme. Doprinos istraživanja je u sagledavaju mogućnosti GIS-a u službi znanstvenih i stručnih istraživanja, te naobrazbi, promociji i podizanju svijesti o vrijednosti kulturnog naslijeđa među lokalnim stanovništvom i zainteresiranim pojedincima. Uključivanjem cjelokupne zajednice u istraživanje kulturnog naslijeđa, njegova prostornog i vremenskog konteksta, potiče se sudjelovanje zajednice u procesima stjecanja znanja, odlučivanja i upravljanja cjelokupnim prostorom te stavljanja kulturnog naslijeđa u funkciju planiranja, doživljaja i razvoja prostora.

13 Križaj, L., 2006: 3-8.
14 Rinaudo, F.; Agosto, E.; Ardissone, P., 2007: 1.
15 Rinaudo, F.; Agosto, E.; Ardissone, P., 2007: 1.

LITERATURA:

1. Chias, P.; Abad, T.; Echeverria, E.; Da Casa, F.; Celis, F. (2007.), *A GIS in cultural heritage based upon multiformat database and hypermedial persinalized queries*, XXI International CIPA Symposium, 01-06 October, Athens, Greece, p. 1
2. Križaj L. (2006.), *Tezaurus spomeničkih vrsta*, Podatkovni standard u inventarima graditeljske baštine, Sveučilište u Zagrebu, Filozofski fakultet, Zagreb
3. Lipovac Vrkljan, G.; Šiljeg, B.; Ožanić Roguljić, I.; Konestra, A.; Kostešić, I.; Šegvić, N. (2014.), *Projekt Arheološka topografija otoka Raba: rezultat terenskog pregleda poluotoka Lopara u 2013. godini*, Annales Instituti Archeologici, vol. 10, no. 1, 202-208, Zagreb, ISSN 1848-6363
4. Petrescu, F. (2007.), *The use of GIS technology in Cultural Heritage*, XXI International CIPA Symposium, 01-06 October, Athens, Greece
5. Rinaudo, F.; Agosto, E.; Ardissone, P. (2007.), *GIS and WEB-GIS, commercial and Open Source platforms: General rules for cultural heritage documentation*, XXI International CIPA Symposium, 01-06 October, Athens, Greece
6. Tutić, D.; Vučetić, N.; Lapaine, M. (2002.), *Uvod u GIS*, Sveučilište u Zagrebu, Geodetski fakultet, Zagreb
7. *** (2011.), *Strategija zaštite, očuvanja i održivog gospodarskog korištenja kulturne baštine Republike Hrvatske za razdoblje 2011.-2015.*, Ministarstvo kulture Republike Hrvatske, Zagreb
8. *** (2013.), *Strateški plan Ministarstva kulture 2014.-2016.*, Ministarsvo kulture Republike Hrvatske, Zagreb
9. *Zakon o Nacionalnoj infrastrukturi prostornih podataka* (NN 56/2013.)
10. *Zakon o zaštiti i očuvanju kulturnih dobara* (NN 69/1999., 151/2003., 157/2003., 87/2009., 88/2010., 61/2011., 25/2012., 136/2012.)

AUTHORS' BIOGRAPHIES

Boris Lukač, Dipl. Eng. of Geodesy, graduated from the Faculty of Geodesy, University of Zagreb. The founder of the company for geodetic works in which he is employed. He has participated in several projects of protection of cultural property in the field of architecture and archaeological research works. Area of research: application of modern methods of collecting spatial data in spatial management.
lbs.geodezija@gmail.com

Ana Sopina, Dipl.Eng.Arch., graduated from the Faculty of Architecture University of Zagreb. She is co-author of several scientific studies, projects, master plans and scientific papers. She is the member of reseach project *Heritage Urbanism*. Area of research: cultural landscape, art in public spaces, urban developlment of Zagreb.
ana.sopina@gmail.com

NENAD LIPOVAC, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
SVETISLAV POPOVIĆ, University of Montenegro – Faculty of Architecture, Podgorica, Montenegro
MARINA ROBINA, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

THE UNDERSTANDING OF PROFESSIONAL AND LEGAL TERMS IN PHYSICAL PLANNING
BETTER PROTECTION OF CULTURAL HERITAGE

RAZUMIJEVANJE STRUČNIH I ZAKONODAVNIH POJMOVA
BOLJA ZAŠTITA KULTURNOG NASLIJEĐA

KEY WORDS
cultural Heritage
cultural property
conservation
preservation
protection

KLJUČNE RIJEČI
kulturno nasljeđe
kulturno dobro
očuvanje
čuvanje
zaštita

The World is facing a strong process of privatization, accompanied by changes in economic and spatial development. In addition, there is a threat from the globalized and English oriented environment where the Acts and Regulations are translated into English and *vv* using the web-nested translation utilities. As an effort to keep Place Identity (cultural heritage) values through planning process, Croatian and other neighboring countries planning legislation terms (broadened by landscape and environment as an inseparable part) need a clear and unambiguous translation of all terms that have arisen from the adoption of the Venice and other International Charters. In most cases these terms and definitions are not harmonized on national, nor international level. This paper will try to focus on proposing the accurate legal and professional translation opposed to lingual and "professional translation" of terms which are used in everyday practice.

Cijeli Svijet se suočava s naglim procesima privatizacije, koju prate velike promjene u gospodarstvu i prostornom razvoju. Još je jedna prijetnja: veliki broj zakonskih dokumenata prijevodi se s i na engleski jezik kako bi se priključili dijelu svijeta koji koristi engleski za sporazumijevanje. Prjevođenje je najčešće uz pomoć prevoditeljskih alata koji se mogu naći u virtualnom web-prostoru. U nastojanju da se procesom planiranja očuva prepoznatljivost Mjesta i njegova kulturna dobra hrvatsko i zakonodavstvo susjednih zemalja treba jednoznačan i razumljiv prijevod pojedinih pojmova iz područja kulturne baštine i planiranja, a koji su opisanu u raznim međunarodnim Poveljama. U većini slučajeva, opis i značenje tih pojmova nije ujednačeno, kako na nacionalnoj tako i na međunarodnoj razini. Ovim radom želi se ukazati na potrebu i mogućnost točnog stručnost prijevoda, nasuprot jezičnom i "stručnom prevođenju" koje je trenutno uvriježeno.

INTRODUCTION

In physical planning documents the reading of natural and cultural heritage is very important. According to their values, conditions and importance, the planer specialists will decide on the level for their ***conservation***, ***preservation***, ***protection***, ***safeguarding*** or ***rehabilitation***. The first step towards proper safeguarding of the cultural and natural heritage (property) is the existence of clear and undoubted terms for their maintenance. Since the adoption of the *Venice Charter*, many terms have been defined in UNESCO or ICOMOS documents. The terminology of heritage terms in Croatia and Montenegro has been standardized, but not in full. This paper will try to emphasize the need for their accurate legal and linguistic translation of terms opposed to digital "translation" of terms used in everyday expert and legal practice.

HISTORY OF CREATING OMNI-UNDERSTOOD TERMS AND DEFINITIONS

The year 1877 is considered as the beginning of an idea for the need of historic (cultural) values protection, when William Morris[1], along with other founder members published a ***SPAB Manifesto***. This document suggested the protection to cover "*all times and styles*". In 1904, the 6th *International Congress of Architects* (Madrid, Spain), adopted a set of *Recommendations*, focused upon the importance of which interventions may and should be implemented on ruined historic structures and buildings, and finding an appropriate use for them. Some of the key words were *Preservation or Restoration of Architectural Monuments*. It defined two major groups of monuments (*dead* and *living monuments*)[2] along with two terms for their future maintenance: ***preservation*** (for *dead monuments*) and ***restoration*** (for *living monuments*), but without proper definition.

In 1931, the *First International Congress of Architects and Technicians of Historic Monuments* (Athens, Greece) adopted a Charter, known as *Athens Charter* with seven conclusions. The 4th one dealt with *Restoration of Monuments* specifying that "*... the work of consolidation should, whenever possible, be concealed in order that the aspect and character of the restored monument may be preserved.*" In 1933, the *4th International Congress for Modern Architecture* (CIAM) took place on a boat-liner from Marseilles to Athens and produced a document known as *Charter of Athens* which focused on urbanism and the importance of planning in urban developments. The first international document that stressed the need for clear term definitions was the *Hague Convention* (1954).[3] A definition of ***cultural property*** was given in article 1[4]: In addition, the protection of a cultural property had to *comprise the safeguarding of and respect for such property*.

Following this, future Conventions prepared a glossary presented at the meeting with an advice to be used in future. The UNESCO GC (1956) established international principles governing the protection and excavation of the archeological sites. In 1962, it published The *Recommendations Concerning the Safeguarding of the Beauty and Character of Landscapes and Sites* which defined the term ***safeguarding***: " *... the preservation, and where possible, the restoration of the aspect of natural, rural and urban landscapes and sites, whether natural or man-made, which have a cultural or aesthetic interest or form typical natural surroundings.*"

The later development of conservation principles can be observed through numerous *Charters*, *Recommendations*, or *Declarations* adopted by UNESCO or ICOMOS trying to establish clearly defined set of heritage terms. After the *Venice Charter* (1964), the heritage term was broadened to *physical* and *non-physical heritage*.[5] UNESCO and ICOMOS have been in the forefront in creating the common terminology. During ICOMOS *Constitutive Assembly* (1965), most of the *Venice Charter* text was approved, the scope of heritage was redefined as ***monuments*** and ***sites*** and more detailed definitions delivered[6]. The article 1 brought the new meaning for a *historic monument*[7] and its definition.

The 15th session of the UNESCO GA (Paris, 1968) adopted a set of *Recommendations Concerning the Preservation of Cultural Property Endangered by Public or Private*

1 A founder of the Society for the Protection of Ancient Buildings (SPAB) decided to counteract the highly destructive "restoration" of medieval buildings being practiced by many Victorian architects in Great Britain.

2 *Dead monument* belong to a past civilization or serving obsolete purposes, while *living monument* is the one that continue to serve the originally intended purposes.

3 This Convention is assumed to be a descendent of older war laws, developed after the WWII in response to a new style of war combats in which cultural property was intentionally targeted by Germans..."

4 *Movable or immovable property of great importance to the cultural heritage of every people, such as monuments of architecture, art or history, whether religious or secular; archeological sites; groups of buildings which are of historical or artistic interest; works of art; manuscripts, books and other objects; as well as important collections of books or archives; buildings whose main and effective purpose is to preserve or exhibit the movable cultural property (museums, large libraries and depositories of archives, and refuges intended to shelter, in the event of armed conflict, the movable cultural property).*

5 Historic buildings and groups of buildings, along with historic urban and rural centers and historic gardens were considered as *physical heritage*, while the *non-physical heritage* meant environment, social factors and intangible values.

6 Articles 2-6 kept the very similar meanings for the methodologies that should be applied, but without their clear distinction, as a reasonable gesture, allowing each party state to modify the meaning according to their needs.

7 "The concept of a *historic monument* embraces not only the single architectural work but also the urban or rural setting in which the evidence of a particular civilization is found, a significant development or a historic event."

Fig. 1 Old City in Podgorica, 1960 (source: collection S. Popović)

Fig. 2 Old City in Podgorica, 1960 (source: collection S. Popović)

Fig. 3 HNK Zagreb, 1915 (source: http://croexpress.eu/nv-admin/image/galerije/0-1420141104.jpg, 20.06.2015.)

Fig. 4 HNK Zagreb, 2015 (source: N. Lipovac)









Fig. 5 Cliff House, Mesa Verde NP 1882 (source: http://npshistory.com/series/archeology/bae/bul/51/sec3.htm, 20.06.2015.)

Fig. 6 Cliff House, Mesa Verde NP, 2014 (source: N. Lipovac)

Fig. 7 Zeta Theater, Cetinje, 1878 (izvor: http://www.delcampe.net/page/item/id,272920166,var,CG277---CETTIGNE----CETINJE-----ZETSKI-DOM----CRNOGORSKA-NARODNA-SKUPSTINA---CHAMBRE-DES-DEPUTES,language,G.html)

Fig. 8 Zeta Theater, 2014 (source: S. Popović)









Works. One of them had the definition of ***cultural heritage***, opposed to ***cultural property***[8] established by ICOMOS (1965). Terms *Cultural Heritage and Natural Heritage* were defined as ***movable*** and ***immovable cultural property*** again, but compared to the *Hague Convention* slightly changed. The first one referred to '*museum collections*' while the other one referred to '*architectural heritage*'. The first term did not include only historic sites and features but recognized the need to include groups of traditional structures and historic assemblies in urban and rural areas. For the first time, terms ***conservation***, ***restoration*** were defined.

Later, the UNESCO Convention *Concerning the Protection of the World Cultural and Natural Heritage* (1972), recognized heritage as ***cultural*** and ***natural*** one; which dropped the UNESCO's earlier definition of *movable* and *immovable cultural property*. The ICOMOS (1965) definition of *monuments* and *sites* was rephrased and the third category was introduced — *groups of buildings*.[9] It was recognized by ICOMOS and added to their list at the 1978 meeting. The scope of heritage has been broadened, this time including the environment as intangible values. Australian ICOMOS *Charter* (1973) for the *Conservation of Places of Cultural Significance*, known as the *Burra Charter*, focused on three new terms: ***conservation principles***, ***conservation processes*** and ***conservation practice***, and giving a clear message for the need of clear and single-minded definitions for the terms.

LINGUISTIC, LEGAL AND PROFESIONAL DEFINITIONS OF TERMS

Through international *Charters* and *Resolutions*, there are more than 30 "different" definitions for *Conservation*, more than twenty for *Preservation*, while for *Protection* there are only seven! Most of them use other two terms for their explanation! Linguistically correct, but only if the hierarchy of the terms is clear. For this paper the authors have focused just on three, most commonly used terms: ***Conservation***, ***Preservation*** and ***Protection***. We shall present a small palette of different definitions for the same term using other terms without any explanation, as granted. Linguistic definitions can be found in ENCARTA World English Dictionary[10] (very similar in Oxford English Dictionary). Let us some more professional explanations for these three terms.

Canada's Standards and Guidelines defined ***conservation*** as: "*All actions or processes that are aimed at safeguarding the character-defining elements of a cultural resource so as to retain its heritage value and extend its physical life. This may involve Preservation, Rehabilitation, Restoration, or a combination of these three. Reconstruction or reconstitution of a disappeared cultural resource is not considered conservation.*" At the same time, the *Burra Charter* gave much shorter definition: "*Conservation means all the processes of looking after a place so as to retain its cultural significance.*" The ICOMOS New Delhi *Charter* (2008) the *conservation* defined as: "*All measures and actions aimed at safeguarding tangible cultural heritage while ensuring its accessibility to present and future generations. Conservation embraces preventive conservation, remedial conservation and restoration...*" (Figs. 1-4)

The *Burra Charter* created the shortest and the clearest definition for ***preservation***: "*It means maintaining the fabric of a place in its existing state and retarding deterioration.*" On the other hand, the *Getty Conservation Institute* described it as a "*synonym for conservation*"! In *Cultural Heritage Tourism Glossary* the term was explained as: "*The conservation of the qualities and materials that make historic buildings, sites, structures, objects and districts significant. Approaches to preservation include stabilization, restoration, rehabilitation, and reconstruction.*" (Figs. 5-8)

The term ***protection*** has much smaller exhibition of definitions, but two definitions given by the UNESCO within the range of 50 years are the most outstanding: "*Protection means the adoption of measures aimed at the preservation, safeguarding and enhancement of the diversity of cultural expressions.*"[11] (2005) and "the protection of cultural property shall comprise the safeguarding of and respect for such property."[12] (1954)! (Figs. 9-11)

8 Professor Naomi Mezey discussed about the appropriateness of the term ***cultural property*** vs ***cultural heritage*** usage "*Cultural property is contradictory in the very pairing of its core concepts. Property is fixed, possessed, controlled by its owner, and alienable. Culture is none of these things....*"

9 The rephrased definitions from article 1:1 can be found at: whc.unesco.org/en/conventiontext/

10 CONSERVATION: *Keeping or safeguarding, management and care of natural cultural resources (for a longer period).*
PRESERVATION: *The guarding of something from danger, harm, or injury (for a shorter period). Maintenance of something, especially of something of historic value, in an unchanged condition.*
PROTECTION: *The act of preventing somebody or something from being harmed or damaged.*

11 *Convention on the Protection and Promotion of the Diversity of Cultural Expressions, 2005*

12 *Convention for the Protection of Cultural Property in the Event of Armed Conflict, 1954*







Fig. 9 Old olive tree, Brijuni island (source: N. Lipovac)

Fig. 10 Old olive tree, Bar (source: S. Popović)

Fig. 11 Petrified tree, Yellowstone NP, 2012 (source: N. Lipovac)

TERMINOLOGY IN USE IN CROATIA AND MONTENEGRO

Croatia and Montenegro, as all other European countries, have their domestic legislation set in accordance with international obligations and adopted *Conventions* and *Charters* regarding the cultural heritage. As state parties, they have ratified, both all the European and UNESCO conventions aimed at protecting cultural heritage, and have relevant legislative documents. The definition of these terms in Croatian legal document[13] is just partial as there is no definition for *conservation*, although it is mentioned over 100 times within the Act. In article 6 *Protection* is defined as "*the implementation of protective measures of legal and expert nature in accordance with the rules of the conservation profession*." while for *preservation* stands "*the implementation of measures of protection and preservation in order to prolong the life of those qualities which distinguish a particular cultural object as a monument.*" Here we see the problem: the later term was explained by itself?!

It is very similar in Montenegro legislation. The Act[14] has a very small glossary in article 11, with definitions for *rehabilitation, revalorization* and *revitalization* but no mentioning the meaning for *preservation* and *protection!* Instead, term *conservation* is defined in article 95 as: "*a process that enables the conservation of the cultural property in found condition*", connected with the definition in article 11:15, where a definition for conservation is given as: "*the extension of duration for cultural property characteristics that create its cultural value; preventing deterioration of the cultural property and securing its usage and function.*" Articles 96-99 gives the meaning for *restoration, reconstruction, adaptation, consolidation, ...*

If we observe this problem linguistically, then everything is OK as these three terms are synonyms. But if we take the international definitions we can observe some very important differences related to the way how and duration of these needed measures.

CONLUSION

The most significant problem is in translation of the meanings for most of the internationally adopted definitions and terms from English, which can originate from different English speaking countries, into other languages. Many of non-English speaking countries use the English words as they were of Latin origin and "translated" into their language, or grasp the omni accessible computer-translating tools, or the transla-

13 *Protection and Preservation of Cultural Objects*, 1999 with all *Amendments*

14 *Cultural Property Protection Act*, 2010 with all Amendments.

tion method known in linguistic community as *word-for-word*. For each of them there are a lot objections. Therefore, we need glossaries that will represent a result of an in-depth lexicographical work explaining the general meaning of each term and address to some of the semantic differences between one country and another in terms of "comprehension" (as opposed to "extension"), rather than multilingual dictionary or vocabulary. This should be a joint-venture project, not only for lawyers, linguistics but planners too.

REFERENCES

1. Lipovac, N. (2014), *English-Croatian Professional Glossary for Urban and Physical Planners and Landscape* Architects, Sveučilište u Zagrebu, Arhitektonski fakultet, ISBN 978-953-6229-99-4
2. Lipovac, N.; Popović, S.; Robina, M. (2015), *Protection and maintenance of cultural property values – State vs Private Property Problems*, South Asian regional Conference of the International Association on Planning, Law and Property Rights, National Law School of India University, Bengaluru, India
3. Mezey, N. (2007), *The Paradoxes of Cultural Property*, Columbia Law Review**,** Georgetown University Law Center, Washington DC, USA, vol. 107, pp. 2004-2046 (http://scholarship.law.georgetown.edu/facpub/899), [03.04.2015]
4 American Association of Museums, *Cultural Heritage Tourism Glossary of Terms* (http://www.culturalheritagetourism.org/assets/resourcesSYH/CHTGlossary31.pdf), [02.04.2015]
5. *Council of Europe Treaty Office*, (http://www.conventions.coe.int/Treaty/Commun/ChercheSig.asp?NT=018&CM=&DF=&CL=ENG), [02.04.2015]
6. *Council of Europe Treaty Office*, (http://www.conventions.coe.int/Treaty/Commun/ChercheSig.asp?NT=199&CM=8&DF=&CL=ENG), [02.04.2015]
7. Getty Conservation Institute Glossary, (http://www.getty.edu/conservation/publications_resources), [03.04.2015]
8. National Trust for Historic Preservation (http://www.preservationnation.org/information-center/law-and-policy/legal-resources/preservation-law-101/glossary-of-preservation-law-terms.html), [04.04.2015]
9. Standards and Guidelines for the Conservation of Historic Places in Canada (http://www.pc.gc.ca/docs/pc/guide/nldclpc-sgchpc/sec1/page1b_e.asp#tphp), [06.04.2015]
10. UNESCO (http://whc.unesco.org/en/conventiontext/), [02.04.2015]

AUTHORS' BIOGRAPHIES

Prof. **Nenad Lipovac**, Ph.D., architect, full professor at the Faculty of Architecture University of Zagreb in 1978. He received his Ph.D. at Zagreb and Berkeley University, where he is still performing his postdoctoral research. He is a Visiting lecturer at CED UCB and University of Montenegro in Podgorica. He wrote numerous scientific papers and 6 books, out of which the *English-Croatian Professional Glossary for Architects, Planers and landscape Architects* stands as the crown of his work.
nlipovac@arhitekt.hr

Prof. **Svetislav Popović**, Ph.D, architect, full professor at the Faculty of Architecture University of Podgorica, Montenegro. He received his Ph.D. at Belgrade University. His research is concentrated on Montenegro City-history and the possible impact of historic ideas onto the modern urban planning and legislation. He wrote numerous scientific papers and 4 books.
svetislav@ac.me

Marina Robina, architect, graduated at the Faculty of Architecture University of Zagreb. She has been Prof. Lipovac's assistant for many years in his professional and scientific work in the field of physical planning and related legislation. She was a co-writer of several scientific papers and prepared a video-instruction for the physical-planning process steps.
matak.marina@gmail.com

ANDRIJA MUTNJAKOVIĆ, Croatian Academy of Sciences and Arts, Zagreb, Croatia

URBRURIZAM: URBANISTIČKI I PROSTORNI MODEL GRADA-SELA
REINTERPRETACIJA NASLIJEĐA

URBRURISM: URBAN AND SPATIAL MODEL OF THE CITY-VILLAGE
REINTERPRETATION OF HERITAGE

KLJUČNE RIJEČI
urbrurizam
planiranje gradova
struktura grada
stambeni predjeli grada
Osijek

KEY WORDS
urbrurism
urban planning
urban structure
residential area
Osijek

Urbrurizam je autorova kovanica kojom se želi istražiti ideja formiranja strukture grada na osnovu strukture seoskog naselja i time ostvariti poznatu društvenu maksimu življenja: raditi u gradu – živjeti na selu. Temeljem iznijetih teza istražen je i formiran urbani i prostorni model grada-sela s razdvojenim pješačkim i prometnim putovima te revitaliziranim povijesnim ambijentom. Konceptom *biograda – urbrurizma* želi se ukazati na mogućnosti suvremene interpretacije tradicije i naslijeđa, pri čemu je moguće zadovoljiti suvremene potrebe i istodobno očuvati čimbenike identiteta konkretnog prostora, posebice kada se radi o prepoznatljivu kulturnom i prirodnom krajoliku s dugom tradicijom urbaniteta i čovjekove nazočnosti.

Urbrurism is the author's own complex word, which is used to research the idea of forming a city structure based upon the structure of the village, so as to achieve the following well known social lifestyle maxim: work in the city, live in the country. Conceptof biocity – of *urbrurism* acknowledges the possibilities of modern interpretations of tradition and heritage, it being possible to meet modern needs and at the same time to preserve the identity of specific area, especially when it comes to distinctive cultural and natural landscape with a long tradition of urbanity and human presence. Those who prognosticate the post-industrial society announce a new organization of space: the technotronic revolution makes, not only the concentration of people unnecessary, but also the town as a concentration of human energy.

UVOD

Osijek je grad izgrađen na desnoj obali rijeke Drave u prvim stoljećima novoga doba poslije Krista. Do danas se razvijao isključivo duž desne obale rijeke. Prostrano područje duž lijeve obale bilo je močvarno te je isušeno tek početkom 20. stoljeća. Ovo priopćenje nastalo je na temelju Studije[1] kojom se željelo ukazati na potencijalne mogućnosti širenja Osijeka te istražiti model gradnje temeljen na interpretaciji izvornog pejzaža, autohtonog povijesnog ambijenta, karakteristične regionalne arhitekture, antropocentrične strukture društva i dobrosusjedskog suživota.

POLISTIKA

Homo urbanicus star je šest tisuća godina, odnosno samo stotinku vremena razvoja inteligencije čovjeka. A u toj stotinki urbano društvo ostvarilo je kreativnu, populacijsku i prostornu ekspanziju što je animalno postojanje preobrazilo do fenomena mišljenja: „graditi, stanovati, misliti" – sintagma je Martina Heideggera s kojom dolazi do saznanja o stanovanju kao osnovnoj odlici bivstvovanja i bića.

SEGREGACIJA

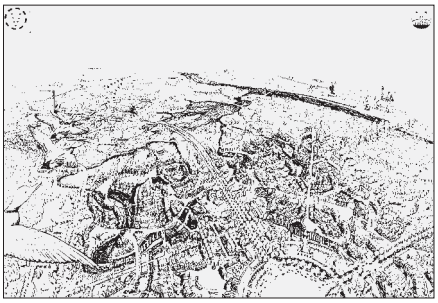
Urbana segregacija rezultat je klasne podijeljenosti društva. Studijom Osijeka to je načinjeno formiranjem stambenih zgrada kao prosječno trokatnih nizova u segmentima s pripadajućim parcelama i javnim prostorima. U toj strukturi zanemarivo je koji segment, koji dio segmenta, ili koliko segmenata, će izgraditi i posjedovati pojedini korisnik i na koji će način formirati kapital za njegovu izgradnju. Stoga se logično može pretpostaviti da će i korisnici biti izmiješani iz svih struktura kreiranja kapitala, a to znači i iz svih antropocentričnih struktura društva. A time je moguće pretpostaviti i nestajanje urbane segregacije iz osječkoga Novog grada.

RURBANIZAM

Dihotomija grad-selo rezultat je tehnološke podijeljenosti društva. Studijom Osijeka željelo se putem konkretiziranja tih teza u sadržaj i oblik dati jedan od mogućih razrješenja. Taj dio Osijeka projektiran je kao samostalna zajednica koja ujedinjuje proizvodnju i potrošnju poput vrtnih gradova – međuprostorima isprepletenim stanovanjem, odmorom i rekreacijom. To više nije stambeno naselje u obliku spavaonice iz koje svi hrle u „grad" da bi ostvarili dohodak, već samostalna zajednica (poput sela) sposobna za život i razvoj. To svakako ne negira interakcijske veze s postojećim gradom – no, one nisu jednosmjerne u smislu „ovdje spavam i odmaram se, a tamo radim", već su barem dvosmjerne u uzajamnom ravnopravnom povezivanju interesa. Oblik stanovanja približen je seoskom obrascu –u prosjeku trokatna zgrada organizirana je kao samostalni segment s vrtom i predvrtom orijentirana s jedne strane na svoj gospodarski prostor (ulica, garaža, radionica, vrt, povrtnjak), a s druge strane na javni prostor (trg, perivoj, igralište). Osamostaljena radna grupacija, sociološko jedinstvo rada, odmora i boravka, spuštanje stanovnika na tlo i davanje tla na korištenje (vrt) i uzdržavanje (perivoj), individualno interpretiranje arhitekture svoga segmenta, neposredno prožimanje šume, perivoja, vode u tkivu naselja, okupljanje susjedstva oko zajedničkog prostora – realizirane su postavke rurbane koncepcije, s time da je normativna urbana gustoća naseljenosti i prometna povezanost racionalno zastupljena. Time je organizacijsko i oblikovno u Osijeku ostvareno kao ideja rurbanog prostora, kao moguća alternativa dihotomije grad - selo.

PROSTOR

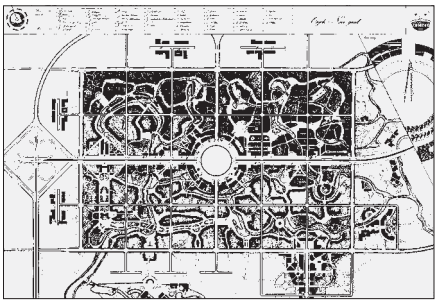
Slobodni prostor naselja rezultat je društvene funkcije okupljanja. Studijom Osijeka inzistira se na stvaranju osnovnih gradskih prostora u obliku trga, i to kako prostora javnih namjena, tako i prostora stambenih naselja. Stanovanje je organizirano uokrug slobodno oblikovanih zajedničkih, isključivo pješačkih prostora sa svim elementima



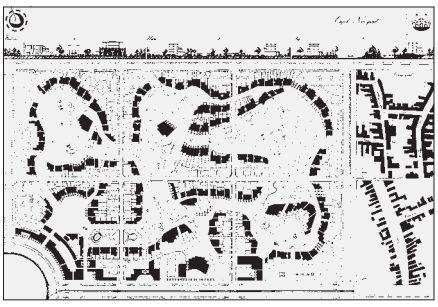
Sl. 1. Novi grad Osijek, zračna perspektiva (izvor: A. Mutnjaković, Studija novoga Osijeka, 1983.)



Sl. 2. Novi grad Osijek, urbanistička sistematizacija (izvor: A. Mutnjaković, Studija novoga Osijeka, 1983.)



Sl. 3. Novi grad Osijek, gradski rajon (izvor: A. Mutnjaković, Studija novoga Osijeka, 1983.)

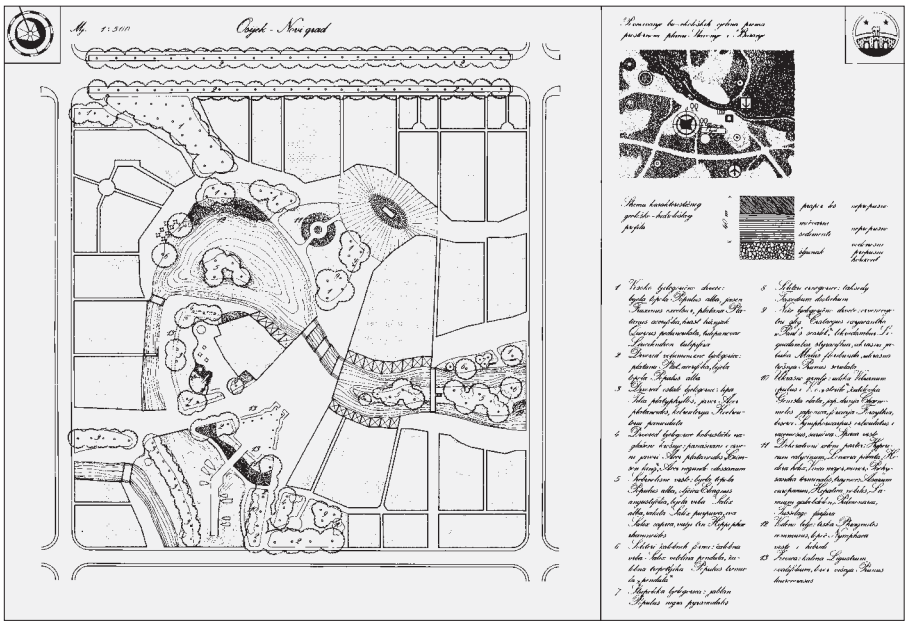


Sl. 4. Novi grad Osijek, susjedstvo (izvor: A. Mutnjaković, Studija novoga Osijeka, 1983.)

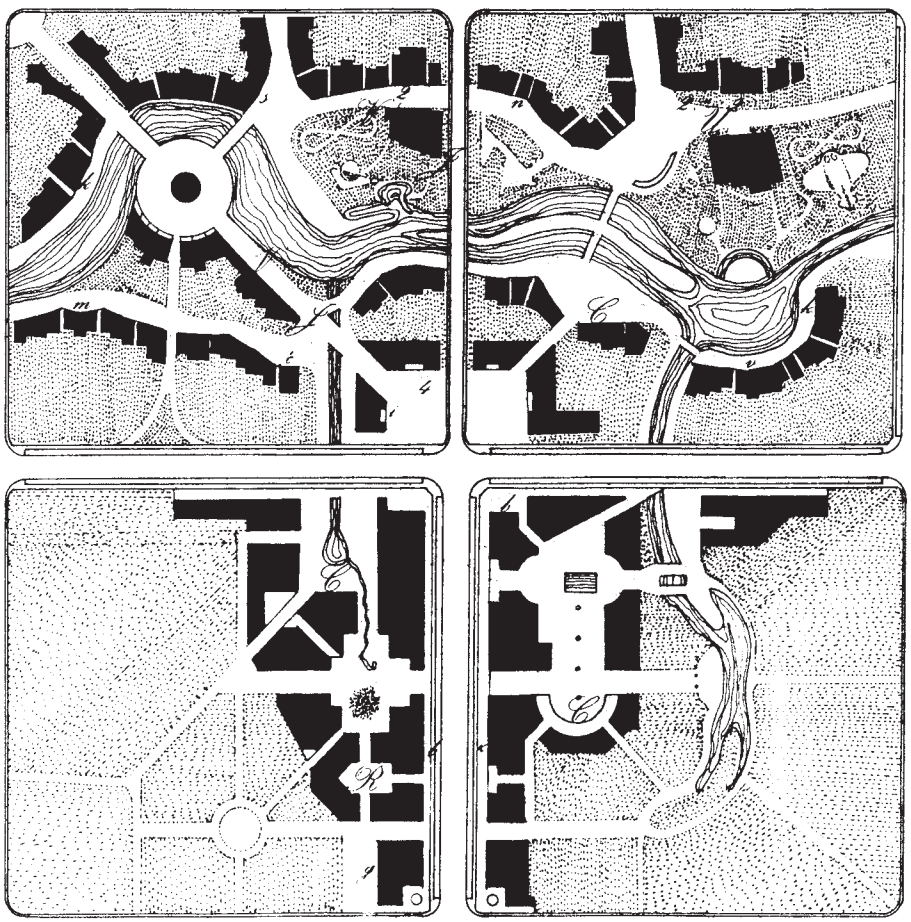
1 Studija/Projekt je izrađena 1983. godine kao dio urbanističkog natječaja za rješenje novoga dijela grada Osijeka na lijevoj obali Drave.



Sl. 5. Novi grad Osijek, stambena zajednica (izvor: A. Mutnjaković, Studija novoga Osijeka, 1983.)

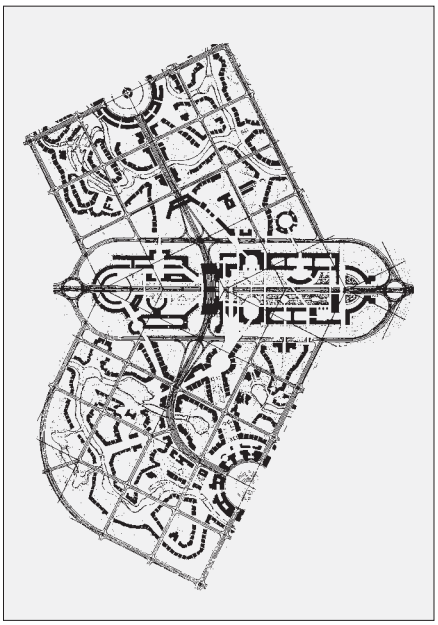


Sl. 6. Novi grad Osijek, perivojno-pejsažna koncepcija (izvor: A. Mutnjaković, Studija novoga Osijeka, 1983.)



Sl. 7. Novi grad Osijek, stambena i poslovna zona (izvor: A. Mutnjaković, Studija novoga Osijeka, 1983.)

pra-trga – sjedenje pred kućom (kao u slavonskim selima), izmjena utisaka, ogledavanje, okupljanje, šetnja, igra, zabava, odmor i rekreacija, opskrba, bar, kafić i slastičarna, zanatska radiona i servis, klub i čitaona, atrakcija arhitekture, nasada i vode, susreti generacija. Javne namjene (centar grada i centri stambenih predjela) organizirane su također uokrug slobodnog prostora tretiranih kao pješačkih ili kao atraktivnih punktova u karakteru trga. Grad je shvaćen kao struktura pješački povezanih trgova – time preuzima i obnavlja praiskonsku matricu ljudskih naselja, ostvaruje zatomljeni ideal idealnoga grada renesanse, pretvara u svakidašnjicu izuzetni napor baroknog urbanizma, daje alternativni odgovor na relevantnu urbanologiju, a time i odbacuje raster ulica kao renegat grada. Grad je shvaćen kao struktura izravnog proširenja stambenih prostora – troetažne stambene zgrade s okućnicom osiguravaju stvaran dodir s tlom, za psihičkim posvajanjem tla (javnog ili osobnog), za proširenjem čovjekova habitata i time stvaranje međusobnih kontaktnih prostora druženja. Grad je shvaćen kao struktura prostora okupljanja, a predloženi projekt to omogućava svojom morfologijom izgradnje u obliku trgova, omogućava svojim prožimanjem funkcija, omogućava svojim dimenzijama kuća dostupnih tlu. Time su osigurani urbani uvjeti za ostvarenje društvene funkcije okupljanja, kao bitnog čimbenika socijabilnosti.



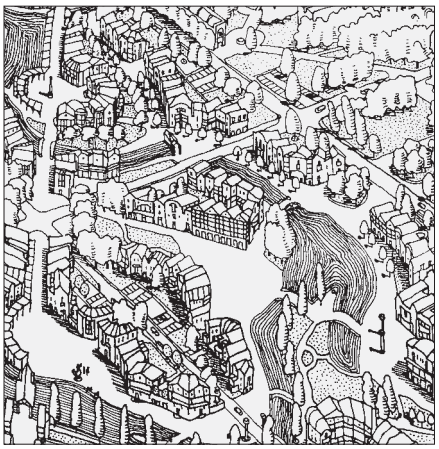
Sl. 8. Novi grad Osijek, gradski centar (izvor: A. Mutnjaković, Studija novoga Osijeka, 1983.)

TOPOGRAFIJA

Topografija naselja rezultat je egzistencijalne uslovljenosti društva. Studijom Osijeka željelo se topografski razriješiti taj složeni problem korisnosti i štetnosti susjedstva, korisnosti i štetnosti ulice, korisnosti i štetnosti naselja. Susjedstvo je organizirano u neposredno korisnoj veličini do tisuću osoba kao biološka zajednica. Ona ima svoje prostore (vrtove i bašte), ima svoje društvene prostore (trg s perivojem, vodom, igralištima i lokalima), ima i moguće radne prostore (obrt i servis) te ima i svoje društvene servisne prostore (jaslice, vrtić, škola) u povezanosti s drugim susjedstvima. Primarne životne veze su uspostavljene unutar prostora druženja. Sekundarne veze životne nadgradnje raspršene su po cijelome gradu, te su stoga sve te primarne jedinice postavljene u ravnopravni međusobni položaj i ravnopravni položaj prema gradskoj strukturi putem izravnog stvaranja gradskog tkiva s neposrednim susjedstvom. Povezivanje susjedstva stvara se neprekidnim pješačkim povezivanjem zajedničkih prostora (prostora okupljanja). Objedinjavanje susjedstva stvara se ugrađivanjem snažne kičme ulice (bulevara) duž geometrijske osi osječkoga Novog grada na koju su vezani svi sadržaji takozvanog „centra naselja" – sve trgovine, uslužne djelatnosti, veći servisi, škole, tržnice, a i radni prostori tercijarnih djelatnosti.

IDENTITET

Identitet grada je različitost u jedinstvu čovječanstva. Arhitektura Osijeka, odnosno Slavonije i Baranje, posjeduje također izrazito regionalna obilježja – to je srednjoeuropska barokna arhitektura s osebujnim suzdržanim i uprošćenim oblicima nastalim u 18. stoljeću. Studija Osijeka prihvaća sugestije protagonista moderne arhitekture i aktualne teze novoga regionalizma te stoga nastoji kroz generičku uvjetovanost tla sagledati morfologiju povijesnoga grada s ciljem rekonstrukcije u spoznajama suvremene arhitekture. Osijek je grad na rijeci i voda se duboko usjekla u život Osječana. Prelaskom na lijevu obalu grada dolazi na tlo koje je melioracijom izgubilo svoj izvorni oblik, vidljiv na starim kartama beljskoga vlastelinstva. No, krajolik Kopačkoga rita omogućuje rekognosciranje izvornosti – to su rukavci delte Drave uparani u nepropusni sloj tla, oblikovani u nevjerojatnoj arabesci slobodnih oblika. Osijek je grad s jasno ugrađenim karakteristikama regionalnog urbanizma i arhitekture i taj ambijent je duboko usječen u memoriju grada – tradicionalni stambeni niz duž prostranih ulica sa središnje ugrađenim golemim vrtovima i životom po dvorištima – izvorni je oblik strukture grada poštivane sve do naših dana. Prauzrok nije raster ulica, već slobodno formirani medievalni trg s krivudavim tokom priključenih ulica. Nastavljanje identiteta Osijeka u novoj izgradnji smatra se nadasve esencijalnom postavkom urbaniteta „kako bi ljudi ostvarili svoje zamisli i snove". Rekonstituiranjem vode, povijesnog kontinuiteta i vraćenog simbola grada ostvaruje se identitet Osijeka u različitosti jedinstva čovječanstva.



Sl. 9. Novi grad Osijek, aksonometrija susjedstva (izvor: A. Mutnjaković, Studija novoga Osijeka, 1983.)

PARTICIPACIJA

Participacija u građenju ostvaruje posvojenje prostora. Studija Osijeka rađena je s uvjerenjem da je interesna zajednica oblik društvenog organiziranja koji može ostvariti analizirane mogućnosti programiranja, planiranja i projektiranja prostora humane zajednice. Kako se ne ukazuju mogućnosti usuglašavanja interesa klijenata i ne omogućava participacija korisnika u standardiziranom sustavu blokovsko-soliterskog urbanizma, to se studijom nastojala iznaći struktura grada koja u detalju i cjelini omogućava realizaciju danih parametara putem zastupničkog planiranja određene grupacije subjekata, uz moguću participaciju tijekom i poslije građenja. Struktura je komponirana od jedinice dostupne jednoj obitelji (ili udruženih obitelji, ili udruženih grupacija) i kroz taj posesivni oblik vladanja gradnjom objektivno se ostvaruje mogućnost nametanja vlastitih interesa planerskoj službi.

PROMET

Promet je vitalni sustav opstanka grada. Prometna struktura grada rađena je na sustavu orijentiranog kvadratnog rastera. Orijentirani raster prometnica učvršćen je središnje postavljenom snažnom prometnicom (nazvanom *bulevar*), koja povezuje sve kazete rastera u jedinstveni gradski organizam. Stambeni predio komponiran je tako da su zgrade usmjerene na središnje postavljene trgove, a prometna veza osigurana je iz obodno postavljenih ulica na gospodarske dijelove parcele i zgrada. Time su ostavljene slobodne površine za promet u mirovanju riješen izgradnjom parkirališta ili garaža prema potrebnom broju i željama korisnika. Prostor humanog okupljanja nije vezan na središnje postavljenu ulicu (kao kod brojnih naselja), već je samosvojan i međusobno povezan neovisno od kretanja prometnica. Tom kontinuitetu pješačkog povezivanja, uz prelazak cesta na preglednim jednosmjernim središnjim dijelovima (a ne križanjima), dana je prednost pred alternativnim stvaranjem malih izoliranih pješačkih oaza u središtima naselja.

KRAJOLIK

U predloženom modelu grada krajolik igra značajnu ulogu ne samo zbog potrebe isticanja autentičnog lika toga prostora i tradicije grada na vodi, nego i zbog ekološko-bioloških razloga koji danas sve više traže i otkrivaju nove mogućnosti uvođenja prirode u gradske prostore. U osječkom slučaju taj element prirode je upravo voda u harmoničnom suglasju s vegetacijom. Kompozicija krajolika uz nova jezera u centralnom dijelu naselja označava mogućnost da se uspostavi ravnoteža između kontinuiranog pejzažnog zida uz Dravu. Sljedeći značajni dio pejzažno-parkovne kategorije obuhvaća unutarnje prostore stambenih jedinica. Osnova kompozicije temeljena je na izvornom krajoliku, podržava takav stil oblikovanja prostora uz dodatak određenih, uvjetno rečeno baroknih motiva. Tako se postiže identitet tih prostora – umjesto pukog ozelenjavanja dobivamo prostore pejzažno-parkovne arhitekture. Gradski nasadi obogaćeni su još jednom kategorijom – sustavom kućnih vrtova smještenih između stambenih zgrada i prometnica. Sadržaj vrtova i način korištenja prepušten je stanarima, a obuhvaća raznolike mogućnosti, od utilitarnih povrtnjaka i voćnjaka do dekorativnih ili zaštitnih pejzažnih ansambala.

EKOLOGIJA

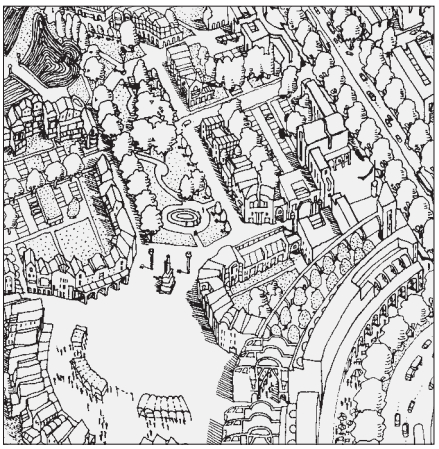
Ekologija naselja obuhvaća prirodne i energetske resurse života. Moto Ujedinjenih naroda „samo jedna zemlja" upozorava na krizu biosfere, a ta kriza potencirano se očituje upravo tamo gdje su ljudi najbrojniji – u gradovima. Studija Osijeka nastoji cijeli prostor grada prožeti brojnim oblicima nasada i vode. No, i sama arhitektura naselja nastoji se uklopiti u pejzažnu atmosferu. Stoga su zgrade programirane s tri etaže, a to znači da se nalaze duboko u krošnjama obostrano postavljenog drveća. To se osobito odnosi na snažne i visoke krošnje autohtone bijele topole čijim se zaštitnim pojasom zaokružuje grad. Taj neposredni kontakt krošnje i stana s tlom (parkom, perivojem, vrtom, povrt-

njakom) smatra se primarnom kvalitetom stanovanja, koja se ne smije narušiti neprirodnim stanovanjem blokovsko-soliterne arhitekture. Bogatom raslinju pridružuje se obimna vodena površina utkana u ambijent grada. Djelovanje vode na atmosferu, u smislu održavanja vlažnosti, smanjenja temperature, nadopunjava pozitivne osobine djelovanja raslinja, te se time želi osigurati što povoljnija mikroklima stambenih predjela.

ZAKLJUČAK

Razmatrane teze studije istražene su grafičkim prostornim i oblikovnim interpretacijama Novoga grada u Osijeku, koje dokazuju održivost teza na realnom tlu, u sukladnosti s optimalnom gustoćom naseljenosti, funkcionalnim prometom, oblikovnom konfiguracijom i socijalnom osjetljivošću. Doprinos je to alternativnom promišljanju *biograda* kao antiteze shematiziranom blokovskom gradograditeljstvu.

Konceptom *biograda – urbrurizma* želi se ukazati na mogućnosti suvremene interpretacije tradicije i naslijeđa, pri čemu je moguće zadovoljiti suvremene potrebe i istodobno očuvati čimbenike identiteta konkretnog prostora, posebice kada se radi o prepoznatljivu kulturnom i prirodnom krajoliku s dugom tradicijom urbaniteta i čovjekove nazočnosti.



Sl. 10. Novi grad Osijek, aksonometrija susjedstva (izvor: A. Mutnjaković, Studija novoga Osijeka, 1983.)

LITERATURA

1. Auzelle, R. (1962.), *Plaidoyer pour une organisation consciente de l`espace*, Vincent, Fréal, Paris.
2. Doxiadis, C. (1963.), *Architecture in Transition*, London, Hutchinson, London
3. Fraser, D. (1968.), *Village Planing int he Primitive World*, George Braziller, New York
4. Jencks, C. (1978.), *Post-Modern Architecture*, Academy Editions, London
5. Lefebvre, H. (1970.), *La Revolution Urbaine*, Gallimard, Paris
6. Marinović-Uzelac, A. (1986.), *Naselja, Gradovi, Prostori*, Tehnička knjiga, Zagreb
7. Mumford, L. (1961.), *The City in History*, Harcourt, New York
8. Supek, R. (1987.), *Grad po mjeri čovjeka*, Naprijed, Zagreb
9. Trumbić, A. (1981.), *Urbano selo*, Svjetlost, Sarajevo

AUTHOR'S BIOGRAPHY

Andrija Mutnjaković, architect, born in Osijek in 1929. Graduated from the Faculty of Architecture at the University of Zagreb, and finished postgraduate studies at the Drago Ibler State Master Architecture Workshop at the University of Zagreb's Academy of Fine Arts. He is currently engaged in architectural design, as well as research into the theory and history of Croatian architecture, which has been published in around twenty books in Croatian and other languages. He is a full member of the Croatian Academy of Sciences and Arts.
andrija.mutnjakovic@zg.t-com.hr

BRUNO BILLECI, Architecture, Design and Urbanism Department, University of Sassari, Italy
MARIA DESSÌ, Architecture, Design and Urbanism Department, University of Sassari, Italy
LAURA CALLEA, Architecture, Design and Urbanism Department, University of Sassari, Italy
SILVIA MARCHINU, Architecture, Design and Urbanism Department, University of Sassari, Italy

HISTORICAL ARCHITECTURE IN THE LANDSCAPE

CHANGES, ABANDONMENT, RESTORATION AND DEVELOPMENT IN SARDINIA, ITALY

POVIJESNE GRAĐEVINE U KRAJOLIKU

PROMJENE, ZABORAV, VRJEDNOVANJE I OBNOVA GRADITELJSKOG NASLIJEĐA NA SARDINIJI

KEY WORDS:
sparse architecture
conservation
landscape
valorization

KLJUČNE RIJEČI
rijetka izgradnja
konzervacija
krajobraz
valorizacija

Sardinia is a region characterized by a low population density and historical architecture throughout the area that varies by building type and construction quality. Frequently the restoration projects carried out thus far have strongly altered the original appearance of the architecture and have had an impact on the landscape.

In this study, we start with the specific characteristics of extra-urban historical architecture. The more "timely" characteristic elements are examined, such as churches, castles and towers along the coast: architecture that almost always has simple architectural features but has a strong impact on the surrounding landscape. The purpose of this study is to find an effective strategy for monitoring, protecting and developing the local patrimony, in order to foster the development of the territory.

Sardinija je područje koje karakterizira niska gustoća naseljenosti i krajolik u kojem su neravnomjerno raspoređene građevine povijesnog naslijeđa različitih tipoloških oblika i očuvanosti. Cjelina prostora sačinjava autentičan identitet lokalnoga krajolika, čak i unatoč postojanju brojnih primjera gdje su suvremeni projekti snažno promijenili izvorni izgled prostora.

Priopćenje donosi i način preobrazbe tih povijesnih građevina tijekom vremena, pri čemu se analiziraju promjene na samim građevinama te promjene prostornog konteksta u kojem su građevine smještene.

Cilj bi bio pronaći i zabilježiti moguće projekte – građevine iznimne vrijednosti da bi se spriječio daljnji gubitak lokalnog povijesnog naslijeđa, kojemu je potrebno sustavno vrjednovanje kako bi moglo pridonijeti razvoju područja.

INTRODUCTION: THE "WIDESPREAD" LOCAL ARCHITECTURE – THE SARDINIAN LANDSCAPE AS A DELICATE BALANCE

In order to protecting the Sardinian landscape we must understand the significance of and maintain a delicate balance between scattered testimonies of historic architecture and the natural environment, often barely changed anthropically.

Cesare Brandi referred to the Sardinian landscape as "a landscape in which there is a uniqueness and beauty in the differences between variations in nature and discreet signs of man" (regarding S. Gizzi, B.Billeci, *Cesare Brandi e la Sardegna*, Roma 2010). The "sporadic" monumental architecture, seen in this sparsely populated territory, is particularly vulnerable for various reasons and is inclined to a continual loss. At other times this risk is greatly reduced, mainly due to the fact that the need to convert architecture for consumer use becomes a priority, often being reduced to "images" for tourists.

The low population density seen everywhere is reflected in the historic architecture. With the low consistency of architectural assets distributed within a large territory, an interesting and complex network is needed for the difficult task of management and conservation.

Fig.1 – There are three significant recurring landscape contexts (we have neglected archaeological assets that are considered to form a particular aspect of the territory):

- Costal areas, characterized by the presence of defensive architecture;
- Non-costal areas, characterized by the presence of defensive architecture;
- Countryside landscapes, with historic architectural points or complexes, mostly of a religious nature, but not defensive.

Figs. 2-3 – In these well-identified areas, there are specific features that let us define the constitutive nature of historical architecture and identify the need for its conservation. Intrinsic characteristics of the construction determine an asset's resistance.

It is therefore possible to identify some key measures that have helped or hindered conservation:

- Construction quality and the presence of valuable elements;
- Geometric characteristics;
- The original use and the use over the years;
- Proximity to the coast and to inhabited centers;
- The presence of generally used pathways;
- The presence of traces of a style considered important.

We begin with an analysis of the coastal landscapes. These are characterized by the presence of defense architecture, designed to be barely visible to the enemy, but with wide views. Its original intended use made it highly resistant with good construction techniques, but its position offers significant exposure to the elements. The absence of valuable architectural and location, (which is not always easy to reach, often far from populated centers) are all factors that tend to make defense architecture lack the attention of protection.

This architecture is a testimony from a specific moment in the island's history, when according to a massive scale Mediterranean project (starting in 1587), it was equipped with a series of towers and castles for monitoring and resisting pirate invasions. The northeastern coast (from Santa Teresa di Gallura in Siniscola) will remain almost totally untouched by this design for its lack of needing defense.

Figs. 4-5 – All aspects of tower construction are dictated exclusively by their use, from the choice of the construction location, to the geometry. While the material used for construction depends exclusively on what is available locally, in order to obtain greater camouflage and lower cost. As for the location, they were typically built on elevated headlands; obviously their presence is strategically concentrated within the most important bays and inlets of the busiest harbors, but they were not always easy to reach by land (with complexity when adopting an adequate maintenance system).



Fig. 1 Example of low-density architecture and the delicate balance with the landscape. (photo by M. Dessì, 2015)



Fig. 2 View from Castelsardo: an example of a fortified village on the coast. (photo by B. Billeci, 2013)



Fig. 3 The castle of Burgos, within the island. (photo by B. Billeci, 2014)

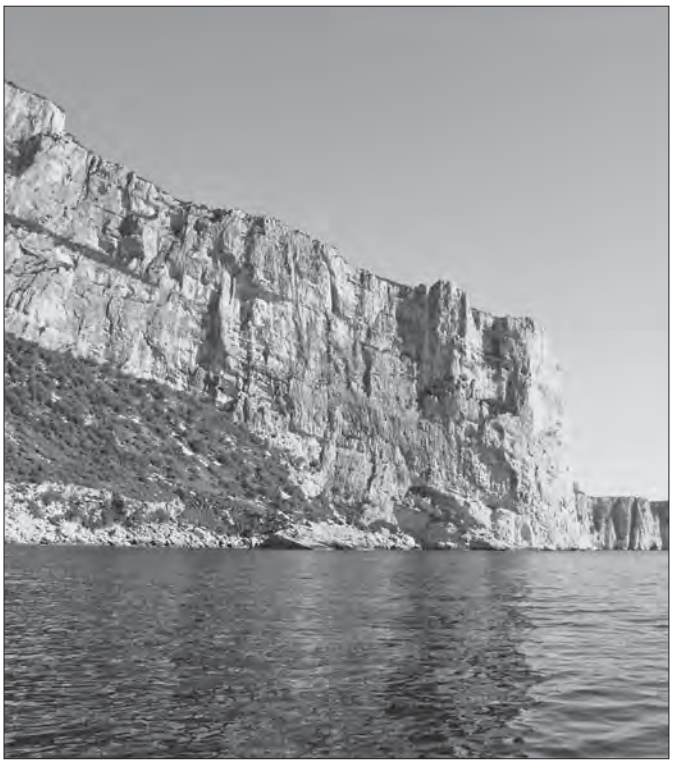


Fig. 4 The northeastern coast lacks the need for a defensive system. (photo by M. Dessì, 2014)

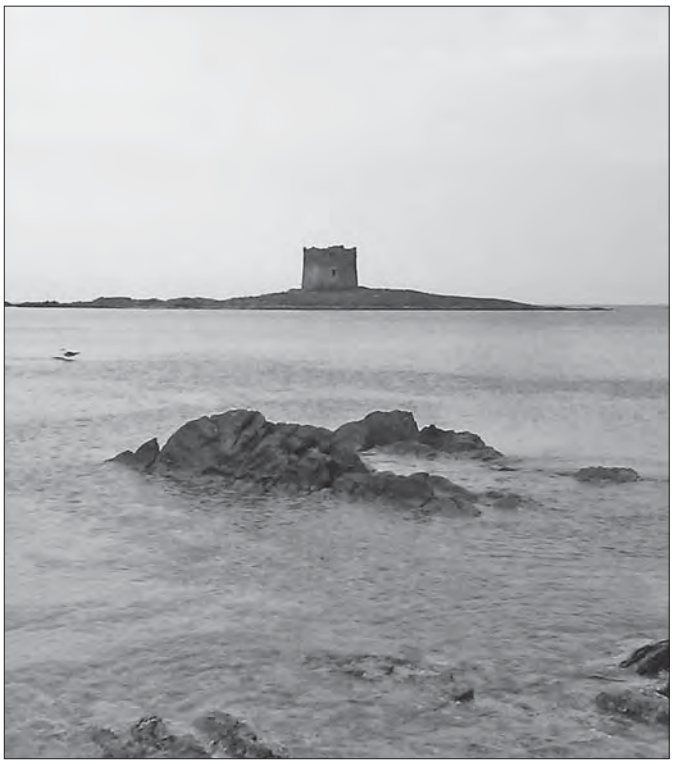


Fig. 5 Example of landscape on the coast in Stintino with a tower as a characteristic element. (photo by M. Dessì, 2015)



Fig. 6 Many towers transformed for different uses: Santa Maria Navarrese. (photo by M. Dessì, 2014)

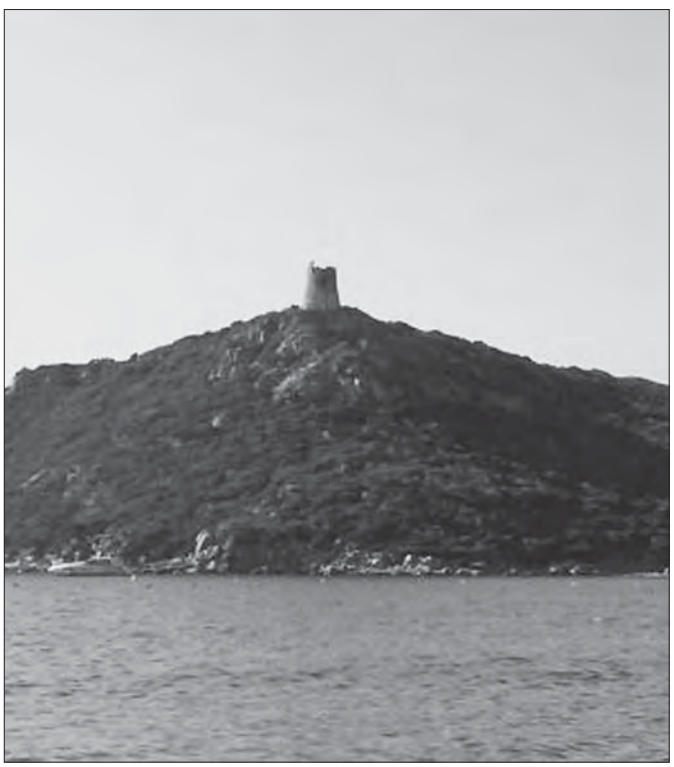


Fig. 7 Example of a coastal tower in poor condition, strongly characterized by the coastal port rush (Villasimius). (photo by: M. Dessì, 2015)

Defensive architecture near villages appears to be guaranteed more maintenance. In both coastal and inland small, fortified villages, there is an ambivalent relationship with the context. On the one hand, castles and their of walls relate to the settlement, which surrounds or is arranged erratically depending on the orography of the site; the other is related to the territory, the castle dominates and controls also remarkable distances. This double scale defines the functional significance of the fortified structure, as it is built to be inaccessible, but must relate in proximity to its surroundings, influencing the distribution and articulation of architectural forms. This often means that the village identifies with its castle as in the case of Burgos, Osilo or larger centers such as Cagliari, Castelsardo and Bosa.

Often they are partially used and sometimes following the loss of their defensive role, they are altered. It was only in the second half of the last century, when the great period of restoration of many churches and Romanesque cathedrals took place. The cult of the Medieval broadened their horizons to include defensive architecture.

The third identified area is the countryside; it is the economic engine of the island between agriculture and livestock. It contains many places where religious settlements have long fulfilled a service function (material and spiritual). These buildings retain an interesting link to both the territory and man: isolated churches were created to ensure the liturgy during periods of working in the fields or on special religious occasions; religious complexes of which only the church is preserved, remain often in only ruins; sometimes the presence of fragments and ruins of entire complexes can be found.

Some churches are buildings of highly formal and constructive quality, especially those relating to the Middle Ages, while others that came later are often simple in composition and built with materials and techniques relate to residential architecture common to the period. The complexes are partially preserved and their remains show an improved overall compositional and material quality, although there is visible distortion and tampering. The nature of these artifacts is not secondary, but has determined the fate of their conservation. This is linked to the expressed value judgment that 19th and 20th century and medieval architecture are the only types worthy of preservation; and were therefore the subject of careful restoration (often with remakes and decorative falsifications) while the remaining assets are relegated to a slow and inexorable end, due to their lesser use and maintenance.

The conditions for maintaining ruins is still a sometimes privileged choice of intervention, as the functional turning point of the asset was not an important aspect of its conservation, rather a privileged aspect of ephemeral beauty that it is often expected to reach.

Even in this case, maintenance, for the most part, is guaranteed to the architectural asset that shows elements of artistic value; are easily accessible from the more comfortably viewed infrastructure; are more attractive to tourist traffic, or required for the rites of local communities.

Examples of Romanesque architecture stand out in this vast territory which seems to stand in tact as if frozen in time, often given stylistic aspects however, that it may have never had. While other historic structures remain in obvious distress, as if history had two speeds and two different paths, creating false interpretations and expanding the perception of a period and style at the expense of everything else. So it is possible to find next to churches that are perfectly intact, at least in appearance, a landscape abundant with widespread remains of buildings in ruins that are perfectly integrated into the natural landscape.

TRENDS IN RESTORATION AND ALTERATION OF PERCEPTION OF HISTORIC ARCHITECTURE IN THE LANDSCAPE

It is possible to observe the changes in interest in the targets for restoration over the decades through management plan deficiencies for an overall widespread architectural heritage.



Fig. 8 Sardara, Monreale Castle before restoration in the 1980s.
(photo by Architectural Superintendence Archive (Cagliari)





Fig. 9-10 Examples of different churches in the countryside in Sorgono and in Sennariolo.
(photo by M. Dessì, 2015)

In order to understand the approach for preserving the architecture in question, it is interesting to examine some aspects that guarantee ongoing maintenance:

- The maintenance and use of the property;
- The change of use however compatible;
- Evaluation of architectural interest.

As we have said, the most widespread and historic architecture that characterizes the coastal scenery is the tower. The decision to act and preserve this type of architecture started quite recently and has led to various results. If we just think of a change in use for commercial or tourism purposes: it was decided to change historical buildings, altering their relationship with their context or their simple construction; simplicity doesn't tolerate excessive reconnection or overly obvious functional elements.

Fig. 6-7 – Since the architecture was not considered interesting until very recently, which gave it an exclusive economic value and valued use, there is often a complete lack of use and maintenance that has led a part of these assets to a state of ruin (sometimes averted by the fact that these structures were created to be highly resistant). There are several examples of restorations of coastal towers made by the two local superintendents aimed at securing this architecture through conservation interventions (i.e. T. Porticciolo ad Alghero).

Restoration for defensive buildings in non-coastal areas was carried out in a quite similar manner: they were forgotten for several decades or have been drastically transformed. On the other hand, many of these buildings have been abandoned especially when restorations were focused on Romanesque religious architecture (the 19th and early 20th century restorations mentioned above). This architecture was only considered at a later time, for example the restoration in the 1960s of the Malaspina Castel in Osilo, Fava Castle in Posada or the Castles in Burgos. All of these restorations have the same practical approach - cultural reintegration of ruins or fragments of architecture, often well over the anastylosis, partially reconstructed, lacking authentic elements from archived data. Regarding the restoration of missing pieces, from an operational point of view it preceded the completion of the external facade, not always taking care to enunciate such additions.

According to a systematic practice implemented in many construction sites such as the Castle of Burgos (1961) or the Monreale Castle in Sardara (1985), the theoretic hypotheses of distinguishable intervention and minimal intervention present in the initial reports, are considerably ignored on the construction site and in the variation reports, resulting in restorations that end with an almost total reconfiguration of the castle with mimetic elements of the missing parts.

Fig. 8 – Previous interventions were aimed at authenticity with respect to the historic construction, and in these cases instead changes are still clearly overt. There are interventions that aim to propose a uniform style that probably never existed previously.

The third landscape is the extra-urban one characterized by the presence of religious buildings. In these cases we find a paradoxical situation: aggressive treatment on some buildings and a total abandonment of others. The characteristic ruin of the latter category is sometimes deliberately preserved as the background of an admirable landscape, but which may not also guarantee the conservation of the asset.

The restoration work on these types of assets has focused mainly on Romanesque churches in the first period and only later towards the architecture of the next sites. Conservation of the original use is rare, although some of them are still occasionally used for festivals for the nearby towns (i.e., San Mauro in Sorgono). There are cases in which the community comes together to celebrate a rite next to the ruins of the church (as in the example of the country church of San Quirico in Sennariolo).

Figs. 9-10 – Since the late 19th century, a campaign for the restoration of Romanesque churches began specifically with the intention of restoring monuments "to their former glory": we often see a rural landscape that is characterized by the loss of obvious links between the objects and the context in which some architecture appears intact (mainly

Romanesque or with elements dating back to the Gothic-Aragon period). While the architecture next to it lies abandoned and already consigned to oblivion, because it is not used or has not received any intervention that may prevent its decay. In recent times this phenomenon is explained by the fact that some architectural assets are artificial (physically and culturally), through restoration operations consisting of considerable stylistic reconstruction.

CONCLUSIONS

This study aims to achieve the following objectives:

- The identification of recurrent characteristics that explain historical ties between territories and historical architectural features;
- The identification of new connections needed to ensure the survival of (or to restore and value) all architectural heritage;
- The reprogrammation of the evaluation parameters in order to give proper attention to different cultural contexts, allowing forgotten buildings to emerge from oblivion;
- Organize parameters for a sustainable use of resources capable of identifying actions truly necessary for preservation of all cultural patrimony, placing a reduction of the risk of loss as a priority, also in favor of increased safety;
- Build guidelines for restoration and development

BIBLIOGRAFY

1. AA. VV. (2008), *I sentieri della memoria*, Novara, De Agostini editore.
2. Billeci, B.; Dessì, M. (2013), *Restauro, consolidamento e reintegrazione in Sardegna nella seconda metà del Novecento*, in A. Aveta, *R. Di Stefano, "Filosofia della conservazione e prassi del restauro"*, Napoli
3. Billeci, B.; Gizzi, S.; Scudino, D. (2006), *Il rudere tra conservazione e reintegrazione,* Roma, Gangemi editore, ISBN 978-88-492-1013-2
4. Billeci, B.; Dessì, M.; Callea, L.; Satta, M. (2014), *The instrumental reading schemas about quality of masonry to ensure their conservation. First results of a research in Sardinia (Italy),* in: Amoeda, R.; Lira, S.; Pinheiro. C, *Rehab 2014,* vol. 2, pp. 917-926
5. Billeci, B.; Gizzi, S. (2010), *Cesare Brandi e la Sardegna. Archeologia e paesaggio*, Roma, Gangemi editore, ISBN 978-88-492-1887-9
6. Le Lennou, M. (1941), *Pastori e contadini di Sardegna*, Cagliari, ISBN 887343407
7. Mossa, V. (1994), *Vicende dell'architettura in Sardegna*, Sassari, Carlo Delfino editore, ISBN 8871380975

AUTHORS' BIOGRAPHIES

Bruno Bileci, architect, Ph.D in Conservation of Cultural Heritage and Environment (University of Reggio Calabria). Until February 2009: Formerly director official architect, coordinator of the Ministry of Heritage and Culture (Superintendence for Architectural Heritage and Landscape - provinces of Sassari and Nuoro); currently a researcher in Restoration (Dep. of Architecture - Alghero).
bbilleci@uniss.it

Maria Dessì, architect, Ph.D in Architectural and Planning (Sassari University); 2013 intern at the Universitat Politecnica de Valencia (Spagna); 2014 intern at INRAP (Institut de recherches archeologiques preventives) in Aix en Provence.
mdessi@uniss.it

Laura Callea, architect, in 2009 postgraduate Diploma in Architectural Heritage and Landscape (School of Specialization in Architectural Heritage and Landscape, Politecnico di Milano. Since 2007 she collaborates with the Superintendence for Architectural Heritage-Sassari and Nuoro. Currently a research fellow at the DADU Alghero and she is collaborating in Restoration courses.
lauracallea@tiscali.it

Silvia Marchinu, architect, she is currently a Ph.D student at the DADU Alghero where she's collaborating in Laboratory of Analysis and Conservation of Cultural Heritage (LACHE) in all research.
daesyna@hotmail.it

BÁRBARA HELIODORA ALVES D'ACAMPORA, Technical University of Madrid, Madrid, Spain
ESTER HIGUERAS GARCÍA, Technical University of Madrid, Madrid, Spain

SUSTAINABLE RURAL TOURISM
WINERIES IN THE RIBERA DEL DUERO, SPAIN

ODRŽIVI RURALNI TURIZAM
VINARIJE U REGIJI RIBERA DEL DUERO, ŠPANJOLSKA

KEY WORDS
sustainable rural tourism
wine tourism
wineries
natural areas
Ribera del Duero

KLJUČNE RIJEČI
održivi ruralni turizam
vinski turizam
vinarije
prirodna područja
Ribera del Duero

The Ribera del Duero, is located in the Autonomous Community of Castilha and León (Spain), despite having reputation of its wines all over the world, it needs an extra effort to value their natural areas. This paper proposes to restore the local tourism sector; joining sustainable rural tourism wineries integrate with nature and landscape. Using indicators and SWOT analysis (strengths, weaknesses, opportunities and threats) on the characteristics of wine tourism in Ribera del Duero, it is possible to propose a strategic planning for sustainable rural tourism in this region. The suggested activities can lead to multiple benefits for economic, social, and environmentally developed; adding sustainable and local development to an all the winery region

U radu se analiziraju obilježja regije Ribera del Duero, koja se nalazi u slivu rijeke Duero i pripada općini Castilla y León, a koja unatoč međunarodno priznatoj kvaliteti svojih vina ima manjak prirodnih područja. Stoga je predloženo unaprjeđenje održivog ruralnog turizma regije, uzimajući u obzir prirodni okoliš zajedno s vinskim turizmom. Kroz pokazatelje i SWOT analizu (prednosti, slabosti, prilike i prijetnje) moguće je provesti strategijsko planiranje za prikrivanje nedostataka u društvenom, ekonomskom i ekološkom smislu. Predložene aktivnosti mogu značiti brojne pogodnosti za ekonomski razvoj, društvenoj sredini te zaštiti okoliša, stvarajući dodatnu vrijednost samoj regiji.

INTRODUCTION OF SUSTAINABLE RURAL TOURISM

Sustainable tourism provides benefits; promoting the local, social and environmental benefits. The development of tourist attractions of a territory is considered a major challenge for strategic tourism planning; aiming the population growth to the local economy. These territories have splendid natural resources, which can be used to improve the quality of life and employment level.[1]

Spain is recognized worldwide by tourism; which has been and remains one of the main sectors of production. Although the current status of protected Spanish areas has environmental imbalances contrasts, with different protective laws, heterogeneous policy objectives, and lack of prioritization at national level.[2] A critical example is the Autonomous Community of Castilla y León, where there is just 3.1% of the total natural protection of Spain;[3] which is degraded and almost unexploited for rural tourism.

Sustainable rural tourism is seen, therefore, as an opportunity to improve the tourism sector; generating activities in both urban and natural environment. It is an instrument of innovative planning; improving sustainable tourism in protected areas and combining economic, cultural, social, and environmental aspects. Their strengths and weaknesses are a basis for defining future scenarios for local development and defining strategy for tourism sustainable.[4] Furthermore, the implementation creates environmental awareness as well it increases welfare and improves the livelihoods of communities; adding support to local economies.[5]

The paper contribution is the aggregation of a sustainable rural tourism model for the wine tourism in Ribera del Duero, Community of Castilla y Leon; which that despite having an internationally recognized quality of their wines, natural areas are untapped.

The research methodology followed the connection between wineries and natural areas as a tourist attraction; according to the indicators of environmental, social, and economic aspects of Ribera del Duero. Finally, through the analysis of SWOT (strengths, weaknesses, opportunities, and threats), we have made an assessment for the development of sustainable rural tourism strategic plan to the Ribera del Duero.

LA RIBERA DEL DUERO IN THE WINE CONTEXT

The wine tourism in the European Union, with the development of tourist leisure activities dedicated to cultural enjoyment and vines, has experienced strong momentum in recent years.[6] Interest in visiting the Wine Routes in Spain beginning in 2001 when the Spanish Association of Wine Cities (ACEVIN) gets the support of the General Secretariat of Tourism to work on norms concerning this tourist product. In a total there are 67 designations of origin of the 17 autonomous communities that form the Spanish State. There are a total of twenty-two distinct Wine Routes; with sixteen certified and six being in the certification process.

The number of visitors that the associated wineries with the Wine Routes of Spain in 2010 received an increase of 1.3% when compared with values obtained in 2009, and 20% when compared to 2008. The most visited Wine Route was Penedes, followed by Marco de Jerez, Rioja Alavesa and Ribera del Duero.[7] Another important aspect was that more than 84% of wine tourists – who decided to visit one of the Wine Routes of Spain in 2008, 2009, and 2010 – did primarily outside the months of July and August; keeping their activities throughout the year.[8]

The Denomination of Origien Ribera del Duero has 115 km long, occupying about 3,000 km² and are located on the Duero river and its tributaries (e.g.: at north, Arandilla and Gromejón; at the south, Riaza and Duratón), along the provinces of Soria, Burgos, Segovia and Valladolid, all of them in the Castilla y Leon region, Spain (Fig. 1).

The Denomination of Origen Ribera del Duero was a process of modernization and transformation of the wineries of the Duero River. It was established in 1982 and has achieved international renown for the quality of its wines. Nevertheless, the numbers of visitors from 2009 to 2010 fell around 30%; as an effect of the economic crisis.[9] The crisis did not affect some other of Wines Routes of Spain.



Fig. 1 Location, darker, of Ribera del Duero (based on the map of declivity of the Community of Castile and León)

1 Fariña and Higueras, 1999
2 Mulero, 2002
3 *Idem.*
4 http://www.redeuroparc.org (15.06.2014)
5 http://www.spainun.org (25.07.2014)
6 Miranda and Fernández, 2011
7 *Idem.*
8 *Idem.*
9 Miranda and Fernández, 2011

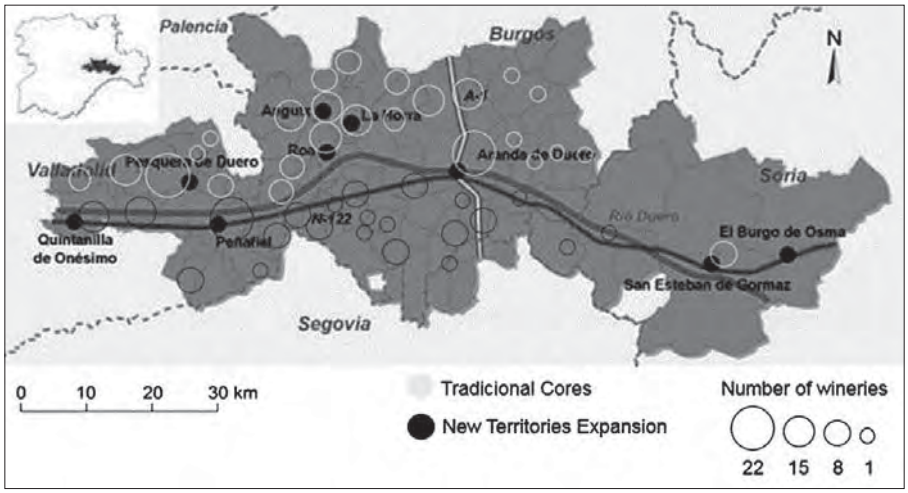


Fig. 2 Areas and number of wine cellars (based on Vettonia, GI (Team for Research in Industrial Geography, University of Salamanca), with data from Regulatory Council of the Denomination of Origin Ribera del Duero and the National Institute of Statistics of Spain)

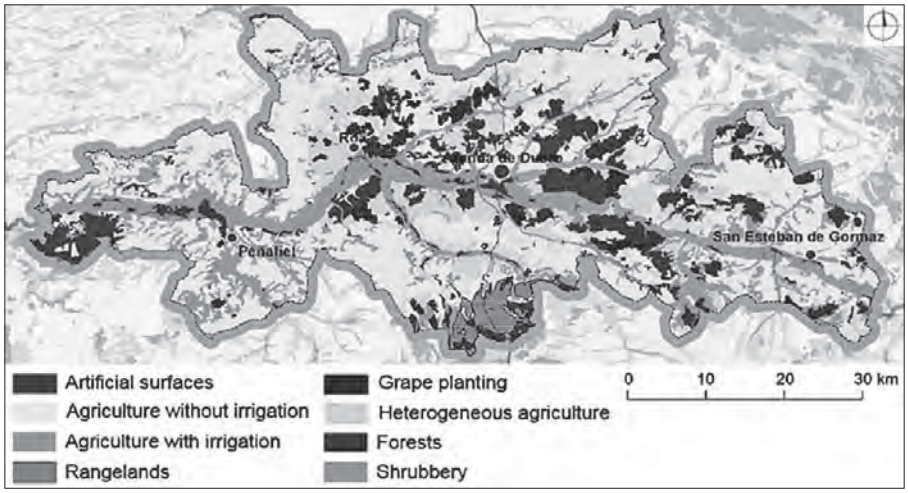


Fig. 3 Occupation of land in the Ribera del Duero (based on Molinero ande Casco, 2011; with data from Corine Land Cover 2000)

Tab. I The growth of the Domination of Origin Ribera del Duero since 1990 (based on Vettonia, GI with data from Regulatory Council of the Denomination of Origin Ribera del Duero)

Years	No. Hectares	No. Viticultores	No. Wineries
1990	9.250		
1991	9.500		
1992	10.000		
1993	10.277		64
1994	10.947		71
1995	11.300		75
1996	11.700		80
1997	12.226	6.385	87
1998	12.577		92
1999	13.536	7.153	109
2000	14.054	7.280	124
2001	15.262	7.548	140
2002	17.103	7.844	165
2003	18.452	8.135	178
2004	19.438	8.362	219
2005	20.046	8.487	236

Tab. II SWOT Analysis of the Ribera del Duero

INTERNAL FACTORS	
WEAKNESSES	STRENGTHS
The existing natural areas are few exploited	Integration with denomination of origin.
The wineries have few complementary actMties; mainly related to rural tourism.	In the New Territories Expansion wineries are more remote from urban centers; with larger plots and conducive to maximizing landscape.
The visits are restrict to wineries.	The allocation of land for the installation of new wineries.
Tenuous connection with each wineries	Ecological infrastructure conducive to quality wine production.
Disincentive to wine tourism through local authorities	The wines are known and have international market quality; attracting visits to wineries.
Lack of organization of cultural events and tourism around the wine for the attraction of tourists.	Own vineyard
	They specialize in the distribution to hotels, restaurants, and catering.
EXTERNAL FACTORS	
THREATS	OPPORTUNITIES
Number of visitors has declined due the current economic crisis.	Growing interest of people in the world for wine culture.
The economic crisis influences the lack of public and prh/ate support for the wine tourism	Growth of people looking for leisure due the improving the quality of life when in touch with nature.
The wine tourism in Ribera del Duero can be adversely affected by wineries La Rioja which are	There is a greater environmental awareness in developed countries.
Turirmo exotico rural en extranjero.	Exotic rural tourism abroad.

The wine regions are divided into two territories called Traditional Cores and New Expansion Territories. Traditional Cores are located on the north of river. The main place is around *Roa de Duero (Burgos*) and surrounding municipalities (as *Pedrosa de Duero, La Horra, and Anguix*). The characteristics that dominate are the small independent wineries and the focus to the aging of part of its production.[10]

The New Expansion Territories are identified in the largest population areas. The main communication path linking the wineries in the region, crosses it, and goes from *Quintanilla Onesimus* in Valladolid to *San Esteban de Gormaz* in Soria (N-122). In these territories, the wineries are further away from urban centers and surrounded by their own vineyard, with larger plots than in the Traditional Cores.[11] However, there is a lack of communication between the wineries at further north and south of the N-122 main road (Fig. 2).

The natural factors favoring regional landscape of vineyards; with upland topography developed between 720 and 880 meters of altitude. Weather conditions are determined by its high altitude and continentally climate; with severe winter temperatures with frequent frosts. Rainfall is scarce and irregular (of 300-550 l/m² per year); with the risk of drought. Insolation is around 2,200 and 2,800 hours per year; with fresh and dry summers. Those temperatures, sunshine, and rainfall make an ecological infrastructure conducive to quality wine production;[12] that they occupy about 6.3% of the total vineyard area in the region of Ribera del Duero, based on 2007 data.[13]

The landscape of Ribera stands out for the vineyard; in certain way the cultural landscape has replaced the natural. However, there are also pine forests, afforestation inherited from the past two centuries. The landscape is marked by crops without irrigation (75% of farmland) and by outstanding harvests irrigated crops and vineyards (25% of farmland) (Fig. 3). Irrigated crops and vineyards are not dominated in extent, but in economic value and social appreciation. Mainly in respect of vineyards, which adds all the wealth and employment generated in the elaboration, care, and distribution of wines.[14]

Commercialization of wine from Ribera del Duero stands out through many aspects. A superior appreciation by aging; use of local variety, but complemented by international varieties to suit the tastes of foreign markets; differentiated their brands with its own personality; specialization in the distribution channel HORECA (Hotels, Restaurants, and Catering); and increasing the importance to the external image to the buildings where they make wine, so they are leaving the old ones located within the town of municipalities to build new facilities in the suburbs, near the vineyards.[15]

Ribera del Duero comes in second place in the segment of high quality wines in Spain with 14.5% of Spain market share; only below Rioja with 39.4%.[16] Data collected from annual report of Control Board of Ribera del Duero show the growth of the Denomination of Origin since 1990, in hectares, winemakers, and wineries; as shown in Tab. I and Fig. 4.

As shown, the quality wine produced in Ribera del Duero has favorable ecological conditions for the production of the wine; which promotes an important feature for local identity and creates the incentive to wine tourism. The characteristic of tourism, which aims, is related to the balance between nature and territory. It is also important knowledge of the environment with methodologies and objectives; discarding the use of non-local systems used in distinct cultural and ecological realities.[17] If these conditions are ignored, there will be impacts on soil, flora and fauna, and reduced efficiency of the urban system designed.[18]

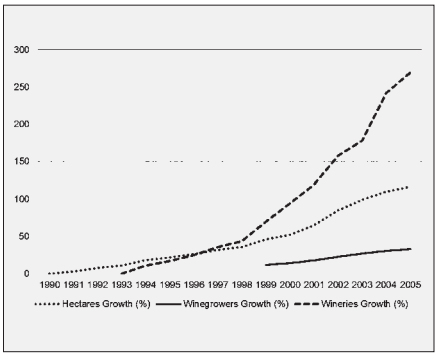


Fig. 4 Growth graph of Domination of Origin Ribera del Duero since 1990 (by authors, prepared from Tab. I)

ANALYSIS OF THE STRENGTHS AND WEAKNESSES OF WINE TOURISM ADAPTED TO LANDSCAPE RIBERA DEL DUERO

The analysis that follows is to structure the indicators of the wine sector as a productive system adapted to the landscape in the Ribera del Duero. Identified through the SWOT analysis are the internal aspects of strengths and weaknesses, and external

10 Aparicio, et al., 2008
11 *Idem.*
12 Molinero, 1997
13 Consejería de Agricultura de la Junta de Castilla y León, 2007
14 Molinero and Casco, 2011
15 Aparicio, et al., 2008
16 *Idem.*
17 Fariña and Higueras, 1999
18 Higueras, 2009: 52

Tab. III Strategic plan for sustainable rural tourism in the Ribera del Duero activities

ACTIVITIES	NATURAL RESOURCES	EXAMPLES
Contemplation of nature	Reserve and natural scenery, vineyards, rivers, mountains.	Creation of viewpoints in the best views of Ribera.
Trips across the landscape	Reserve and natural landscape, rivers, vineyards.	Connecting routes via car, motorcycle, biking, river cruise, hiking, horseback and others.
Sports	River, Mountain.	Watersports, climbing.
Adventure	Whitewater, high slopes.	Rafting, rappel, ziplining

Tab. IV Benefits and costs of sustainable rural tourism in the Ribera del Duero

	BENEFITS	COSTS
Economic	More employment, improvement and diversification of local activities.	Creation of additional infrastructure.
Social	Cultural exchange, increase of population interest on leisure and environmental concern.	Conflict between local communities and visitors; alteration of local cultures.
Environmental	Improvement of natural areas.	Risk of air and water pollution; disturbance of fauna and flora.

aspects of opportunities and threats (Tab. II). Generating a strategy for improvement of the Ribera del Duero for sustainable rural tourism.

The SWOT relates as past experiences with future development options; i.e., strengths are interpreted as past successes, and weaknesses as mistakes in the past. The same is true of the opportunities and threats as indicators of success and errors, respectively, for forecasting future.[19]

Therefore, from this analysis, it is possible to make a strategic plan to transform weakness into strength; seize opportunities and eliminate threats with directing potential economic, social, and physical benefits of these areas.

CONCLUSION

Creating an optimistic future scenario for the Ribera del Duero – as an attractive city, competitive, innovative, and integrated – one possible solution is to advance sustainable rural tourism, which is environmentally, socially, and economically beneficial in the territory.

Tourism should be seen as an activity that benefits the environment, the local community, and visitors; this requires an offer of sufficient infrastructure to demand from tourists and residents, without harming nature and losing their identity.

According to the SWOT analysis, the weaknesses of the Ribera del Duero are mainly the few rural activities and natural spaces without utilization; and strengths are the more extensive and away from the village in the New Territories Expansion plots. Therefore, the use of the wineries in the Ribera del Duero with natural spaces can generate more attractive for the region, valuing the cultural landscape, attracting large numbers of tourists with diversified interests.

To achieve the goal of connecting natural areas with visits to wineries, the strategies should include a varied range of tourist activities, with more alternative visitation routes among the vineyards; considering the environment as a whole wine tourism. Routes can be made through the Duero River and its tributaries (e.g.: at north, Arandilla and Gromejón; at south, Riaza and Duratón), connecting spaces vineyard irrigation culture and preserved areas of the region, provide pleasant views and facilitate rural tourism. The diversification of activities is important; because it avoids the seasonality of tourists, keeping their activities throughout the year, and increased use of the territory. Thus, increasing the demand of tourists and also suggesting a longer stay.

Plan strategies for sustainable rural tourism in the Ribera del Duero are divided into four main activities: contemplation of nature, travel through the landscape, sports, and adventures. For each activity, distinct natural resources are assigned as shown in Tab. III. Suggested activities take multiple benefits to the region to develop economically, socially, and environmentally; but also need to pay attention to the potential costs (Tab. IV), if there is a detailed study of activities in relation to the characteristics of the region.

19 Carnap, 1993

The study reveals that there are similarities in respect about sustainable rural tourism as a more environmentally friendly tourism; involving a social change in quality. Improving sustainability of tourism activities in the Ribera del Duero; may be an alternative for local economic growth in the current and future times.

BIBLIOGRAPHY

1. Aparicio, J. et al. (2008), *La Ribera del Duero, geografía de un medio innovador en torno a la vitivinicultura*, Revista electrónica de geografía y ciencias sociales, Universidad de Barcelona, Barcelona
2. Carnap, M. (1993), *Innovationsentwicklung im landwirtschaftlichen Sektor durch SWAP (Innovation development in the agricultural sector with SWAP) en Beteiligung von Zielgruppen an der nationalen Agrarforschung in Entwicklungslaendern (Participation of target groups on national agricultural research in developing countries)*, Preuss, H.J. and G. Steinacker (eds.) Book, University of Giessen, Germany
3. Carta Europea de Turismo Sostenible en Áreas Protegidas – EUROPARC (1995), http://www.redeuroparc.org (15.06.2014)
4. Consejería de Agricultura de la Junta de Castilla y León (2007), Documento sobre Distribución del Cultivo y Aprovechamiento por Municipio
5. Fariña Tojo, J.; Higueras Garcia, E. (1999), *Turismo y uso sostenible del territorio. El senderismo como posibilidad para los pequeños municipios*. Cuaderno de Investigación Urbanística, Comisión de Doctorado del Departamento de Urbanística y Ordenación del Territorio de la ETSAM (DUyOT), Edición Instituto Juan de Herrera, Madrid
6. Higueras, E. (2009), *Buenas prácticas en arquitectura y urbanismo para Madrid: Criterios bioclimáticos y de eficiencia energética,* Edición Área de Gobierno de Urbanismo y Vivienda del Ayuntamiento de Madrid, Madrid, ISBN 978-84-7812-718-4
7. Miranda Escolar, B.; Fernández Morueco, R. (2011), *Vino, turismo e innovación: las Rutas del Vino de España, una estrategia integrada de desarrollo rural*, "Estudio de Economía Aplicada", vol. 29, no. 1, pp. 129-164, ISSN 1133-3197
8. Molinero Hernando, F. (1997), *La Ribera del Duero. Transformaciones y dinamismo de una comarca vitícola*, "Medio Ambiente", vol. 4, no. 7, pp. 19-36, ISSN 1577-8045
9. Molinero, F.; Cascos C. (2011), *Los paisajes vitivinícolas triufantes de la Ribera del Duero*, Departamento de Geografía. Universidad de Valladolid, Valladolid
10. Mulero Mendigorri, A. (2002), *La protección de espacios naturales en España. Antecedentes, contrastes territoriales, conflictos y perspectivas*, Ediciones Mundi – Prensa, Madrid
11. Organización de las Naciones Unidas (ONU), http://www.spainun.org (25.07.2014)

AUTHORS' BIOGRAPHIES

Bárbara Heliodora Alves d'Acampora, undergraduate and master's degree in Architecture and Urbanism at Federal University of Santa Catarina – Brazil. Currently, student of Masters in Urban Studies at Universidad Politécnica de Madrid. Research field in sustainable neighborhoods.
bdacampora@yahoo.com.br

Prof. **Ester Higueras García**, full professor at Escuela Técnica Superior de Arquitectura de Madrid – Universidad Politécnica de Madrid. Research fields in solar urban planning, urban regeneration, sustainable neighborhoods, and sustainable tourism activities.
ester.higueras@upm.es

ELENA MUCELLI, University of Bologna – Department of Architecture, Bologna, Italy

THE RIVER AS A PLACE FOR LEISURE
VENICE – WATER SYSTEM AS AN INSTRUMENT OF TRANSFORMATION OF THE TERRITORY

RIJEKA KAO MJESTO UGODE I ODMORA
VENECIJA – VODENI SUSTAV KAO INSTRUMENT PREOBRAZBE PODRUČJA

KEY WORDS
water
leisure
collective space
landscape
tourism

KLJUČNE RIJEČI
voda
slobodno vrijeme
javni prostor
krajolik
turizam

The strip of golden sand fifteen kilometres long between the Adriatic and the green cultivated lands in Jesolo becomes a theatre, from the fifties, of the strong urbanization process. The uncontrolled expansion, dictated by a "mass tourism", thus produces a problematic situation with elements of great imbalance. The Masterplan drawn up by Kenzo Tange in 1997 attempted to respond to these problematic issues. A series of planning proposals dedicated to the river Sile, on an area that the Masterplan of Kenzo Tange intended to host the "City of Music", select and bring to light physical and morphological elements which belong to the water system proposing them as significant references, instruments for transformation of the territory in harmony with its origins and, at the same time, with its future image.

Petnaest kilometara duga plaža između Jadranskog mora i plodne unutrašnjosti u Jesolu, od sredine 20. stoljeća postaje područje jake urbanizacije. Nekontrolirano širenje uvjetovano masovnim turizmom dovelo je do sukoba između guste turističke izgradnje na obali i unutrašnjosti gdje prevladava poljodjelstvo.
Kenzo Tange je 1997. godine svojim urbanističkim planom pokušao riješiti probleme spoja između obale i unutrašnjosti. Projekti vezani za područje oko rijeke Sile, u urbanističkom planu označeno kao „Grad muzike" obrađuju pojedina krajolična obilježja vodotoka, označavajući ih kao važne repere u prostoru – pokretače razvoja koji su u skladu s tradicijom, krajolikom i strategijom.

INTRODUCTION

During the Roman era Jesolo, originally *Equilium*, was an inhabited island, one of the twelve islands once known as "Le Venezie"[1]. However over time its territory, placed in a lagoon environment, has undergone continuous transformations, dictated mainly by the fragile balance that sets the relationship between land and water (Fig. 1).

Facing the sea and the lagoon, crisscrossed by a dense network of canals, currently Jesolo is bounded by two rivers: the Sile and the Piave. This configuration is the result of a long series of natural phenomena and consequent human interventions, setting as a goal the protection of the lagoon and the city of Venice and snatching the lands from the swamps, revitalizing them and making them cultivable.

The great works, realized by the Venetian Republic to end the problems of interring of the northeastern part of the lagoon, contributed to the radical transformation of the area between the two rivers. The works of sixteenth and seventeenth century, with the construction of embankments and the rerouting of the watercourse of the Piave to the north, proved to be insufficient to restrain the river, which in 1683, as a consequence of the break of the embankments in the locality Landrona, built the river mouth at Cortellazzo. The realization of the canal Taglio del Sile allowed entering of the waters of the river Sile into now unused riverbed of the Piave, moving them definitely out from the lagoon and bringing them to pour into the old mouth of the Piave, called Porto Piave Vecchia.

Thanks to these interventions the natural limits of the territory within which the humans could begin the work of drainage were defined: the watercourse of the Sile (or the Piave Vecchia) to the southwest and the Piave Nuova to the northeast (Fig. 2). The area trapped between these two rivers was represented as a sequence of marshy areas and valleys, once able to absorb the flow of the tides and river flooding.[2] Valleys, marshlands, reeds and swamps, areas uninhabitable and unproductive, became the subject of a great environmental transformation made by human beings. Between the late nineteenth and the first half of the twentieth century the territory snatched from the waters turns into a real laboratory of the drainage (Fig. 6).[3] The development and testing of technical tools and intervention strategies allow drying up, restoring and making arable the lands that once were subjects to flooding or stagnation of water returning them to their inhabitants.



Fig. 1 Venice lagoon, water system (drawing by: F. Paganelli, C. Viroli, 2013)

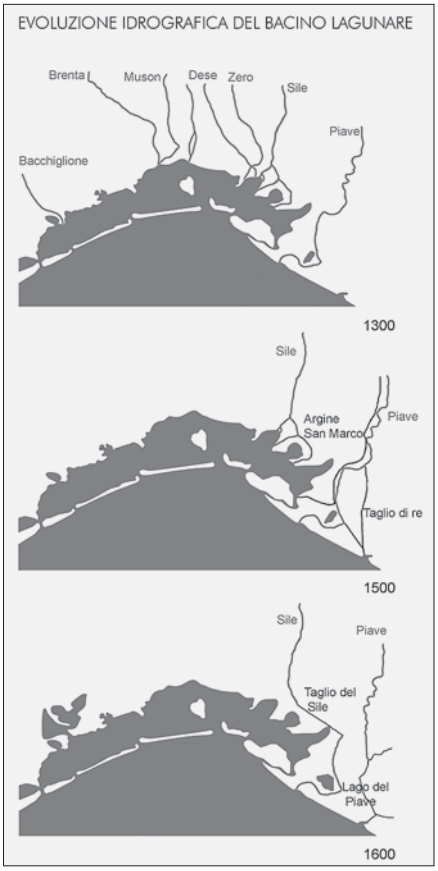


Fig. 2 Venice lagoon, hydrographic evolution (drawing by: F. Paganelli, C. Viroli, 2013)

DEVELOPMENT OF A CITY

The strip of golden sand, fifteen kilometres long, overlooking the Adriatic and, behind it, the green farmlands lapping the lagoon are the concrete results of a long history, of incessant activity and continuous transformations (Fig. 5). A landscape that becomes a theatre, from the fifties, of the strong urbanization process, concentrated mostly along the coastline. Until the second post-war period, for Jesolo the tourism means only a marginal activity linked mostly to therapeutic stays. The first expansion of the bathhouse in the direction east, built in the late nineteenth century in the end of the main route that connected the city centre with the beach, are the buildings of the marine colonies hosting the children in need of thalassotherapy. In the thirties the exploitation of the coastline, particularly to the west, for touristic purposes begins. Urban expansion follows the direction of the coastline and begins the development of successive areas that gradually occupy the entire lido. In 1933 the beach in Jesolo is considered efficient and modern, "with two hotels, a trattoria, a restaurant and several hundred of wooden huts".[4] In 1952 the city was officially recognized as Tourist resort; from that moment the tourist demand, both from Italy and abroad, undergoes a surge, transforming Jesolo, in 1960, into the second Italian seaside resort after Rimini. Compared to 181.000 presences documented in 1947, in 1961 the tourists who choose the city as a destination for their holidays are more than three millions.[5] The feverish pace of uncontrolled growth, dictated by a tourism destined to become "mass", produces a situation that already in the seventies shows to be highly problematic. The elements of strong imbalance between the inland, with a prevalently agricultural vocation, and the

1 The twelve islands were: Grado, Bibione, Caorle, Eraclia, Equilio, Amiana, Costanziaco, Torcello, Burano, Murano, Olivolo and Malamocco. See Artesi, 2013.
2 Fassetta, 1985: 225-238
3 Fassetta, 1985: 225-238
4 Gambuzza; Vitale, 1993: 164
5 Gambuzza; Vitale, 1993: 159-191



Fig. 3 Jesolo area "X-Site". Un parco per la musica, degree thesis (design by: V. Brunetti, M. Brighi)



Fig. 4 Jesolo area "X-Site". Una porta sulla laguna, degree thesis (design by: F. Paganelli, C. Viroli, 2013)

building density of the Lido, where predominate the dynamics related to the tourism and the problems related to seasonality, become apparent. From the point of view of the urban structure the critical issues related to the presence of two single-purpose entities, distinct and poorly connected, placed side by side, this one of the city of Jesolo and that one of Jesolo Lido, appear, which illustrate a real lack of relations between the inland and the coastal strip.

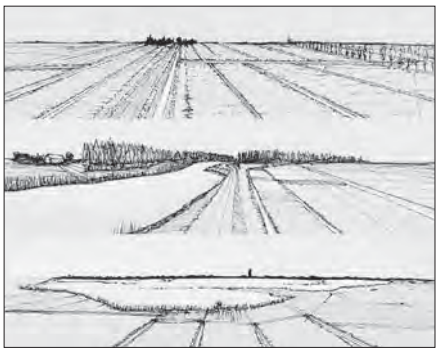


Fig. 5 Reclamation, river and lagoon landscape (drawing by: V. Brunetti, 2013)



Fig. 6 Phases of reclamation (drawing by: F. Paganelli, C. Viroli, 2013)

JESOLO 2012: THE CITY BEACH

The building expansion along the coastline, which took place at the second post-war period, had not been accompanied by adequate planning. Since the forties, the attempts focused on the identification of proposals able to control urban transformation had never come to an end. Only in 1977 Jesolo has a Masterplan approved. A plan that comes when the processes of urbanization are already in a phase more than advanced and which cannot effect a strong role on the effective transformation of the city.

The Masterplan for the City of Jesolo drawn up on behalf of the city administration by Kenzo Tange in 1997 attempted to respond, twenty years later, to these obvious problematic issues, which affected the urban structure. The Tange's proposal tries to strengthen the touristic vocation of the town but at the same time also its agricultural and lagoon context, promoting a real integration between these two areas, the centre and the beach, and setting as an important goal a substantial increase in the number of residents. The guidelines of the proposal, mostly adopted by the planning regulations that control the future development of the city, become an area of comparison, which the projects for "Jesolo 2012" is measured against. This project, involving a large number of internationally renowned architects (as Gonçalo Byrne, Carlos Ferrater, Aurelio Galfetti, Zaha Hadid, Richard Meyer, Jean Nouvel), helps to change significantly the face of the city. The guidelines brought into focus by Tange´s Masterplan are in fact followed by the public administration through a strategy that, together with the direct involvement of local businesses seek to ensure the regeneration of public spaces to be available for the community.[6]

According to Giulio Lupo and Barbara Badiani, the transformation of Jesolo proposed by Tange, from the seaside resort town to the city of leisure, is achieved through a form of planning that, although qualifying itself for certain aspects as innovative, has succumbed to the temptation to offer building's volumes too generous to get the desired result.[7] In this way not only that the landscape would not have been sufficiently protected, but everybody would have come out from this experience as losers: "the protected zone of the coast will be built without Jesolo Lido could take off its old and strict dress of sixties; the attentions of the enterprises more speculative are moved to the country, resulting in additional consumption of land, but in spite of this the already critical tourist load on a problematic and fragile environment is not lighten."[8]

The realizations already completed, located mainly along the strip of the Lido, have contributed to the redevelopment of large areas of the city, grafting significant processes of renewal of the urban image. However, there are still many problems related to the cycles of life of the town, to the relations between residents and tourists, to the role of the landscape in relation to the transformation of the town and territory.

RE-THINKING PLACES

Every future modification of the town and its territory should be consider within precise and steady attention to the legacy and the potentials that the places, depending on their history and traditions that testify, are able to offer in the form of signs. The landscape, as stated Eugenio Turri, is visible, but "as it is not said that the visible is expressed in whole in the world, so it is not said that the landscape expresses the whole reality of which the projection is sensitive".[9] The task of the project is to recognize and to interpret the traces left by those who have worked in the past by returning to the light a hidden dimension, which does not belong just to the objects but also to the pro-

6 Perletti, 2007: 56-63
7 Lupo; Badiani, 2011: 108-145
8 Lupo; Badiani, 2011: 143
9 Turri, 2004: 67

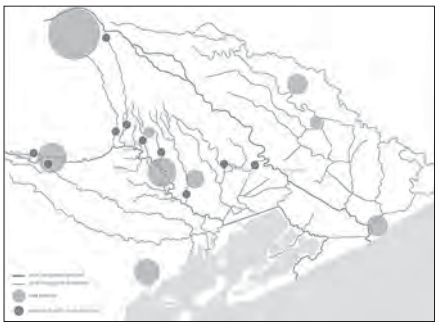


Fig. 7 The landscape of forests and mills (drawing by: T. Tappi, 2013)



Fig. 8 Jesolo area "X-Site". Boschi per la città, degree thesis (design by: T. Tappi, 2013)

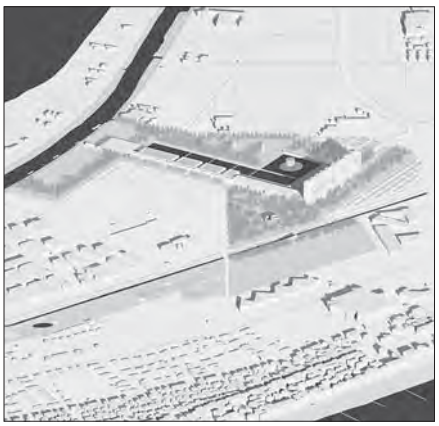


Fig. 9 Jesolo area "X-Site". Edifici per lo sport, la residenza e il tempo libero, degree thesis (design by: E. Fornari, L. Maldini, 2013)

cesses of which they represent the outcome and the space that welcomes them. Thus design means identify the signs, understand their meanings, and recognize the "scandalous revolutionary force of the past".[10] The forgetting generates loss of contact with the reality.

This type of reading could allow imagining the places to live where tourism and resources can find themselves in balance with the needs of contemporary society, without creating, once again, fences for the holidays and fences for everyday life. Workspaces and leisure spaces may finally be able to enrich each other, interweave their lives, overlapping each other, escaping from the rigid dynamics of seasonality and regaining the past and the density witnessed by these places. Places where the leisure time could present itself no more as a time of pure consumption but as a time of the experience.

STRATEGIES OF INTERVENTION

In Jesolo, this type of approach has been tested in a series of project proposals dedicated to the river Sile, on an area that the Masterplan of Kenzo Tange intended to host the "City of Music", the subject of a long-ago abandoned transformation proposal and whose fate now is ask about by the administrators.

These projects, elaborated as architecture degree thesis, select and bring to light physical and morphological elements which belong to the water system proposing them as significant references, instruments for transformation of the territory in harmony with its origins and, at the same time, with its future image. Far from the perception of this place in the light of the "culture of congestion", as well as from any desire of extravagance or eccentricity, the projects are grafted on a long and hard work represented through reading, reconstruction and interpretation of the signs. This process of study, of analysis, of deepening knowledge, has allowed developing a reflection on the possible activities compatible with the area of study, leading to very different proposals regarding the reuse of existing patrimony, the organization of the spaces and the functional program.

An initial project interprets the ancient forests that lined the territories of Venice and the network of canals that fed them as elements to be reinterpreted and re-proposed within the contemporary context. The forest is perceived as a central element of the project not only for its ability to play a key role from the ecological point of view, contributing to the conservation of the biodiversity, but also for its function related to tourism and recreation. The forest, element able to reinforce the environmental and territorial quality, welcomes inside a cultural centre with spaces and pavilions dedicated to exhibitions and educational activities (Figs. 7, 8).

A second project deepens the study of hydrography placing the water system as the structural element of the territory. The network of the water system that defines the agricultural land is treated as a palimpsest on which are deposited the signs of the project. The proposal, characterized by the buildings, which host the main functions, overlooking the large reservoirs of water, confirms the mission of the area as an area for the activities related to the show (Fig. 3).

The third project bases its proposal on the historical line of the ancient coastline "Litoranea Veneta", the system of navigable waters that innervates the linear park's path running along the banks of the Sile. The project´s territory, seat of an eco-museum, is interpreted as a door to the lagoon, real and true river port serving to small tourist boats travelling along the coastline, from the mouth of the river Isonzo to the Venice lagoon (Fig. 4).

The latest project is based on the study of the system of historic villas that overlook the Sile investigating, in particular, the relationships between the river, the architecture and the open spaces. The ancient historical lines are examined and re-used as a device that regulates the relationships between the built and natural elements. The proposal interprets the landscape value of the area as a tool for the construction of a place ded-

10 The words used by Pier Paolo Pasolini in his documentary of Sana'a.

icated to wellness, where you can reside and practice sports in an environment full of spaces dedicated to the community (Fig. 9).

CONCLUSION

Proposed projects intend to valorise the elements of the landscape and the natural system as possible instruments of interpretation and valorisation of the place in a dynamic that brings back the question of the conception of the town and the territory as a sum of specialized areas. The values witnessed by the cultural heritage that distinguishes the sites may allow us, through the project of the open space and architecture, an interpretation sensitive to the history of places, respectful of the tradition and, at the same time, open to the needs of contemporary society.

BIBLIOGRAPHY

1. Artesi, G. (2013), *Jesolo. Storia, arte e società civile dal 700 ad oggi*, Gaspari editore, Udine
2. Brambati, A. (1985), *Modificazioni costiere nell'arco lagunare dell'Adriatico settentrionale*, in *Studi jesolani*, Tipografia Chiandetti, Udine 1985, pp. 13-47
3. Fassetta, L. (1985), *La bonifica nel territorio jesolano*, in *Studi jesolani*, Tipografia Chiandetti, Udine 1985, pp. 225-238
4. Gambuzza, M.; Vitale, D. (1993), *Jesolo: da località balneare a città ludica?*, in Gambuzza, M.; Sartore M. (1993) *Forme e processi di valorizzazione turistica. Ambiente, imprenditoria e lavoro nelle località balneari*, Franco Angeli, Milano, pp. 159-191
5. Lupo, G.; Badiani, B. (2011), *Jesolo 2012. The city beach*, in *Archivio di studi urbani e regionali*, no. 42, 101-102, pp. 108-145
6. Perletti, M.A. (2007), *Architetture sul mare. L'orizzontale e il verticale a Jesolo*, in *Territorio*, no. 41, pp. 56-63
7. Turri, E. (2004), *Il paesaggio e il silenzio*, Marsilio editore, Venezia

AUTHOR'S BIOGRAPHY

Prof. **Elena Mucelli**, architect, is assistant professor at the School of Engineering and Architecture, Alma Mater Studiorum University of Bologna, DA – Department of Architecture, where is also member of P.h.D. in Architecture. She teaches Architectural Composition. Her main research areas are: urban design, landscape and public spaces, architectural and urban culture.
elena.mucelli@unibo.it

BARBARA SAVIN, Physical Planning Institute of Dubrovnik-Neretva County, Croatia

SUVREMENE METODE ZAŠTITE URBANOGA KRAJOLIKA: OSNOVA ZA INTEGRALNO PLANIRANJE
PRIMJER GRADA DUBROVNIKA

CONTEMPORARY METHODS OF URBAN LANDSCAPE PROTECTION: BASIS FOR INTEGRATED PLANNING
CASE STUDY: CITY OF DUBROVNIK

KLJUČNE RIJEČI
nove metodologije
spomeničke vrijednosti
vrjednovanje krajolika
planiranje
Dubrovnik

Priopćenje razmatra aktualne sukobe između ideja očuvanja baštine i razvoja regija kroz neprimjeren turistički i drugi razvoj. Zalaže se za održiv pristup planiranju i upravljanju povijesnih mjesta temeljen na očuvanim baštinskim vrijednostima i kulturnom značaju te primjerenim kulturnim i krajobraznim politikama. Na primjeru svjetske baštine Grada Dubrovnika predstavljena je metodologija za identifikaciju i integralno vrjednovanje nasljeđa, kao osnova za promišljanje alternativnih razvojnih strategija gradova kao sustava. Strategija razvoja temeljena je na planiranom identitetu i autentičnomnasljeđu kao čuvaru povijesne, kulturne i društvene memorije te očuvanom revitaliziranom duhu mjesta.

KEY WORDS
new methodologies
heritage values
landscape evaluation
planning
Dubrovnik

This article discusses current conflicts between the idea of conservation planning and tourism driven consumption of space as a result of inappropriate regional development. It is committed to a sustainable approach to planning and management of historic sites based on preserved heritage values and cultural significance and appropriate cultural and landscape policies.

The City of Dubrovnik, World Heritage is used as a case study for developing a methodology of identification and integrated evaluation of heritage, as a basis for the formation of alternative development strategies for cities as systems, development strategies based on planned identities and authentic heritage as a keeper of the historical, cultural and social memory as well as revitalised spirit of the place.

UVOD

Sustav naših povijesnih gradova i njihovih krajolika, koji predstavlja temelj identiteta Hrvatske, ranjiv je. Krajolici, urbani i ruralni se ubrzano mijenjaju uslijed njihove izloženosti raznim oblicima konzumerizma kao posljedica rastuće turističke industrije, ali i uslijed zapuštanja i depopulacije ruralnih područja pri čemu zauvijek nestaju mnogi povijesni tragovi. Unatoč očitim štetnim utjecajima, postoji sve veći pritisak da se nastavi s prisvajanjem krajolika, opravdavajući tu činjenicu kao dio razvoja i usmjerenja prema ekonomiji temeljenoj gotovo isključivo na turizmu.

Grad Dubrovnik je u opasnosti jer izdvojen iz prostornog konteksta u kojem je nastao, fizički devastiran neprimjerenim razvojem i sveden na praznu jezgru kao robu široke potrošnje mogao bi izgubiti svoj povijesni identitet, svoj "genius loci" i baštinske vrijednosti radi kojih je upisan na listu svjetske baštine. U opasnosti su i povijesne vizure, još uvijek razmjerno dobro očuvane, ali i autentični materijalni tragovi dubrovačke povijesti – u gradskom tkivu i njegovu krajoliku što je potrebno zaštititi kao integralni dio povijesne matrice (Sl. 1.).

Neprimjeren razvoj može ugroziti i prenesena simbolička značenja i memorije koje se vežu za prostor, koje trebaju biti prepoznate i zadržane da bi očuvali duh mjesta. Prepoznavanje različitih egzistencijalnih značenja tijekom vremena podiže svijest o našem identitetu i pomaže nam da razmišljamo o budućnosti.

Priopćenje razmatra aktualne sukobe između ideja očuvanja naslijeđa i razvoja regija kroz neprimjeren turistički i drugi razvoj te se zalaže za održiv pristup planiranju i upravljanju povijesnih mjesta, temeljen na očuvanim baštinskim vrijednostima te primjerenim kulturnim i krajobraznim politikama.

Suočivši se takvim izazovima na svom prostoru Zavod za prostorno uređenje Dubrovačko-neretvanske županije je pokrenuo europski projekt „Baština – pokretač razvoja" (IPA prekogranična suradnja Hrvatska-Crna Gora). Projekt se bavi zajedničkim prekograničnim aktivnostima u primjeni novih metodologija na zaštiti i upravljanju prirodnim i kulturnim naslijeđem na području Dubrovnika i Boke Kotorske. Cilj je utvrđivanje nove metodologije[1] urbane konzervacije u kontekstu upravljanja prostornim razvojem povijesnog urbanog krajolika Grada Dubrovnika, kao dobra svjetske baštine.

Nedostatak prepoznatih i prihvaćenih metodologija za vrjednovanje baštinskih vrijednosti, kao i nepostojanje kulturne i prostorne strategije koja uvažava sve baštinske vrijednosti povijesnih gradova u Hrvatskoj, pa tako i svjetske baštine grada Dubrovnika i njegova „settinga", predstavlja ključan problem kada govorimo o promjenama u prostoru i danas formira osnovni diskurs za konzervaciju i planiranje.

Održivi razvoj sukladno „Ljubljanskoj deklaraciji o teritorijalnoj dimenziji održivog razvoja"[2], nije samo ekološko ili ekonomsko pitanje. Osim utvrđena tri aspekta održivog razvoja: ekonomska, ekološka i socijalna održivost, načela održivog razvoja europskog kontinenta uvode i četvrtu dimenziju – kulturne održivosti. Kulturna održivost podrazumijeva očuvanje svih baštinskih vrijednosti naših zajednica, nataloženih u prostoru tijekom vremena i očuvanje svijesti o nama samima, o tome tko smo i gdje idemo.

BAŠTINSKE VRIJEDNOSTI

Naslijeđene vrijednosti možemo opisati kao *niz pozitivnih karakteristika ili kvaliteta koje se percipiraju/doživljavaju kod kulturnih objekata ili lokaliteta od strane određenih pojedinaca ili grupa.*

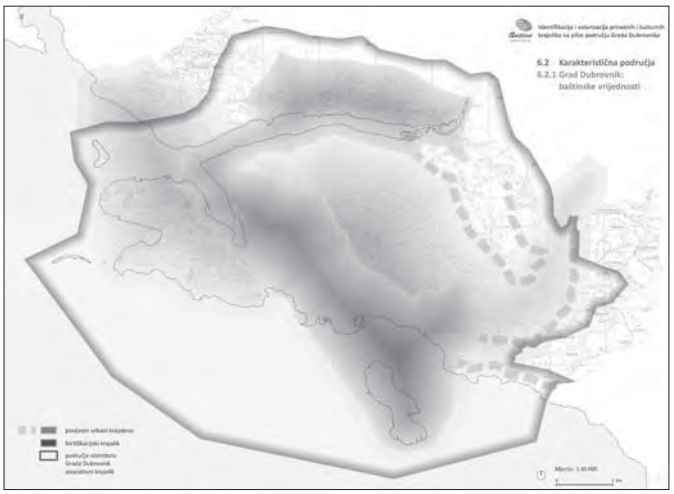
Naslijeđene vrijednosti potrebno je prepoznati, sagledavajući širi prostorno-vremenski, ali i spoznajni kontekst. One se moraju sagledati i iz antropološke perspektive koja pokušava razumijeti cijeli niz vrijednosti i procesa vrjednovanja koji se pripisuju naslijeđu za razliku od standardnog pristupa koji daje prioritet povijesnim ili umjetničkim vrijednostima pretežito fizičke komponente. Svjesni nemogućnosti očuvanja materijalnog bez očuvanja nematerijalnog, uviđamo da se dihotomija *vidljivo – nevidljivo* mora ponovno preispitati. Postojeći sustav prostor ne promatra i ne analizira u svojoj ukupnosti kao teritorij premrežen baštinskim sustavima koji su upisani u ultimativnu baštinsku pojavnost koju nazivamo krajolikom, već djelomično pri tom zanemarujući složenu i konfliktnu prirodu stvari.

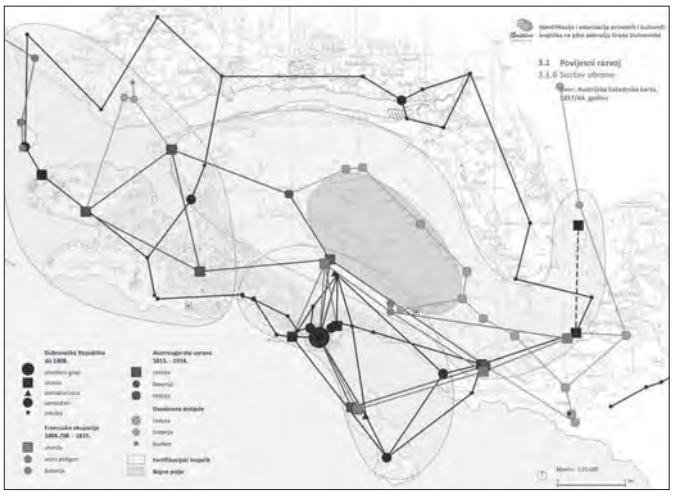


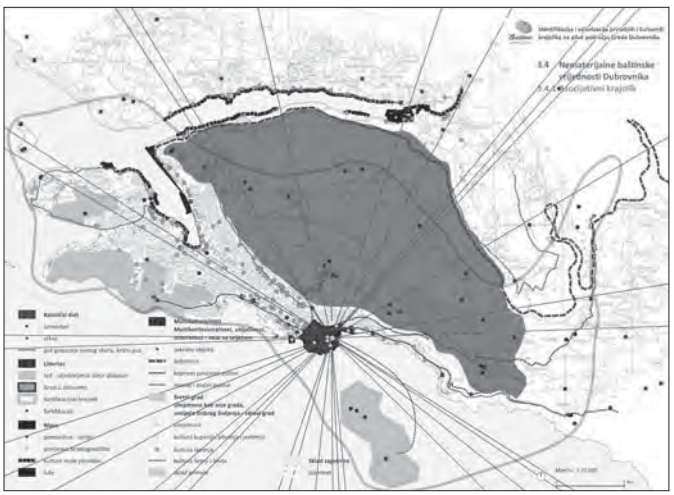
Sl. 1. Slika Dubrovnika, (nepoznat izvor)

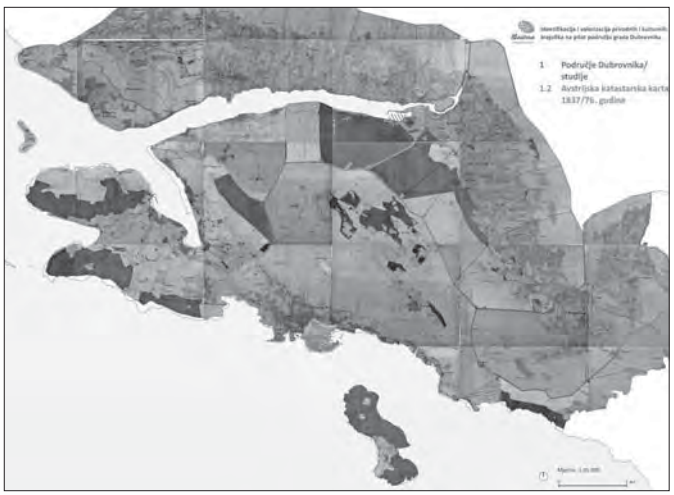
1 Metodološki pristup je utvrđen tijekom rada na projektu „Baština – pokretač razvoja" i prilikom izrade sintezne studije u suradnji sa Zavodom za prostorno uređenje Dubrovačko-neretvanske županije. Sve o projektu, kao i sve izrađene studije moguće je naći na stranicama Zavoda http://www.zzpudnz.hr/BASTINA.aspx. Berlengi, Lisitzin, Mlakar, 2015.

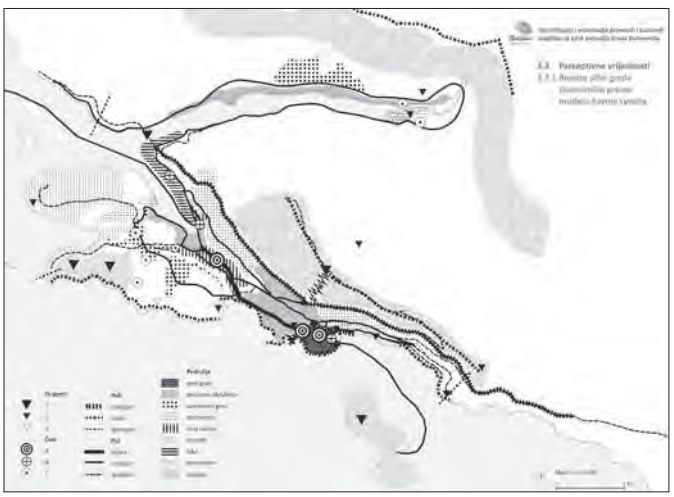
2 ***(2003.). *Ljubljanska deklaracija o teritorijalnoj dimenziji održivog razvoja* koju je usvojila Europska konferencija ministara odgovornih za regionalno planiranje 13. (CEMAT) u Ljubljani naglašava značaj složenog i sveobuhvatnog sustava teritorija, koje je mjesto ljudskog bivstvovanja i aktivnosti i osnova održivog razvoja, te u tom smislu poziva na transektorsku i transeuropsku suradnju osnaženih regionalnih i lokalnih vlasti.











Sl. 2. Grad Dubrovnik, integralne naslijeđene vrijednosti, (izvor: Berlengi, Lisitzin, Mlakar, 2015.)

Sl. 3. Grad Dubrovnik - povijesni razvoj i sustav obrane, (izvor: Zavod za prostorno uređenje Dubrovačko-neretvanske županije)

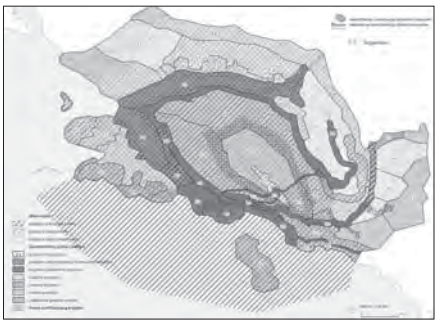
Sl. 4. Nematerijalne naslijeđene vrijednosti Dubrovnika, asocijativni krajolik, (izvor: Zavod za prostorno uređenje Dubrovačko-neretvanske županije)

Sl. 5. Katastar Franje I., područje Grada Dubrovnika iz 1837./1876. godine, Arhiv mapa za Istru i Dalmaciju splitskog Državnog arhiva. Spojeni i georeferencirani povijesni katastar predstavlja jednu od rasterskih podloga za GIS analize, (izvor: Zavod za prostorno uređenje Dubrovačko-neretvanske županije)

Sl. 6. Perceptivne vrijednosti, analiza slike grada Dubrovnika, karta izrađena temeljem perceptivnih analiza i online anketa prema modelu Kevina Lyncha, (izvor: Zavod za prostorno uređenje Dubrovačko-neretvanske županije)

Tipologijom naslijeđenih vrijednosti bavili su se mnogi znanstvenici i organizacije,[3] međutim organizacija ICOMOS Australija čini se da je najsveobuhvatnije utvrdila baštinske vrijednosti. U Povelji iz Burre o mjestima od kulturnog značaja izdvojene su estetske, povijesne, znanstvene i socijalne, koje uključuju duhovne, političke, nacionalne i druge kulturne vrijednosti. Prepoznavanje svih naslijeđenih vrijednosti i njihovo proučavanje ključno je za vrjednovanje prostora.

Fenomen Dubrovnik, analiziran je sa svih tih motrišta, pokušavajući proniknuti u bit stvari, njegove naslijeđenevrijednosti su prepoznate, kartografski zabilježene i ocijenjene metodologijom integralnog vrjednovanja. Mnoge teme samo su dotaknute i zahtijevaju temeljite analize, ali je postavljen teorijski okvir za daljnji rad na toj izuzetno složenoj problematici (Sl. 2.).



Sl. 7. Grad Dubrovnik, integralna ukupna vrijednost, smjernice, (izvor: Berlengi, Lisitzin, Mlakar, 2015.)

PROSTOR, ZNAČENJE I IDENTITET

Grad Dubrovnik promatramo kao sastavni dio teritorija i njegovih sustava. Teritorij je ukupnost prostora, uključujući kopno i more.[4] Upoznajemo ga kroz analize sustava – kako prirodnih ekosustava tako i kulturnih sustava. Novi način analiziranja prostora koji nam omogućuje cjelovito i dubinsko razumijevanje prostora i odnosa u prostoru počinje od prepoznavanja različitih mreža i sustava te utvrđivanja veza između njih. Prepoznate su osnovne identitetske mreže Dubrovnika, političke i trgovačke mreže transregionalnog mjerila i globalnog značaja, lokalne mreže gradova i sela, gospodarske mreže kultiviranog krajolika, kao i infrastrukturne mreže, civilne,vojne, vjerske i turističke (Sl. 3.). Te mreže predstavljaju osnovu za revitalizaciju duha mjesta te se predlaže razvojna strategija temeljena na očuvanim slojevima identitetskih sustava koji čine našu baštinu - *produktivan 'teritorijalni grad'*.[5]

Asocijativne teme i nematerijalne vrijednosti naslijeđa nisu nikad bile glavna tema u zaštiti i očuvanju baštine. Uočavajući brojne poteškoće i u mnogim slučajevima nemogućnost zaštite materijalnog naslijeđa, bez očuvanja duhovnih vrijednosti zajednica koje stvaraju naslijeđe, asocijativne teme se javljaju kao nezaobilazne u tom procesu. Nematerijalne vrijednosti same po sebi nisu statične vrijednosti, one su dio kulturne živuće veze između prošlosti i budućnosti i mijenjaju se tijekom vremena.

Glavne teme koje su prepoznate kao asocijativni aspekti, prenesena simbolička značenja, društvene ili duhovne vrijednosti koje se vežu za Dubrovnik i predstavljaju veze između grada i ljudi jesu: Katolički Duh, Libertas, More, Sklad zajednice, Sretni grad i Multikulturalnost (Sl. 4.). Prepoznavanje tih vrijednosti neophodno je u procesu utvrđivanja povijesnog i suvremenog identiteta Grada Dubrovnika. S obzirom da povijesni Dubrovnik nije jedino što čini njegov identitet i da su suvremeni i povijesni identitet Dubrovnika snažno isprepleteni, pokazalo se potrebnim prepoznati brojne identitete koje Dubrovnik sadrži i koji su i sami u kontinuiranom razvoju te tražiti značenje tih identiteta za nas danas.

Gradove oblikuju ljudi tijekom vremena. Dubrovnik i njegov krajolik se mijenja kako se mijenja stanje duha. Proces oblikovanja prostora i ljudi je uzajaman, ljudi oblikuju krajolik koji zatim oblikuje ljude. Očuvanje naslijeđenih vrijednosti mora se temeljiti na razumijevanju šireg prostorno-vremenskog i duhovnog konteksta. Jednodimenzionalno sagledavanje prostora uzrok je nemogućnosti očuvanja mnogih aspekata prostora koji baštinimo.

METODOLOGIJA

Cilj razvoja nove metodologije jest formiranje osnove za budući održivi razvoj temeljen na cjelovitosti i ukupnosti prostora, svim naslijeđenim vrijednostima, vrjednujući pri tom i aspekte ljudskog djelovanja tijekom vremena.

Metodologija se sastoji od različitih strategija kojima se služimo da bi procijenili naslijeđene vrijednosti, ovisno o tipologiji vrijednosti, koje integriramo kako bi stekli što potpuniji uvid u stanje, povezujući ekološki, arheološki, povijesni, kulturni, perceptivni i ekonomski pristup – pri tom analizirajući promjene u prostoru. Svi naslijeđeni sustavi se kartiraju koristeći suvremenu tehnologiju (GIS) koja omogućava iscrpne analize područja preklapajući različite vrijednosne slojeve.

3 Mason (2002.). Članak analizira različite tipologije naslijeđenih vrijednosti tijekom povijesti teorije baštine počevši od Riegl-a (1902.), Lipe-a (1984.), preko Povelje iz Burre (1999.), Frey-a (1997.) do English Heritage organizacije (1997.).

4 ***(2000.). Konvencija o europskim krajolicima uvela je paneuropski koncept usredotočujući se na kvalitetu zaštite krajolika, upravljanje i planiranje te pokriva cijeli teritorij, a ne samo izvanredne krajolike. Konvencija ima za cilj potaknuti javne vlasti na usvajanje politike i mjera na lokalnoj, regionalnoj, nacionalnoj i međunarodnoj razini za zaštitu, upravljanje i planiranje krajolika diljem Europe, s ciljem oblikovanja "krajobraznih politika".

5 Kunst (2014.). Studija je imala za cilj procijeniti ekonomske posljedice gubitka autentičnog kulturnog krajolika i između ostalog predložiti razvojnu strategiju temeljenu na očuvanim slojevima identitetskih sustava koji čine našu baštinu. *„Međusobno preklapanje svih mreža i njihov koordiniran razvoj pretvara cjelokupni gravitirajući prostor Dubrovnika iz današnjeg prostora s jednim naglašenim centrom (jezgra Dubrovnika), u produktivan 'teritorijalni grad'."*



Sl. 8. Grad Dubrovnik, karakteristična područja, razine zaštite, (izvor: Berlengi, Lisitzin, Mlakar, 2015.)



Sl. 9. Panorama povijesnog Dubrovnika, (nepoznat izvor)

Integralno vrjednovanje prostora Dubrovnika, pri čemu su prirodni, krajolični i urbani prostor razmatrani i vrjednovani kao nedjeljiva cjelina uključuje sljedeće analize naslijeđenih vrijednosti: izrađena je analiza pejsažnih obilježja i to reljefa, pokrova zemljišta, geoloških obilježja, tipoloških obilježja, karakterizacija prirodnog, ruralnog i urbanog krajolika, utvrđivanje krajobraznih područja, krajobraznih uzoraka i morfoloških uzoraka naselja radi prepoznavanja strukture grada (Sl. 10.).

Izrađena je analiza značaja Dubrovnika tijekom povijesnog razvoja šireg područja, analiza sačuvanosti povijesnog urbanog krajolika, ladanjskih, sakralnih i stambeno-gospodarskih sklopova, povijesne infrastrukture i sustava obrane, fortikacijskog krajolika, trgovačkog i političkog krajolika s posebnim naglaskom na razdoblje Dubrovačke Republike i atribute izvanredne univerzalne vrijednosti Grada Dubrovnika radi kojih je na listi zaštićene svjetske baštine. Kao osnova za analizu, uz različite povijesne izvore, korišten je franciskanski katastar iz 1837./1879. godine koji spojen za cijelo područje, georeferenciran te preklopljen s ortofoto snimkom današnjega stanja jasno pokazuje promjene u prostoru (Sl. 5.).

Percepcijske vrijednosti analizirane su kroz doživljajnu analizu slike grada Dubrovnika prema modelu Kevina Lyncha, koja nastaje iz preklapanja mnogih individualnih slika, nastalih kao rezultat dojmova i opažanja. Doživljajna slika dalje je analizirana kroz asocijativne vrijednosti, participacijski proces i kroz identifikaciju različitih nematerijalnih vrijednosti (Sl. 6.).

Ekonomsko vrjednovanje izrađeno je kroz procjenu utjecaja različitih razvojnih scenarija te stupnja promjene autentičnog kulturnog krajolika Grada Dubrovnika kao važnog elementa identitetskog sustava na *brand* i *image* Grada te na uspješnost turističkog odredišta.

Konačno integriranje vrijednosti uključuje generiranje nekoliko kriterija odnosno referentnih vrjednosnih slojeva koji su odabrani na osnovu gornjih polazišta i analiza i to: prirodna vrijednost, stanje očuvanosti vrijednog kulturnog krajolika, referentnost povijesnog krajolika za razdoblje Dubrovačke Republike, vizualna izloženost, prepoznatljivost i skladnost. Na osnovu njihova preklapanja i agregiranja dobivamo ukupnu vrijednost prostora koja nam pokazuje stupanj gustoće odnosno koncentracije krajobraznih vrijednosti (Sl. 7.).

Integralne naslijeđene vrijednosti Grada Dubrovnika kao dobra svjetske baštine zaokružene su u tri područja koja predstavljaju različite razine zaštite. Ukupni obuhvat tih područja kroz analize naslijeđenih vrijednosti pokazao se kao osjetljivo područje te je predložen kao nova dodirna (kontakt, buffer) zona spomenika svjetskog naslijeđa (Sl. 8.).

Završno integralno vrjednovanje omogućava argumentirano izdvajanje područja najviših vrijednosti, koja treba dugoročno strateški zaštititi od promjena odnosno očuvati za buduće generacije. Identificiranim naslijeđenim vrijednostima kroz proces vrjednovanja pripisuje se određeni *kulturni značaj*[6] i stupanj tog značaja predstavlja osnovu za proces planiranja, temeljen na razvojnim politikama.

Jedan od novih alata i međunarodno prihvaćenh metoda suvremene konzervatorske prakse u zaštiti svjetskog naslijeđa svakako je „*Procjena utjecaja na baštinu za dobra Svjetske kulturne baštine*" (*HIA*)[7] kao najnoviji ICOMOS-ov alat. Kao svjetska baština Dubrovnik je izložen raziličitim pritiscima razvojnih projekata, turizma, društveno-ekomonskih i ekoloških promjena, unutar i izvan samoga kulturnog dobra. Moguće promjene se analiziraju te se procjenjuju mogući utjecaji na čimbenike identiteta kojima se iskazuje iznimna univerzalna vrijednost grada Dubrovnika.

Integriranje procijenjenih vrijednosti i primjenu te metodologije mogli bismo sažeti u nekoliko etapa kao dio sustava planiranja i to:

- integralno vrjednovanje i određivanje kulturnog značaja,
- pripisivanje vrijednosti fizičkim strukturama u prostoru i obilježjima područja,
- analiziranje prijetnji, prilika i utjecaja,
- propisivanje zaštitnih ili drugih planskih mjera i djelovanja.

6 ***(2013.). *Povelja iz Burre o mjestima od kulturnog značaja*. Kulturni značaj nekog mjesta utjelovljen je u samome mjestu, njegovoj strukturi, okruženju/smještaju, asocijacijama, značenjima, sjećanjima, povezanim mjestima i predmetima.

7 ***(2011.). Smjernice za „Procjenu utjecaja na baštinu za dobra Svjetske kulturne baštine" ICOMOS. Svrha novog pristupa jest da Procjena utjecaja na baštinu pruži činjenične osnove za objektivnu i transparentnu procjenu utjecaja promjena koje bi potencijalno mogle djelovati na iznimnu univerzalnu vrijednost svjetskog naslijeđa i njegovo okružje. Te smjernice se mogu primjeniti na svu baštinu.

8 ***(2011.) *Pariška deklaracija o baštini kao pokretaču razvoja*. Deklaracija je priznala učinke globalizacije na društva, koja se očituju u iscrpljivanju njihovih vrijednosti, identiteta i kulturne raznolikosti, te njihove materijalno i nematerijalno naslijeđe u najširem smislu.

9 *** (2005.) *Okvirna konvencija o vrijednosti kulturne baštine za društvo, Faro konvencija*. Daje veliki značaj društvu i građanima te poziva na nove modele razvoja koje pokreće veća demokracija, osnaženo sudjelovanje građana i bolje upravljanje utemeljeno na otvorenijim, reaktivnijim i transparentnijim institucijama njegujući ideale i načela utemeljena na poštivanju ljudskih prava, demokraciji i vladavini prava.

10 Armstrong (2001.)

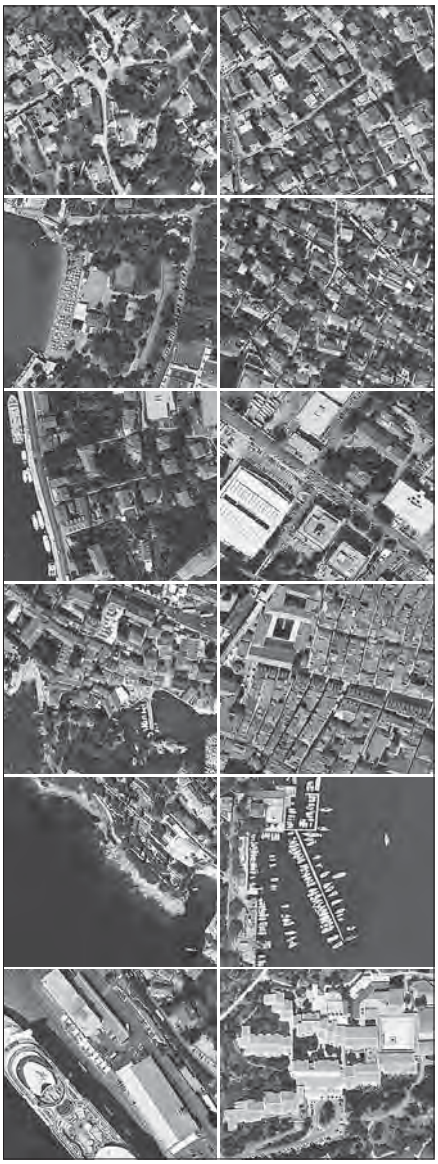
ZAKLJUČAK

Poznati geograf i teoretičar naslijeđa David Lowenthal, u jednom od svojih izlaganja rekao je da razlog nebavljenja mnogim aspektima prošlosti u današnje vrijeme leži u našoj nespremnosti da se suočimo s budućnošću.

Identifikacija i vrjednovanje naslijeđa, te osvještavanje baštinskih vrijednosti zajednica u kojima živimo važan su dio naše budućnosti jer naša prošlost je iz više razloga ključni aspekt u procesu razvoja (Sl. 9.). U tom smislu treba preispitati odnos između razvoja i naslijeđa, ali *razvoj treba shvatiti ne samo u smislu gospodarskog rasta, već i kao sredstvo za postizanje zadovoljavajuće intelektualne, emocionalne, moralne i duhovne egzistencije.*[8]

Potrebno je promišljati alternativne razvojne strategije gradova kao sustava, strategije razvoja temeljene na planiranom identitetu i autentičnoj baštini kao čuvaru povijesne, kulturne i društvene memorije te očuvanom revitaliziranom duhu mjesta. Manjak svijesti o naslijeđenim vrijednostima može biti poguban za male zajednice. Postoji opasnost da usljed velikih pritisaka turizma postanu samosvjesne parodije sebe samih i u procesu izgube bogata i slojevita značenja njihovih gradova i krajolika.

Baštinu ne možemo odvojiti od zajednice, ljudi, njihove povijesti, ljudskog djelovanja u prostoru, od priča, pjesama, ideala, snova, a *zajednica povezana baštinom sastoji se od pojedinaca koji specifične značajke kulturne baštine drže vrijednim i žele ih očuvati i prenijeti budućim naraštajima*.[9] Samo osnažene zajednice, svjesne svoje prošlosti i vrijednosti s jasnom slikom budućnosti koju sanjaju, mogu pronaći nove putove „*generirajući male mitove ili čak herojske epove*"[10] koji će opisivati naše buduće krajolike.



Sl. 10. Grad Dubrovnik, tipološka klasifikacija, morfološki uzorci karakterističnih gradskih područja, (izvor: Zavod za prostorno uređenje Dubrovačko-neretvanske županije)

LITERATURA

1. Armstrong, H., (2001.), Spectacle and tourism as the Faustian Bargain: Sustaining the myths of landscape, Spectator, vol. 21, no.1
2. Berlengi, G.; Lisitzin, K.; Mlakar, A. (2015.), *Identifikacija i valorizacija prirodnih i kulturnih krajolika pilot područja grada Dubrovnika*, projekt: Baština pokretač razvoja, Zavod za prostorno uređenje Dubrovačko-neretvanske županije
3. Kunst, I. et al. (2014.), *Utjecaj promjene autentičnog kulturnog krajobraza Grada Dubrovnika kao važnog elementa identitetskog sustava na brand i image Grada te na uspješnost turističke destinacije*, Institut za turizam, projekt: Baština pokretač razvoja, Zavod za prostorno uređenje Dubrovačko-neretvanske županije
4. Lowenthal, D. (1985.), *Past is a foreign country*, Cambridge, Cambridge University Press
5. Mason, R. (2002.), *Assessing Values in Conservation Planning, Methodological Issues and Choices*, „Assessing the values of cultural heritage, Research report", The Getty Conservation Institute, Los Angeles
6. *** (2011.), *Pariška deklaracija o baštini kao pokretaču razvoja,* 17. Generalna skupština ICOMOS-a, Pariz
7. *** (2000.), *Konvencija o europskim krajobrazima,* Odbor ministara Vijeća Europe NN-MU 12/2002., Zakon o potvrđivanju Konvencije o europskim krajobrazima, NN 11/2004
8. *** (2005.), *Okvirna konvencija vijeća Europe o vrijednosti kulturne baštine za društvo*, Faro konvencija, Zakon o potvrđivanju Okvirne konvencije Vijeća Europe o vrijednosti kulturne baštine za društvo, NN 5/2007
9. *** (2003.), *Ljubljanska deklaracija o teritorijalnoj dimenziji održivog razvoja*, Europska konferencija ministara odgovornih za regionalno planiranje 13. (CEMAT), Ljubljana
10. *** (2011.), *Smjernice za „Procjenu utjecaja na baštinu za dobra Svjetske kulturne baštine"* ICOMOS

AUTHOR'S BIOGRAPHY

Barbara Savin, architect, head of the Department of Urban Planning at the Institute for Physical Planning of Dubrovnik-Neretva County. Professional practice gained in the private offices of the Study Centre for Reconstruction and Development Ltd. and Alfaplan Ltd. Since 1997 she works at the Institute for Physical Planning of Dubrovnik-Neretva County.
savin.barbara@gmail.com

IVANA TUTEK, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
VLASTA BEGOVIĆ, Institute of Archeology, Zagreb, Croatia

KOMPOZICIJSKI DIJAGRAMI NASLIJEĐENOG URBANIZIRANOG PEJSAŽA DUBROVNIKA

MODELI OBLIKOVANJA SUVREMENOG PEJSAŽA

COMPOSITIONAL DIAGRAMS OF DUBROVNIK URBAN LANDSCAPE HERITAGE

DESIGN MODELS FOR CONTEMPORARY LANDSCAPE

KLJUČNE RIJEČI
urbanizirani pejsaž
kompozicijski dijagram pejsaža
Dubrovnik

KEY WORDS
urban landscape
compositional diagram of landscape
Dubrovnik

Dubrovački pejsaž formirao se tijekom dugačkog vremenskog razdoblja, spontanim i planskim ljudskim djelovanjem u prostoru. Interakcija prirode i čovjeka prerasla je u organiziranu cjelinu zajedničkog djelovanja kad je cjelokupan pejsaž, sa svim strukturama, rezultat stoljetne urbane kulture. Tada prirodni prostor predstavlja konstitutivni i neodvojivi dio arhitekture te govorimo o totalnom arhitektonskom prostoru ili o urbaniziranom pejsažu. Takav homogeni sustav u neprekidnoj je mijeni i njegovo je uspješno oblikovanje moguće jedino uz prihvaćanje prostorno-vremenske dinamike. Znanstvene analize povijesnog slijeda promjena u sintezi s apstraktnim modelima promišljanja prostora predstavljaju podlogu za razvojno-umjetnički koncept oblikovanja suvremenog pejsaža, koji ostavlja mogućnost prilagodbe novih prostornih pozicija otvorenom dinamičkom sustavu urbaniziranog pejsaža Dubrovnika.

The Dubrovnik territory has been formed spontaneously and planning over a long period of time. It developed into an organised whole of landscape and structures, both being the result of centuries-long urban culture. Consequently, the natural space represents an integral part of architecture and can be defined as urban landscape. That homogeneous system is in constant change and its harmonious design becomes possible only through the acceptance of time-spatial dynamics. In order to direct the transformation of space, it is necessary to understand the processes which took place in the past. The synthesis of scientific analysis of historical changes and abstract models of rethinking space represents a design blueprint for the developmental concept of contemporary landscape – a hybrid compositional diagram of urban landscape.

UVOD

Pejsaž se formirao tijekom dugačkog vremenskog razdoblja, spontano i planskim ljudskim djelovanjem u prostoru. Na dubrovačkom teritoriju ta interakcija prirode i djelovanja čovjeka rezultirala je iznimnim dosezima i prerasla u organiziranu cjelinu zajedničkog djelovanja kad je cjelokupan pejsaž, sa svim strukturama, rezultat stoljetne urbane kulture (Sl. 2.). Tada prirodni prostor predstavlja konstitutivni dio arhitekture, neodvojiv je od nje te govorimo o totalnom arhitektonskom prostoru ili o urbaniziranom krajoliku. Takav homogeni sustav u neprekidnoj je mijeni i njegovo je skladno oblikovanje moguće jedino uz prihvaćanje prostorno-vremenske dinamike. Da bi se usmjerile preobrazbe prostora, potrebno je razumjeti procese koji su se odvijali u prošlosti. Na postanak i razvitak grada, pa tako i cjelokupnog prostora njegova djelovanja, utječu sve povijesne silnice koje pokreću opći razvitak nekog društva u svim sferama materijalne i duhovne kulture.

PREOBRAZBE PROSTORA

Elementarni pejsaž označava početni stadij preobrazbe nekog teritorija. Upoznavanje prostora započinjemo analizama tektonike i geomorfologije, jer čak i najranije antropogene strukture pozicionirane su i oblikovane u skladu s prirodom koja ih okružuje. Usporeno je vrijeme geološkog pomicanja kore koju nazivamo tlo, koža zemlje. Pokušaj da se preoblikuje taj primarni horizont osnovno je stanje arhitekture.[1]

Dubrovački teritorij određen je u davnoj prošlosti, u vrijeme kada se formirala geostruktura planeta izdizanjem i preklapanjem tektonskih ploča. Morska površina s dva duboka usjeka u kopneni prostor (delta Neretve i Bokakotorski zaljev) i visoki planinski masiv u pozadini formiraju uski, dugački obalni pojas s brojnim otocima i poluotocima (Sl. 1. – Map 1.). Takvo područje obilježava blizina mora i intenzivan utjecaj neprekidnih prirodnih mijena i strujanja te kao rezultat toga izrazita prirodna[2] i kulturna dinamika.

Prapovijest / antika

Povoljni prirodni uvjeti, plodna polja i skrivene uvale te ugodna klima omogućavali su intenzivan život na ovim prostorima od prapovijesti, o čemu svjedoče brojni materijalni nalazi. Mnoge gradine na uzvišenjima i zaštićenim položajima na otocima i poluotocima te gomile oko njih, na padinama i uz rubove polja, uz komunikacije definiraju prapovijesni predurbani i protourbani pejsaž (Sl. 1. – Map 2.).[3]

U antičkom razdoblju autohtono ilirsko stanovništvo oblikuje se pod grčkim utjecajem[4]. Proces romanizacije podijelio je područje u kolonije Epidaur (danas Cavtat, ager obuhvaća Konavle i proteže se sve do Zatona[5]) i Naronu (danas Vid pokraj Metkovića, ager obuhvaća Stonsko polje i Pelješac), dva velika centra sa svojim agerima.

Romansko stanovništvo miješa se s domicilnim, rimski patriciji grade ladanjsko-gospodarske vile (*villae urbanae, suburbanae, maritimae, rusticae*) u predgrađima, uz more te uz plodna polja i oblikuju okolni prostor s dominantno urbanim karakterom. I premda su te građevine često smještene izdvojeno od urbanoga centra, oni zadržavaju oblikovne i kulturološke karakteristike gradskoga života. Uz vile nastaju ladanjski vrtovi, pejsaž se pažljivo oblikuje: vinogradi i maslinici prevladavaju na terasama uz obrađena polja.

U ranoj antici gradska su se utvrđenja gradila jer su bila jedan od glavnih atributa grada, a u kasnome razdoblju zbog seobe naroda i provala barbara ona osiguravaju siguran zaklon od vanjske opasnosti. U kasnoj antici, uz kastrametaciju naselja i urbanih aglomeracija, također je prisutna i kastrametacija čitavog teritorija.

Podjela plodne zemlje između vlasništva kolonija i vila (sustav limitacije), gradnja cesta i pomorskih baza kao dio plana rimskog vladanja i smirivanja teritorija, vodovod (akvedukt od Vodovađe do Epidaura), gradski i gospodarski sklopovi i utvrde nedvojbeno govore o intenzivnom životu toga kraja. Možemo reći da se prva veća preobrazba pejsaža dogodila u antici, u rimskom razdoblju – što je početak formiranja urbaniziranog pejsaža (Sl. 1. – Map 2.).[6]

1 "Suvremeno metropolitansko okruženje je kao mreža koja grli tlo – privučeno i istovremeno otuđeno od njega. Komunikacije se umnožavaju i koncept različitosti se mijenja prema nestajanju. Mjesto i vrijeme se sudaraju. Metropolis je sveprisutan i neizbježan, njegov presjek je materijalizirani horizont." Bunshoten, 1991: 55-59

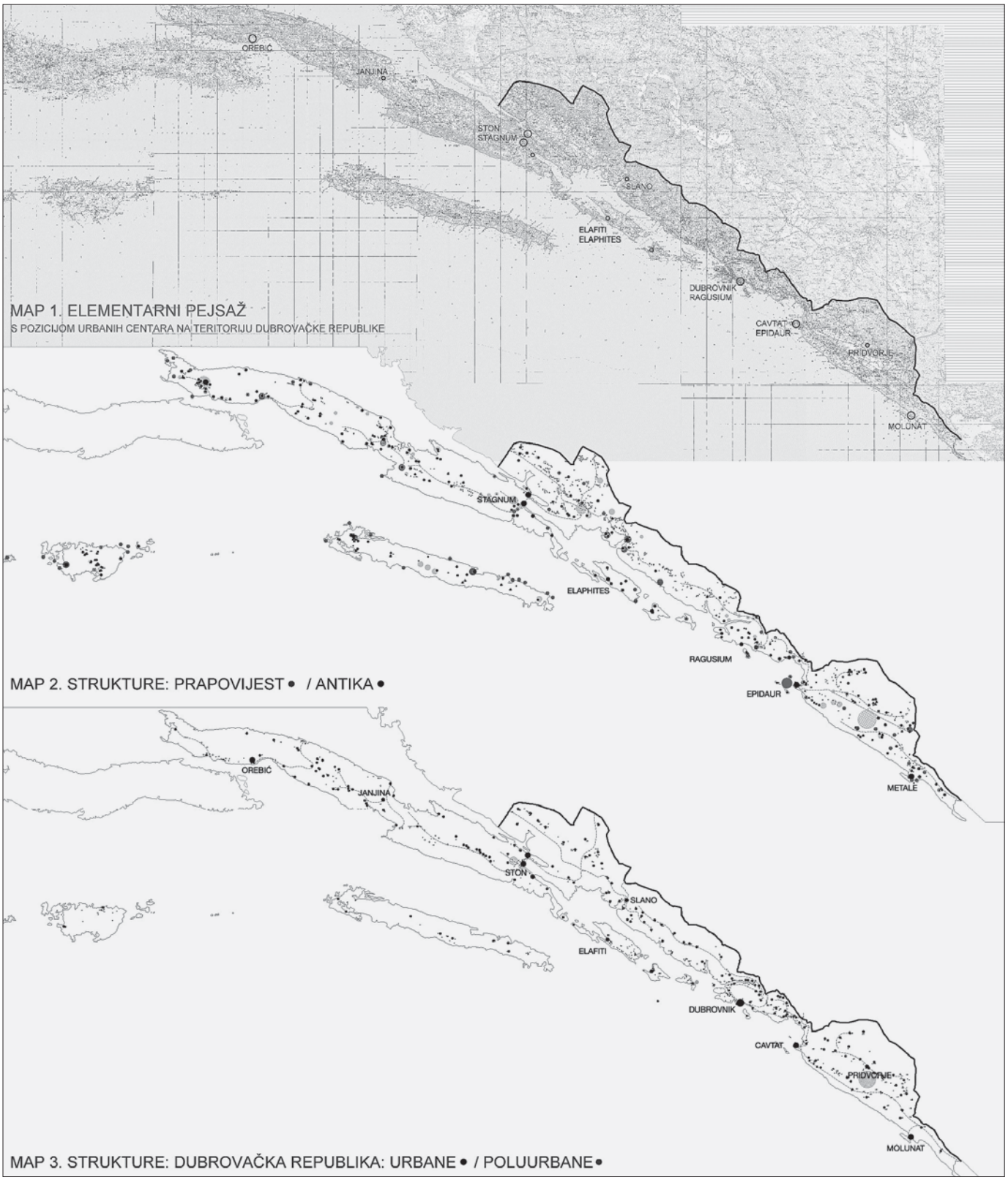
2 Prirodne preobrazbe toga prostora dogodile su se zbog pokretanja Euroazijske ploče i Jadranske mikroploče koje su prouzročile niz potresa i potonuće istočnojadranske obale oko 2 m od početka nove ere do danas. Taj milenijski proces i dalje ubrzano traje te rezultira promijenjenom konfiguracijom obale. Begović; Schrunk, 2008:289-300

3 Tutek, 2015: 143-188

4 Odnosi se na trgovačke veze i razmjene s grčkim kolonijama u kontaktnim područjima. Tutek, 2015: 126

5 ***, 1987: 91

6 Tutek, 2015: 143-188



Sl. 1. Dijagram prethodnosti – rasprostranjenost i tipologija izgrađenih struktura na teritoriju Dubrovačke Republike u vremenskom kontinuumu (autor: Ivana Tutek)

Dolazak Slavena i provala Avara na hrvatsko priobalje u prvim desetljećima 7. stoljeća bili su sudbonosna raskrsnica u razvitku grada na istočnojadranskom prostoru.[7] Tu povijesnu oluju Epidaur nije preživio, izbjeglo stanovništvo sklonilo se u naselje Ragusium (današnji Dubrovnik). Novopridošli Slaveni miješaju se s autohtonim romanskim stanovništvom i asimiliraju postojeći kulturni obrazac, a urbano nasljeđe antičkog razdoblja u razvitku Dubrovnika potvrđeno je i preneseno u novi model.

Dubrovačka Republika

Uski, dinamični pojas kopna na kojemu je smješten Dubrovnik stoljećima je bio ispresijecan intenzivnim prometom preko mora i prema unutrašnjosti. Upravo je takav položaj u široj regiji bitno određivao značaj njegove izgradnje, od širenja obradivih površina zemlje u neposrednoj okolici do stvaranja vlastitog teritorija i prerastanja u grad-državu (Sl. 1. – Map 3.).[8]

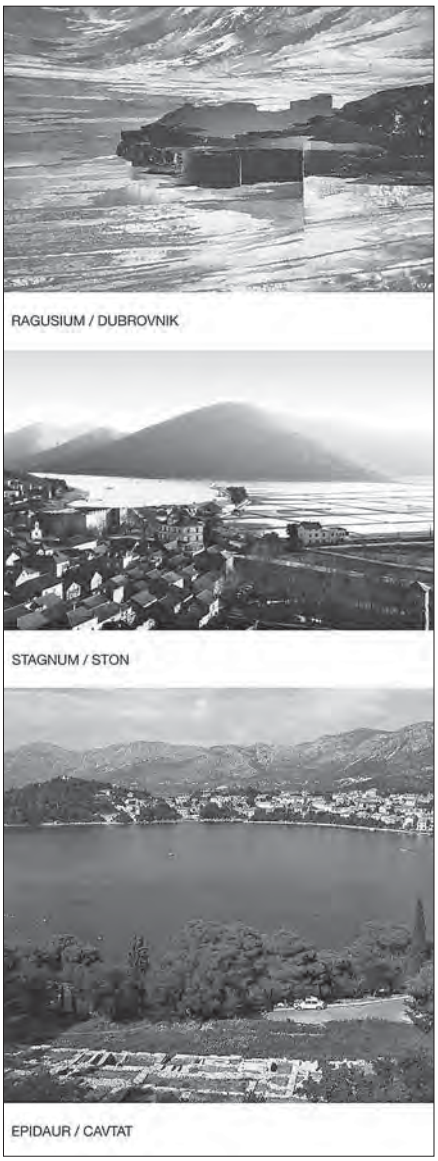
Dubrovnik, ili točnije: pojedini njegovi dijelovi, bili su model izgradnje svih planiranih naselja na njegovu širem području. On je, međutim, jedini u toj grupi koji nije nastao odjednom, već se u urbanističkom smislu formirao od 7. do 13. st., što se jasno odrazilo u tkivu i prostorima grada.[9] Kako se Dubrovnik širi i povećava svoj gradski teritorij, tako definira i izvangradsko područje (*districtus*). Izvangradsko područje 13. stoljeća obuhvaća Astareju (*terra firma*) i otoke (*insulae*). Višestoljetna pripadnost Gradu umnogome je bila razlog što postoje velike razlike između toga teritorija i svih naknadno stečenih područja, koja se tijekom 14. i 15. stoljeća priključuju i predstavljaju izvangradski prostor (Pelješac, Primorje, Mljet, Lastovo i Konavle). Afirmacija grada, koja se u 13. stoljeću očituje u smišljenoj urbanoj politici unutar zidina, prenosi se i na okolni teritorij.

Dubrovački pomorci i trgovci putuju u najudaljenije krajeve svijeta, intelektualci se školuju u europskim metropolama, vodeći umjetnici i arhitekti sudjeluju u oblikovanju i uređivanju Grada i okolice. Prostor grada funkcionira kao jedan od najljepših salona Europe, a njegova je okolica uređeni perivoj. Točkasto raspoređeni ljetnikovci i njihovi prostrani uređeni vrtovi/perivoji definiraju izvangradski pejsaž i daju mu jasan urbani pečat. Na većoj udaljenosti od matičnoga grada Republika formira sekundarne urbane centre, nove gradove – Ston i Mali Ston (Sl. 3.2.), Cavtat (Sl. 3.1.), Molunat i planirana i utvrđena naselja te se na taj način osigurava urbana artikulacija šireg područja (Sl. 1. – Map 3.).

Bilježenjem i superponiranjem prostornih struktura i tipologija možemo zaključiti da je riječ o arhitektonski potpuno definiranom prostoru, organiziranom i uređenom prema najvišim zahtjevima sklada funkcije i forme - urbaniziranom pejsažu (Sl. 1.). Grad-teritorij čija se dimenzija podudara s dimenzijom stvarnoga geografskog, topografskog i klimatskog teritorija u skladu s potrebama rasta i editiranja postojećih dijelova grada ili pak zauzimanja novih područja, zavisno o potrebama sustava samog, jest prostor Dubrovačke Republike – Dubrovnik, metropolis 21. stoljeća.

Suvremeni pejsaž

U 19. stoljeću austrougarska vlast gradi prometnu i komunalnu infrastrukturu (ceste, željeznica) te zgrade javnih sadržaja i stambena predgrađa neposredno uz postojeće srednjovjekovne urbane jezgre. Daljnje širenje stambenih predjela u okolni prostor grada, izgradnja velikih hotelskih sklopova i infrastrukturnih građevina u krajoliku obilježavaju urbanizam 20. stoljeća. Dubrovački prostor je vidljivo stavljen u položaj marginalnog teritorija većeg sustava, najprije Austro-Ugarske Monarhije, a kasnije Kraljevine Jugoslavije i potom Socijalističke Jugoslavije (SFRJ). Shvaćanje prostora i planiranje koje se odnosi samo na centralne urbane jezgre bez promatranja šireg prostora djelovanja istih, negativno se odrazilo na taj visokokultivirani urbanizirani pejsaž. Sve to dovelo je do pregrađivanja i nagomilavanja sadržaja u užem perimetru

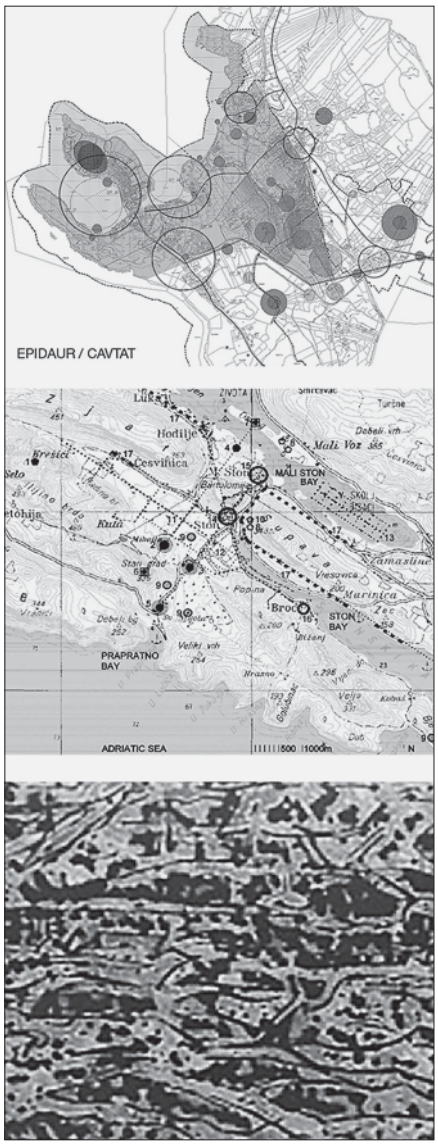


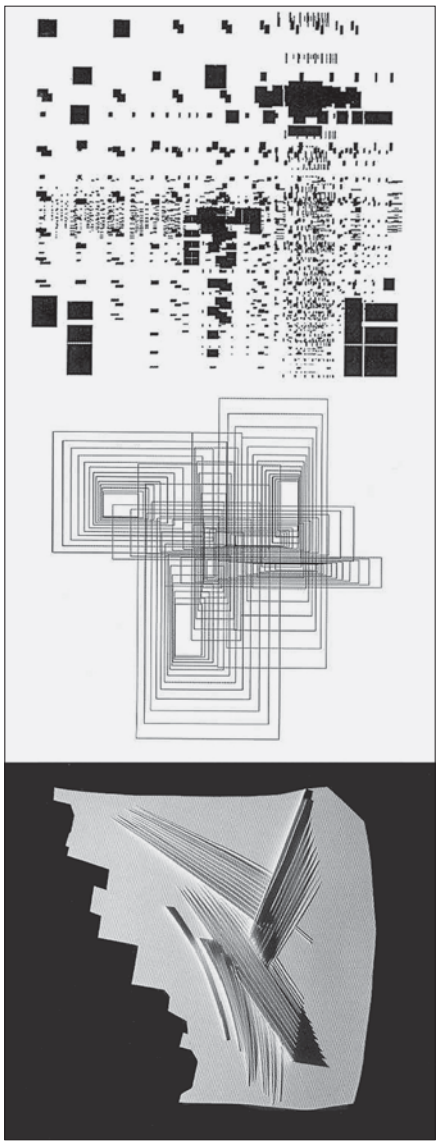
Sl. 2. Urbanizirani pejsaž Dubrovnika – gradske strukture u pejsažu dubrovačkog područja:
1.1. Dubrovnik / Ragusium – City scape series (autor: Katarina Ivanišin Kardum)
1.2. Ston / Stagnum (snimila: Ivana Tutek)
1.3. Cavtat / Epidaur (snimila: Vlasta Begović)

7 Godine 614. pada Salona, nekadašnja metropola čitave Dalmacije i u kasnoj antici još uvijek najistaknutiji gradski centar, i taj događaj ujedno označava kraj antike na ovim prostorima. Suić, 2003: 379

8 Tutek, 2015: 65-90

9 Prelog, 2003:21-53; "Dubrovački statut i izgradnja grada (1272-1972)", "Urbanistički razvoj Dubrovnika"





Sl. 3. Kompozicijski dijagrami urbaniziranog pejsaža:
3.1. Cavtat (autor: Ivana Tutek)
3.2. Ston (autor: Ivana Tutek)
3.3. Gromače (autor: Oton Gliha)

Sl. 4. Dijagramatski procesi (autori: Deleuze, Zaha Hadid Architects, Patrik Schumacher; izvor: Garcia, 2010)

Grada te slabljenjem i odumiranjem udaljenijih područja koja gube svoju urbanu snagu.[10]

KOMPOZICIJSKI DIJAGRAMI URBANIZIRANOG PEJSAŽA

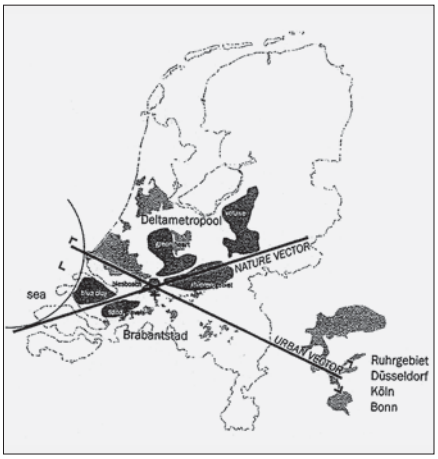
Suvremena situacija rastakanja tkiva grada uvjetuje da se njegov teritorij oblikuje i definira drugačijim pravilima i mehanizmima. Na početku 21. stoljeća javlja se dublji interes za koncept uključujući teorije mjesta, teritorija, ekosustava, mreža i infrastrukture te organizacije urbanih polja i dinamičke interakcije.[11] Tako je pejsaž, kroz raspon raznih disciplina, postao medij kojim se predstavlja suvremeni grad - model za proces. Strukturu urbaniziranog pejsaža te njegovu složenost i dinamiku pojašnjavaju i definiraju hibridni kompozicijski dijagrami[12], kombinacija znanastvenih[13] i umjetničkih. Znanstvene analize povijesnoga slijeda promjena (dijagrami prethodnosti[14] – Sl. 1., 3.) u sintezi s apstraktnim modelima promišljanja prostora (neobični parametrički – deleuzijanski dijagrami[15] – Sl. 4.-5.) predstavljaju podlogu za razvojno-umjetnički koncept oblikovanja suvremenoga krajolika.

10 Tutek, 2015: 217-258
11 Waldheim, 2006: 23
12 Većine definicija dijagrama u arhitekturi i drugim teorijama prostornog oblikovanja oslanja se na radove C. S. Piercea, M. Foucaulta, i G. Deleuzea s F. Guattarijem. Foucaltov koncept presudno je utjecao na definiranje najutjecajnijeg deleuzeovskog koncepta dijagrama kao apstraktnoga stroja – mape odnosa između sila; Deleuze; Guattari, 2013: 579-583; „To je vrsta prikaza koju karakterizira visoka razina apstrakcije i koji se fokusira na specifične aspekte." – dijagram prema definiciji P. Schumachera; Garcia, 2010: 260-269.
13 Dijagrami su danas uvučeni u svaki aspekt arhitektonske teorije, definirani kao samodostatni (umjetnost) i kao uporabni (funkcionalni), a promatraju se na dva načina kao analitički ili generativni uređaji; Eisenman, 1999.
14 Eisenman, 1999
15 Garcia, 2010: 260-269.
16 ***, 2011: UNESCO, Proposals Concerning the Desirability of a Standard-Setting Instruments on Historic Urban Landscapes, Paris; Točka 10. prednacrta preporuke HUL-a: Povijesni urbani krajolik uključuje topografiju, geomorfologiju i prirodne fenomene; izgrađeni okoliš, povijesni jednako kao i suvremeni, infrastrukturu, javni prostor, prostorne sadržaje i organizaciju, kao i vizure i druge elemente urbane strukture. Jednako tako taj širi pristup uključuje i društveno i kulturno djelovanje i vrijednosti, ekonomske procese i nematerijalne dimenzije baštine, kao izraze različitosti i identiteta.
17 ***, 2013: The Charter of European Planning, The Vision for Cities and Regions – Territoires of Europe in the 21th Century.

ZAKLJUČAK

Potreba za valorizacijom i ujedinjenjem grada i njegova šireg područja kao kulturne baštine dovela je 2011. godine do UNESCO-va prijedloga za definiciju Povijesnog urbanog krajolika (Historic Urban Landscape – HUL)[16] u kojem se zaštićena spomenička zona ne percipira više unutar strogo definiranih granica povijesnoga grada, već obuhvaća širi urbani, kulturni i geografski kontekst i promatra ga kao sustav, odnosno cjelinu kroz prostorno-vremenski kontinuum. Najnovija Europska povelja o prostornom planiranju, odobrena u Barceloni 2013., usredotočena je na stanovnike i korisnike gradova i njihove potrebe u svijetu koji se brzo mijenja te promovira viziju povezanih gradova i teritorija.[17]

Logika i tragovi prošlosti u pejsažu stvaraju osnovu za suvremenu nadogradnju pa ju je važno razumjeti i prihvatiti prilikom postavljanja novog prostornog koncepta. Da bi se to ostvarilo, potrebno je pronaći modele koji prihvaćaju vremensku i prostornu dinamiku. Predloženi hibridni kompozicijski dijagrami omogućavaju posredovanje između povijesti arhitekture i načina na koji ona definira vanjski prostor te se procesom oblikovanja generira nova stvarnost. To je koncept superpozicije tragova prošlosti, sadašnjosti i budućnosti koji ostavlja mogućnost prilagodbe novih prostornih pozicija otvorenom dinamičkom sustavu urbaniziranog krajolika Dubrovnika.



Sl. 5. Dijagram: operativni stroj, Projekt W u odnosu prema urbanom i prirodnom vektoru (autor: Chora, Raoul Bunschoten)

LITERATURA I IZVORI

1. Begović, V.; Schrunk, I. (2008.), *Rising of the sea level on the eastern Adriatic coast since antiquity- evidence of Roman villas sites//* Proceedings of EARSeL Symposium: Disaster Management and Emergency Response in the Mediterranean Region/ Oluić (ed.), First EARSeL Conference, Zadar, str. 289-300
2. Begović, V.; Pavlović, R.; Tutek, I. (2014.), *Ston Area Matrix in Time-Landscape Continuum;* Conference proceedings, SGEM Conference on Arts, Performing arts, Architecture and Design, str. 971-978, Bulgaria
3. Bunschoten, R. (1991.), *The Skin of the Earth//* AA files, Annals of the Architectural Association School of Architecture, vol. 21, str. 55-59
4. Bunschoten, R. (2002.), *Diagrams: operational machines//* Diagramas, Soriano, F., ed., Fisuras, str. 198-207, Madrid
5. Garcia, M., ed. (2010.), *The Diagrams of Architecture*, A John Wiley and Sons Ltd
6. Prelog, M. (2003.), *Tekstovi o Dubrovniku*, Institut za povijest umjetnosti, Zagreb
7. Suić, M. (2003.), *Antički grad na istočnom Jadranu*, Golden marketing, Tehnička knjiga, Institut za arheologiju, Zagreb
8. Tutek, I. (2015.), *Urbanizirani pejzaž Dubrovnika – transformacija prostora Dubrovačke Republike kao podloga za oblikovanje suvremenog pejzaža*, doktorski rad, Arhitektonski fakultet, Sveučilište u Zagrebu, Zagreb
9. Waldheim, C., ed. (2006.), *The Landscape Urbanism Reader*, Princeton Architectural Press, New York
10. ***(1987.), *Arheološka istraživanja u Dubrovniku i dubrovačkom području*, Izdanja Hrvatsko arheološko društvo , vol. 12, Zagreb

AUTHORS' BIOGRAPHIES

Ivana Tutek, Ph.D, architect, University of Zagreb – Faculty of Architecture, Zagreb, Croatia. She works part-time at the Faculty of Agriculture (since 2013) and the Faculty of Forestry (since 2008). Also she participates on the tender projects and professional studies.
itutek@arhitekt.hr

Vlasta Begović, Ph.D, architect, Institute of archeology, Zagreb, Croatia. She completed her postgraduate studies „Conservation of historic structures" at University of York, UK and postgraduate study „Architectural conservation of monuments and sites" at ICCROM, Rome. Since 2000 he has worked at the Institute of Archaeology, as the leader of the scientific project Croatian Roman archaeological topography and as a research fellow.
vlasta.begovic@iarh.hr

MLADEN OBAD ŠĆITAROCI, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
MARA MARIĆ, University of Dubrovnik –Department of Mediterranean Plants, Dubrovnik, Croatia

PEJSAŽNI PROSTORI UTVRĐENIH SREDNJOVJEKOVNO-RENESANSNIH GRADOVA

LANDSCAPE AREAS OF THE FORTIFIED MEDIEVAL AND RENAISSANCE TOWNS

KLJUČNE RIJEČI
planirani utvrđeni grad
pejsažni prostori grada
pejsažni čimbenici identiteta
aktivni prostori povijesnoga grada

KEY WORDS
planned fortified city
city landscape areas
landscape identify factors
active areas of the historical center

Istražuju se pejsažni prostori povijesnih gradova čija su utvrđenja u cijelosti ili djelomično sačuvana. Istraživanje je potaknuo primjer planiranoga srednjovjekovnog dvojnog grada Stona s 40% neizgrađenog prostora unutar gradskoga zida. Istraženo je 27 europskih utvrđenih srednjovjekovno-renesansnih gradova, od čega je 18 mediteranskih. Istraživanja pokazuju da svi utvrđeni gradovi imaju značajan udio neizgrađenih/pejsažnih površina, koje mogu pridonijeti identitetu povijesnoga grada i novoj artikulaciji prostora. Te su površine najveće u pojasu između gradskoga tkiva (zadnjeg reda zgrada) i gradskoga zida. Najveći je broj gradova (17) sa srednjim udjelom pejsažnih površina u odnosu na površinu grada (15-35%). Veliki udio pejsažnih površina (više od 35%) nalazimo kod osam gradova, a mali udio (do 15%) samo kod tri grada.

The subjects of the research are landscape areas of historical cities. The research was inspired by the planned medieval city of Ston, that has as much as 40 % of unbuilt/landscape area within the city walls. The investigation included 27 European medieval-renaissance cities, the 18 from the Mediterranean region. The research shows that all cities have a significant portion of landscape areas that can shape the identity of a historical city and create a new articulation of space. Those areas are the widest in the part between the last row of buildings and the city walls. Most cities (17 of them) have a moderate percentage of landscape areas in relation to the city size, between 15 and 35 percent. In eight cities we found a large portion of landscape areas that exceeds 35 percent. Small percentage of landscape, less than 15%, was observed in only three cities.

UVOD

Predmet istraživanja su neizgrađeni, pejsažni prostori unutar utvrđenih srednjovjekovno-renesansnih gradova.[1] Oni su danas često povijesna središta suvremenih gradova s novom funkcijom i turistički zanimljivi. Pejsažnim prostorima smatraju se uređene i neuređene površine, različitog korištenja - danas i tijekom povijesti.[2]

Pejsažni (neizgrađeni) prostori oduvijek su bili dio utvrđenih povijesnih gradova. Nalazili su se između utvrđenja (gradskoga zida) i izgrađenog dijela grada, najčešće kao pričuvne poljodjelske površine za opskrbu stanovništva u doba opsade gradova. Koristili su se i kao povrtnjaci stambenih zgrada smještenih u blizini gradskoga zida, ili su bili travnjaci kao višenamjenski prostori za razne potrebe.

Sudbina tih prostora je različita. Rijetki su ostali očuvani do danas u neizmijenjenom obliku. Tijekom 20. stoljeća povijesni utvrđeni gradovi vrjednuju se kao graditeljsko nasljeđe.[3] Mnogi pejsažni prostori su tijekom vremena izgrađeni. Istodobno u nekim gradovima pojavili su se uslijed starosti, ratova, požara ili potresai novi pejsažni prostori namjestima porušenih stambenih zgrada. Neki utvrđeni srednjovjekovno-renesansni gradovi nisu nikad bili dovršeni pa su razmjerno veliki prostori, namijenjeni gradnji, ostali neizgrađeni. U mnogim gradovima takvi su prostori do danas ostali neuređeni pejsažni prostori, uglavnom bez namjene.

Jedan od takvih gradova u Hrvatskoj jest srednjovjekovni dvojni grad Ston (Veliki i Mali Ston). Upravo je Ston s 40% neizgrađenog prostora unutar utvrđenja potaknuo istraživanje. Istraživani su gradovi s vidljivim udjelom pejsažnih površina. Istraživanje je prvovažno usmjereno na pejsažne prostore unutar utvrđenja srednjovjekovno-renesansnoga grada, ali i na pejsažne prostore na mjestu gdje se razgradio zid, odnosno na pejsažne prostore nekadašnjega glacisa.

Krajnji cilj istraživanja jest utvrđivanje kriterija i modela za uređenje tih prostora kako bi oni postali aktivni prostori povijesnoga grada. U ovom radu donose se rezultati istraživanja na razini prethodnog priopćenja. Analizom i usporedbom odabranih gradova prepoznata su osnovna morfološka obilježja neizgrađenih/pejsažnih površina. Pitanje je u kojoj su mjeri – nekad i danas – pejsažni prostori čimbenici identiteta utvrđenih srednjovjekovno-renesansnih gradova.

O pejsažnim prostorima unutar utvrđenoga grada vrlo je malo istraživanja i objavljenih radova. Najčešće se ta tema spominje usput na razini opće informacije o postojanju pejsažnih površina.[4]

METODA ISTRAŽIVANJA

Istraživanje je provedeno na 27 europskih utvrđenih srednjovjekovno-renesansnih gradova, analiziranih prema postavljenom kataloškom predlošku. Za istraživanje su korištene suvremene ortofoto karte i povijesne karte iz različitih vremenskih razdoblja. Najčešće su korištene karte iz 19. stoljeća kada se događaju veće promjene unutar i neposredno oko povijesnih dijelova gradova. Te su karte geodetski preciznije i vjerodostojnije u odnosu na kartografske prikaze ranijih razdoblja.[5] Također su korišteni renesansni i barokni planovi i vedute gradova iz kojih je bilo moguće utvrditi odnos izgrađenoga tkiva grada i neizgrađenih/pejsažnih prostora.[6]

Od 27 istraživanih gradova 18 ih je mediteranskih zbog bolje usporedivosti sa Stonom. Odabirani su gradovi iz različitih zemalja da bi se uočile sličnosti i pravilnosti, ali i razlike s obzirom na kulturno-povijesne, zemljopisne i klimatske uvjete.[7]

POVIJESNA PEJSAŽNA OBILJEŽJA GRADOVA

Na starim planovma i vedutama gradova, od 15. do 19. stoljeća, razvidno je da su pejsažni prostori uvijek bili prepoznatljivi činitelji urbanoga tkiva, neovisno radi li se o planiranom gradu ili onome spontanoga razvoja. Analizom starih planova uočavaju se tipološki oblici pejsažnih površina, uvjetovani zemljopisno-morfološkim obilježjima. Različit je pristup u planiranju gradova u ravnici od onih na brježuljkastom terenu (padini, hrptu ili platou).

Tab. I. Razvrstaj gradova prema tlocrtnom obliku i zemljopisno-morfološkim obilježjima (tumač oznaka: M – grad na Mediteranu, K – grad na kontinentu)

ZEMLJOPISNO--MORFOLOŠKA OBILJEŽJA GRADA	OBILJEŽJA PLANA GRADA	
	ORTOGONALNI PLAN	ORGANIČNI PLAN
NIZINA	Alba Iiulia (K)	Bruges (K)
	Bad Radkersburg (K)	Grosseto (M)
	Conwy (K)	
	Lucca (M)	Madrigal de las Altas Torres (M)
	Neubrandenburg (K)	Noerdlingen (K)
	Famagusta (M)	Binche (K)
	Ferrara (M)	
	Rodos (M)	
	Pisa (M)	
	zemljopisno-morfološka ograničenja	
	more	
	Cavtat (M)	Nin (M)
	rijeka	
	Bern (K)	Zierikzee (K)
KOMBINIRANI PADINA/ RAVNICA	Ston (M)	
	Krf (M)	
PADINA	Portoferraio (M)	Assisi (M)
		Bergamo (M)
		Kotor (M)
		Morella (M)
		San Gimignano (M)
		Siena (M)

1 Priopćenje je uvod u sveobuhvatnije istraživanje te teme, koje je provedeno u sklopu istraživačkog projekta *Heritage Urbanism* (HERU 2032) kojega financira Hrvatska zaklada za znanost.

2 Uređeni prostori: perivoji, šetališta, privatni vrtovi; neuređeni prostori: poluprirodni i prirodni nasadi, napuštene poljodjelske površine i dr.

3 U Zakonu o zaštiti i očuvanju kulturnih dobara (NN 69/99) u kategoriji *kulturno-povijesna cjelina* štite se kao kulturno dobro cjeloviti gradski ansambli, naselja, odnosno njihovi dijelovi kao i područje u kojem se nalaze.
Za povijesne cjeline primijenjuje se koncept zaštite – *historic urban ladnscape/ povijesni urbani krajolik* – definiran *Vienna memorandumom* na konferenciji "World Heritage and Contemporary Architecture – Managing the Historic Urban Landscape", 2005. u Beču. Podrobnije: [Bilušić

Grad	Površina grada unutar utvrđenja u hektarima	Površina izgrađenog dijela grada		Površina neizgrađenog dijela grada – pejsažnepovršine	
		Ha	%	Ha	%
1. ALBA IULIA (K, RU) Prostorglacisa	32,58 20,75	18,26	56,05	14,32	43,95
2.ASSISI (M, IT)	70,15	38,68	55,14	31,47	44,86
3.BAD RADKERSBURG (K, AU) Prostorglacisa	19,74 10,34	14,17	71,77	5,57	28,23
4. BERGAMO (M,IT)	59,48	31,28	52,59	28,20	47,41
5. BERN (K, SCH)	93,27	79,46	85,19	13,81	14,81
6. BINCHE (K, BE)	22,59	19,45	86,12	3,14	13,88
7. BRUGES (K, ND)	386,42	312,07	80,76	74,35	19,24
8. CAVTAT (M, CRO)	20,47	7,57	36,99	12,90	63,01
9. CONWY (K, UK)	9,68	8,19	84,52	1,49	15,48
10. FAMAGUSTA (K, N.CY) Prostorglacisa	58,00 11,16	36,91	63,63	21,09	36,37
11. FERRARA (M, IT) Prostorglacisa	447,61 52,21	315,54	70,49	132,07	29,51
12. GROSSETO (M, IT) Prostorglacisa	21,78 7,56	16,78	77,01	5,00	22,99
13. KOTOR (M, MN) Prostorglacisa između dva reda utvrđenja Kotor	8,02 8,19	5,95 0,43	74,22 5,21	2,07 7,76	25,78 94,79
14. KRF (M, G) Utvrdaistočno od Krfa	44,57 9,44	31,32 7,87	70,28 83,30	13,25 1,57	29,72 16,70
15. LUCCA (M, IT) Prostorglacisa	130,91 49,59	97,15	74,21	33,76	25,79
16. MADRIGAL DE LAS ALTAS TORRES (M,SP)	42,79	33,81	79,01	8,97	20,99
17. MORELLA (M,SP)	17,96	14,31	79,66	3,65	20,34
18. NEUBRANDENBURG (K,DE) Prostorglacisa	40,29 15,46	30,22	75,00	10,07	25,00
19. NIN (M,CRO)	15,66	7,49	47,87	8,17	52,13
20. NOERLINDGEN (K,DE) Prostorglacisa	53,30 8,93	48,34	90,68	4,96	9,32
21. PISA (M,IT)	204,02	165,52	81,13	38,50	18,87
22. PORTOFERRAIO (M,IT) Prostorglacisa	17,94 0,87	14,96	83,35	2,98	16,65
23. RODOS (M, GR) Prostorglacisa	47,68 24,30	38,30	80,33	9,38	19,67
24. SAN GIMIGNANO (M, IT)	21,35	14,30	67,00	7,05	33,00
25. SIENA (M, IT)	173,53	109,84	63,30	63,69	36,70
26. STON (M, CRO) ProstorglacisaV.Ston Mali Ston	7,04 11,90 1,56	4,24 0,74 1,11	60,25 6,20 71,40	2,80 11,16 0,45	39,75 93,80 28,60
27.ZIERKZEE (K, NZ)	66,67	50,05	75,06	16,62	24,94

UDIO PEJSAŽNIH POVRŠINA UNUTAR UTVRĐENJA		
veliki udio - preko 35%	srednji udio - 15-35%	mali udio - do 15%
CAVTAT (M, CRO) 63,01***	SAN GIMIGNANO (M, IT)33,00 ***	BERN (K, SCH) 14,81 ***
NIN (M, CRO) 52,13 ***	FERRARA (M, IT) 29,51 *	BINCHE (K,BE) 13,88 *
BERGAMO (M, IT) 47,41***	KRF (M, G) 29,72 ***	NOERLINDGEN (K,DE) 9,32 *
ASSISI (M, IT)44,86 ***	BAD RADKERSBURG (K, AU) 28,23 *	
ALBA IULIA (K, RU) 43,95 ***	KOTOR (M, MN) 25,78 ***	
STON (M, CRO) 39,75 ***	LUCCA (M, IT) 25,79 *	
FAMAGUSTA (M,CY) 36,37 ***	NEUBRANDENBURG (K, DE) 25,00 *	
SIENA (M,IT)36,70 ***	ZIERKZEE (K, NZ) 24,94 *	
	GROSSETO (M, IT) 22,99 ***	
	MADRIGAL DE LAS ALTAS TORRES (M, SP) 20,99 ***	
	MORELLA (M, SP) 20,34 ***	
	RODOS (M, GR) 19,67 **	
	BRUGES (K, ND) 19,24 **	
	PISA (IT) 18,87 **	
	PORTOFERRAIO (M, IT) 16,65 ***	
	CONWY (K, UK) 15,48 *	
	GROSSETO (M, IT)22,99 *	













Tab. II. Odnos neizgrađenih pejsažnih površina i izgrađenih dijelova grada unutar utvrđenja

Tab. III. Razvrstaj gradova prema udjelu pejsažnih površina unutar utvrđenog dijela grada

Nisu uzete u obzir površine glacisa izvan utvrđenja. Gradovi su poredani od najvećeg prema najmanjem udjelu pejsažnih površina. Tumač oznaka:
* gradovi s pretežitim udjelom raspršenih površina unutar tkiva grada
** gradovi s podjednakim udjelom velikih površina između zadnjeg reda kuća i gradskoga zida te onih s pretežitim udjelom raspršenih površina unutar tkiva grada
*** gradovi s pretežitim udjelom velikih površina između zadnjeg reda kuća i gradskoga zida

Sl. 1. Ston, Katastar Franje I., 1832. (izvor: Državni arhiv u Splitu, Arhiv mapa za Istru i Dalmaciju, HR-DaSt 152, k.o. Ston, 602)

Sl. 2. Bruges, 1562.-1624., Flandricarum Urbium Ornamenta - Braun & Hogenberg (izvor: [https://www.sanderusmaps.com/it/catalogo/detail/162960/%20antique-map-of-brugge-(bruges)-by-braun-&-hogenberg, 1.12.2014.])

Sl. 3. Zierikzee, 1649., Willem and Joan Blaeu's (izvor: [https://en.wikipedia.org/wiki/Zierikzee, 15.2.2015.])

Sl. 4. Ferrara, 1600. (izvor: [https://en.wikipedia.org/wiki/Girolamo_Frescobaldi, 1.2.2015.])

Sl. 5. Pisa, 1660. (izvor: [http://www.comune.pisa.it/urbanistica/doc/concorsosantachiara/cartografia-storica.htm, 1.2.2015.])

Sl. 6. Lucca, 1588.-97., Braun & Hogenberg (izvor: [https://www.sanderusmaps.com/en/our-catalogue/detail/165874/%20antique-map-bird's-eye-view-plan-of-lucca-by-braun-hogenberg, 15.2.2015.])

Gradovi u ravnici, neovisno jesu li planirani ili spontano nastali, imaju raspršeniju tlocrtnu sliku.[8] Podjednako su zastupljene stambene zgrade i pejsažne površine (najčešće privatni vrtovi). Primjerice, iz povijesnih prikaza Brugesa i Zierikzeea može se razabrati da su pejsažni prostori uklopljeni u blokove stambenih zgrada u središtu grada, ali i da se njihova veličina povećava kako se udaljujemo od središta prema gradskom zidu koji okružuje grad.[9] Slično načelo može se uočiti na prikazima Ferrare ili Pise.

Neki gradovi u ravnici imaju izraženu slojevitost i gustoću urbanih slojeva različitih kulturno-povijesnih razdoblja. Primjerice, Lucca ima sačuvano gusto antičko gradsko tkivo, koje se preklapa sa srednjovjekovnim pa se tek prema rubovima grada nalaze pejsažne površine u okviru blokova.

Prepoznatljiv je primjer Krfa. Između dva utvrđenja, utvrde na kopnu i utvrde u moru, formirao se prostrani glacis koji, u vrijeme kada se novi dio grada utvrđuje, postaje prostor unutar zidina te do danas ostaje očuvan u svojoj izvornoj površini od 5,5 hektara. Tijekom 19. st., u doba britanskog protektorata, na mjestu nekadašnjega glacisa s južne strane uređen je historicističko oblikovani perivoj, a sa sjeverne strane pejsažna površina u funkciji igrališta za kriket.[10]

Dumbović, 2014.; Vienna Memorandum, 2005.]

4 Neki se radovi bave modelima održavanja pejsažnih prostora utvrđenih gradova. Neki se usredotočuju na integraciju novih dijelova grada s povijesnim gradom pomoću pejsažnih površina. Većina radova se bavi preobrazbama baroknih bastionskih utvrđenja u javne prostore.

5 Za potrebe istraživanja bili su dostupne i korištene karte 19. st. za 15 gradova: Bad Radkersburg, Bergamo, Bern, Binch, Bruges, Cavtat, Conwy, Ferrara, Ston, Grosseto, Siena, Pisa, Nin, Madrigal de las Altas Torres.

6 Istraživanja su bila otežana u slučajevima nedostupnosti podataka o pejsažnim/neizgrađenim površinama za pojedine gradove, posebice u različitim povijesnim





razdobljima. Za deset od kupuno 27 gradova nije bilo dostupnih karata iz 19. st. pa su korištene karte 20. st.

7 Odabranih 27 gradova nalaze se u 13 država: Italija (9), Hrvatska (3), Grčka (2), Španjolska (2), Nizozemska (2), Njemačka (2), Ruminjska (1), Austrija (1), Švicarska (1), Belgija (1), Sjeverni Cipar (1), Crna Gora (1) i Velika Britanija (1).

8 Primjeri: Bruges, Zierikzee, Conwy, Famagusta, Ferrara, Neubrandenburg.

9 Gradovi Bruges (Belgija) i Zierikzee (Nizozemska) odabrani su za analizu zbog aktualnog dinamičnog odnosa pejsažnih površina i tkiva grada.

10 Tako snažna urbana gesta, da se pejsažni prostor u središtu grada čuva od izgradnje, uvjetovana je ekonomskom snagom, prosvijećenosti u smislu važnosti oblikovanih javnih pejsažnih prostora, ali i sposobnošću izvedbe takvoga zahvata.

11 Primjeri: Siena, San Gimignano, Kotor, Portoferraio, Bergamo, Binche, Morella.

12 Plan grada nikad nije do kraja bio ostvaren pa su ostale neizgrađene površine na jugozapadu poluotoka, gdje su se stoljećima uzgajali vinogradi i maslinici (usporediti austrijsku katastarsku izmjeru iz 1832.).

13 U tabeli 2 sivo su pisane vrijednosti udjela pejsažnih površina na glacisu (neizgrađeni pojas uokolo gradskoga zida).

14 Gradovi ortogonalnoga plana: Cavtat, Alba Iulia, Ston, Famagusta. Gradovi organičnog plana: Nin, Bergamo, Assisi, Siena. Gradovi ograničeni morem: Nin, Cavtat.

Gradovi na padini, na grebenu ili platou gustog su izgrađenog tkiva pa su pejsažne površine u središnjem dijelu grada izuzetak. Kod takvih gradova (Siena) one se najčešće nalaze rubno, između zadnjeg reda kuća i gradskoga zida.[11]

Gradovi koji su prostorno ograničeni zbog svog položaja uz rijeku ili okruženi morem, primjerice Bern i Cavtat, nemaju planirane pejsažne površine unutar gradskih blokova jer se na prirodno ograničenom prostoru gospodari racionalno. Poljodjelske površine smještaju se izvan grada. Prema renesansnom planu Cavtata jezgra grada smještena je na južnom dijelu poluotoka bliže kopnu, a pejsažni prostori (povrtnjaci i pašnjaci) na sjevernom dijelu poluotoka.[12]

AKTUALNA PEJSAŽNA OBILJEŽJA GRADOVA

Analizom gradova i njihovom kataloškom obradom utvrđena su aktualna obilježja glede površine, smještaja, karaktera i udjela pejsažnih površina unutar gradskih utvrđenja. Rezultati istraživanja prikazani su tabelarno.

U Tabeli I. prikazana je analiza gradova prema dva kriterija – tlocrtnom obliku grada (ortogonalni ili organični plan) i zemljopisno-morfološkim obilježjima (smještaj u nizini, na padini ili kombinirano). Od 27 gradova, 18 ih je izgrađeno u ravnici i od toga je 11 gradova s ortogonalnim, a sedam s organičnim planom.Samo je sedam gradova izgrađeno na padini, od toga ih je šest s organičnom matricom. Dva se grada pružaju na padini i u ravnici.

U Tabeli II. prikazana je analiza gradova prema udjelu pejsažnih/neizgrađenih površina unutar utvrđenja.[13] Gradove možemo razvrstati u tri grupe: s velikim udjelom pejsažnih površina (>35%), srednjim udjelom (15-35%) i malim udjelom pejsažnih površina (<15%). Nije uočena povezanost udjela pejsažnih površina i tlocrtnog oblika grada (stupnja planiranosti). Svakom gradu je pridodano obilježje – radi li se pretežito o velikim cjelovitim površinama uz gradski zid ili raspršenim površinama unutar tkiva grada (Tab. III.).

Najveći je broj gradova sa srednjim udjelom pejsažnih površina u odnosu na površinu grada (17). Od toga je 11 mediteranskih gradova i šest kontinentalnih. Veliki udio pejsažnih površina nalazimo kod osam gradova, od kojih je sedam mediteranskih, a jedan kontinentalni. Isti je broj gradova ortogonalnog i organičnog plana. Dva su grada prirodno ograničena morem. Samo su tri grada s malim udjelom pejsažnih površina i svi su na kontinentu.[14]

ZAKLJUČAK

Ovo priopćenje početni je dio provedenog istraživanja pejsažnih površina povijesnih gradova. Prikazani su samo polazni čimbenici identiteta, koji se odnose na smještaj i udio pejsažnih površina u gradskome tkivu, a unutar gradskoga obrambenog zida. Prepoznavanje bitnih čimbenika identiteta povijesnoga grada, posebice pejsažnih/neizgrađenih prostora, omogućit će određenje kriterija za možebitne zahvate uređenja prostora.

U mnogim gradovima pejsažni/neizgrađeni prostori nisu uređeni i nisu privedeni svrsi, ostavljaju dojam nedovršenoga grada. Istraživanja pokazuju da svi utvrđeni gradovi imaju značajan udio pejsažnih površina, koje mogu pridonijeti identitetu povijesnoga grada i novoj artikulaciji prostora. Te su površine najveće u pojasu između gradskoga tkiva (zadnjeg reda zgrada) i gradskoga zida.

Ovisno o njihovoj veličini, položaju i drugim obilježjima one mogu biti u javnoj funkciji neovisno o vlasništvu, ali ne kao apstraktne „zelene" površine, već kao kvalitativni i aktivno korišteni prostor povijesnoga grada.

Obilježja pejsažnih prostora u gradovima europskoga kontinenta drukčija su od gradova na Mediteranu. U mediteranskim gradovima pejsažni prostori su sačuvani u izvornom obliku i površini, ali kao neuređene površine i bez jasne namjene. Odnos prema pejsažnim površinama u „nemediteranskim" europskim gradovima je „liberalniji" glede korištenja, namjene i oblikovanja.







Sl. 7. Krf, oko 1700. (izvor: [https://commons.wikimedia.org/wiki/File:1700%C2%BF._Citta_di_Corfu_e_sue_Fortezze.jpg, 15.2.2015.])

Sl. 8. Siena, 1640., Matheus Merian (izvor: [http://www.raremaps.com/gallery/detail/21293, 15.2.2015.])

Sl. 9. Cavtat, Katastar Franje I., 1832. (izvor: Državni arhiv u Splitu, Arhiv mapa za Istru i Dalmaciju, HR-DaSt 152, k.o. Cavtat, 82)

Sl. 10. Nin, Katastar Franje I., 1832., (izvor: Državni arhiv u Splitu,Arhiv mapa za Istru i Dalmaciju, HR-DaSt 152, k.o. Nin, 389)

Sl. 11. Bern, 1353. (izvor: [http://www.platzbern.ch/bern-history/historische-karten-von-bern-2, 15.2.2015.])

Očuvanost veličine pejsažnih prostora uvjetovana je širenjem grada (porast broja stanovništva), razinom svijesti o važnosti pejsažnih prostora u gradu te spremnošću gradske uprave da se ti prostori sačuvaju, oblikuju i koriste kao javni prostori.

Istraživanjem se želi ispitati metodu prepoznavanja čimbenika identiteta važnih za pejsažnu prepoznatljivost povijesnih gradova. Slijedom toga moguće je provesti vrjednovanje pejsažnih površina te postaviti kriterije kojima se utvrđuje raspon mogućih zahvata u pejsažne prostore, uvažavajući stupanj zaštite i kulturno-urbanističku vrijednost. Ispitivanje modela zahvata u pejsažnim prostorima mogu omogućiti nadgradnju vrijednosti cjeline i pridonijeti pripajanju beznamjenskih prostora u izgrađenom tkivu povijesnoga grada.

LITERATURA

1. Dumbović-Bilušić, B. (2014.), *Komparativna analiza zakonskog okvira na polju zaštite i urpavljanja prirodnog i kulturnog krajolika Hrvatske s preporukama*, Arhikon d.o.o., Zagreb
2. Kapetanić, N. (2011.), *Konavle u 15. stoljeću*, Matica hrvatska, Konavle, Gruda
3. Krajnik, D. (2011.), *Preobrazba bastionskih utvrđenja u europskim i hrvatskim gradovima*, Arhitektonski fakultet, ITG, Zagreb
4. Krajnik, D.; Obad Šćitaroci, M.; Šmit K. (2008.), *Preobrazba gradskih utvrda u javne prostore urbane društvenosti,* Društvena istraživanja, vol. 17, no. 3, str. 463-482, Zagreb
5. Oktay, D.; Rüstemli, A.; Marans, W. R. (2009.), *Neighborhood satisfaction, sense of community, and attachment: Initial findings from Famagusta quality of urban life study,* „ITU A|Z", vol. 6, no. 1, str. 6-20, Eastern Mediterranean University, Faculty of Architecture, Famagusta
6. Tawab, A. A. (2014.), *New Urban Development and The Historic Environment*, LAP LAMBERT, Academic Publishing
7. *** (2014.), *The Walled City of Famagusta – A Compendium of Preservation Studies, 2008–2012*, World Monuments Funds, New York
8. *** (2003.), *Building in Context, New development in historic areas*, English Heritage, CABE, the Commission for Architecture and the Built Environment, London
9. *** (2010.), *Standards and Guidelines for the Conservation of Historic Places in Canada, A Federal, Provincial and Territorial Collaboration*, Her Majesty the Queen in Right of Canada
10. *** (2005.), Vienna Memorandum on "World Heritage and Contemporary Architecture – Managing the Historic Urban Landscape" and Decision 29 COM 5D

AUTHORS' BIOGRAPHIES

Prof. **Mladen Obad Šćitaroci**, Ph.D, architect, full professor at the Faculty of Architecture, University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. He is head of the research project *Heritage Urbanism*. Areas of research: history of town planning, history of landscape architecture, cultural heritage and revitalization of heritage.
mos@arhitekt.hr , www.scitaroci.hr

Mara Marić, Ph.D, landscape architect, Universityof Dubrovnik – Department of Mediterranean Plants. She graduated in landscape architecture at the Faculty of Agronomy University of Zagreb, and obtained doctoral degree from the Faculty of Architecture University of Zagreb. Scientific interest: historic gardens, parks and farming landscapes on the territory of Dubrovnik in the context of Mediterranean landscape.
mara.maric@unidu.hr

LEA PETROVIĆ KRAJNIK, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
DAMIR KRAJNIK, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

BASTIONSKA UTVRĐENJA U GRADOVIMA SJEVERNE HRVATSKE
POSTAVKE ZAŠTITE I RAZVOJA U PROSTORNO PLANSKOJ DOKUMENTACIJI

BASTION FORTIFICATIONS IN NORTHERN CROATIA TOWNS
PROTECTION AND FUTURE DEVELOPMENT IN URBAN PLANNING DOCUMENTATION

KLJUČNE RIJEČI
bastionske utvrde
gradovi sjeverne Hrvatske
urbana preobrazba
planska dokumentacija
KEY WORDS
bastion fortifications
Northern Croatia towns
urban transformation
urban planning documents

Bastionska utvrđenja izgrađena u razdoblju od 16. do 18. stoljeća značajno su odredila urbanu morfologiju europskih gradova. Razgradnjom i preobrazbom utvrđenja tijekom 19. i početkom 20. stoljeća po uzoru na reprezentativne europske primjere poput Beča, Frankfurta, Bremena, Brna i dr., u gradovima kontinentalne Hrvatske nastaju središnji dijelovi današnjih urbanih cjelina. U priopćenju je analizirana postojeća prostorno planska dokumentacija Osijeka, Karlovca i Koprivnice kako bi se istražile planske postavke zaštite i budućeg razvoja prostora na mjestu bastionskih utvrđenja. Cilj ovoga rada jest ukazati na potrebu određivanja ujednačenih kriterija zaštite, ali i otvaranja mogućnosti budućeg razvoja tih specifičnih prostora kako bi se istovremeno osiguralo poštivanje naslijeđa, ali i njegovo osuvremenjivanje, što bi naslijeđu omogućilo kontinuitet i dodatnu afirmaciju u budućnosti.

Bastion-type fortifications, built between the 16th and 18th century, were a significant element of urban morphology of numerous European cities. By demolishing and transforming these fortifications during the 19th and early 20th century, following the model of representative European examples such as Vienna, Frankfurt, Bremen, Brno, etc., present-day city centres in many Croatian towns were shaped. This paper aims to show how the current urban planning documentation affirms the value of this specific type of heritage and how is the development of such spaces planned. The study includes an analysis of urban plans for three towns in continental Croatia: Osijek, Karlovac and Koprivnica. The aim is to show the need for establishing uniform criteria for heritage protection and the need for enabling future development for these specific spaces.

UVOD

Zbog specifične geopolitičke situacije na području Hrvatske u doba ratova s Osmanskim Carstvom, od 16. do 18. stoljeća u brojnim su gradovima građena bastionska utvrđenja koja su tijekom svoga postojanja snažno odredila urbanu morfologiju (Sl. 2.-4.). Razgradnjom i preobrazbom utvrđenja tijekom 19. i početkom 20. stoljeća po uzoru na reprezentativne europske primjere poput Beča, Frankfurta, Bremena, Brna i drugih gradova, oblikovani su središnji dijelovi današnjih urbanih cjelina. Preobrazba se temeljila na modelu *ringa*[1] kojeg obilježava oblikovanje urbanih predjela s koncentracijom izgradnje zgrada javne namjene, reprezentativnih stambenih zgrada i javnih gradskih prostora. Sukladno modelu *ringa* utvrđenja su većim dijelom srušena te su na njihovu mjestu tijekom 19. stoljeća izvedena kvalitetno oblikovana proširenja gradskih jezgri, pri čemu se namjena prostora i struktura izgradnje u pojedinim primjerima razlikuju ovisno o specifičnostima lokalnih uvjeta, potrebama i mogućnostima razvoja pojedinoga grada.[2]

S obzirom da takvi prostori predstavljaju vrijedno kulturno naslijeđe, kako u smislu urbanističke cjeline nastale preobrazbom, tako i u smislu postojanja sačuvanih fortifikacijskih dijelova, priopćenjem se želi pokazati na koji je način u postojećoj planskoj dokumentaciji afirmirana vrijednost tog specifičnog tipa naslijeđa te kako je planiran razvoj takvih prostora.

Za potrebe istraživanja analizirana je prostorno planska dokumentacija odabranih gradova kontinentalne Hrvatske u pogledu planiranog korištenja i namjene površina, strukture izgradnje te mjera zaštite kulturnoga naslijeđa na prostorima bastionskih utvrđenja.

Cilj ovoga rada jest ukazati na potrebu određivanja ujednačenih kriterija za budući razvoj tih prostora koje bi trebalo uključiti u koncept prostorno planske dokumentacije kako bi se osiguralo poštivanje i afirmacija naslijeđa, omogućilo osuvremenjivanje kojim će se naslijeđu omogućiti kontinuitet, ali i kako bi se omogućilo stvaranje novih prepoznatljivih elemenata urbanog identiteta temeljenih na kulturnom naslijeđu.[3]



Sl. 1. GUP Grada Karlovca, Korištenje i namjena prostora (izvor: http://www.karlovac.hr/news.aspx?newsID=1292&pageID=201)

ANALIZA PROSTORNO PLANSKE DOKUMENTACIJE ZA PROSTORE BASTIONSKIH UTVRĐENJA – PRIMJERI: OSIJEK, KARLOVAC I KOPRIVNICA

Za potrebe ovog istraživanja odabrane su tri grada: Osijek, Karlovac i Koprivnica, u kojima je djelomično sačuvana nekadašnja fortifikacijska struktura, dok su ostali dijelovi nekadašnjih utvrđenja doživjeli preobrazbu po uzoru na reprezentativne europske primjere 19. stoljeća (po modelu *ringa*).

Temeljem dostupne prostorno planske dokumentacije (važećih generalnih urbanističkih planova)[4], provedena je analiza planskih postavki razvoja i zaštite prostora (na mjestu) bastionskih utvrđenja.

Karlovac

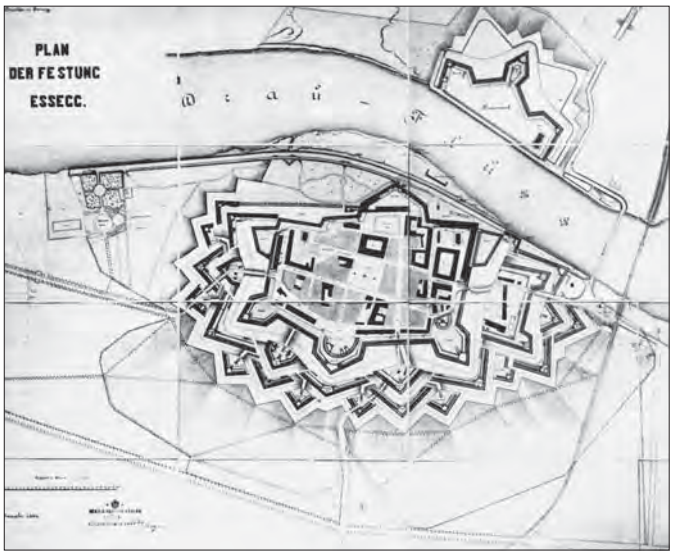
Generalnim urbanističkim planom Karlovca iz 2007. godine (Glasnik Grada Karlovca broj 14/07, 06/11, 08/14) određene su planske postavke razvoja fortifikacijskog sklopa Zvijezde.

Iz grafičkog priloga *1.Korištenje i namjena prostora* (Sl. 1.) razvidno je da se cjelokupni prostor nekadašnje gradske jezgre te nekadašnjeg Kranjskog, Karlovog, Banskog, Elizabetinog i Josipovog bastiona nalazi u predjelu mješovite namjene pretežito stambeno – javne (gradski projekti) ($M3_1$). Cjelokupni prostor nekadašnjeg opkopa, južnog revelina i glasija[5] čine javni perivoji i šetališta (Z1), dječja igrališta (Z2) i predio športsko-rekreacijske namjene s poslovnim prostorima (R1). Kontaktni prostor na južnom dijelu čini predio višestambene izgradnje (S2), na jugozapadnom i sjeverozapadnom dijelu predjeli mješovite namjene pretežito poslovne (M2) i mješovite namjene pretežito stambene ($M1_2$), dok su na prostoru zapadno od Banskog bastiona i istočno od Karlovog bastiona predjeli javne i društvene namjene – kultura (D7), te visoko učilište, znanosti, istraživački centri (D6).

Iz grafičkog prikaza *4.1. Uvjeti za korištenje, uređenje i zaštitu prostora – zaštita prirode i krajobraza* vidljivo je da je cjelokupni prostor nekadašnjeg opkopa, revelina te zapadnog dijela glasija određen kao spomenik parkovne arhitekture (PA2).

1 Knežević, 1996.
2 Krajnik, 2011.
3 Istraživanje je dio znanstvenoistraživačkog projekta Urbanizam naslijeđa – Urbanistički i prostorni modeli za oživljavanje i unaprjeđenje kulturnoga naslijeđa (2032) kojeg financira Hrvatska zaklada za znanost i kojeg na Arhitektonskom fakultetu Sveučilišta u Zagrebu vodi akademik Mladen Obad Šćitaroci.
4 Za analizu su odabrani generalni urbanistički planovi s obzirom da obuhvaćaju cjeloviti prostor bastionskih utvrđenja u svakom od gradova te imaju dovoljnu detaljnost grafičkih prikaza za provedbu analize.
5 Glasija (franc. *glacis*) je vanjski pojas tvrđavne strukture, neizgrađeni, "brisani" prostor pod nadzorom topništva u tvrđavi.





Sl. 2. Karlovac, katastarska karta, 1862.
(izvor: Gradski muzej Karlovac, inv. br. KP-229)

Sl. 3. Osijek, plan Tvrđe, 1884.
(izvor: Mažuran, 2000.)

Sl. 4. Koprivnica, katastarska karta, 1859.
(izvor: Slukan Altić, 2003.)



Temeljem grafičkog priloga *4.2. Uvjeti za korištenje, uređenje i zaštitu prostora – zaštita kulturnog naslijeđa* (Sl. 8.) proizlazi da je cjelokupni prostor gradske jezgre i bastionskih utvrđenja određen kao povijesna graditeljska cjelina – Kulturno-povijesna urbanistička cjelina grada Karlovca - zona A[6]. Južni istočni dio prostora nekadašnjih glasija određen je kao kulturno-povijesna urbanistička cjelina grada Karlovca - zona B[7], dok istočni dio nekadašnjih glasija čini kulturno-povijesnu urbanističku cjelinu grada Karlovca - zona C[8]. Iz grafičkog priloga također je vidljiva izrazita koncentracija povijesnih građevina unutar zone A te manjim dijelom unutar zone B.

Iz grafičkog priloga *4.4. Uvjeti za korištenje, uređenje i zaštitu prostora – Obveza izradbe dokumenata uređenja prostora* razvidno je da je za prostor nekadašnje gradske jezgre i cjelokupni prostor bastionskih utvrđenja propisana obveza izrade urbanističkog plana uređenja „Zvijezda", te posebnih stručnih podloga – konzervatorske, hortikulturne (pejsažne) i demografsko-sociološke. Na predmetnom području propisana je obveza provedbe natječaja – 2. za rekonstrukciju bedema i šančeva; 3. za Trg bana J. Jelačića s centralnom garažom ispod trga i 4. za popunjavanje i dovršavanje povijesnih blokova Zvijezde te interpolacije u njima.



Sl. 5. GUP Grada Koprivnice, Korištenje i namjena prostora (izvor: http://koprivnica.hr/gradska-uprava/prostorni-planovi/)

Koprivnica

Generalnim urbanističkim planom Koprivnice iz 2008. godine (Glasnik Grada Koprivnice broj 04/08, 07/14, 01/15) određene su planske postavke razvoja prostora (na mjestu) bastionskih utvrđenja.

Iz grafičkog priloga *1.Korištenje i namjena prostora* (Sl. 5.) razvidno je da pretežiti dio prostora nekadašnje gradske jezgre čine površine mješovite namjene (M) dok je manji udio površina javne i društvene namjene (D), javne i društvene namjene - kulture (D7) i vjerske (D8) dok je prostor Trga Leonarda Brozovića određen kao površina javnog parka (Z1). Prostor na mjestu nekadašnjih bastiona, revelina i opkopa planiran je kao predio mješovite namjene (sjeveroistočni, jugoistočni i jugozapadni bastion), javne zelene površine – javni park (Z1) na prostoru sjeverozapadnog bastiona i južnog te istočnog revelina, kao i opkopa tvrđave na potezu od jugozapadnog do sjeveroistočnog bastiona. Na nekadašnjem sjevernom i zapadnom revelinu, odnosno opkopu tvrđave planirani su predjeli javne i društvene namjene - upravna (D1), školska (D5). Južni dio nekadašnjih glasija ispred jugozapadnog bastiona čini površina namijenjena za gospodarsku namjenu – poslovnu (K).

Iz grafičkog priloga *4.a. Uvjeti korištenja, uređenja i zaštite površina – Područja primjene posebnih mjera zaštite* (Sl. 6.) razvidno je da je cjelokupni prostor nekadašnje gradske jezgre i utvrđenja definiran kao zona arheološke zaštite. Sjeverni, zapadni i južni dio nekadašnjih utvrđenja nalazi se u zoni djelomične zaštite povijesne jezgre, dok je prostor od istočnog revelina do jugozapadnog bastiona u zoni potpune zaštite građevinskog sklopa. Prostor nekadašnjeg sjeverozapadnog bastiona te zapadnog revelina s tvrđavnim opkopom određen je kao park i hortikulturno uređeni prostor. Neizgrađeni prostor nekadašnjeg jugoistočnog dijela glasija definiran je kao zona ekspozicije s točkama i potezima važnim za panoramske vrijednosti krajolika. Osim zaštićenih predjela, cjelokupni analizirani prostor obilježava koncentracija pojedinačno zaštićenih povijesnih građevina.

Za prostor istočnog dijela nekadašnje gradske jezgre i istočnog dijela utvrđenja propisana je obveza izrade izmjena i dopuna važećeg PUP-a „Zona tržnice".

Iz grafičkog priloga *4.b. Uvjeti korištenja, uređenja i zaštite površina – Način gradnje* razvidno je da su na prostoru nekadašnjeg sjeverozapadnog bastiona, zapadnog revelina te opkopa ispred njih, kao i za Trg Leonarda Brozovića unutar gradske jezgre, propisani uvjeti gradnje 1F – parkovi i hortikulturno uređeni prostori. Potez nekadašnjih utvrđenja od istočnog revelina do jugozapadnog bastiona čini zona uvjeta gradnje 1A (zona cjelovite zaštite spomeničkih struktura), dok su za preostali dio analiziranog prostora određeni uvjeti gradnje 1B (zona djelomične zaštite ustroja naselja i građevne strukture).

6 Područje zone "A" u Odredbama za provođenje plana određeno je kao prostor koji se vrjednuje kao prvi stupanj zaštite i označava područja u kojima se cjelovito štiti ustroj naselja. Obuhvaća najvrjednija područja povijesnih cjelina.

7 Područje zone "B" u Odredbama za provođenje plana određeno je kao prostor koji se vrjednuje kao drugi stupanj zaštite i označava predjele u kojima se djelomice štiti ustroj naselja. Obuhvaća vrjednija područja povijesne cjeline, djelomično izgrađene građevinama koje čine skladnu cjelinu. To područje obilježavaju vrijedni mikroambijenti, ambijentalno očuvani potezi zgrada povijesnog mjerila i prepoznatljivih lokalnih tipoloških obilježja gradnje.

8 Područje zone "C" u Odredbama za provođenje plana određeno je kao prostor koji se vrjednuje kao treći stupanj zaštite ambijentalnih vrijednosti naselja.



Sl. 6. GUP Grada Koprivnice, Uvjeti korištenja, uređenja i zaštite površina – područja primjene posebnih mjera zaštite (izvor: http://koprivnica.hr/gradska-uprava/prostorni-planovi/)

Osijek

Generalnim urbanističkim planom Osijeka iz 2006. godine (Službeni glasnik Grada Osijeka broj: 5/06, 12/06, 1/07, 12/10, 12/11 i 12/12.) određene su planske postavke razvoja prostora (na mjestu) fortifikacijskog sklopa Tvrđe.

Iz grafičkog priloga *1. Korištenje i namjena prostora* (Sl. 7.) razvidno je da pretežiti dio prostora nekadašnjih bastionskih utvrđenja čine javne zelene površine – javni park (Z1) i zaštitne zelene površine (Z), dok cjelokupni prostor nekadašnje jezgre unutar utvrđenja čine površine mješovite namjene (M). Na prostoru utvrđenja nalaze se površine javne i društvene namjene – upravne (D1), zdravstvene (D3), školske (D5), visoko učilište (D6) te površine namijenjene za šport i rekreaciju (R) i stambenu namjenu (S). Na sjeveroistočnom dijelu nekadašnjeg fortifikacijskog sklopa nalazi se površina infrastrukturnog sustava (IS)[9].

Temeljem grafičkog priloga *4.1.1. Uvjeti korištenja, uređenja i zaštite prostora – Uvjeti korištenja – područja posebnih uvjeta korištenja* (Sl. 9.) razvidno je da je cijelo predmetno područje definirano kao zona arheološkog naslijeđa - arheološko područje i povijesna graditeljska cjelina – gradsko naselje. Povijesno-urbanistička cjelina Tvrđe predložena je za upis u svjetsku baštinu, a zapadni dio analiziranog područja čine spomenici parkovne arhitekture.[10]

Iz grafičkog priloga *4.1.2. Uvjeti korištenja, uređenja i zaštite prostora – Uvjeti korištenja – područja posebnih ograničenja u korištenju* vidljivo je da su unutar analiziranog područja naznačene točke i potezi značajni za panoramske vrijednosti krajolika (Šetalište kardinala Franje Šepera, potez uz Biljsku cestu te južni rub nekadašnje jezgre unutar utvrđenja).

Za predmetno područje propisana je obveza izrade provedbenog plana – UPU *Osječka Tvrđa* (1.9.) i UPU dijela prostora povijesno-urbanističke cjeline grada – *Gornji grad* (1.8.) koji obuhvaćaju cjelokupni prostor nekadašnje jezgre i bastionskih utvrđenja, što je naznačeno u grafičkom prilogu *4.2.2.Uvjeti korištenja, uređenja i zaštite prostora – Područja primjene posebnih mjera zaštite i uređenja – Područja primjene planskih mjera zaštite.*

Predmetni prostor nalazi se gotovo cijelim obuhvatom u zoni dovršenog dijela grada (održavanje i manji zahvati sanacije građevina). Istočni dio obuhvata nalazi se u zoni pretežito dovršenih dijelova grada (promjena stanja građevina i dijelova grada, promjena stanja građevina, nova gradnja na neizgrađenim, ali uređenim dijelovima grada), što je razvidno iz grafičkog priloga *4.3.1.Uvjeti korištenja, uređenja i zaštite prostora – Oblici korištenja i način gradnje – Oblici korištenja.*

Za cjelokupni prostor gradske jezgre unutar nekadašnjih utvrđenja kao način gradnje propisana je mješovita gradnja (obiteljske i višestambene zgrade) maksimalne gustoće 300 st/ha, najvećeg broja 3 odnosno 4 nadzemne etaže. Prostor jugoistočnog dijela nekadašnjih glasija određen je kao predio višestambene izgradnje maksimalne gustoće 500 st/ha, visine do 6 nadzemnih etaža, a prostor istočnog dijela krunske utvrde (*Kronwerk*) na lijevoj obali Drave kao predio mješovite gradnje visine jedne nadzemne etaže i gustoće 200 st/ha (*4.3.2.Uvjeti korištenja, uređenja i zaštite prostora – Oblici korištenja i način gradnje – Način gradnje.*)

ZAKLJUČAK

Temeljem analize važeće prostorno planske dokumentacije može se zaključiti da su u svakom od tri grada prostori nekadašnjih bastionskih utvrđenja prepoznati kao vrijedno kulturno povijesno naslijeđe te su planskim mjerama primjereno zaštićeni, ali da se planske postavke razvoja najvećim dijelom temelje na zadržavanju postojećeg stanja u prostoru koje ne omogućava značajnije nove zahvate. U tom kontekstu, jedno od polazišta za buduće zahvate trebalo bi biti određivanje tipa prostora nastalog preobrazbom utvrđenja kako bi se utvrdili karakteristični elementi koji ga čine, a koji mogu poslužiti kao kriteriji za buduća urbanistička rješenja.[11]

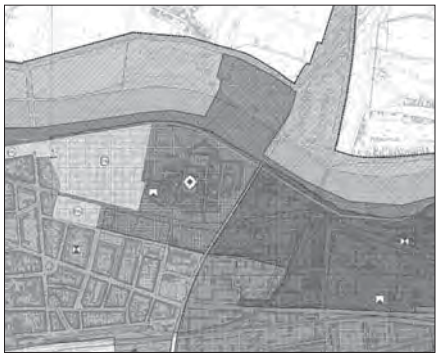
9 Remiza tramvaja.

10 Spomenik parkovne arhitekture Park kralja Petra Krešimira IV (reg.br. 683) i Spomenik parkovne arhitekture Perivoj kralja Tomislava (reg.br. 689).

11 Istraživanjem provedenim u doktorskoj disertaciji autora (Krajnik, 2007.) utvrđena su urbanistička obilježja i karakteristični tipovi središnjih gradskih prostora nastalih preobrazbom utvrđenja. Usporedba gradova koji prema urbanističkim obilježjima prostora na mjestu bastionskih utvrđenja pripadaju istom *integralnom tipu* može poslužiti kao dodatni kriterij i jedno od polazišta za suvremene zahvate urbanističkog dovršavanja, definiranja ili preobrazbe središta gradova. Tako se, primjerice, usporedbom europskih i hrvatskih gradova koji pripadaju *integralnom tipu 1-A*, dakle Bremena, Frankfurta, Graza, Hamburga i Kopenhagena s Karlovcem i Osijekom, mogu sugerirati elementi za buduće planiranje, bilo da se radi o promišljanju oblikovanja neprekinute obilazne ulice oko karlovačke Zvijezde te strukturi i namjeni izgradnje u njenoj kontaktnoj zoni ili o konceptu preobrazbe predjela komunalno-servisne i proizvodne namjene na istočnom dijelu nekadašnjih utvrđenja u Osijeku.







Sl. 7. GUP Grada Osijeka, Korištenje i namjena prostora (izvor: http://www.osijek.hr/index.php/cro/Urbanisticki-planovi/Generalni-urbanisticki-plan-grada-Osijeka-2010.-godina)

Sl. 8. GUP Grada Karlovca, Uvjeti za korištenje, uređenje i zaštitu prostora – zaštita kulturnog naslijeđa (izvor: http://www.karlovac.hr/news.aspx?newsID=1292&pageID=201)

Sl. 9. GUP Grada Osijeka, Uvjeti korištenja, uređenja i zaštite prostora – uvjeti korištenja – područja posebnih uvjeta korištenja (izvor: http://www.osijek.hr/index.php/cro/Urbanisticki-planovi/Generalni-urbanisticki-plan-grada-Osijeka-2010.-godina)

LITERATURA I IZVORI

1. Knežević, S. (1996.), *Zagrebačka zelena potkova*, Školska knjiga, Zagreb
2. Krajnik, D. (2007.), *Urbanistička preobrazba bastionskih utvrđenja – Modeli i urbanistička obilježja preobrazbe sedam gradova kontinentalne Hrvatske u kontekstu europske gradogradnje (doktorska disertacija)*, Sveučilište u Zagrebu, Arhitektonski fakultet, Zagreb
3. Krajnik, D. (2011.), *Preobrazba bastionskih utvrđenja u europskim i hrvatskim gradovima*, Arhitektonski fakultet Sveučilišta u Zagrebu, Zagreb
4. Slukan Altić, M. (2003.), *Povijesni atlas gradova, Koprivnica*, Institut društvenih znanosti Ivo Pilar, Muzej grada Koprivnice, Zagreb
5. GUP Grada Karlovca [03.09.2015.] (izvor: http://www.karlovac.hr/news.aspx?newsID=1292&pageID=201)
6. GUP Grada Koprivnice [03.09.2015.] (izvor: http://koprivnica.hr/gradska-uprava/prostorni-planovi/)
7. GUP Grada Osijeka [03.09.2015.] (izvor: http://www.osijek.hr/index.php/cro/Urbanisticki-planovi/Generalni-urbanisticki-plan-grada-Osijeka-2010.-godina)

AUTHORS' BIOGRAPHIES

Prof. **Lea Petrović Krajnik**, Ph.D, architect, assistant professor at the Faculty of Architecture, University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. She is a member of the research project Heritage Urbanism. Areas of research: urban and spatial planning, heritage of world and international exhibitions, sustainable development.
lea.petrovic@arhitekt.hr

Prof. **Damir Krajnik**, Ph.D, architect, associate professor at the Faculty of Architecture, University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. He is a member of the research project Heritage Urbanism. Areas of research: history of town planning, cultural heritage and revitalization of heritage.
dkrajnik@arhitekt.hr

BISERKA DUMBOVIĆ BILUŠIĆ, Ministry of Culture of the Republic of Croatia – Conservation Department in Rijeka, Croatia
MAJA BILUŠIĆ, Arhikon, Zagreb, Croatia

PLANIRANJE ZAŠTITE KULTURNOG KRAJOLIKA OTOKA VELIKI BRIJUN

CULTURAL LANDSCAPE PLANNING OF VELIKI BRIJUN ISLAND IN CROATIA

KLJUČNE RIJEČI
Veliki Brijun
kulturni krajolik
vrjednovanje krajolika
planiranje zaštite krajolika

KEYWORDS
Veliki Brijun
cultural landscape
valorization of landscape
conservation landscape planning

Otok Veliki Brijun, najveće kopneno područje Brijunskog otočja, povijesno je oblikovani prostor koji zbog očuvanosti prirodnih obilježja, materijalnih ostataka višestoljetnog povijesnog razvoja te visokih percepcijskih vrijednosti ima značenje kulturne i prirodne baštine. Zaštićen je u kategoriji nacionalnog parkai kulturnog krajolika. Važeći Prostorni plan nacionalnog parka Brijuni ne zadovoljava zahtjeve razvoja iintegralnog upravljanja područjem. Složenost planiranja razvoja uvjetovana je, osim potrebe zaštite kulturnih i prirodnih vrijednosti i njegovim raznolikom funkcijama, posebice novo iskazanih interesa vezanih za raspisivanje natječaja za koncesiju obalnog pojasa s turističkim i hotelskim sadržajima. U radu se istražuju metode vrjednovanja krajolika teplaniranja njegove zaštite kao najsloženije vrste baštine, koja uključuje kulturne i prirodne sastavnice te njihovo međudjelovanje.

The island of Veliki Brijun, the largest land area of the Brijuni Islands was historically formed space, which due to the preservation of natural features, material remains of centuries of historical development and a high perception value has the meaning of cultural and natural heritage. Today the Brijuni are legally protected as a National Park and as a cultural landscape. Current spatial planning documentation does not provide answers to the listed requirements, and the current data on the value and importance of the cultural landscape are insufficient. The tasks of spatial planning and future use of the island are determined by its various functions - National Park, State residence, closed military facilities, hotels and villas. Methods of historical characterization for analyzing the characteristics and values of the cultural landscape, as well as potential for development planning and future use are shown in the paper.

UVOD

Teritorij Brijunskog otočja povijesno je oblikovani prostor, koji zbog očuvanosti prirodnih obilježja, materijalnih ostataka različitih povijesnih razdoblja te visokih percepcijskih vrijednosti ima značenje kulturne i prirodne baštine. Proglašen je nacionalnim parkom,[1] a budući da predstavlja jedan od malobrojnih očuvanih jadranskih krajolika, integralnih prirodnih i kulturnih vrijednosti, zaštićen je i kao kulturni krajolik.[2] Za razliku od ostalih nacionalnih parkova, koji se temelje uglavnom na prirodnim vrsnoćama i očuvanim eko sustavima mora i/ili kopna, posebnost Brijuna jest postojanje očuvanih kulturno-povijesnih vrijednosti, posebice arheoloških, graditeljskih i pejsažnih/parkovnih.[3] Složenost planiranja budućeg razvoja i korištenja prostora uvjetovana je osim zaštite prirodnih i kulturnih vrijednosti i njegovim raznolikom funkcijama. Osim sadržaja Nacionalnog parka, državnih rezidencija posebnog režima korištenja i zatvorenih sadržaja vojske, otvara se pitanje koncesije za gospodarsko korištenje hotela i vila. Važeća prostorno-planska dokumentacija ne daje odgovore na navedene zahtjeve, stoga su potrebne nove metode planiranja složenih zahtjeva razvoja, ali i zaštite integralnih vrijednosti prostora (Sl. 1.).

POSTOJEĆE STANJE

Otok Veliki Brijun, površine oko 560 ha, najveće je kopneno područje nacionalnog parka Brijuni. Struktura korištenja prostora danas je određena funkcijom nacionalnog parka, gdje je prevladavajući udio šumskih i parkovnih površina, travnjaka, prirodnih i uređenih obala, ali i arheoloških nalaza i nalazišta, povijesnog i turističkog naselja, fortifikacijskih i vojnih građevina, hotelskih i rezidencijalnih zgrada te prostora za službe nacionalnog parka. Šumska i ostala vegetacija zauzimaju oko 90% površine otoka, dok je pod izgrađenim i poljodjelskim površinama oko 10% ukupne površine otoka.[4] Prostorni plan nacionalnog parka Brijuni[5] temeljni je dokument kojim se reguliraju sve prostorne i organizacijske funkcije Parka. Koncepcija uređenja prostora izrađena je na postavkama koje proizlaze iz definicije nacionalnog parka i sustava njegove zaštite. Maksimalno se afirmira kategorija nacionalnog parka u zaštiti vrijednosti prostora i posjetiteljskom turističkom korištenju uvažavajući njegove glavne funkcije zaštite prirode: znanstvenu, odgojno obrazovnu te rekreacijsko-turističku. Uvjeti korištenja prostora određeni su na temelju stupnjevane zaštite i na zoniranju prema uvjetima korištenja i zaštite prirodnih i kulturnih vrijednosti. Nije primijenjen uobičajeni model zoniranja područja nacionalnih parkova,[6] već su uspostavljene tri prostorne cjeline: kultivirani i prirodni dijelovi parka, predio (zona) izgradnje središnjeg područja te prostor posebnog interesa za Državu.

METODE ISTRAŽIVANJA

Promjene i zahtjevi za novim sadržajima i funkcijama[7] u nacionalnom parku ubrzavaju preobrazbu krajolika, čije se vrijednosti bez prepoznavanja obilježja mogu degradirati ili uništiti. Stoga je cilj prepoznati različitosti otočkog krajolika, prostorne jedinice zajedničkih obilježja – tipove krajolika, ocijeniti njihove kvalitete, stanje i osjetljivost te izraditi smjernice za planiranje zaštite.

Za izradu izmjena i dopuna Prostornog plana Nacionalnog parka Brijuni izrađeno nekoliko stručnih podloga.[8] Osim korištenja standardne metode tipološkog razvrstavanja i procjene karaktera krajolika (LCA)[9] – u *Studiji krajobraznog i prostornog identiteta otoka Veliki Brijun*[10] koja uključuje: prirodne sastavnice (reljefna, geološka, pedološka, hidrološka i vegetacijska obilježja) te strukturno-vizualna obilježja –provedena je analiza povijesnog formiranja i razvoja otoka što objašnjava povijesnu karakterizaciju krajolika i njegove mijene.

ANALIZA KULTURNO POVIJESNIH OBILJEŽJA KRAJOLIKA

Povijesna karakterizacija krajolika otoka Veliki Brijun analizirana je kroz uvjete njegova nastanka, kao i uzastopnih promjena pod utjecajem političkih, gospodarskih i društvenih okolnosti. Reljefna podloga niskog, blago brježuljkastog otoka vapnenačkog geo-

1 Temeljem Zakona o zaštiti prirode Nacionalni park Brijuni proglašava se nacionalnim parkom 1983.
2 Kulturni krajolik Brijunskog otočja 2013. upisuje se temeljem Zakona o zaštiti i očuvanju kulturnih dobara u Registar kulturnih dobara Republike Hrvatske.
3 Zemaljski zavod za zaštitu prirodnih rijetkosti Narodne Republike Hrvatske 1948. donosi odluku o proglašenju Brionskih otoka zaštićenom prirodnom rijetkosti. Regionalni zavod za zaštitu spomenika kulture u Rijeci 1983. upisuje „Jugoslavensko spomeničko područje – Titovi Brioni" u Registar nepokretnih spomenika kulture.
4 Klasifikacija površina prema metodi *Corine Land Cover*, u: Kušan, 2009. Podatci o pokrovu zemljišta koji na standardizirani način interpretiraju podatke o strukturi i načinu korištenja zemljišta proizašli su iz potrebe usporedbe podataka na međunarodnoj razini. Europska agencija za okoliš (European Environment Agency, EEA) 1999.g. pokrenula je program COordiNation of INformation on the Environment, Corine Land Cover, CLC. U izradi baze CLC 2000 sudjelovale su 32 zemlje, među kojima i Republika Hrvatska, koja je istodobno s CLC 2000 izradila i baze CLC 1980.i CLC 1990. Zbog svevećih i bržih promjena u okolišu, vremensko razdoblje predviđeno za ažuriranje CLC baze je šest godina. Pod koordinacijom Europske agencije za okoliš u razdoblju 2007.-2008. izrađena je CLC baza za 2006. u kojoj je sudjelovalo 38 europskih zemalja, među kojima i Hrvatska. Sve navedene baze pokrova zemljišta po CORINE metodologiji dostupne su na internet stranici Agencije za zaštitu okoliša RH te objedinjene s bazama europskih zemalja na stranicama Europske agencije za okoliš.
5 Prostorni plan Nacionalnog parka Brijuni, NN 45/2001.
6 Zona temeljnog fenomena prirode te zone blažih stupnjeva zaštite, u: Marinović Uzelac, 2001: 520.
7 Za potrebe raspisivanja natječaja za koncesiju obalnog pojasa s turističkim i hotelskim sadržajima, a prema istraživanjima tvrtke Horwath iskazana je potreba, osim za povećanjem standarda postojećih hotela, za novom gradnjom, odnosno za povećanjem prostornih kapaciteta.
8 Izrađene su: Konzervatorska studija obalnog pojasa centralne zone otoka Veliki Brijun, Ministarstvo kulture, Uprava za zaštitu kulturne baštine, 2014., Program gospodarenja za gospodarsku jedinicu Brijuni 2003.-2013. (2003.), Šumarski fakultet Sveučilišta u Zagrebu.
9 Metoda procjene karaktera krajolika (Landscape Character Assessment). Podrobnije u: Dumbović Bilušić, 2012.
10 Studija krajobraznog i prostornog identiteta otoka Veliki Brijun, Oikon, d.o.o. i Arhikon d.o.o., Zagreb, 2015.

Sl. 1. Pogled iz zraka na Nacionalni park Brijuni (izvor: Javna ustanova Nacionalni park Brijuni)



Sl. 2. Arheološki krajolik središnjeg područja otoka Veli Brijun (snimila: B. Bilušić)



Sl. 3. 1) Veliki Brijun – prapovijesno doba; 2) Veliki Brijun – antičko i bizantsko doba; 3) Veliki Brijun – ranosrednjovjekovno i razdoblje pod vladavinom Venecije; 4) Veliki Brijun – razdoblje početka 19. st.; 5) Veliki Brijun – razdoblje kraja 19. i početka 20 st.; 6) Veliki Brijun – razdoblje druge polovice 20. st. (izvor: autori)



Kriteriji vrjednovanja Grupe vrijednosti	estetsko--percepcijska	kulturno-povijesna	društveno-ekonomska
integritet	+	+	+
autentičnost	+	+	+
reprezentativnost	+	+	+
rijetkost	+	+	+
raznolikost	+	+	+
skladnost	+	+	+
vizualno-oblikovna obilježja	+	+	+
povezanost	+	+	+
stanje	+	+	+
10. potencijali	+	+	+

Tab. I. Odnos kriterija vrjednovanja i grupa vrijednosti[11]

Tab. II. Odnos stupnja značaja i ocjene vrijednosti krajolika

značaj krajolika	grupe vrijednosti	Ocjena
vrlo visoki	sadrži sve tipove vrijednosti ili ima vrlo visoke pojedine vrijednosti	(5)
visoki	sadrži većinu od navedenih vrijednosti ili ima pojedine visoke vrijednosti	(4)
umjereni	sadrži polovicu od navedenih vrijednosti, standardne razine	(3)
niski	sadrži nekoliko od navedenih vrijednosti	(2)
vrlo niski	sadrži jednu ili ni jednu od navedenih vrijednosti	(1)



Sl. 4. Tipovi krajolika otoka Veliki Brijun (izvor: autori)

loškog sastava s tlom crvenice i izvorima pitke vode, bila je osnova za oko šest tisuća godina čovjekova nastanjivanja i korištenja. Stambeni, agrikulturni i proizvodni karakter otoka stvoren je zahvaljujući plodnoj zemlji i vodi, plićinama za vađenje morske soli, vapnenačkim stijenama i kamenolomima. Karakteristična matrica korištenja prostora analizirana je za karakteristična povijesna razdoblja (Sl. 3.). Razdoblja do kraja 19. stoljeća obilježena su stalnom naseljenosti i agrarnim korištenjem plodnih udolina, tako da su osim šumskih površina veliki udio u strukturi korištenja prostora imale poljodjelske površine s nasadima maslina, vinove loze i ostalih kultura potrebnih za život na otoku. Posebnost otoka su brojni kamenolomi na obali i u unutrašnjosti otoka pogodni za korištenje građevnog kamena. Sredinom 19. stoljeća, Brijuni dobivaju i šire strateško značenje, što je naglašeno gradnjom brojnih utvrda.[12] Veliku preobrazbu u elitno srednje europsko ljetovalište doživljavaju u prvim desetljećima 20. stoljeća.[13] Austrijski poduzetnik P. Kupelwieser započinje preoblikovanje dijela Brijuna u turističko naselje s hotelima i vilama u pejsažnom perivoju u kojemu su kao posebni artefakti ugrađeni arheološki nalazi i povijesne zgrade.[14] Osim antičkog, to je razdoblje najvećega gospodarskog dosega i uređenja prostora otoka Veliki Brijun. Nakon Drugoga svjetskog rata Brijuni prestaju biti stalno naseljeni te postaju predsjednička rezidencija, dok se dio i dalje koristi za potrebe vojske.

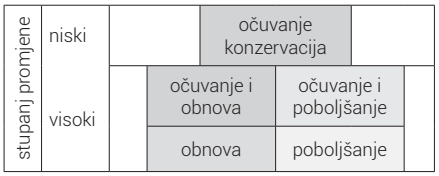
PREPOZNAVANJE PODRUČJA ZAJEDNIČKOG KARAKTERA– TIPOVI KRAJOLIKA

Prostorne cjeline zajedničkog karaktera (tipovi krajolika) prepoznate su na temelju prirodnih, antropogenih i strukturno-vizualnih obilježja. Prepoznato je osam tipova krajolika, odnosno krajoličnih cjelina: obrazovno-znanstveno krajolično područje Barbana; sportsko-rekreacijsko krajolično područje Ribnjaka; rezidencijalni krajolik zapadne obale; turističko naselje Brijunske luke; proizvodno-obrazovno-rekreacijski krajolik Brijunske luke; arheološki krajolik središnjeg dijela otoka Veli Brijun; šumski, fortifikacijski krajolik Penede i vojni, fortifikacijski krajolik Penede (Sl. 4. i 2.).

VRJEDNOVANJE KRAJOLIKA

Metoda višekriterijskog vrjednovanja sastavnica i obilježja krajolika provedena je na temelju kriterija posebno uspostavljenih za tu svrhu. Vrjednovanje je provedeno s motrišta: kulturno povijesnih i vizualno morfoloških te prirodnih obilježja (biološke raznolikosti i šumskih sastojina).[15] S ocjenom vrijednosti svake od prepoznatih prostornih cjelina izravno je povezana izrada smjernica za buduće djelovanje u krajoliku. Za vrjednovanje prostornih, krajoličnih cjelina odabrane su sljedeće grupe vrijednosti:

11 Dumbović Bilušić B., 2012.
12 Piplović, 2003.
13 Bahr, 1909.; Guttenberg-Lenz, Pavletić, 2007.
14 Kupelwieser, 2006.; Begović, Schrunk, 2006.
15 U Studiji Krajobraznog i prostornog identiteta otoka Veliki Brijun provedeno je vrjednovanje s motrišta zaštite biološke raznolikosti, koje se temeljilo na vrjednovanju staništa. Za vrjednovanje strukture šuma korišteni su parametri: broj stabala po hektaru, volumen sastojine po hektaru, uređajni razred te prisutnost autohtonih drvenastih vrsta.



Dijagram 1. Metode djelovanja u ovisnosti o stupnju promjena krajolika

- kulturno-povijesna vrijednost, koja uključuje arheološku, arhitektonsku, urbanističku i ambijentalnu, a iskazuju se i kroz estetska i percepcijska obilježja;
- estetska i percepcijska vrijednost, kao nematerijalne sastavnice uključuju i asocijativne vrijednosti kao što su memorijalne, simboličke, povezanost s osobama ili događajima i slično;
- prirodne i ekološke vrijednosti koje uključuju biološku raznolikost, očuvanost i vrijednost staništa i šumskih sastojina;
- društvena i gospodarska vrijednost, kao potencijali za buduće korištenje uključuju društvenu, obrazovnu, znanstvenu, rekreacijsku, turističku i ekonomsku vrijednost.

Kumulativa vrijednost navedenih grupa vrijednosti izražava se kao značaj krajolika (kulturni i prirodni).[16] Prema stupnju vrijednosti određena je razina značaja pojedine prostorne, krajolične cjeline (Tab. I. i II.).

METODE ZAŠTITE KRAJOLIKA

Osnovni cilj očuvanja, obnove i korištenja prepoznatih krajoličnih cjelina zasnovan je na zaštiti njihova karaktera te pripadajućih kulturno-povijesnih, prirodno-ekoloških i estetsko-oblikovnih vrijednosti. Navedeni ciljevi mogu se ostvariti u okviru razvojnih programa, metodama djelovanja i aktivnostima predviđenim u Planu zaštite krajolika te u Planu upravljanja.[17] U osnovi planiranja i upravljanja krajolikom Velikog Brijuna trebalo bi biti održavanje povijesno utemeljenog, usklađenog međudjelovanja prirodnih i kulturnih čimbenika. Osim očuvanja prepoznatih i vrjednovanih kvaliteta krajolika cilj je poboljšanje i unaprjeđenje stanja u onim područjima u kojima su obilježja i vrijednosti degradirane ili uništene. Stoga raspon djelovanja i budućih zahvata u planiranju krajolika uključuje metode:

- očuvanje (konzervacija) vrjednovanih obilježja krajolika, kao temeljni način upravljanja prostorom, obuhvaća mjere potrebne za održavanje cjelovitosti oblika, građe i materijala povijesnog značaja, a prije svega zahtijeva stalno održavanje.[18]
- obnovu prostornih cjelina ili pojedinih sastavnica podrazumijeva povrat stanja u razdoblje značaja, ako su sve naknadne promjene ocijenjene kao degradacija vrijednosti.[19] Proces obnove (restauracije i rekonstrukcije) provodi se s ciljem vraćanja izgubljenih vrijednosti, a temelji se na uvažavanju izvornih materijala i građe krajolika.
- poboljšanje i/ili unaprjeđenje stanja predviđeno jeu područjima manje vrijednosti te u područjima oštećenih ili izgubljenih vrijednosti krajolika, a uključuje pažljivo unošenje novih elemenata i sadržaja, odnosno fizičkih i bioloških struktura.

ZAKLJUČAK

S obzirom na postojanje dvojne zaštite Brijunskog otočja cilj planiranja i upravljanja jest zadovoljiti kriterije zaštite u kategorijama nacionalnog parka i kulturnog krajolika. Krajolik otoka Veliki Brijun stvaran je tijekom povijesnih razdoblja, međudjelovanjem prirodnih i antropogenih čimbenika, kojima je oblikovan prostor visokih kulturno-povijesnih, vizualno-percepcijskih i prirodno-ekoloških vrijednosti. U procesu planiranja i upravljanja razvoja treba primijeniti i glavne metode zaštite krajolika: očuvanje (konzervaciju), obnovu te poboljšanje/unaprjeđenje stanja. Ovisno o stupnju značaja svaka od prepoznatih prostornih cjelina zahtijeva različite metode ili njihovu kombinaciju. Postojeći Prostorni plan Nacionalnog Brijuni ne zadovoljava kriterije planiranja integralne zaštite kulturnih i prirodnih sastavnica otoka sagledavanog kroz holistički sustav krajolika. Krajolik otoka Veliki Brijun može biti prilagođen suvremenom korištenju uvažavajući dosege razdoblja značaja, uz primjenu metoda očuvanja (konzervacije) i obnove, a unošenje novih sadržaja i struktura treba biti vođeno načelom zaštite autentičnosti i integriteta. To se posebice odnosi na zahtjeve za novom gradnjom kojom se planira povećati kvaliteta sadržaja u hotelsko-turističkoj predjelu (zoni) te u zoni povijesnog naselja Brijuni.

16 Značaj (Significance) je prema određenju Povelje iz Burre definiran kao estetska, povijesna, znanstvena, društvena i duhovna vrijednost za prošle, sadašnje i buduće naraštaje te označava zbir svih grupa vrijednosti. Izvor: www.icomos.org/australia/burra.html

17 Prema obvezama koje proizlaze iz Zakona o zaštiti prirode za Nacionalni park Brijuni potrebno je izraditi Plan upravljanja, čija je izrada u tijeku. Izrada Plana zaštite krajolika nije propisana ni jednim zakonom u Hrvatskoj, za razliku od drugih zemalja (npr. Njemačka, Italija) gdje se izrađuju planovi krajolika.

18 Očuvanje podrazumijeva održavanje obilježja i vrijednosti krajolika i/ili njegovih sastavnica što uključuje zaustavljanje propadanja, zadržavanje stupnja očuvanosti uz poštivanje svih vrijednih povijesnih slojeva. Za zaštitu krajolika i njegovih sastavnica, važne su i preventivne mjere: redovito održavanje, čišćenje od samonikle vegetacije i urušenih stabala, popravak povijesnih građevina i dr.

19 Metoda obnove važna je za jasno razumijevanje obilježja krajolika, a provodi se kad za nju postoji dovoljno podataka iz ranijih razdoblja, uz povratak postojeće građe krajolika i bez uvođenja novih materijala.

LITERATURA

1. Bahr, H.(1909.), *Dalmatinische Reise*, Fischer Verlag, Berlin; u: Gordogan, no. 19/1985.
2. Begović, V.; Schrunk, I. (2006.), *Brijuni – prošlost, graditeljstvo, kulturna baština*, Golden marketing, Zagreb
3. Dumbović Bilušić B. (2012.), *Krajolik kao kulturno naslijeđe – metode prepoznavanja, vrjednovanja i zaštite kulturnih krajolika Hrvatske*, doktorska disertacija, Arhitektonski fakultet Sveučlišta u Zagrebu
4. Guttenberg-Lenz, M.; Pavletić, M. (2007.), *Izgubljeni raj Brijuni*, Antibarbarus 9/2007, Zagreb
5. Kupelwieser, P. (2006.), *Brioni, Iz sjećanja starog Austrijanca*, Amforapress, Zagreb
6. Kušan, V. (2009.), *Pokrov i namjena korištenja zemljišta u Republici Hrvatskoj – stanje i trendovi*, Oikon – Institut za primijenjenu ekologiju, Zagreb
7. Marinović Uzelac, A. (2001.), *Prostorno planiranje*, Dom i svijet, Zagreb
8. Piplović, S. (2003.), *Na braniku carevine u Brijuni*, Biseri Jadrana
9. *** (2015.), *Studija krajobraznog i prostornog identiteta otoka Veliki Brijun*, Oikon, Arhikon, Zagreb
10. *** (2001.), *Prostorni plan Nacionalnog parka Brijuni*, Ministarstvo zaštite okoliša i prostornog uređenja, Zavod za prostorno planiranje, Zagreb, NN 45/2001
11. ICOMOS/Australija (1999.), Povelja za mjesta kulturnog značaja / Charter for Places of Cultural Significance, Burra (www.icomos.org/australia/burra.html)

AUTHORS' BIOGRAPHIES

Biserka Dumbović Bilušić, Ph.D, architect, research associate, employed by the Ministry of Culture, Administration for the Protection of Cultural Heritage as head of the Conservation Department in Rijeka. The subject of professional and scientific interests of the architectural heritage, especially the urban ensemble and cultural landscape. Author of numerous conservation studies, scientific papers.
bbilusic@gmail.com

Maja Bilušić, architect, employed in Arhikon Ltd. in Zagreb. She participated in the development of ten spatial planning documents and projects of reconstruction of architectural heritage. The author and co-author of several scientific papers.
majabilusic@gmail.com

JOSIPA BLAŽEVIĆ-PERUŠIĆ, Zagreb, Croatia

KONTINUITET PROSTORNO-PLANSKOG PROMIŠLJANJA ZAŠTITE I OBNOVE POVIJESNE CJELINE UMAGA

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

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 naslijeđa
suvremeni zahvati
Umag

Cilj rada je na primjeru Umaga utvrditi važnost prostornog planiranja u revitalizaciji zaštićenih povijesnih jezgri. U prvoj polovici 1980-tih godina u Hrvatskoj je ostvaren zakonski okvir zaštite naselja upisanih u Registar spomenika kulture. Izrada tada propisanog urbanističkog projekta, bila je izazov stručnjacima iz područja urbanizma i zaštite kulturnog naslijeđa. U obuhvat plana revitalizacije Umaga uključen je osim zaštićene povijesne cjeline i kontaktni prostor u kojem je već tada bio započet proces oblikovanja novoga gradskog središta. Iskustvo pokazuje da osnovu zaštite, očuvanja i korištenja urbanog naslijeđa čine dugoročne aktivnosti na izradi strateških i drugih planova očuvanja i upravljanja uz provedbu te praćenje rezultata njihove primjene.

The aim of this research is to ascertain the potential of spatial plans and their implementation in the process of cultural heritage revitalization in the case of Umag. A demanding legal framework for protecting settlements entered in the Register of cultural monuments has been established in the 1980s. In cultural heritage protection, spatial plans had a role ranging from creative regulators to legal instruments. The main objective of Umag core revitalization is to integrate its space with other urban areas according to protection modalities and renewal criteria. Spatial plans as a basis for urban heritage protection and use are long-term documents, modifications of which may be required by the results of ongoing research and professional vaporization. In the implementation of the plan, an interdisciplinary approach is most important.

UVOD

Međuodnos prostornog razvoja Umaga i zaštite povijesnog naslijeđa neistraženo je područje. Tomu može biti razlog poslijeratni političko-upravni status Bujštine kao zone B, nevelikost grada, a osobito nedostatak povijesne građe o umaškoj povijesti. Ipak prostorno-planske aktivnosti sa značajnim utjecajem na kulturno nasljeđe Umaga započele su već polovicom 20. stoljeća i nastavljaju se do danas djelovanjem nekoliko planerskih institucija i stručnjaka iz različitih područja. Cilj je istraživanja utvrditi na primjeru Umaga prostorno-planske mogućnosti unaprjeđenja urbanog naslijeđa u kontinuitetu.

STANJE PRIJE PROSTORNOG PLANA

Umag je smješten na zapadnoj obali istarskog poluotoka kao jedan u nizu obalnih gradova Istre na čiji su razvoj utjecale slične kulturno-povijesne okolnosti i česte mijene značajne za strukturu i život stanovništva. (Sl. 1.)

Bitni čimbenici za identitet povijesne cjeline Umaga jesu:

- geomorfološki i krajobrazni: pomorski, nekad otočni položaj, izduženi, ravni i niski reljefni oblik i dubok zaljev prirodne luke;
- urbanistički: djelomično sačuvane srednjovjekovne obrambene zidine utvrde i gusto gradsko tkivo oblikovano nepravilnim ulicama sa središnjim trgom na spoju otočnog dijela i pristupnog puta s kopna te drugim manjim trgovima, pretežito stambeni način korištenja;
- arhitektonski: postojanost vrijednih i izvornih sastavnica srednjovjekovne cjeline (zgrade sa stilskim značajkama gotičkog i renesansnog arhitektonskog oblikovanja);
- društveni: status središta šireg područja (općina/grad), mjesto administrativnih i vjerskih funkcija;
- gospodarski: višestoljetni kontinuitet naseljenosti i gradnje, turistički potencijal.

Na degradaciju izvorne urbane i fizičke strukture Umaga djelovali su pretežito ljudski čimbenici, od kojih se izdvajaju požari,[1] razaranja koncem Drugoga svjetskog rata, uklanjanje zgrada/blokova zbog gospodarskih interesa te neodgovarajuće korištenje i održavanje zgrada uslijed poslijeratnih promjena stanovništva, osobito u zapadnom dijelu povijesne jezgre.

U poslijeratnoj obnovi za prostor povijesne jezgre nije bio izrađen prostorni plan. Manja ratna oštećenja sanirana su iz posebnih sredstava savezne vlade,[2] a u slučajevima težih razaranja uklonjene su čitave zgrade.[3] Ipak, već u razdoblju 1952.-1953. izrađen je urbanistički plan[4] za novi gradski centar na prostoru nekadašnjega predgrađa (*borgo*). Provedba tog plana započela je odmah gradnjom Doma kulture i većeg stambeno-poslovnog bloka.

Kako su početkom 1970-ih doneseni prvi nacionalni zakoni o zaštiti spomenika kulture i o prostornom planiranju,[5] spomeničko-urbanistička cjelina Umaga (povijesni dio grada na poluotoku) upisana je 1963. u Registar nepokretnih spomenika kulture.[6]

Namjera rušenja postojećih zgrada radi gradnje hotela 1969.[7] ostvarena je u zapadnom dijelu povijesne jezgre, unatoč protivljenju konzervatorske službe. Prva cjelovita obnova jugozapadne kule uslijedila je od 1971. do 1976. u namjeni muzejskog prostora lokalne arheološke zbirke. (Sl. 2.) U to vrijeme na prostoru povijesne cjeline Umaga provode se arheološka zaštitna istraživanja i nadzori samo prilikom nove gradnje i polaganja instalacija. Ipak su i tada otkriveni nalazi važni za razumijevanje činjenica o povijesnom razvoju grada.[8]

PRVI PROSTORNI PLAN

Zakonom iz 1973.[9] određen je urbanistički projekt obveznim planom za naselja ili dijelove naselja koja su upisana u Registar spomenika kulture. Propisani sadržaj plana ima izrazito zahtjevan izvedbeni karakter, a prethode mu generalni odnosno provedbeni plan. U Urbanističkom institutu SR Hrvatske[10] već 1974. započinje izrada Urbanističkog projekta pod nazivom „Rekonstrukcija centra, asanacija i rekonstrukcija historijske



Sl. 1. Umag, pogled iz zraka s istoka, 1963., prije gradnje hotela (izvor: Agencija za fotodokumentaciju, arhiv autorice)

1 Benedetti, 1973: 133. Fachin, 2002: 8.
2 Dukovski, 2012: 144.
3 Prema sjećanju suvremenika Iljka Zlatara, dipl. inž. arh. razmatrano je uklanjanje i većeg broja ostalih zgrada radi sadnje nasada.
4 U članku Portreti - arhitekt Zdenko Kolacio, Čovjek i prostor (1960.) među radovima se navodi urbanistički plan novog Umaga, a u natuknici Kolacio, Z. autorica Franić (2009.) u Hrvatskom biografskom leksikonu dodaje i suautorstvo Zdenka Sile i Mire Ružić, te vrijeme izrade 1952.-1953.
5 Prema Zakonu o zaštiti spomenika kulture, NN, 18/1960., Republički zavod za zaštitu spomenika kulture daje mišljenje o prijedlogu urbanističkog plana (dijela) naselja upisanog u Registar spomenika kulture, a prema Zakonu o urbanističkom i regionalnom planiranju, NN, 21/1961. i Uredbi o provođenju tog zakona iz iste godine. Za urbanističke cjeline takvih naselja obvezno je donošenje urbanističkog plana. Uredba je prestala važiti 1966.
6 Rješenje o upisu u Registar spomenika kulture, 194/1-1963 od 17.12.1963.
7 Borčić, 1977: 199. U bilješci se navodi „Smatralo se da je u centru grada potrebna izgradnja objekta turističke privrede, koji će doprinijeti oživljavanju urbane jezgre".
8 BOJIĆ, MILOŠEVIĆ, 2010: 31.
9 Zakon o prostornom uređenju i korištenju građevinskog zemljišta, NN, 14/1973., članci 19. i 28.
10 U Urbanističkom institutu SR Hrvatske izrađeni su i provedbeni planovi za povijesne jezgre: Buje (1979.), Novigrad (1980.) i Grožnjan (1981.).



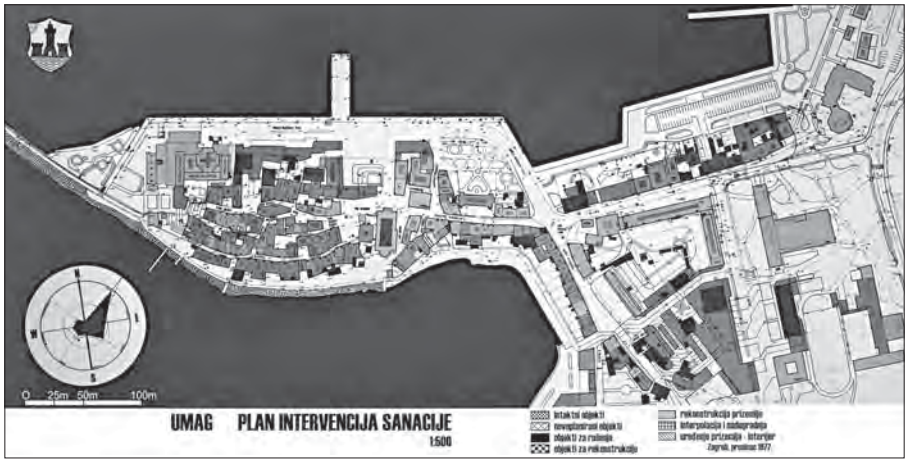


Sl. 2. Jugozapadna kula - dio obrambenih zidina (danas Muzej grada Umaga), nakon obnove 1976. s Trgom svetog Martina (snimila: autorica, 1976.)

Sl. 3. Srednjovjekovna struktura grada, dio arhitektonske snimke prizemlja iz 1975. (snimio: Z. Barbarić, 1977.)



Sl. 4. Katastarska karta Umaga, 1818., izvorno mj. 1:1440. (izvor: Archivio di Stato di Trieste, Mappe del Catasto franceschino, 2015.)



Sl. 5. Plan sanacije, izvorno mj. 1:500, Urbanistički projekt rekonstrukcije povijesne jezgre Umaga, 1978. (snimio: Z. Barbarić, 1977.)





Sl. 6. Umag, glavni trg sa sjevernim nizom kasnije porušenih zgrada, crtež, 1815. (preuzeto iz: *Istra iz putnih mapa Pietra Nobilea,* Bradanović, 2013: 45) i Umag, Trg Venecije i dio Trga slobode nakon uređenja 2005. (snimila: autorica, 2015.)

jezgre Umaga sa studijom Marine".[11] Izrada tog plana bila je izazov osobito stručnjacima za urbanizam i zaštitu kulturnog naslijeđa s obzirom na tada neveliku praksu u izradi takvih planova.

Prvom prostornom planu prethodila je opsežna analiza stanja, koja je uključivala kulturno-povijesnu analizu (vrijeme izgradnje, valorizaciju zgrada, modalitete zaštite i urbanističke modalitete zaštite), građevni fond (materijal, bonitet, visina, krovne plohe) i vlasničku strukturu, arhitektonsku i urbanističku analizu (namjena zgrada i prizemlja, način korištenja ulica, obrada parternih površina, parkovne i zelene površine, postojeća infrastruktura) te povijesni urbanistički razvoj grada. U okviru tih analiza napravljena je detaljna inventarizacija svih zgrada i prostora, fotografiranje i arhitektonska snimka (tlocrti prizemlja i pročelja) svih zgrada u zaštićenoj cjelini i kontaktnim potezima (Sl. 3.) te izrada konzervatorske podloge u Konzervatorskom zavodu Rijeka. U obuhvat plana uključen je, osim zaštićene povijesne cjeline, i kontaktni prostor (novi gradski centar i obalni prostor luke) u cilju njihova funkcionalnog povezivanja.

Na umaškom poluotoku dokumentiran je kontinuitet izgradnje od kasne antike. (Sl. 7.) Sačuvane su građevne strukture iz 12. i zgrade iz 16. stoljeća, a većina sadašnjih zgrada nastala je u 17. i 18. stoljeću naseljavanjem novog stanovništva. (Sl. 4.) Predgrađe na kopnu, do 19. stoljeća zaštićeno zidinama, postoji još od 1333. s više sakralnih građevina.

Građevno naslijeđe povijesne cjeline Umaga valorizira se u odnosu na povijesni značaj, arhitektonsko-stilske vrijednosti i urbano značenje. Malen broj zgrada ima naglašena obilježja stilskih razdoblja. Nerijetko se na jednom pročelju pojavljuje trag građevne aktivnosti iz više razdoblja, što dodatno doprinosi njihovoj slikovitosti. Zgrade su valorizirane u pet kategorija: spomeničke i one ambijentalnih vrijednosti, (Sl. 8.) uklopljene i neuklopljene te zgrade bez vrijednosti.

Modaliteti zaštite pojedinih zgrada unutar povijesne cjeline Umaga određeni su bez obzira na vrijeme gradnje, ovisno o njihovoj vrijednosti i zatečenom stanju kao dopušteni zahvati: konzervacija, korekcija, rekonstrukcija, rušenje i održavanje (intaktni).

Koncept rješenja urbanističkog projekta temelji se na primjeni kriterija obnove:

- povijesno-urbanistički (dovršenje urbanistički nedovršenih prostora, obnova degradiranih prostora – urbanističko-izvorni prostori, izvorni perivojni prostori, drvoredi i ostale javne površine – ulice i trgovi, uravnoteženje strukture korištenja);
- povijesno-arhitektonski (prilagodba namjene zgrada u sačuvanom dijelu gradskog tkiva izvorne spomeničke vrijednosti, rekonstrukcija i obnova degradirane južne siluete grada – obnova pročelja i preostalih dijelova gradskih zidina);
- funkcionalni (regulacija prometne opterećenosti);
- sociološki (promocija vrijednosti povijesne cjeline).

Osnovni cilj revitalizacije povijesne jezgre u planu bio je integrirati njezin prostor s ostalim gradskim područjem. U umaškom primjeru model revitalizacije temelji se prvenstveno na određivanju primjerenijeg načina korištenja prizemlja zgrada u okviru postojeće namjene ili s novom namjenom, odgovarajućom veličini i unutarnjoj strukturi zgrada te na interpolaciji nove gradnje u nedovršenim dijelovima grada.[12] Plan sadrži tipove zahvata na svim zgradama unutar povijesne cjeline. (Sl. 5.)

Odlukom o donošenju[13] predviđa se osnivanje Koordinacijskog odbora od sedam članova radi kontinuiranog praćenja ostvarivanja plana, koje nije provedeno.

DRUGI PROSTORNI PLAN I NJEGOVE PROMJENE

Promjena regulative i prilagodba novim zahtjevima uvjetovale su izradu novog Provedbenog urbanističkog plana povijesne jezgre Umaga u DP „Umagprojekt",[14] čiji je obuhvat sveden na povijesnu jezgru i zapadnu stranu ulice Dante Alighieri.[15] Taj plan donesen 1991. u cijelosti nastavlja osnovni koncept prethodnoga plana uz izmjene koje se u bitnom odnose na glavni gradski trg (gabarit rekonstrukcije gradske lođe), zapadni trg (danas Trg sv. Martina) te južne obalne šetnice prihvaćanjem zatečenih prizemnih dogradnji i planiranjem novih uz obalno pročelje ulice Dante Alighieri. Prva izmjena i dopuna tog plana izrađivača „Urbis 72" iz Pule[16] donesena je koncem 1999., a obuhvat



Sl. 7. Umag, Ulica Epifanio 3, u zgradu je ugrađena prednja strana ranokršćanskog sarkofaga iz 6. st. (snimila: autorica, 1975.)

11 Autor: Josipa Blažević-Perušić, koncepcijska suradnja: Antun Marinović, Zaštita spomenika kulture: Sanja Borčić, i Gordana Grčić.

12 Zaključci i prijedlozi savjetovanja „Zaštita spomenika kulture u gradovima", 1967: 261.

13 Urbanistički projekt izrađen je i javno prezentiran u srpnju 1977. te donesen na Skupštini općine Buje (Sl. novine ZO Rijeka, 20/1978.).

14 Voditelj projekta: Rita Počekaj, urbanizam: Rita Počekaj, Franko Gregorić, Mirjana Vrbat-Skopac.

15 Kontaktni prostor povijesne jezgre obuhvaćen je u zasebnom Provedbenom urbanističkom planu Centar Umag (Sl. novine općine Buje, 8/1988.), koji je izradio „Projektni biro Umag", Umag, a izmijenjen je i dopunjen 1991. i 1993. (Zavod za prostorno uređenje), 1995. (DP „Umagprojekt", Umag), 2005. i 2006. – ispr. (Urbanistički zavod grada Zagreba).

16 Voditelj izrade: Dragan Radolović, odgovorni planer: Boris Petronijević.



Sl. 8. Umag, zgrade u Ulici Marino Bembo (jug) i Ulici svetog Mihaela (sjever) iz 17./18. st., snimila: autorica, 1975.

se odnosi na pomorski dio sjeverne obale i gradnju dva nova lukobrana, od kojih je zapadni isključivo za parkirališne potrebe hotela, proširenje gabarita hotela s otvorenim i zatvorenim bazenskim prostorom, te na proširenje južne obale za polivalentnu javnu površinu i plažu.

Iniciran tijekom izrade prve izmjene i dopune plana proveden je 2001. urbanističko--arhitektonski natječaj s osnovnim ciljem *kvalitetnog funkcionalnog i vizualnog rješenja glavnog gradskog trga s posebnom integrativnom funkcijom u novom tisućljeću*.[17]

Drugim izmjenama i dopunama iz 2004., izrađivača „Urbis 72"[18], u prostoru povezanih trgova u smjeru sjever-jug (Trg slobode, Trg Venecije i uz Ulicu pod urom) mijenja se koncept uređenja glavnoga povijesnog trga s crkvom, zvonikom i cisternom (Trg Venecije) njegovim spajanjem s Trgom slobode otvorenim prema sjeveru. Na zapadnoj strani toga trga predviđa se gradnja nove građevine – nadstrešnice za javne potrebe i zida s česmom. To rješenje znači promjenu glavne osi trga iz smjera istok-zapad u sjever-jug, čime se prekida povijesni smjer kretanja prema zapadnom dijelu gradske jezgre. (Sl. 6.) Rješenjima toga plana nije ostvarena razrada natječajnih urbanističko--planerskih promišljanja, a svrha njegove izrade usmjerena je isključivo na usklađivanje plana radi ishođenja odobrenja za građenje prema natječajnom rješenju.

PRIMJENA PLANA

S urbanističkog motrišta provedbom prostornih planova ostvaren je opći cilj revitalizacije povijesne jezgre njezinom integracijom s novim gradskim centrom i gradom u cjelini. Od pojedinih suvremenih zahvata izdvajaju se u zapadnom dijelu povijesne jezgre sjeverni potez – poslovna zgrada izgrađena još u vrijeme izrade prvog plana[19], proširenje hotela i rekonstrukcije dijela poslovne zgrade u razdoblju od 1999. do 2004. te sjeverni potez u istočnom dijelu iz 2003. godine.

Arhitektonska interpretacija novih zgrada i zahvata izaziva zamjerke, a utjecala je i na zahtjevniji sadržaj novog Rješenja o utvrđivanju svojstva kulturnog dobra kulturno-povijesne urbanističke cjeline grada Umaga iz 2009.[20] Gradnja hotelskog sklopa mijenja urbanu matricu povijesne jezgre, a mjerilom i urbanističko-arhitektonskim obilježjima umanjene su njene temeljne vrijednosti. Prostor Trga slobode i nakon uređenja ostaje prevelika otvorena površina oblikovno nepovezana sa strukturom povijesne jezgre. Veći broj interpoliranih i obnovljenih zgrada naglašenih stilskih obilježja, neprimjerenih oblika i izmijenjenih elemenata otvora (Sl. 9.) i krovnih vijenaca gube kontinuitet povijesnih vrijednosti.

Južna šetnica proširena je u čitavom obalnom potezu, a stihijska gradnja različitih volumena građevina i nadstrešnica ugostiteljskih sadržaja uzurpira taj javni prostor i narušava južne vizure na povijesni dio grada.

Na temelju odluke iz 2010. u izradi je novi Detaljni plan uređenja povijesne jezgre Umaga. Iako su strateški dokumenti iz područja kulture[21] doneseni i nakon te odluke, oni su okvir i podrška u daljnjim koracima. Sadržaj plana trebao bi uvažavati nove spoznaje o razvoju grada, rezultate Konzervatorske dokumentacije iz 2012.[22] te analize dosadašnje primjene planova i socijalne odijeljenosti sadašnjih stanovnika u zapadnom dijelu povijesne jezgre. Mogući su scenariji korištenja u preobrazbi dijela stambenih zgrada u hotel (raspršeni tip) i/ili kao ugostiteljsko-obrtnički prostor primjerenih kategorija.

ZAKLJUČAK

Istraženo gotovo četrdesetogodišnje razdoblje prostorno-planskog promišljanja povijesne jezgre Umaga pokazuje da prostorni plan treba odražavati puni kreativni značaj ili će poslužiti kao tehnički i pravni alat prilagodbe investitorskom pristupu. Ako rezultat natječaja opravdava napuštanje prethodne valorizacije povijesnog prostora, tada diskontinuitet prostorno-planskih odluka daje diskontinuitet u oblikovanju povijesne matrice ili se baš tada dogodila percepcija budućeg naslijeđa, što valja ipak dokazati.

Upravo je utvrđivanje identiteta kulturnog naslijeđa u pripremi akata zaštite bitan preduvjet njegove osnovne valorizacije, kojom se izdvaja i vrjednuje prema dosezima prirodnih i stvorenih vrijednosti. Te vrijednosti očituju se kroz njihovu prepoznatljivost,

17 U publikaciji „Natječaj opći, javni i anonimni za izradu idejnog urbanističkog rješenja središnjeg trga u povijesnoj jezgri Umaga, 8. kolovoz - 13. studeni 2001.", Grad Umag, Umag 2002. iz programskih smjernica proizlazi da je jedan o ciljeva bilo i anketno preispitivanje planerskih rješenja iz važećeg plana, pri čemu je bilo potrebno voditi računa o zahtjevu da se dosadašnja planersku rješenja mijenjaju argumentiranim i kvalitetnijim rješenjima.

18 Voditelj plana: Boris Petronijević.

19 U valorizaciji lokacije i rješenja interpolacije sudjelovao je akademik Andre Mohorovičić.

20 Određene su tri zone zaštite povijesnih struktura i dozvoljene metode sanacije, a potpuna zaštita obuhvaća povijesnu jezgru bez sjevernog obalnog dijela s hotelom.

21 Kulturna strategija Istre, Pula-Poreč, 2009. i Kulturna strategija Grada Umaga (Sl. novine Grada Umaga, 5/2013.).

22 Kulturno-povijesna urbanistička cjelina grada Umaga Konzervatorska dokumentacija, Omega Engineering, Zagreb, 2012., voditelj projekta: Jelica Peković.

očuvanost izvornosti i jedinstvenost. U tome prednjači konzervatorska služba generalizirajući u postupku utvrđivanja kulturnih svojstava bitan sadržaj identiteta. U kriterijima za nove zahvate i korištenje naslijeđa, kada je riječ o povijesnim cjelinama svakako prevladavaju oni prostorno-urbanistički, podrazumijevajući temeljno načelo da se aktivnije zadire u nedovršenim i/ili unutar i rubno (naj)manje vrijednim prostorima. U primjeru Umaga jedan je od bitnih kriterija za odluku o zahvatu na gradskom trgu bila i okolnost da za predloženo rješenje nije bilo uvjetovano prethodno rješavanje imovinsko-pravnih odnosa.

Metode vrjednovanja zaštićenih zgrada i prostora ustaljene su tijekom vremena u odnosu na kulturno-povijesni značaj, dok se planiranje i njihov dizajn još uvijek nalazi na razmeđu konzervatorskih zahtjeva i investicijskog interesa. Nedvojbeno je da su metode revitalizacije na načelnoj razini usmjerene održivosti koncepta i integraciji tih prostora sa širim područjem. Modeli planiranja sve se više usmjeravaju u planove upravljanja kulturnim naslijeđem kojima se uz vrijednosne i prostorno-arhitektonske potencijale priključuju gospodarski učinci te predviđaju nizovi aktivnosti u određenom roku s ciljem obnove, prezentacije i promocije vrijednosti. Scenariji kao moguća rješenja na razini programa i koncepta nije često primjenjivan način promišljanja o korištenju naslijeđa, s obzirom na to da su neki elementi takvog pristupa koriste u različitim oblicima anketnih natječaja, nakon kojih (ni)su uključeni u izradi prostornih planova.

Zaključno, iz rada proizlazi da prostorni plan kao osnova zaštite, očuvanja i korištenja urbanog naslijeđa treba shvatiti kao dugoročni dokument i trajni okvir čije promjene mogu uvjetovati samo rezultati kontinuiranog praćenja, istraživanja i stručna valorizacija. Za njegovu uspješnu provedbu pretpostavka je izbor ključnih prioriteta aktivnosti kojima se potiču razvojne mogućnosti i zahtjevnost za uljuđen povijesni prostor. Stalan stručni tim i unaprjeđenje interdisciplinarnog pristupa, te uređenje imovinsko-pravnih odnosa, institucionalni okvir financijske podrške obnove, promicanje povijesnih vrijednosti i sudjelovanje neposrednih korisnika u tome su procesu bitni činitelji u postizanju ciljeva kvalitete.



Sl. 9. Umag, obnovljene zgrade iz 15./16. st. u Riječkoj ulici 39 i 41 izgrađene na gradskim zidinama (snimila: autorica, 2015.)

LITERATURA

1. Benedetti, A. (1973.), *Umago d'Istria nei secoli*, Vol. I., Centro culturale „Gian Rinaldo Carli", Trieste
2. Bojić B., Milošević B. (2010.), *Katalog „Patina vremena, 10 godina Muzeja grada Umaga"*, MGU, str. 31-44, Umag
3. Borčić, S. (1977.), *Kula u Umagu - od zaštitnih radova do revitalizacije*, Godišnjak zaštite spomenika kulture Hrvatske, 2/3 1976/1977., Republički zavod za zaštitu spomenika kulture, 199-205, Zagreb
4. Dukovski, D. (2012.), *Umaški povijesni skokovi od listopadne diplome 1860. do Osimskih sporazuma 1975. godine*, u: Monografija Grada Umaga, Gradska knjižnica Umag, Pučko sveučilište „Ante Babić" Umag, str. 111-148, Umag, ISBN 978-953-7456-10-8
5. Fachin, N., (2002.), *Umago - Salvore, Storia e cultura*, Olivetum, Umag, ISBN 953-98949-1-3
6. Franić, B. (2009.), natuknica KOLACIO, Zdenko, Hrvatski biografski leksikon (ur. Macan, T.), vol. 7 Kam-Ko, Leksikografski zavod Miroslav Krleža, str. 495-496, Zagreb
7. *** (1960.), *Portreti - Arhitekt Zdenko Kolacio*, „Čovjek i prostor", god. VII., 102: Savez arhitekata Hrvatske, 3, Zagreb
8. *** (1967.), *Zaštita spomenika kulture u gradovima*, materijali sa Savjetovanja stalne konferencije gradova, str. 259-263, Ohrid
9. *** (1988.), *Bibliografija, Urbanistički institut SR Hrvatske 1947-1987*, (ur. Salaj, M.), UISRH, str. 115-134, Zagreb, ISBN 86-900961-1-6
10. *** (2013.), *Kulturna strategija Grada Umaga*, (ur. Ušumović, N.), str. 10-13, Umag

AUTHOR'S BIOGRAPHY

Josipa Blažević-Perušić, architect and urban planner. She worked at the Urban Institute and the Croatian Ministry of Environmental Protection and Physical Planning. Areas of professional interest: spatial planning, spatial policy, sustainable development, restoration of cultural and historic units in Istria, environmental protection, regulations, development control. Professional body of work includes 30 plans and projects in the field of spatial planning and some 50 scientific papers.
josipa.blazevic-perusic@zg.t-com.hr

BORIS DUNDOVIĆ, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
MLADEN OBAD ŠĆITAROCI, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
BOJANA BOJANIĆ OBAD ŠĆITAROCI, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

REVITALISATION OF COUNTRY HOUSES ALONG THE ROUTE 'TRACING THE STEPS OF COUNTS JANKOVICH'
GUIDELINES FOR NODES OF FUNCTIONAL INTENSITIES

REVITALIZACIJA LADANJSKE ARHITEKTURE NA RUTI 'PUTOVIMA GROFOVA JANKOVIĆ'
SMJERNICE ZA PLANIRANJE FUNKCIONALNIH INTENZITETA

KEY WORDS
rhizomatic cultural routes
interregional connections
country houses
creative utilisation of cultural heritage
spatial development scenarios

KLJUČNE RIJEČI
rizomatski kulturni putovi
međuregionalno povezivanje
ladanjska arhitektura
kreativno korištenje kulturnoga naslijeđa
scenariji prostornoga razvoja

The historical and cultural area spanning from the Lake Balaton in Hungary to the Sava River in Croatia calls for stronger international and intraregional connections between Southern Transdanubia and Central Slavonia. Considering the main spatial, natural and cultural factors of the demarcated historical route, this paper aims to inaugurate a new theoretical basis for a spatial development which overcomes territorial borders and to propose a unique concept of heritage revitalisation.

Focusing on country house building as a clear formal manifestation of socio-cultural givens, the authors deliberate over four main functional models for built heritage revitalisation and creative utilisation – the *seasonal, educational, ecological*, and *medical model*. Interconnected in the rhizomatic system, the country houses serve as nodes of different functional intensity along the route marked by the historic presence of Counts Jankovich.

Povijesno-kulturnoj prostornoj cjelini od jezera Balaton u Mađarskoj do rijeke Save u Hrvatskoj potrebne su snažnije međunarodne i unutarregionalne veze Južnoga Zadunavlja i Središnje Slavonije. Uzevši u obzir povijesni protok rute te njene glavne prostorne, prirodne i kulturne čimbenike, ovaj rad nudi nove teorijske temelje za novi način promišljanja prostornoga razvoja koji nadilazi teritorijalne granice i predlaže jedinstven koncept revitalizacije naslijeđa.

Usredotočujući se na ladanjsku arhitekturu kao jasnu fizičku manifestaciju kulturno-društvenih datosti, autori promišljaju četiri glavna funkcionalna modela revitalizacije i kreativnoga korištenja graditeljskoga naslijeđa – *sezonski, obrazovni, ekološki* i *lječilišni model*. Međusobno spojeni unutar rizomatskoga sustava, dvorci služe kao čvorovi pojedinih funkcionalnih intenziteta na ruti koja je obilježena povijesnom prisutnošću grofova Janković.

INTRODUCTION

The Treaty of Trianon in 1920, which marked the final dissolution of the Lands of the Crown of Saint Stephen after the First World War, was followed by a century of a strong division of historic regions among the former kingdom's constituent countries. These political turnarounds changed the mutual perception of regions which until then had strong cultural connections, and whose historical routes overcame even geomorphologic obstacles. Thus truncated, Hungary has become a landlocked country covering today only 28 per cent of its pre-Great War area, with strictly defined borders dividing it from its former constituents. As a consequence, the route from the Lake Balaton to the Sava River consisting of the Hungarian region of Southern Transdanubia and the Croatian mesoregion of Central Slavonia (Fig. 1) was territorially divided into two parts, and the built heritage belonging to that area has been observed independently by each of the two countries ever since.



Fig. 1 The area of the cultural route located between present-day Hungary and Croatia (Cartogram by: Boris Dundović)

It was only after the Croatian accession to the EU in 2013 that a strong demand for the renewal of cultural connections between Hungary and Croatia emerged. The weakening of the borders hypothesised stronger international and intraregional connections, thus providing the basis for the planning of wider areas beyond national borders. The need for a unique cultural and tourist route based on cultural heritage of the Hungarian Somogy County and the Croatian Central Slavonia became increasingly apparent.

Together with its important natural heritage, the cultural relevance of the area also lies in its significant and rich built heritage. Focusing on country houses along the historic route from the Lake Balaton to the Sava River, the spatial disposition of built heritage will be used as basis for functional models of an active integration of historic buildings into contemporary life.

FEATURES OF THE CONSIDERED AREA AS FACTORS OF IDENTITY

Owing to a strong historic significance of the considered area for both countries, the first and foremost task of this research was to determine the period of consideration, particularly the period during which the aforementioned cultural area showed the greatest appreciation for its past while simultaneously representing the splendour of modernity. Accordingly, the focus is set on the golden age of the Austro-Hungarian Monarchy, the period between 1867 and 1914, when the historic Somogy County was only slightly larger than it is today and kept very strong cultural relations with the three historical counties of Central Slavonia – Virovitica County, Bjelovar-Križevci County, and Požega County – which constituted a single Slavonian Military Frontier until 1881.

The fragmented present-day Central Slavonia is a result of a century of overlooking the cultural relations between the two countries, which is primarily evident in comparison between *fin-de-siècle* and present-day transport routes, which makes another significant factor for research. Despite its Budapest-centred railway topology, the Southern Transdanubia became extremely well connected with Central Slavonia in the period between 1900 and 1914, when Hungarian Royal State Railways was one of the largest railway companies in Europe. While enabling passenger transport to all towns and most villages, the railway system became the blood vessel[1] of the cultural route: beginning with a number of settlements along the banks of Lake Balaton, multiple connections led south first to Kaposvár and Dombóvár, then to Szigetvár and Barcs in Hungary, continuing to Virovitica and leading south to Daruvar, Pakrac and Lipik, or east to Slatina and Našice in Croatia. Today, the described railway route is ruptured (Fig. 2-A), and partly replaced by county roads, and it has lost its status of a significant cultural feature altogether (Fig. 2-B).

The railway system follows the specific geomorphology of the Pannonian Basin. The area between the Lake Balaton and Drava River in Hungary is a plain abounding with wetlands (Fig. 2-C), therefore not only suitable for agriculture but also providing home to numerous protected natural species. The variety of its natural features led to the

1 The expression was taken from Sándor Petőfi's romantic poem *Vasúton* where he, already in 1847, describes the first Hungarian railway as the system of "blood vessels" that bring the "juice of life".

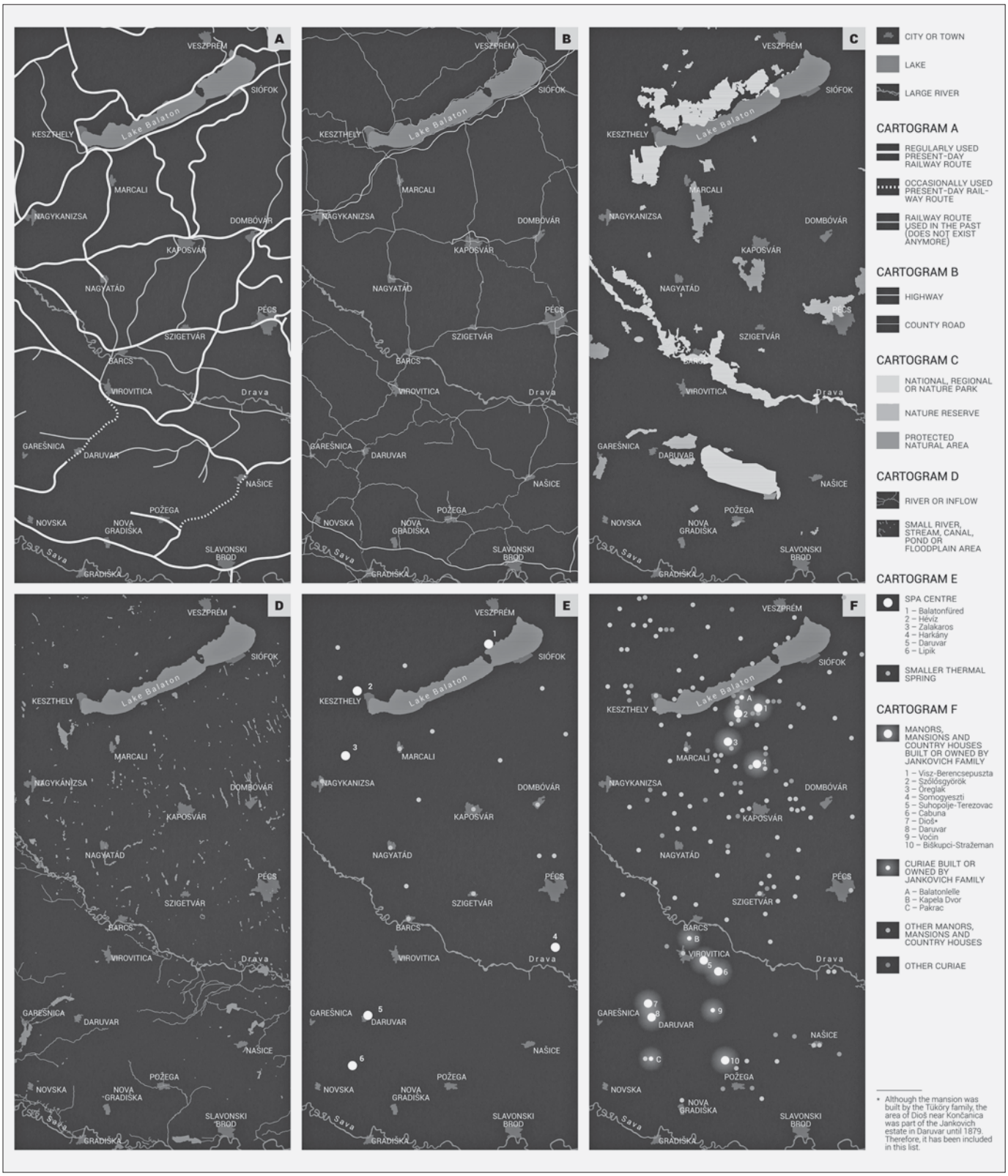


Fig. 2 Cartograms of the cultural route area and its main formative factors: A) Railway transport; B) Road transport; C) Important natural landscape; D) Water surfaces; E) Spa resorts and thermal water springs; F) Manors and country houses (Cartograms by: Boris Dundović)

recognition of the lowlands of the Drava River as a national park in Hungary and as a regional park in Croatia. South of Drava, the cultivated plain narrows to a pass enclosed by forested mountains of Bilogora, Moslavačka Gora, Psunj, and Papuk[2] (Fig. 2-D).

The Hungarian part of the cultural route is marked by a number of smaller natural water springs (Fig. 2-E). Neighbouring the Somogy County, there are several larger historic spa centres along the Lake Balaton, such as Hévíz and Balatonfüred, Zalakaros and Harkány, south of Pécs. At the southern end of the route are two spa centres – Daruvar and Lipik – with the longest tradition of medical treatment, dating since the ancient times.[3] Today, the abovementioned centres in both countries represent the finest examples of both architectural and landscape heritage.

The other element of built heritage upon which the provincial life of the Dual Monarchy depended are manors and country houses as managing centres of estates and as sources of cultural life,[4] which marks the final but crucial factor for the considered area (Fig. 2-F). As a result of the longevity of the Slavonian Military Frontier, there is a significantly larger number of Hungarian country houses north from the Drava River than to the south. However, country houses built south of Drava show stylistic and functional promptness, which is the primary indicator of a shared cultural milieu.[5] Both ends of the route are marked by the intensification of heritage built by the Jankovich family, which became a substratum of the proposed conceptual name of the route, namely 'Following the Steps of Counts Jankovich'.

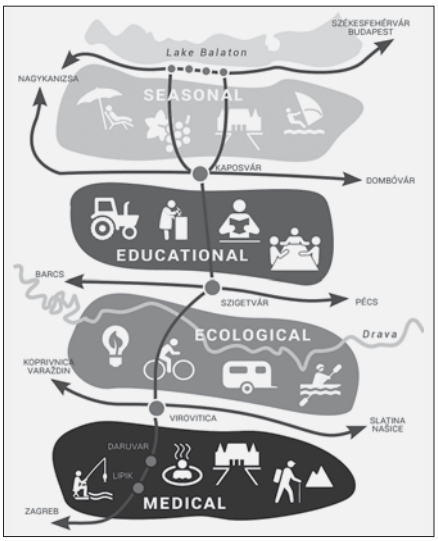


Fig. 3 Sequential spatial intensifications of functional models (Cartogram by: Boris Dundović)

THEORETICAL GROUNDS FOR THE CULTURAL ROUTE

After deliberating over the main spatial, natural and cultural factors, we can surmise that rural areas such as the Somogy County and Central Slavonia are a patchwork of rural and urban contexts, therefore the main criterion of this research is that, in the 21st century, the considered area cannot be imagined merely as a place of agriculture providing cities with food, but as a place of growing tourism, education and other forms of culture. The post-urban condition, which can be described as a *space of flows*,[6] is a strong factor and criterion that does not allow the overdevelopment of large urban centres; it enhances the existing settlements as parts of a sequence or continuity where the category of the city ceases to exist.[7] In Deleuzian terms, that kind of space consists of heterogeneous elements tactically adjusted to coexist sustainably. The cultural route should be considered as a kind of fractal space where every element represents both its own identity and that of a whole,[8] making the dynamic relations between the elements into agents of a certain event.[9] Accordingly, in the process of planning a cultural route we should find "a force which appropriates [it], which exploits it, which takes possession of it or is expressed in it",[10] a force which makes the actualisation of potential or, in Deleuzian terms, a *line of flight*.[11]

Due to the specific historical flow[12] of the area, country houses along the proposed route constitute one of its most intensified layers. Within the cultural route, they become interconnected elements of a rhizome, nodes of a non-hierarchical system of relations based on a horizontal analysis of multiplicities and events.[13] In this instance, those nodes are country houses, each with a different level of functional intensity. As the historical flow (the molar line of country houses system) narrowed their *élan vital* to formal representation, it is necessary to provide conditions for a *line of flight* (the rupture line) "bursting beyond the preservation necessity"[14] which would, together with many intermissions in the system (the crack line), make a repeating set of practices, a kind of Deleuzian *body without organs* which can never be fully reached, but which would be continually approached.[15]

These theoretical grounds offer an intriguing method of planning the functional intensities of the country houses along the route. Accordingly, the proposed system is composed of four main models – *seasonal*, *educational*, *ecological*, and *medical model* – spontaneously realised as sequential intensifications of function (Fig. 3) in order to

2 Papuk is designated as a nature park by Croatia, and as a geopark by UNESCO in 2011.
3 After it served as the seat of Illyrian tribe Iassi (Aquae Iassae or Thermae Iasorvenses), the area was also known as Aquae Balissae, an ancient town on the Roman trade route. Even though both first used in ancient times, thermal springs of Daruvar and Lipik started gaining their fame in the 18th and 19th centuries, when Counts Jankovich started building modern spa centres with thermal baths and carefully designed surrounding gardens. [Maruševski, 1992: 43-44]
4 Sisa, 2007: 120-132
5 Dundović, Obad Šćitaroci, Bojanić Obad Šćitaroci, 2012: 354-356, 365; Sisa, 2007: 47-59
6 Castells, 2010: 440-448; Šerman, 2005: 74
7 One of the ideas behind this kind of spatial logic is *rurbanism*. It refers to a sustainable integration of urban and rural milieus.
8 Deleuze, 1993: 6
9 Deleuze, 1993: 77
10 Deleuze, 1983: 3
11 Deleuze, Guattari, 1987: 8-9
12 As a result of the great influence of the British country houses, especially among the Hungarian nobility in the 18th and 19th centuries [see: Dundović, Obad Šćitaroci, Bojanić Obad Šćitaroci: 356-359], the historical flow of Hungarian and Croatian manors and country houses is arguably comparable to the cultural phases of English country houses before the First World War, as described in: Girouard, 1980.
13 Deleuze, Guattari, 1987: 7-8
14 De Miranda, 2013: 108
15 Deleuze, Guattari, 1987: 149



Fig. 4 Hotel Chateau Visz, former country house of the Counts Jankovich in Visz-Berencsepuszta, Hungary (Photo by: Viktor Mórocz)



Fig. 5 Jankovich-Károlyi Curia in Kapela Dvor, Croatia (Source: www.orahovica.hr)

offer a certain identity which would operatively provide built heritage with "categories that occupy and fill those architectural forms, that *give them life*".[16]

PRACTICAL APPLICATION OF THE FOUR FUNCTIONAL MODELS

The *seasonal model* intensifies in the section of the route adjacent to Lake Balaton. By analysing that particular area, we can assuredly see the reason behind the proposed intensity of seasonal tourism: the lake with the Mediterranean climate, numerous vineyards and hunting grounds generate the perfect setting for holiday resorts. For example, this potential has been actualised in the former country house of the Counts Jankovich in Visz-Berencsepuszta (Fig. 4) and the Jankovich-Bésán Manor in Somogyesti, which both serve as heritage hotels and encourage visitors to take part in numerous seasonal activities throughout the year. Although it is necessary to determine the factors and criteria separately for each example of built heritage, the model of seasonal tourism is applicable to other deteriorating country houses in the area as well, such as the Hunyady Manor in Kéthely-Sáripuszta which, despite its strong historical and architectural significance,[17] remains inadequately utilised.

The following is the *educational model*. Due to increasing developments in biotechnology and the proximity of strong educational and academic centres such as Pécs, this model's functional intensification has come to define the central Somogy County. Revitalising botanical gardens and arboretums of country houses, and turning them into didactic and research museums, greenhouses and workshops, as well as into accommodation centres for researchers and students would give identity to a milieu under consideration. Unlike the first functional model, these country houses would have to be owned by research or academic institutions of the state, like the Vigyázó Manor in Nagyberki owned by the Hungarian Academy of Sciences.[18]

The *ecological model* preserves and affirms natural features. Despite being divided by the river as a territorial border, the aforementioned Drava River lowlands offer an exclusive natural setting, thus intensifying the development of ecotourism. Recreation and healthy lifestyle are encouraged by camping, river activities and bicycle routes implemented through scenarios of projects such as *Drava4Enjoy*. This project carried out the reconstruction of the Jankovich-Károlyi Curia[19] in Kapela Dvor (Fig. 5), which was reopened as a tourist and educational centre serving as a central point for bicycle routes.

Due to the continuity of spa centres in Daruvar and Lipik, the proposed intensification of the *medical model* brings forth the common denominator of medical tourism. Located in the middle of Central Slavonia, and rich with thermal spas, vineyards, forests and fishponds, Daruvar is already striving to become an educational point specialised in biomedicine and biotechnology. The Jankovich Manor in Daruvar[20] has already been considered as the accommodation for such a centre, although many surrounding country houses, like the Tüköry Mansion in Dioš[21] (Fig. 6) or the Jankovich Curia in Pakrac, which have never been assigned a proper utilisation or affirmation, could also embody a scenario of facilities for scientific-research purposes associated with educational, medical and spa centres both in Daruvar and Lipik.

Provided that the revitalised country house encourages social, cultural, economic, and tourist development, each of the four aforementioned functional intensities of the system will operate as a guideline for deciding which of the revitalisation programme models of creative utilisation is to be applied. However, as the theoretical basis presumes, a place of a certain functional intensity and its characteristic model should be viewed separately, and in practice, even higher intensification may occur when introducing a model from one functional intensity to the milieu of another.

CONCLUSION

The paper offers new insight into the contemporary planning theory of country house revitalisation and utilisation via a concept which involves their inclination towards a

16 Šerman, 2005: 76
17 Sisa, 2007: 277-278
18 The Academy's Institute of Ecology and Botany has established a botanical collection in the manor park. The Institute actively participates in professional and scientific education in co-operation with numerous Hungarian universities.
19 For further information on the history of Jankovich-Károlyi Curia in Kapela Dvor, see Obad Šćitaroci, Bojanić Obad Šćitaroci, 2001: 182-183.
20 For more thorough account on Jankovich Manor in Daruvar, see: Obad Šćitaroci, Bojanić Obad Šćitaroci, 2001: 114-121.
21 A study dating from 1970 suggested that the mansion and its surrounding park in Dioš could serve as an auxiliary facility of the spa centre in Daruvar. [Horvat, Habunek-Moravac, Aleksić, 1970: 21]

particular functional intensity within the framework of the proposed cultural route. The considered country houses are historically marked by the authentic presence of Counts Jankovich as a factor of their identity. Therefore, their spatial relations are seen as new conceptual generators of cultural and economic development scenarios of creative utilisation along the revitalised cultural route.

By introducing the four main models for country houses along the cultural route, the authors wish to actuate the concept of cultural route uniqueness and provide future planners with starting scenarios and guidelines for considering country house revitalisations from the Lake Balaton to the Sava River, discarding formal territorial boundaries and taking into account the specific historical and sociocultural flow of the area.



Fig. 6 Tüköry Mansion in Dioš, Croatia
(Photo by: Boris Dundović)

BIBLIOGRAPHY

1. Castells, M. (2010), *The Rise of the Network Society (Second Edition),* Wiley-Blackwell, Chichester, ISBN 9781405196864
2. Deleuze, G. (1983), *Nietzsche and Philosophy,* Columbia University Press, New York, ISBN 9780231056680
3. Deleuze, G.; Guattari, F. (1987), *Capitalism and Schizophrenia II: A Thousand Plateaus,* University of Minnesota Press, Minneapolis, ISBN 9780816614024
4. Deleuze, G. (1993), *The Fold: Leibniz and the Baroque,* The Athlone Press, London, ISBN 9780485120875
5. De Miranda, L. (2013), *Is a New Life Possible? Deleuze and the Lines,* "Deleuze Studies", vol. 7, no. 1, pp. 106-152, Edinburgh, ISSN 1750-2241
6. Dundović, B.; Obad Šćitaroci, M.; Bojanić Obad Šćitaroci, B. (2012), *Prolegomenon to the Comparison of Stylistic Features of Hungarian and Croatian Manor Houses in Historicism*, "Prostor", vol. 20, no. 2 (44), pp. 352-367, Zagreb, ISSN 1333-9117
7. Girouard, M. (1980), *Life in the English Country House: A Social and Architectural History,* Penguin Books, Harmondsworth, ISBN 9780140054064
8. Horvat, A.; Habunek-Moravac, Š.; Aleksić, N. (1970), *Dvorci i kurije sjeverne Hrvatske: Stanje i mogućnosti njihova uključivanja u suvremeni život [Knjiga II],* Republički zavod za zaštitu spomenika kulture, Zagreb
9. Maruševski, O. (1992), *Belle epoque u srcu Slavonije,* "Život umjetnosti", vol. 51, pp. 43-48, Zagreb, ISSN 0514-7794
10. Obad Šćitaroci, M.; Bojanić Obad Šćitaroci, B. (2001), *Manors and Gardens in Croatia: Slavonia from Zagreb to Vukovar,* Šćitaroci, Zagreb, ISBN 9539712114
11. Sisa, J. (2007), *Kastélyépítészet és kastélykultúra Magyarországon: A historizmus kora,* Vince Kiadó, Budapest, ISBN 9639731318
12. Šerman, K. (2005), *Old and New, Anew: On the Layers of Dialogue,* "Oris", vol. 7, no. 33, pp. 70-85, Zagreb, ISSN 1331-7571

AUTHORS' BIOGRAPHIES

Boris Dundović, B.Arch, is a student and an undergraduate teaching assistant at the Faculty of Architecture, University of Zagreb. Within the *Heritage Urbanism* project, he is collaborator on the research of country house building in continental Croatia. He is author and co-author of several scientific and other papers and co-editor of three books for which he received the Special Rector's Award of the University of Zagreb in 2013.
boris.dundovic@arhitekt.hr

Prof. **Mladen Obad Šćitaroci**, Ph.D, Dipl. Eng.Arch., full professor at the Faculty of Architecture, University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. He is head of the research project *Heritage Urbanism*. Areas of research: history of town planning, history of landscape architecture, cultural heritage and revitalization of heritage.
mos@arhitekt.hr, www.scitaroci.hr

Prof. **Bojana Bojanić Obad Šćitaroci**, Ph.D, Dipl.Eng.Arch., is associate professor at the Faculty of Architecture, University of Zagreb. She is author and co-author of several scientific books and numerous scientific articles, studies, master plans and projects. She is head of doctoral research within the *Heritage Urbanism* project. Area of research: relationship between contemporary landscape architecture and heritage.
bbojanic@arhitekt.hr, www.scitaroci.hr

KSENIJA PETRIĆ, Ministry of Culture of the Republic of Croatia, Direction for Cultural Heritage, Zagreb, Croatia
MLADEN OBAD ŠĆITAROCI, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

KRITERIJI VRJEDNOVANJA RURALNIH NASELJA U ZAŠTIĆENIM PRIRODNIM PODRUČJIMA

PRIMJER NACIONALNOG PARKA PLITVIČKA JEZERA

EVALUATION CRITERIA OF THE RURAL SETTLEMENTS IN PROTECTED AREAS

CASE STUDY PLITVICE LAKES NATIONAL PARK

KLJUČNE RIJEČI
Nacionalni park Plitvička jezera
ruralna naselja
kriteriji vrjednovanja
kulturno nasljeđe
prostorno planiranje

KEY WORDS
Plitvice Lakes National Park
rural settlements
evaluation criteria
cultural heritage
spatial planning

U radu se na primjeru Nacionalnog parka Plitvička jezera istražuje primjena kriterija vrjednovanja pejsažnih i prostorno-organizacijskih obilježja ruralnih naselja u prostornom planiranju zaštićenih prirodnih područja. Istraživanje polazi sa stajališta da su naselja baštinski resurs na kojem se treba temeljiti zaštita i prostorno planiranje. U istraživanju je korišten model vrjednovanja prirodnih, kulturno-povijesnih, antropogenih i vizualno-estetskih obilježja ruralnih naselja. Cilj je utvrditi uporabu postavljenih kriterija vrjednovanja ruralnih naselja u prostornim i urbanističkim planovima izrađenim nakon Drugog svjetskog rata. Rezultati analize pokazuju razinu i vrste primijenjenih kriterija vrjednovanja ruralnih naselja s motrišta afirmacije i zaštite kulturnog nasljeđa.

Based on the example of the Plitvice Lakes National Park, the paper studies the application of the evaluation criteria of landscape and spatial-organisational characteristics of rural settlements in the spatial planning of protected natural areas. The starting point of the research are settlements as a heritage resource on which protection and spatial planning should be based. The research uses the model of evaluation of natural, cultural and historical, anthropogenic, and visual and aesthetic characteristics of rural settlements. The aim is to determine the use of set evaluation criteria of settlements in spatial and urban plans drawn up after the Second World War. The results of the analysis show the level and types of the applied evaluation criteria of rural settlements from the aspect of affirmation and protection of cultural heritage.

UVOD

Na primjeru tradicijskog naseobinskog sustava Nacionalnog parka Plitvička jezera analizira se primjena kriterija vrjednovanja ruralnih naselja u prostornim planovima, urbanističkim planovima naselja i studijama prostorno-planskog karaktera izrađenim u razdoblju nakon Drugog svjetskog rata, dakle od 1945. do danas.[1] Prema današnjoj administrativno-teritorijalnoj podjeli Nacionalni park (NP) obuhvaća 17 naselja brdsko-planinskog tipa (Sl. 1.). Zbog statusa (Svjetska baština) i turističke posjećenosti Nacionalni park je izložen velikom pritisku i promjenama. Istraživanje polazi sa stajališta da planerske i upravljačke odluke trebaju biti donesene na detaljnom poznavanju specifičnih vrijednosti mjesta. Zaštita i uređenje prostora imaju na području Plitvičkih jezera izrazito dugu tradiciju s različitim pristupima rješavanja problema naselja, kao prijeporne teme u zaštiti prirodnih područja. Istraživanje je potaknuto lošim stanjem tradicijskoga naslijeđa te nesustavnim uređenjem naselja, izraženom urbanizacijom i preobrazbama prostora. Poteškoće u istraživanju su nedovoljna očuvanost i nesređenost arhivske dokumentacije.[2]



Sl. 1. Smještaj naselja NP Plitvička jezera (obrada HOK- DGU)

KONZERVATORSKO-PROSTORNI KRITERIJI VRJEDNOVANJA RURALNIH NASELJA

Vrjednovanje ruralnih naselja u zaštićenim prirodnim područjima počiva na hipotezi da su ona baštinski resurs koji može opstati istodobno s uvjetima zaštite prirode te da naselja uz specifično korištenje i uređenje prostora mogu imati utjecaj na gospodarski razvoj područja. U analizi je korišten usporedbeni model vrjednovanja tradicijskih naselja razrađen prema konzervatorskom pristupu integralnog sagledavanja kulturnih i prirodnih vrijednosti prostora.[3] Kriterijima vrjednovanja procjenjuje se šest odabranih obilježja naselja:

1. Prirodna obilježja krajolika i smještaja naselja – kriteriji vrjednuju tipološka obilježja smještaja, geomorfološka obilježja, posebnost i očuvanost smještaja;
2. Povijesni značaj – kriteriji vrjednuju starosno određenje, povijesne funkcije, sadržaje i smještaj u prostoru;
3. Korištenje i obrada površina – kriteriji ocjenjuju vrste i načine korištenja i obrade površina, očuvanost uobičajenih/tradicijskih vrste obrade, kontinuitet te tendencije promjena;
4. Prostorna organizacija, tip i strukture naselja – kriteriji vrjednuju tip naselja, očuvanost izvorne prostorne organizacije i utjecaj nove izgradnje na tradicijsku prostornu organizaciju;
5. Graditeljstvo naselja – kriteriji vrjednuju očuvanost tradicijskoga graditeljstva, javne/povijesne građevine i opremu te novu izgradnju i njezin utjecaj na naselje;
6. Pejsažno-estetska obilježja – kriteriji vrjednuju uklapanja naselja u krajolik, vizurnu izloženost, panoramske poglede iz naselja, vizualni doživljaj naselja i važnost položaja u odnosu na glavne prometnice, turističke putove, vidikovce i sl.

PROSTORNI PLANOVI NACIONALNOG PARKA PLITVIČKA JEZERA

Regulacioni prostorni plan, 1947.- 1948. – Prvi regulacioni/prostorni plan Plitvičkih jezera izrađen odmah nakon Drugoga svjetskog rata[4] rješava prometnu povezanost, smještaj turističkih namjena i detalje turističke izgradnje. Glavni je kriterij estetsko vrjednovanje prirodnog ambijenta uz ograničavanje izgradnje. Građevine treba smještajem, veličinom, oblikovanjem i materijalima podrediti prirodnom krajoliku. Plan predviđa nove turističke centre na Velikoj Poljani te u selima Plitvički Ljeskovac i Plitvica. Na Velikoj Poljani seoska okućnica se ocjenjuje kao *skladna grupa*. Na platou sela Plitvice predviđa se razvoj masovnog turizma uz uvjet vizualnog skrivanja izgradnje zbog izloženosti smještaja.

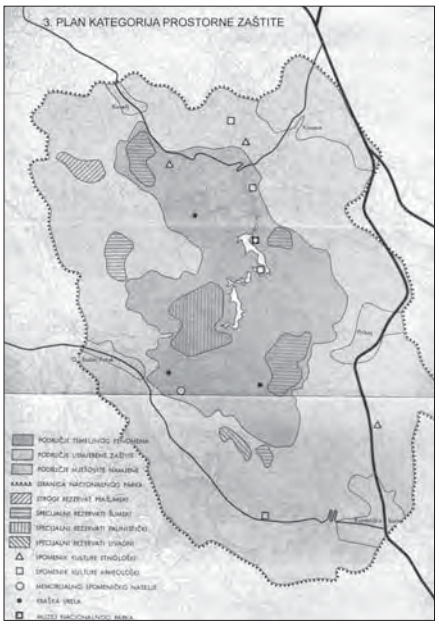
Zaključak: Planom nisu vrjednovani tradicijski ambijenti naselja u kojima se predviđa izgradnja. Osnovni je kriterij za nove zahvate estetski kriterij očuvanja prirode i pejsaža bez konkuriranja prirodnom ambijentu arhitektonskim oblicima. Izražen je pozitivan stav o estetskoj uklopljenosti tradicijske skupine.

1 Istraživanje nije obuhvatilo Prostorni plan područja posebnih obilježja Nacionalnog parka Plitvička jezera usvojen 2014. (Urbanistički institut Hrvatske) te županijske i općinske prostorne planove.

2 Prostorni i urbanistički planovi i urbanističke studije, koji su identificirani tijekom istraživanja, nisu pronađeni ili su samo djelomice sačuvani u arhivima i ustanovama (HDA, DAGS, HMA, ANPPJ).

3 Petrić, (2012.) Model vrjednovanja postavljen je u magistarskom radu Ksenije Petrić „Pejsažna i prostorno organizacijska obilježja tradicijskih naselja na području Nacionalnog parka Plitvička jezera", 2012., Arhitektonski fakultet Sveučilišta u Zagrebu, mentor Mladen Obad Šćitaroci.

4 *Regionalni prometni i direktivni plan sa željeznicom, detalji smještaja turističkih objekata.* Izrađivač: Urbanistički institut NR Hrvatske, autor: Z. Strižić, u *** (1988a):116. Temeljem plana je 1951. g. izrađeno prvo Rješenje o granicama Nacionalnog parka. Plan nije pronađen. Podatci prema: Strižić, Z. (1950.)



Sl. 2. Plan kategorija prostorne zaštite, Kartogram 3., *Prostorni plan Plitvička jezera (prijedlog),1977.*

Sl. 3. Plitvički Ljeskovac, obnova tradicijske okućnice s mlinom, 2014. (K. Petrić)

Sl. 4. Plitvica Selo, obuhvat Detaljnog plana (obrada HOK- DGU)

Sl. 5. Detaljni urbanistički plan sela Plitvice 1970. (izvor: Arhiv Nacionalnog parka Plitvička jezera)

Sl. 6. Vrelo Koreničko, obuhvat Prijedloga urbanističkog rješenja, (obrada HOK- DGU)









Program Generalnog uređajnog plana, 1960.,[5] **Odluka koja zamjenjuje Generalni uređajni plan Nacionalnog parka „Plitvička jezera", 1969.**[6] – Programom se utvrđuju promjene krajolika oko naselja zbog zarastanja travnjaka i smanjenja stočarenja. Mjerama njegovanja krajolika predviđa se obnova travnjačkih površina, očuvanje šuma i zabrana iskorištavanja sedre.[7] Obrađuje se povijesni pregled naseljavanja područja. Poseban povijesni značaj pripisuje se selima Prijeboj i Plitvice. Tradicijsko korištenje površina te ekstenzivno stočarstvo i livadarstvo nije prihvatljivo s gledišta zaštite prirode. U selima uz vodu štetnim se proglašavaju tradicijske djelatnosti mlinarenje, piljenje i stupanje. U Plitvičkom Ljeskovcu predviđa se ukidanje tradicijskih funkcija i stalnog stanovanja. Ocjenjuju se opće značajke organizacije tradicijskih skupina i smještaja u odnosu na cestu, morfologiju terena i klimatske uvijete bez podrobne analize tradicijske prostorne organizacije, tipa i strukture naselja. Ocjenjuje se da tradicijsko graditeljstvo nema dugu tradiciju, ali se vrjednuju autohtone tradicijske skupine, tradicijski materijali i osnovni volumeni te se predlaže projektiranje u skladu s *domaćom arhitekturom*. U Plitvičkom Ljeskovcu planira se prenamijena sela za turizam uz očuvanje i obnovu vrijednih etnografskih građevina. U kanjonu Korane predviđena je građevna prilagodba postojećih tradicijskih zgrada i mlinova za turistički smještaj. S gledišta pejsažno-estetskog vrjednovanja skupine tradicijskoga graditeljstva ocjenjuju se kao slikovite grupacije. Glavni kriterij uklapanja nove arhitekture jest podređenost pejsažu i smještaj izvan glavnih vizura.

Zaključak: Programom se planira restrukturiranje područja tradicijskih naselja uvođenjem turističke djelatnosti. Utvrđuje se degradacija krajolika uslijed prestanka stočarenja. Predviđa se ukidanje tradicijskih djelatnosti štetnih za zaštitu prirode i premještanje naselja izvan najstrože zone zaštite prirode. Tradicijsko graditeljstvo se namjenski vrjednuje za turistički smještaj i postavlja se kao oblikovni model za novu izgradnju. Analiza je usmjerena na dva naselja (Plitvički Ljeskovac i Plitvica) gdje se predviđa prenamjena, preustroj i izgradnja s turističko-smještajnom namjenom.

Prostorni plan Nacionalnog parka „Plitvice", 1971. – Prostorni plan Nacionalnog parka izrađen 1971.[8] drugi je usvojeni prostorni plan nakon Drugoga svjetskog rata. Planom se razlikuje kulturno uvjetovani krajolik od prirodnog. Povijesni elementi razvoja naselja nisu vrjednovani. Naglašava se prisutnost procesa deagrarizacije – travnjaci se vrjednuju kao poželjni oblik korištenja površina, dok se oranice smatraju poželjnim u širem prostoru. Prostorna organizacija, tip i struktura tradicijskih naselja nisu analizirani, ali plan donosi razvrstaj naseobinskih elemenata u kulturno uvjetovanom krajoliku. Zaključuje se da tradicijska raspršena naselja nemaju uvjeta za život, ali se daje mogućnost preobrazbe određenih naselja u turističko-ugostiteljske centre. Uz tradicijsko selo Plitvice planira se novo naselje. Tradicijsko graditeljstvo se smatra neodgovarajuće društvenom standardu. Pejsažno-estetsko vrjednovanje naglašava uklopljenost tradicijskih naselja i narušavanje novom urbanizacijom.

Zaključak : Plan je izrađen 1970-tih godina u doba pokreta o zaštiti „čovjekove okoline". Naselja se smatraju teškoćom za zaštitu prirode te se planira iseljavanje i uklanjanje izgradnje s područja izvorišta i iz blizine vodotoka. Nije prepoznat turistički potencijal u tradicijskoj arhitekturi. Uklapanje u krajolik predlaže se uporabom građevnih materijala i kolorita u skladu s tradicijskim. Plan se zalaže za koncentraciju stanovništva i prestrukturiranje područja.

Prostorni plan Nacionalni park Plitvička jezera (prijedlog), 1976.-1977. – Prijedlog prostornoga plana iz 1976-1977.[9] nije usvojen, ali su njegove postavke važne za razmatranje vrjednovanja antropogenih sastavnica prostora.

Plan dijeli područje nacionalnog parka u prirodne i kulturne *zone*.[10] Naseljena područja obuhvaćena su *antropološkom zonom* kojoj se daje vrijednost zaštićenog prostora. Ističu se vrijednosti i posebnosti položaja naselja uz vodotoke i izvorišta. Naselja se s povijesnoga gledišta vrjednuju kao memorijalna naselja i naselja etnološki spomenici kulture (Sl. 2.). Zone poljodjelskoga krajolika, posebice livadni rezervati, vrjednuju se u oblikovanju krajolika dok se tradicijski način gospodarenja ocjenjuje uklopljenim u ekološki sustav. Za tradicijske naseobine/naselja predlaže se uspostavljanje tretmana primjerenog kulturnom naslijeđu. Kritizira se stihijski preobražaj postojećih sela s tendencijom urbanizacije i zatiranja pozitivnih obilježja tradicijskog kulturnog naslijeđa.



Sl. 7. Vrelo Koreničko, Prijedlog urbanističkog rješenja (izvor: Arhiv Nacionalnog parka Plitvička jezera)

5 *** (1960.), autor: M. Premužić. Dostupan je tekst Programa, dok grafički prilozi i fotografije nisu sačuvani. Generalni uređajni plan (GUP) nije donesen već je 1969. zbog pritiska izgradnje donesena Odluka koja ga zamjenjuje. Izvor: HMA sign. HMA-OAF Ivan Lay, kutija II, Plitvička jezera.

6 *** (1969.), autori: J. Movčan, Z. Ileković. Sačuvan je tekst Odluke pisan u obliku provedbenih odredbi bez grafičkih priloga. Izvor: HDA sign. HR-HDA-2039 Urbanistički institut Hrvatske, Plitvička jezera.

7 Nakon Drugog svjetskog rata bila je velika potreba za drvom i kamenom zbog obnove stambenih i gospodarskih zgrada lokalnog stanovništva. Bio je izražen problem sječe i vađenja sedre.

8 *** 1971., planeri: J. Movčan i R. Miščević.

9 *** (1976.), glavni prostorni planeri: A. Marinović-Uzelac - voditelj radne grupe, J. Movčan i P. Vidaković.

10 Prema zoniranju nacionalnih parkova usvojenom 1972. na XI. zasjedanju IUCN-a Međunarodne komisije za nacionalne parkove (Banff, Kanada).

Visoko se vrjednuje tradicijsko graditeljstvo, a dijelu se pripisuje vrijednost etnoloških spomenika. Pejsažno-estetsko vrjednovanje provedeno je na izdvojenim naseljima. Plitvički Ljeskovac ocjenjuje se devastiran izgradnjom, dok se Plitvice ističu zbog izrazite posebnosti vizurno izloženog smještaja.

Zaključak: Prijedlog Prostornog plana prvi put vrjednuje antropogene predjele (zone) nacionalnog parka.[11] Uvedena je klasifikacija zaštićenih antropogenih prostora i spomenika. Plan vrjednuje ruralna naselja prema analiziranim kriterijima.

Prostorni plan Nacionalnog parka Plitvička jezera, 1985. – Prostorni plan usvojen 1986.[12] na snazi je bio sve do 2014.

Plan ne analizira prirodna obilježja smještaja naselja. Prikazuje opće značajke povijesnog razvoja bez vrjednovanja povijesnog značaja pojedinačnih naselja. Nije provedena analiza korištenja i obrade površina uz naselja. Travnjaci su vrjednovani kao zaseban eko sustav, koji s ostatcima tradicijskog poljodjelstva čine bitnu sastavnicu plitvičkoga krajolika.

Planom se vrjednuju strukturalna obilježja ruralnih naselja. Donosi se popis tradicijskog graditeljstva po vrstama građevina i tipološkim obilježjima. Utvrđuje se gubitak vrijednih etnografskih obilježja i nestanak uporabe autohtonih materijala. Predlaže se premještaj i iseljenje naselja zbog zaštite prirode. Sela Plitvički Ljeskovac i Korana predlažu se za uređenje po modelu etno sela. Ruralni ambijenti se vrjednuju u pejsažno estetskom doživljaju prostora.

Zaključak: U naseljima su određeni režimi izgradnje i uređenja prostora prema nekoliko kategorija zaštite**.** Plan daje važnost kulturnoj problematici naseobinskog prostora. Zalaže se za poštivanje i očuvanje tipoloških obilježja seoskih naselja i regionalnih osobitosti tradicijske arhitekture. Predviđa uređenje dva etno sela u naseljima uz vodu te obnovu postojećih građevina za sadržaje u funkciji posjećivanja parka.

Studija uređenja sela na području nacionalnog parka Plitvice, 1988. – Studija[13] je izrađena za potrebe uređenja naselja u cilju poboljšanja njihova funkcionalnog, stambeno-turističkog i oblikovno-estetskog standarda temeljenog na tradicijskim vrijednostima prostora i uključivanja u život prema kategorijama zaštite (Prostorni plan NPPJ 1986.). Obuhvaća ruralna naselja za koje nije predviđena izrada provedbenih urbanističkih planova. Poseban model uređenja određen je za etno naselja u zaštitnom obalnom području: Plitvički Ljeskovac s Bijelom Rijekom i Koranu.

Studija analizira i vrjednuje prirodna obilježja smještaja svakog naselja: prirodne atrakcije i specifičnosti smještaja, vodotoke, izvore i geomorfološke oblike. Izostalo je sustavno vrjednovanje elemenata povijesnog razvoja, starost lokacija te povijesne/tradicijske funkcije. Izuzetak je vrjednovanje tradicijskih funkcija koje koriste snagu vode kao što su mlinarenje, piljenje i stupanje. Korištenje i obrada površina nisu analizirani ni vrjednovani u obradi naselja. Za svako naselje se analizira prostorna organizacija, parcelacija i odnos prema komunikacijama. Težište je analize i vrjednovanja ruralnih naselja na graditeljstvu. Sistematizirane su najvrijednije skupine, tradicijske okućnice i pojedinačne građevine. Uočava se problematika nestajanja tradicijskog materijala i promjena kolorita zbog uporabe novih industrijskih materijala. Pejsažno estetsko vrjednovanje provedeno je putem analize utjecaja arhitekture naselja na krajolik. Uočen je problema negativnog doživljaja ambijenta naselja u percepciji posjetitelja zbog neautentičnih ambijenata, neodgovarajućih zahvata na tradicijskoj arhitekturi i loše oblikovanih novih građevina.

Zaključak: Studija predstavlja značajan doprinos u sagledavanju prostornih vrijednosti ruralnih naselja, vrjednovanju strukture i tradicijskoga graditeljstva. U studiji je naglašen socijalni moment i uvažavanje lokalnog stanovništva, koje se prepoznaje kao nositelj identiteta i tradicije izgradnje u ruralnim naseljima (Sl. 3.).

Idejna urbanistička rješenja, detaljni urbanistički planovi i provedbeni urbanistički planovi naselja – Planovi i rješenja se izrađuju u razdoblju od 1970-tih do kraja 1980-tih godina za četiri ruralna naselja u kojima se planirala stambeno-turistička izgradnja. Izrađeni su planovi za sela Mukinje-Jezerce (1970., Detaljni urbanistički plan usvojen i po njemu je izvedena nova izgradnja; 1988., PUP Jezerce i PUP Mukinje, planovi nisu usvojeni), selo Plitvica (1970., Detaljni urbanistički plan, nije ostvaren), Rudanovac

11 Šimunić-Buršić, M.; Obad Šćitaroci, M. (2013.): 268-269.

12 *** (1985.), glavni planeri: R. Miščević i J. Movčan. Plan predviđa uređenje tradicijskih naselja prema tri kategorije zaštite prostora. Za naselja određuje izradu provedbenih planova (Jezerce, Plitvice i Prijeboj te prenamjenu stambenog naselja Mukinje). Točka 3.1.9.1 Provedbeni urbanistički planovi, str. 138-141, za *etno naselja* Plitvički Ljeskovac s Bijelom Rijekom i Koranu predviđa se izrada Studije s idejnim urbanističkim rješenjima. Provedbene odredbe, točka 79 propisuju izradu Studije s idejnim urbanističkim rješenjima za ostala tradicijska naselja za koja se ne rade provedbeni planovi.

13 *** (1988.b), autori N. Furlan-Cimerman, N. Kovačević i A. Marinović. Studija je temeljena na *Konzervatorsko-urbanističkoj studiji za uređenje naselja na području Nacionalnog parka Plitvička jezera* (Regionalni zavod za zaštitu spomenika kulture u Zagrebu, 1988.) od koje preuzima strukturu analize i vrjednovanja ruralnih naselja i tradicijske arhitekture. Prema Petrić, K; Mlinar, A. (1989.): 43-44.

14 *Detaljni urbanistički plan naselja Plitvice*, 1970., Izrađivač: Pejsažno-arhitektonski biro Uprave Nacionalnog parka Plitvička jezera, planer I. Lay. Izvor: arhiv Javne ustanove Nacionalni park Plitvička jezera, sign. ANPPJ-razno – prostorno urbanistički planovi 032289.

15 *Prijedlog urbanističkog rješenja naselja Vrelo*, izrađivač nepoznat, izvor: arhiv Javne ustanove Nacionalni park Plitvička jezera, sign. ANPPJ-razno – prostorno urbanistički planovi 032289.

(1982., PUP, djelomično ostvaren) i Vrelo (prijedlog urbanističkog rješenja nepoznata datacija, rješenje nije ostvareno). Zbog djelomične sačuvanosti i nesređenosti arhivske građe nije bilo moguće provesti analizu postavljenih vrijednosnih kriterija.

Pristup urbanističkom rješavanju naselja ilustrira Detaljni urbanistički plan naselja Plitvice iz 1970 (Sl. 4. i 5.).[14] Od prvih urbanističkih ideja plato naselja Plitvice bio je predviđen za razvoj turizma što je razrađeno tim planom. Planom iz 1986. zaustavljena je izgradnju zbog zaštite prirode. Primjer Prijedloga urbanističkog rješenja naselja Vrelo[15] ilustrira način planiranja nove stambene izgradnje na praznom predjelu uz povijesni centar (Sl. 6. i 7.). Primjeri rješenja za oba naselja pokazuju izostanak planerskog sagledavanja i vrjednovanja postojećih tradicijskih struktura.

ZAKLJUČAK

Analiza kriterija vrjednovanja obilježja ruralnih naselja u prostornim planovima Nacionalnog parka Plitvička jezera pokazuje razvoj vrjednovanja tradicijskog prostora. Planovi sve do kraja 1970-tih godina ne obrađuju problematiku uređenja ruralnog prostora. Prijedlog prostornog plana 1976. i Prostorni plan iz 1986. u skladu s novom paradigmom zaštite prirodnih područja daje pozornost problematici antropogenih vrijednosti. Urbanistička studija ruralnih naselja predlaže modele obnove i očuvanja naselja u obliku muzejskih etno sela i živih naselja uređenih u skladu s tradicijskim vrijednostima. U analizi postojećeg stanja svi planski dokumenti ukazuju na preobrazbu ruralnih struktura, uništenje tradicijske arhitekture, neodgovarajuće oblikovanje nove izgradnju te narušavanje estetskog doživljaja naselja i kulturnog krajolika, što upućuje na kontinuirani raskorak između planiranja i provedbe uređenja ruralnih naselja.

LITERATURA

1. Petrić, K.; Mlinar, A. (1989.), *Konzervatorski pristup vrednovanju i uređenju seoskih naselja na području Nacionalnog parka Plitvička jezera,* Zbornik referata 3. Jugoslavenskog savjetovanja o sanaciji zgrada i okoline, Maribor, str. 43-50
2. Petrić, K. (2012.), *Pejsažna i prostorno organizacijska obilježja tradicijskih naselja na području Nacionalnog parka plitvička jezera*, magistarski rad, Arhitektonski fakultet Sveučilišta u Zagrebu, mentor: prof.dr.sc. Mladen Obad Šćitaroci
3. Strižić, Z. (1950.), *Nacionalni park Plitvička jezera – problem čuvanja prirode*, „Arhitektura i urbanizam" (Zagreb), br. 7-8, god. IV, str. 3-23
4. Šimunić-Buršić, M.; Obad Šćitaroci, M. (2013.), Prostorni planovi nacionalnih parkova Ante Marinovića-Uzelca, Prostor (Zagreb), vol. 21, br. 2 (46), str. 260-273, ISSN 1333-9117
5. *** (1988.a), *Urbanistički institut SR Hrvatske 1947-1987,* Urbanistički institut Hrvatske, Zagreb, ISBN 86-900961-1-6

DOKUMENTACIJSKI IZVORI

1. *** (1960.), *Nacionalni park Plitvička jezera – Generalni uređajni plan I. Program*; izrađivač Urbanistički institut NR Hrvatske
2. *** (1969.), *Odluka koja zamjenjuje Generalni uređajni plan;* izrađivač: Pejsažno-arhitektonski biro Uprave Nacionalnog parka Plitvička jezera
3. *** (1971.), *Nacionalni park „Plitvice" – Generalni uređajni plan,* izrađivači: Nacionalni park „Plitvice" Plitvička jezera i Urbanistički institut SR Hrvatske, Zagreb
4. *** (1977.), *Prostorni plan Nacionalni park Plitvička jezera (prijedlog),* Plitvička jezera
5. *** (1985.), *Prostorni plan Nacionalnog parka Plitvička jezera*, izrađivač: Urbanistički institut SR Hrvatske s Upravom Nacionalnog parka – Sektor razvoja Plitvičkih jezera
6. *** (1988.b), *Studija uređenja sela na području Nacionalnog parka Plitvice*, izrađivač: Urbanistički Institut SR Hrvatske.

TUMAČ KRATICA

ANPPJ - Arhiv Nacionalnog parka Plitvička jezera

DAGS - Državni arhiv Gospić

HDA - Hrvatski državni arhiv

HMA - Hrvatski muzej arhitekture

IUCN - International Union for Conservtion of Nature – Svjetski savez za očuvanje prirode

UIH - Urbanistički institut Hrvatske

AUTHORS' BIOGRAPHIES

Ksenija Petrić, M.Sc, architect, took both her B.Arch and M.Sc at the Faculty of Architecture, University of Zagreb. She completed an international study course *Architectural conservation* (ICCROM-ARC). As part of the National Conservation Direction she works on inventory, planning and implementing measures for the protection and revitalisation of architectural heritage. Research area: methods of protection, valorization and enhancement of cultural heritage.
ksenija.petric@min-kulture.hr

Prof. **Mladen Obad Šćitaroci**, Ph.D, architect, full professor at Faculty of Architecture University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. He is head of research project *Heritage Urbanism.* Area of research: history of town planning, history of landscape architecture, cultural heritage and revitalization of heritage.
mos@arhitekt.hr, www.scitaroci.hr

ŽELJKO KOVAČIĆ, Zagreb, Croatia
JAKOV RADOVČIĆ, Croatian Natural History Museum, Zagreb, Croatia

PRAPOVIJESNI PARK KRAPINSKIH NEANDERTALACA – *KRANEAMUS*
VREMEPLOV KROZ STRATIGRAFIJU KRAPINE

THE KRAPINA NEANDERTAL PARK – *KRANEAMUS*
TIME TRAVELING THROUGH THE KRAPINA STRATIGRAPHY

KLJUČNE RIJEČI
neandertalci
Krapina
prapovijesni park

KEY WORDS
neandertals
Krapina
prehistoric Park

Krapina i njen svjetski paleoantropološki lokalitet na Hušnjakovu brijegu nakon 115 godina od otkrića sve življe privlači pozornost turista. Nedavno izvedeni *KRANEAMUS – Muzej krapinskih neandertalaca*, interaktivnom prezentacijom tumači povijesnu važnost otkrića u Krapini te mjesto i ulogu Neandertalaca u evoluciji čovjeka. Idejnom studijom novoga Muzeja, iz siječnja 1999. godine, kao autori projekta i izvedbe Muzeja, osmislili smo i *Prapovijesni park krapinskih neandertalaca* kao svojevrsni *tematski perivoj* u kojem bi se kroz zabavu, na izravan način dopunjavale znanstvene spoznaje i teme koje su prikazane u Muzeju. Kao u muzeju i u parku bi posjetitelji svojevrsnim vremeplovom prošli i doživjeli naše pretke neandertalce u okviru cjelokupnoga kulturnog naslijeđa Krapine, na način aktivnog korištenja i interpretiranja prošlosti u sadašnjosti.

Krapina and the world known paleoanthropological site on Hušnjakovo Hill, 115 years from its discovery still attracts the attention of modern nomads. Recently realized *KRANEAMUS – Krapina Neandertal Museum* through an interactive presentation explains the historical importance of the discovery in Krapina, as well as place and role of Neandertal man in human evolution.

In the project proposal for the new museum dated to January 1999, authors of the project and realization of the Museum have envisioned *The Prehistoric Park of the Krapina Neandertals* as a kind of *open air museum.* The visitors of the Park, as in the case of the Museum, would be able to travel through time and experience our ancestors - the Neandertals, within the holistic cultural context and heritage of Krapina, in the way of active use and interpretation of the past within present.

UVOD

Krapina i njezin svjetski paleoantropološki lokalitet na Hušnjakovu brijegu s aurom autohtone postaje neandertalaca nakon 115 godina od otkrića privlači pozornost brojnih posjetitelja. Život pračovjeka te veza s današnjim čovjekom jedna je od najintrigantnijih tema pojave suvremenog čovjeka.

Nedavno otvoreni *KRANEAMUS – Muzej krapinskih neandertalaca* interaktivnom prezentacijom tumači povijesnu važnost otkrića u Krapini te mjesto i ulogu neandertalaca u evoluciji čovjeka. O iznimnom zanimanju posjetitelja svjedoči dojmljiv podatak o preko 500.000 posjetitelja koji su u prvih pet godina obišli muzej i nalazište (Sl. 1.).

Idejnom studijom novoga muzeja, iz siječnja 1999., autori projekta muzeja i osobe zaslužne za njegovo otvaranje, Željko Kovačić i Jakov Radovčić, proširili su opseg projekta Prapovijesnim parkom krapinskih neandertalaca, svojevrsnim muzejom na otvorenom u kojem bi se s pomoću rekonstrukcija na izravan način dopunjavale znanstvene spoznaje i teme koje se predstavljaju u muzeju. Suvremena znanost o prošlosti, suvremena geologija, paleontologija, paleoantropologija, a potom i arheološka znanost o prapovijesti sve su češće u žarištu interesa najšire javnosti. Neandertalci su uz dinosaure zasigurno jedna od najzanimljivijih tema koje svojim intrigantnim životom, ali i još uvijek ne u potpunosti razjašnjenim nestankom, plijene veliki interes javnosti.

Generalnim urbanističkim planom grada Krapine predviđeno je da se šira okolica Hušnjakova perivojno uredi kao nastavak zaštićenog predjela. Ondje je u topografski veoma razvedenom terenu zagorskih brjegova, pored doline Krapinčice predviđeno približno 250.000 m^2 terena, od kojih bi se približno 100.000 m^2 upotrijebilo za prvu etapu Prapovijesnoga parka (Sl. 2.).

Planiranim parkom osnažili bi Krapinu kao već značajnu točku arheološkog (paleontološkog) turizma i mogao bi biti pokretač revitalizacije povijesnoga grada i njegove okolice.

MUZEJ NA OTVORENOM

„Uz gotovo stoljeće iskustva za sobom, pokazali su da *open-air* muzeji jesu jedan od najučinkovitijih načina za približavanje arheologije širokoj publici."[1] „Oni žele bliži, osobniji kontakt s poviješću koji može biti ostvaren s pomoću žive edukacije dostupne u rekonstruiranim obitavalištima... Zapravo, možemo govoriti o promjeni paradigme... Muzejski je svijet suočen s velikim promjenama... Ono što je bilo važno tijekom prošlih 150 godina, danas se ne prodaje."[2]

S obzirom na veliki broj posjetitelja koji dolaze u Muzej krapinskih neandertalaca želimo iskoristiti priliku te im pružiti dodatna saznanja o temi te tom dodatnom atrakcijom osnažiti Krapinu kao iznimno turističko odredište na putu iz središnje Europe prema Jadranu i Mediteranu te usto dodatno povećati broj posjetitelja.

Želimo koristiti iskustva koja su potakla Arthura Hazeliusa da 1891. godine osnuje prvi muzej na otvorenome u Skansenu (Švedska) gdje je „započeo s oblikovanjem etnoparka, tj. kolekcije izvorne ruralne arhitekture, koja u interijerima sadrži autentično pokućstvo, alate, odjeću, ali također i biološke dijelove etnografske cjeline mao što su biljke i životinje."[3]

Kako u muzeju, tako bi i u parku posjetitelji svojevrsnim vremeplovom doživjeli naše pretke neandertalce u okviru cjelokupnog kulturnog naslijeđa Krapine, pomoću aktivnog interpretiranja prošlosti u sadašnjosti.

Nizom interaktivnih sadržaja raspoređenih po cijelom parku posjetitelj će višeslojno razotkrivati milenijske mijene okoliša i života doline.

PRAPOVIJESNI PARK KRAPINSKIH NEANDERTALACA

Za prvu etapu Prapovijesnog parka predviđen je prostor unutar parcela u društvenom vlasništvu (Sl. 3.). Sa sjeveroistočne strane granica je željeznička pruga, s jugoistoka franjevački samostan, sa sjevera naselje Dolac i Šetalište Vilibalda Sluge. Kao cestovni

1 Pulini, 2009: 6
2 Johansson, 2002: 4
3 Marasović, 1985: 164



Sl. 1. Posjetitelji ispred Muzeja Krapinskih neandertalaca nakon otvorenja, Krapina, 28.02.2010. (snimio: Ž. Kovačić)

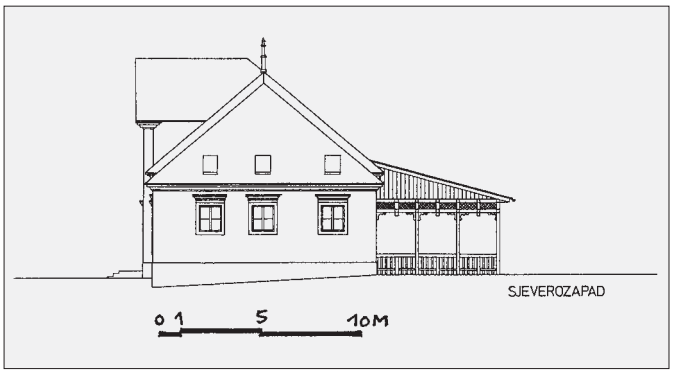


Sl. 2. Prapovijesni park krapinskih neandertalaca, smještaj u prostoru (autor: Ž. Kovačić, 2013.)



Sl. 3. Prapovijesni park krapinskih neandertalaca, smještaj, prva etapa (autor: Ž. Kovačić, 2013.)





Sl. 4. Kneippovo lječilište u Krapini, razglednica, oko 1905. (izvor: zbirka Ž. Kovačić)

Sl. 5. Kneippovo lječilište i restauracija Wochel (vila Anka), razglednica, 1905. (izvor: zbirka Ž. Kovačić)

prilaz do Parka i naselja Dolac koristio bi se postojeći prijelaz preko željezničke pruge Šetališta Vilibalda Sluge pokraj jezera. Postojeći cestovni prijelaz preko Ulice Dragutina Gorjanovića-Krambergera postaje pješački prijelaz i posjetitelji prijelaskom pruge ulaze u ograđeni Prapovijesni park. Na jednoj staroj razglednici vidi se da je tu nekada stajala sjenica obložena rasterom dijagonalno položenih letvica, koju bismo ponovili i u njoj smjestili ulazni recepcijsko-informativni dio. Tu posjetitelji kupuju ulaznice, tiskane vodiče i audio-vodiče, aplikacije za pametne telefone na kojima, osim klasičnih, postoje i virtualne informacije.

Tri su osnovne točke oko kojih se razvija Prapovijesni park krapinskih neandertalaca: nalazište krapinskih neandertalaca, novi Muzej krapinskih neandertalaca, zgrada nekadašnjega Kneippova lječilišta.

Prve dvije točke uglavnom su već uspostavljene. Nalazište pračovjeka i njegovo stanište na Hušnjakovu brijegu, kao autentični lokalitet svjetskoga značenja, ima svoju auru i mami bez obzira na to što se zbog urušavanja više ne može u potpunosti doživjeti njihovo stanište, polušpilje. Muzej KRANEAMUS slovi kao okosnica suvremene europske muzejske prakse, a svojim visokim kriterijima interaktivne prezentacije privlači pozornost publike.

ZGRADA BIVŠEGA KNEIPPOVA LJEČILIŠTA

Godine 1903. izgrađena je zgrada krapinskih mrzlica – Kneippova lječilišta u kojoj su se, u skladu s tadašnjom europskom modom zdravog življenja, hladnom vodom prema Kneippovoj metodi liječile mnogobrojne bolesti, uglavnom bolesti živaca[4] (Sl. 4.). Time je podnožje Hušnjakova brijega bilo već označeno kao mjesto lječilišnog turizma. Istih se godina i Dragutin Gorjanović-Kramberger bavi iskopavanjem pa je i suvremenik tih događanja. Godine 1907. dograđuje se kat na Kneippovu lječilištu.

Lječilište je zatvoreno 1930. godine i od tada se mijenjaju razni korisnici koji postupno uništavaju arhitektonske kvalitete zgrade. Narušeni su konstruktivni sustavi zgrade. Predlaže se faksimilska rekonstrukcija za koju je potrebna „apsolutna sigurnost u poznavanju prvobitnog izgleda koji se obnavlja".[5] Temeljem brojnih starih razglednica moguće je iščitati početno arhitektonsko oblikovanje građevine, koje se suvremenim digitalnim pomagalima i usporedbom s postojećim gabaritima može pretvoriti u kvalitetne nacrte za rekonstrukciju. Sa strane, prema nalazištu krapinskih neandertalaca, bila bi natkrivena terasa poput one koju je imala Vila Anka (restauracija Wochel) u neposrednoj blizini, koja je s Kneippovim lječilištem činila rekreativnu i izletničku ponudu Krapine. Te su građevine često zajedno fotografirane na starim razglednicama (Sl. 5.).

Ispred zgrade obnovio bi se, prema dokumentaciji i podatcima sa starih razglednica (Sl. 4.), povijesni historicistički lječilišni perivoj s okruglim bazenom i vodoskokom okruženim egzotičnim raslinjem. Time bismo upotpunili prikaz još jednog kulturološkog sloja Krapine, doba s početka 20. stoljeća i doba kada je Gorjanović-Kramberger razotkrivao okamine pračovjeka.

4 Kozina, 2003: 43-46
5 Marasović, 1985: 147



Sl. 6. Prapovijesni park, pojas uz željezničku prugu, simulacija (autor: Ž. Kovačić, 2013.)



Sl. 7. Prapovijesni park – dječje igralište, pješčenjak sa zakopanim kostima, sjenica; simulacija (autor: Ž. Kovačić, 2013.)



Sl. 8. Prapovijesni park, rekonstrukcija špilje i prapovijesnih životinja, simulacija (autor: Ž. Kovačić, 2013.)

PRAPOVIJESNI PARK

Cjelovito rješenje perivoja nužno je razmatrati s gledišta naših suvremenih saznanja o nekadašnjoj vegetaciji interglacijala, velikoga međuledenog doba i termofilne flore[6] koja je prekrivala ovaj kraj kad su njime uz Krapinčicu tumarali prapovijesni lovci i nomadi – neandertalci. Nakon prestanka rada Kneippova lječilišta zasađeno je alohtono drveće koje nikako ne odgovara autohtonoj vegetaciji samonikloj bez antropogenog utjecaja. Ta se praksa nastavila pedesetih godinama 20. stoljeća kada su se smreke i jele često koristili za pejsažno ukrašavanje. Umjesto vidljivog paleolitičkog staništa, potkapine koju je pračovjek upotrebljavao kao sigurno zaklonište iz kojeg je mogao kontrolirati dolinu i sve što se tamo moglo zbivati, nalazište se pretvorilo u gusti neprovidni gaj.

S obzirom da je krapinsko stanište pračovjeka tu postojalo tijekom razdoblja velikog interglacijala, potrebno je ukloniti stabla alohtonih vrsta koje ne odgovaraju autohtonoj vegetaciji i zasaditi one termofilne autohtone vrste, koje će pokazati krajolik u doba pračovjeka. Oko nalazišta treba posaditi odgovarajuće grmolike vrste i otvoriti pogled s njega, kao i pogled na njega.

Između šetališta i željezničke pruge nalazi se plato, jedina veća ravna površina u sklopu parka. U prvom, južnom dijelu uz prugu, predviđen je dio za demonstracijske radionice bacanja koplja i streličarstvo s metama od mekog drveta u obliku životinja i od bala slame povezanih naslikanom siluetom životinja na njima. U nastavku je predviđen prostor za manifestacije koje se već tradicijski održavaju: Ljeto u Krapini, Nedjelja krapinskog pračovjeka, Dani Dragutina Gorjanovića-Krambergera i dr.

Postojeća građevina skladišta upotrebljavala bi se za istu svrhu kao do sada: spremište alata i opreme za održavanje parka. Staza vodi prema sjeveru i krivuda između sadržaja parka (Sl. 6.). Prvo se nailazi na dječje igralište s nizom opreme posebno dizajnirane u duhu prapovijesnih znanja i tehnika, namijenjena za djecu od 2 do 12 godina, a uključuje aktivnosti penjanja, balansiranja, provlačenja te edukacijsko i kreativno igranje. U pješčaniku su zakopani kosturi izumrlih životinja kao izmišljeni paleontološki lokalitet koji znatiželjna djeca otkrivaju te na taj način upoznaju bogati životinjski svijet doline Krapinčice iz zadnjeg velikog međuledenog doba.

Lov je bio jedna od temeljnih aktivnosti neandertalaca. Pračovjek je pratio sezonske migracije životinja i upravo na tom mjestu nalazi se uski prolaz koji određuje logiku krapinske strateške točke važnog zakloništa i izdašnog izvora prehrane. U tom sklopu postavili bismo niz rekonstrukcija prapovijesnih životinja koje bi označavale dinamično doba pleistocena. O krapinskoj fauni postoji niz studija i kapitalno djelo *The Krapina Paleolithic Site*.[7] Na sjeveru bi bili hladnodobni mamut i nosorog, a na jugu toplodobni nosorog s mladunčetom kao najčešćim dijelom jelovnika (Sl. 8.). U nastavku bi se postavile rekonstrukcije bizona, divljih svinja, dabrova, vidra i kuna.

Za skupne pedagoško-edukatijske programe napravila bi se dva prostora. Sjenica kao *homage* arhetipu arhitekture koju su razrađivali mnogi, od Laugiera do Le Corbusiera i dalje, o kojoj je inspirativno pisao Joseph Rxykwert u svojoj knjizi *On Adam's House in Paradise*[8] ili Ranko Radović u knjizi *Antologija kuća*.[9] Uzeli smo crtež ishodišne kolibe Sira Wiliama Chambersa kao predložak naše sjenice, kao još jednog sloja, vela u temama od kojih gradimo naš park (Sl. 7.). Na padini prema šetalištu izveli bismo faksimilsku rekonstrukciju urušene krapinske špilje, baziranu na snimcima nalazišta Dragutina Gorjanovića – Krambergera i sačuvanim staništima neandertalaca, u pojednostavljenoj robusnoj izvedbi, kao prostora za demonstraciju njihova života i rituala.

U Njemačkoj se križanjima uspjelo dobiti životinje koje građom podsjećaju na izumrle vrste iz neandertalskog vremena poput divljeg bika, europskog bizona, divljeg konja, koje bismo prikazali u svojevrsnom zoološkom parku ledenog doba.

Izradio bi se geološki stup na kojemu bi se prikazala geološka prošlost okolice Krapine.

Već postoji sustav staza na Hušnjakovu brijegu koje bi se uredile i na kojima bi se organizirala mjesta za upoznavanje vrsta vegetacije. Postavila bi se i mjesta na kojima bi se demonstrirao način izrade kamenih artefakata, strjelica i oblikovanje drveta (Sl. 9).

6 Litt, 2006: 101-106
7 Miracle, 2007.
8 Rykwert, 1972.
9 Radović, 1985.

Posjetitelji bi se mogli uključiti i naučiti te stare vještine. Organizirale bi se škole preživljavanja u prirodi. Nastavak je to i proširenje postojećih pedagoško-edukacijskih radionica koje su zasad namijenjene samo djeci. Nove radionice bile bi namijenjene svim uzrastima uz specijalizirane programe koji su organizirani da traju od nekoliko sati do cjelodnevnog boravka u parku (Sl. 10.).

Uz stazu su predviđena odmorišta na kojima bi se moglo okrijepiti jelima pripravljenima na prapovijesni način, na vatri ili bez kuhanja (engl. *raw food*), popiti medovinu, sok od bilja, voća i sl.

Uz stratum paleolitika, slojeviti kontekst Krapine i njezina kulturnog krajolika bio bi na gradini Leh, nadograđen stratumom praslavenske legende o trojici braće Čehu, Lehu i Mehu koji napuštaju rodni grad Krapinu i na sjeveru okupljaju nove narode: Čehe, Poljake i Ruse. Ljudevit Gaj je poznavao tu priču i njome je motivirao svoj domoljubni istup.

U Krapini se od 1976. do 1982. godine održavao međunarodni kiparski simpozij nakon kojega je ostao park skulptura *Forma prima* s tridesetak velikih drvenih skulptura. Trebalo bi održavati postojeće skulpture i nastaviti organizirati slične manifestacije. Na travnatom krovu muzeja napravio bi se čajni paviljon za osvježenje s ponudom čajeva od neobičnog i ljekovitog bilja.



Sl. 9. Demonstrator na Hušnjakovom (snimio: Ž. Kovačić)



Sl. 10. Demonstratori na Hušnjakovom s posjetiteljima (snimio: Ž. Kovačić)

ZAKLJUČAK

Veliko zanimanje posjetitelja novoga Muzeja krapinskih neandertalaca postavlja zadaću konačne izvedbe Prapovijesnog parka u kojemu bi se s pomoću sadržaja i informacija prikazala puna vizualizacija doba neandertalaca. Umjesto trenutačnog zadržavanja od nekoliko sati, posjetitelji bi mogli provesti cijeli dan u svojevrsnom *Neandertallandu*.

Tema parka je jedinstvena i izvorna i na svijetu ne postoje već tako cjeloviti izvedeni primjeri, te je u suglasju sa značenjem lokaliteta. Zahvati u prostoru i arhitekturi u funkciji su nadopunjavanja znanstvenih saznanja o temama koje su stručno predstavljene u muzeju i nastavak su izobrazbe posjetitelja. Krapina, koja ima značajno mjesto u paleontologiji neandertalaca, ovim projektom bi se predstavila na općoj razini. Umjesto posrnule industrije u Krapini otvorila bi se tvornica slobodnog vremena.

LITERATURA

1. Johansson, T. (2002.), *Intoduction, Archeological Open Air Museum in Europe*, pp. 6, EXARC, Unteruhlingen, ISSN 0946-0519
2. Kozina, D. (2003.), *Krapinska vremena*, pp. 43-46, Grad Krapina, Krapina, ISBN 978-953-99790-1-8
3. Litt, T. (2006.), *Was Pfanzen uber Umwelt und Klima aus der Zeit des Neandertalers erzahlen; Roots/Wurzeln der Menschheit*, pp. 101-108, Rheinisches LandesMuseum Boon, ISBN-10:3-8053-3679-9
4. Marasović, T. (1985.), *Aktivni pristup graditeljskom nasljeđu*, Društvo konzervatora Hrvatske – Zagreb, Split
5. Miracle, P. T. (2007.), *The Krapina Paleolitic Site*, Hrvatski prirodoslovni muzej, Zagreb, ISBN 978-953-6645-31-2
6. Pulini, I. (2009.), *Introduction, Guide to the Archeological Open air Museums in Europe*, pp. 6, Live Arch, Modena
7. Radović, R. (1985.), *Antologija kuća*, Građevinska knjiga, Beograd
8. Rykwert, J. (1972.), *On Adam's House in Paradise*, The Museum of Modern Art, New York, Academy Editions, London, ISBN-10 026268036X

AUTHORS' BIOGRAPHIES

Željko Kovačić, architect, artist. He graduated architecture in 1976 in Zagreb. Since 1987, he has a status of a freelance artist with his own studio. At the end of the 1980s, he entered a new area of museum design, working on exhibitions design, permanent displays design, design of new museums, as well as continuing his „classical" architectural projects. He co-authored the project and realization of the Krapina Neandertal Museum.
zeljko.kovacic10@zg.t-com.hr

Jakov Radovčić, paleontologist, formerly a curator at the Croatian Natural History Museum. In addition to number of exhibitions and museum displays realized in Croatia and abroad, he published or edited seven books and scientific monographs, more than 150 scientific, professional and popular papers in prestigious international journals. He was a writer or co-writer of many TV and radio shows in Croatia and abroad.
jakov.radovcic@gmail.com

VALENTINA GULIN ZRNIĆ, Institute of Ethnology and Folklore Research, Zagreb, Croatia
DUBRAVKA VRANIĆ, Forma studio, Zagreb, Croatia

"PRAZNINE" NOVOG ZAGREBA
SUKOB MODERNISTIČKOG URBANISTIČKOG NASLIJEĐA I SUVREMENIH PROSTORNIH PRAKSI

THE VOIDS OF NOVI ZAGREB
THE CLASH OF MODERNIST PLANNING LEGACY AND CONTEMPORARY SPATIAL PRACTICES

KLJUČNE RIJEČI
Novi Zagreb
GUP Grada Zagreba
urbani identitet
prazni prostori
modernistički grad

KEY WORDS
Novi Zagreb
Zagreb masterplan
urban identity
voids
modernist city

U tekstu se problematiziraju novozagrebački otvoreni „prazni" (neizgrađeni) prostori kao najugroženiji element modernističkog naslijeđa Novoga Zagreba. Rad se usredotočuje na urbanističku i planersku praksu u protekla dva desetljeća u cilju osvjetljavanja isprepletanja različitih čimbenika koji utječu na degradaciju prostora u Novom Zagrebu. Najznačajniji čimbenici su promjene vlasništva (denacionalizacija, privatizacija), nove parcelacije zemljišta, zakonodavstvo vezana uz izgradnju, birokratski urbanizam i priroda generalnog urbanističkog plana (posebice definiranje i tretiranje zona „mješovite namjene"). Predstavit će se nekoliko primjera izgradnje koji otkrivaju složene odnose navedenih čimbenika, ali i koji narušavaju urbani identitet i kvalitetu života u Novom Zagrebu.

The paper examines the spatial and planning practices over the last two transitional decades in order to find out how various factors have been contributing to the deterioration of voids (open and green spaces) in New Zagreb. The most significant factors are changes in land ownership (privatization) and new spatial land subdivisions, construction legislative, bureaucratic urbanism and the nature of the master-plan. Several case studies illustrate the way these factors impact the transformation of New Zagreb's voids, thus violating its urban identity and existing quality of life, defined by modernist urban planning principles. The authors introduce the term "intangible spatial heritage" in order to stress the importance of valuing and protecting original urban ideas and spatial concepts on which particular urban setting has been built.

UVOD

Novi Zagreb je građen prema „Idejnom urbanističkom rješenju južnog Zagreba" iz 1962.[1] koji je slijedio modernistička načela planiranja, a od planiranih dvadesetak naselja, u socijalističkom razdoblju ih je sagrađeno desetak. Tranzicijsko razdoblje donijelo je supstancijalno izmijenjene društvene, političke i ekonomske prilike, prostornu legislativu i urbanističke standarde, vlasničke odnose i nove aktere na urbanoj sceni što je znatno utjecalo na preobrazbu Novog Zagreba. To se posebice odnosi na novozagrebačke pejsažne prostore koji se u profesionalnim diskursima i široj javnosti nazivaju različitim imenima, kao *slobodni, otvoreni, zeleni, javni, neizgrađeni, prazni* prostori, koji su interes ovoga rada.

OBLIKOVANJE PROSTORA I ČIMBENICI IDENTITETA

Novozagrebački urbani krajolik obilježen je rasterom brzih prometnica koje određuju stambena naselja u kojima dominiraju grupe višekatnih stambenih zgrada. Primjena modernističkih načela dovodi do inverzije dotadašnjih urbanih odnosa „punina" i „praznina".[2] „Praznine", sada nesputane koridorom ulice, postaju široki i otvoreni prostori s novim funkcijama (Sl. 1.).

„Praznine" Novoga Zagreba tijekom višedesetljetne povijesti postale su *društveno i simbolički pune*, postale su važni društveni prostori, mjesta druženja različitih dobnih skupina, mjesta odrastanja i igre, mjesta relaksacije, mjesta šetnje i zdravlja, mjesta susjedskog okupljanja i angažmana. Ta se *društvena punina* prostornih „praznina" odnosi i na uređene (parkovne, rekreacijske) prostore, kao i na one neuređene (površine na kojima je planirana, ali neizvedena gradnja), koje stanovnici koriste (i time održavaju) kroz svoje slobodne aktivnosti (boćanje, vrtovi i sl.). Kulturno-antropološka istraživanja svakodnevice pokazuju da je upravo slobodni prostor važan segment kroz koji stanovnici cijene i vrjednuju kvalitetu stanovanja u Novom Zagrebu.[3]

Riječ je o iznimno vrijednom segmentu novozagrebačke gradnje, o neizgrađenim pejsažnim prostorima koji predstavljaju čimbenike urbanog identiteta kroz *valoriziranje sustavnog modernističkoga pristupa izgradnji toga dijela grada kao urbane cjeline* te njihove *društvene i simboličke vrijednosti u življenoj svakodnevici*. Stoga te dvije karakteristike možemo imenovati naslijeđem vrijednim očuvanja i u urbanističkom te u kulturno-socijalnom smislu.

PREOBRZBA PROSTORA I TRANZICIJSKE OKOLNOSTI

„Prazni" (otvoreni, slobodni, pejsažni, neizgrađeni) prostori Novog Zagreba pod najvećim su udarom preobrazbe u posljednja dva desetljeća. Značajna razlika u odnosu na prethodno razdoblje proizlazi iz činjenice da se o takvim prostorima počelo govoriti kao o *resursima*.[4] Smatramo da upravo u takvom pristupu leži ključ degradacije novozagrebačkih prostora. Da se o prostoru već u 1990-ima počelo razmišljati kao o *baštini* ukupan odnos mnogostruke legislative i regulative zasigurno bi bio drugačiji, njegovala bi se baštinskanačela zaštite i očuvanja, a ne iskoristivosti i profitabilnosti.

Neuralgične tranzicijske točke pronalazimo u sljedećem:

- „politika kontrole" (planiranje) zamjenjuje se „politikom slobode" (tržište), uvodi se novom sustavu primjerenija *deregulacija*;[5]
- *privatni akteri* (poduzetnici, građevinari i dr.) postaju novi važan čimbenik u izgradnji grada (u smislu investiranja kao i utjecaja na odlučivanje);[6]
- urbanistička struka, ranije orijentiranana vizioniranje cjeline grada, svodi se na *birokratski urbanizam*, često podvrgnut opsluživanju privatnoga interesa;[7]
- priroda Generalnog urbanističkog plana je značajno izmijenjena, umjesto dugoročnom planiranju i viziji razvoja grada *GUP služi kratkoročnim ciljevima*;
- *zona mješovite namjene* (GUP) nedovoljno štiti definirane urbane poteze kao što su cjelovita stambena naselja ili pak otvara vrata profitabilnim prenamjenama;
- slijedom toga nisu rijetke *preparcelacije* kojima se oformljuju zasebne građevne čestice;

1 Plan je izradila grupa autora iz Urbanističkog zavoda grada Zagreba: Neda Bešlić, Vojteh Delfin, Vladimir Ivanović, Grozdan Knežević, Zdenko Kolacio, Mirko Maretić, Zdenka Smolej i Josip Uhlikte suradnici (Kolacio, 1962).

2 Holston, 2006: 193-199. *Modernističke premise*, prema kojima je građen Novi Zagreb, nalažu da se stambena naselja sastoje od kompozicije samostojećih zgrada u parku kojeg čine pejsažne, rekreacijske i sportske površine, koje imaju društvenu, estetsku i zdravstveno-zaštitnu funkciju.

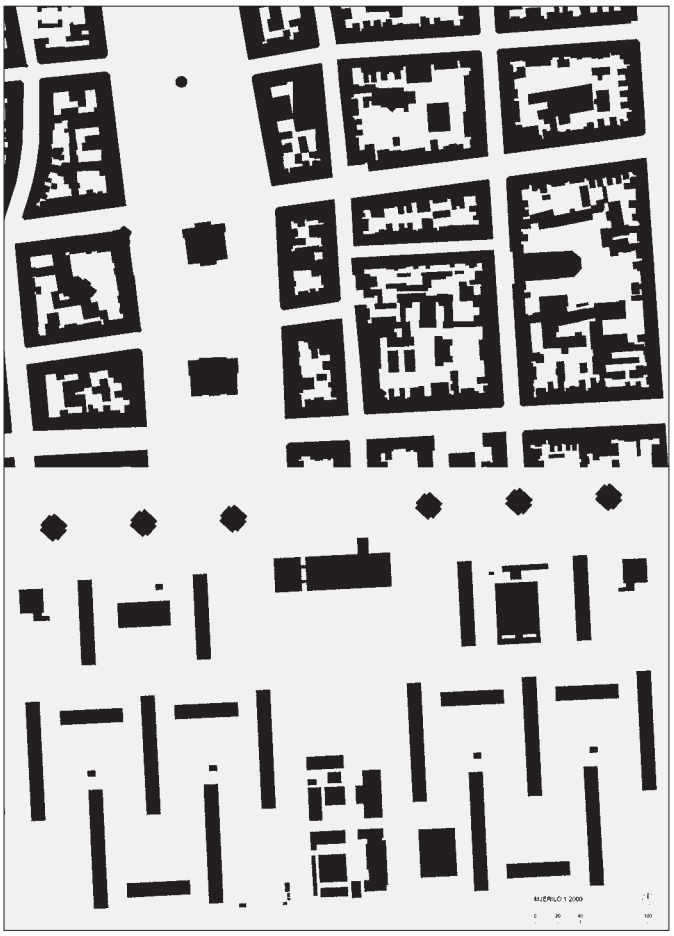
3 Gulin Zrnić, 2009. Širina, otvorenost, dostupnost i javnost pejsažnih prostora, njihov socijalni potencijal i ekološka vrijednost prepoznate su i cijenjene kvalitete toga dijela grada

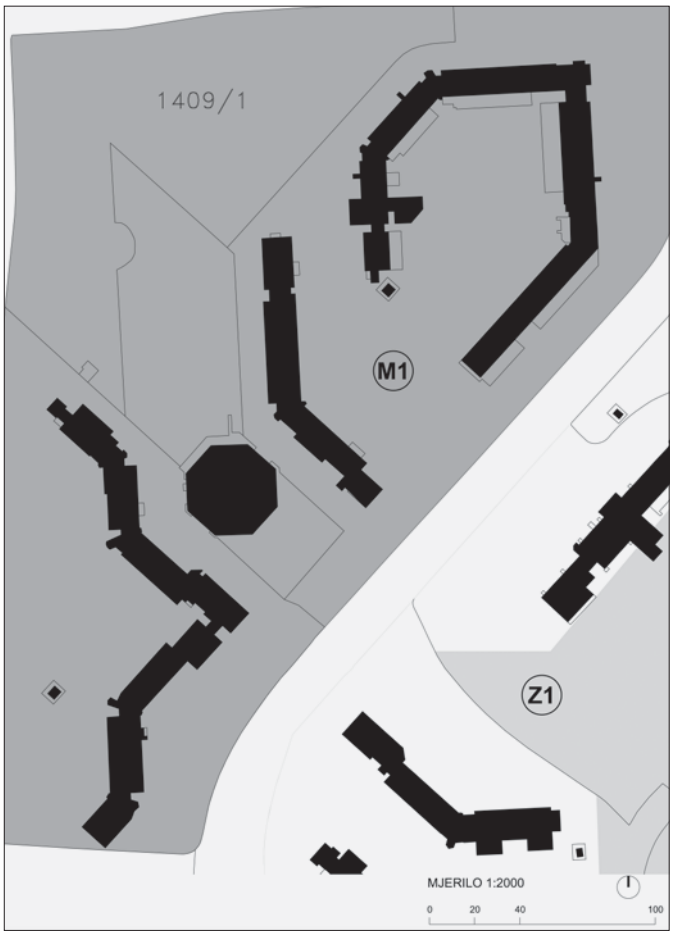
4 Hrvatski jezični portal, http://hjp.novi-liber.hr [20.4.2015.] Rječničkih definicija definira resurs kapitalom ili „sredstvom koje je moguće profitabilno upotrijebiti"

5 Short, 2003.

6 Usp. Zlatar, 2013.

7 O tranzicijskim uvjetima i planiranju, v. Zlatar, 2013; Mattioni, 2003.





Sl. 1. Odnos „punina" i „praznina" u tradicionalnom i modernističkom gradu – primjer zagrebačkoga Donjega grada i Novog Zagreba (autori: Gulin, Vranić)

Sl. 2. Dugave, mješovita namjena - pretežito stambena (M1), na istaknutoj čestici u dovršenom naselju uz višestambene zgrade dio površine je privatiziran i ograđen (autori: Gulin, Vranić)

Sl. 3. Nesustavnost parcelacijskih rješenja za čestice u vlasništvu Grada Zagreba, parcelacija Parka mladenaca (Z1) i cjelovitost čestice „parka" između nebodera u Sigetu (M1) te čestice parka Vjekoslava Majera (autori: Gulin, Vranić)





Sl. 4. Siget, Sortina ulica, primjer preparcelacije - stanje prije i nakon 2011. (autori: Gulin, Vranić)

- najtraumatičniji tranzicijski moment jesu *imovinsko-pravna pitanja*. Socijalistička legislativa je dozvoljavala da se za potrebe tzv. društvenog interesa zemljište izuzme iz privatnog vlasništva, a post-socijalistička legislativa je, podržavajući svekoliko privatno, omogućila povrat imovine, što se u kontekstu zemljišta u gradu pokazalo ne samo kompleksnim u administrativnom smislu nego se grad našao u rascjepu između svojih obveza prema kolektivu, zajednici, javnom interesu s jedne strane i poštivanja regulative o privatnom vlasništvu s druge strane, a u sjeni toga rascjepa zasađeni su mnogi današnji problemi grada.

Kompleksnost i isprepletenost spomenutih čimbenika u nastavku ćemo ilustrirati s nekoliko primjera.

PRIJEPORNE NOVOZAGREBAČKE PRAKSE[8]

Na sjeverozapadnom dijelu naselja Dugave pratimo slučaj koji pokazuje tranzicijski problem imovinsko-pravnih odnosa i upravljanja gradom. Riječ je o površini koja je bila zasađena travnjakom i stablima te s uređenom pješačkom stazom[9] (Sl. 2.). Na navedenom je zemljištu 2010. brisano „pravo korištenja", uknjiženo je „pravo vlasništva" ranijih vlasnika, provedena su nasljedno-pravna rješenja, obavljene kupoprodaje i tijekom nešto više od godinu dana imovinsko-pravna tranzicijska situacija je riješena u korist novog privatnog vlasnika.

Brojni su slični primjeri u Novom Zagrebu. Navedeni je Zakon o nacionalizaciji donesen 1958. i bio je podlogom gradskoga preuzimanja novozagrebačkih zemljišta u smislu „prava korištenja" i uspostave „društvenog vlasništva". Neka od denacionaliziranih zemljišta nalaze se na prostoru cjelovito urbanistički planiranih stambenih naselja, pa se postavlja pitanje koliko se njihova cjelovitost, dovršenost te kvaliteta stanovanja koja iz toga proizlazi, može ugroziti privatnim vlasništvom nad zemljištem, koje se, pritom, nalazi u „zoni mješovite namjene", koja načelno ne štiti naselje od daljnje dogradnje. Ne samo da je regulacija zemljišnih i katastarskih knjiga 25 godina nakon promjene sustava već trebala biti izvedena[10], nego je uočljiva *nesustavnost pristupa rješavanju imovinsko-pravnih pitanja*.

To je posebice vidljivo na primjeru novozagrebačkog Parka mladenaca koji je u vlasništvu Grada. U katastarskoj knjizi park je parceliran na brojne čestice, a kao način uporabe uglavnom je navedeno „neplodno zemljište", dok je u zemljišnim knjigama

8 Primjeri su istraženi terenskom metodom te analizom arhivske građe i legislative, korišteni mrežni izvori: katastar.hr, e-izvadak.pravosudje.hr, geoportal.zagreb.hr [travanj 2015.].

9 Riječ je o zemljištu označenom k.č. 1409/1 k.o. Zaprudski otok (http://e-izvadak.pravosudje.hr [20.4.2015.])
U ljeto 2012. dio površine zaokružen je ogradom, zabranjen je prolaz, posječena su brojna stabla te je iz glavne ulice (Vatikanske) napravljen kolni ulaz. Iz zemljišnih knjiga saznajemo da se ograđeni dio nalazi na čestici koja je označena kao „oranica krčevina", a 1966. je „Zakonom o nacionalizaciji najamnih zgrada i građevinskog zemljišta" uknjiženo „pravo korištenja (…) dok nadležni organ ne donese rješenje o predaji zemljišta u posjed općini ili drugoj osobi"

10 U okviru nacionalnog programa „Uređena zemlja" još je 2003. godine pokrenut Projekt sređivanja zemljišnih knjiga i katastara, a stvaranje jedinstvene informacijske baze podataka u cilju učinkovitosti i transparentnosti financijski je podržano i izvorima iz Europske unije i Svjetske banke (usp. http://www.uredjenazemlja.hr/default.aspx?id=7; [20.4.2015.])

oznaka tih čestica „gradilište", a neke čestice koje nalazimo u katastru neće biti prepoznate u zemljišnim knjigama.

Istočno od Parka mladenaca, u naselju Siget, između nebodera u zoni mješovite namjene (M1) nalazi se pejsažni prostor koji čini jednu parcelu, koja se i u katastarskoj i zemljišnoj knjizi vodi u vlasništvu Grada te je u obje knjige ta površina označena kao „park"[11] (Sl. 3.). Daljnja je usporedba koja ukazuje na nesustavnost pristupa ona između Parka mladenca i Parka Vjekoslava Majera u Zaprađu, a oba se, prema važećem GUP-u, nalaze u zelenoj zoni (Z1). No, park Vjekoslava Majera se i u katastarskoj i u zemljišnoj knjizi vodi kao „park"[12] i praktički se nalazi na jednoj parceli. Stoga se postavlja pitanje je li ta parkovna baština urbanističkog i perivojnog uređenja (Park mladenaca) u potencijalnoj opasnosti od degradacije.

Problem parcelacije ilustriramo i primjerom stambene zgrade u Sigetu koja se nalazi u zoni mješovite namjene (M1): parcela je u vlasništvu Brodarskog instituta, a stanari su suvlasnici zgrade[13] (Sl. 4.). Brodarski institut naručuje 2011. izradu lokacijskih dozvola iz kojih je razvidno da se planira preparcelacija dvorišne čestice na još dvije parcele. Možemo pretpostavitida Brodarski institut kao vlasnikželi još nešto graditi na parceli u nastavku.[14] Nemamo točan uvid u spomenuti idejni projekt, no prema GUP-u bi to trebala biti građevinajavne i društvene namjene (D). Još iste godine suvlasnici stambene zgrade žalili su se „Ministarstvu zaštite okoliša, prostornog uređenja i graditeljstva" na izdavanje lokacijske dozvole, međutim, 2012. je njihova žalba odbijena i parcelacija je provedena. Prilikom gradnje Novog Zagreba parcelacija se radila tako da je svaka zgrada imala svoju parcelu koja je bila 100% izgrađena, a dio okoliša koji je funkcionalno pripadao zgradi, uključujući pristupni put, parkiralište i nasade, pripadao je drugoj parceli. Te dvije parcele su činile neodvojivu funkcionalnu cjelinu. Nakon tranzicije i promjene vlasničkih odnosa formalno-pravno se otvara mogućnost da se parcela koja funkcionalno pripada zgradi, ali nije u vlasništvu stanara, može prenamijeniti, čemu pogoduje i definiranje većinskog dijela postojećih stambenih naselja u GUP-u kao zona mješovite namjene. Također se pokazuje i načelna neprovodivost današnjih planerskih instrumenata prostornog planiranja, koeficijenta izgrađenosti i koeficijenta iskoristivosti, jer inicijalna razdioba novozagrebačkih parcela nije slijedila ta načela.

ZAKLJUČAK

Današnji Novi Zagreb nezaobilazno je valorizirati u odnosu na „urbanističko rješenje" koje je 1962. godine ponudilo cjelovitu koncepciju razvoja i izgradnje toga dijela grada, koja se temeljila na modernističkim načelima. Navedena je koncepcija samo djelomično izvedena do kraja 1980-ih godina, a promjena političkog, društvenog i ekonomskog sustava od 1990-ih godina nadalje snažno se odrazila na izgradnju grada južno od rijeke Save. Nova imovinsko-pravna situacija, novi odnos prema urbanističkom planiranju i novi arhitektonski trendovi učinili su da se na neizgrađenim dijelovima Novog Zagreba grade stambene i poslovne zgrade te oblikuju neizgrađeni prostori koji *malo ili nimalo referiraju na raniju cjelovitu modernističku koncepciju* grada južno od Save. Isti komentar možemo dati i za ranije izgrađena stambena naselja koja se tijekom dva i pol desetljeća dograđuju novim zgradama. Izvedena stambena naselja su, međutim, za razliku od neizgrađenih dijelova Novog Zagreba, donekle zaštićena Generalnim urbanističkim planom. U njemu se novozagrebačka stambena naselja koja su građena prema urbanističkom rješenju iz 1962. godine navode u sekciji „visokokonsolidiranih gradskih područja", te kao „dovršena naselja" za koja se ističu sljedeća načela: „poboljšavanje kvalitete stanovanja dovršetkom postojećih i uvođenjem novih sadržaja prema planu po kojem je naselje građeno"; „čuvanje i održavanje urbane matrice, ulica, trgova i osobito postojećih uređenih parkovnih površina"; „gradnja parkirališta i garaža uz obvezno očuvanje uređenih parkovnih površina"; „očuvanje izvorne tipologije i oblikovanja građevina, elemenata identiteta i slike naselja" (GUP 2007, čl. 63). Međutim, smatramo da *unatoč deklariranim načelima postoje mnogi primjeri kojima se narušava čuvanje urbane matrice i morfologije naselja*. To je možda najočiglednije u odnosu prema neizgrađenim *(otvorenim i zelenim prostorima)* kao važnim činiteljima oblikovanja stambenih naselja i grada južno od Save prema modernističkim načelima. Tranzicijske

11 Za primjere u Parku mladenaca usp. k.č. 687/1, 689, 690, 1573, 1574 (k.o. Klara) i dr. Za pejzažni prostor u Sigetu riječ je o k.č. 660/1 k.o. Klara. Uočljivo je da dva parka, jedan do drugoga, ne podliježu istom tretiranju u zemljišnim knjigama: u jednome parku realizirana je cjelovita i prikladno (realno prema korištenju) označena čestica; u susjednom Parku mladenaca cjelovitost čestica nije izvedena, niti je opis uporabe usklađen s realnim stanjem.

12 Usp. k.č. 488/1 k.o. Zaprudski otok.

13 Riječ je o parcelama na adresi Sortina 1: k.č. 875/3 (zgrada) i 875/5 (dvorište) k.o. Zaprudski otok. Posebno zahvaljujemo stanarki, kolegici Maji Milat, koja nam je ustupila materijale za prikaz ovog primjera.

14 Predviđa se preparcelacija k.č. 875/5 (dvorište) na dvije parcele: 875/12 za parkiralište i 875/11 za pristupni put za idejni projekt br.01-03-2011/IP. Usp. Zakon o prostornom uređenju i gradnji 76/07, čl. 2, st. 3; Zakon o Prostornom uređenju 153/13 čl. 3, st. 4.

15 UNESCO Intangible Cultural Heritage: http://www.unesco.org/culture/ich/index.php?lg=en&pg=00002

16 Pessôa, 2005

okolnosti ispreplećuju mnogobrojne čimbenike (promjena prirode generalnog urbanističkog plana i tretiranje zona mješovite namjene, promjene vlasništva, nove parcelacije zemljišta, birokratski urbanizam i legislativa vezana uz izgradnju) koji dovode do degradacije neizgrađenih prostora. Zaključujemo da *aktualni prostorni zahvati ne uzimaju u obzir prostornu logiku modernističkog planiranja i zanemaruju kvalitativne i identitetske čimbenike* koji bi trebali biti među ključnim kriterijima suvremenih zahvata u prostoru kako bi se sačuvala ideja i vrijednosti modernističkog urbanističkog projekta Novog Zagreba.Predlažemo stoga da se uvede pojam „nematerijalne prostorne baštine" koji bi se odnosio na *nematerijalnu kvalitetu prostora* koja je sadržana u samoj *ideji ili koncepciji oblikovanja* naselja ili dijela grada i koja treba postati ključno referentno mjesto propitivanja svih daljnjih zahvata u prostoru, kako u dijelovima Novog Zagreba koji se tek iznova gradi tako i u već izgrađenim dijelovima Novog Zagreba. Iako se u urbanističko-arhitektonskoj struci ponajviše govori o „materijalnoj baštini" (zgradama i oblikovanim prostorima), smatramo da ideje i koncepti na kojima se oblikovanje i izgradnja grada temelje, bez obzira jesu li u cijelosti izvedeni ili ne, čine *sastavni dio promišljana GRADA*, odnosno da su *„materijalna baština" i „nematerijalna prostorna baština" komplementarni elementi ideje, života i unaprjeđenja grada*. Očuvanje vrijednosti, vještina, koncepcija i znanja već je dugo primjenjivano načelo u okviru UNESCO djelovanja zaštite, primjerice kroz koncept „nematerijalne kulturne baštine",[15] a pojam koji predlažemo, sukladno navedenim načelima, stvorio bi osnovu za jasno i ciljano *vjrednovanje urbanističkih koncepcija i ideja*. Takav primjer je i Brazilija, prva urbana cjelina koja je ušla na UNESCO listu svjetske baštine 1987. godine,[16] a zaštićena su upravo prostorna načela izvornog idejnog urbanističkog plana. Ideja očuvanja urbanističkog koncepta iz nekog doba može biti problematična u smislu promišljanja dinamike i mijena grada, urbane kulture i potreba stanovnika u nekom drugom vremenu. No, mišljenja smo da *postojeći urbanistički koncept, koji je baziran na modernističkim premisama koje treba zadržati, treba valorizirati i u smislu recentnih vrijednosti* kao što su su socijalni kapital, održivost, ekologija i zeleni tranzicijski pokreti. U tom smislu, ono što je u fokusu našega rada – *neizgrađeni*, *otvoreni*, *pejsažni* i *javni prostori* modernističkoga Novog Zagreba – čine ogroman resurs kojega treba zaštititi i konceptualno, kao nematerijalnu vrijednost. Smatramo da bi se *na profesionalnoj, interdisciplinarnoj razini trebao usvojiti i odrediti pojam „nematerijalne prostorne baštine" koji bi potom bio ugrađen u zakonsku regulativu* kako bi djelovao kao ravnotežni element u postojećem ekonomsko-političkom i urbanističko-deregulacijskom ozračju te postao oslonac za cjelovito promišljanje grada.

LITERATURA

1. Gulin Zrnić, V. (2009.), *Kvartovska spika: značenja grada i urbani lokalizmi u Novom Zagrebu*, IEF i Jesenski i Turk, Zagreb
2. Holston, J. (2006.), *Modernistički grad i smrt ulice,* u S. Low, ur. Promišljanje grada: studije iz nove urbane antropologije, Jesenski i Turk, Zagreb
3. Kolacio, Z. (1962.), *Južni Zagreb*, Čovjek i prostor, br. 116., Zagreb
4. Mattioni, V. (2003.), *Zagreb se mijenja*, UPI-2M, Zagreb
5. Pessôa, J. (2005), *Protected by Law: The Superquadra's "Historic" Modernity*, u F. El-Dahdah, ur. Lúcio Costa: Brasilia's superquadra, CASE, Munich, Berlin, London, New York: Prestel Harvard Design School, str. 78-89
6. Short, R. J. (2003), *Three urban discourses*, u: G. Bridge i S. Watson, ur. A Companion to the City, Blackwell Publishing, str. 18-25
7. Zlatar, J. (2013.), *Urbane transformacije suvremenog Zagreba*, Plejada i IDIZ, Zagreb

AUTHORS' BIOGRAPHIES

Valentina Gulin Zrnić, Ph.D in cultural anthropology, works as a senior research fellow at the Institute of Ethnology and Folklore Research in Zagreb. Her research interest is in the field of urban anthropology, particularly in the processes of identification in/of the city, construction of urban communities, anthropology of space, current transformations of city and public spaces. She teaches at the Universityof Zagreb, Faculty of Humanities and Social Sciences, Center for CroatianStudies.
gulin@ief.hr

Dubravka Vranić, architect, studied architecture at the University of Zagreb, Faculty of Architecture, and the Berlage Institute, Rotterdam, from which she graduated in 2005. She is currently a Ph.D candidate at the Faculty of Architecture, Ljubljana, with the dissertation about New Zagreb and works as a practicing architect in FORMA studio. She worked as an assistant at the Faculty of Architecture in Zagreb from 2006 to 2010. With her colleagues, she won several architectural competitions.
dubravkavranic@gmail.com

BRANKO KINCL, University of Zagreb – Faculty od Architecture, Zagreb, Croatia
ALENKA DELIĆ, University of Zagreb – Faculty od Architecture, Zagreb, Croatia
BOŠKO OPALIĆ, University of Zagreb – Faculty od Architecture, Zagreb, Croatia

STAMBENA IZGRADNJA U ZAGREBU U DRUGOJ POLOVICI 20. STOLJEĆA
SUVREMENOST NASLIJEĐA

RESIDENTIAL CONSTRUCTION IN ZAGREB IN SECOND HALF OF THE 20TH CENTURY
CONTEMPORARY HERITAGE

KLJUČNE RIJEČI
stambene zgrade
suvremenost naslijeđa
naslijeđe stambene izgradnje
stambena tipologija i morfologija
fleksibilnost stanova

KEY WORDS
housing
modernity of heritage
housing heritage
housing typology and morphology
flexibility of housing

Tipovi i oblici stambene izgradnje izravno utječu na sliku i život grada. Tipove i oblike treba promatrati i s gledišta društvenih i prostornih procesa, kao odraz konvergencije socijalnih odnosa, standarda i društveno-političkih prilika. Socijalna strategija u okviru političkog sustava bitno utječe na politiku razvoja stanovanja. Utjecaj poslijeratne stambene arhitekture nastale u razdoblju obnove poslije Drugoga svjetskog rata, kao i povijesno naslijeđe europskih gradova, važne su sastavnice prostorne preobrazbe suvremenoga europskog grada. U velikoj poslijeratnoj obnovi europskih gradova primjenjene su nove tehnologije, načini građenja te tipizacija velikih serija. Arhitektonske vrijednosti stambene arhitekture 1950-ih i 1960-ih godina potrebno je odgovarajuće analizirati, valorizirati i zaštititi. Time osiguravamo bogatstvo doživljaja grada i njegovo jasno čitanje kroz temporalnost i prilagodljivost povijesnih tipova.

Typology and morphology of housing architecture can be viewed from the point of social and spatial processes, reflecting the convergence of social relations, standards and socio-political circumstances. The states political system is one of the fundamental influences on housing development policy. The impact of post-war residential architecture from the period of reconstruction after World War II and the historical heritage of European cities are important and essential components of spatial transformation and development of the image of the modern European city. Architectural values and identity of the residential architecture of the 1950s and 1960s will be necessary to analyze and evaluate, and protect a distinctive identity housing in the city. In this way, provide a wealth of experience of the city when a clear reading of the temporality and flexibility historical types.

UVOD

Stambena arhitektura u gradovima i naseljima čini više od 80% ukupne izgradnje. Zbog toga tipovi stambene izgradnje (tipologija) i oblici stambene izgradnje (morfologija) izravno utječu na sliku grada i na način na koji grad funkcionira. Fizička struktura grada i društveni razvoj, koji neprestano generiraju sociološke promjene, formiraju cjelokupno urbano okruženje koje se s ostalom izgradnjom, posebno javnih zgrada, manifestiraju kao skup identiteta koji su odnosom (matricom) zatvorenih i otvorenih prostora u stalnoj promjeni.

Tipologiju i morfologiju stambene izgradnje treba promatrati prvenstveno s gledišta društvenih i prostornih procesa, kao odraz konvergencije socijalnih odnosa, standarda i društveno-političkih prilika. Socijalna strategija u okviru političkog sustava društva ima bitan utjecaj na politiku razvoja stanovanja, pa i njegove fizičke strukture, što je u izravnoj vezi s programskim dokumentima kojima se određuje način izgradnje i standard stanovanja.

Stambena arhitektura nastala u razdoblju obnove poslije svjetskih i lokalnih ratova, kao i povijesno naslijeđe gradova, važne su i bitne sastavnice prostorne preobrazbe i razvoja slike suvremenoga europskog grada 20. stoljeća. Europa je obilježena s dva svjetska rata, a Hrvatska još i s trećim (Domovinski rat). Usporedno s golemim ratnim razaranjima i devastacijom, što se događa na cijelom području Europe, civilizacijski napredak, a time i potreba za promjenom načina života neminovno teče. U nizu primjera te nove društvene vrijednosti, kroz obnovu i izgradnju nove fizičke strukture grada, afirmiraju i nove urbane vrijednosti.

U obnovi stambene arhitekture europskih gradova primijenjene su mnoge nove tehnologije, načini građenja, standardizacija i tipizacije velikih serija. Obim i brzina izgradnje uz neujednačene standarde, doveli su često do stanova loše kvalitete i oblikovne neprepoznatljivosti.

U razdoblju obnove europskih gradova nakon Prvoga svjetskog rata naglasak je na pojedinačnim vrijednostima arhitektonskih djela u stanogradnji, manjim stambenim grupama te gradnji radničkih naselja, *WerkbundSiedlungen*, što se podudara s početcima Moderne. Već u vrijeme 1920-ih i 1930-ih godina izgrađuju se i velike stambene četvrti Frankfurta i Berlina, kao najava procesa urbanizacije europskih gradova koji će se dogoditi nakon Drugoga svjetskog rata.

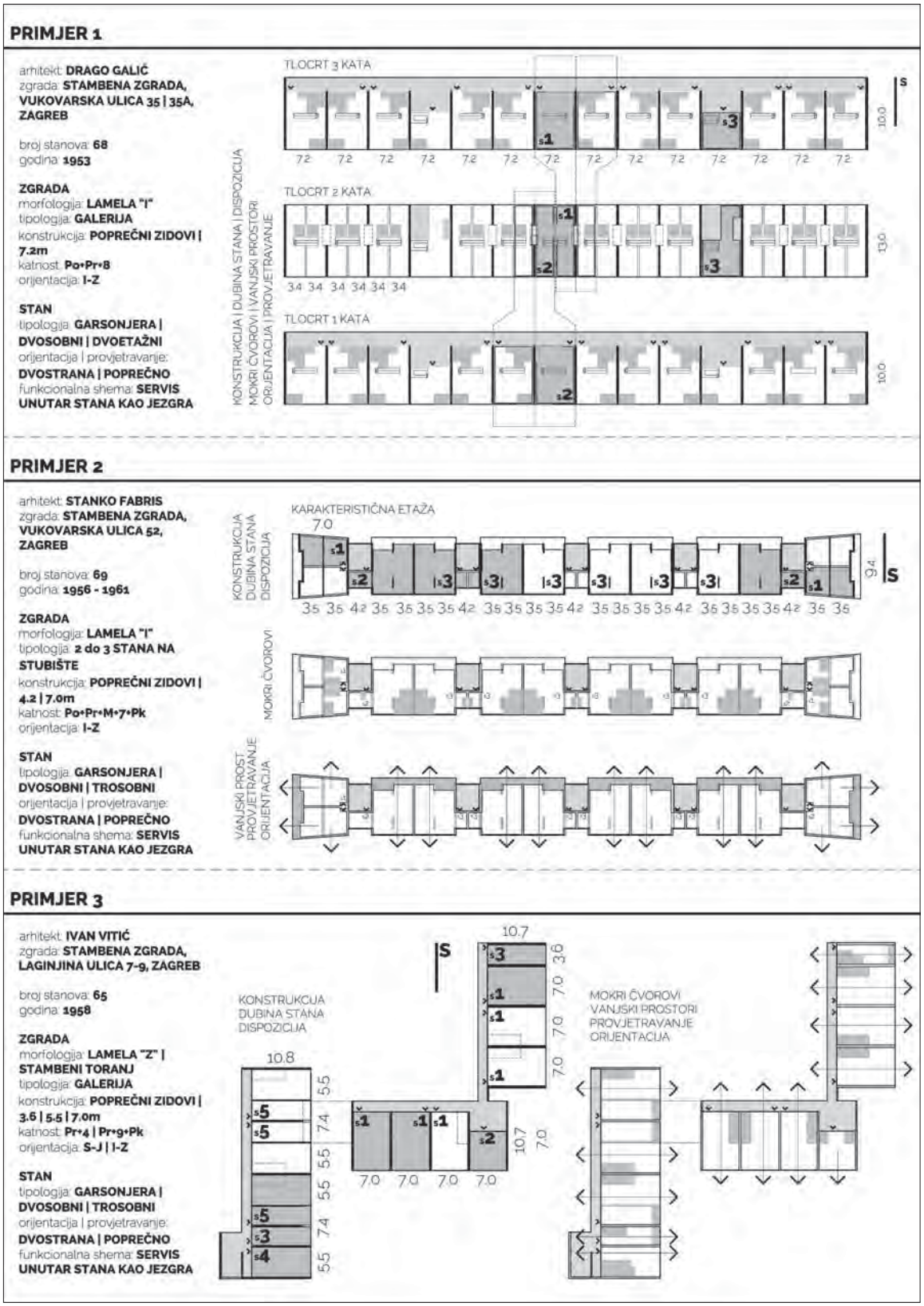
Masovnu stambenu obnovu europskih gradova – Austrije, Njemačke, Nizozemske i Engleske, nakon razaranja u Drugom svjetskom ratu – vode i nadziru države te usmjeravaju pomoću pravilnika i standarda koji se donose u svrhu obnove. Utjecaj Europe prisutan je i u Hrvatskoj. Donose se zakoni i propisi koji su temelj stanogradnje, utvrđuju se minimalni uvjeti stanovanja, tlocrtna dispozicija, minimalne površine prostorija, obvezno osunčanje i provjetravanje, osnovna opremljenost i dr. U Hrvatskoj je velikim zahvatima u stambenoj izgradnji u razmjerno kratkom roku izgrađen veliki broj stanova. Kvaliteta te izgradnje ne odgovara današnjim standardima stanovanja. Stanovi se grade u novim dijelovima grada gdje prevladavaju samostojeće zgrade velike katnosti smještenih u gajevima, gustoće naseljenosti i do 400 st/ha. Najznačajniji takvi primjeri su nove gradske četvrti Zagreba, Splita, Rijeke i Osijeka.

NIZOZEMSKA ISKUSTVA U PREOBRAZBI POSLIJERATNE STAMBENE IZGRADNJE

Od 1995. godine vrtni gradovi su bili predmetom velikih socijalnih i prostornih preobrazbi zbog procesa gentrifikacije i promjena karakteristične urbane i arhitektonske strukture. To je dovelo do promjena u socijalnoj i demografskoj strukturi stanovništva, kao i rušenja brojih poslijeratnih višestambenih zgrada.[1]

Istraživanje provedeno u području *Western Garden Cities* u Amsterdamu, u okviru kojega su analizirane arhitektonske kvalitete i mogućnosti preobrazbe poslijeratne višestambene izgradnje, pokazuje da je oko trećine karakteristične višestambene izgradnje srušeno kao rezultat trenutne prostorne i socijalne obnove vrtnih gradova. Razlozi rušenja su prvenstveno zastarijela poslijeratna tehnologija građenja te prostorna nefleksibilnost, što ne zadovoljava potrebe suvremenog korisnika i nove standarde stanovanja.

1 van Rossem & Schilt & Smit, 2002.



Sl. 1. Grafička analiza odabranih primjera (izvor: autori)

Kao jedan od razloga, možda i najznačajniji, navodi se i pomanjkanje oblikovne prepoznatljivosti. Višestambene zgrade nisu prepoznate kao kulturne vrijednosti suvremenoga grada. Ipak, *Amsterdam's Historic Monuments Commission* i *Amsterdam's Amenities Committee* oštro su se usprotivili takvim stavovima. Obje organizacije naglašavaju važnost poslijeratne stambene izgradnje na povijesno naslijeđe i upozoravaju na opasnost od njihova potpunog nestanka kao posljedice urbane obnove. Značaj poslijeratne višestambene izgradnje na naslijeđe suvremenih europskih gradova izuzetno je velik te traži ozbiljne studije i razmatranja u bilo kojem procesu prostorne preobrazbe.

STANOGRADNJA U ZAGREBU POSLIJE DRUGOGA SVJETSKOG RATA

Za stanogradnju Zagreba karakteristični su: izgradnja interpolacija u povijesnim dijelovima grada, izgradnja stambenih sklopova samostojećih zgrada (naselja) u rubnim dijelovima grada te novi grad južno od rijeke Save.

Nakon 1960-ih godina u stanogradnji se racionalnost i štednja pokušavaju postići industrijalizacijom, standardizacijom i prefabrikacijom. Teži se velikoj serijskoj proizvodnji, posljedica čega su shematizam i jednoznačnost. Umjesto izvornih vrijednosti javlja se monotonost bez veće arhitektonske vrijednosti.

Početkom 1960-ih godina provedena su brojna istraživanja o uporabnoj vrijednosti konstruktivnih koncepata u stambenoj izgradnji.[2] Kao glavni čimbenici koji utječu na proporcije korisnog prostora navode se rasponi vertikalnih i horizontalnih nosivih konstrukcija, oblici vertikalnih nosivih elemenata (zidovi i stupovi), transparentnost horizontalnih i vertikalnih membrana, elastičnost u koncipiranju širih prostornih sklopova (mogućnost horizontalnog i vertikalnog raščlanjivanja gabarita). Iz analiza proizlazi da različiti tehnološki sustavi posjeduju uglavnom izjednačene, ali ipak ograničene potencijale za postizanje funkcionalnih mogućnosti. Istraživanja su pokazala da ne postoje niti mogu postojati apsolutni i općevažeći pokazatelji kvalitete i uporabne vrijednosti stana, nego su oni relativni i privremeni.

Nove kvalitete stanovanja povezane su socijalnim programima i brigom za domaćinstvo,[3] što je posljedica svjetonazora i politike organizacije života i rada u društvu. Vrijeme obnove poslije rata je i vrijeme gospodarskog rasta, više stope zaposlenosti i dugoročne ekonomske stabilnosti obitelji.

Sustav financiranja stambene izgradnje prošao je nekoliko razvojnih etapa i prilagođavao se društvenim promjenama. Razvoj Zagreba potrebno je promatrati kroz niz razdoblja u kontekstu razvoja tadašnje države gdje se Zagreb neprekidno razvijao kao glavni industrijski, administrativni, obrazovni i kulturni centar. Uočljiva su sljedeća razdoblja:

1. od 1945. do 1953. godine,[4]
2. od 1956. do 1965. godine s dva podrazdoblja:[5] 1956.-1959. i 1960.-1965.,
3. od 1966. do 1975. godine,[6]
4. od 1976. do 1985. godine.[7]

ZAKONSKI OKVIR STAMBENE IZGRADNJE U SOCIJALISTIČKO DOBA U HRVATSKOJ

Osim društvenog i ekonomskog utjecaja na stambenu izgradnju u doba socijalizma, velik je utjecaj na svojstva zgrada i stanova imao i zakonski okvir. Propisi, normativi i standardi osnova su kvalitete stanovanja. Razvojem društvenih odnosa, tehnike i tehnologije građenja, sustavno se noveliraju propisi, a značajnija izgradnja počinje 1950-ih godina izgradnjom vrlo kvalitetnih zgrada unutar postojećega gradskog tkiva.

Gradi se prema prijeratnim normativima koji nisu u skladu s materijalnim mogućnostima zemlje u tom trenutku. Primjenjuje se Građevinski pravilnik iz 1941. godine. Ubrzo se kao obveza u stanogradnji ističe štednja i racionalnost što se pokušava postići industrijalizacijom gradnje, standardizacijom i prefabrikacijom. Kao rezultat tih napora nastaju projekti koji predstavljaju vrhunac racionalizacije, ali i najnižu razinu kvalitete stanovanja u smislu prostornih normativa.[8] Budući da se u pogledu tlocrtnih rješenja

2 Istraživanja odnosa konstruktivnih sustava, raspona i funkcionalnih mogućnosti u stambenoj izgradnji: Baylon, M. (1959.), *Analiza raspona u stambenoj izgradnji*; Kurent, T. (1960.), *Izbor preferencijalnih modularnih mer za dimenzioniranje gradbenih elementov*; Zloković, M. (1959.), *Analiza raspona u stambenoj izgradnji u vezi s postojećim propisima i konačan predlog preferencijalnih raspona*; Milenković, B. (1959.), *Predlog preferencijalnih raspona u stambenoj izgradnji*; Čanak, M. (1966.), *Studija stambenih funkcija u vezi s izborom osnovnih modula pojedinih konstruktivnih sistema*; Čanak, M. (1969.), *Tipizirani modularni rasponi u stambenoj izgradnji*; Čanak, M. (1978.), *Usporedna analiza funkcionalnih mogućnosti skeletnih sistema i sistema sa poprečnim nosećim zidovima* itd.

3 Izložba: Porodica - domaćinstvo, ČIP, 1957: 4, br. 65.

4 Koncept razvoja društva usmjeren na razvoj teške industrije i uporabu niskokvalificirane radne snage. U prvoj etapi razvoja ne postoji stambena politika koja bi cjelovito rješavala stambeno pitanje. Financiranje stanogradnje obavljalo se iz proračuna, a raspodjela se provodila administrativnim putem. Novogradnje su građene s minimalnim standardom sa stanovima malih kvadratura, ponekad sa zajedničkim servisima.

5 Razdoblje od 1956. do 1959. još uvijek obilježava budžetski sustav. Uvode se doprinosi za stambenu gradnju i osnivaju se društveni fondovi za kreditiranje stambene gradnje. Savezna narodna skupština donosi 1959. godine niz zakona o nacionalizaciji najamnih zgrada, stambenim odnosima, stambenim zadrugama, poslovnim prostorima, stambenim zajednicama, financiranju stambene izgradnje, doprinosu za stambenu izgradnju, te se stvara temelj za stambenu politiku. Prva stambena reforma provodi se 1960.-1965. i teži se uvođenju ekonomskih odnosa u stanovanje.

6 To razdoblje počinje privrednom reformom i naziva se drugom stambenom reformom. Tadašnja stambena poduzeća brinu se o stanovima u društvenom vlasništvu. Stanovi se proizvode kao roba i prodaju prema kupovnim mogućnostima, a to dovodi do naglog rasta cijena.

7 Godine 1976. uvodi se novi koncept organizacije stanogradnje: društveno usmjerena stambena izgradnja, DUSI, koja se temelji na tzv. 'dogovornoj ekonomiji'. Organizacijska forma su samoupravne interesne zajednice (SIZ) stanovanja i komunalnih djelatnosti.

8 Tipske stambene zgrade „Bartolić", „Tučkorić", „Žerjavić" itd.

došlo do krajnjih granica racionalizacije, daljnje snižavanje troškova vidi se u promjenama tehnologije građenja. Projektne organizacije djeluju unutar tadašnjih građevinskih poduzeća i preuzimaju projektiranje gotovo cjelokupne višestambene izgradnje.

Prelaskom na tržišne odnose u stanogradnji, interes izvođača stanova sve se više razilazi s interesima korisnika. Nastaje potreba za propisima i normativima koji bi uskladili suprotstavljene interese i osigurali kvalitetu stambene izgradnje postavljanjem jasnih osnovnih kriterija vrijednosti. Godine 1967. donosi se propis, *Pravilnik o minimalnim tehničkim uvjetima za izgradnju stanova*, koji je u potpunosti proizašao iz konkretne tadašnje jugoslavenske situacije.

Grad Zagreb izdaje 1968. godine *Smjernice za primjenu tehničkih i sigurnosnih mjera kod projektiranja i izvedbe visokih objekata*, koje se odnose na pitanja sigurnosti u slučaju požara. Primjenom tih smjernica, zbog potrebe za većim stubišnim jezgrama, visoke su zgrade izgubile svoju dotadašnju 'vitkost' i prestale su biti stambeni tornjevi.

„Udružena samoupravna zajednica stanovanja i komunalnih djelatnosti grada Zagreba" 1982. godine izdaje publikaciju *Standard stana, zgrade i naselja u Društveno usmjerenoj stambenoj izgradnji*. Standardom je detaljno obrađen i propisan način dimenzioniranja, organiziranja i opremanja stana, zgrade i naselja prema uzoru na napredne standarde zapadnoeuropskih zemalja.[9]

ISTRAŽIVANJE STAMBENE ARHITEKTURE NA PRIMJERU ZAGREBA

Istraživanje prikazano u ovom priopćenju provedeno je na deset primjera[10] višestambenih zgrada u Zagrebu. Za analizu primjera postavljeni su osnovni kriteriji: prilagodljivost stana i prostorno funkcionalna organizacija stana, iz kojih prepoznajemo elemente za analizu; nosiva konstrukcija, dubina stana, dispozicija i smještaj stanova, položaj i broj mokrih čvorova, vanjski prostori stana, te mogućnosti promjene unutar stana (zgrade), odnosno fleksibilnost, varijabilnost i adaptabilnost na zadanoj i promjenjivoj površini. Izrađeni katalog omogućava usporedbu primjera i uspostave kriterija za izradu normativa za projektiranje i planiranje budućih stambenih zgrada (Sl. 1.).

Odabrana su tri primjera višestambenih zgrada prepoznata kao zaštićeno ili preventivno zaštićeno kulturno dobro grada Zagreba,[11] morfološkog oblika lamele, ali različitih tipologija – zgrade arhitekta Stanka Fabrisa (2 do 3 stana na stubište), arhitekta Drage Galića (galerija s dupleks stanovima) te arhitekta Ivana Vitića (galerija). Sve zgrade imaju konstruktivni sustav poprečnih nosivih zidova raspona do 7.2 m i dubine 10 m do 13 m. Stanovi su dvostrano orijentirani i sve prostorije su neposredno ventilirane. Analizirani primjeri zbog tih obilježja pokazuju da nemaju samo kulturno-povijesni značaj, nego i kvalitete suvremenog stana što zadovoljava sve kriterije fleksibilnosti, adaptabilnosti i varijabilnosti.

ZAKLJUČAK

Kao sastavnica zagrebačke škole arhitekture, u stanogradnji se afirmira specifični arhitektonski izraz hrvatskog modernog pokreta u arhitekturi. Našu sredinu krasi nekoliko posebnosti u arhitektonskom izričaju, a to je prisutnost lokalnih izričaja u oblikovanju i izvrsnost arhitektonsko-građevnog detalja kao dijela tradicije u školovanju arhitekata. Ističemo primjere stambene zgrade u Ulici grada Vukovara akademika Drage Galića i Stanka Fabrisa, te mikrourbanistički ansambl mješovite namjene Ivana Vitića u Laginjinoj ulici. U to se doba, 1950-ih i 1960-ih godina, izvodi još niz uspješnih arhitektonskih djela stambene arhitekture u autorstvu brojnih vrhunskih arhitekata.[12]

Godine 1970-te i 1980-te obilježile su kontrolirano tržište i kvalitetna izgradnja brojnih stanova što je rezultat primjene standarda za opremu i organizaciju stanova, zgrade i naselja te značajnog unapređenja tehnologije izgradnje. Osiguranje financijskih sredstava provodi se na osnovu zakonom propisane obveze gospodarskih subjekata, a organizaciju stanogradnje i nadzor provodi Samoupravna interesna zajednica (SIZ).

Socijalne se prilike u današnjem društvu pogođenom liberalnom tržišnom ekonomijom bitno mijenjaju. Povećava se nezaposlenost, natalitet pada, a povećava se skupina

9 Standard stana, zgrade i naselja u Društveno usmjerenoj stambenoj izgradnji (DUSI):
Knjiga 1 - Organizacioni model i prostorno planske karakteristike naselja i Knjiga 2 - Standard stana, zgrade i naselja u DUSI. Rezultat je znanstveno istraživačkog rada na Arhitektonskom fakultetu u Zagrebu, u suradnji s Institutom Građevinarstva Hrvatske; Projekt 41.C.1.1. Tipološke sheme organizacije naselja i zgrada na primjeru Zagreba, nositelj prof. B. Kincl.

10 Neven Šegvić: Ulica grada Vukovara; Ivo Geršić: Ulica grada Vukovara; Drago Galić: Svačićev trg, Ulica grada Vukovara 35/35a, Ulica grada Vukovara 43/43a; Marijan Haberle: Kukuljevićeva; Ivan Vitić: Laginjina; Stanko Fabris: Ulica grada Vukovara; Miroslav Stella: Sopot. Odabrani su kao primjeri kulturno-povijesnog značaja, "ikone" svoga doba, izgrađeni nakon 1945. godine.

11 http://www1.zagreb.hr/zagreb/galerijakd.nsf/

12 Fabris, Šegvić, Haberle, Galić, Rašica, Žerjavić, Ilijić, Feldman, Ibler, Stela, Knežević, Mirković, Katineli i dr.

siromašnih koji žive od povremenih manjih prihoda i bez sigurnog prihoda. Javlja se sloj malog broja bogatih u stanovima visokog standarda, a preostali se srednji sloj prvenstveno stambeno osigurava kroz stambenu poticajnu izgradnju. Tržišno gospodarenje stanovima potpuno je zaživjelo, međutim, veliki broj izgrađenih stanova je neprodan, što je rezultat sve većeg siromaštva i socioekonomske nesigurnosti i kvalitete stanova koja se mijenja od slučaja do slučaja.

Konstantni priljev stanovništva u gradove, kao opće obilježje postojećeg trenda urbanizacije u svijetu, stavlja pred znanstvenike i stručnjake velik i složen zadatak pronalaženja prikladnih rješenja stanogradnje na socijalnom i tehničkom planu, sukladno civilizacijskom stupnju razvoja. Obnovu i izgradnju gradova treba temeljiti na društveno ekonomskim trendovima razvoja gospodarstva na što nas upućuju primjeri korporatvnih investicija u uspješnoj obnovi europskih metropola – Londona, Helsinkija ili Amsterdama.

LITERATURA

1. Bačić, D. (1999.), *Prolegomena za opus arhitekta Stanka Fabrisa*, Prostor (Zagreb), vol. 7, no. 1(17), pp. 93-112
2. Ceras, I.M. (1976.), *Lo spazio colletivo della cita, Costruzione e dissoluzione del sistema publico nell´ architecttura dell cita moderna,* Gabriele Manotta editore
3. Collins, S. (1965.), *The planing of a new town*, London
4. Emstede, C. (2011.), *Expired Experiment - Modern Monument The Heritage Significance of the Justus van Effen Housing Complex as Driver for Urban Regeneration and Social Sustainability*, ICOMOS, Paris
5. Pierre, M. (1969.), *Les Villes Nouvrlles*, Press universitaires de Franze, Paris
6. Radermacher, F. J. (2003.), *Ravnoteža ili razaranje, Eko-socijalno-tržišno gospodarstvo kao ključ svjetskog održivog razvoja*, Intercon – Nakladni zavod Globus, Zagreb
7. Selim, O. K.; Medov, M. (1987.), *Pioneers of Soviet architecture, The search of new solutions in the 1920 and 1930´s,* Thames and Hudson
8. Uzelac, A. M. (1978.), *Socijalni prostor grada*, Sveučilišna naklada Liber, Zagreb
9. Vezilić Strmo, N.; Delić, A.; Kincl, B. (2013.), *Uzroci problema postojećeg stambenog fonda*, Prostor (Zagreb), vol. 21, no. 2, pp. 340-349
10. Yegenoglu, H. (2008.), *The Cultural Value of Modern Architectural Heritage,* Seminar publication TU/e 2008 / Paper conference in Amman, Jordan

AUTHORS' BIOGRAPHIES

Prof. **Branko Kincl**, F.C.A., professor emeritus, architect, employed at the Faculty of Architecture in Zagreb. Participated in the teaching of the Department of Architecture as a holder of theoretical course Residential Buildings and as a supervisor of workshops. He is a selector of the "Zdenko Strižić" award for the best student paper on housing construction. Fields of interest: research of architecture and urbanism. He is an author of numerous awarded and completed projects.
branko.kincl@zg.t-com.hr

Prof. **Alenka Delić**, Ph.D., architect, employed at the Faculty of Architecture in Zagreb. Participates in the teaching of the Department of Architectural Design, holder of the theoretical courses: Modern Housing, Introduction to the Design of Residential Buildings and Virtuality in Residential Architecture. Since 2007 she is a Vice Dean for Academic Affairs on the Faculty of Architecture. Area of interest: research in the field of residential architecture and practical work.
adelic@arhitekt.hr

Boško Opalić, architect, research assistant, employed at the Faculty of Architecture in Zagreb. Participates in the teaching of the Department of Architecture as an assistant in teaching at workshops: Introduction to the Design of Residential Buildings, Architectural Stufio, Design Workshop. Area of interest: research in the field of residential architecture and practical work.
bopalic@arhitekt.hr

HRVOJE MAGDIĆ, Zagreb
MLADEN OBAD ŠĆITAROCI, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
BOJANA BOJANIĆ OBAD ŠĆITAROCI, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

METODA TABLIČNO-DIJAGRAMSKOG PROGRAMIRANJA POVIJESNOG NASLIJEĐA
PRIMJER DVORCA U NUŠTRU

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

KLJUČNE RIJEČI
kulturno nasljeđe
dvorci
oživljavanje nasljeđa
Khuen-Belassy obitelj
Nuštar, Hrvatska

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

Predlaže se metoda programskog planiranja suvremenih zahvata u prostorima povijesnog nasljeđa. Metoda se oslanja na sustav dijagrama i tablica u kojima se ispituju mogući scenariji i zahvati unutar fizičke strukture kulturnog nasljeđa i doživljajnog prostora. Metoda će biti primijenjena i pokazana na primjeru dvorskoga sklopa Khuen-Belassy u Nuštru. Parametarsko programiranje odvija se uz pomoć računalnih programa u izradi složenih urbanističkih i arhitektonskih modela koji na osnovu unesenih kriterija generiraju optimalno rješenje. Cilj je postaviti sustav čimbenika o kojima treba razmišljati pri revitalizaciji prostora povijesnog nasljeđa, uz moguću izradu računalnog programa. Istraživanje bi trebalo pridonijeti unaprjeđenju sustavnosti planiranja povijesnog nasljeđa, ubrzati ga, poboljšati i osuvremeniti.

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 on a case study of the Khuen-Belassy Manor in Nuštar. Parametric programming is done using computer programs that generate complex urban and architectural models while offering optimal solutions based on the input Criteria. A goal is to create a system of parameters to be considered in the revitalization of the cultural heritage, which can be transformed into a computer program. The research should contribute to systematic planning of historical heritage, its acceleration, improvement and modernization.

UVOD

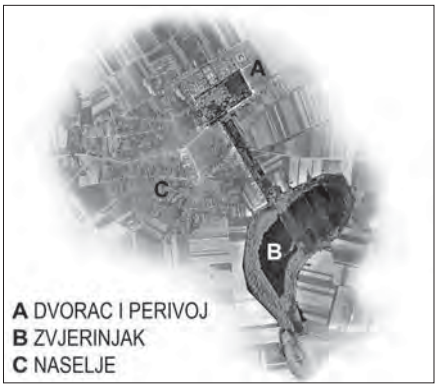
Metoda tablično-dijagramskog programiranja povijesnoga graditeljskog naslijeđa prikazuje interdisciplinarni proces odabira optimalnog programa (namjene) za dvorce u slučajevima kada su oni bez namjene. Metoda podrazumijeva sagledavanje dvoraca kao sastavnicu kulturnog krajolika na različitim razinama: lokalnoj, regionalnoj, nacionalnoj i međunarodnoj razini, a u kontekstu gospodarskog i turističkog razvoja.

Dvorac se sagledava kao aktivni čimbenik razvoja, točka u prostoru koja zrači i pokreće druge aktivnosti. Cilj metode jest prikazati uz pomoć dijagrama raznolike čimbenike važne za proces revitalizacije da bi se odabrao stručno potvrđen, a ne proizvoljan program koji bi imao pozitivne učinke. Uz pomoć takve metode moguće je odabrati najprikladnije namjene za konkretni prostor naslijeđa. Primjena metode mogla bi pridonijeti unaprjeđenju sustavnosti planiranja graditeljskog naslijeđa, poboljšati ga i osuvremeniti.

Načelo parametarskog razmišljanja već je primijenjeno u računalnoj znanosti i trodimenzionalnom modeliranju.[1] Metoda je svojevrsna jednadžba koja sadrži različite aspekte planiranja programa naslijeđa unutar koje je potrebno „uvrstiti" varijable. Metoda će biti prikazana na primjeru dvorca Khuen-Belassy u Nuštru (istočna Slavonija). Istraživanje je provedeno na diplomskom studiju arhitekture i urbanizma na Arhitektonskom fakultetu Sveučilišta u Zagrebu.[2] U sklopu metode formirano je pet modela (M1-M5) prema kriterijima mjerila prostora na kojima se metoda primijenjuje – od dunavske regije i istočne Slavonije (M1), gravitacijskih gradova u okolici Nuštra (M2), Općine Nuštar (M3) pa do zahvata na dvorskom sklopu (M4 i M5). Na modelima se provjerava primjena programa/namjene pri promišlajnju razvojnih strategija za uži i širi prostor odabranog naslijeđa.



Sl. 1. Veliki i mali dvorac u Nuštru (izvor: www.nustar.hr)



Sl. 2. Dvorski sklop u naselju Nuštar (izvor: maps.google.com, grafička obrada H. Magdić)

ODABRANI PRIMJER: DVORAC U NUŠTRU

Dvorac grofova Khuen-Belassy nalazi se u naselju Nuštar, sjedištu istoimene općine u Vukovarsko-srijemskoj županiji. Smješten je na povoljnom položaju između triju država (Mađarska, Srbija, Bosna i Hercegovina), a u blizini je tri grada - Vinkovaca, Vukovara i Osijeka. Veliki i Mali dvorac s pratećim zgradama i velikim perivojem čine uži dvorski sklop na površini od 12,5 ha. Dvorski sklop je građen od 1726. do početka 20. st. prema nacrtima grofa Gosseau d'Henefa, Antona IV. grofa Khuena-Belassyja i arhitekta Istvana Möllera. Posjeduje kasnobarokna i historicistička obilježja. Posebnost Velikog dvorca jest arhitektonska interpretacija tradicijske arhitekture na pročeljima i u unutrašnjosti.[3] Širi dvorski sklop uključuje baroknu lovačku park-šumu Zvjerinjak.

Dvorski sklop samo se djelomično koristi (stanje 2015.). Okružen je javnim sadržajima – školom, vrtićem, trgovinama, stambenim naseljem. Dio perivoja koristi se kao nogometno igralište, a gospodarske zgrade dvorca za nogometni klub. Zgrada Velikog dvorca je u građevno dobrom stanju, ali propada jer je bez trajne namjene i redovitog održavanja. U Malom dvorcu smješten je dom za starije osobe.

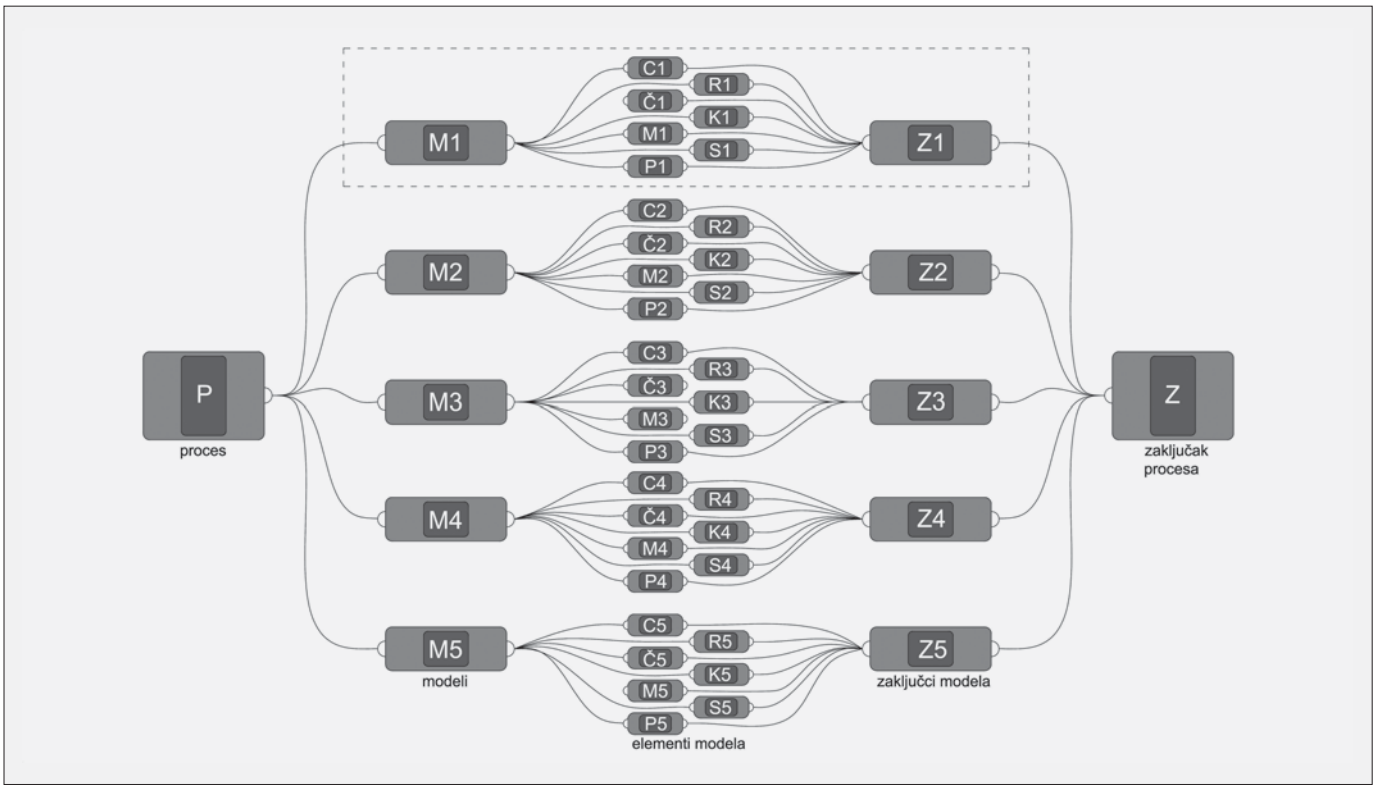
MODEL REGIONALNOG UMREŽAVANJA KULTURNOG KRAJOLIKA – M1

Cilj modela (C1) jest sagledavanje dvoraca kao dijela kulturnog krajolika na regionalnoj, nacionalnoj i međunarodnoj razini. Dvorci se promatraju kao dio sustava i uključuju u strateško planiranje regionalnog razvoja i u međunarodnu suradnju. Na širem prostoru Slavonije (razina modela – R1) zabilježeno je šezdesetak dvoraca koje možemo podijeliti u mreže ili klastere. Te mreže mogu postati okosnica razvoja kontinentalnog turizma i potaknuti izradu strategije regionalnog razvoja turizma, koja bi učvrstila suradnju županija, turističkih agencija i prostornih planera. Kreiranje turističkih mreža dvoraca (čimbenici modela – Č1) najviše potiče njihova brojnost na području Slavonije te njihova dobra prometna povezanost. Temeljni kriterij umrežavanja naslijeđa (K1) jest tipološka jednakost s ciljem prepoznatljivosti i „brendiranja" mreže naslijeđa – mreže dvoraca, mreže povijesnih gradova, mreže arheoloških nalazišta i sl. Mrežu čine dvorci koji su u teritorijalnoj blizini i međusobno su dobro prometno povezani. Razvoj mreže podrazumijeva etapnost i postupnost rasta mreže. Namjena pojedinog dvorca odabire

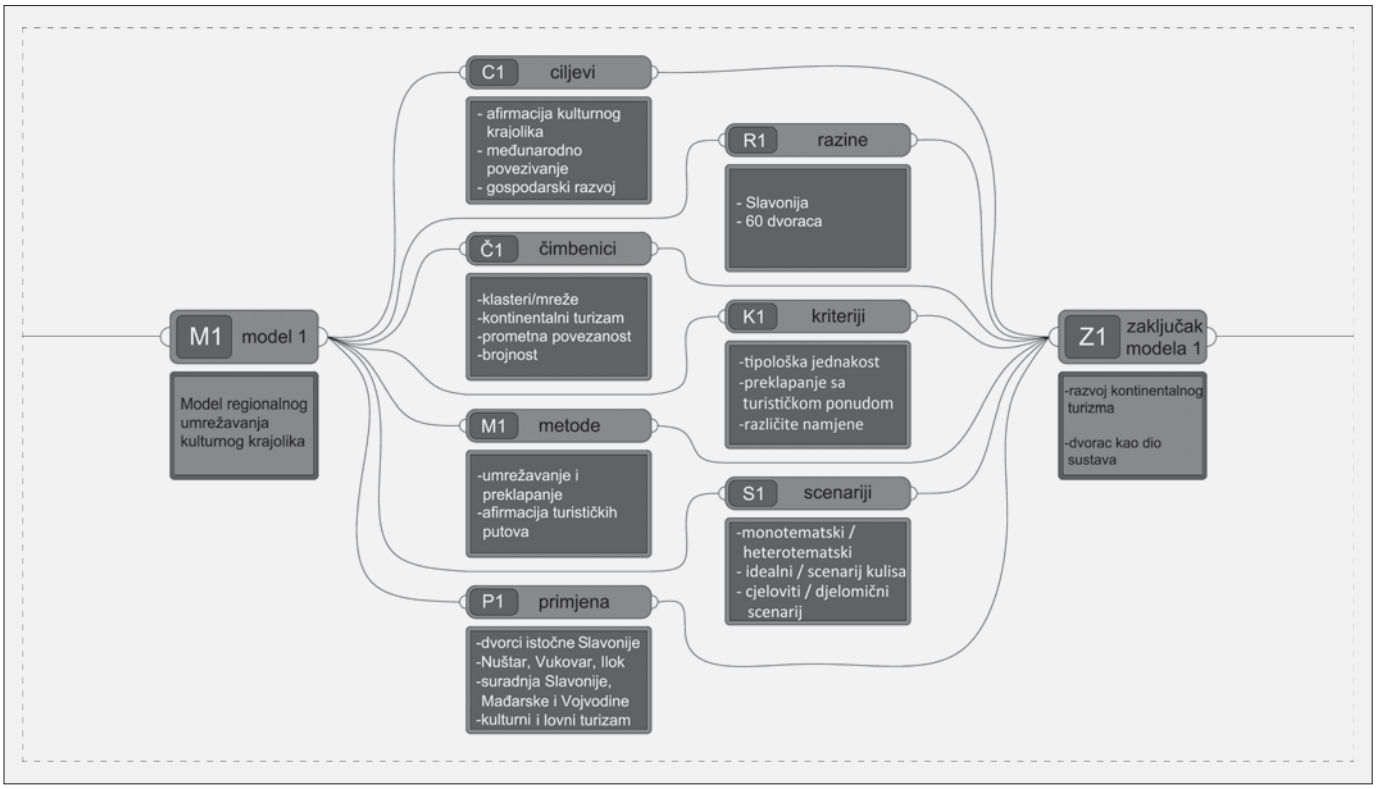
1 Parsons, R.; Akos, G. (2014.) *Foundations, The grasshopper primer, third edition*, Long Island City NY. Autori proučavaju izradu 3d-modela složenih građevina pri čemu se proces nastanka prikazuje kao vizualni dijagram u kojem su vidljivi svi elementi modela. Promjena jednog čimbenika mijenja ishod konačnog modela, a isprobavanje inačica dovodi do optimalnog rješenja.

2 Istraživanje dvorca Nuštar započeto je na kolegiju *Revitalizacija dvoraca*, metoda je postavljena na pejsažno-urbanističkoj radionici 3. semestra diplomskoga studija, a primijenjena je na projektu obnove i revitalizacije dvorca Nuštar na diplomskoj radionici. Mentori: prof.dr.sc. Bojana Bojanić Obad Šćitaroci i prof.dr.sc. Mladen Obad Šćitaroci.

3 Ukupna površina dvoraca (prizemlje, kat i potkrovlje): Veliki dvorac 2505 m^2, Mali dvorac 1622 m^2.



Sl. 3. Dijagram procesa revitalizacije



Sl. 4. Isječak iz dijagrama procesa revitalizacije: Model 1 – regionalno umrežavanje kulturnog krajolika

se u odnosu na postojeću turističku ponudu i njegovu ulogu u mreži dvoraca. Poželjna je različitost namjena pojedinih dvoraca jer to potiče na posjećivanje i ostalih dvoraca. Metodom „umrežavanja" (M1) dvorci se povezuju u turističke tematske putove. Ta je metoda uobičajena u europskom turističkom sustavu dvoraca. Nakon umrežavanja, dvorci se metodom „preklapanja" nadopunjuju s postojećom turističkom ponudom regije. Koriste se postojeće prometnice i planiraju nove, potaknute povezivanjem dvoraca. Scenariji određenja namjene dvoraca (S1) unutar mreže mogu biti monotematski ili heterotematski. U monotematskom scenariju dvorci imaju istu temu, ali uz različitost ponude. U heterotematskom scenariju svaki dvorac ima drukčiju namjenu. U odnosu na građevno stanje scenariji mogu biti idealni ili scenariji kulisa. U idealnom scenariju dvorac se potpuno obnavlja, a u scenariju kulisa dvorac je ruševina koja može služiti za povremena događanja. Glede uključenosti dvorskoga sklopa u mrežu dvoraca scenariji mogu biti cjeloviti i djelomični. U djelomičnom scenariju uključuje se samo dio dvorca (primjerice restoran). Kao jedna od mreža (primjena modela – P1), prepoznati su dvorci istočne Slavonije koju čine tri dvorca vukovarskog područja, među kojima je i Nuštarski dvorac, te osam dvoraca osječkog područja. Moguća je prekogranična suradnja s dvorcima zapadne Vojvodine i južne Mađarske. Na mrežu dvoraca istočne Slavonije primijenjen je razvojni scenarij heterogenosti. Vukovarski i Iločki dvorac nositelji su kulturnog turizma s muzejima, a za Nuštarski dvorac predlaže se hotelska namjena uz revitalizaciju lovnoga turizma.[4]



Sl. 5. Dvorac Nuštar u prostornom regionalnom kontekstu
(grafička obrada H. Magdić)

MODEL GRAVITACIJSKIH NASELJA – M2

Prijedlogom nove namjene potrebno je zadovoljiti društveno-gospodarske potrebe naselja unutar kojega se dvorac nalazi te okolnih gravitacijskih naselja (cilj modela – C2). Naselje s dvorcem potrebno je promatrati u odnosu s većim i razvijenijim naseljima u bližoj okolici (razina modela – R2). Dvorski sklopovi često se nalaze unutar manjih naselja koja su blizu većih gradova. Svojim prostornim kapacitetom dvorci nadilaze potrebe naselja pa je u njih moguće smjestiti i sadržaje koji će koristiti susjednim gradovima (čimbenik modela – Č2). U određivanju namjene dvorca, prvovažnost imaju sadržajne potrebe gradskih naselja koja su u većoj blizini, bolje prometno povezana i s većom potrebom društveno-gospodarskog razvoja (kriteriji modela – K2). Sadržaj potreban susjednim gradovima odabire se analizom postojećeg stanja, prostornih planova, razvojnih strategija te anketama i terenskim istraživanjem (metode modela – M2). U modelu gravitacijskih naselja mogući su društveno korisni i gospodarski scenariji (scenariji modela – S2). Društveno korisni scenariji predviđaju udomljavanje kulturnih sadržaja koji će podići kakvoću života u naseljima. Gospodarski scenariji predviđaju nove namjene dvoraca koje će koristiti gospodarskom razvoju. To uključuje i nova radna mjesta, suradnju s lokalnim obiteljskim poljodjelskim gospodarstvima, poticanje razvoja drugih grana turizma i sl. U nuštarskom dvorcu primjenjiva je kombinacija društvenog i gospodarskog scenarija (primjena modela – P2). Zbog nedostatka hotela u široj okolici, odabrana je turističko-ugostiteljska namjena.[5] Muzejsko-arheološka zbirka predložena je kao proširenje kapaciteta vinkovačkog muzeja i prezentacija arheološkog nalazišta Avara nedaleko od dvorca.[6]

MODEL POKRETAČA NASELJA – M3

U dvorcima je potrebno planirati namjene koje će gospodarski pokrenuti naselje, osigurati nova radna mjesta i budući razvoj naselja (cilj modela – C3). U planiranju razvoja naselja pri izradi prostornih planova dobro je predložiti gospodarsko korištenje dvorskoga sklopa (razina modela – R3). U naseljima u kojima se dvorci nalaze, vrlo često ne postoji jači gospodarski pokretač, već osnovu gospodarstva čine poljodjelstvo, uslužne djelatnosti i trgovina. Dvorac može biti snažni pokretač razvoja malih naselja (čimbenik modela – Č3). Odabrana namjena mora moći gospodarski pokrenuti naselje i imati mogućnost etapnosti izvedbe. Naglasak je na jačanju postojećih gospodarskih kapaciteta i korištenju postojećih resursa (npr. suradnja hotelskog restorana s lokalnim proizvođačima hrane). U odabiru namjene prednost imaju aktivni scenariji i stalne namjene (kriteriji modela – K3). Metodom analize prostornih planova općina/gradova i

4 Osim nekadašnjega dvorskoga lovišta „Zvjerinjak", udaljen od dvorca 940 m, u općini se nalaze još tri lovišta. Mnoštvo je lovišta u okolici (74 u Vukovarsko-srijemskoj županiji i 104 u Osiječko-baranjskoj županiji), prometno su lako dostupni i blizu su europskih cestovnih koridora V. i X.

5 Ustanovljen je nedostatak hotelskog smještaja u istočnoj Slavoniji, posebice za potrebe lovnog turizma. Iz razvojne strategije vinkovačkih muzeja ustanovljena je potreba za proširenjem muzeja, ponajprije za arheološku zbirku i restauratorske radionice. Na razini svih triju gradova postoje brojne strukovne, turističko-ugostiteljske, kuharske, šumarske te ekomonske srednje škole i fakulteti, ali postoji nedostatak tvrtki/institucija gdje bi se obavljao praktični dio naobrazbe.

6 Gradski muzej u Vinkovcima obavio je 2011. g. zaštitna arheološka istraživanja u perivoju dvorca na avarskom groblju (8./9. st.), koje je jedno od najvažnijih nalazišta iz avarskoga doba u Hrvatskoj.



Sl. 6. Veliki dvorac u Nuštru (izvor: slavonka.bloger.index.hr)

terenskim istraživanjem valja prepoznati prostorne resurse koji mogu biti osnova gospodarskog razvoja. Moguće je i vraćanje izvorne gospodarske namjene dvoraca (metode modela – M3).[7] Moguće scenarije nove namjene možemo podijeliti na aktivne gospodarske[8], pasivne društveno-kulturne[9] i kombinirane. U odnosu na trajanje, razlikujemo scenarije stalnih ili povremenih namjena (scenariji modela – S3).[10] Za nuštarski dvorac odabran je aktivni gospodarski scenarij, odnosno scenarij hotela uz razvoj lovnog, konferencijskog i kulturnog turizma (primjena modela – P3).[11] U kasnijim razvojnim etapama predlažu se namjene iz pasivnog scenarija – lovački muzej, arheološka zbirka i sl.

PROGRAMSKI MODEL – M4

Cilj modela (C4) jest predložiti načela prilagodbe novih namjena u postojeće povijesne zgrade, načela spoja novih građevina s povijesnim, kao i uvjete revitalizacije i rekonstrukcije perivoja. Model se primjenjuje na razini dvorskoga sklopa (R4), a obuhvaća perivoj, veliki dvorac, mali dvorac, gospodarske zgrade i po potrebi novu izgradnju. U primjeni nove namjene moguće je ograničenje uslijed nedostatka površine, nepovoljnog rasporeda prostorija ili tehnoloških ograničenja (čimbenik modela – Č4). Od ponuđenih kombinacija scenarija, optimalna namjena proizlazi iz kriterija: uloga u mreži dvoraca i regionalnom razvoju turizma, nadopuna sadržaja okolnih gradova, nova radna mjesta za lokalno stanovništvo, mogućnost etapnosti provedbe (kriteriji modela – K4). U prilagodbi nove namjene poželjna je metoda minimalnih pregradnji. Sve sadržaje nove namjene koji ne stanu u povijesne zgrade može se planirati u dogradnji, pri čemu se koristi metoda suvremene interpretacije povijesnih načela (metode modela – M4). Iz odnosa građevina i programa kreiraju se scenariji modela (S4) u odnosu na tipove programa prema: trajanju (povremeni, stalni), karakteru izgradnje (povijesna, nova) te brojnosti i različitosti ponuđenih programa (jedan program, nekoliko programa). Za nuštarski dvorac odabran je scenarij koji uključuje obnovu postojećih zgrada, ali i moguću izgradnju novih[12] (primjena modela – P4). Nova izgradnja prati i suvremeno reinterpretira postojeću izgradnju primjenjujući povijesne motive kao što su: paviljonski tip dvorca, trijem na prvom katu, prolaznost prizemlja, ulazni trg i dr.

MODEL POPULARIZACIJE – M5

Malim zahvatima, poput prostornih instalacija, potaknuti stanovnike na uključivanje u proces obnove. Potaknuti interes investitora te suradnju vlasnika i upravljača dvorcima na razini regije i Europe (cilj modela – C5). Model (R5) se primjenjuje na razini dvorskog sklopa, ali i uz regionalnu te međunarodnu suradnju vlasnika dvoraca. Dvorac je dobro smješten u naselju. Posebnost je pješačko javno kretanje perivojem dvorca (čimbenik modela – Č5). Male zahvate izvesti na kreativan i zanimljiv način, korištenjem suvremenih tehnologija, uz minimalne financijske izdatke. Preporuča se njihova postava na uočljivom i prolaznom mjestu u vanjskom prostoru (kriteriji modela – K5). U modelu popularizacije (M5) primjenjuje se metoda domino efekta – mali zahvati služe kao pokretač procesa obnove i nakon njih ubrzano rastu aktivnosti daljnje obnove. Mali zahvati mogu biti smješteni u perivoju i uz zgradu velikog dvorca (scenariji modela S5). Na primjeru nuštarskog dvorca predložena su dva tipa malih zahvata (primjena modela P5). Prvi je zahvat po uzoru na Europski projekt „Europe is just next door" – postavlja se digitalni ekran za videopoziv ispred zgrade dvorca, kao i ispred zgrada dvoraca u regiji i Europi.[13] Drugi mogući zahvat jest izvedba vidikovca u perivoju.[14]

ZAKLJUČAK

Testiranjem metode tablično-dijagramskog programiranja povijesnoga graditeljskog naslijeđa na idejnom rješenju obnove nuštarskoga dvorca formirani su modeli obnove koji su primjenjivi na naslijeđu sličnih obilježja. Metodom je moguće učiniti proces planiranja sveobuhvatnim i sustavnim te doći do odabira optimalne namjene za dvorac koja će ga učiniti gospodarskim pokretačem naselja, ali i pridonijeti razvoju turizma.

7 Dvorci su u prošlosti bili upravna središta poljodjelskih gospodarstava pa tako i danas postoji mogućnost vraćanja izvorne namjene u obliku poljodjelskih istraživačkih centara ili središta vinarija.

8 Primjeri aktivnih scenarija: hotel, restoran, vinski podrum, upravno središte poljodjelskih gospodarstava, poslovni najamni prostor, istraživački centar, dom za starije.

9 Primjeri pasivnih scenarija: muzej, kazalište, središte kreativnih udruga iz naselja, umjetnički centar, galerija, dječji dom, kulturni centar, bolnica.

10 Povremene namjene: koncerti u dvorcu i perivoju, vjenčanja u dvorcu, izložbe i kulturna događanja u dvorcu, izložbe na otvorenom, land-art, likovne i skultporske kolonije, izložbe starih automobila, klizališta, viteške igre i sl.

11 Revitalizacija lovnog turizma temelji se na postojanaju brojnih lovišta i na dugoj prekinutoj tradiciji. Trenutno je lovni turizam najbrže rastuća grana kontinentalnog turizma u istočnoj Slavoniji, a u zadnjih pet godina u broju posjeta bilježi porast od 30%. Kako se lov odvija samo u zimskoj polovici godine, u ljetnom dijelu godine poželjno je korištenje dvorca za potrebe konferencijskog i kulturnog turizma.

12 U novoj izgradnji mogući su dodatni hotelski sadržaji koji mogu koristiti i naselju: hotelske sobe, wellness i spa centar s bazenom, dvorana za fitness, višenamjenska dvorana i sl.

13 Ekran se oživotvoruje u obliku zatvorenih vrata koja potiču posjetitelje na otvaranje i interakciju komunikacijom sa stanovnicima drugih gradova u Europi, ispred čijih su dvoraca postavljeni slični ekrani. Ekran je veličine čovjeka, a videopoziv se odvija u realnom vremenu. Izvedba takvog zahvata mogla bi aktivirati stanovništvo te poboljšati suradnju i razmjenu iskustava u obnovi dvoraca diljem Europe.

14 Slavonska naselja smještena su u ravnici i ne mogu se sagledati u cjelini. Na podestima vidikovca mogući su prikazi pojedinih povijesnih etapa razvoja mjesta i dvorca tako da penjanje na najvišu točku predstavlja svojevrsni put kroz vrijeme, sve do trenutnog stanja kada se sagledava naselje u cjelini.

Slični pozitivni rezultati gospodarskog unaprjeđenja regionalnih područja vidljivi su i na brojnim europskim primjerima mreža dvoraca, koje se koriste kao nadopuna i pojačanje etno-turističke i kulturno-turističke ponude. Moguće je dvorce učiniti gospodarskim pokretačima uz prilagodbe propisa mogućnostima korištenja dvoraca u gospodarske svrhe, ali i prilagodbe programa karakteru naslijeđa. Planiranje i programiranje dvoraca potrebno je uključiti u procese prostornog i razvojnog planiranja, urbanističkog i arhitektonskog projektiranja, u strategije prostornog razvoja, prostorne planove županija, općina i gradova kao i u strategije razvoja turizma. U interdisciplinarnom procesu arhitekti i urbanisti trebaju imati cjelovitu razvojnu viziju uz koordinaciju svih dionika u obnovi – od općinskih i gradskih tijela, preko konzervatorskih odjela, ministarstva kulture, povjesničara umjetnosti, arheologa, statičara, do privatnih poduzetnika, turističkih zajednica i razvojnih agencija. Metodom je pokazano da je moguće riješiti aktualni problem nesustavnog, jednosmjernog i parcijalnog planiranja obnove povijesnog naslijeđa što se postiže upravo interdisciplinarnim i sveobuhvatnim pristupom, sagledavanjem brojnih čimbenika unutar metode tablično-dijagramskog programiranja povijesnoga naslijeđa.

Analizom prikazanih pet modela utvrđeni su sljedeći zaključci:

- Afirmacija mreža dvoraca u strategiji razvoja kontinentalnog turizma važna je za napredak regije. Pri planiranju namjene dvorca važne su njegove uloge u mreži i postojećoj turističkoj ponudi, kao i uključivanje postojećih prostornih vrijednosti regije. (Z1)
- Veliki prostorni kapaciteti dvoraca unutar malih naselja mogu zadovoljiti sadržajne potrebe naselja u kojima se nalaze, ali i većih okolnih gradova koji im gravitiraju. (Z2)
- Promišljenim planiranjem nove namjene može se uspostaviti ravnoteža gospodarskog i društvenog razvoja u naselju. (Z3)
- Prilikom građevnih preinaka za potrebe nove namjene važno je koristiti postojeći raspored prostorija uz minimalne pregradnje. U slučaju potrebe za novim sadržajima i dogradnjom poželjno je suvremeno interpretirati prepoznatljiva povijesna obilježja. (Z4)
- Malim zahvatima u obliku prostornih instalacija moguće je potaknuti korištenje prostora dvoraca i interes sudjelovanja mještana i investitora u procesu obnove. (Z5)



Sl. 7. Mali dvorac u Nuštru
(izvor: www.skyscrapercity.com)

LITERATURA

1. Borden, G.P., Meredith, M. (2011.), *Matter - Material Processes in Architectural Production*, Routledge, New York
2. Obad Šćitaroci, M.; Bojanić Obad Šćitaroci, B. (1998.), *Dvorci i perivoji u Slavoniji – od Zagreba do Iloka*, Šćitaroci, Zagreb, ISBN 953-97121-0-6
3. Obad Šćitaroci, M.; Bojanić Obad Šćitaroci, B. (2000.), *Slawoniens Schloesser – von Zagreb bis Vukovar*, Graz-Stuttgart, ISBN 3-7020-0899-3
4. Obad Šćitaroci, M.; Bojanić Obad Šćitaroci, B. (2001.), *Manors and Gardens in Croatia – Slavonia from Zagreb to Vukovar*, Zagreb, ISBN 953-97121-1-4
5. Obad Šćitaroci, M.; Bojanić Obad Šćitaroci, B. (2006.), *Kriteriji vrjednovanja dvoraca – prilog za odabir najvrjednijih hrvatskih dvoraca / Criteria for valorization of Manors – addendum for selection of the most valuable croatian manors*, in: Manors and gardens – cultural heritage as a generator of economic development / "Villas, stately homes and castles: compatible use, valorization and creative management", pp. 143-158, Zagreb, ISBN 953-6229-49-8
6. Parsons, R.; Akos, G. (2014.), *Foundations, The grasshopper primer*, third edition, Long Island City NY
7. Woodbury R. (2010.), *Elements of Parametric Design*. Routledge, London

AUTHORS' BIOGRAPHIES

Hrvoje Magdić, M.Arch, graduated in 2015 at Faculty of Architecture University of Zagreb. He was awarded with University of Zagreb Rector's Award (2015), Nikola Filipović Award (2012) for the best family house design and received the first prize at the student competition „Isover 2014 - Sustainable school of the future". He has participated in numerous international competitions and student workshops. Area of research: cultural heritage, contemporary revitalization methods.
magdic.hrvoje.architect@gmail.com

Prof. **Mladen Obad Šćitaroci**, Ph.D, architect, full professor at the Faculty of Architecture, University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. He is head of the research project *Heritage Urbanism*. Areas of research: history of town planning, history of landscape architecture, cultural heritage and revitalization of heritage.
mos@arhitekt.hr, www.scitaroci.hr

Prof. **Bojana Bojanić Obad Šćitaroci**, Ph.D, architect, associate professor at Faculty of Architecture University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. She is head of doctoral research of the project *Heritage Urbanism*. Area of research: history of landscape architecture, the relationship of contemporary landscape architecture and heritage.
bbojanic@arhitekt.hr, www.scitaroci.hr

MARIJANA SIRONIĆ, City Office for Phys. Planning, Construction of the City, Utility Services and Transport, Zagreb, Croatia
MLADEN OBAD ŠĆITAROCI, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

URBANA PREOBRAZBA BIVŠIH INDUSTRIJSKIH PROSTORA
SLUČAJ TVORNICE ULJA U ZAGREBU

URBAN TRANSFORMATION OF THE INDUSTRIAL BROWNFIELDS
CASE STUDY: THE OLD OIL FACTORY AREA IN ZAGREB

KLJUČNE RIJEČI
gradski blokovi
urbana preobrazba prostora stare industrije
zahvati u povijesnom gradskom tkivu
revitalizacija nasljeđa
Zagreb

Istraživanje obuhvaća modele urbane preobrazbe bloka na nedovršenim prostorima i prostorima starih industrija unutar povijesne graditeljske cjeline Donjega grada u Zagrebu, posebice njegova istočnog dijela, na primjeru preobrazbe prostora Prve hrvatske tvornice ulja. Na temelju planskih dokumenata, kartografskih i pisanih izvora i terenskih istraživanja utvrđeni su čimbenici koji prostor određuju dijelom urbanističkog naslijeđa, dijelom povijesne cjeline donjogradske blokovske strukture, kao i naslijeđem industrijske arhitekture. Istražuje se stanje prije preobrazbe, primijenjeni kriteriji u vrjednovanju industrijskoga naslijeđa te model i primijenjena metoda strukturne i funkcionalne preobrazbe bloka. Nadalje, istražuju se rezultati preobrazbe: graditeljski karakter novonastale blokovske strukture te neizvedena revitalizacija i funkcionalna prenamjena dijela očuvane izvorne strukture bivše Uljare.

KEY WORDS
urban block structure
urban transformation of the industrial brownfields
interventions in urban structures
heritage revitalization
Zagreb

The research explores the urban block transformation models of the incomplete building sites and old industrial areas of the Lower Town of Zagreb, as seen on the transformation of the First Croatian Oil Factory placed in Lower Town's eastern part. Conducted field research, cartographic and written resources and spatial planning documents led to the observed area being defined as a part of the urban and industrial architecture heritage and historical downtown block structure. What was explored was the pre-transformation period and condition of the mentioned area, alongside with the criteria used to determine the industrial heritage value and implemented model and methods for the structural and functional block transformation. Post-transformation results were also explored, including traits of the newly built block structures and planned, yet not carried out, urban heritage revitalisation and functional conversion of some preserved parts of the Oil Factory premises.

UVOD

Prostor Donjega grada u Zagrebu dio je povijesnoga gradskog središta i urbanističko naslijeđe prevladavajuće blokovske strukture. Njegov je istočni dio nastao na temelju regulatorne osnove koja je primijenila blokovsku urbanu matricu i prilagodila je prostoru s osnovnom namjerom da se već oblikovani središnji prostor Donjega grada poveže s Maksimirskim perivojem, generirajući kvalitetnu urbanu preobrazbu neizgrađenoga gradskog prostora na istoku. Tijekom 20. stoljeća zabilježeni su različiti postupci nastajanja i dovršenja blokova, pojedinačnih zahvata u blokovima i procesi urbane preobrazbe. U krajnjem jugoistočnom dijelu Donjega grada, na Zavrtnici, provedena je preobrazba prostora bivše Uljare ("Prve hrvatske tvornice ulja"). To je ujedno i primjer još uvijek nedovršenoga posljednjeg jugoistočnog bloka u obuhvatu povijesne i dobro očuvane blokovske strukture Donjega grada. Na izabranom primjeru bloka bivše Uljare, omeđenog ulicama Ljudevita Posavskog – Zavrtnica – Branimirova – Crvenog križa, istražuje se povijesno-prostorni tijek nastajanja bloka, utvrđuju čimbenici koji predmetni prostor određuju dijelom urbanističkog naslijeđa – i to kao dio povijesne cjeline donjogradske blokovske strukture i kao primjer industrijske arhitekture spomeničke vrijednosti. Istražuje se stanje prije preobrazbe, kriteriji koji su primijenjeni u vrjednovanju industrijske baštine te model i primijenjena metoda strukturne i funkcionalne preobrazbe bloka. Pritom se daje težište na evidentiranju primijenjenih metoda i modela unaprjeđenja i reviltalizacije zatečenog urbanog naslijeđa industrijske arhitekture. Istražuju se rezultati urbane preobrazbe kroz gradograditeljski karakter novonastale blokovske strukture u donjogradskoj povijesnoj cjelini. Utvrđuju se uzroci planirane, ali ne i provedene, revitalizacije i funkcionalne prenamijene dijela industrijskoga naslijeđa očuvane izvorne strukture bivše Uljare. Istraživanje se temelji na prostorno-planskoj dokumentaciji, kartografskim i pisanim izvorima te terenskim istraživanjima.



Sl. 1. Istočni dio Donjega grada, dorisane ulice na ortofoto prikazu, 2005. (obrada: M. Sironić)

POVIJESNI PREGLED FUNKCIJE BLOKA

S dozvolom kraljevske zemaljske vlade u Zagrebu u rujnu 1916. osnovana je kao dioničko društvo "Prva hrvatska tvornica ulja", a već 1920. godine započela je proizvodnju na prostoru danas omeđenog ulicama Ljudevita Posavskog – Zavrtnica – Branimirova – Crvenog križa i prostoru zapadno od njega između Široline, Crvenog križa i Branimirove ulice do tadašnjeg okretišta tramvaja. Razvojem grada, od 1957. godine, dolazi do preseljenja tvornice na novu lokaciju na Žitnjaku.

Na istočnom dijelu bloka djelovao je pogon tvornice metalne galanterije i plutenih proizvoda "Pluto", napušten 2005. godine, kada je zbog potreba izgradnje produžene Branimirove ulice Grad Zagreb otkupio zemljište, a tvornica Pluto se preselila izvan grada u Hrvatski Leskovac.

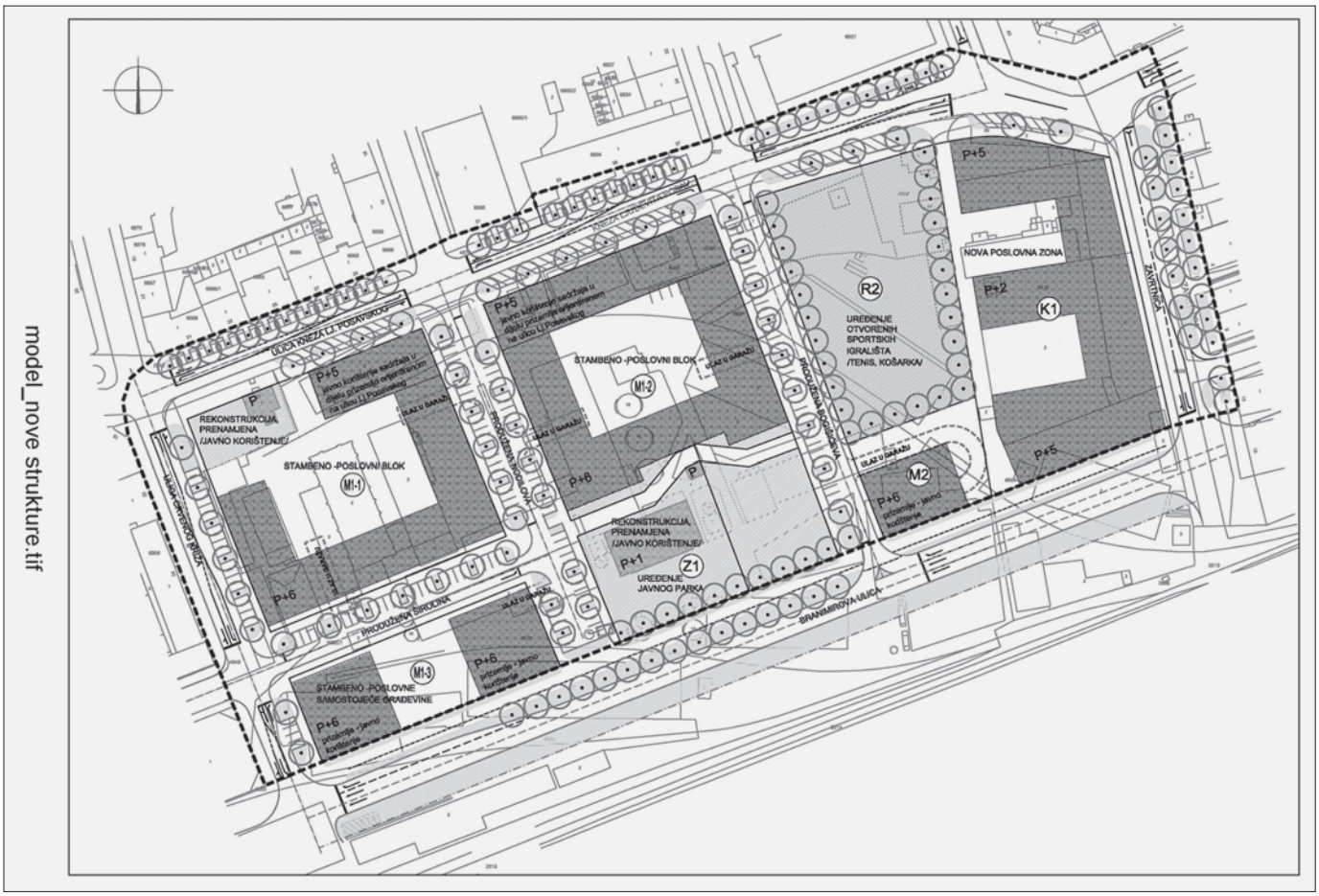
Postojeće stanje bloka prije preobrazbe, približne površine od 5,0 ha, obilježavala je izgrađena struktura bivše tvornice ulja te još uvijek postojeći pogon tvornice metalnih zatvarača i plutenih proizvoda "Pluto" te izvan sklopa bivše tvornice ulja, uz ulicu Lj. Posavskog, potez manjih stambenih zgrada.

POVIJESNO-PROSTORNI PREGLED NASTAJANJA BLOKA

Prateći prostorni razvoj i izgradnju Zagreba kroz regulatorne osnove i prostorne planove, kartografske i pisane izvore razvidno je da je svaka regulatorna osnova usmjeravala prostorni razvoj grada u određenom smjeru. U Prvoj regulatornoj osnovi iz 1865. planira se širenje grada prema jugu, do željezničke pruge koja se u to vrijeme doživljavala kao prirodna granica grada.

Regulatorna osnova iz 1889. godine usmjerila je širenje grada na istok, tako da je prostor između Draškovićeve i Heinzelove ulice, Vlaške ulice i željezničke pruge jednostavno podjeljen na prostor do Bauerove ulice namijenjen stanovanju i istočno od Bauerove, namijenjen industriji, bez detaljnije planske razrade. Tek početkom 20. stoljeća, odnosno Regulatornom osnovom grada Zagreba za "dio od Draškovićeve ulice prema Maksimiru" iz 1905. koju potpisuje ing. Milan Lenuci i koja nikad nije službeno prihvaćena ali je usvojena kroz regulatornu osnovu iz 1907. godine, nastaju nove urbane cjeline.[1] Jedna je cjelina velikih blokova i trgova u funkciji homogenog širenja grad-

1 Knežević, 2003: 178



Sl. 2. Planirana izgradnja nakon preobrazbe (izvor: Urbanistica d.o.o., 2005.).

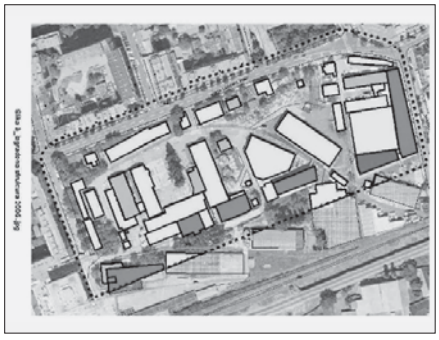
Sl. 3. *Detaljna regulatorna osnova za predjel istočno od Sajmišta a sjeverno od pruge Državne željeznice između gradske hladione i tvornice piva*, 1920. s označenim blokom (izvor: Hrvatski državni arhiv u Zagrebu, obrada: M. Sironić)

Sl. 4. Izgrađenost bloka prije preobrazbe na katastarskoj karti i ortofoto snimci, 2005. (izvor: Urbanistica d.o.o., 2005.)

Sl. 5. Izgrađenost bloka nakon preobrazbe, na katastarskoj karti i ortofoto snimci, 2012., (obrada: M. Sironić)

Sl. 6. Pogled iz zraka nakon rušenja zgrada bivše Uljare, 2004. (izvor: Zavod za prostorno uređenje Grada Zagreba)









skog centra, određena trasom tek zatvorenog potoka i glavnom dijagonalnom ulicom (Račkogaa) i druga oblikovana oko blago zaobljene gradske ulice u funkciji povezivanja središnjega gradskog prostora s Maksimirskim perivojem, na koju su se u svom prirodnom, zatečenom obliku naslanjali svi postojeći putovi, vodotoci i zemljišne međe.

Tako je iz zatečene "prirodne" mreže na zemljištu nastala prepoznatljiva nepravilnost primijenjene blokovske matrice kao identifikacijski element urbane strukture istočnoga dijela Donjega grada i čimbenik njegova identiteta.[2]

Iz te je "prirodne" matrice oblikovan i blok omeđen ulicama Ljudevita Posavskog – Zavrtnica – Branimirova – Crvenog križa te nastavno i sljedeći blok Banjavčićeva – Heinzelova – Branimirova – Zavrtnica, ujedno i posljednji blok jugoistočnog ruba Donjega grada. U tom su izvornom obliku trajali čitavo stoljeće, a ovaj posljednji još i danas. Premda se izmijenjena blokovska matrica od početka 20. stoljeća neprekidno širila od središnjega dijela grada na istok i unatoč dugogodišnjem nastajanju, predstavlja jedinstvenu urbanističku cjelinu. Razlozi leže u funkcionalnim obilježjima svake od spomenutih urbanih cjelina. Prostor uz dijagonalnu ulicu (Račkoga) zahvaljujući radijalnom urbanizmu i kvalitetnoj stambenoj arhitekturi nastaloj u svega nekoliko godina nakon Prvoga svjetskog rata, formirao se prostor istinskoga gradskog centra. Na prostoru istočno od Bauerove do Heinzelove planirano je širenje industrije.

Istražujući dostupnu arhivsku građu za zaključiti je da se "Regulatornom osnovom predjela duž potoka Lašćinčaka i između Vlaške ulice i pruge Državne željeznice" iz 1919. i "Detaljnom regulatornom osnovom za predjel istočno od Sajmišta, a sjeverno od pruge Državne željeznice između gradske hladione i tvornice papira" iz 1920. godine ne predviđa nova parcelacija, niti dovršavanje blokovske matrice u mjerilu donjogradske urbanističke cjeline, kao ni detaljnija razrada prostora. Na način Lenucijeva "prirodnog načina regulacije grada" tim se regulacijskim osnovama zadržava prirodni tijek ulice Zavrtnica i na taj način se formiraju jednonamjenski blokovi površine u prosjeku nekoliko puta veće od površine pojedinačnoga donjogradskog bloka i to tako da je blok Ljudevita Posavskog – Zavrtnica – Branimirova – Crvenog križa rezerviran za "lahku industriju", a blok Banjavčićeva – Heinzelova – Branimirova – Zavrtnica 'namijenjen za "čiste tvornice" s krakom industrijskog kolosjeka u svakom od njih. "Promjenom regulatorne osnove za predjel istočno od Klaoničke i sjeverno od pruge državne željeznice" iz 1924. godine, odustaje se od prirodnog tijeka Zavrtnice, formira Ivkančeva ulica (danas Ljudevita Posavskog) u punoj duljini i širini, a na dijelu između Ivkančeve ulice do željezničke pruge, formiraju se nove blokovske strukture za trokatne zgrade stambene namjene, spojnog načina gradnje. Prostor omeđen ulicama Ljudevita Posavskog - Zavrtnica - Branimirova - Crvenog križa ostaje rezerviran za "lahke industrije".[3]

PRIMIJENJENE PLANERSKE METODE ZA URBANU PREOBRAZBU BLOKA

S obzirom da je napuštanjem proizvodnih pogona istraživani blok izgubio svoju prvobitnu funkciju (jedne namjene), Generalnim je urbanističkim planom iz 2003. godine određen prostorom urbane obnove s temeljnim programskim smjernicama:

- preobrazba u prostor visokoga urbanog standarda stambeno-poslove namjene te
- gradnjom i uređenjem prema interpretaciji urbane matrice Donjega grada uz mogućnost gradnje i samostojećih visokih građevina, uređenje javnog perivoja i otvorenih sportskih igrališta, uređenje i dopuna ulične mreže i javnih prostora.[4]

Provedenim istraživanjem, utvrđeno je da su tako definirane programske smjernice rezultat prethodnih istraživanja i predloženih urbanističkih rješenja iz generacije novih generalnih i detaljnih urbanističkih planova i studija, koji su naslijedile prethodne regulatorne osnove.[5]

Urbanističkim uvjetima Industrije plutenih proizvoda "Pluto" iz 1976., izrađenih na temelju Detaljnog urbanističkog plana centra grada iz 1973., određena je morfološka struktura preobrazbe, a posljedično i uvjeti funkcionalne preobrazbe. Određeno je to na način da se na prostoru jednonamjenskoga bloka napuštene industrije primijeni specifična blokovska struktura istočnoga dijela Donjega grada, ujedno i čimbenik identiteta tog urbanog naslijeđa kao prirodni dovršetak tog nedovršenog prostora da bi sa



Sl. 7. Zgrada kotlovnice i strojarnice bivše Uljare iz 1924. (izvor: Urbanistica d.o.o., 2005.)

2 Blau, Rupnik, 2007: 86-87

3 Na temelju treće katastarske izmjere i zemljišnih knjiga razvidno je da se tako promijenjena Regulatorna osnova za predjel istočno od Klaoničke i sjeverno od pruge državne željeznice iz 1924. godine nije nikad ostvarena u dijelu između Široline ulice i željezničke pruge jer su se pogoni Uljare izgradili i na tom prostoru. Za potrebe upravne zgrade korištena je postojeća zgrada, izvorno stambene namjene, koja je u zatečenom obliku sačuvana do danas.

4 Odluka o donošenju Generalnog urbanističkog plana grada Zagreba (Službeni glasnik Grada Zagreba 14/03)

5 Urbanistička dokumentacija koja je prethodila programskim smjernicama za blok: Generalni regulacioni plan za grad Zagreb (1936.); Urbanističko rješenje sklopa Banjavčićeva-Heinzelova-Zavrtnica (1966.), Urbanistički zavod Grada Zagreba; Generalni urbanistički plan grada Zagreba (1971.); Detaljni urbanistički plana centra grada (1973.), Urbanistički zavod Grada Zagreba; Urbanistički uvjeti Industrije plutenih proizvoda "Pluto" (1976.); Urbanistička studija bloka ulica Crvenoga Križa-Anke Butorac-Zavrtnica-Branimirova / željeznička pruga (1981.), Urbanistički zavod Grada Zagreba; Generalni urbanistički plan grada Zagreba (1986.); Provedbeni urbanistički plan Donji Grad (1988.), Urbanistički zavod Grada Zagreba.



Sl. 8. Zgrada vodovoda bivše Uljare iz 1924. (izvor: Urbanistica d.o.o., 2005.)

zatečenom povijesnom strukturom činio jedinstvenu urbanu cjelinu Donjega grada i očuvao njen povijesni identitet.

PRIMIJENJENI KRITERIJI ZA VRJEDNOVANJE NASLIJEĐA INDUSTRIJSKE ARHITEKTURE I PREDLOŽENI MODEL REVITALIZACIJE

Prostor omeđen ulicama Ljudevita Posavskog - Zavrtnica - Branimirova - Crvenog križa dio je Povijesne urbane cjeline Grad Zagreb kao kulturno dobro za koji je utvrđen sustav zaštite "B", odnosno režim zaštite osnovnih elemenata povijesne urbane strukture.[6] Konzervatorsko vrjednovanje i kategorizacija za potrebe izrade urbanističkih planova uređenja na području zaštićene Povijesne urbane cjeline Grad Zagreb, što uključuje i industrijske lokalitete, podrazumijeva detaljnije obrađenu valorizaciju istraživane industrijske cjeline s ciljem uspostave preventivne zaštite nad pojedinim industrijskim pogonima i kategorizaciju zaštite.

Na temelju provedene valorizacije i kategorizacije industrijskih građevina u obuhvatu bloka zatečene industrijske građevine bivše Uljare kategorizirane su kao "sklop industrijske arheologije s obilježjima povijesne graditeljske strukture, zaštićene kao integralni dio zaštićene povijesne cjeline grada Zagreba, dijelovi sklopa nagdašnje "Prve hrvatske tvornice ulja, Branimirova 1".

Konzervatorskim propozicijama, odnosno inventarizacijom i vrjednovanjem postojećeg stanja graditeljske strukture industrijskih pogona na istraživanom području utvrđeno je da postojeća izgrađena struktura nastala nakon 1912. godine – poput upravne zgrade, zgrada kotlovnice i strojarnice te vodovoda iz 1924. godine, s obzirom na graditeljska i oblikovna obilježja te stupanj očuvanosti izvorne supstancije – posjeduju obilježja povijesne graditeljske strukture vrijedne očuvanja. Ostala gradnja, zbog naknadnih preinaka, dogradnji i drugih zahvata provedenih tijekom 20. stoljeća, ocijenjena je bez spomeničkih obilježja i izvan konteksta zaštite. Konzervatorske su propozicije, usmjerene na očuvanje uz obnovu i sanaciju izvorne građevne strukture i pročeljne opne te mogućnost prenamjene ili rekonstrukcijskih zahvata i preinaka unutar postojećih gabarita radi prilagodbe za novu namjenu, jedini primjenjeni kriterij kojim se odredila vrijednost zatečene industrijske arhitekture i predložio mogući zahvat.[7]

MODEL PROBRAZBE ODREĐEN PROSTORNIM PLANOM

Na temelju programskih smjernica iz Generalnog urbanističkog plana grada Zagreba iz 2003., izrađen je i 2005. godine usvojen Urbanistički plan uređenja područja omeđenog ulicama Ljudevita Posavskog – Zavrtnica – Branimirova – Crvenog križa kojim su određeni modeli urbane preobrazbe bloka:

- morfološka i strukturna promjena primjenom izmijenjenoga blokovskoga tkiva, koje svojom veličinom i obilježjima odgovara postojećoj donjogradskoj blokovskoj strukturi, posebice onoj s njegova istočnog dijela (izvorni obuhvat bloka dijeli se u novonastala četiri bloka);
- funkcionalna promjena koja proizlazi iz primijenjene blokovske strukture "malog formata" (prenamjena iz proizvodne u mješovitu, pretežito stambenu namjenu);
- funkcionalna promjena očuvane industrijske arhitekture u svrhu njene revitalizacije i očuvanja povijesnog identiteta prostora (zaštićene građevine graditeljskoga sklopa obnavljaju se u postojećim gabaritima i oblicima za potrebe javne i društvene namjene, kulturnih potreba mladih ili ugostiteljsko turističke ponude);
- uvođenje novih sadržaja javne namjene kako bi se u preobrazbi bloka dobio prostor visokog urbanog standarda (planiran javni perivoj, sport i rekreacija).[8]

ZAKLJUČAK

Ovo priopćenje početni je dio provednog istraživanja urbane preobrazbe prostora starih industrija na primjeru bivše Uljare, a u sklopu doktorskog istraživanja urbanističkih obilježja istočnoga dijela Donjega grada u Zagrebu.[9]

6 Konzervatorska podloga, Opći i posebni uvjeti zaštite i očuvanja nepokretnih kulturnih dobara, Zaštićene prirodne vrijednosti s mjerama zaštite, revizija 2010., dopuna 2012., Gradski zavod za zaštitu spomenika kulture i prirode

7 Paladino, 2010: 147,164

8 Odluka o donošenju Urbanističkog plana uređenja za prostor omeđenog ulicama Ljudevita Posavskog - Zavrtnica - Branimirova - Crvenog križa (Službeni glasnik Grada Zagreba 06/05)

9 Istraživanje se provodi kao dio istraživačkog projekta *Heritage Urbanism* (HERU 2032) kojega financira Hrvatska zaklada za znanost.

Čimbenici identiteta naslijeđa, prepoznati u istraživanom bloku, brojni su i višeslojni, od povijesnog i u preobrazbi primijenjenog urbanističkog modela izmijenjene blokovske strukture do arhitektonske i spomeničke vrijednosti zatečenih građevina bivše Uljare.

Kriterij preobrazbe prostora temeljio se na provedenom konzervatorskom vrjednovanju i kategorizaciji industrijskih građevina u bloku. Metoda preobrazbe provodi se tijekom izrade prostornog plana gdje je prostorni koncept temeljen na naslijeđenoj izmijenjenoj blokovskoj strukturi i konzervatorskim uvjetima zaštite i prenamjene unutar postojećih gabarita industrijske arhitekture. Model po kojem je provedena preobrazba bloka ukazuje na nedostatak mehanizama kojima bi se osigurala izvedba svih planiranih sadržaja unutar bloka, a time i revitalizacija i prenamjena prostora industrijske arhitekture, posebice kada se radi o sadržajima javne i društvene namjene. Daljnjim istraživanjem, urbanistički pokazatelji rezultata urbane preobrazbe usporedit će s urbanističkim pokazateljima povijesne blokovske strukture i ispitati primijenjeni model provedbe zahvata. Na taj je način moguće uspostaviti kriterije, metode i modele mogućih zahvata i preobrazbe prostora unutar povijesne graditeljske strukture i osigurati njihovu daljnju primjenu. Nedovršeni proces preobrazbe promatranog bloka zahtijeva istražiti i pronaći primjere odgovarajućih modela i scenarija u kojima se procesi preobrazbe koriste kao pokretači razvoja temeljenog na urbanom naslijeđu.

LITERATURA

1. Blau, E.; Rupnik, I. (2007.), *Project Zagreb - Transition as Condition*, Strategy, Practise, "Actar", Harvard University
2. Franković, E. (1983.), *Regulatorna osnova istočnih područja Zagreba*, Prilog poznavanju urbanizma na prijelazu stoljeća, "Zbornik za narodni život i običaje Južnih Slavena", JAZU, knjiga 49, str. 245-274, Zagreb
3. Franković, E. (1988.b.), *Lenucijeva era*, „Arhitektura", no. 204-207, str. 81-111, Zagreb
4. Knežević, S. (1992.), *Regulatorna osnova Milana Lenucija za dio Zagreba od željezničke pruge do rijeke Save iz 1907*., "Radovi IPU", no. 16, str. 169-197, Zagreb
5. Knežević, S. (2003.), *Zagreb u središtu*, "Barbat", Zagreb
6. Laslo, A. (2001.), *Das Gewicht des Stadtraums: Zagreb Aufbruch zur Moderne von 1900 bis 1945*., "Werk, bauen + wohnen", no. 88/56 (09), str. 24-37, 66-69, Zürich
7. Paladino, Z. (2010.), *Zaštita zagrebačke industrijske baštine izradbom konzervatorskih elaborata Gardskog zavoda za zaštitu spomenika kulture i prirode u Zagrebu*, Godišnjak zaštite spomenika kulture Hrvatske, no. 33/34-2009./2010., str. 147-172
8. Sitte, C. (2010.), *Gradogradnja prema umjetničkim načelima* – prilog rješavanju modernih problema arhitekture i spomeničke plastike s posebnim osvrtom na Beč, Zagreb, 2010.,"Litteris" (naslov izvornika: Der Städtebau nach seinen künstlerischen Grundsätzen, Wien 1909., Verlag von Karl Graeser & Kie)
9. Stübben, J. (1924.), *Der Städtebau*. Handbuch der Architektur, "Gebhardt", 4, 9, Leipzig

DOKUMENTACIJSKI IZVORI

1. Konzervatorska podloga, Opći i posebni uvjeti zaštite i očuvanja nepokretnih kulturnih dobara, zaštićene prirodne vrijednosti s mjerama zaštite, revizija 2010., dopuna 2012., Gradski zavod za zaštitu spomenika kulture i prirode
2. Odluka o donošenju Generalnog urbanističkog plana grada Zagreba (Službeni glasnik Grada Zagreba 14/03)
3. Odluka o donošenju Urbanističkog plana uređenja za prostor omeđenog ulicama Ljudevita Posavskog – Zavrtnica – Branimirova – Crvenog križa (Službeni glasnik Grada Zagreba 06/05)
4. Odluka o donošenju Urbanističkog plana uređenja za prostor omeđenog ulicama Ljudevita Posavskog – Zavrtnica – Branimirova – Crvenog križa (Službeni glasnik Grada Zagreba 02/07)

AUTHORS' BIOGRAPHIES

Marijana Sironić, architect, Ph.D student at the Faculty of Architecture, University of Zagreb, and a member of scientific research project Heritage Urbanism. She is author or co-author of several architectural and urban design projects, scientific and other papers. As the assistant of the Head of City Office for Physical Planning, Construction of the City, Utility Services and Transport, she leads the procedure of drafting and adoption spatial planning documents for the City of Zagreb.
marijana.sironic@zagreb.hr

Prof. **Mladen Obad Šćitaroci**, Ph.D, architect, full professor at Faculty of Architecture University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. He is head of research project *Heritage Urbanism*. Area of research: history of town planning, history of landscape architecture, cultural heritage and revitalization of heritage.
mos@arhitekt.hr, www.scitaroci.hr

SONJA JURKOVIĆ, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
SANJA GAŠPAROVIĆ, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

PRENAMJENA INDUSTRIJSKE BAŠTINE RIJEKE
NOSITELJ IDENTITETA, URBANOSTI I SOCIJALIZACIJE GRADA

REUSE OF INDUSTRIAL HERITAGE IN RIJEKA
THE BEARER OF CITY IDENTITY, URBANITY AND SOCIALIZATION

KLJUČNE RIJEČI
rekonstrukcija grada
industrijske strukture
javna pristupačnost

KEY WORDS
city reconstruction
industrial structures
public accessibility

Industrijska infrastruktura Rijeke zanimljiva je svojom veličinom, položajem i značenjem u razvoju grada. Istraživanje polazi od pretpostavke da se prenamjenom otvorenoga prostora i struktura industrijskog naslijeđa u javni prostor grada mogu započeti procesi preobrazbe cjelokupnoga industrijskog krajolika. Usporedbenom analizom primjera utvrdit će se čimbenici i kriteriji koji određuju posebnost takvih prostora, kao i moguće metode oživljavanja struktura industrijske infrastrukture kao potencijalnih nositelja identiteta, urbanosti i socijalizacije grada. Cilj istraživanja jest utvrditi moguće scenarije za aktiviranje industrijskog područja Rijeke s prijedlozima novoga korištenja, uz uvjet očuvanja oblikovnih i ambijentalnih vrijednosti, određivanje optimalnog udjela javnih površina te uz prijedloge načina uspostavljanja urbane mreže industrijskog naslijeđa.

Industrial infrastructure of Rijeka is interesting because of its scale, the position and importance in the development of the city. The study assumes that the conversion of open space and the structures of industrial heritage in the public space of the city can start the process of transforming whole industrial landscape. Comparative analysis of examples will identify the factors and criteria that determine the specificity of these areas and possible methods of reviving the structure of industrial infrastructure as potential carriers of identity, urbanity and city socialization.

The aim of the research is to determine the possible scenarios to activate the industrial area of Rijeka by making suggestions of its new use, assuming the condition of preserving the image and ambiance values, defining the optimal percentage of public space and suggesting of a new network of urban industrial heritage landscape.

UVOD

Postindustrijsko doba ostavlja nam u urbanističko naslijeđe brojne tragove nekadašnjega industrijskog korištenja gradova. Veliki projekti prenamjene *brownfield*[1] lokacija posebno su aktualna tema urbanih preobrazbi. Koncepti njihove prenamjene diljem svijeta različiti su, uvjetovani povijesnim, prostornim, ekonomskim i društvenim kontekstom. Kreću se u rasponu od primjera potpune strukturne i funkcionalne preobrazbe – rušenjem i pretvaranjem u građevno zemljište, do stroge zaštite prepoznatih vrijednosti industrijskih cjelina uvrštenih na liste svjetske graditeljske baštine[2]. Iako je stranih primjera mnogo, a tema aktualna već više od tri desetljeća, u Hrvatskoj se postavlja pitanje određivanja kriterija zaštite industrijskih područja, a posebice odabira primjerenih scenarija njihove preobrazbe i aktivnog uključivanja u novi, poslijeindustrijski život.

Ovim se istraživanjem želi potaknuti rasprava o specifičnim ambijentalnim vrijednostima industrijskih gradova, kojih prepoznatljivost leži u izražajnosti ukupnoga industrijskog krajolika. Za razliku od valorizacije pojedinačnih spomenika industrijske baštine – koja nije sporna, cilj je ukazati na važnost prepoznavanja cjelovitih industrijskih područja koja sudjeluju u stvaranju slike i identiteta grada. Usporedbenom analizom uspješnih stranih primjera preobrazbe *brownfield* područja utemeljena su polazišta istraživanja koje kreće od pretpostavke da se primarno prenamjenom otvorenoga „neizgrađenog" prostora industrijskih područja mogu započeti uspješni procesi preobrazbe cjelokupnoga industrijskog krajolika.

INDUSTRIJSKA ZONA RIJEKA - ZAPAD

Za područje istraživanja (*case study*) odabrana je Rijeka – jedan od hrvatskih gradova u kojima su nekadašnja industrijska područja posebno zanimljiva zbog svoje veličine i položaja te su ostavila značajan trag u slojevima geneze grada. Snažan industrijski razvoj Rijeka doživljava u 19. i početkom 20. stoljeća razvojem luke, rafinerije nafte i brodogradnje, ali – kao i brojni drugi gradovi – dijeli sudbinu njihova napuštanja i propadanja. Prijelaz grada u poslijeindustrijsku etapu, bio je nagao i težak, a bolnijim su ga učinile posljedice vanjskih i unutarnjih činjenica – rata i tranzicije. Krajem 20. stoljeća industrijska se proizvodnja napuštala naglo, a industrijski pogoni ostali su prazni i urušavali se u nebrizi i nesnalaženju društva. Među njima posebno se ističe, danas u najvećoj mjeri napušteno, područje na zapadu grada (Zona Rijeka – Zapad[3], prislonjeno na gradsku luku, nadomak središtu grada)[4] (Sl. 1.).

Usprkos dugoj općoj društvenoj nebrizi za industrijsko naslijeđe u Hrvatskoj, u Rijeci je od 1998. aktivna udruga za promicanje i očuvanje riječke industrijske baštine *Pro Torpedo*. Čini ju grupa stručnjaka kojih je aktivnost postala i međunarodno poznata, zahvaljujući brojnim znanstvenim konferencijama održavanim kontinuirano već dvanaest godina.[5] Afirmiranje vrijednosti industrijske baštine potaknuto je i međunarodnim arhitektonskim radionicama poput "Krpanje grada", "Rijeka Forum 2000" i dr. u organizaciji Društva arhitekata Rijeke. Zahvaljujući navedenim aktivnostima sve više jača svijest o potrebi očuvanja industrijske baštine, odnosno spoznaja da industrijsku prošlost treba pamtiti, a ne od nje bježati. Bilo je i pokušaja privremenog aktiviranja pojedinih napuštenih industrijskih građevina organizacijom javnih događanja poput koncerata u velikoj hali tvornice Torpedo ili odvijanja burze ribe u jednom od industrijskih pogona, ali usprkos svim nastojanjima i brojnim idejama[6] prostor je i dalje napušten i propada.

Razlozi tomu, kao i moguće posljedice, brojni su, a ovim istraživanjem ističu se samo neki – utvrđeni analizom postojećeg stanja, korištenja, doživljaja te prostorno-planske dokumentacije:

- Dugogodišnja nerealna očekivanja velikih razvojnih projekata nisu se ostvarila, a ni u sadašnjim okolnostima nema naznaka mogućnosti velikih novčanih ulaganja. To područje stoga sve više propada i prijeti mu da bude prepoznato isključivo kao prostorni potencijal, odnosno građevno zemljište.
- Područje je zasad u velikoj mjeri nedostupno. Središnja Industrijska ulica (danas M. Barača) jedina je njegova komunikacijska arterija. Preostali dijelovi područja

1 *Brownfield* (eng.) – pojam koji se u urbanističkom planiranju koristi za onečišćena područja koja su nekad bila korištena za industrijsku, vojnu namjenu ili kao odlagališta otpada i slično, a imaju potencijal prenamjene.

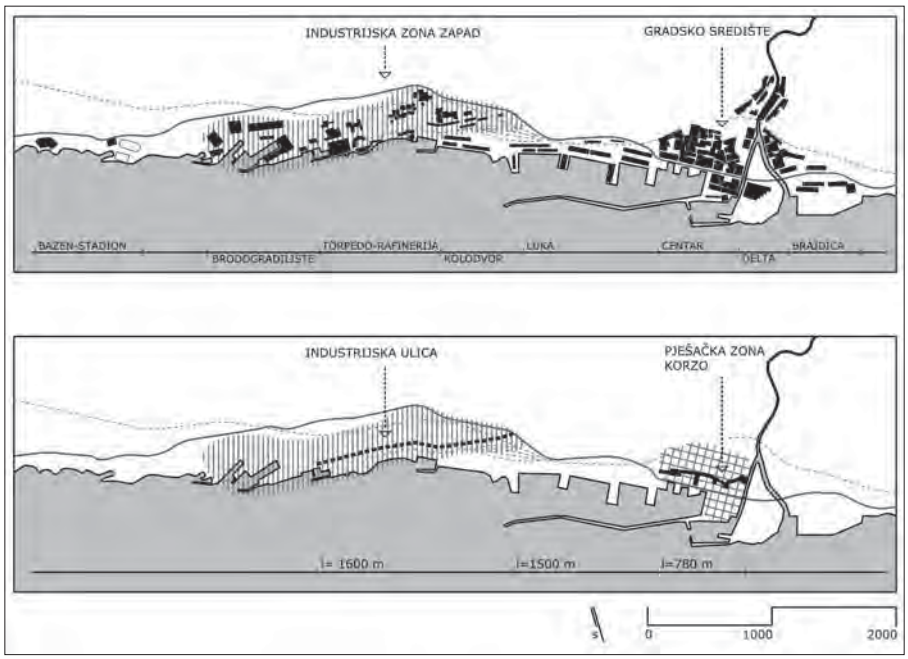
2 Industrijski sklop Zollverein u Essenu u Njemačkoj upisan je u UNESCO-ov popis svjetske kulturne baštine i ujedno je jedna od značajnijih lokacija Europske rute industrijske baštine (*European Route of Industrial Heritage*). Izvor: http://whc.unesco.org/en/list/975

3 Industrijska zona Zapad površine je oko 100 ha, uključujući aktivno Brodogradilište 3. maj, a proteže se na 3500 metara gradske obale. Po veličini obuhvata područja preobrazbe usporediva je s velikim europskim primjerima prenamjene luka: Genova (55 ha – Porto Antico), Rotterdam (90 ha – Kop van Zuid), Hamburg (140 ha – HafenCity). Izvor: Zandbelt et al, 2005: 6.

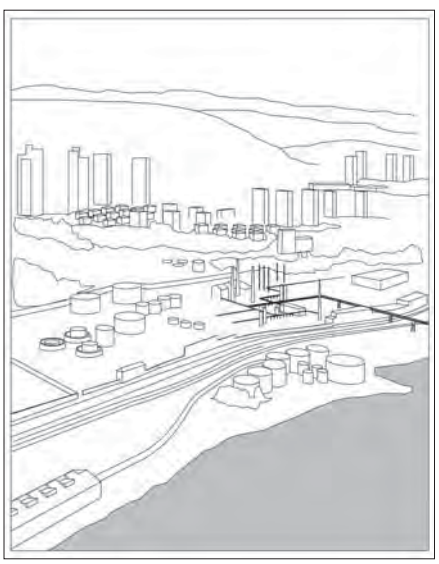
4 Zonu obilježavaju specifična područja industrijskog korištenja poput tvornice Torpedo, rafinerije nafte, lučkih skladišta i sl. Mnoge od njih u doba industrijskog korištenja bile su međunarodno priznate, primjerice rafinerija – 1883. proglašena je najvećim pogonom prerade crnog zlata na europskom kontinentu. Izvor: Đekić, 2010.

5 Od osnutka udruge do danas održano je ukupno šest međunarodnih konferencija pa je njenom ukupnom aktivnošću obogaćena znanstveno utemeljena valorizacija industrijske baštine kao kulturnoga dobra.

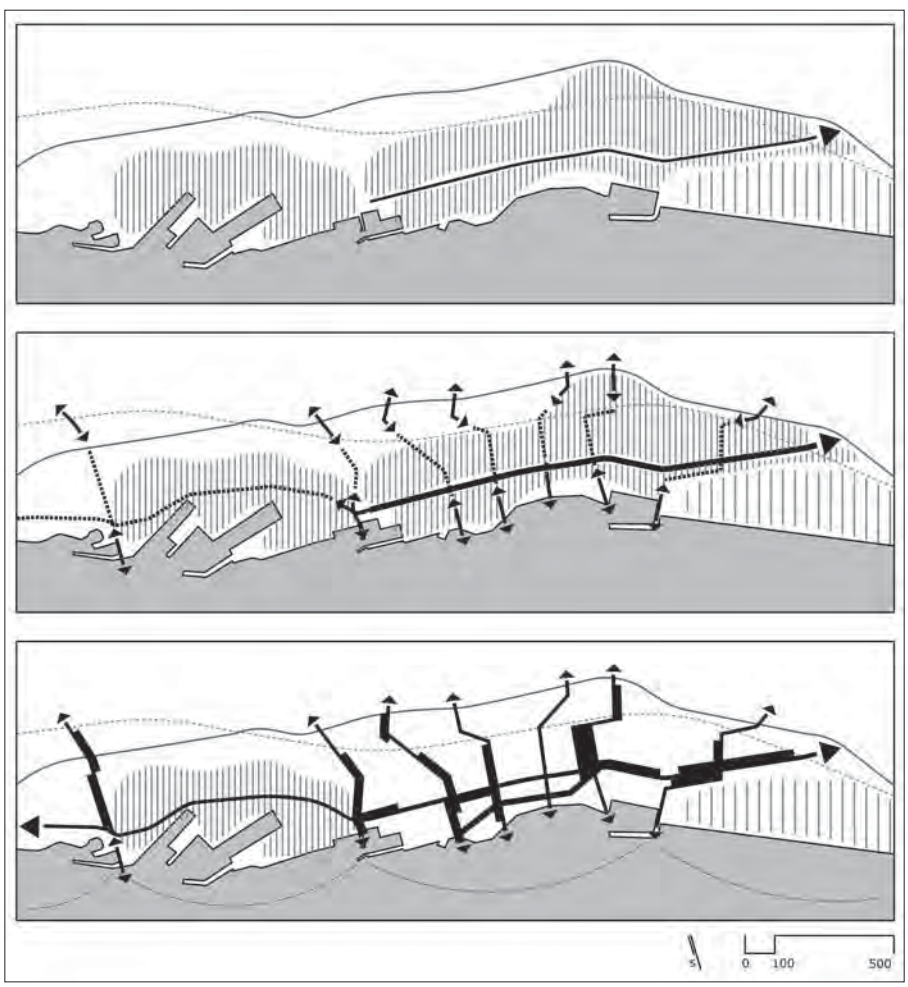
6 Autorice ovoga rada već duže vrijeme razvijaju prijedloge moguće preobrazbe industrijske baštine Rijeke. Godine 2000. na 35. Zagrebačkom salonu predložena je *Prenamjena željezničke remize u Art centar*, na I. konferenciji Pro Torpeda 2003. S. Jurković govori o *Industrijskoj baštini kao prostornom potencijalu razvoja grada za urbanotvorni iskorak Rijeke*, a povodom IV. konferencije Pro Torpeda 2010. predložena je *Organizacijska shema prenamjene dijela prostora industrijske zone u novi gradski centar*. Na V. konferenciji Pro Torpeda 2012. dan je *Prijedlog prenamjene rafinerije u tematski rekrecijski park*. Navedena provedena istraživanja dovela su do zaključka da je u Rijeci prije svega potrebno potaknuti preobrazbu javnog prostora te učiniti područje pristupačnim kako bi se inicirale daljnje preobrazbe.



Sl. 1. Usporedbena analiza identitetskih obilježja obalnoga pročelja grada – odnos Industrijske zone zapad i povijesnoga središta: izgrađena struktura – morfološka obilježja i površine zauzimanja (gore), neizgrađeni potezi – veličina i položaj postojeće i potencijalne „industrijske" pješačke zone grada (dolje); (izvor: autori)



Sl. 2. Prikaz planova karakteristične siluete grada Rijeke (izvor: autori)



Sl. 3. Prikaz slijeda postupaka metode građenja prazninom na području Industrijske zone zapad: postojeće stanje – loša fizička i vizualna pristupačnost (gore), prva etapa – uspostavljanje novog sustava javnih komunikacija – umrežavanje industrijske zone i grada (sredina), druga etapa – stvaranje i afirmacija javnih prostora na mjestima specifičnih prostorno-oblikovnih identitetskih obilježja (dolje); (izvor: autori)

vizualno su i fizički još uvijek javno nedostupni, dvadeset i pet godina nakon prestanka rada industrije.

- Generalnim urbanističkim planom grada Rijeke štiti se ukupno osam[7] pojedinačnih građevina u obuhvatu zapadnoga industrijskog područja, što u kontekstu veličine i značenja cjelokupnoga predjela predstavlja razmjerno malen broj te ne osigurava očuvanje identitetskih obilježja ukupnoga industrijskog krajolika. Strah od veličine područja i troškova rekonstrukcije te nedovoljno jasno utvrđeni kriteriji zaštite područja zakočili su i gradske planere u ostvarivanju prijedloga cjelovitog koncepta buduće namjene područja.
- Stajalište građana i uloga participativnosti u donošenju odluka o preobrazbi bivše industrije zasad su nedovoljno akceptirani.[8]

ČIMBENICI IDENTITETA INDUSTRIJSKOG KRAJOLIKA RIJEKE

Iz provedenih prostorno-funkcionalnih i doživljajnih analiza na terenu te istraživanja značenja industrije u genezi grada utvrđeni su osnovni čimbenici identiteta industrijskog krajolika Rijeke.

Mjerilo predstavlja jedno od najznačajnijih identitetskih obilježja. Industrijski predjeli zauzimaju značajan udio u površini grada i formiraju veći dio njegova obalnog pročelja. Karakteristična silueta grada gledana s mora podjednako je određena prirodnom morfologijom, stambeno-poslovnim tornjevima i industrijskom arhitekturom (Sl. 2.).

Specifična obilježja industrijskih struktura (uvjetovana posebnim industrijskim namjenama – kao npr. rafinerija) drugi su značajan nositelj identiteta prostora. Mnoge od struktura industrijske baštine, koje su izgubile svoju funkciju promjenom tehnoloških procesa i prestankom prizvodnje, predstavljaju posebna konstruktivna i oblikovna djela koja već svojim nekadašnjim korištenjem zaslužuju zaštitu kao svjedoka industrijske prošlosti. Strukture kao što su prometni terminali, skladišta, prijevozne trake, različiti otvoreni cjevovodi te sklopovi nosivih konstruktivnih sustava – čine poseban i prepoznatljiv industrijski pejsaž koji dočarava nekadašnje doba industrijskog napretka te trebaju i mogu biti uklopljene u novi urbani život.[9]

Memorija industrijskog korištenja živa je slika njene dugogodišnje aktivnosti koja je obilježila brojne živote. Ona je fizički ostatak industrije u memoriji Riječana. Taj mentalni industrijski krajolik nerazdvojan je od fizičkog prostora. Na njegovo očuvanje i značenje upozoravaju i sociološka istraživanja koja ističu potrebu podizanja svijesti o ulozi industrije u urbanističkom formiranju grada, ali i na njen sociološki status. Propadanje industrije i gubitak radnih mjesta znatno su promijenili demografsku i sociološku sliku grada.

Očuvanje i naglašavanje utvrđenih čimbenika identiteta prostora (mjerilo cjeline, specifična oblikovna obilježja i memorija korištenja) polazišta su za metodu urbanističke preobrazbe.

METODA URBANISTIČKE PREOBRAZBE – GRAĐENJE PRAZNINOM

Među uspješnim ostvarenjima preobrazbi napuštenih industrijskih područja moguće je izdvojiti one primjere koji koncept prenamjene grade na „osvajanju" javnog prostora, a ne na novoj izgradnji. Za razliku od fragmentarnoga (točkastog) vrjednovanja pojedinačnih industrijskih građevina, oni afirmiraju područja prepoznajući potencijal cjeline. Uspjeh takvih realizacija, prema brojnosti novih korisnika i prestižnim strukovnim nagradama, potvrđuje tezu da javni prostor može biti pokretač preobrazbe i očuvanja identiteta industrijskog krajolika. Temeljem provedene usporedbene analize takvih primjera utvrđeni su postupci metode oživljavanja napuštenih industrijskih predjela[10] (Sl. 3.).

Uspostavljanje sustava komunikacija

U doba industrijskog korištenja čitava zona, a time i neizgrađeni prostor između, bili su javno nepristupačni. Preobrazbom dobivaju mogućnost rastvaranja prema gradu novim sustavom fizičkih i društvenih komunikacija koje su preduvjet za aktiviranje cije-

7 Prema GUP-u Rijeke navode se sljedeće kategorije zaštite s izdvojenim građevinama: Povijesni sklop i građevina – javne građevine koje se štite GUP-om: svjetionik, upravna zgrada – vila Whitehead, proizvodne hale bivše tvornice Torpedo, željeznička remiza, upravna zgrada INA-e, bivši Hotel emigranata; Povijesni sklop i građevina – stambene građevine koje se štite GUP-om: stambene građevine sklopa Whitehead, višestambene zgrade između remize i Torpeda. A lansirna rampa torpeda u sklopu tvornice „Torpedo" zaštićeno je kulturno dobro (u Registru pod oznakom Z-3780).

8 Jedan od pokušaja uključivanja građana bio je u sklopu projekta – "Dani otvorenih vrata riječkog industrijskog nasljeđa" provođenjem ankete „*Što građani Rijeke žele od industrijske baštine svog grada*". U anketi se od ukupno 149 anketiranih Riječana njih 47,9 % izjasnilo da bi industrijsko područje trebalo prenamijeniti u kulturnu namjenu; 29,5% u prostor muzeja, 62% u rekreaciju te 13,7% ispitanika vidi taj prostor kao područje novih gradskih parkova. Izvor: Smokvina, 2010: 419-432.

9 Fernández, 2012.

10 Analizirani primjeri: *Zhongshan Shipyard Park*, Zhongshan, Kina (2001.), *Parco Dora*, Torino, Italija (2012.), *Landschaftspark Duisburg Nord,* Duisburg, Njemačka (2002.). Krietriji odabira primjera bili su: veličina obuhvata (>10 ha), dodijeljene strukovne nagrade, uspješnost izvedbe – velik broj novih korisnika.

log područja. Metoda polazi od uspostavljanja mreže javnih otvorenih prostora – pješačko-kolnih površina, trgova i perivoja koji vode od grada do najatraktivnijih industrijskih struktura velike simboličke vrijednosti i na taj način sudjeluju u organizaciji prostora, očuvanju mjerila i ambijentalnih vrijednosti te omogućavanju percepcije.

Prepoznavanje područja specifičnih obilježja

Veličina industrijskog preedjela i različitost pojedinih industrijskih sklopova zahtijeva utvrđivanje prepoznatljivih prostornih podcjelina. Za svaku je od njih potrebno odrediti specifična prostorno-oblikovna identitetska obilježja koja je afirmacijom javnoga prostora neophodno očuvati i naglasiti. Na taj se način potiče vrjednovanje industrijskih struktura koje nemaju nužno visoku povijesno-graditeljsku vrijednost, već izraženu ambijentalnu specifičnost (npr. tračnice, cjevovodi, spremnici i sl.).[11] Na taj se način ujedno omogućava i etapnost provedbe te raznolikost preoblikovanja i prenamjene.[12]

Utjecanje na promjenu doživljaja

Osim osiguravanja bolje vizualne i fizičke dostupnosti (uklanjanjem zaštitnih ograda i barijera – na mjestima gdje to ne utječe na klauzurni karakter niti narušava identitet cjeline, pročišćavanjem usitnjene pomoćne izgradnje, oporavka terena i dr.) potrebno je ostvariti i društvenu pristupačnost neprekidnim provođenjem osmišljenih programa s ulogom privlačenja javnosti (manifestacijama grada), poticanja socijalnog „prisvajanja" prostora i participacije u procesu preobrazbe.

KRITERIJI ODABIRA LOKACIJA ZA USPOSTAVLJANJE SUSTAVA JAVNIH OTVORENIH PROSTORA

Za razliku od uvriježenih kriterija vrjednovanja pojedinačnih industrijskih građevina, ovim se istraživanjem predlažu kriteriji vrjednovanja neizgrađenih lokacija industrijskih predjela kojih se preobrazbom i međusobnim povezivanjem može uspostaviti sustav javnih prostora – nositelj očuvanja i afirmacije identiteta industrijskog krajolika. Svi navedeni kriteriji trebaju se uzeti u obzir prilikom odabira lokacija uključenih u proces preobrazbe te prilikom donošenja odluka o utvrđivanju uvjeta njihove zaštite. Pritom moguće lokacije preobrazbe trebaju zadovoljavati jedan ili više od predloženih kriterija:

- mogućnost uspostavljanja povezanosti s gradom (portali industrijskog predjela);
- mogućnost uspostavljanja (pješačke) umreženosti unutar industrijskoga predjela;
- mogućnost uspostavljanja dostupnosti (fizičke i vizualne) izdvojenih prepoznatljivih podcjelina (područja specifičnih obilježja, npr. rafinerija);
- neposredna blizina ili položaj koji ističe građevine izuzetne graditeljske vrijednosti (zaštićena arhitektura – npr. zgrada željezničke remize);
- neposredna blizina ili položaj koji ističe građevine memorijalnog značenja (npr. hotel emigranata);
- neposredna blizina ili položaj koji ističe građevine specifične namjene i oblikovanja (npr. svjetionik, dimnjak, lansirna rampa);
- mogućnost uključivanja atraktivne specifične industrijske infrastrukture/struktura u oblikovanje (cjevovodi, transportne trake, spremnici i sl.).

ZAKLJUČAK

Veličinu, značenje i trajanje preobrazbe zapadnoga riječkog industrijskog područja potrebno je prilagoditi realnim mogućnostima prostora i vremena. Umjesto trenutačno neostvarivih velikih projekata urbanističko-arhitektonske obnove, poput onih provedenih u Genovi, Rotterdamu i Hamburgu, Rijeka treba pokrenuti drukčiju metodu *„pejsažne urbanističke"* preobrazbe.

Ljudi se poistovjećuju s gradskim ozračjem – povijesnim ambijentima i naslijeđenim urbanim, pa i industrijskim naslijeđem, jer ti ambijenti određuju identitet prostora.

11 U istraživanjima javnih prostora s ostatcima industrije utvrđena je visoka razina njihove emocionalne atraktivnosti zbog neobičnih oblikovnih obilježja industrijskih struktura. Chan, 2009: 29

12 Czerniak, 2007:162-165

Budući da identitet grada nije pojedinačan osjećaj, već onaj koji se dijeli u zajedničkim javnim prostorima, upravo ih je stoga potrebno stvarati koristeći sve naslage prošlosti te oblikujući tako i trajan gradski identitet.

Predložena *metoda građenja prazninom* temelji se na uspostavljanju sustava javnih otvorenih prostora i omogućava očuvanje karakterističnog mjerila područja, zaštitu i uključivanje elemenata industrijskih struktura u suvremene koncepte oblikovanja, a na taj način i njegovanje memorije na nekadašnje korištenje prostora. Novoosvojene pješačke ulice, trgovi i perivoji imaju ulogu jačanja obilježja urbanosti, stvaranja nove razine socijalizacije grada te uspostavljanja temelja za dugoročno implementiranje novih gradskih sadržaja. Predložena metoda podrazumijeva postupnu prilagodbu i preobrazbu industrijskih cjelina, zahtijeva meko i fleksibilno planiranje te praćenje realizacija tijekom dužeg razdoblja.

LITERATURA I IZVORI

1. Chan, E. C. (2009.), *What roles for ruins? Meaning and narrative of industrial ruins in contemporary park*, Journal of Landscape Architecture, vol. 9, no. 4 (2), str. 20-31, Callwey, München, ISSN 1862-6033
2. Czerniak, J.; Hargraves, G. (2007.), *Large parks*, Princeton architectural Press, New York, ISBN 1-56898-624-6
3. Đekić, V. (2012.), *Riječka naftaška baština – prijedlozi zaštite*, Zbornik IV. međunarodne konferencije o industrijskoj baštini: Rijeka i brodograđevno nasljeđe jučer - danas - sutra, str. 729-769, Pro Torpedo, Rijeka, ISSN 1848-4794
4. Fernández Per, A.; Mozas, A. (2012.), *Reclaim. Remediate Reuse Recycle*, a+t (39-40), a+t architecture publisher, Vitoria-Gasteiz, ISBN: 978-84-615-6020-2
5. Jurković, S. (2005.), *Industrijska baština kao prostorni potencijal razvoja grada za urbanotvorni iskorak Rijeke*; Zbornik I. međunarodne konferencija u povodu 150. obljetnice tvornice Torpeda u Rijeci i očuvanja riječke industrijske baštine, Smokvina, M. (ur.) – 2003., str. 3-11, Pro Torpedo, Rijeka
6. Rosell, Q. (2001.), *Afterwards: Remaking landscapes*, Editorial Gustava Gili, Barcelona, ISBN 84-252-1813-6
7. Smokvina, M. (2010.), *Rezultati ankete: "Što građani Rijeke žele od industrijske baštine svoga grada?"*; Zbornik II. međunarodne konferencije o industrijskoj baštini: Rijeka i brodograđevno nasljeđe jučer - danas - sutra, str. 419-432, Pro Torpedo, Rijeka, ISBN 978-953-56132-1-3
8. UNESCO, World heritage list: Zollverein Coal Mine Industrial Complex in Essen,
9. http://whc.unesco.org/en/list/975, 15.4.2015.

AUTHORS' BIOGRAPHIES

Prof. **Sonja Jurković**, Ph.D, architect, retired professor of the Faculty of Architecture University of Zagreb, Department of Urban Planning and Landscape Architecture. Courses: Urbanism, Landscape Planning, Landscape Design. She is the author of numerous professional and scientific papers in the field of regional planning, urban planning and landscape and architectural design.
sonja.jurkovic@yahoo.com

Prof. **Sanja Gašparović**, Ph.D, architect, assistant professor at the Faculty of Architecture University of Zagreb, Department of Urban Planning and Landscape Architecture. She is a senior research associate and member of the research project Heritage Urbanism (HERU). The areas of its activity in the scientific and professional work are spatial and landscape planning, urban planning and landscape and architectural design.
sgaspar@arhitekt.hr

NIKOLA MATUHINA, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
MLADEN OBAD ŠĆITAROCI, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

TYPES OF INTERVENTIONS INTO URBAN BLOCK – CASE STUDY: ZAGREB, LOWER TOWN

TIPOVI URBANISTIČKO-ARHITEKTONSKIH ZAHVATA U GRADSKI BLOK NA PRIMJERU DONJEGA GRADA U ZAGREBU

KEY WORDS
urban blocks heritage
building interventions
typological classification
urban resource
Zagreb, Lower Town

KLJUČNE RIJEČI
naslijeđe gradskih blokova
graditeljski zahvati
tipološka klasifikacija
urbanistički resurs
Zagreb, Donji grad

The research of types of interventions into historical urban block(s) on the example of Lower Town in Zagreb is an initial part of the doctoral research with aims of determining the criteria, factors, methods and models for further interventions into the European cities' urban (block) heritage. This research is based on recognition and tracing of morphological changes, legible on relevant cartographic sources and cataloging the additional data on block-related interventions.

This survey provides a typological classification of such interventions divided into two time periods: the period of genesis of Lower Town urban matrix (second half of the 19th century until 1918), and the period of its "completion" (from 1920s until present day). In addition, their occurrences, correlations and typo-morphological specificities were determined.

Istraživanje tipova zahvata u povijesni gradski blok na primjeru Donjeg grada u Zagrebu početna je dionica doktorskog istraživanja s krajnjim ciljem utvrđivanja kriterija, čimbenika, te metoda i modela za buduće zahvate u naslijeđe gradskih blokova europskih gradova. Ovo istraživanje temelji se na prepoznavanju morfoloških promjena na kartografskoj dokumentaciji uz katalošku obradu podataka o zahvatima u blok.

Istraživanjem su utvrđeni tipovi zahvata u gradski blok za dva vremenska razdoblja: razdoblje nastajanja urbanističke matrice Donjeg grada (druga polovica 19. stoljeća do 1918. godine), te razdoblje „dovršavanja" (od 1920-ih godina do danas); njihova pojavnost i podudarnost te tipo-morfološke posebnosti.

INTRODUCTION

This research was conducted as a part of the doctoral research.[1] The research is concerned in ways of preserving the historical identity of urban blocks heritage and ways of allowing its fulfillment of contemporary urban needs. "Case-to-case" solutions are rarely satisfactory. We are seeking for possible conclusions at the level of researching the existing types and models.

As a case study, a part of Lower Town in Zagreb was selected: the western (older) part of the Lower tow area (280 hectares = 65 blocks), defined by Ilica street (N), Draškovićeva street (E), the railway line (S), and Franjo Tuđman square (W) was selected due to being a part of the historical urban core with the characteristic block morphology, formed during the second half of the 19th and the first half of the 20th century. In the 1920s the area was (morphologically) mostly completed. It was based on the first urban plan of Zagreb in 1864, and the second plan in 1879.

The research is based on the recognition and tracing the morphological changes legible on cartographic sources, cataloging basic urbanistic information related to the interventions. The following figures illustrate the graphical systematization of characteristic types and subtypes of building interventions into urban blocks, for the two researched time periods. The below presented analysis is a starting point for further research.

The literature review indicated to insufficiency of research data on the interventions into Lower Town urban block. However, there are some qualitative bibliographic sources that contain large quantity of information about the subject of this research.

Darko Kahle (2003, 2004a, 2004b, 2006a, 2006b) systematically analyzes the incidence and changes of architectural interventions in the genesis of Lower Town. Snježka Knežević (1966) marginally explores the subject of interventions into blocks. Mirela Slukan Altić (2006) in her doctoral research noted the changes within the morphological structure of Lower Town based on reading the cadastral sources. Alen Žunić and Zlatko Karač with their architectural guide (2012) brought a well of different information on individual interventions. Eve Blau and Ivan Rupnik (2007) inform us well about the specific forms of multple interventions into urban block(s) and their relativity according to different political, cultural and social circumstances. The Lower Town blocks catalogue by the Department of Physical Planning Zagreb is a source of basic planning data relate to urban block.

The research of types of interventions into urban blocks is divided into two periods: the period of formation of Lower Town blocks, and the period of interventions into predominantly defined block structures.

For the first period (1865-1918), the typo-morphological changes are being noted based on the comparison of *The Plan of Zagreb* by the City Department for the Construction (Nacrt Zagreba, 1923) and *First urban plan* (Prva regulatorna osnova, 1865). For the second period (1919-2015), the research was conducted based on the comparison of *The Plan of Zagreb* by the City Department for the Construction (Nacrt Zagreba, 1923), *The Plan of the Free Royal City of Zagreb* (Nacrt Sl. i Kr. gl. grada Zagreba, 1932), the aerial photo of Zagreb (1968), Croatian base map (2013) and Google Earth photogrammetric simulation (2015).

LOWER TOWN URBAN BLOCKS GENESIS (1850-1918)

The construction of urban blocks of Lower Town began with the adoption of the *Building Order for Zagreb* in 1857 and the first urban plan in 1865. The initial grid concept had adapted to the existing streets and parcel structure. The retention of rural parcel division was a starting point for planning and block building. Originally, the regulation of block courtyard has not been implemented, thus allowing the greater depth of buildings in the block perimeter and the gradual infill of the unbuilt courtyard. Despite the concept of courtyard regulation[2], the issues of planning and construction of auxiliary structures have remained current.

1 The doctoral research entitled "Methods of intervention into historical urban block structures" is being carried out within the framework of the research project *Heritage Urbanism: Urban and Spatial Planning Models for Revival and Enhancement of Cultural Heritage (HERU 2032)*, funded by the Croatian Science Foundation. PhD student Nikola Matuhina is enrolled in a doctoral school program at the Graz University of Technology, under the supervision of JMC Meuwissen (TU Graz Doctoral School of Architecture) and M. Obad Šćitaroci (HERU Project Manager, University of Zagreb, Faculty of Architecture).

2 In 1882, a Provision was proposed aiming at limiting the depth of new buildings within a block perimeter, thus encouraging the reorganization of a courtyard, allowing the construction of temporary buildings that could be removed upon building the perimeter. The proposal was never administratively implemented. In the 1940s, the proposition of a courtyard building line had been developed (after the implementation of The Building Code (Građevinski pravilnik, 1940). It was to prevent further construction within the block courtyard, but within the newly planned blocks exclusively. More details in: Blau, Rupnik, 2007: 97-111

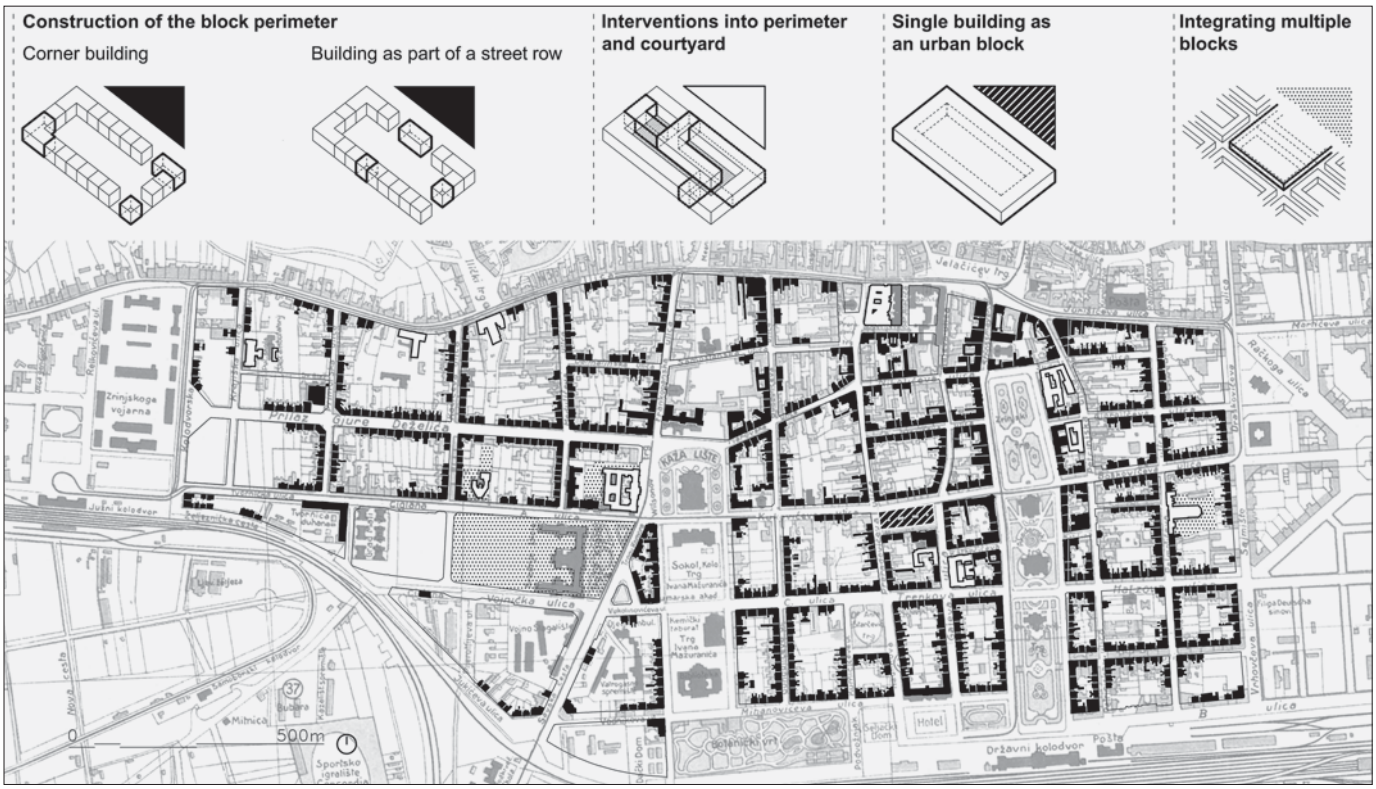


Fig. 1 Types of interventions during the period of formation of the urban blocks (1850-1918)

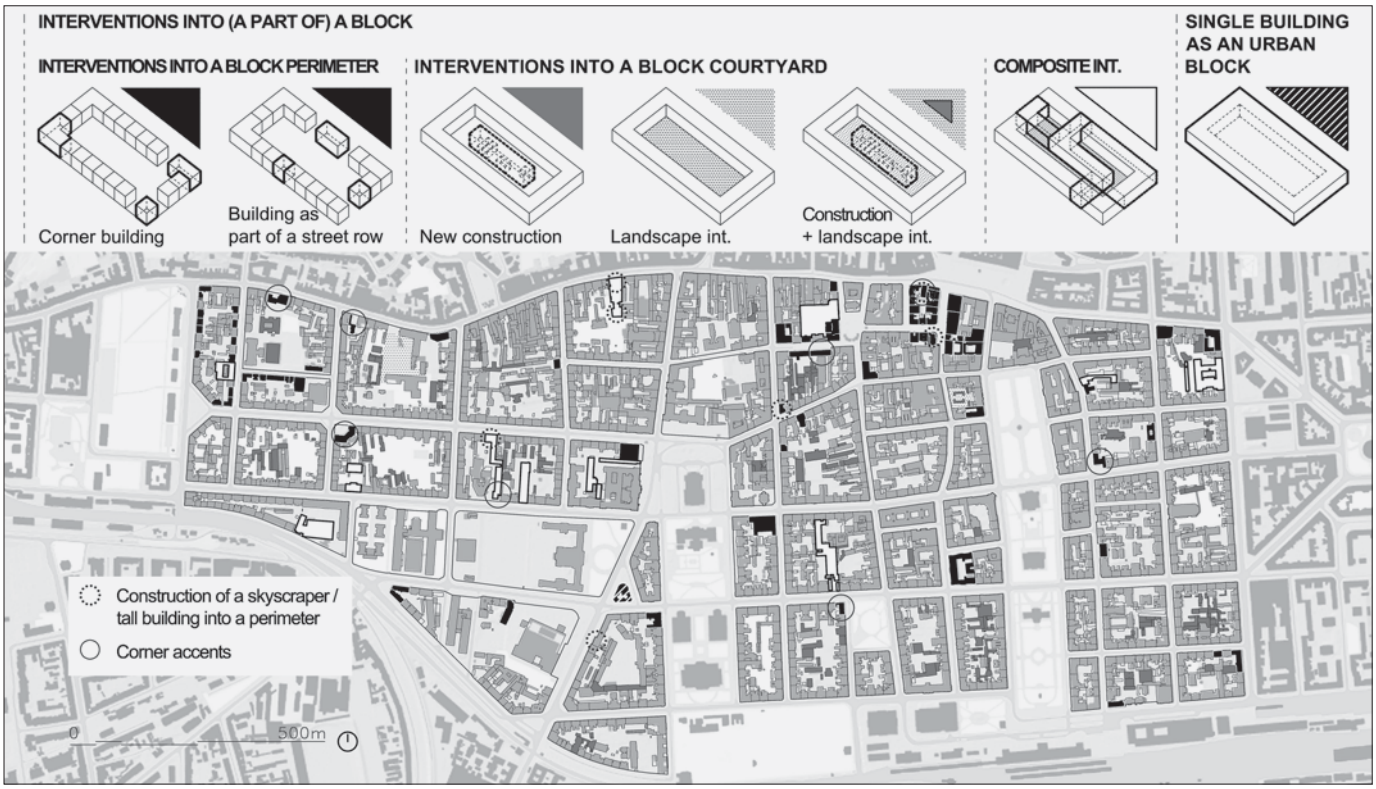


Fig. 2 Interventions into the morphologically (predominantly) defined urban block tissue of the researched part of Lower town (1918-2015)

The facades of existing roads which led to the city were defined by terraced buildings from the period prior to the *Building Order*. The integration of existing buildings into planned block regulation is both a contextual prerequisite and a factor of the block matrix genesis.[3] The existing buildings along historical access roads were built into the perimeter of the newly regulated block.

TYPES OF INTERVENTIONS DURING URBAN BLOCKS FORMATION PERIOD

The interventions related to the beginning of Lower Town blocks construction period are classified into five basic types: 1 - Construction of the block perimeter, 2 – Interventions into the block courtyard, 3 – interventions into (both) perimeter and courtyard, 4 – Construction of a single building forming an urban block, and 5 – Integrating multiple blocks.

The most frequent is *construction of the block perimeter*, determined by the *Building order* in 1857. It be divided according to noted terraced building subtypes: A *corner-* and a (terraced) *building as part of a street row*. Two exceptions were noticed: *a detached building as* a) a *form of a discontinued perimeter*, and b) a *corner building*.[4]

Interventions into the block courtyard are uncommon and dependent to parcel structure. The *private gardens* are common, as is the *construction of new buildings*. *Landscape interventions*[5] were not detected. The most common is a subsequent *annexing of built perimeter buildings*. Prior to 1918, *detached courtyard buildings*[6] with no street facades, are rarely encountered.

Simultaneous interventions into perimeter and courtyard of a block imply the construction of buildings that encroach deeper into the block and the main facade of which faces the street, whereas part of the building in the courtyard had not been subsequently annexed[7]. This type implies the interventions that brought new typological examples of Lower Town urbanism.[8] Specific types in this period are: *construction of a single building forming an urban block*[9] and *integrating multiple blocks.*[10] (Fig. 1)

INTERVENTIONS INTO MORPHOLOGICALLY (PREDOMINANTLY) DEFINED URBAN BLOCK TISSUE (1918–2015)

The transition from the 19th into 20th century was a period of intensive altitudinal growth of the initiated construction of blocks. Political changes after the First World War have not had disrupted the initiated morphological concept of the city. By the 1940s, no significant new urban plans and building regulations were administratively implemented, therefore the urban development had been implemented according to the principals of the 19th century.

Interventions into the morphologically predominantly defined urban block tissue (of the researched part) of Lower Town have the meaning of "experiments", contributing towards a new typological understanding of the relation between a block and a singular building. Apart from the construction of new buildings in the perimeter, there are relatively large buildings being built in the courtyards.[11] Since the 1960s, Lower Town becomes protected as cultural heritage. The *Detailed Urban Plan for Lower Town* (1989) proclaims the pars-pro-toto interventions, and the *General Urban Plans for Zagreb* (1971, 1986, 2003 including the amendments) do not bring novelties in terms of interventions into the block matrix of Lower Town, observing it preferably as completed (defined) urban structure.

The research of the period between 1918 and 2015 indicated that the new interventions into a morphologically defined block tissue of Lower Town can be divided (according to scale) into: 1 – Interventions into multiple blocks, and 2 – Interventions into a single block.

Interventions into multiple blocks are prevalent as a concept rather than an implementation. They are the subject of urban-architectural competitions, studies and urban plans of wider urban context. Such interventions are subject to the continuation of this research, and are thus not being considered hereinafter.

3 The existing buildings along historical access roads were buit into the perimeter of the newly regulated block.

4 Examples: The Evangelical Church (corner of Gundulićeva/Hebrangova street, H. Bolle, 1883.) and the church of St Blaise (V. Kovačić, 1910 -1913, at the corner of Prilaz G. Dezelica and Primorska street)

5 Implies a public garden/park

6 for instance: the painting and sculpture atelier (by H. Bolle, 1895, today the facility of the Academy of Fine Arts, Zagreb) at the block flanked by Ilica, Kačićeva, G. Deželića and Primorska streets

7 Examples: Dr Joković sanatorium in Klaićeva st. (I. Fischer, 1908), Boys' Elementary School in Varšavska street (M. Pilar, R. Melkus, 1889), Cummunity School in Krajiška street (M. Pilar, 1889).

8 Examples: public passage of the First Savings Bank building (Ilica–Margaretska–Preradović square–Bogovićeva-Petrinjska block; J. Vancaš, 1898), the arrangement of a semi-public garden/park in the part of the courtyard around the Dr Joković sanatorium in Klaićeva street (I. Fischer, 1909) etc.

9 Example: Kuković (rental) apartment house; block: Hebrangova-Gajeva-Kovačića-Preradovićeva streets; architect: J. Plochberger, 1872-74

10 Example: the monumental set of school facilities and museum (today Mimara museum) partially implemented according to the first international competition (by invitation) in Zagreb for the School Forum, 1984. For further info, see: Štulhofer, A., Muraj, I. (2003) *Srednjoškolsko igralište u Zagrebu*, "Prostor", vol. 11, no. 2 (26), pp.125-136, Zagreb, ISSN 1333-9117

11 The period prior to the Second World War is characterized by the construction of manufacturing and craftsmen facilities, while during the postwar period public/social facilities and apartment buildings are being built

Interventions into a single block are divided into *comprehensive transformation interventions* and *interventions into a part of a block*. *Comprehensive* type, as a singular planning/design transformation of a block has not been detected. However, examples where a morphological transformation of an urban block and its fragments are the result of a combination of urban/architectural competitions and construction of block part(s).[12]

Interventions into a part of a block are classified into two subtypes: *interventions on existing building(s),* and a *new construction in a block*. *Interventions on existing buildings* are defined as lasting construction activities in both the perimetral and courtyard buildings without typological specificities, mostly referring to the vertical and footprint annexing of the inherited structures. The hereby detected subtypes of a *new construction in a block* are: 1 – *Interventions into a block perimeter*, 2 – *Interventions into a block courtyard*, and 3 - *combined (composite) interventions* effecting both a block perimeter and courtyard. Interventions into the morphologically defined urban structures in the Croatian territories are encompassed by the term "interpolation"[13].

Interventions into a block perimeter are classified into subtypes: a *corner building* and a *terraced building* as part of a street row. Observing the criteria of morphological / altitudinal relation of an intervention and the surrounding context, typological peculiarities were detected. The most common interventions are adapting to the height of the surrounding buildings, or the ones exceeding it by one or two floors. The noted novelties are: a *construction of a skyscraper / tall building into a perimeter*[14], an *inverse composition of a corner*[15], an *indentation from a regulation line*[16], and *accentuating the corner by upper level(s) layout extrusion*[17], the last three of which create *corner accents*.

Interventions into a block courtyard are categorized into subtypes: *new construction, landscape interventions*, and *new construction with landscape intervention.*

In terms of *new constructions,* the most common is the *construction of auxiliary facilities*, while the *construction of new public/social program buildings in a courtyard*[18] are infrequent. Examples of a *construction of* (frequently tall) *apartment buildings in a block courtyard* were noted, as well as the exceptional cases of *construction of public garden/park*[19] and the *new construction with landscape intervention(s)*[20].

There were several cases indicating *combined (composite) interventions*[21], effecting both a block perimeter and courtyard.

In addition, an additional example of *the construction of a single building forming an urban block*[22] was noted, as well as the interventions that "negate" a typical block regulation and morphological principles[23]. (Fig. 2)

CONCLUSION

The analysis identified the types of interventions into urban blocks of the researched part of Lower Town in Zagreb for two time periods, in a total span of approx. 150 years. The first relates to a process of morphological formation of urban blocks (from the second half of the 19th century until 1918), and the second on the processes of its "completion" and "filling" the urban texture (from the 1920s until 2015). The first period is characterized by "historicism", and the second by "modern" and "postmodern" period.

Regardless of the cultural, technological, political and other differences that occurred during the two periods, typological congruence between the interventions from each period are recognized.

Interdisciplinarity, being observed as the interference and collaboration of architectural and non-architectural (i.e. sociologist, urban anthropologist and other) practices, as a methodological approach towards the interventions into the blocks of the researched part of Lower Town, is noted as inexistent.

The research of the block-related interventions and their occurrences indicated the prevalence of such interventions that "negate" the courtyard of a block as its primary morphological component. This is primarily due to the unregulated parcel structure

12 Examples: the church of St Blaise with the belfry and auxiliary buildings (V. Kovačić, 1910-13) and the fragmentation of the Ilica-Primorska-Prilaz Gjure Deželića-Krajiška block into two blocks); the fragmentation of the Ilica-Margaretska/Preradovićeva-Teslina-Gajeva block into three smaller blocks More: Blau, Rupnik, 2007: 128

13 In Croatia, the term has been in use since the mid 20th century when the interventions into the historical center become more frequent and "active". The term is subject to variant professional and theoretical interpretations and was, therefore, not further considered in this research

14 Tall corner buildings (skyscrapers): Bogovićeva 1 (S. Planić, 1936); Masarykova 22/ Gundulićeva (S. Lowy, 1933-34); tall detached buildings in the perimeter of a block: Ilica 1 (Jovičić, Hitil, Žuljević, 1956-59), Savska 1-3

15 Boškovićeva 5 (A. Glunčić, I. Senegačnik, 1965), Masarykova 22/Gundulićeva (S. Lowy, 1933-34); Bogovićeva 1/Gajeva (S. Planić, 1936)

16 Ilica 109-111 (B. Duplančić, 1995), Ilica 93 (A. Ilijanić, M. Dragojević, 2000)

17 Apartment building at Petar Svačić square 14 (D. Galić, 1953)

18 Kindergarten and school sports hall in the Ilica-Primorska-Kordunska-Krajiška block; kindergarten in the Ilica-Medulićeva-Prilaz Gj. Deželića – Kačićeva block; kindergarten (B. Duplančić, 1980) in the Đorđićeva-Palmotićeva-Boškovićeva-Petrinjska block; kindergarten in the Jurišićeva-Draškovićeva-Đorđićeva-Palmotićeva block

19 Academy of Fine Arts sculpture park

20 Archaeological Museum lapidary in the courtyard of the Teslina-Zrinjevac-Berislavićeva-Gajeva block (B. Silađin, 1987)

21 Association of Craftsmen in Ilica 49 (A. Freudenreich, Z. Požgaj, 1937-40), Center for Welfare of Mother and Child (V. Turina, 1964) in the Prilaz Gj. Deželića-Medulićeva-Klaićeva-Kačićeva block, the intervention in Ilica-Preobaženska-Varšavska-Gundulićeva block (B. Podrecca, 2006-11); the commercial-residential building in Petrinjska 9 (M. Šosterič, 1992-95)

22 Roosevelt square-Perkovčeva-Vukotinovićeva (House of Journalists, 1929.)

23 Building arrangements placed "freely" within the area of a previously conceived block. The regulation line of a block is outlined solely by the geometry of streets. (in example: Kršnjavog-Savska-Jukićeva-Pierottijeva block, Kršnjavoga-Pierottijeva-Jukićeva-Kačićeva block, Klaićeva-Kačićeva-Kršnjavog-Hochmanova block)

and its characteristic private ownership. The abundance of private-capital-based interventions at the expense of public interest is the characteristic of numerous interventions from both periods.

Nevertheless, the interventions with distinctive urban qualities, such as the construction of a passage through urban block and the insertion of public facilities within its courtyard, present within both of the researched periods, indicate to architects'/urbanists' recognition of the significance and urban potential of blocks, as well as to the knowledge and art of inheritance and a typological redefinition of the inherited.

BIBLIOGRAPHY

1. Blau, E.; Rupnik, I. (2007), *Project Zagreb: Transition as Condition, Strategy, Practice*, Actar, Barcelona, ISBN 978-84-96540-57-6
2. Kahle, D. (2003), *Zagrebačka ugrađena najamna kuća u razdoblju od 1935. do 1945. godine*, "Prostor", vol. 11, no. 1 (25), pp. 33-44, Zagreb, ISSN 1333-9117
3. Kahle, D. (2004a), *Zagrebačka uglovnica u razdoblju od 1928. do 1944. godine*, "Prostor", vol. 12, no. 1 (27), pp. 77-85, Zagreb, ISSN 1333-9117
4. Kahle, D. (2004b), *Građevinski propisi grada Zagreba u razdoblju od 1850. do 1918. godine*, "Prostor", vol. 12, no. 2 (28), pp. 202-215, Zagreb, ISSN 1333-9117
5. Kahle, D. (2006a), *Građevinski propisi za grad Zagreb u razdoblju od 1919. do 1931. godine i Građevinski zakon iz 1931. godine*, "Prostor", vol. 14, no. 1 (31), pp. 116-129, Zagreb, ISSN 1333-9117
6. Kahle, D. (2006b), *Građevinski propisi za grad Zagreb u razdoblju od 1932. do 1945. godine*, "Prostor", vol. 14, no. 2 (32), pp. 218-227, Zagreb, ISSN 1333-9117
7. Karač, Z.; Žunić, A. (2012) *Antologijski arhitektonski vodič Zagreba*, Upi2M Plus, Zagreb, ISBN 978-953-7703-09-7
8. Knežević, S. (1996), *Zagrebačka zelena potkova*, Školska knjiga, Zagreb, ISBN 953-0-60524-2
9. Slukan Altić, M. (2006), *Morphological and functional change in Zagreb Lower town (Donji grad) 1862-1914 based on cadastral sources*, "Prostor", vol. 14, no. 1 (31), pp. 2-19, Zagreb, ISSN 1333-9117

AUTHORS' BIOGRAPHIES

Nikola Matuhina, M.Arch, is a member of scientific research project *Heritage Urbanism*. Area of research: revitalization of urban heritage. From 2010 to 2015 as a demonstrator and assistant he participated on a number of study courses at Faculty of Architecture, University of Zagreb. He is an author of several scientific and other papers. He is a PhD student at the Doctoral School of Architecture, TU Graz.
nmatuhina@gmail.com

Prof. **Mladen Obad Šćitaroci**, Ph.D, Dipl. Eng.Arch., full professor at the Faculty of Architecture, University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. He is head of the research project *Heritage Urbanism*. Areas of research: history of town planning, history of landscape architecture, cultural heritage and revitalization of heritage.
mos@arhitekt.hr, www.scitaroci.hr

STEFANIA ROSSL, University of Bologna, School of Engineering and Architecture, Bologna, Italy

THE ARCHEOLOGICAL SITE AND MEHRAULI VILLAGE, DELHI, INDIA

ARHEOLOŠKO NALAZIŠTE MEHRAULI, DELHI, INDIJA

KEY WORDS
water
architecture
archeology
India

KLJUČNE RIJEČI
voda
arhitektura
arheologija
Indija

Built in 1230, Hauz Shamsi is an example of water tank located in Merhauli that joins the weft and warp of the urban fabric where ancient links between architecture of heritage and landscape can be seen still today renewing a special relationship with water and the life. Over the centuries the city of Delhi has included part of them in its process of expansion supporting the creation of many communities by incorporating them as water resources into its urban fabric. Mehrauli is probably the oldest inhabited area of the city. The archaeological park is an area spread over 200 acre in Mehrauli, adjacent to Qutb Minar (UNESCO World Heritage site); the Master Plan of Delhi of 2021 now refers to it as the Mehrauli Archaeological Park. Examining the relationship between the kund and urban form the project hypothesizes the renewing and the regeneration of the area.

Hauz Shamsi je primjer spremnika za vodu izgrađenog 1230. godine, smješten u Merhauli u kojem se mogu vidjeti drevne veze između arhitektonskog naslijeđa i krajolika, gdje se i danas obnavlja poseban odnos s vodom i životom. Tijekom stoljeća grad Delhi je integrirao određeni broj takvih spremnika u procesu svog širenja čime je podupirao stvaranje mnogih zajednica uključujući ih kao vodne resurse u gradsko tkivo. Područje Mehrauli je vjerojatno najstariji naseljeni dio grada. Arheološki park Mehrauli se rasprostire na području površine preko 200 jutara (81 ha) u Mehrauli, Delhi, uz Qutb Minar (UNESCO-ov Lokalitet svjetske baštine). Razmatrajući odnos između *kund*-a i urbane strukture projekt pretpostavlja obnovu i oporavak predjela u blizini starog spremnika vraćajući se na funkcionalnost drevne matrice većeg sustava, na čemu se temelji projekt razvoja.

INTRODUCTION

Megalopolis in continuous expansion, Delhi has changed his aspect by relocating the centre of the power seven times. The economic, political and social conditions continue to have their reflection in an unstoppable urban sprawl that opens new questions about the role of architectural and landscape heritage. Understand how to manage a heritage so consistent and of a dimension so vast is an unresolved issue. Similar problems had already appeared when the British were confronted with, in 1911, the design of the new capital.

Delhi, because of its built heritage, is often referred to as the Rome of the East. Archaeologists declared that although humans have inhabited the Delhi region for over than 100.000 years, Delhi become a capital city only since AD 1060, when the Rajputs Tomar built the first city of Lal Kot which today is located in Mehrauli area.[1] Situated in the rocky landscape of the Aravalli Range Mountains, Mehrauli is located about 15 kilometres to the South of New Delhi, in a wide rural area on the southern end of the city, in the direction of Gurgaon. Close to the archaeological site of Qutb Minar, there is still living the contradiction between the traditional role of the rural centre and the affiliation to the megalopolis, which is implicitly linked to. In the continuous expansions New Delhi has absorbed 300 villages and because of it is also called "Urban Village". Mehrauli is part of this regional model and represents an important nucleus of the southern area. The implementation of strategies[2], linked to the increase of New Delhi, has led to the almost total destruction of the original structure of the settlement and of a part of the architectural heritage. However, this phenomenon has been regularly overlooked, in fact already in 1908 the British rule favoured the organic development of the village not taking into the consideration the fact that the houses of mud and straw then present, after the 1947, with the economic development of the sixties, would have been transformed into multi-storey buildings with no architectural quality and urban rationality.

"The destruction of historical urbanized villages of Delhi could be considered the biggest failure of the planners and architects of independent India. However, this is just one of the many failures; the destruction of our historic city in the hands of political officials builders was relentless and without any concern whatsoever."[3]

"In 1984, two non-governmental organizations were founded to preserve the heritage of the city: the INTACH (Indian National Trust for Art and Cultural Heritage) and the Conservation Society of Delhi. They often disagree despite their common objectives: to ensure the protection of monuments of Delhi. One of the most important achievements of these organizations is the Mehrauli Archaeological Park, (...) where are numerous historical monuments: the tomb of Ghiyasuddin Balban (a great ruler of the sultanate that ruled from 1267 to 1287), one of the most beautiful bavli of Delhi dated back to the Lodi Period and a folie, Metcalf's Folly, built by the British. Unfortunately this park is still too little visited."[4]

Included in the Master Plan for Delhi (MPD) 1962[5], in 1984 Mehrauli entered a new phase of expansion: there was no attention neither to the natural environment, nor to the constructed, the historical value of its monuments was not considered. As there was no program for the census of heritage, the potential of the existing site´s resources was not even included. The regulations adopted for the land use were very general and did not take into consideration the morphology of the settlement; the possibility of re-use of existing historic structures was completely neglected.



Fig. 1 Map of Mehrauli village, archaeological park and Hauz i Shamsi area (drawings by M. Potente, 2010)

THE IMPORTANCE OF THE ARCHITECTURAL HERITAGE: MEHRAULI AND THE ARCHAEOLOGICAL PARK

In 1988, the DDA has commissioned Nalini Takur to carry out an alternative development plan for the "urban village" of Mehrauli. The prospects of a heritage zone were not necessary only to preserve the monuments but also because Mehrauli had a potential growth in tourism, leisure activities and shopping. The project, initiated by the INTACH, sponsored and funded by the DDA, was also supported by ASI. The main objectives

1 http://www.india-seminar.com/2011/628.htm [01.12.2011].
2 Mehrauli is one of the 111 traditional settlements included in the urban area of Delhi urbanized in the last 30 years.
3 http://www.india-seminar.com/2011/628.htm [01.12.2011].
4 http://www.confinde.com/2012/le-patrimoine-historique-de-delhi [06.02.2012]
5 https://dda.org.in/planning/mpd-1962.htm [20.04.2015]

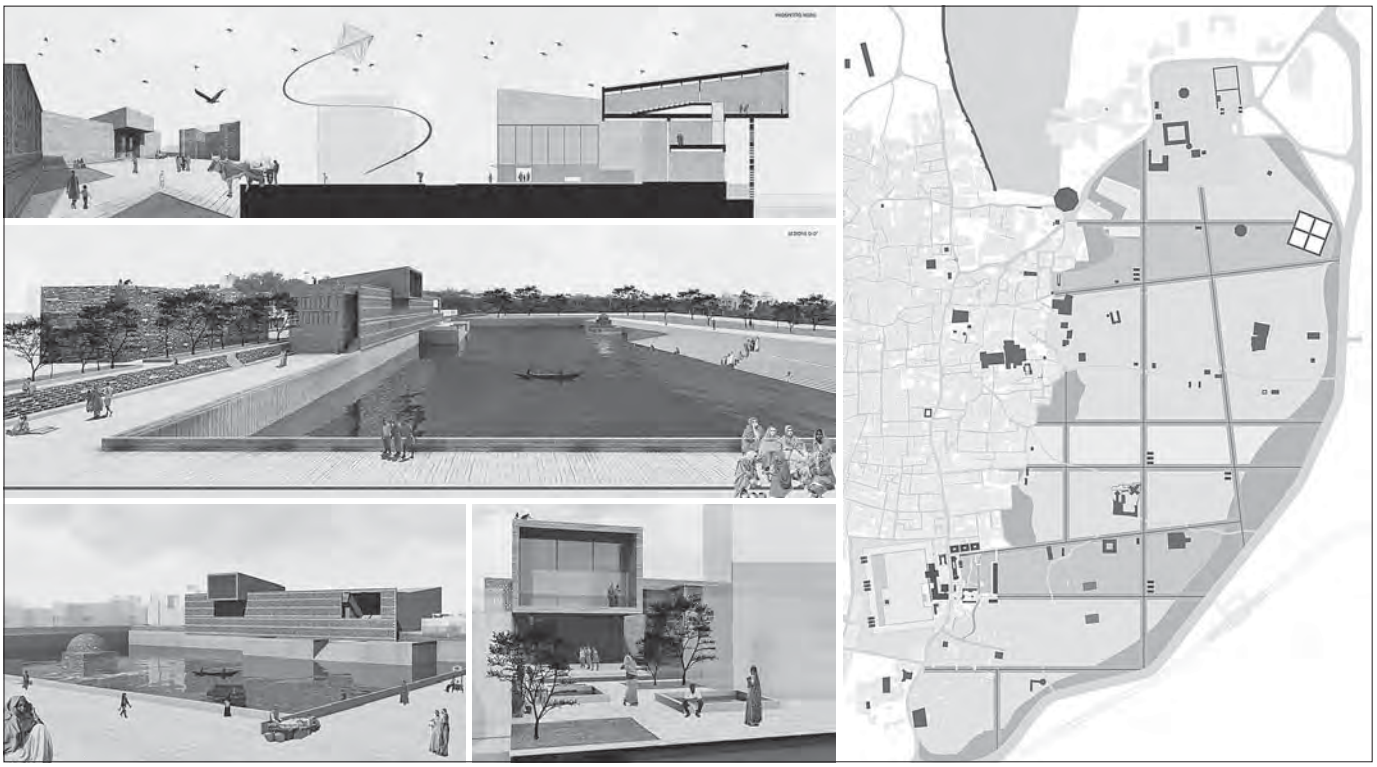


Fig. 2 Hauz i Shamsi area and archaeological park project, degree thesis (drawing by M. Potente 2011)

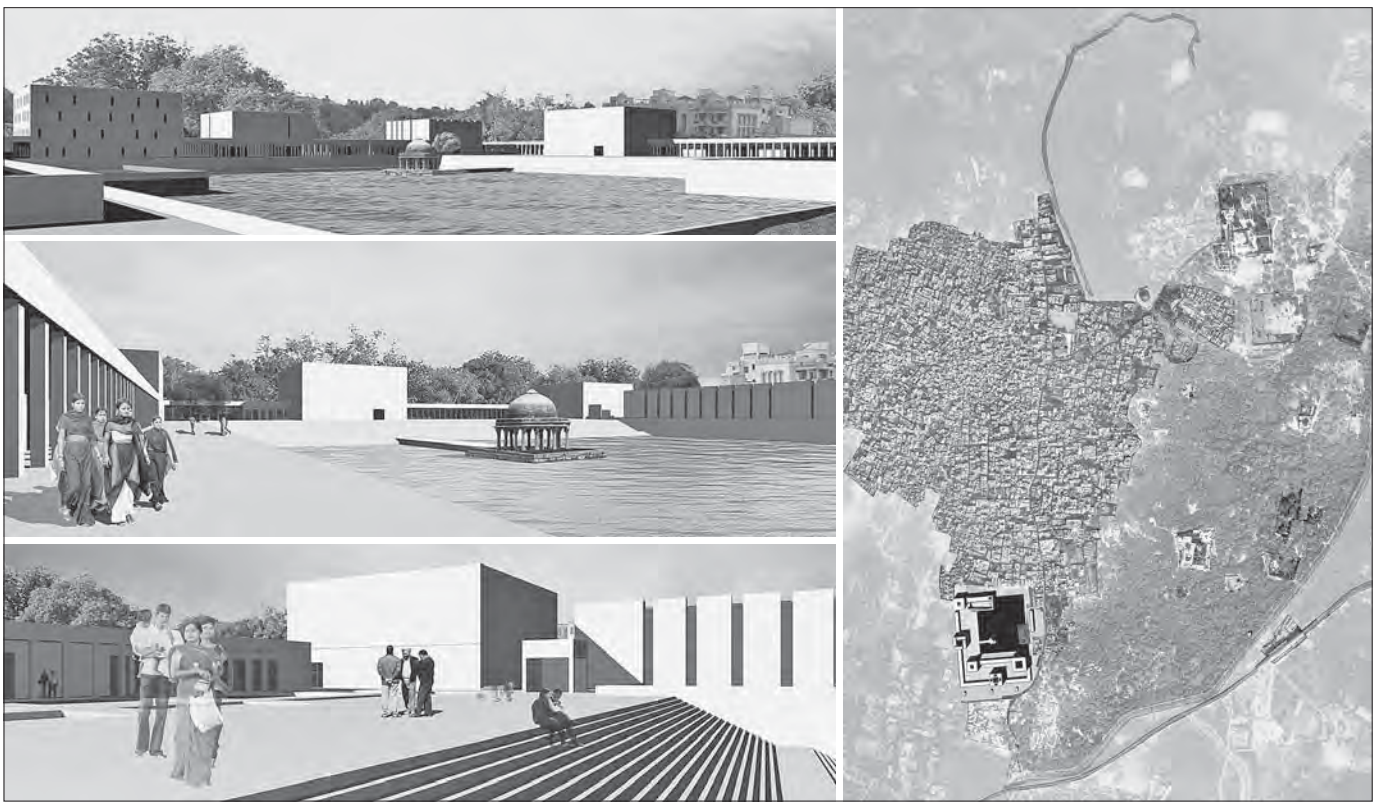


Fig. 3 Hauz i Shamsi area project, degree thesis (drawing by F. Renzi 2011)

were: the reuse of existing buildings, the drafting of an overall landscape plan and a plan for the promotion of the heritage (Fig. 1).

Takur distinguishes four categories of the elements that make up the landscape of Mehrauli, such division is useful to clarify many lines of action: the heritage of the natural landscape (morphology of the whole, historic gardens and tree species); the archaeological heritage; the architectural heritage of the village and of the park DDA (circa 200 monuments mentioned in the list drawn up by Zafar Hassan)[6]; the social heritage characterized by traditional Phool Walon ki Sair Festival. In 1989, this study offered more concrete proposal of an "Archaeological Park": which "will help in increasing awareness and heightening the perception of the people towards the city's rich past. This will result in a positive attitude towards the past, which in long term will contribute towards conservation of the heritage of Delhi".[7]

MEHRAULI: CONSERVATION AREA

Mehrauli is one of the seven ancient cities and today looks like a complex of buildings erected after 1206, during the reign of Sultan Qutb Ud Din Aybak, the first ruler of the Mamluk dynasty of the Delhi Sultanate and later by his successor Iltutmish. In the following centuries, other sovereigns left behind a memory of their government erecting important buildings; among all erected monuments, the most famous is the Qutb Minar, commissioned by the ruler Qutb Ut Din Aybak to commemorate his victory.

Also the main gateway Ala i Darwaza, Alai Minar and the Ashoka pillar make parts of the Qutb complex (Fig. 4). Numerous tombs are peeping out from the surrounding areas distinguishing themselves within the dense urban fabric and the area chaotically built-up. The inhabited nucleus is divided by an urban axis on which are situated the bazaars and the commercial activities: a course that begins in the north with the complex of the Qutb and finds its conclusion in the south, right there where is the Hauz-i-Shamshi, giant tank built in 1200 by Sultan Iltutmish to ensure water supply to the inhabitants of Mehrauli.

Near the artificial reservoir is located the architectural layout of the Jahaz Mahal, imperial residence dating from the 15th century and, to the east of Main Bazar, the remnants of the Jharna, a pavilion built in 1712 on the edge of a garden of delights where the traces of water features, powered by the largest water reservoir, can be recognized (Fig. 5).

Although the inclusion of the Qutb complex into the UNESCO World Heritage List (1993) meant an important step in raising the awareness and international public opinion on several occasions and from several directions the necessity of renewing the entire area, which causes contemporary critical condition, was expressed. In the surrounding areas, there are still hundreds of monuments dispersed and abandoned within the plot of the dense urban fabric. Not until the Mehrauli Master Plan 2001 was declared a "conservation area": at least six monuments of the park have been declared a national heritage and included in the list of protected monuments. The Delhi Master Plan 2021[8] finally dedicates a chapter to the preservation of the built heritage and, in the published text, the DDA distinguishes six areas to be preserved and three archaeological parks: Mehrauli, Sultangarhi, Tughlaqabad.[9]

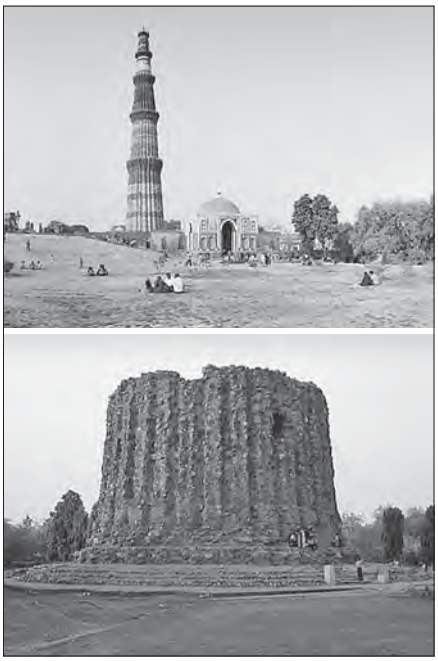


Fig. 4 Qutb Minar (1202) and Alauddin Minar (1311) (photographs by M. Potente, 2010)

AN OPEN QUESTION

Although the awareness campaign conducted by Takur (1987–2000) has led to the restoration of some monuments, particularly Rajon ki Baoli (1506), the concern about the degradation of the historic buildings, especially caused by the difficulty to intervene because of various proprietors, remains. Also the environmental degradation shows a certain consistency: deforestation, the lack of attention to the natural heritage of the park, the waste management and the presence of open dumps in areas close to Hauz-i-Shamsi and the Jharna, the sewers and the stagnant waters in the same area are a real risk to the public health. There is still a lack of a collective consciousness which would consider the village of Mehrauli a priceless cultural heritage, a public property.

6 Mrinalini Rajagopalan; Madhuri Shrikant Desai, 2012: 94.
7 Thakur, 1989.
8 To preserve the city's architectural fabric, DDA has identified 6 heritage zones and designated 3 archaeological parks in the DMP 2021. http://articles.economictimes.indiatimes.com/2014-06-22/news/50772330_1_dda-delhi-master-plan-delhi-development-authority [22.06.2014]
9 Taylor, Lennon, 2012.



Fig. 5 Gandhak Ki Baoli 13th century, Jahaz Mahal XV century, Hauz Shamsi 13th century (photographs by M. Potente, 2010)

ARCHITECTURES FOR THE WATER

Mehrauli is only one of the numerous examples of Indian settlement where the presence of a large artificial water tank constitutes the founding structure together with the residential areas, the monuments and the design of the surrounding area. Another emblematic example is Sarkhej Roza (1458); the largest mausoleum in Gujarat erected in honour of the Sufi saint Shaikh Ahmed Makhdum Khattu and a regional demonstration of the Islamic architectural culture mixing the influences of Hindu and Jain. In 1445, when the saint died, Shah Mohammed ordered a mausoleum erected in his honour, together with a mosque; the next Sultan, Mahmud Begada, completed the complex digging a central tank surrounded by a complex of pavilions and a small private mosque. Today, Sarkhej has become a place of rest and meditation, a site that harmonises the priceless heritage of its buildings with the natural character of the landscape that incorporates it. Unfortunately, as stated the minister Sultan Ahmed: "It can be seen that this old monument of historical significance is crumbling fast. It needs immediate attention and if not restored on priority, it will be a big loss to heritage."[10] However, not always the redevelopment and restoration works done in India have provided the right attention to the characteristics of the places and the interpretation of traditional elements. A Sarkhej is clearly visible that the recent protective renovations of the ghats around the hauz on the one hand made possible to restore the original profile of the steps and the edge of the water tank, but on the other hand also introduced foreign elements isolating the complex from its context. As in other situations the Archeological Survey of India (ASI), authority in charge of the conservation and protection of the monuments, could not do much if not impose, as is also happening in Mehrauli, several deleted protections of the monuments and a few decorative lawns to valorise them. Thus, the attempt to protect the heritage often ends in its isolation from the place of its origin. "The architecture regards the place and since it defines it is necessary that it is appropriate to it. Appropriate to the idea, to the raison d'etre, to the construction purpose, but also in the sense which express the word ´possession´ (from the Latin proprius)."[11]

PLANNING AROUND THE WATER

Following a detailed study, part of a degree´s laboratory, two project ideas for the redevelopment of Mehrauli were suggested: both start from the premise that the re-functionalization of Hauz-i-Shamshi might be strategically important for the establishment of new links between the morphology of the village and archaeological park, to set a new equilibrium between built and natural elements, between residents and tourists Figs. 2-3).

The aim of the projects, as required by the DDA, is the conservation and the re-launch of part of 'Mehrauli', area of historic and natural interest. In both projects, the water is considered a substance from which everything originates, it acts as a fundamental element while provides climate control and a natural wellbeing to the museum complex, divided between indoor and outdoor exhibition spaces.

The first project (Fig. 6) considers the village and the green area as one big archaeological park in which not only the monuments, the ruins and the natural heritage could be valorised, but also new functional buildings to retrain and upgrade Mehrauli can be introduced. Precise paths are modulating on the already existing structure and on the orography of the site setting the connections between the area of Qutb, the park and the Hauz-i-Shamshi. New collective buildings offer themselves to the village: the museum of the city overlooking the water, the market in the front, accommodation facilities and the exhibition space in the end of the Jarna garden.

The second project (Fig. 7) aims to restore the shape of the tank, now reduced to about half its original size, to set up a museum organized on a succession of seven pavilions, a narrative of architectural episodes that describe the evolution of the city of Delhi. The Hauz-i-Shamshi, at the conclusion of the settlement of Mehrauli, represents a microcosm where renew, in a contemporary way, the principles of the ancient treatises of

10 The statement of the Minister of State for Tourism Sultan Ahmed who visited the site together with a delegation of ASI on 22 May, 2012.
11 Moneo, 1995: 3.
12 Ibid.
13 Ibid.

Indian architecture. The theme of the boundary, archetype that interposes itself between village and park, then renew the ancient connection to the Qutb Minar. To Moneo "occupy a place means to possess a place"[12]. Appropriation that starts from the land, where the foundation in its double meaning of ritual act of delimitation of a space and support for the building takes place. [...] The building, by virtue of constructing locations, is a founding and joining of spaces.[13]

CONCLUSION

In the recent years, to raise awareness about the settled community, attracting the public attention and encourage the tourism that is limited to the visit of the Qutb, neglecting a priceless heritage, the INTACH organizes several walks across Mehrauli and the archaeological park. The revitalization of the area seems to depend on a lack of new public buildings and spaces able to, in respect of existing heritage, act as catalysts for new tourism and the local economy. The prospects of finding necessary resources for the regeneration of the site within the territory are excellent, also thanks to the subway´s connection (2010) near the village. Without a strong political will not able to impose a global design that considers the village and archaeological park unique, there will be a risk, in the best of hypotheses, to preserve some monuments, however, without renewing the value of the place, to cancel forever the memory that has saw the birth of Delhi, symbol of its origin.



Fig. 6 Masterplan, degree thesis (drawing by M. Potente 2011)



Fig. 7 Masterplan, degree thesis (drawing by F. Renzi 2011)

BIBLIOGRAPHY

1. Conservation of built heritage included in Delhi Master Plan, http://articles.economictimes.indiatimes.com/2014-06-22/news/50772330_1_dda-delhi-master-plan-delhi-development-authority
2. Joshi, H., Le patrimoine historique de Delhi, Conference on February 6th 2012, Centre André Malraux in http://www.confinde.com/2012/le-patrimoine-historique-de-delhi
3. Liddle, S. (2011), *Delhi: 14 Historic Walks*, Westland Ltd., New Delhi
4. Moneo, R. (1995), *Immovilidad substancial*. "CIRCO", no. 24, Boletín independiete, Ed. Mansilla, Rojo, Tuñon, Madrid
5. Nanda, R., *A millennium of building, 50 years of destruction,* http://www.india-seminar.com/2011/628/628_ratish_nanda.htm
6. Mrinalini Rajagopalan, M., Madhuri Shrikant Desai, M. (2012), *Colonial Frames, Nationalist Histories Imperial Legacies*, Ashgate
7. Thakur, N. (2010), *Archaeological Park as Project*, Architexturez Imprints, New Delhi

AUTHOR'S BIOGRAPHY

Prof. **Stefania Rossl**, assistant professor in Architectural Design at the School of Engineering and Architecture, University of Bologna, Department of Architecture, she has curated research projects and workshops in Italy and abroad investigating the city and the landscape. She collaborates with Universities and Research Foundations in India focusing on the areas related to water. Since 2005 she is board member of the PhD in Architecture.
stefania.rossl@unibo.it

IVANA HANIČAR BULJAN, Institute of Art History, Zagreb, Croatia
RATKO VUČETIĆ, Institute of Art History, Zagreb, Croatia

OSJEČKA TVRĐA – POLAZIŠTA REVITALIZACIJE

TVRĐA-FORTRES IN OSIJEK – STARTING POINTS OF REVITALIZATION

KLJUČNE RIJEČI
revitalizacija
povijesna urbana jezgra
Osijek
funkcionalne i morfološke promjene

KEY WORDS
revitalization
historic urban core
Osijek
functional and morphological changes

Prostor osječke Tvrđe prema svojim povijesnim, kulturnim i oblikovnim vrijednostima predstavlja specifičan spomenik kulturnog naslijeđa. Namjera je ovim radom prikazati važnost povijesno-prostornih istraživanja osječke Tvrđe, za razumijevanje funkcionalnih i morfoloških promjena urbane strukture, te njihov značaj koji može poslužiti u interpretaciji povijesnoga naslijeđa – ne samo kao povijesne forme, već i kao polazište stvaranja strategije obnove i revitalizacije povijesnoga prostora Tvrđe. Istraživanjem osječke Tvrđe, na široj strateškoj razini, prepoznate su tri problematske cjeline: odnos grada i Tvrđe prema širem okolišu – području Baranje; uklanjanje bastionskog sklopa Tvrđe; dokumentiranje i interpretacija jezgre Tvrđe uz integralni pristup s ciljem dopune i objedinjavanja dosadašnjih istraživanja i operativnije uporabe informacija kao podloge za projekte revitalizacije i obnove.

The area of Osijek's fortress Tvrđa represents a specific cultural heritage monument. The article intends to display the importance of the historic – spatial explorations of the Osijek's Tvrđa in order to understand the functional and morphological changes of the urban structure. Assuming that the historic core is not a mere symbolic value, the repository of the architectural and urban heritage, the analysis of the changes in time and their identification itself can serve as an impulse to return vitality and to renew life of the historic core, integrated into the contemporary economic and social life. By investigating the Osijek's Tvrđa, at a broader strategic level, we identify three problems: relation city – Tvrđa in a wider context area – area of Baranja; removing the bastion assemblage of Tvrđa, the integrity of the building entity and ambiance is at a critical point and intention of documenting and interpreting the Tvrđa's core.

UVOD

Prostor osječke Tvrđe, prema svojim povijesnim, kulturnim i oblikovnim vrijednostima prepoznajemo kao specifičan spomenik urbanog naslijeđa. Gubitak primarnih funkcija doveo je do degradacije vitalnih gradskih sadržaja, a različitim strateškim dokumentima revitalizacija Tvrđe, povijesnog središta grada Osijeka, prepoznata je kao jedan od primarnih zadataka. Namjera je ovim radom prikazati važnost povijesno-prostornih istraživanja osječke Tvrđe za razumijevanje funkcionalnih i morfoloških promjena urbane strukture, te njihov značaj koji može poslužiti u interpretaciji povijesnog naslijeđa – ne samo kao povijesne forme sa svojim stvarnim i simboličkim građevnim i prostornim vrijednostima, već i kao polazište stvaranja strategije obnove i revitalizacije povijesnog prostora Tvrđe, a u okolnostima promijenjenog povijesnog i funkcionalnog značenja. Metodologija istraživanja važan je segment novog i održivog razvoja kulturnog dobra, posebice u slojevitim povijesnim građevinama kao što su povijesne urbane jezgre.

METODOLOŠKE ODREDNICE

Marginalizacija Tvrđe, povijesnoga središta Osijeka, dovela je do depopulacije, a gubitak integralne vojno-civilne funkcije ostavio je otvorenim za niz pitanja. Uz negativne posljedice i degradaciju građevnog tkiva, područje Tvrđe uglavnom je sačuvalo povijesni integritet, ali uz gubitak bastionskog fortifikacijskog sklopa, važne odrednice povijesne morfološke strukture. Polazeći od stanovišta da povijesna jezgra nije samo simbolička vrijednost, repozitorij građevnog i urbanističkog naslijeđa – upravo povijesna analiza promjena i njihova identifikacija – može poslužiti kao poticaj vraćanju vitaliteta i obnovi povijesne jezgre, integrirane u suvremeni ekonomski i društveni život. Recepcija i reinterpretacija kulturnog naslijeđa kao sustava vrijednosti morala bi biti u uravnoteženom odnosu sa suvremenim potrebama, što zahtijeva aktivan odnos konzervatora uz strateško promišljanje.

Revitalizacija i reurbanizacija određeni su kao proces optimalizacije ekonomskih, pravnih, društvenih, socijalnih, građevnih i okolišnih uvjeta koji će omogućiti vibrantan životni prostor s naglaskom na identitetske i vrijednosti kulturnog naslijeđa – kao odabir mjesta stanovanja i atraktivnosti investiranja.[1] Tretirajući povijesni grad (povijesnu jezgru) kao izvor informacija, prepoznavajući način oblikovanja i prostorni kontekst, pomoću prostorne analize moguće je odrediti i osnovne smjernice, uključujući i danas vidljive oblike, uz određenje današnjeg stanja, ali i one oblike koji su teško prepoznatljivi zbog preslojenosti ili su nestali tijekom vremena, a odredili su i oblikovanje današnjega grada. Urbana analiza omogućava prepoznavanje potencijala prostorne regeneracije, koji će pridonijeti zaštiti povijesne jezgre, uz određenje realnih mogućnosti, te olakšati donošenje odluka, a ujedno će poslužiti i kao polazište za druge razine istraživanja (društvene, ekonomske, kulturne...). Na primjeru osječke Tvrđe na široj strateškoj razini određene su tri problematske cjeline:

- odnos grada, tj. Tvrđe prema širem okolišu,
- vanjski obrambeni prsten osječke Tvrđe,
- dokumentiranje i interpretacija jezgre Tvrđe.

ODREDNICE IDENTITETA

Grad Osijek nastao je uz desnu dravsku obalu na prirodnom uzvišenju, pogodnom za naseljavanje i zaštićenom od visokih voda Drave, na mjestu gdje je olakšan prijelaz preko rijeke. U širem prostorno-povijesnom kontekstu grad nastaje u sustavu povijesnih komunikacija koje su povezivale sjever Europe i Aziju. Niz različitih naziva označava taj put kao *Via Militaris, Via Diagonalis, Via Singidunum,* Kraljevska Cesta, Carski Drum, Carigradski Drum, Moravska Cesta, Velika Džada... Kod Osijeka put se račvao prema zapadu, uzduž Drave i prema sjeveru u smjeru Budima. Komunikacijski sustav i riječni prijelaz stvorili su pretpostavke za nastanak grada. Prema reljefnim značajkama, Osijek je formiran u ravničarskom prostoru, pri čemu treba naglasiti obi-

1 Mihelič, 2005: 1

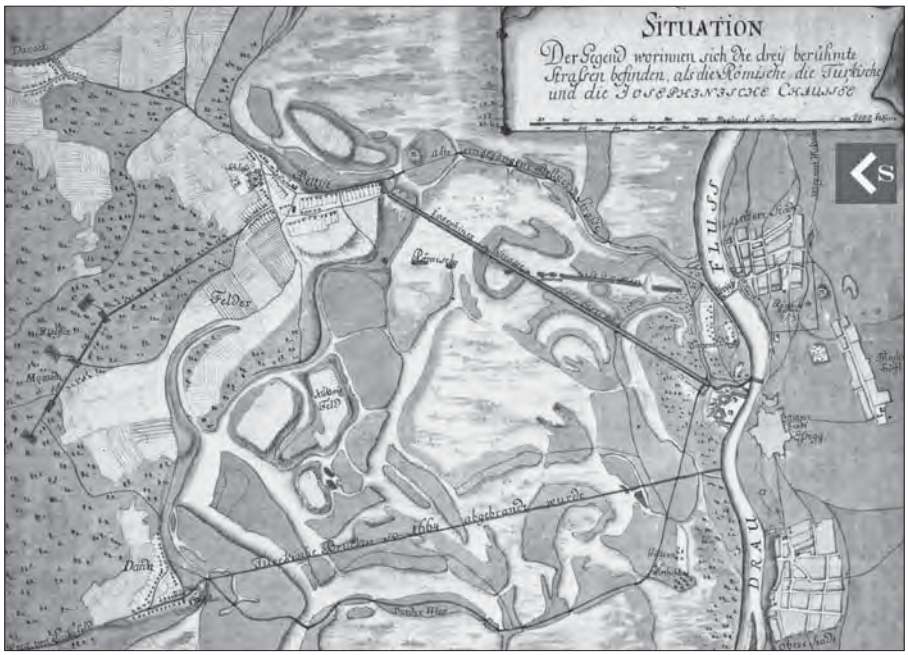
Sl. 1. Karta s prikazom osječkih mostova, 1785. (izvor: The catalogue of Count Ferenc Széchényi's maps and atlases, National Széchényi Library, 2002., cat. 71)

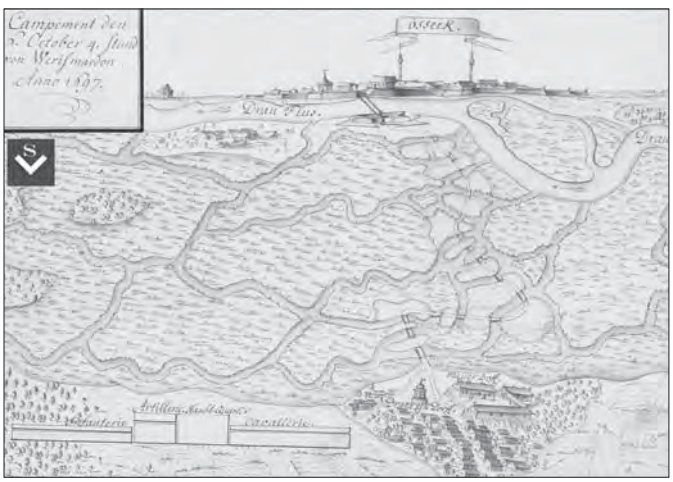
Sl. 2. Prostor između Osijeka i Darde (18. st.), stanje 1697. (izvor: Kriegsarchiv, Wien, KAW-H-III.-C107 2 Bd. No 2)

Sl. 3. Plan Osijeka, 1861. (izvor: Državni arhiv u Osijeku)

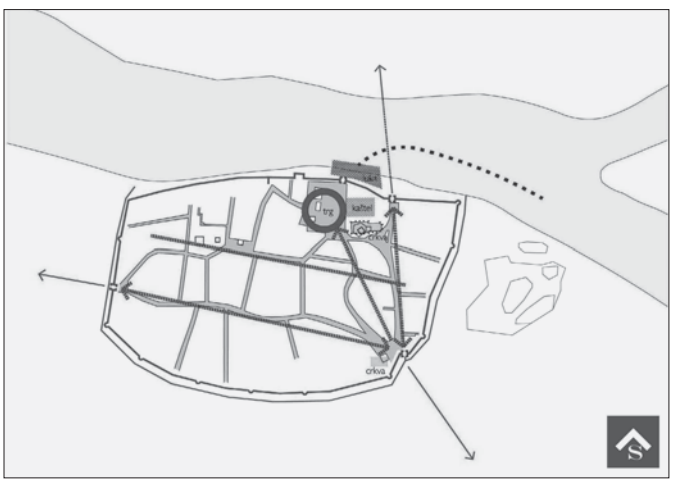
Sl. 4. Shematski prikaz urbane strukture srednjovjekovnog Osijeka (izvor: Institut za povijest umjetnosti, Zagreb, 2014.)

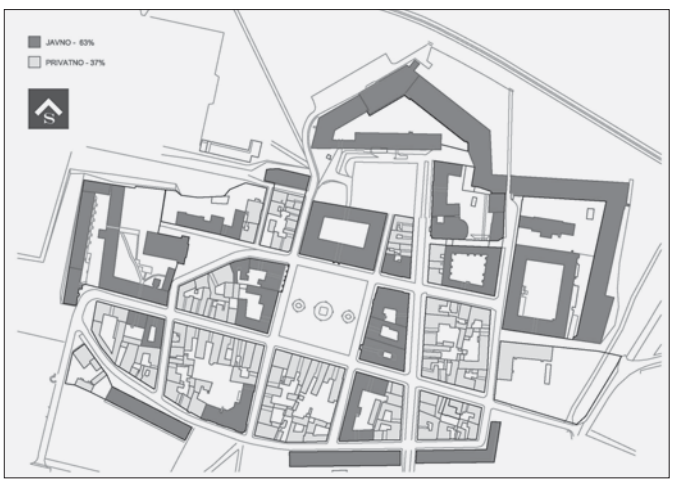
Sl. 5. Javne i privatne zgrade u Tvrđi (izvor: autori)











lježje otvorenosti, a tijekom povijesti i pogranični položaj. Prednost je takvog položaja mogućnost primanja i širenja utjecaja u doba mira, a nedostatak jest izloženost razaranjima u nesigurnim ratnim vremenima. Prvo gradsko naselje bilježimo u doba Rima, na položaju današnjega Donjeg grada. Antička *Mursa* nastala je kao *castrum,* na *limesu*, a pomicanjem granice grad stječe status kolonije.[2] Srednjovjekovno naselje nakon barbarskih provala razvilo se na povišenom položaju uzvodno od uništene *Murse*. Na tom mjestu, od srednjeg vijeka do danas, uz brojne preobrazbe kontinuirano traje osječka Tvrđa kao povijesna jezgra grada. Osijek se prvi puta spominje u povijesnim izvorima 1196., ispravom kojom se cistercitima iz Cikadora daje pravo ubiranja brodarine i tržne placarine.[3] Naselje se naziva *forum Eszek et portus*. Nazivi grada latinski *Mursa* (u značenju močvare) i slavenski Osijek (oseka, osijek, tj. gaz, riječni prijelaz) odraz su specifičnog položaja grada, dok termini *forum et portus*, označavaju mjesto trgovine i riječni prijelaz.

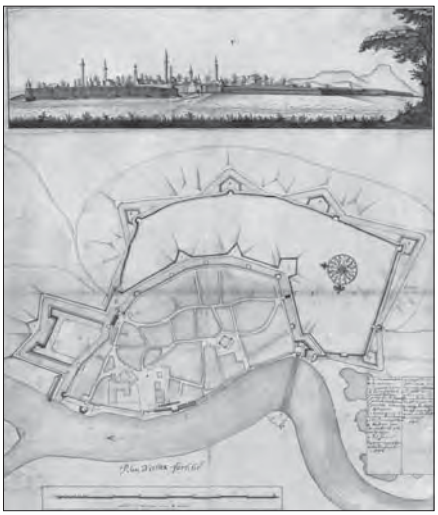
Nastanak gradova na području kontinentalne Hrvatske vezan je uz dvije ključne povijesne komunikacije koje su slijedile tokove Save i Drave. Uz dravski prometni smjer tako nastaju i Koprivnica i Varaždin, no oba grada za razliku od Osijeka udaljena su od riječnog toka. Na dravskoj obali nastaju dva grada na području Slovenije, srednjovjekovni Maribor i Ptuj nastao u rimsko doba, a na nešto drugačijem položaju formirao se i srednjovjekovni grad. Prvo razdoblje nastanka gradova obilježava i značajna uloga cistercita i drugih redova, koji osnivaju tržna naselja na važnim prometnicama i provode kolonizaciju. Iako bez potpune povijesne potvrde sličnu situaciju možemo pretpostaviti i u slučaju Osijeka. Druga etapa srednjovjekovnog razvitka Osijeka, od polovice 14. do turskih osvajanja u 16. stoljeću, obilježena je vladavinom obitelji Korog.[4] Tada se grad širi, utvrđuje, a prema rekonstrukciji prostorne situacije tada nastaje i planirani sustav s dvije usporedne ulice, povezane nizom poprečnih ulica.[5] U 14. i 15. stoljeću Osijek se spominje kao *villa i oppidum (ponekad i civitas)*. Srednjovjekovna prostorna situacija može se rekonstruirati u prvom razdoblju u dva osnovna smjera: komunikacija i trg usmjeren prema rijeci (sjever-jug) i drugi razvojni smjer koji usporedno slijedi tok Drave u smjeru istok-zapad.[6] Komunikacijska važnost smjera istok-zapad vidi se i iz naziva gradskih vrata; istočnih – vukovarskih ili beogradskih i zapadnih – valpovačkih.

Nakon osmanlijskog osvajanja grada 1526., grad postaje vojno i logističko, te konačno i trgovačko središte. Uz Požegu, smatra se najrazvijenijim gradom na području Slavonije, a prema povijesnim izvorima nazivao se kasabom, a ponekad i šeherom. Posebnu važnost gradu daje Sulejmanov most oko kojeg se razvija i palanka (podgrađe), trgovačko središte grada.[7] Osmanski grad preslojio je srednjovjekovno naselje, no uz zadržavanje osnovne prostorne strukture.

Nakon oslobođenja od Osmanlija 1687., Osijek je 1690. proglašen komorskim gradom (pod izravnom upravom iz Beča), kada nastaje i osnovni koncept „idealnoga vojnog grada Tvrđave", sa središnjim pravokutnim trgom, sustavom nepravilnih blokova, fortifikacijskim bastionskim sklopom i nizom vojarni položenih usporedno uz gradske utvrde. U novim povijesnim okolnostima, prirodno zaleđe grada i logističko uporište postaje Baranja, gdje se formiraju dva nova vlastelinstva – Darda i Bilje, a uz Dravu nastaju i zrcalno položena nova naselja nasuprot Gornjem i Donjem gradu, preko kojih se odvija komunikacija među riječnim obalama.[8] Do 1720-ih godina grad je uglavnom dovršen, a razvila su se i ranije spomenuta nova podgrađa izvan topometne linije. Status slobodnoga kraljevskoga grada Osijek stječe 1809. Gubitkom vojnih funkcija tijekom 19. stoljeća započinje razgradnja fortifikacija, konačno dovršena 1926. godine, a već tijekom 19. stoljeća središnje gradske funkcije preuzeo je Gornji grad.

Termini kojima je grad nazivan u povijesnim izvorima – castrum, kolonija, forum, villa, oppidum, civitas, kasaba, šeher, komorski grad, slobodni kraljevski grad – označavaju značenje i važnost grada, a ujedno su prikaz promjena urbane strukture, koje se precizno mogu prepoznati prema terminskim promjenama.

Prikazana prostorna i vremenska slojevitost danas se može iščitati pretežno iz skromnih arheoloških nalaza, dijelom je prepoznatljiva i u današnjoj prostornoj strukturi



Sl. 6. Detalj plana Osijeka, 1688., S. de Mesgregny (izvor: Kriegsarchiv, Wien, KAW-Inland C VII Env B Esseg No 5)

2 Bulat, 1994: 27-38
3 Mažuran, 1994: 50-53
4 Mažuran, 1994: 52-105. Autor donosi povijest Osijeka u doba vladavine Koroga, te topografiju srednjovjekovnog Osijeka.
5 Prostorne analize sa sustavom dvije usporedne ulice i poprečnim vezama rezultat je istraživanja koja se trenutno provode u Institutu za povijest umjetnosti.
6 Vučetić, 2009: 276
7 Vučetić, Buljan, 2014: 150-153
8 Horvat Levaj, Vučetić, Haničar Buljan, 2011: 7; Haničar Buljan, Uzelac, Vučetić, Žmegač, 2013: 21-33



Sl. 7. Glavni trg u Tvrđi, 1880. (izvor: Državni arhiv u Osijeku)



Sl. 8. Tvrđa, pogled iz zraka (snimio: Mario Romulić, 2015.)

Tvrđe. Osnovno određenje današnjeg prostora Tvrđe svakako je radikalna barokna pregradnja, koja je preslojila ranije građevne strukture, oslanjajući se na prostorne vrijednosti zatečene *in situ*. Prema provedenoj valorizaciji, osječka Tvrđa predstavlja jedinstveni i prvi primjer baroknoga grada tvrđave, civilnih i vojnih funkcija, nastalog u sklopu izgradnje prvog fortifikacijskog sustava vezanog uz djelovanje princa Eugena Savojskog. Današnje stanje Tvrđe, većim dijelom srušenih fortifikacija i zapuštenih građevina te degradirane povijesne cjeline, zahtijeva sanaciju i revitalizaciju.

KRITERIJI I MODELI REVITALIZACIJE

Godine 2009. izrađena je Urbanističko-konzervatorska studija vanjskog obrambenog prstena osječke Tvrđe, uz prikaz povijesnog razvitka i valorizacije bastionske trase, kao i prijedlog programskih i urbanističko-konzervatorskih smjenica za urbanistički plan uređenja Tvrđe.[9] Današnje stanje ocijenjeno je privremenim, pri čemu je naglašena potreba za rehabilitacijom ukupnih prostornih vrijednosti u kojima bastionska trasa ima iznimno važno mjesto. Provedena identifikacija i valorizacija pojedinih građevnih razdoblja, poslužila je kao pretpostavka za obnovu i prezentaciju bastionske trase. Uz konzervatorski segment, koji se odnosi na sačuvani dio fortifikacija i mogućnost obnove i prezentacije srušenih poteza utvrda, cjelina povijesne jezgre i njezina sanacija predstavljeni su i kao urbanistički problem, koji je integralno moguće riješiti samo prostorno planskim mjerama i planom upravljanja, a čije je polazište konzervatorska studija, tj. analiza povijesnog prostornog naslijeđa i njegovo vrjednovanje, te sagledavanje današnjega stanja.

Problematska cjelina, koja se integralno nadovezuje na obrambeni prsten osječke Tvrđe, jest urbana jezgra, tj. prostor omeđen nekadašnjim sustavom fortifikacija.[10] Primarni problem predstavlja stanje postojeće dokumentacije, koja je nastajala tijekom niza godina uz raznovrsne metodološke pristupe, danas često zastarjele, dok je građa raspršena i pohranjena u različitim institucijama, što onemogućava učinkovitu primjenu. Metodološki pristup proizlazi iz morfologije grada i podjele na blokove, slijedi podjela na parcele i dokumentiranje pojedinih zgrada uz utvrđivanje današnje namjene i građevnog stanja. Okvir istraživanja jest identifikacija i evaluacija ključnih elemenata građevne strukture grada, kroz tipološke karakteristike morfološke strukture i pojedinačnih zgrada. Određenje morfoloških elemenata omogućava komparaciju i valorizaciju sa sličnim tipovima gradova na nacionalnoj i internacionalnoj razini, dok će slične karakteristike omogućiti i olakšati proces obnove sa stanovišta vremena nastanka i starosti. Tipološko dređenje građevina i njihova klasifikacija trebali bi poslužiti kako određenju općih kriterija obnove, tako i specifičnih zahvata.

9 Z. Uzelac, Mutić, D. Uzelac, 2009
10 Vučetić, Haničar Bulljan, 2015

ZAKLJUČAK

Analiza prostorne strukture Tvrđe referira se na cjelinu i pojedinačne dijelove, pri čemu su uzeti u obzir i povijesni uvjeti u kojima Tvrđa nastaje. Određenjem izvorišta i identifikacijom urbane forme, kao i morfoloških karakteristika, dovodi se do razumijevanja karaktera i valorizacije prostora, tj. do svojevrsnog povratka osnovnoj povijesnoj formi kao polazištu budućeg razvoja. Prostorno-povijesna slojevitost urbane jezgre Tvrđe i mješovitost njezinih funkcija prepoznati su kao najznačajniji čimbenici identiteta koji uz težnju za vraćanjem izvorne prostorne cjelovitosti s bastionskim sklopom trebaju postati glavni kriteriji za revitalizaciju.

LITERATURA

1. Bulat, M. (1994.), *Rimska Mursa*, u: Mažuran, I. Srednjovjekovni i turski Osijek, Zavod za znanstveni rad HAZU u Osijeku, Osijek, ISBN 953-154-040-3
2. Fister, P. (2007.), *Reurbanizacija/prenova naselbin in arhitekture* (metodologija načrtovanja), Univerza v Ljubljani, Fakulteta za arhitekturo, Ljubljana, ISBN 978-961-6160-69-8
3. Haničar Buljan, I.; Uzelac, Z.; Vučetić, R.; Žmegač, A. (2013.), *Dvorac Eugena Savojskog u Bilju, povijesno građevinski razvoj, valorizacija i prijedlog konzervatorskih smjernica*, Institut za povijest umjetnosti, Zagreb, elaborat-rukopis
4. Horvat Levaj, K.; Vučetić, R.; Haničar Buljan, I. (2011.), *Dvorac Esterházy u Dardi, povijesno-građevinski razvoj i valorizacija, prijedlog konzervatorskih smjernica*, Institut za povijest umjetnosti, Zagreb, ISBN 978-953-7875-05-3
5. Mažuran, I. (1994.), *Srednjovjekovni i turski Osijek*, Zavod za znanstveni rad HAZU u Osijeku, Osijek, ISBN 953-154-040-3
6. Mihelič, B. (2005.), *Physical structure analysis*, Urban Planninig Institute of the Republic of Slovenia, research report; Leon, Ljubljana, Bologna, Leipzig
7. Uzelac, Z.; Mutić, D.; Uzelac, D. (2009.), *Urbanističko-konzervatorska studija zaštićenog vanjskog obrambenog prstena osječke Tvrđe*, elaborat-rukopis
8. Vučetić, R. (2009.), *Urbanizacija Slavonije do 19. stoljeća*, u: Slavonija, Baranja i Srijem, galerija Klovićevi dvori, Zagreb, ISBN 978-953-271-027-4
9. Vučetić, R.; Haničar Buljan, I. (2014.), *Prostorno-povijesna studija osječkog mosta / A Spatial and Historical study of the Suleiman Bridge in Osijek*, u: Veliki osječki most / The Great Osijek Bridge, HAZU, Zagreb-Osijek, ISBN 978-953-154-272-2
10. Vučetić, R.; Haničar Buljan, I. (2015.), *Istraživanje i dokumentiranje urbane jezgre osječke Tvrđe*, elaborat u izradi

AUTHORS' BIOGRAPHIES

Ivana Haničar Buljan, Dipl.Eng.Arch., is expert advisor at the Institute of Art History in Zagreb. She is the author of several conservation studies (Prelog city, Southeast bastion in Križevci, Arsenal and southeast bastion in Koprivnica, Villa Neuschloss in Đurđenovac, Castle Khuen-Belassy in Nuštar, Castle Esterhazy in Darda, The Suleiman Bridge in Osijek, Castle of Eugen of Savoy in Bilje) and she has published articles on protection of the architectural heritage.
ihanicar@ipu.hr

Ratko Vučetić, Ph.D., is research scientist at the Institute of Art History in Zagreb. His research interests include settlement development in history, systems of the spatial organization and architecture. He is the author of numerous conservation studies (Prelog city, Southeast bastion in Križevci, Castle Khuen-Belassy in Nuštar, Castle Esterhazy in Darda, Castle in Suhopolje, The Suleiman Bridge in Osijek, Castle of Eugen of Savoy in Bilje) and he has published articles on urban development of historic settlements.
rvucetic@ipu.hr

MIA MIKULA, Zagreb, Croatia
MLADEN OBAD ŠĆITAROCI, University of Zagreb - Faculty of Architecture, Zagreb, Croatia

REVITALIZATION OF THE JANUŠEVEC MANOR

REVITALIZACIJA DVORCA JANUŠEVEC

KEY WORDS
manors
revitalization of manors
cultural heritage
Janušev ec

KLJUČNE RIJEČI
dvorci
revitalizacija dvoraca
kulturno naslijeđe
Janušev ec

The classicistic manor Janušev ec from the first half of the 19th century, located 17 km from Zagreb, is used as an example to point out the possible integral approaches and methods of revitalization of cultural heritage. The revitalization of the manor is seen from the urban planning as well as from the architectural point of view. The research is conducted through four spatial levels or four different models – wider spatial (regional) level, level of the village in which the manor is located, manor assembly as a historical and spatial whole and finally the manor and the individual buildings. Depending on the level and scale of the space, factors of identity are noted and used to define criteria and select the possible scenarios of revitalization.

Priopćenjem se prikazuje metodičan i suvremen pristup revitalizaciji kulturnog naslijeđa na primjeru dvorca Janušev ec u naselju Brdovec, zapadno od grada Zaprešića, 10 km zapadno od Zagreba. Mogućnosti revitalizacije dvorca istražuju se pomoću kriterija vrjednovanja arhitektonskih, kulturno-povijesnih, konzervatorskih i prostorno-ambijentalnih obilježja dvorskoga sklopa, na temelju mjerila funkcionalnih cjelina unutar kojih sklop mora zaživjeti te nosivosti dvorskoga sklopa. 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.

INTRODUCTION

Januševec manor is one of the rare classicistic manors in Croatia. It is located in the northwest Croatia in the village and county Brdovec – 17 km west from Zagreb and 10 km west from Zaprešić, 5 km from the Slovenian border. The manor is used as a storage space for archive material belonging to the Croatian State Archive. Although such use, along with the previous renovation, has secured its' survival, the manor cannot be an active participant in the life of the local community. It becomes isolated and inaccessible to the public and consequently unable to become an initiator and carrier of the development of its community.

The main focus of the article is the revitalization of the manor and its assembly from the planning and architectural point of view, although its goal is to affirm the integral approach to the revitalization of cultural heritage. The research is conducted as a part of the scientific research project as well as the curriculum on the Faculty of Architecture in Zagreb[1].

The revitalization of the Januševec manor is seen from the urban planning and architectural perspective. The research is conducted through four spatial levels or four different models – wider spatial (regional) level, level of the village in which the manor is located, manor assembly as a historical and spatial whole and finally the manor and the individual buildings. Depending on the level and scale of the space, factors of identity are noted and used to define criteria and to select the possible scenarios of revitalization.

The Januševec manor is chosen as a case study which represents manors in a good state, but with an inaccessible use thus becoming inactive participant in the community life. The research is conducted through analysis of literature and documentation, visiting the location, conversation with inhabitants of the village and those using the manor, and consulting with experts in various scientific and from practical fields of studies. The goal was to find an optimal solution for the usage of the manor assembly using the scientific approach, simultaneously considering the influence of its surroundings and the possibilities of the manor emanation into the surrounding space. The case of the Januševec manor is applicable to other manors and historical buildings.

THE GENESIS, CHANGES AND THE RENEWAL OF THE MANOR

The classicistic manor Januševec, along with the park and belonging auxiliary buildings, was built around 1830 for a baron Josip Vrkljan[2]. The one-storey, rectangular manor, approximately 30x40 m in layout dimensions, in the middle of which is a round hall, 8 m in diameter. North from the manor, in an axial composition with the manor, were the 'U' shaped auxiliary buildings with wings. The park has spread over an area of 2,6 ha. The manor assembly also included an orchard, a garden, meadows and a forest in the back (Fig. 1).

From the period of construction until the World War II the manor was used for residential purposes[3]. During the World War II the manor had been used as military headquarters until 1945 when the manor was bombed and severely damaged[4]. After the destruction followed the years of neglect, further depletion and looting of the construction material. Finally in 1952[5] current state of the manor was measured and documented at which point the auxiliary buildings have already completely disappeared, while only thing left of the manor were parts of the facade. That washeralding the renovation, which has begun in 1985 and lasted until 1988[6] (Figs. 2, 3).

During the first phase of the renovations the conservation methods were used exclusively. The potential uses were considered. However they were over-idealistic and unfeasible at the time[7]. The project focused solely on the manor. After the decisionhad been made to store the archive material in the manor, the project wasadjusted to suit such use. The initial idea to restore the complete layout was abandoned so most of the upper floor walls were never rebuilt. After the renovation State Archive has entered the manor and occupies it to this day.

1 This research is a part of the scientific project *Heritage Urbanism - Urban and Spatial Planning Models for Revival and Enhancement of Cultural Heritage* (HERU 2032) financed by Croatian Science Foundation, which is being carried out at the Faculty of Architecture, University of Zagreb. The research was begun in 2014 as a part of the optional course *Manor revitalization* on master level on the Faculty of Architecture and Urbanism University of Zagreb, and continued on Master workshop in 2015. Mia Mikula has made a master thesis *"Renewal and revitalization of the Januševec manor assembly"* under mentorship by Prof. Mladen Obad Šćitaroci, Ph.D.

2 The manor was ordered by Josip Vrkljan (Werklein), a then retired general, who was handling the finances of Marie Louise, the dutchess of Parma, Napoleons second wife. In literature is speculated that the author of the manor is Bartolomej Felbinger due to the found blueprints, however the built state differs from those blueprints.

3 In 1840 Baron Vrkljan publishes an advertisement in which he is selling the manor because of the financial difficulties. The manor was sold on an auction in 1845 to count Edgar de Corberon, who had moved to Croatia. After Corberon the manor has changed several owners: an Austrian Hinko Dümreicher (an owner of the factory nearby), a salesman Max Mayer from Zagreb and Manfred Sternberg during the years between the two world wars, who renovated the manor and furnished it with the furniture from Erdödy manor in Jastrebarsko. Source: *Obad Šćitaroci, M., 1993: 104-109.,* sources for extract of the land-registry: Croatian State Archive and Obad Šćitaroci, Mladen (1993.) *Dvorci i perivoji Hrvatskoga zagorja, Školska knjiga, Zagreb.*

4 The military settled in the manor, and during the retreat in 1945 bombed it. Except the manor, with the furniture and the artwork, the auxiliary buildings were destroyed.

5 The measurement and documentation of the current state was made by Mladen Filjak and Branko Lucić. The documentation is kept in the archive of the Sector for the Protection of Cultural Heritage in Zagreb, Ministry of Culture, Republic of Croatia.

6 The manor renovations were led by prof. Zvonimir Vrkljan, a then retired professor on The Faculty of Architecture University of Zagreb.

7 Led by the initiative of the Committee for manor renovation, the Zaprešić county along with the Residents' council for renovation and administration has stated a

Tab. I Chart describing models, factor, criteria, scenarios and methods discussed in the text (made by Mia Mikula)

	INDIVIDUAL APPROACH TO THE RENOVATION OF EACH BUILDING	INTEGRAL APPROACH TO REVITALIZATION OF THE MANOR ASSEMBLY	JANUŠEVEC IN THE CONTEXT OF BRDOVEC COUNTY	JANUŠEVEC IN THE CONTEXT OF ZAPREŠIĆ AREA
MODEL				
FACTORS	LAYOUT CONSTRUCTION EXTERIOR INTERIOR FURNITURE	HISTORICAL AREA ORIGINAL ELEMENTS OF THE ASSEMBLY SPATIAL RELATIONS SPATIAL ENTITIES	RELATIONS BETWEEN THE VILLAGE AND THE MANOR TYPOLOGY OF THE BUILD ENVIROMENT VILLAGES NEEDS ORIGINAL AMBIENCE	GEOGRAPHICAL LOCATION INFRASTRUCTURE CULTURAL HERITAGE IN THE AREA
CRITERIA	**ACTIVE USE** PRESERVING THE ORIGINAL SPACE OPTIMAL USAGE OF THE AVAILABLE CAPACITY ADEQUATE USAGE	**RE-AFIRMATION OF THE ASSEMBLY AS A WHOLE** INTEGRAL APPROACH FUNCTIONAL AND AESTETHICAL CONNECTIONS AFIRMATION OF THE SPATIAL ENTITES	**CONNECTING THE ASEMBLY AND THE VILLAGE** CREATING PHYSICAL AND FUNCTIONAL CONNECTIONS OF THE VILLAGE AND THE MANOR MANOR AS AN IDENTITY CARRIER	**TOURISM DEVELOPMENT** PRESERVING THE AMBIANCE DIVERSITY IN USAGE LOCAL AND OUTSIDE USERS ACTIVE USE THROUGHT THE YEAR
SCENARIOS	**ORIGINAL SCENARIO** MANOR- RESIDENTIAL USE DVORAC - STANOVANJE AUXILIARY BUILDINGS SECONDARY USE  **CURRENT SCENARIO** STATE ARCHIVE PART RESIDENTIAL  **SOCIAL SCENARIO** MUSEUM DANCE CENTER  **ECONOMICAL SCENARIO** CONGRESS CENTER RESTAURANT FACILITIES 	ENGLISH PARK ORCHARDS GARDEN MEADOWS  MANOR ISOLATED FROM ITS SURROUNDINGS  EXPANSION OF THE CONTENT ON THE OUTSIDE AREA INTEGRAL USAGE OF THE ASSEMBLY AS A WHOLE  	MANOR AND THE VILLAGE INDEPENDANT FROM ONE ANOTHER  MANOR AS A CONNECTING POINT  EMANATION OF THE MANOR  	MANOR ASSEMBLIES FUNCTIONING INDIVIDUALLY   CONNECTING THE SOCIAL CONTENT  CONNECTING THE ECONOMICALLY PROFITABLE CONTENT 
METHODS	**RESTAURATION** **ADAPTATION** **REINTERPRETAION** **NEW DEVELOPMENT**	**RECONSTRUCTION** **REUSE** **REAFRIMATION**	**RISING URBAN DENSITY** **USAGE OVERLAPING**	**CREATION OF A NET** **BRANDING**

MODELS OF REVITALIZATION

The idea for revitalization of the manor is based on integral consideration of the manor assembly (the manor, the auxiliary buildings and the park), wider area of the historical assembly (the orchard, meadows and gardens) and the village. These components are connected in a functional and aesthetical whole. That way it is possible to expect an active role of the manor in the local community.

The goal is to replace the current passive use of the manor with an active one. The manor is seen in the context of several spatial models: that of a wider area around Zaprešićin which there are a few villages (1), the county and a village Brdovec (2) and the land once belonging to the nobleman (3). The manor assembly (4) itself is looking for re-affirmation and active inclusion in the village. Every model takes factor of the identity, which influences the criteria for choosing the scenario, into account. Furthermore, a method is established for each of the optimal scenarios.

JANUŠEVEC IN THE CONTEXT OF THE WIDER ZAPREŠIĆ AREA

The widest coverage (regional level), which explains the first model, strategically connects four manors of the Zaprešić area, which are linked with a linear road on 8,5 km stretch. Other then Januševec manor, those are: historicistical manor Vranyczany in Laduč[8], baroque manor Lužnica[9] and historicistical manor Novi Dvori[10].

Model 1 (regional level) is based on three important factors: geographical location (the setting is different for each manor), accessibility (good infrastructure connecting it with Zagreb, Samobor, Hrvatsko Zagorje and Slovenia) and walking distance (the four castles/manors are 3 km from each other).[11]

The users are divided in groups – the local inhabitants and those coming from the wider area. While for the former the selected program is based on the village needs, the tourism potential of each manor assembly is recognized for the latter. The criteria considered while thinking about manor usage are supplementation and coordination to establish a sustainable system.

The optimal scenario, selected with criteria, is a combination of the original program which means that the manor assembly is used as a whole, the economical approach which means creating a tourist attraction and the social program which offers extra content for the locals. The applied method for creating a diverse program is establishing a net connecting the manors. By connecting on the strategicallylevel as well as the infrastructural level, a program of one manor can be supplemented by another. In addition, branding is used for defining the main content so every manor is given a theme and a range of users.

JANUŠEVEC IN THE CONTEXT OF THE COMMUNITY OF BRDOVEC

Model 2 (village level) is focused on the local inhabitants and urban factors which evolve from the concept of the manor assembly and directly influence the village. Although the manor had come to be outside the village, today the surrounding villages have spread to the border of the manor assembly and so it becomes a possible connecting point and a specific village centre. The infrastructural solution of the Zagreb region includes a new state road connecting the interstate A2 (Zagreb-Macelj-Maribor) and the new intersection on the Zagreb ring road. Furthermore, along the railway only 500m south from the manor highway is planned, which improves the accessibility on the international level.

In the urban planning documents, further development is conceived south from the manor. In order to accomplish the intertwining of the manor assembly and the village, both influences of the assembly on the urban planning and vice versa – what village requires from the manor concerning the missing facilities, should be taken into account. Therefore, factors and criteria derive from the characteristics and needs of the village, as well as the characteristics of the manor assembly.

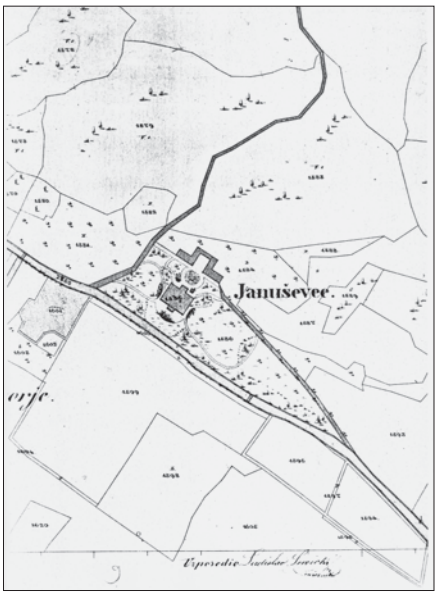


Fig. 1 Extract from the land-registry from 1862 (source: Croatian State Archive and Obad Šćitaroci, M. (1993.) *Dvorci i perivoji Hrvatskoga zagorja, Školska knjiga, Zagreb)*

wish to create 'A manor of peace' as a meeting place of artists in Yugoslavia (Source: Maleković, V. 1965:16). Already in the mid 19th century, count Corberon, in his letters to governor Josip Jelačić who lived in the nearby manor Novi Dvori, has suggested establishing a University in Janušević (source: Obad Šćitaroci, M., 1993: 104). The suggestion in a written form was sent to Vienna as well.

8 The manor in Laduč with a park and numerous auxiliary buildings is located 3 km west from Januševec. It is used as an orphanage.

9 The Lužnica manor with a large park area is located 3 km east from Januševec, renovated and turned into a spiritual and educational centre of the nunnery of Saint Vinko Paulski.

10 The manor Novi Dvori in Zaprešić has belonged to the Croatian governor (ban) Josip Jelačić. The manor assembly consists of a smaller manor, numerous auxiliary buildings (a granary is transformed into a gallery), the chapel and family tomb, park and the forest. Today, what once was an orchard is turned into a golf field. The complete manor assembly is gradually renovated and revitalized.

11 The nearest manor/castle in the nearby Republic of Slovenia is castle Mokrice, 15 km away from Januševec.

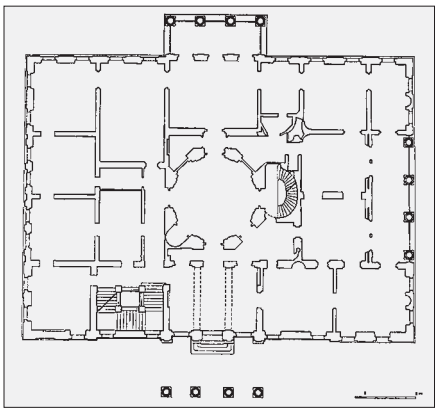


Fig. 2 First floor layout of the manor (source: Republic of Croatia – Ministry of Culture, Maps library)

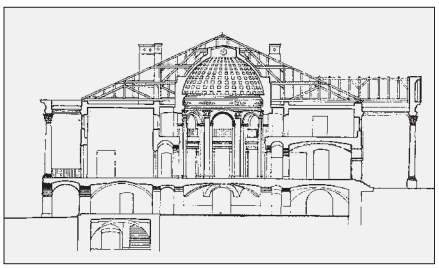


Fig. 3 Section of the manor (source: Republic of Croatia – Ministry of Culture, Maps library)



Fig. 4 Photography of the auxiliary buildings in 1940, taken by Gjuro Griesbach (source: Republic of Croatia- Ministry of Culture, Photo-library)

The first factor is a set of needs and wishes of the inhabitants. The location of the manor, in the centre of the village is the second important aspect. Typological properties of the existing village will influence the new development south from the manor. Factors regarding the manor assembly are mostly environmental. Geographical location allows views of the Sava valley on the south which is an important aspect that needs to be preserved. New development south from the manor needs to be connected with the village and the manor both functionally and aesthetically so it becomes a town-defining space in between.

INTEGRAL APPROACH TO THE RENEWAL OF THE MANOR ASSEMBLY

Model 3 is focused on the space within the manor assembly with the emphasis on urban and landscape features with the objective of reaffirmation of the whole. The manor assembly is an undividable whole made out of the manor, the park, the auxiliary buildings, the orchard, the garden, meadows and the grove. The area of the historical assembly is 15,25ha (which is significantly smaller today).

The factors derive from spatial relations of the individual parts and from the experience thus created. The manor is linked axially with the auxiliary buildings, the front and back of thegarden parterreand visually with the Sava valley. The park interior along with the access road lined with trees make the second spatial entity. The orchards create a certain detachment from the forest. On the opposite side – meadows on the south become a part of the residential development thus strengthening the connection between the manor and the village. Criteria derived from the factors propose the renewal of the relations between the manor, park and auxiliary buildings. In order to restore the ambience the orchards and the meadows are reconstructed and functionally connected to the manor so the dissolution of the whole would be prevented.

INDIVIDUAL APPROACH TO THE RENEWAL OF THE BUILDINGS

While the third model is focused on the spatial aspects of the manor assembly, the forth model is concerned with each building individually. The manors layout is compact with an axial symmetry which emphasizes the main line of movement, although the layout is in fact centrally organized.

The identity factors are recognized through spatial organization, load-bearing system, exterior, interior and the furniture. Each of these factors influence the way of using the manor. None of them are supposed to endanger any particular layer that makes the manor and the auxiliary buildings whole. Depending on the current state of each layer and planned usage, a method is chosen which varies from reconstruction to reinterpretation in the contemporary manner, with the condition of preserving the original recognisability. Since there is limited documentation on the original auxiliary buildings[12] a new construction is proposed based on the reinterpretation of key historical features (Figs. 4, 5, 6, 7).

CONCLUSION

Through research, a viewing principle has been established in the context of revitalization of cultural heritage. Within described models principles were set with recognition of factors and laying out the criteria. The space with the assigned factors, changes with scale. With generalization of the factors a set of key characteristics become apparent which can then be found in similar special models. Following these factors every case study can acquire individual criteria with which an optimal scenario is chosen by scientific approach. Every scenario implies tools or methods of execution, which can derive from the field of urban planning, urbanism, architecture or conservation.

12 Available documentation includes extract from the land-registry from 1862 and two photographs from 1940 taken by Gjuro Griesbach currently kept in the archive of the Sector for the Protection of Cultural Heritage in Zagreb, Ministry of Culture, Republic of Croatia.







Fig. 5 Photography of the north facade in 2015 (photography by Mia Mikula)

Fig. 6 Photography of the south facade in 2015 (photography by Mia Mikula)

Fig. 7 Photography of the central hall in 1940, taken by Gjuro Griesbach (source: Republic of Croatia – Ministry of Culture, Photo-library)

Based on the results achieved an optimal usage of cultural heritage can be scientifically proven and be both socially and economically profitable, while protecting the existing qualities of space. An integral approach is accomplished not only on the manor assembly level but also in the context of the village and wider area. The space is connected and creates a closed, sustainable system which functions on all of the levels described while offering new qualities and protecting the existing ones.

BIBLIOGRAPHY

1. Marasović, T. (1985), *Aktivni pristup graditeljskom* naslijeđu, Split
2. Horvat, A. (1970), *Dvorci i kurije sjeverne Hrvatske: Stanje i mogućnosti njihova uključivanja u suvremeni život (knjiga I, II ili III),* Republički Zavod za zaštitu spomenika kulture, Zagreb
3. Obad Šćitaroci, M. (1993), *Dvorci i perivoji Hrvatskoga zagorja*, Školska knjiga, Zagreb
4. Ivić, V. (1983), *Dvorci zaprešičkog kraja*, katalog izložbe (6.-15. listopada 1983., Muzej Brdovec, Brdovec), Narodno sveučilište Zaprešić, Muzej Brdovec, Zaprešić
5. Beusan, M. (2002), *Dvorci, kurije i burgovi Hrvatskog zagorja*, KAJ XXXV, Zagreb 5-6.
6. Raič Stojanović, I. (2011), *Diplomski rad: Rekonstrukcija dvorca Januševca nakon Drugog svjetskog rata* (mentor: Špikić, M.), Sveučilište u Zagrebu, Filozofski fakultet, Odsjek za povijest umjetnosti, Zagreb
7. Mikula, Mia (2015.) *Diplomski rad: Revitalizacija dvorca Janušev*ec - *idejno rješenje obnove sklopa dvorca i novog centra naselja* (mentor: Obad Šćitaroci, M.), Sveučilište u Zagrebu, Arhitektonski fakultet, Zagreb

AUTHORS' BIOGRAPHIES

Mia Mikula, M.Arch, graduated at the Faculty of Architecture and Urbanism, University of Zagreb. She has taken part in numerous student workshops and is an author of a few publicized projects.
mikula.mia@gmail.com

Prof. **Mladen Obad Šćitaroci**, Ph.D, architect, full professor at the Faculty of Architecture, University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. He is head of the research project *Heritage Urbanism.* Areas of research: history of town planning, history of landscape architecture, cultural heritage and revitalization of heritage.
mos@arhitekt.hr, www.scitaroci.hr

CHRIS MURPHY, Unitec Institute of Technology, Auckland, New Zealand

PLANNING FOR SURVIVAL
CREATING A FUTURE FOR THE *HOME SHOP* IN NEW ZEALAND

PLANIRANJE PREŽIVLJAVANJA
KAKO OSIGURATI BUDUĆNOST STARIM ZIDANIM ZGRADAMA NA NOVOM ZELANDU

KEY WORDS
construction technology
earthquake-prone buildings
unreinforced brick masonry buildings

KLJUČNE RIJEČI
konstrukcija
zgrade neotporne na potres
zidane zgrade bez serklaža

The NZ Government has recently amended legislation governing the strengthening of earthquake-prone buildings. The original legislation was introduced in 2013 after the destruction to buildings in the Christchurch earthquakes of 2010 and 2011. The amendments, which permit greater time flexibility to carry out the strengthening, followed strong public submissions on the inflexibility of the original proposals, which set rigorous time limits for strengthening, regardless of location or risk. This paper will examine these recommendations and report on submissions to the proposed legislation, particularly as they relate to small-scale unreinforced brick masonry buildings, commonly referred to as the "home shop". It will highlight suggestions from those submissions that have the potential to enhance the life of some of these buildings, particularly in low risk earthquake zones, without unduly compromising cost and safety considerations.

Usvajanje predloženih promjena zakona za ojačanje građevina na potres na Novom Zelandu postavit će nove izazove za očuvanje povijesnih zgrada. Zakon se temelji na preporukama iz izvještaja Canterbury Earthquakes Royal Commission, izrađenog nakon potresa u Christchurchu 2010. i 2011. godine. Promjene originalnog zakona dozvoljavaju duže razdoblje prilagodbe (ojačanja) postojećih zgrada na potres i posljedica su pritiska javnosti zbog ograničavajućih odredbi zakona iz 2013. Ovaj rad kritički će se razmotriti predložene zakonske promjene s posebnim osvrtom na zaštitu manjih, opekom zidanih zgrada bez dodatnih ojačanja konstrukcije. Ponudit će se prijedlozi za poboljšanja takvih zgrada u nižim potresnim zonama, bez ugrožavanja njihovih povijesnih obilježja.

INTRODUCTION

Legislation in the form of The Building (Earthquake-prone Buildings) Amendment Bill 2013 was introduced into the New Zealand Parliament on 13th December 2013. The aim of legislation was to improve methods of managing New Zealand's stock of earthquake-prone buildings. The legislation arose out of the recommendations of the Canterbury Earthquake Royal Commission, [2] an investigative body assembled to examine the reasons for the collapsed buildings following the two earthquakes that rocked the city of Christchurch. Christchurch, New Zealand's second most populated city, suffered two significant earthquakes across a six-month period. An earthquake of magnitude 7.1 struck on September 4th 2010, followed by another on the 11th February 2011, this time of magnitude 6.3. The February earthquake caused extensive damage across the city and was responsible for the deaths of some 185 people, mostly as a result of building collapse. (Fig. 1)

Buildings affected by the earthquake included many small, unreinforced masonry (URM) retail buildings commonly referred to as "home shop" or "house shop" buildings, the main focus of this paper. This building typology, so called because the shop owners retailed their wares on the ground floor and lived with their families in the upstairs portion of the predominantly two-storey building, formed the backbone of the many urban streetscape settlements that grew up around the larger cities in New Zealand, mostly between the years 1880+ to the 1920-1930s. In Auckland for example, such centres as Ponsonby, Grey Lynn, Herne Bay, Dominion Rd, Mt Eden, Otahuhu and Papakura have URM ""shop" buildings still gracing the main streets. (Figs. 2, 3, 4, 5) External construction was single or cavity brick construction, often with protruding parapets elaborately adorned. Floors were constructed predominantly of timber, with strip timber tongue and groove flooring. Access to the upper floor, where the owner and family lived, was by internal stair.

The proposals, if they are as expected carried through into legislation, will have a significant impact on the heritage value of many small towns throughout New Zealand, especially in older communities where many buildings within the local shopping precinct are constructed in URM, and as such regarded as "earthquake-prone".



Fig. 1 Christchurch earthquake: parapet, veranda and façade damage (author: G. Burns, Christchurch, Beyond the Cordon.)



Fig. 2 View of Auckland's Dominion Rd Shops circa 1920 (Source: S. Patterson)



Fig. 3 Harvest Wholefoods block, West Lynn Auckland (Source: C. Murphy)

CRITICISMS OF EXISTING EARTHQUAKE POLICY

Whilst the present act requires Local Authorities to develop policies around earthquake-prone buildings, there is, according to the Ministry of Business Innovation and Employment (MBIE) Consultation Document, large discretion in the present system as to "how actively they identify and deal with these buildings."

Individual local authorities have very different approaches to implementing current policy requirements. Some local authorities are not actively identifying earthquake-prone buildings or requiring building owners to deal with them. Other authorities have taken some action, but have given building owners very long timeframes to resolve problems. A number of authorities have taken strong action, including requiring higher strengthening than required by law. [3, 16]

The MBIE suggested some 15000-25000 buildings would fall into the earthquake-prone category but acknowledged this figure was a very broad estimate as only a few local authorities "can provide good data". [3, 6]

Of the 66 local authorities, only 23 were able to provide any information on the number of earthquake-prone buildings in their districts, and much of the information received was incomplete. [3, 12]

The call for submissions brought a substantial response; with MBIE indicating over 530 submissions received. These were from a broad cross section of community life, including a significant 42% from members of the public. Refer Fig. 6. [4]

RISK ANALYSIS AND TIME FRAMES

The proposed legislation originally treated the whole of NZ as a uniform risk, with the upgrading of URM and earthquake-prone buildings required within a specified time frame (15 years) applied uniformly across the whole of New Zealand. This stance has

Fig. 4 URM Building – Ponsonby Rd Auckland (Source: C. Murphy)

Fig. 5 Plan and Elevation Schematic – URM Building – Ponsonby Rd Auckland (Source: N. Rodrigues)





since been changed with the MBIE document acknowledging the original proposal had met considerable resistance from submitters.

Submissions from the Auckland Council, the largest Territorial Authority in New Zealand, help to change this stance. They were based on a risk analysis survey from GIS Science, a research consultancy commissioned by the Auckland Council, which looked at the statistical probability of a significant earthquake and the likely costs, number of collapses, and number of deaths that could result. [1]

GIS Science suggested the risk levels to life from an earthquake were for Auckland statistically very low, even for earthquakes with a return period of 500 years or more (0.002 annual probability), with the number of deaths in the Region from this return period estimated as 7, with 2 deaths within Auckland city itself. Auckland, the location of many URM buildings has, suggests the GIS report, rarely experienced even low-level earthquake shaking "since Europeans first settled there in the early 1800s and there appear to be no historical earthquake casualties". The Modified Mercalli intensity (MMI), an indication of earthquake intensity, has never been exceeded in excess of MM6, with only occasionally localized intensities of MM4 and MM5 shaking, and one instance only of MM6 shaking in 1891 (the Waikato Heads earthquake), located some 50 km south of Auckland near the mouth of the Waikato river. [1, 23]

As it stands, the legislation now acknowledges different time frames for different zones, and the timeframes for assessment and strengthening varying between 15 and 35 years, depending upon the risk zone.

There are 3 earthquake risk zones, low, medium and high. Wellington (the capital) is within a high-risk zone (the Wellington fault bisects the southern part of the city), whilst Auckland, the largest city, is within a low-risk zone.

Stakeholder	Percentage
Individual	42%
Building Owners	18%
Local Government	10%
Architects and Engineers	10%
Others	20%

Fig. 6 (Source: MBIE, Summary of Submissions)

BARRIERS TO REVITALIZATION AND ENHANCEMENT OF HERITAGE BUILDINGS
EXCESSIVE STRENGTHENING REQUIREMENTS

Whilst the time allowances for upgrade have been eased, the requirement for URM and other earthquake-prone buildings to be upgraded to a minimum of 34% of the NBS remains, regardless of the location of the building. This, suggests researchers such as Tailrisk Economics, effectively means the safety standard for a building in Auckland (a low risk earthquake area) is about "three thousand times stronger than the one applied in Wellington (a high risk area). [5] What is more, suggests the Tailgate report, compliance with the minimum standard for Auckland will result in a cost in excess of three billion dollars, (Tailgate's own report puts it as high as $10 billion) "but is expected to take 4,000 years to save a single life" [5, 6]. The report suggest that the definition of what constitutes an "earthquake-prone" building should be urgently revisited and based on evidence of risk and not graded according "to their estimated strength relative to the new building code". [5, 8]

Other submitters responding to the Consultative document also criticised the excessive life safety standard applied to earthquake-prone buildings.

Smoking alone kills 20 times as many people each and every year as were killed in Christchurch. The total number of Kiwis killed by earthquake is one tenth of those killed by smoking and the same for obesity. [4, 12]

INSURANCE AND FINANCIAL BARRIERS

Submitters responding to the Consultation document documented concerns of considerable importance. Comments included concerns about the lack of insurance for such URM buildings impacting on the ability to obtain bank finance to upgrade, assuming of course the loan-to-value ratios support a loan in the first place. Where they do not, and in many small provincial areas with low value and low rent properties that is the case, financial support is required. The Auckland Council's submission recognised this dilemma and suggested that "bank loans be guaranteed for owners needing to upgrade buildings and for the cost of a seismic retrofit (just that component) be deemed 'repairs and maintenance' rather than 'capital expenditure' for tax purposes". [4, 18]

No financial support has been offered to date; yet there are considerable penalties for non-compliance. These include a fine of up to $200,000 if the seismic work is not completed by the deadline and a fine of up same amount for failing to comply with safety requirements imposed by a territorial authority. Such an approach is certain to cause wholesale demolition of the "home shop" in provincial areas, where values are relatively low and financial and insurance costs outweigh rental benefit likely from any strengthening. In large centres such as Auckland, the costs benefits would be mixed. High value areas such as Ponsonby or Devonport with a degree of heritage protection may survive. Areas of lessor value, such as Dominion Rd or Papakura would see at the very least most of the structures removed for new construction.

Where territorial authority or other government support is not forthcoming, demolition is likely as the only viable course of action available.

CONCLUSION

The Historic Places Trust in NZ rarely elevates streetscape architecture to the status of Category I "protected". Yet it is collective streetscape of "home shop" buildings, along with the relatively small scale and the predominately brick facades that contributes to their heritage identity. Individually many are of no particularly consequence; build to a budget by the small retailer as an occupation and abode. Collectively they are a strong reminder of times past, when retailing was the province of the small family based business.

Strategies for protecting heritage buildings exist under the auspices of the Resource Management Act and include the NZ Historic Place Trust, crown entities and all territorial authorities such as the Auckland Council, the location of many of these "home shop" buildings. Yet, unless the building is assigned Category I or II status under the NZ Historic Places Act, (an exceptional event) -no specific legislation exists to protect these buildings from demolition. Whilst the Local Authority encourages preservation, the reality is that, with no central Government funding support and little legislative protection, this class of building seems destined to gradually fall victim to legislation destined to protect citizens from the threat of earthquake, even in very low risk areas such as Auckland.

Additional research is needed to develop and test alternative compliance processes. The aim to secure these small-scaled heritage building in such a way that strengthens the most dangerous parts of a building and allows it to "fail safely" in a significant earthquake, but by the same token limits upgrading costs to levels where on-going occupation of these heritage structures continues to be viable.

The biggest risk to public safety in Whanganui is from bits of building falling into the street in the central business district. [6]

Maslin's comment above is borne out by the Christchurch statistics. Deaths from persons trapped within URM buildings in the Christchurch earthquake numbered 4. Mortality from persons outside and killed by falling debris, on the other hand, numbered 35.

Many of these "home shop" buildings are small and have very low occupancy rates. Given the long return periods for even MM6 and MM7 earthquakes in low risk areas such as Auckland, there is a case for limiting the strengthening upgrade to securing protruding or dangerous elements such as verandas and parapets, and strengthening the balance of the parts to enable a "fail safe" situation to result.

Local factors such as wind speed are already a part of the National Building Code. The wind speed for any proposed building varies depending upon location such as proximity to the sea, whether urban or rural (open ground), or in a hill (exposed) or valley (sheltered) situation. The Building Code also acknowledges variations in general wind speed for different parts of New Zealand, resulting in different levels of bracing requirements dependent on assessed risk. Why should not a similar process apply to earthquake risk? Whilst regional variation introduces complexity into legislation, a suggested approach that takes into account such factors for an area as seismicity, economic

profile (high value, high rent versus low value and low rent), local heritage issues and the likely impact of the legislation on the local community should be worthy of further scrutiny.

Cladding options differ in new residential buildings dependant on a risk matrix that takes into account the severity of local conditions and the type and complexity of building being constructed. Why cannot similar factors be used to mitigate the time frames and strengthening requirements of URM buildings?

The Financial Amendment Bill No 3 gave limited support to homeowners in New Zealand forced to repair their homes due to their buildings leaking through no fault of their own. Why not a similar financial scheme for the owners of heritage valued URM buildings forced by legislation to strengthen their buildings to an arbitrary value of the NBS, regardless of its location?

Historic buildings will always be at risk suggests Hassler (2009) [7], because modern land-use planning and regulations "regularly lead to considerable losses of historic substance in areas close to historic city centres because potential financial returns on future use are compared with the proceeds of a change of use of existing buildings." If however Government policy means mass demolition of street heritage –which will happen here in the parts of New Zealand towns and cities if upgrade costs are too prohibitive and owners exercise their rights to demolish - the very attractiveness of a neighbourhood will be diminished, and with it, suggests Hassler, the potential returns associated with that same attractiveness.

BIBLIOGRAPHY

1. Cousins, W. J.; Nayyerloo, M.; Deligne, N. I. (2014), *Estimated damage and casualties from earthquakes affecting Auckland*, GNS Science Consultancy Report, Auckland
2. The Canterbury Earthquakes Royal Commission (2012), *Final Report Part Two, Earthquake-prone Buildings,* vol. 4., http://canterbury.royalcommission.govt.nz/Final-Report---Part-Two [10.09.2014]
3. Ministry of Business, Innovation and Employment (2012), *Building Seismic Performance: Proposals to Improve the New Zealand Earthquake-prone Building System: Consultative Document,* http://www.dbh.govt.nz/UserFiles/File/Archive/consulting/2012/building-seismic-performance-consultation-document.pdf [15.09.2014]
4. Ministry of Business, Innovation and Employment (2013), *Building Seismic Performance, Proposals to Improve the New Zealand Earthquake-prone Building system, Summary of Submissions,* http://www.dbh.govt.nz/UserFiles/File/Consulting/pdf/2013/building-seismic-performance-consultation-summary-of-submissions.pdf [10.09.2014]
5. Harrison, I.; Woolf, J. (2013), *Error Prone Bureaucracy. Earthquake Strengthening Policy Formulation in New Zealand 2003-13: A Study in failure*. Tailrisk Economics, Wellington, http://www.tailrisk.co.nz/documents/ErrorProneBureaucracy.pdf [15.01.2015]
6. Maslin, J. *Quake rule easing welcome but queries remain*, Whanganui Chronicle, 19.05.2015
7. Hassler, U. (2009), *Long term building stock survival and intergenerational management: the role of institutional regimes.* In Building Research & Information, vol. 37, no. 5-6, pp. 552-568, http://www.idb.arch.ethz.ch/files/hassler_building_stock.pdf [15.05.2015]

AUTHOR'S BIOGRAPHY

Chris Murphy, M.Arch., NZIA, is a registered and practising Architect and Senior Lecturer in construction technology at the Department of Architecture, Unitec Institute of Technology, Auckland, New Zealand. He coordinates the Masters programme for the Department. His research interests include building quality issues (leaking buildings) within NZ, and cultural and heritage challenges facing earthquake-prone buildings.
cmurphy@unitec.ac.nz

BOJAN LINARDIĆ, Jurcon projekt, Zagreb, Croatia
KRISTINA PERKOV, Jurcon projekt, Zagreb, Croatia
VESNA POLJANČIĆ, Jurcon projekt, Zagreb, Croatia

MODEL ZA PROSTORNO PLANIRANJE UNUTAR ZAŠTIĆENOG KULTURNOG KRAJOLIKA

PRIMJENA NA RURALNO NASELJE BRUSJE NA OTOKU HVARU

MODEL FOR SPATIAL PLANNING WITHIN THE PROTECTED LANDSCAPE

IMPLEMENTATION ON RURAL VILLAGE BRUSJE ON THE HVAR ISLAND

KLJUČNE RIJEČI
kulturni krajolik
revitalizacija kulturnog nasljeđa
umreženost subjekata prostornog planiranja
unificirani znakovni sustav

KEY WORDS
culturallandscape
cultural heritage revitalization
network spatial planning subjects
unified sign system

Procesi preobrazbe društva u suvremeno su doba doveli do depopulacije brojnih ruralnih naselja u obalnom dijelu Hrvatske. Kontinuitet degradacije tradicijskih graditeljskih struktura uzrokovan depopulacijom prepoznat je kao potencijalna prijetnja u očuvanju povijesnih antropogenih i prirodnih čimbenika prepoznatljivosti kulturnoga krajolika. Prilikom izrade studije, kao stručne podloge za urbanistički plan uređenja ruralnog naselja Brusje na otoku Hvaru, uočeno je da se postojeće metode planiranja ne mogu učinkovito primijeniti unutar prostora kulturnog krajolika. Ovim je radom prikazano istraživanje čiji je doprinos u pokušaju stvaranja alata za unaprjeđenje komuniciranja između subjekata koji sudjeluju u planiranju prostora. Primjena alata na naselje Brusje upućuje na potrebu za stvaranjem fleksibilnog modela prostornog razvoja za upravljanje prostornim promjenama.

Social transformation processes have recently led to depopulation of numerous rural villages in the coastal part of Croatia. The continuous degradation of traditional structures caused by depopulation has been recognized as a potential threat to the preservation of historically planned anthropogenic and natural factors of landscape perception. When creating the study as a technical basis for the urban development plan of Hvar's rural village Brusje, it was noted that the existing planning methods cannot effectively be implemented within the cultural landscape area. This paper presents the research whose contribution is an attempt to create tools for communication improvement between the spatial planning subjects. Implementing the tools on the village Brusje indicates the need for creating a flexible model of spatial development in order to manage spatial changes.

UVOD

Društvene preobrazbe prisutne od početka 20. stoljeća do danas dovele su do depopulacijom degradiranih povijesno naslijeđenih kulturnih krajolika.[1] Kontinuitet primijećenih procesa prepoznat je kao potencijalna prijetnja u očuvanju vrijednih prirodnih i antropogenih obilježja kulturnog nasljeđa.

Prisutnost te pojave u obalnom dijelu Hrvatske dovela je do osnivanja brojnih udruga civilnoga društva i lokalnih akcijskih grupa[2] te pokretanja županijskih programa[3] koji upozoravaju na potrebu za sustavnim umrežavanjem naselja da bi se potaknula obnova i revitalizacija degradiranih područja. Ovim je radom prikazana studija izrađena 2013. godine kao stručna podloga za urbanistički plan uređenja naselja Brusje na otoku Hvaru, pri čijoj je izradi uočena potreba za prilagodbom postojećih i uobičajenih metoda prostornog planiranja radi usmjeravanja k ciljevima spomenutih inicijativa.

Neučinkovitost uobičajenih metoda uočena je u nedovoljno participativnom procesu planiranja prostora u kojem su pojedini subjekti tek nominalno uključeni. Takav proces planiranja stvara teškoće pri kvalitativnoj i kvantitativnoj sintezi sektorski specificiranih studija[4] i smjernica za razvoj prostora koje daju različiti subjekti, što upućuje na potrebu novih oblika suradnje i prilagodbe.

U tu je svrhu eksperimentalno osmišljen alat formiran kao unificirani znakovni sustav za pristup vrjednovanju čimbenika i kategoriziranju smjernica za prostorni razvoj u postojećim vrijednim cjelinama kulturnog krajolika. Na primjeru planske obnove ruralnog naselja Brusje, ispitan je i revidiran alat koji je nakon provedene valorizacije i određivanja kriterija za nove zahvate u prostoru poslužio kao pomagalo za stvaranje skupa smjernica. Postavljen prilagodljiv model tek je podloga za sustavno planiranje razvoja i zaštite prostora s ciljem revitalizacije degradiranih područja[5] kulturnog krajolika.

KONTEKST – KRITIKA PRIMJENE POSTOJEĆIH METODA PLANIRANJA PROSTORA

Kontekst postojećeg stanja prostorno planskih metoda ukazuje na nedovoljno participativan proces planiranja prostora. Proces izrade plana nedovoljno je sagledliv za krajnjeg korisnika prostora koji je u podređenom položaju[6] što dovodi do izostanka njegova aktivnog sudjelovanja u planiranju prostora. Postojeće metode planiranja nemaju odgovarajuće alate za planiranje prostora u uvjetima velike dinamike suvremenih društvenih preobrazbi, koje se odvijaju te se u velikoj mjeri svode na bilježenje pojedinačnih interesa, što dovodi do lokaliziranog planiranja bez uvida u to kako će ono utjecati na strateški razvoj šireg prostora.

Zbog neintegriranosti sustava planiranja i nepovezanosti sektorskih područja u procesu uspostavljanja kriterija, a time i smjernica za razvoj prostora, nužna je prilagodba postojećih metoda planiranja. Uobičajene metode nisu prikladne jer nedostaju komunikacijski alati koji će poslužiti subjektima u postupku planiranja određenog prostora. Takav proces dovodi do sektorski specificiranih studija i smjernica za planiranje, koje otežavaju sinergijsko usklađivanje kriterija za nove zahvate u prostoru.[7]

Rezultat postojećih metoda planiranja u velikoj su mjeri neprilagodljivi modeli koji ne stvaraju odgovarajući okvir za upravljanje prostornim promjenama te samim time ne omogućuju stvaranje uvjeta za zaštitu i optimalno korištenje prostora. Neprimjenjivost metoda dodatno je izražena u slučaju planiranja prostora unutar kulturnog krajolika, prostora značajne strukturne, prostorne, ali i nematerijalne vrijednosti.

METODA MODELIRANJA U PROSTORNOM PLANIRANJU

Unutar okvira postojećih metoda planiranja uočena su znatna ograničenja pri pokušaju stvaranja optimalnih smjernica i modela za revitalizaciju prostora kulturnog krajolika. Integriranje pojedinačnih zahtjeva u procesu planiranja prostora poseban je izazov u planiranju revitalizacije depopulacijom degradiranih kulturnih krajolika zbog općih ciljeva kao što je važnost očuvanja prepoznatljivosti čimbenika njegova identiteta, ali i zbog stvarne potrebe za vraćanjem funkcijske važnosti.[8]

1 Kulturni krajolik – zemljopisno definirano područje u kojem je prepoznatljiv kvalitetan suživot prirodnih struktura i graditeljske baštine, u kojem su zasebni čimbenici povezani fizičkim, funkcionalnim, ali i duhovnim vezama. Kao cjelina je iznimnih povijesnih, arheoloških, etnoloških, umjetničkih, kulturnih, socijalnih i tehnoloških vrijednosti te je u većini europskih zemalja prepoznat kao nositelj nacionalnog identiteta. (Dumbović-Bilušić, 1999: 115).

2 Lokalno partnerstvo ili lokalna akcijska grupa (LAG) temelji se na pristupu „odozdo prema gore" i omogućuje jačanje lokalne zajednice s ciljem provedbe zajednički oblikovanih prioriteta i mjera u okviru lokalnih razvojnih strategija.

3 Program etno-eko sela (SG SDŽ 08/2008., 19/2009.).

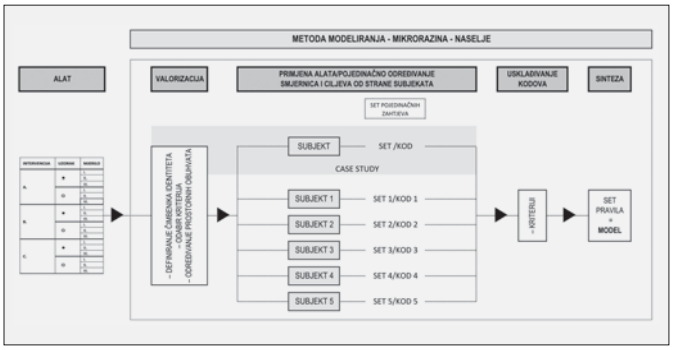
4 *Pitanjima zaštite krajolika u Hrvatskoj pristupa se 'sektorski', sa stajališta nekoliko zakona u sklopu kojih se različito tumači njegovo određenje, a to se posljedično odražava i u metodama njegove zaštite.* Dumbović-Bilušić; Obad Šćitaroci, 2013: 106.

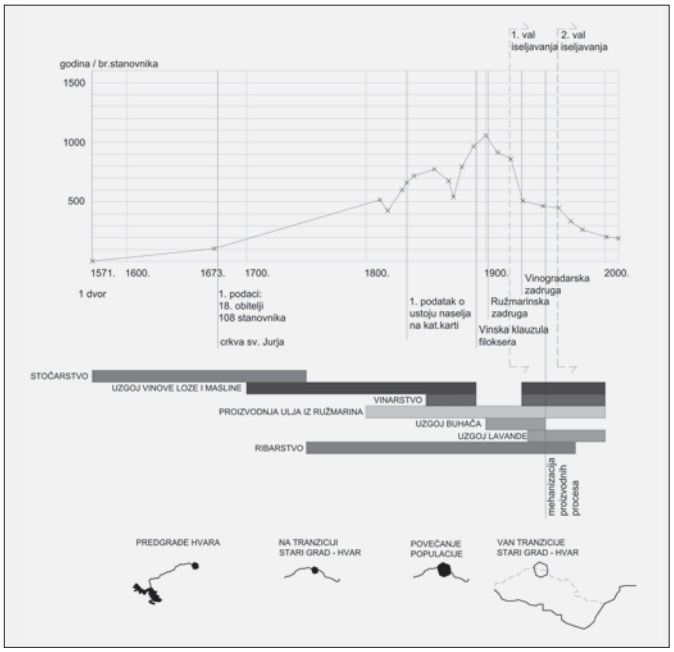
5 Obad Šćitaroci, Dumbović Bilušić, Bojanić Obad Šćitaroci, Božić, 2014: 96, 97, 164-166

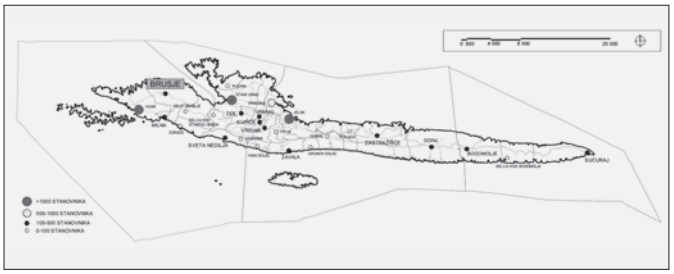
6 Pegan, 1996: 97-98.

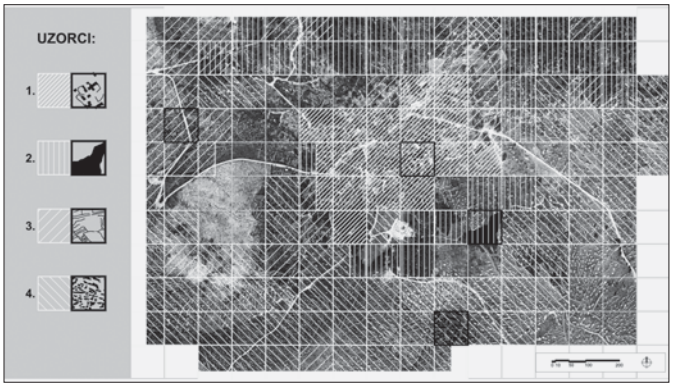
7 Obad Šćitaroci, Dumbović Bilušić, Bojanić Obad Šćitaroci, Božić, 2014: 122-124.

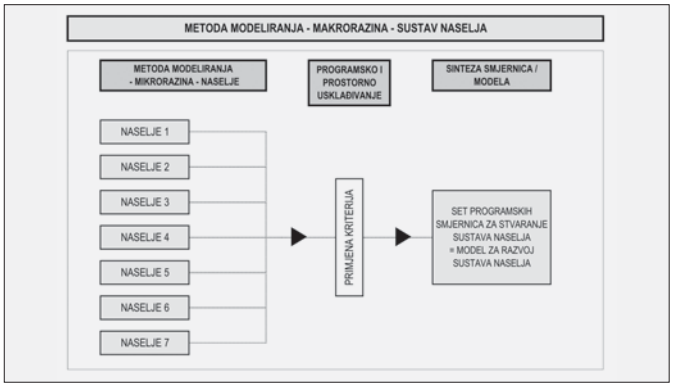
8 *Glavni cilj očuvanja vrijednih krajolika ne sastoji se samo u konzerviranju i zaštiti fizičke supstance iz ekonomskih i funkcionalnih razloga, već u očuvanju njegova značenja koje ima za pojedince ili zajednicu, danas i u budućnosti.* Obad Šćitaroci, Dumbović Bilušić, Bojanić Obad Šćitaroci, Božić, 2014: 163.











Sl. 1. Metoda modeliranja s prikazom etapa u procesu kreiranja modela: valorizacija, odabir kriterija, primjena alata od strane različitih subjekata, usklađivanje skupova smjernica, sinteza i definiranje modela (izvor: autori, 2015.)

Sl. 2. Otok Hvar - sustav naselja s demografskim pokazateljima (prikaz: autori, 2015.)

Sl. 3. Povijesni razvoj Brusja – demografska obilježja, gospodarski razvoj, prometna povezanost (prikaz: autori, 2015.)

Sl. 4. Prostorni obuhvat kulturnog krajolika naselja Brusje – učestalost pojave karakterističnih uzoraka prostora (prikaz: autori, 2015.)

Sl. 5. Metoda modeliranja na makrorazini – sustav naselja (izvor: autori, 2015.)

Sl. 6. Primjena alata za usklađivanje subjekata u prostornom planiranju na primjeru ruralnog naselja Brusje (izvor: autori, 2015.)

Radi prilagodbe postojećih metoda planiranja eksperimentalno je osmišljen alat kao svojevrsno pomagalo za uspostavljanje kriterija i izražavanje pojedinačnih ciljeva subjekata planiranja prostora u obliku niza smjernica iskazanih kroz kod[9] u okviru unificiranog znakovnog sustava. Na takav se način omogućava lakša komunikacija, ali i sinteza pojedinačnih zahtjeva kroz usklađivanje uz pomoć postavljenih kriterija za planiranje unutar određenog prostora.

Vrjednovanje kojim se utvrđuju kriteriji za optimalno usklađivanje dobivenih zahtjeva, rezultata uporabe istog alata od strane različitih subjekata, polazište je za kreiranje odgovarajućeg i prilagodljivog modela za upravljanje prostornim promjenama (Sl. 1.).

ALAT ZA DEFINIRANJE PRIJEDLOGA SMJERNICA ZA PROSTORNI RAZVOJ

Za planiranje smjernica prostornog razvoja unutar područja kulturnog krajolika odabrana su i metodološki tablično predstavljena tri zahvata: A. prostorno/programska konzervacija, B. programska interpolacija i C. strukturno/prostorna interpolacija. Kriteriji utvrđeni vrjednovanjem određenih čimbenika polazište su za ciljani odabir zahvata, odnosno odabir prostora primjene – za izgrađene strukture ili neizgrađenog prostora, ali i kontroliranog intenziteta (Tab. I.).

A. Prostorno-programska konzervacija je zahvat kojim se kod odabranih uzoraka čuva prepoznata vrijednost strukture, neizgrađenog prostora ili postojećeg programa. Cilj je prostorno-programske konzervacije očuvanje programske i/ili prostorne karakteristične pojavnosti primjenom određenog stupnja očuvanja i/ili restauracije.

B. Programska interpolacija je zahvat koji unutar zatečenog ili novoplaniranog uzorka strukture ili prostora transformira postojeći ili ugrađuje novi sadržaj. Zahvat omogućava programsku preobrazbu obnovom, nadogradnjom ili stvaranjem funkcijske važnosti zatečenog uzorka radi unaprjeđenja u korištenju degradiranog naslijeđa.

C. Strukturno-prostorna interpolacija je zahvat čijom se primjenom novi uzorci ugrađuju unutar postojeće strukture. Pritom se strukturna interpolacija odnosi na ugradnju uzoraka izgrađene strukture, dok se prostorna interpolacija odnosi na umetanje neizgrađenih prostora u zatečeno stanje.

INTERVENCIJA	UZORAK	MJERILO	DEFINICIJA
A. PROSTORNA / PROGRAMSKA KONZERVACIJA	UZORAK ● IZGRAĐENA STRUKTURA	I. STUPANJ - JEDINICA	zaštita i konzervacija pojedinačnih mikrouzoraka
		II. STUPANJ - ZONA	zaštita i konzervacija skupa uzoraka
		III. STUPANJ - PROSTORNA CJELINA	zaštita i konzervacija cjeline izgrađene strukture
	UZORAK ○ NEIZGRAĐENI PROSTOR	I. STUPANJ - JEDINICA	zaštita i konzervacija pojedinačnih mikroprostora
		II. STUPANJ - ZONA	zaštita i konzervacija skupa neizgrađenih prostora
		III. STUPANJ –PROSTORNA CJELINA	zaštita i konzervacija cjelovitog neizgrađenog prostora
B. PROGRAMSKA INTERPOLACIJA	UZORAK ● IZGRAĐENA STRUKTURA	I. STUPANJ - JEDINICA	prenamjena pojedinih izgrađenih uzoraka strukture
		II. STUPANJ - ZONA	prenamjena skupa izgrađenih uzoraka strukture
		III. STUPANJ –PROSTORNA CJELINA	prenamjena cjeline izgrađene strukture
	UZORAK ○ NEIZGRAĐENI PROSTOR	I. STUPANJ - JEDINICA	prenamjena pojedinih neizgrađenih uzoraka prostora
		II. STUPANJ - ZONA	prenamjena skupa neizgrađenih uzoraka prostora
		III. STUPANJ –PROSTORNA CJELINA	prenamjena cjeline neizgrađenih prostora
C. STRUKTURNO/PROSTORNA INTERPOLACIJA	UZORAK ● IZGRAĐENA STRUKTURA	I. STUPANJ - JEDINICA	interpolacija novog izgrađenog uzorka strukture
		II. STUPANJ - ZONA	interpolacija skupa novih izgrađenih uzoraka strukture
		III. STUPANJ –PROSTORNA CJELINA	interpolacija cjeline nove izgrađene strukture
	UZORAK ○ NEIZGRAĐENI PROSTOR	I. STUPANJ - JEDINICA	interpolacija pojedinih neizgrađenih uzoraka prostora
		II. STUPANJ - ZONA	interpolacija skupa neizgrađenih uzoraka prostora
		III. STUPANJ –PROSTORNA CJELINA	interpolacija cjeline neizgrađenog prostora

Tab. I. Alati s kategorizacijom zahvata. Moguće primijeniti na prethodno evidentirane uzorke izgrađene strukture i/ili neizgrađenog prostora u tri različita mjerila - kroz jediničnu intervenciju, skupno ili u cjelini (izvor: autori, 2015.)

METODA ODREĐIVANJA MODELA ZA PROSTORNI RAZVOJ PROVEDENA NA PRIMJERU KULTURNOG KRAJOLIKA NASELJA BRUSJE

Čimbenici identiteta i kriteriji za revitalizaciju naselja Brusje

Cjeloviti prostor Grada Hvara, koji obuhvaća najzapadniji dio istoimenog otoka, primjer je *osobito vrijednog kulturnog krajolika* unutar kojeg je smješteno ruralno naselje Brusje[10] (Sl. 2.). Vrjednovanjem obilježja naselja Brusje kvalitativno i kvantitativno su odabrani čimbenici identiteta temeljem kojih su postavljeni kriteriji za odabir smjernica unutar danog alata (Tab. III.).

Tijekom povijesti Brusje se razvijalo kao predgrađe grada Hvara, što mu danas daje mogućnost prostornog i/ili programskog povezivanja u svrhu budućeg razvoja. Iako je smješteno u unutrašnjosti otoka[11], pad terena prema sjeveru otvara izuzetno vrijedne vizure prema moru.

Tradicijska struktura, ali i pojedinačni elementi zatečene gradnje u naselju, nastaju od 15. stoljeća. Tijekom povijesti zabilježena su dva vala porasta broja stanovnika. Za gospodarskog procvata oko 1900. godine naselje je imalo oko 1000 stanovnika (Sl. 3.). Učestale promjene broja stanovnika, ali i osnovnih gospodarskih djelatnosti, uporište su za prilagodljivost u odabiru smjernica za programsko unaprjeđenje u budućnosti.

Ključni čimbenici identiteta kulturnog krajolika Brusja danas se najbolje mogu sagledati kroz izgrađenu strukturu naselja karakteristične tipologije gradnje u nizu, koju čine stambeno-gospodarski nizovi[12], „dvori"[13] u danas prostorno sagledivoj jezgri naselja, ali i brojni elementi tradicijske gradnje u širem okružujućem krajoliku kao što su gomile[14] i suhozidi.[15] Nekad šumovit okolni krajolik Brusja oblikovan je antropogenim utjecajima kroz koje je postupno pretvaran u poljodjelske površine – vinograde, polja ružmarina, buhača, lavande i pašnjake.[16] Prepoznati tradicijski čimbenici identiteta naselja svjedoče o povijesno ruralnom karakteru naselja.

9 *Kod* je sustav ugovorenih znakova za uspostavljanje komunikacije, skup pravila koji omogućavaju sporazumijevanje http://hjp.novi-liber.hr/index.php?show=search_by_id&id=eltmWhY%3D [21.07.2015.]

10 Prostorni plan uređenja Grada Hvara (SGGH 2/2007.)

11 *Naselja uz morsku obalu razvijaju se i dalje (…), dok ostala naselja stagniraju, iako se koriste, ali su vremenski i prostorno neiskorištena.* Bojanić Obad Šćitaroci, 1990: 210.

12 Bojanić Obad Šćitaroci, 1990: 190-194.

13 *Dvor* – stambeno-gospodarski sklop zgrada. Ti su se nizovi formirali rastom obitelji, a bili su okruženi poljodjelskim površinama i pašnjacima ograđenim suhozidima te međusobno povezani seoskim putovima. Nizovi stambeno-gospodarskih kuća s pripadajućim ograđenim vrtovima u neposrednoj blizini, gospodarskim prizemnicama i gustirnama tvore jedinstveni prostor rada i stanovanja. Marčić, 2010: 12.

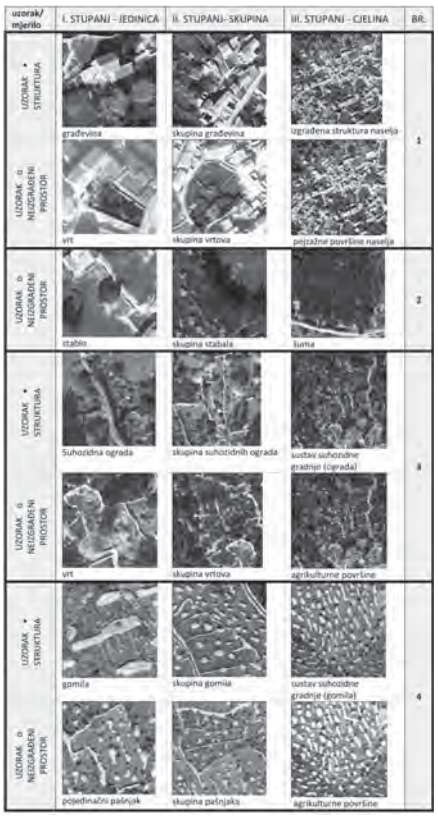
14 *Gomile* ili *mocire* su stovarišta kamena izvađenog iz terena. Nastale ljudskim radom prigodom obrade zemlje, velike i debele gomile mogu upućivati na dugotrajnu uporabu zemljišta. Bodrožić, S.; Bubalo, F.; Frangeš, G.; Renić, M.; Šrajer, F. (2012): 33.

15 *Suhozid* – kameni je suhozid građen posve ili većinom bez žbuke. Svoju snagu i trajnost crpi iz spretnog polaganja kamenova tako da je svaki od njih sigurno učvršćen na svoje mjesto. Suhozidne konstrukcije imaju neprocjenjivu kulturnu i estetsku vrijednost: neophodan su oblikujući element tradicijskih krajeva i naselja. Benčić Mohar, Orbanić, Zupančič, 2012: 6.

16 Miličić-Čripotov, 2007: 29-33.

GRAD/ OPĆINA	NASELJE	BROJ STANOVNIKA 2001.	BROJ STANOVNIKA 2011.	GRAĐEVINSKA POVRŠINA NASELJA ha	GUSTOĆA NASELJENOSTI st/ha
GRAD HVAR	BRUSJE	206	194	15,72	12,34
	SVETA NEDJELJA	148	131	26,80	4,89
	MILNA	90	104	9,80	10,61
OPĆINA JELSA	SVIRČE	445	407	18,20	22,36
	VRISNIK	230	190	21,20	8,96
	ZASTRAŽIŠĆE	215	177	28,00	6,32
	ZAVALA	144	156	18,10	8,62
	GDINJ	119	133	25,60	5,20
OPĆINA JELSA	VRBANJ	489	498	60,70	8,20
	DOL	348	311	43,70	7,12
OPĆINA SUČURAJ	SUČURAJ	387	357	43,50	8,21
	BOGOMOLJE	98	100	28,20	3,55
UKUPNO:		2919	2758	339,52	8,86

Tab. II. Naselja na otoku Hvaru s kvantifikacijskim pokazateljima. Analizom naselja otoka utvrđena su naselja veličine 100-500 stalnih stanovnika; odabrana naselja koja bilježe depopulaciju u posljednjih deset godina (izvor: autori, 2015.)



Tab. III. Karakteristični uzorci kulturnog krajolika naselja Brusje. Prikaz unutar izgrađene strukture i neizgrađenog prostora, te u različitim mjerilima pojavnosti: jedinični mikrouzorci, skupovi uzoraka i cjeline (izvor: autori, 2015.)

U prošlosti stvorena prometna mreža naselja dimenzijama, ali i ostalim tehničkim elementima, ograničava mogućnost povećanja prometnog intenziteta, što je prepoznato kao potencijal za nove programske okvire razvoja naselja uz zadržavanje postojećeg karaktera. Tome doprinosi i činjenica da se danas Brusje nalazi izvan glavnog otočnog tranzitnog prometnog smjera.

Vrjednovanjem kvantifikacijskih pokazatelja utvrđen je neprekidni pad broja stalnih stanovnika naselja od početka 20. stoljeća, što je uzrok značajnog propadanja vrijednoga prepoznatog tradicijskog graditeljskog tkiva naselja. Takvi su pokazatelji prisutni u brojnim naseljima na otoku Hvaru (Tab. II.). Posljedica depopulacije jest i broj izgrađenih stambenih jedinica u Brusju, koji je znatno veći od ukupnog broja stalnih stanovnika naselja.[17] Daljnji kontinuitet depopulacije naselja prepoznat je kao glavna prijetnja očuvanju zatečenog kulturnog naslijeđa.

Definiranje uzoraka prostora postojećeg stanja kulturnog krajolika naselja Brusje

Analiza kulturnog krajolika naselja Brusje obuhvaća prostor unutar kojeg je promatrana i vrjednovana danas zatečena graditeljska struktura, ali i okolni krajolik koji s naseljem čini povijesno stvaranu nekad funkcionalnu, a danas tek prostornu cjelinu. Povijesno naslijeđeni ruralni karakter naselja moguće je u promatranom prostoru pratiti kroz pojedinačne, ali i skupne pojavnosti tradicijskih elemenata gradnje i formiranja neizgrađenog, nekad obrađivanog prostora.

Pojavnost tradicijskih elemenata izgrađene strukture i neizgrađenog prostora moguće je pratiti pomoću nekoliko različitih uzoraka prostora (Tab. III.). Karakteristični uzorci prostora, koje određuju prepoznatljivi prostorni čimbenici identiteta naselja Brusje, posljedica su specifičnih povijesnih oblika života u promatranom kulturnom krajoliku. Karakteristične uzorke određuje kvalitativna i kvantitativna prostorna pojavnost specifičnog, a u slučaju Brusja tradicijskog čimbenika identiteta prostora.

Definiranje prostornih obuhvata kulturnog krajolika naselja Brusje

Na primjeru naselja Brusje provedena je grafoanalitička metoda utvrđivanja obuhvata prostora u širem području kulturnog krajolika. Vrjednovanjem odabrani kriteriji, koji su prethodno utvrđeni kvantitativno i/ili kvalitativno polazište su za određivanje obuhvata prostora prevladavajućih zajedničkih obilježja. Metodu određivanja prostornih obuhvata moguće je provesti temeljem različitih, vrjednovanjem određenih kriterija.

Kriterijima tradicijske i povijesne vrijednosti, doba nastanka, utjecaja na povijesnu funkcijsku važnost prostora, ali i egzaktnim kvantifikacijskim pokazateljima, određeni su karakteristični uzorci prostora kulturnog krajolika naselja Brusje.

Određivanje prostornih obuhvata naselja temeljeno je na kvantifikacijskim pokazateljima učestalosti pojave prethodno prepoznatih karakterističnih uzoraka prostora (Tab. IV.). Provedenom je analizom na taj način određeno nekoliko prostornih obuhvata s prevladavajućim zajedničkim kvalitativnim i kvantitativnim obilježjima (Sl. 4.). U tom je smislu moguće razlikovati *naselje* – izgrađenu strukturu unutar koje prevladavaju stambeno-gospodarske građevine – *dvori; dodirno područje* oko naselja koje je većim dijelom prekriveno šumom te *rubna prostorna područja* koja su velikim dijelom dio nekadašnjega poljodjelski obrađivanog krajolika, danas prepoznatog po tradicijskim elementima gomila i suhozida.

Budući da su dobiveni prostorni obuhvati određeni na temelju odabranih kriterija, koji su proizišli iz vrjednovanja provedenog od strane tek jednog od brojnih subjekata u procesu planiranja prostora, utvrđeni prostorni obuhvati ne mogu biti promatrani kao konačni i jednoznačni. U tom su smislu oni tek promjenjiva podloga za stvaranje odgovarajućih okvira za budući prostorni i programski razvoj naselja.

Metodom superponiranja i usklađivanja te kvantitativne i kvalitativne sinteze kriterija za prostorno planiranje, zadanih od strane različitih aktivnih subjekata u procesu planiranja, moguće je doći do odgovarajućih prostornih obuhvata koji mogu poslužiti kao okviri za upravljanje budućim prostornim promjenama (Sl. 6).

17 http://www.dzs.hr[23.07.2015]

ZAKLJUČAK

Sve više nekad intenzivno naseljenih kulturnih krajolika danas je svedeno na populacijski ispražnjenu tradicijski vrijednu graditeljsku strukturu koja postupno degradacijom sustavno propada. Vraćanje aktivnih sudionika stvaranjem funkcijske važnosti naselja, programskom i strukturnom nadogradnjom, preduvjet je za očuvanje kontinuiteta pojavnosti prepoznatih vrijednosti. Kao odgovor na neučinkovitost metoda planiranja, a time i nemogućnost usmjeravanja prostornog razvoja ka složenim ciljevima revitalizacije kulturnog krajolika, osmišljen je alat kao pomagalo u danas nedovoljno participativnom procesu planiranja.

Primjenom alata na primjeru naselja Brusje potvrđeno je da kriteriji i smjernice za revitalizaciju kulturnog krajolika,određeni od strane prostornog planera kao jednog subjekta u planiranju prostora, nisu konačni i jednoznačni. Oni su samo dio modela koji bi bilo moguće utvrditi tek nakon sinteze rezultata koji bi se dobili od brojnih, nužnih subjekata u planiranju prostora.

Vrijednost modela, koji je određen alatom kao skupom smjernica danih u unificiranom znakovnom sustavu, omogućuje prilagodbu i nadogradnju u skladu s budućim zahtjevima razvoja prostora. Kao rezultat primjene modela očekuje se unaprjeđenje prethodno vrjednovanih kulturnih krajolika, alipod uvjetom da su kriteriji za usklađivanje smjernica postavljeni na razini šireg sustava naselja (Sl. 5.).

LITERATURA

1. Aničić, B.; Koščak, V.; Bužan, M.; Sošić, L.; Jurković, S.; Kušan, V.; Bralić, I.; Dumbović-Bilušić, B.; Furlan-Zimmermann, N. (1999.), *Krajolik - Sadržajna i metodska podloga krajobrazne osnove Hrvatske*, Zagreb, Ministarstvo prostornog uređenja, graditeljstva i stanovanja – Zavod za prostorno planiranje, Agronomski fakultet Sveučilišta u Zagrebu – Zavod za ukrasno bilje i krajobraznu arhitekturu, ISBN 953-97403-2-0
2. Benčić Mohar, E.; Orbanić, B.; Zupančič, V. (2012.), *Priročnik za suhogradnjo / Priručnik za suhogradnju*, Ljubljana, Zavod za varstvo kulturne dediščine Slovenije, ISBN 978-961-6420-92-1
3. Bodrožić, S.; Bubalo, F.; Frangeš, G.; Renić, M.; Šrajer, F. (2012.), *Gradimo u kamenu*, 2. izdanje, Split, Slobodna Dalmacija, ISBN 978-953-7088-73-6
4. Bojanić, B. (1990.), *Istraživanje kontinuiteta graditeljstva centralnog dijela otoka Hvara*, doktorska disertacija, Zagreb, Arhitektonski fakultet Sveučilišta u Zagrebu [mentor Milić, B.]
5. Dumbović Bilušić, B.; Obad Šćitaroci, M. (2013.), *Zaštita krajolika – usporedba zakonodavne osnove u Hrvatskoj i europskim zemljama*, Prostor (Zagreb), vol. 21, no. 1 (45), pp. 104-115, ISSN 1330-0652.
6. Marčić, V. (2010.), *Konzervatorski elaborat – podloga za UPU sela Brusje, otok Hvar*, Split
7. Miličić-Čripotov, M. (2007.), *Libar o Brusju*, Split, Zavičajna udruga "Bruška zora", ISBN 978-953-95856-0-8
8. Obad Šćitaroci, M.; Dumbović Bilušić, B.; Bojanić Obad Šćitaroci, B.; Božić, N. (2014.), *Krajolik – čimbenik strategije prostornog uređenja*, Zagreb, Arhitektonski fakultet Sveučilišta u Zagrebu – Zavod za urbanizam, prostorno planiranje i pejsažnu arhitekturu
9. Pegan, S. (1996.), *Pristup izradi urbanističkog plana*, Prostor (Zagreb), vol. 4, no. 1 (11), pp. 95-108, Zagreb, ISSN 1330-0652

AUTHORS' BIOGRAPHIES

Bojan Linardić, architect, lecturer at the Faculty of Architecture, University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. He is the head of spatial and urban planning in the *Jurcon projekt* company. He is a member of Croatian Chamber of Architects and a certified court expert for Physical Planning and Construction.
blinardic@yahoo.com

Kristina Perkov, architect, is a part-time teaching assistant at the Faculty of Architecture, University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. She works as an architect apprentice and a professional architect assistant in the Jurcon projekt company, on spatial planning preparation and tender designs. She is a member of Croatian Chamber of Architects and Zagreb Society of Architects.
kperkov.arhitekt@gmail.com

Vesna Poljančić, architect, an architect apprentice and a professional architect assistant in the *Jurcon projekt* company. In 2012, she participated in the IAESTE programme during which she works in Cruz y Ortiz office in Sevilla, and in 2014 she was a part of a lifelong learning programme Leonardo da Vinci and worked with Bureau Lada office in Amsterdam. She is a member of Croatian Chamber of Architects and Zagreb Society of Architects.
vesna.poljancic@yahoo.com

LJUBO LAH, University of Ljubljana – Faculty of Architecture, Ljubljana, Slovenia
IGOR SELJAK, Ljubljana, Slovenia
TINA KRMELJ, Ljubljana, Slovenia

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

PONOVNA UPORABA
TEMELJNO NAČELO U STRATEGIJI OČUVANJA NASLIJEĐA

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

KLJUČNE RIJEČI
graditeljsko naslijeđe
ponovna uporaba
održivi razvoj
kulturni značaj naslijeđa
hidroelektrana Fužine

The re-use of architectural heritage for contemporary needs is one of the essential characteristics of a sustainable development model and a fundamental principle in the creative strategy for preserving heritage. Demolition and re-building are generally wasteful interventions that do not contribute to the efficient use of energy, materials, space, and to the general interests of society. Building renewal and re-use saves energy by taking advantage of the non-recoverable energy embodied in the building and extending its use. The adaptive re-use of buildings must have a minimum impact on the cultural meaning of heritage. The applicative part of the article presents in detail an example of the concept of reconstruction of the old hydroelectric power station at Fužine on the right bank of the Ljubljanica river in Ljubljana. This power station is a monument to the early industrial heritage of 20th-century Slovenia.

Ponovno korištenje graditeljskoga naslijeđa za suvremene potrebe jedno je od bitnih obilježja takvog modela razvoja, te je temeljno načelo u kreativnoj strategiji očuvanja naslijeđa. Rušenje i ponovna gradnja u pravilu su trajni zahvati koji ne pridonose učinkovitom korištenju energije, materijala, prostora te osnovnim dobrobitima 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. U primijenjenom dijelu rada detaljnije je predstavljen primjer koncepta obnove Hidroelektrane Fužine na desnoj obali Ljubljanice u Ljubljani, spomenika ranog industrijskog naslijeđa 20. stoljeća u Sloveniji.

INTRODUCTION

Sustainable development over the long term is vital for all advanced societies. However, such a strategy requires a suitable developmental model that seeks to balance and harmonize both a healthy environment and economic growth, which are in certain respects conflicting trends. The re-use of architectural heritage to match contemporary needs is one of the key components of this type of model development and is a fundamental principle for a creative conservation strategy.

Industrial architectural heritage, in comparison with other forms of architectural heritage, is particularly at risk. As a result of the threat to industrial heritage it is difficult to ensure a state of continued use, especially in cases where we are faced with the closure of factories and, indeed, whole branches of industry.

INDUSTRIAL ARCHITECTURAL HERITAGE

An important starting point for the creation of a proper attitude towards the protection of industrial heritage is the recommendations of the Committee of Ministers of the Council of Europe[1]. Another important international organization for the study, protection, promotion and interpretation of industrial heritage is TICCIH (The International Committee for the Conservation of Industrial Heritage),[2] which operates in close connection with the ICOMOS and is recognized as its advisory body, especially for questions linked to industrial heritage.

If we summarize their views and definitions, the sites and buildings of industrial heritage are an important and integral part of our built environment and landscape. Together with their cultural significance they are also part of our material and intangible connection to the past and have a great potential and an important role in shaping the future of our cities and rural environments[3].

WHAT IS THE ADAPTED RE-USE OF ARCHITECTURAL HERITAGE?

The recycling of waste and unused products has become a general pattern of behaviour in modern societies that are striving for environmental sustainability. The aim of recycling is to reduce the consumption of raw-material resources and give new life to everything that was once already in use, from bottles and packaging, to clothes, cars and buildings.

The re-use of architectural heritage is also a special kind of recycling, which converts an abandoned or inefficiently used building unit into a "new" unit, which can then be used for a different purpose. Adaptive re-use is the conversion of architectural heritage or an entire complex of buildings at a particular location from one, usually terminated use, into a second, completely new use. In cases where there is a recognized heritage value, you should find a new way to contribute to the interpretation and understanding of the importance of heritage, while allowing both the new purpose and the new content. Adaptive re-use should give new life to the building or complex, which is more appropriate than renovating the building and leaving it "frozen" as a museum piece in the time of its existence.

With the concept of building renovation, which is based on the creation of customized re-use, we actually explore all the possibilities that are located between two extremes: the demolition or conversion of the building into a museum. By adding a new layer, represented by interventions in the rehabilitation, without erasing the previous layer, the project for adaptive re-use becomes a new development phase in the history of the building and allows its continued survival.

Sometimes this can be achieved with minimal interventions and adaptations, and with minimal impact on the importance of the architectural heritage and its environment. It is essential that investors understand why the building has the status of cultural heritage, what its cultural significance actually is, and that they make the following efforts to reform the way that is appropriate and acceptable to the building of cultural heritage, which has obtained the renewal of its content and a new function.

1 The Council of Europe and cultural heritage 1954-2000: intergovernmental work: basic texts, 2000 (Protection of the Architectural Heritage of the 20th Century – R (91) 3) and Protection and Defence of Industrial, Technical and Engineering Architectural Heritage – R (90) 20)

2 Industrial Heritage re-tooled. The TICCIH guide to Industrial Heritage Conservation. Edited by James Douet, 2012. & http://ticcih.org/ The International Committee for the Conservation of the Industrial Heritage

3 Industrial heritage represents the remains of an industrial culture that is of historical, technological, social, architectural or scientific value. This can be a wide variety of buildings, factories, workshops, mills, machinery, mines, warehouses, shops, power plants, transportation infrastructure and resources, as well as the places and buildings that were used for social activities related to industry, such as housing, religious and educational buildings.





Fig. 1 Picture of building (artist: J. Karlovšek, 1934)

Fig. 2 Current situation – main entrance (South facade)

Fig. 3 Current situation – North façade

Fig. 4 Current situation – view in the eastern part of the building generator

Fig. 5 Re-use: case study – view in the eastern part of the building







The adaptive re-use concept combines the particular conservation and presentation of heritage with new content. In this way we keep heritage available for future generations. Design re-use brings the potential added value of heritage and is an integral part of regeneration projects and the re-urbanisation of wider areas. The importance of architectural heritage as part of the wider urban structure is very often the inspiration for adaptation, which is typically carried out in a manner that at least partially restores the original parts of the building, with or without an extension, which then represents a contrast to the original and existing building.[4]

Adaptive re-use, on the other hand, could also be devastating for architectural heritage in the case that it does not take into account the heritage value. Re-use, of course, is not only preserving the building's envelope. The architectural heritage or territory must be understood in full. When planning the re-use of industrial heritage, we must strive to preserve the evidence of past technologies, materials, people and business processes, which is very different than in projects involving a completely new design of buildings.

The most successful examples of the re-use of architectural heritage are projects that have the greatest respect and preserve the cultural heritage significance of the heritage and add a modern layer, which then determines its value in the future. In cases where the building is no longer able to function with its original intended purpose, it is adapted to re-use in the only way that the architectural heritage structures and properly maintained, present and so preserve the cultural heritage significance.

Some countries and their national institutions have produced guidelines for appropriate intervention in the architectural heritage. By making the relevant criteria and guidelines they want to achieve in advance in order to re-use projects that have minimal impact on the heritage value. Let us look at the most important:

- discouraging "façadism", which means that the building's renovation preserves only the facade, while removing all the internal structure of the building
- requirements of the criteria that new interventions in heritage are recognizable as contemporary, rather than a poor imitation of the original historic style of the building,
- seeking a new use for the buildings that is compatible with their original use.[5]

It is very difficult to achieve the well-adapted new use of heritage without any effort. First of all it is necessary to implement an effective and appropriate process and promote the mutual cooperation and participation of all stakeholders. The re-use of heritage must be supported by normative documents that guide the spatial development and a system of financial incentives. Plans for the management of heritage conservation and feasibility studies of the projects are crucial for an ultimate success. The Burra Charter[6] offers perhaps the most simple and clearly stated aspirations that define the doctrine of cultural heritage protection in the context of ICOMOS. By publishing examples of good practice it is possible to demonstrate the versatility of the benefits of the re-use of heritage[7].



Fig. 6 Re-use: case study – 3d visualisation (North view)

THE ENVIRONMENTAL BENEFITS OF THE RE-USE OF ARCHITECTURAL HERITAGE:

The adaptive re-use of buildings plays an extremely important role in ensuring sustainable development. The adapted re-use of buildings preserves the identity of the space, the appearance of the landscape and its attractiveness. One of the main environmental benefits of the re-use of buildings is to maintain "embodied energy", which was necessary for the construction of the original building. With the re-use of buildings we preserve energy, which makes the project more environmentally sustainable than building an entirely new structure.[5] To build a new building takes a lot more energy than the building from which we derive the renovation or with customized re-use.

THE SOCIAL BENEFITS OF THE RE-USE OF ARCHITECTURAL HERITAGE:

The conservation and re-use of valuable historic buildings has long-term benefits for the community. Renovation of the architectural heritage preserves knowledge, careers,

4 Uffelen, 2011: 8
5 Adaptive Reuse, Preserving our past, building our future, 2004: 3
6 http://australia.icomos.org/publications/charters/ Australia ICOMOS
7 http://architectureinsights.com.au/media/uploads/resources/Adaptive_Reuse_of_Industrial_Heritage.pdf Adaptive Reuse of industrial Heritage: Opportunities & Challenges

jobs and has a positive influence on economic development. At the same time we must be aware that the quality of the built environment is designed to be vital to our standard of living and our impact on natural resources.

THE ECONOMIC BENEFITS OF THE RE-USE OF ARCHITECTURAL HERITAGE:

There are a number of financial and macro-economic benefits that could be expected to enforce the renovation and re-use of architectural heritage. Buildings have a lot of "embodied energy". This "embodied energy" savings from not demolishing a building will increase from year to year, because it is expected that the price of energy in the future will grow. Although there is no detailed research on the market value of the newly refurbished and re-used buildings, it is expected that the market value of such buildings, due to their originality and historical authenticity, will increase in the future.

PROMOTING INNOVATION THROUGH THE RE-USE OF ARCHITECTURAL HERITAGE

The adaptation and re-use of buildings of cultural heritage represent a real challenge for architects and designers who want to find innovative solutions. There is always more than one appropriate solution for the renovation of a building. Designers, conservators and all other consultants must work together to be creative in finding solutions on-site to develop and implement the best project for the building in the circumstances.

CASE STUDY OF THE CONCEPTUAL DESIGN OF THE HYDROELECTRIC POWER STATION RENOVATION PROJECT FUŽINE ON THE RIGHT BANK OF THE RIVER LJUBLJANICA[8]

The hydroelectric power station Fužine on the right bank of the Ljubljanica is a typical example of early industrial architecture, while being a cultural heritage monument of local importance (Fig. 1). This is an industrial building and water channel, which was built in 1923 and together with the building is still relatively well preserved (Figs. 2, 3).

Given the fact that the technological part of the plant (turbine and generator) is outdated and energy inefficient, the facility in the event of technological modernization of facilities for the production of electricity has great potential for the placement of new programs and facilities (Fig. 4).

The concept of renewal is also the concept of the re-use of industrial heritage for a different purpose than the original. It is the main criterion for its reconstruction and revitalization.

The concept of reform envisages the possibility of a new placement of energy facilities in the dam facility at the water channel, the rest of the building – the concept of re-use of the building – but given service activities and stay – in a creative and original way. The guiding principle of the renovation design was a modern, technologically sophisticated, energy facility. The project exploits the potential of the river Ljubljanica in a versatile way, i.e., an energy-rehabilitation facility, modified land use, as well as in maintaining the cultural significance of the monument of industrial heritage by preserving valuable components of the building. The design concept keeps all the relevant factors of identity: external appearance, dimensions of the object-specific design elements and the remains of the old technology (Fig. 5, 6).

A major new material for the construction is the timber used in the technology of cross-laminated panels (X-lam), which is a basic part of the new structure of the building. The existing facility is designed as a classic structure built of brick, which will be the inside of the newly upgraded building, with an easy-mounting system of cross-laminated panels. By fixing X-lam panels in key positions, existing masonry structures will be carried out at the same time as energy and seismic rehabilitation. The proposed system restoration has achieved a number of advantages:

8 Krmelj, 2015
9 Dujič, 2008: 415 - 422

- construction and the materials used in accordance with the principles of sustainable construction,
- allows earthquake rehabilitation of the existing structural system,
- enables the implementation of additional thermal insulation and new piping installations,
- the construction of prefabricated panels is fast, accurate, low-waste, has a long lifetime and fireproof[9].

CONCLUSION

The demolition of buildings and their re-construction of rule-consuming intervention, which does not contribute to the efficient use of energy, materials, space, and to the overall benefit of society. The best way to maintain the building's heritage or the whole complexes are that they are in use. If heritage is not in use, there is a great danger that sooner or later it will disappear from our space and life. Therefore, its adaptation or adaptive re-use actually represents the bond with life – connects the past with the present and is usually a project of the future. The re-use of heritage is the best guarantee that the heritage is preserved.

The adaptive re-use of heritage buildings must have a minimum impact on the cultural meaning and importance of architectural heritage and its environment. Furthermore, adaptive re-use should be compatible as much as possible with the original or principal use.

BIBLIOGRAPHY

1. *Adaptive Reuse, Preserving our past, building our future* (2004), Australian Government, Department of the Environment and Heritage. Commonwealth of Australia, Canberra, ISBN 0 642 55030 1
2. Douet, J (ed.) (2012), *Industrial Heritage re-tooled*, The TICCIH guide to Industrial Heritage Conservation, Lancaster, ISBN 978-1-85936-218-1
3. Dujič, B. (2008), *Konstrukcije iz križno lepljenih lesenih panelov – nova pot sodobnega gradbeništva / Cross laminated wooden panels – A new way of modern construction industry*, Les (Ljubljana, vol. 60, no. 11/12, pp. 415-422, ISSN 0024-1067.
4. Krmelj, T. (2015), *Idejna zasnova prenove hidroelektrarne Fužine v Ljubljani (diplomsko delo, mentor: Ljubo Lah)*, Univerza v Ljubljani, Fakulteta za arhitekturo, Ljubljana
5. *The Council of Europe and cultural heritage 1954-2000: intergovernmental work: basic texts* (2000), [editor responsible José María Ballester; co-ordination Annachiara Cerri et al.; other contributors Daniel Thérond et al.]: Council of Europe publishing, Strasbourg, ISBN 92-871-4525-3
6. Uffelen, van C. (2011), *Re-Use Architecture*, Braun Publishing AG, Berlin, ISBN 978-3-037-68064-3
7. http://architectureinsights.com.au/media/uploads/resources/Adaptive_Reuse_of_Industrial_Heritage.pdf Adaptive Reuse of industrial Heritage: Opportunities & Challenges [21. 4. 2015]
8. http://australia.icomos.org/publications/charters/ Australia ICOMOS [21. 4. 2015]
9. http://ticcih.org/ The International Committee for the Conservation of the Industrial Heritage [20. 4. 2015]

AUTHORS' BIOGRAPHIES

Prof. **Ljubo Lah**, Ph.D, architect is an assistant professor of history and theory at the University of Ljubljana, Faculty of Architecture. In his research field of architectural conservation and renovation, he focuses on the introduction of integrated forms of heritage protection. He published over thirty academic articles and seven scientific books.
ljubo.lah@fa.uni-lj.si

Igor Seljak is an independent architect and designer. He works in the fields of sustainable building technologies, architectural conservation and renovation, for 17 years also as a research and teaching assistant at the University of Ljubljana, Faculty of Architecture. In 2013 he attended the Glenn Murcutt Master Class in Sustainable Architecture in Australia. He lives and works in Ljubljana.
igor.seljak1@siol.net

Tina Krmelj is an independent architect and designer. In 2005 she graduated from art high school programme at the Secondary School of Design and Photography at enrolled at the University of Ljubljana. In 2015 she earned university degree in architecture with the thesis "Concept Renovation Hydroelectric Power Plant Fužine in Ljubljana". She lives and works in Ljubljana.
tina.krmelj@gmail.com

LUCA MARIA FRANCESCO FABRIS, Politecnico di Milano – Department of Architecture and Urban Studies, Milan, Italy
GUIDO GRANELLO, Politecnico di Milano – Department of Architecture and Urban Studies, Milan, Italy

THE POST-INDUSTRIAL LANDSCAPE HERITAGE AS A POTENTIAL STRATEGIES FOR SUSTAINABLE DEVELOPMENT IN BRESCIA, LOMBARDY

MOGUĆNOSTI POSLIJEINDUSTRIJSKOG KRAJOLIKA STRATEGIJE ZA ODRŽIVI RAZVOJ GRADA BRESCIA, LOMBARDIJA

KEY WORDS
post-industrial landscape
sustainable development
green belt
pits recovery
Lombardy

KLJUČNE RIJEČI
poslijeindustrijski krajolik
održivi razvoj
pejsažni pojas
obnova iskopa
Lombardija

The City of Brescia is facing the passage from an important industrial centre to a post-industrial reality. In 2012 UNESCO declared Brescia "Langobardic Town" increasing the tourist flow in the historical site of Santa Giulia (Saint July), the Franciacorta Region vineyards and the western Garda Lake surroundings. Brescia's historical significance found a new dimension in the recovery of the Botticino marble quarries and, recently, in the reclaiming of the lakes formed in former sand and gravel pits. Introducing the strategies Brescia adopts for this derelict post-industrial landscape into the new Park of Pits, the paper illustrates what government and consultings can do to improve and reinforce local community consciousness, individuate and promote new economic backgrounds and supply the city with features necessary for planning a sustainable future as a legacy.

Brescia danas proživljava tranziciju od nekad važnog industrijskog središta prema postindustrijskom gradu. Godine 2012. UNESCO je proglasio Bresciu "Langobardskim gradom", povećavajući priljev turista privučenih povijesnim lokalitetom Svete Julije, pejsažom predjela Franciacorta, brježuljcima i parkovima u oko jezera Garda.

To važno naslijeđe koje povezuje povijesne, urbanističke i pejsažne teme, u posljednje vrijeme je dobilo novu dimenziju oživljavanjem kamenoloma Botticino na sjevernoj periferiji grada, kao i reklamacijom močvara i umjetnih jezera jugoistočno od grada (nastalih tijekom 20. st. kao posljedica eksploatacije pijeska i šljunka).

Stvaranje Parco delle Cave primjer je kako dobro upravljanje i consulting mogu unaprijediti gospodarski razvoj primjenom strategija koje unaprjeđuju i učvršćuju svijest lokalne zajednice, promiču nove ekonomske platforme potrebne za planiranje održive budućnosti kao novog naslijeđa.

INTRODUCTION

Brescia, an Italian town that lies on the Northern Po Valley linear system connecting Turin and Venice passing through Milan, is now facing the passage from important industrial centre to a new post-industrial context, where environment and landscape strategies hold great potentials for the future of the local economy. Moreover, in 2012 UNESCO declared Brescia "Langobardic Town" increasing the tourist flow attracted to the magnificent historical site of Santa Giulia (Saint July), the beautiful landscape of Franciacorta Region vineyards and the hills and parks surrounding the Garda Lake. Brescia, founded by the Romans in a strategic place to control the commerce coming from the Alpine mineral mines and the Botticino's white marble quarries, is now the second largest town in Lombardy, being part of a complex infrastructural network that allows a large number of economical exchanges.

A GREAT POST-INDUSTRIAL HERITAGE, A CHALLENGE FOR THE FUTURE

During the last century, Brescia became rich thanks to the presence of great steel plants producing heavy products for the post-World War II Nation's reconstruction. Then, in the last 50 years, sand and gravel excavation industry became a new relevant economical sector for the town, due to the strong development of the Lombardy infrastructural systems. Due to all these matters, many derelict industrial areas and polluted brownfields to be reclaimed are present in the town. The lack of environmental controls together with a bad urban planning contributed to activate the urban sprawl transforming, in the last 10 years, an enormous amount of agricultural fields in residential and industrial zones.

The widest sustainable urban transformation in Brescia started recently with the reclaiming of 600 hectares of wetlands and artificial lakes -formerly sand and gravel pits- that, after decades of presence, have become part of the Brescia cultural landscape. At the moment, this large area represents a potential continuity in the ecological green belt that surrounds Brescia, allowing effective development of a natural bio-diverse habitat without blocking the completion of the greenway. The research we conducted identifies the "Parco delle Cave" (Park of Pits) as the necessary link to complete the Brescia green belt that includes the "Parco delle Colline di Brescia" (Brescia Hills Park), the linear Park of the River Mella, and a strong vegetal system along the South Brescia highway. These separate parks constitute a great recreational and ecological corridor system including several local and tourist functions that can improve the community economy and supply the city with services and features necessary to planning a sustainable future.

THE GREEN NETWORK OF BRESCIA

Only in 2002 B. Secchi, at that time responsible of the Brescia urban master plan preliminary studies, proposed a Green Network, a concept that M. Venturini, the planner who signed the last version of the city master plan, confirmed endorsing the idea of Brescia as a "fractal" city. Dominated by the alternation of full and empty spaces, as said by L. Benevolo in the '80s, Greater Brescia imposed to its surrounding territory its massive development though dispersion and densification. The first attempts to imagine an appropriate tool to curb this trend are datable in the last decades of the last century, when planners tried to imagine a coherent system to develop the town through a spatial continuity, putting the basis for the construction of the Green Belt of Brescia. The first step was the Hills Park, the second one was the establishment of a green corridor between the River Mella and the Western ring road, called *Parco del Mella* that enabled to create a cycle-pedestrian path connecting the lowlands with the Val Trompia Valley. All these items are missing a key element that would result from the construction of two integrated green systems forming the connection of the two ecological networks constituted by the hills and the plains. This new set of ecological systems could complete the town's green embrace.

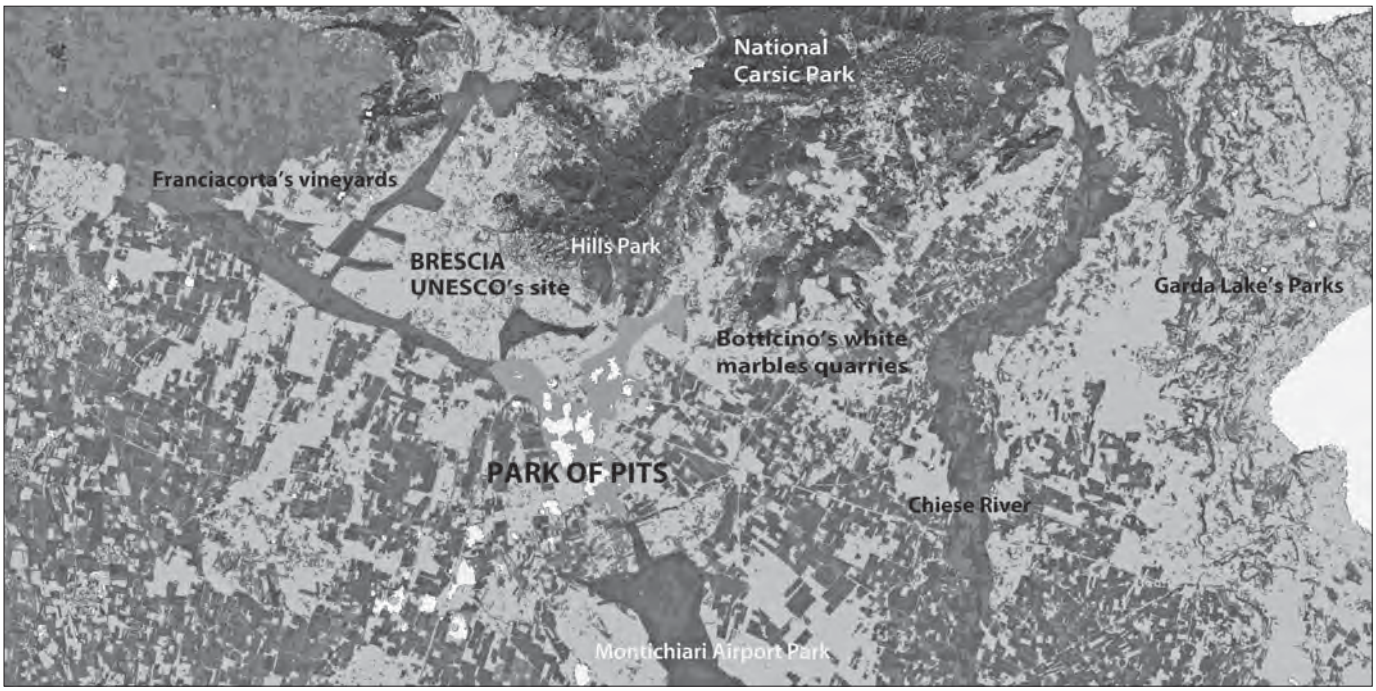


Fig. 1 The Park of Pits and the Brescia Green Network (working map)



Fig. 2 Aerial view of the Park of Pits, a core of the buffer zones present in Brescia outskirts (courtesy City of Brescia)

Brescia could thus become one of the first examples of cities to boast an integrated green system composed of forests, river parks, agricultural parks and large infrastructure buffer zones. The main difficulty lies in anthropic pressure that neighbouring communities have on the city limits due to the presence of large infrastructures and major development projects such as the new highway Brescia-Bergamo-Milan (to be completed this year) and the new high-speed railway that helps to dissect the territory in bands parallel to the hills. All these factors combined with the lack of a strategic plan mean that a strong discontinuity with the past becomes more and more necessary in order to find new elements able to regenerate the Green Network of Brescia. *Parco delle Cave* (Park of Pits) could be the strategic hub on which to build the future planning policies for Brescia and its territory. (Figs. 1-2)



Fig. 3 Participation process: leisure activities in the new Park of Pits, (photo by G. Granello)

THE PARK OF PITS

Brescia Urban Master Plan defined the *Parco delle Cave* (Park of Pits) in 2011. In the preliminary project it covers 450 hectares of the communal territory of Brescia. The size of the park, which is about 4 times the area of the historical centre of Brescia, is already in itself a challenge made even more difficult by the heterogeneity of land management and activities present in the area. After 50 years of sand and gravel excavations what remains in inheritance are 9 major lakes between 10 and 20 hectares each in size and other lakes and ponds of smaller size. These water basins consist of ground water at a constant temperature between 10°C and 12°C situated about 10 m below the ground level thus forming veritable wildlife sanctuaries, where live several species of resident and migratory birds. Because of the division of property typical of the quarry system roads and watercourses separate the basins. Exploitation evinces the landscape, but has respected the original agricultural structure of this territory, and for this the pits have regular shapes.

BUILDING A PARK REDESIGNING FORMER SAND PITS

In 2011 the City of Brescia fined for illegal excavation for a total of € 5 millions some of the quarry owners, who subsequently offered to divest to the Municipality the sand pits with the prior commitment to restore the banks and do the work necessary to make places suitable for a public use. The area in question is approximately 55 hectares, equal to about one-tenth of the areas of the Park of Pits, and consists of lakes, islands, shores, meadows, farmland and wooded areas. The park and its lakes could host temporary and nomad functions as little floating buildings or light-foundation buildings such as camps, hostels for young or elderly people, educational structures, and innovative energy production structures integrated in a natural and newly agricultural landscape. To make stronger the proposal, the project took count of the suggestions and the wishes of the stakeholders and activated a wide participation process including several associations, suggesting as economical engine for the new Park of Pits public-private management supporting a common sustainable vision for Brescia and its territory.[1] (Fig. 3) The research indicates as important to think about parks as a system in which all the stakeholders have to be empowered. Long-term, effective management helps all the participants promote projects and programs that can be funded by European Commission or other institutions dedicated to the promotion of new values to existing landscapes. That's way is so important the City Government must be open to consider visions of all stake-holders and work toward a shared vision based on a sustainable approach to local territorial strategies.

KEY REFERENCES: PAST EXPERIENCES AND CURRENT POLICY DIRECTION

To understand the current situation in Italy, specifically in Lombardy Region, it is important to define the strategies currently used by principal governments to manage an area full of infrastructures where intensive use of soil impoverished the local natural resources. The Region Lombardy Law 86/1983 delegates to municipalities the estab-

1 This paper takes count also of the results of the Participated Workshops Series led in 2014 by the City of Brescia's Urban Center with Imbrò and Staro Associates (architects Cristina Imbrò and Stefano Staro, assisted by arch. Guido Granello) which involved also the City Planning Department, 32 Brescia's institutions and associations, and 242 individuals (45 participants per meeting in average).

lishment of the PLIS (*Parco Locale di Interesse Sovracomunale* – it can be translated as 'Local Park Interesting More Cities'). The PLIS must be recognized by the Provinces, which have to decide the management and planning ofdevelopments. It's clear that the main responsibility came from the municipalities that have to propose policies and share the desire to take care of a part of their territory with the objective to protect, enhance, re-evaluate areas with different vocations as rural, natural, outskirts areas or, in general, locations needing to be protected for their historical-cultural landscape. PLIS are today a highly innovative and unique tool in Italy. Between 1984 and 2009, this tool has seen an exponential growth creating today a net of 87 new parks.[2]

Combining the data regarding the PLIS in the Province of Brescia (now they are 8 units) with the amount of land consumption, we can argue Brescia had lost the great opportunity to manage and protect his territory. Tourists arriving by train or by car can notice immediately behind the townscape, the white rocks glistening at sunset, the quarries that changed the shape of the pre-Alpine hills. The exploitation of the territory began with the Romans when lead and marble were used for the construction of beautiful villas through Northern Italy or aqueducts. These excavations continue till today, thanks to the development of the concrete and steel industry. But the greater problem today is the sprawl of Brescia that is now touching the hinterland villages, that is also degraded by the presence of great steel mills and quarries of sand and gravel as well as cement production plants.

PLANNING METHODS AND PROCEDURES

Instituting the PLIS, the municipalities have the option to perform any amount of necessary operations to understand the state of their territories and the trend of practice on their landscape. This recognition is a preparatory component necessary for the provincial acceptance. In order to obtain satisfactory results, the municipalities have to recognize the strengths of the project and its critical issues. Through multidisciplinary studies it is possible to observe the different components of the landscape such as the state of natural resources, the biodiversity levels related to each habitat, the level of fragmentation of green, the presence of landscape producers and their operating conditions, the risk factors with regard to the loss of natural soil and the anthropogenic pressure. To analyse all these values it's important municipalities demand from third-party entities the construction of a scenario. In this way the results could be in line with European standards and provide a degree of independence to the participants. So, it will be essential to involve in the Park's development recognized national institutions as observers on the landscape, control agencies of environmental quality and intermediate bodies as NGO associations. This co-participation helps to create links and improves the good management and a sustainable development of the territory. In this model associations and committees guarantee the direct control by the citizen at all steps, improving the conscience in the people and creating a common knowledge that allows speaking to the stakeholders into a common language. All this obtains some concrete goals through an organic process involving ideas that define a set of sustainable objectives.[3]

Appropriate policies would lead to the result of the creation of a large green system made by greenway connections and the regional ecological network using the PLIS as the tools to driving and testing the opportunities of the territory without creating prescriptive policies that limit the development. The process that results is continuous in time and characterized by the continuous creation of new goals and new moments to build up the local identity, sharing it between different actors involved in landscape.

CONCLUSION

The City of Brescia presents a great historic heritage in its centre. The research we present defines as common heritage for the Brescia inhabitants also the transformations, which occurred to the last agricultural fields such as pits and quarries, now present widely in its territory. These locations can be recovered as new public spaces

2 These parks together with other 24 regional parks, 64 natural reserves and 31 Natural Monuments help to define a set of actions that make up the Lombardy Regional Ecological Network mixing other tools such green systems and Plans for the Improvement of Forests (PIF). If Lombardy is experiencing best practices and developing an integrated system of green areas, it remains one of the Italian regions most suffering the problem of land and agricultural fields consumption, as territory is used to build new settlements. The data provided in 2011 by the National Observatory on the Soil's Consumption tell Brescia, with an index of 2.3 ha/day of land consumption, is above the average data for the region, which stops at about 1 ha/day.

3 One of these tools is, for example, the research conducted on a sample of households that calculated in 4.39 ha/inhabitant the ecological footprint of the Brescia citizens. The figure in itself is lower than in other cities in other Countries, but becomes remarkable when compared with the fact that the average figure for each Italian is about 1.0 ha/inhabitant.

for the Third millennium, preserving the memory of the recent past and promoting a new challenge for the future. To achieve this goal, we suggest that Brescia's citizens have to became not only spectators of the territory transformation, but have to learn interacting through interdisciplinary processes on the way to create new scenarios in which economy and production act together with the landscape disciplines to create, as suggested, a sustainable greenway system based upon this post-industrial heritage. For example, the Park of Pits' participated project aims to preserve the 're-naturalized' site through the reuse of the excavation machineries left in the area as light architectural infrastructures connected to the introduction of light aquatic sports and bird-watching activities. This is a possible scenario for this kind of new 'accepted' heritage, whose reuse can become a model for other similar cases where the actions of industry left wounds in Nature.

BIBLIOGRAPHY

1. VV. AA. (2004), *Piano regolatore generale 2002-2004 del Comune di Brescia*, relazione illustrativa, (General Master Plan of the city of Brescia, Analytical report)
2. VV. AA. (2005), *LOTO – Landscape Opportunities, La gestione paesistica delle trasformazioni territoriali: linee guida e casi pilota*, (Landscape opportunities, The land management of the territorial transformation: guide lines and examples), Land and Urban Direction of Lombardy Region
3. VV. AA. (2012), *CRCS Rapporto 2012 del Centro Ricerche sul Consumo di Suolo*, (2012 Research Centre on Land Consumption Report)
4. Bobbio L. (2004), A più voci. Amministrazioni pubbliche, imprese, associazioni e cittadini nei processi decisionali inclusivi, More voices: Public administrations, enterprises, associations, and citizens in decisional inclusive processes, Roma, Edizioni Scientifiche Italiane, ISBN 978-8849509250
5. Corner, J. (1999), *Recovering landscape – Essay in contemporary landscape architecture*, New York, Princeton Architectural Press, ISBN 9781568981796
6. CRAS (2011), *La terra è casa tua, progetto di sensibilizzazione finalizzato all'adozione di stili di vita sostenibili, Primo monitoraggio relativo alla Città di Brescia, Risultati – Novembre 2011*, (The Earth is your home, First report about the City of Brescia – November 2011)
7. Fabris, L. M. F. (2009), *Tecnonatura, progetti per la rivoluzione ambientale* (Technonature, projects for an environmental revolution), Santarcangelo di Romagna, Maggioli Editore, ISBN 9788838746154
8. Matteotti, M.; Tedeschi, M. (2003), *Brescia il Piano e i progetti, materiali e documenti sulle trasformazioni urbane, (Brescia the Master Plan and the projects: materials and documents on urban transformations),* Brescia, Edizioni Grafo, ISBN 9788873855866
9. Schwarze-Rodrian, M. et A. (eds.) (2005), *Masterplan Emscher Landschaftspark 2010,* Essen, Klartex Verlag, ISBN 978-3898614764

AUTHORS' BIOGRAPHIES

Prof. **Luca Maria Francesco Fabris**, journalist and architect, PhD in Architectural and Environmental Technology, Master in Urban Planning and Environment, is assistant professor in Architectural Technology and Environmental Design at the Department of Architecture and Urban Studies (DAStU) of the Politecnico di Milano, where he's teaching since 1997 at the School of 'Architecture and Society' at Master and Bachelor level. He focuses on researches related to contemporary built environment, sustainability and landscape.
lucamariafrancesco.fabris@polimi.it

Guido Granello is an architect specialised in Landscape and Participatory Processes. After collaborations in different workshops with architects, gardeners planners, and engineers, he is now a free researcher in land policies to support a different balance between the urban and peri-urban milieu and collaborates to the Environmental Design Course at the School of 'Architecture and Society' Bachelor in Architecture offered at Politecnico di Milano.
guido.granello@mail.polimi.it

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?

Povijesni 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 nasljeđe, nasljeđe malih gradova, forti2kacija i ladanjske arhitekture, kao i svi drugi tipovi baštine, važne su sastavnice širega prostornog konteksta. U mjerilu grada kulturno nasljeđe promatramo čitanjem i doživljajem urbanog tkiva te kroz urbanu morfologiju povijesnih prostora, a u mjerilu krajolika nasljeđe promatramo kroz nestale i očuvane krajolične uzorke 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?

PERCEIVING HERITAGE VS. AWARENESS OF HERITAGE

Assoc. Prof. **BOJANA BOJANIĆ OBAD ŠĆITAROCI**, Ph.D
University of Zagreb – Faculty of Architecture, Zagreb, Croatia

"Far from being a mechanical recording of sensory elements, vision proved to be a truly creative apprehension of reality – imaginative, inventive, shrewd, and beautiful."
Rudolf Arnheim, 1974

Heritage,the same as culture, is a process and is expressed in multitudinous forms. We can perceive heritage by focusing on the tension between the temporary and the permanent, between the planned and the experiential.

The awareness of heritage is achieved by periodically examining the relationship between attempts to create order through the long-term plans and the everyday chaos that is the product of the process how something is communicated.

PERCEIVING HERITAGE

To perceive something is to observe, to be attentive and aware of something directly through any of the senses, especially sight or hearing; to cause or allow the mind to become aware of a stimulus; to use conscious to achieve understanding of something; to regard or consider.

Perceiving means "preferring to take in information". It does not mean being "perceptive" in the sense of having quick and accurate perceptions about people, space and/or events. Part of what transforms information into meaning is how embedded it is in a social context.

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.

AWARENESS OF HERITAGE

Heritage may manifest itself as an object, at a particular location or as a ritual. But whatever its form, heritage is by definition a part of a shared story, a passion; a reflection of everyday life within a culture. This is why the awareness of heritage is a living phenomenon. Each day, future history is being written, as new stories are accumulated that will demand to be retold.

Analysis as the process of awareness is breaking a complex topic or substance into smaller parts in order to gain a better understanding of it. The word comes from the Greek *analusis*, 'a breaking up' which brings together the root words 'ana' meaning 'up' and 'lyein'meaning 'loosening'. It implies the separation of a whole into its com-

ponent parts, or the 'examination of a complex, its elements and their relations'. Analysis, which can be conducted conceptually, linguistically, manually, or with a device, is one of the important parts of creating awareness about heritage.

HOW TO USE KNOWLEDGE

Knowledge is under constant change, and the value that we can give to knowledge determines its meaning. The knowledge content is related to the knowledge context, to the environment it is used in, and to the process of putting the knowledge into action. Put knowledge into action and it provides a lifelong process of facing problems, gaining new knowledge together with other people, and turning knowledge into a practical creative solution with the ultimate goal to create.

AMODAL COMPLETION

We often view objects that are partially occluded by other objects, yet we experience them as complete. For most of us this observation seems somehow too obvious to be important. Like many other aspects of visual perception, however, those phenomena that seem most common place are often those that reflect some of the most important underlying visual processing.

Amodal completions[1] have often been studied by means of relatively simple line drawings that can readily be interpreted as configurations in which one surface partly covers another surface. In such cases no illusory contours are perceived, yet observers often have a strong sense that the partly covered surface continues behind the covering surface – revealing a compelling perception of unity joining the visible parts. Indeed it is clear that the world as it appears to us is not made up of fragments of objects but of things with complete shape presented to us in this way despite the partial and temporary concealment that happens to them. This is to a great extent due to the formation of amodal completions.

We can use this way of seeing and experiencing the space to explain our heritage experience. In fact, with the knowledge that we possess we can just read the layers of history in the legacy areas and it is our task to show invisible layers to others who do not have this knowledge. It is not important that they learn- it is important that they become aware of what they see and have. Knowledge will come later as a result of curiosity and discovery.

There are three basic questions to be addressed through the research of perceiving heritage:

1. What do we have? What conditions exist now that are insufficient to meet our needs or satisfy our goals and aspirations?
2. What do we need? What conditions or relationships must exist for us to meet those needs or achieve our goals and aspirations?
3. How do we get it? What physical arrangement will provide the conditions and relationships we desire and how might that be achieved?

The answers partly lie in the Paris Declaration on Heritage.[2]

"As various aspects of development threaten to degrade and destroy heritage and its inherent values, it is necessary to take up the challenge of conserving this fragile, crucial and non-renewable resource for the benefit of current and future generations. It is now widely agreed that heritage - with its value for identity, and as a repository of historical, cultural and social memory, preserved through its authenticity, integrity and 'sense of place' – forms a crucial aspect of the development process.

The challenge of integrating heritage and ensuring that it has a role in the context of sustainable development is to demonstrate that heritage plays a part in social cohesion, well-being, creativity and economic appeal, and is a factor in promoting understanding between communities."

1 Michotte, Thinès, Crabbé, 1964
2 *The Paris Declaration on Heritage,* 2011

CONCLUSION

"The way we see things is affected by what we know or what we believe"
John Berger, 1972

Intrinsic means belonging to the nature of a thing, intrinsically means essential and for perceiving heritage that can be as follows:

Heritage space plays a critical role as the location of social representation – it is in heritage space that the most powerful representations of history are staged.

Instead of working with the established conventions of representation such as framing, scaling, orientation, projection, plan, elevation, section and so on, other representational devices are needed to achieve the awareness of what we see and have.

The notion of assemblage has been used in a number of disciplines to describe a collection of different types of objects and relations that act on, and with, each other to form a dynamic arrangement or organization of material conditions. Assemblages are as much about intensive qualities as they are about extensive qualities. That is to say, how something occurs is as important as what occurs. Assemblages are discursive. They are systems of signs. They include discourses, words and meanings, and various context.[3]

An open system is a system that changes and evolves according to information continually being received from its environment. It shows characteristics that are known as nonlinear, because they are dynamic, unpredictable and open-ended. Crucially, open systems are self-organizing systems.

An open system for perceiving heritage has to be a new device that uses assemblage as a tool for organizing a new system.

Everything is transforming itself – recreating itself – all the time and we can assume that heritage lives again through our perception and awareness.

We can recall how Lucretius[4] introduces the clinamen:

"As the atoms are falling straight down through the void owing to their weight, at undetermined times and places they swerve a little with just the smallest change of direction."

He then asserts the cosmological rationale for the swerve:

"If it were not so, all would go on falling like raindrops through the infinite void, there would be no collisions and no blows, and nature would have created nothing."

This world is made of multiple interlocking systems that are not divided nature/culture, or global/local, but according to forces that circulate through all areas of human and nonhuman activity. The clinamen, reformulated by Serresas[5] as *the parasite*, is an event that introduces disorder into orderly systems and alters them in the direction of greater complexity, ensuring their continued existence.

The result is achieved through space designation – "action of pointing out".

The transition from static to dynamic models is what we want to achieve by creating awareness about heritage through the experience of perceiving heritage.

3 Deleuze, Guattari, 1987; DeLanda, 2015
4 Lucretius Carus, T.
5 Serres, 1982

BIBLIOGRAPHY

1. Arnheim, R. (1974), *Art and Visual Perception, Psychology of the Creative Eye*, Berkeley/Los Angeles: University of California Press
2. De Landa, M. (2015), *A New Philosophy of Society: Assemblage Theory and Social Complexity,* Bloomsbury Academic, ISBN 9780826491695
3. Deleuze, G.; Guattari, F. (1987), *A Thousand Plateaus,* University of Minnesota Press, ISBN 9780816614028
4. Lucretius Carus, T., *De Rerum Natura (On the Nature of Things)*, ISBN 9780674992009
5. Michotte, A.; Thinès, G.; Crabbé, G. (1964), *Les complémentsamodaux des structures perceptives [Amodal completions of perceptual structures],* Louvain: Publications Universitaires, Studia Psychologica
6. Serres, M. (1982), *The Parasite,* The Johns Hopkins University press, Baltimore/London
7. Encyclopædia Britannica, Online, (n.d) "aesthetics ", Available from: http://0-search.eb.com.www.malmo.stadsbibliotek.org:80/ eb/article-11709
8. The Paris Declaration on Heritage (2011), http://www.international.icomos.org/Paris2011/GA2011_Declaration_de_Paris_EN_20120109.pdf

AUTHOR'S BIOGRAPHY

Prof. **Bojana Bojanić Obad Šćitaroci**, Ph.D, architect, associate professor at the Faculty of Architecture, University of Zagreb. She is the author/coauthor of several scientific books and numerous scientific articles, master plans, studies and projects. She has participated in numerous scientific conferences on topics in the field of traditional architecture and landscape architecture.

bbojanic@arhitekt.hr, www.scitaroci.hr

DIANA MAGDIĆ, TESERAKT, Split, Croatia

MODELI OČUVANJA URBANISTIČKE I ARHITEKTONSKE BAŠTINE MODERNIZMA
PARTICIPATIVNE PRAKSE

PRESERVATION MODELS OF MODERNISTIC URBAN AND ARCHITECTURAL HERITAGE
PARTICIPATORY PRACTICES

KLJUČNE RIJEČI
moderna
planiranje
participacija
živi spomenik

KEY WORDS
modernism
planning
participation
living monument

Interdisciplinarni istraživački rad vezan uz stambeno-poslovni sklop na splitskom Trsteniku, arhitekta Ive Radića, usmjeren je na traženje modela kojim bi suradnja stručnjaka, stanovnika i lokalne samouprave rezultirala optimalnim uvjetima zaštite uz zadržavanje/podizanje kvalitete života u naselju. Poticanjem i uključivanjem stanovnika Radićeva bloka kroz njihovu edukaciju o arhitektonskim i urbanim vrijednostima graditeljskoga sklopa te analizom formalnih preduvjeta za zaštitu, kao nizom umjetničkih zahvata, skrenula se pozornost na pojedine probleme održavanja zgrada i njihova pkoliša. Kriteriji za planiranje, projektiranje i suvremene zahvate formiraju se stoga kao presjek suvremenih potreba stanovanja i potrebe da se očuva prepoznata vrijednost naslijeđa.

Interdisciplinary research of modernistic residential and commercial block designed by Ivo Radic in Split, is set to find a model of cooperation of experts, residents and local municipality that would result in optimal conservation conditions, together with keeping/raising the level of quality of life in the settlement. Stimulating and empowering citizens' participation through education about architectural and urban values of the complex is followed by analysis of formal requirements for preservation, but also a series of artistic interventions set to draw attention to specific topics of maintaining both buildings and immediate environment. Criteria for planning, designing and contemporary treatment are therefore an intersection of contemporary housing needs and the need to preserve recognized heritage value.

UVOD

Interdisciplinarna studija modernog stambeno-poslovnog bloka arhitekta Ive Radića u Papandopulovoj ulici u Splitu, pokrenuta je s ciljem valorizacije i zaštite njegove arhitektonsko-urbanističke vrijednosti, ali podjednako i zbog doprinosa suvremenoj kvaliteti stanovanja i rada stvaranjem interpretativnog okvira u kojem bi se njegova društvena i estetska obilježja spomenika socijalističke modernosti transformirala u održiv i vitalan model korištenja i održavanja.

Bogato splitsko modernističko nasliješe dijelom je valorizirano, no pojedinačne građevine samo su iznimno zaštićene, a urbani sklopovi i građevine, osobito oni poslijeratni, trajno su izloženi prijetnjama dogradnjama, interpolacijama pa i rušenjem. Aktualna nemogućnost da se stručnom, planerskom ili konzervatorskom odlukom osigura njihova budućnost, usmjerila je pristup prema istraživanju potreba i kulturnih praksi stanovnika te poticanju lokalne zajednice na uključivanje u procese revitalizacije susjedstva.

Participacija širokog kruga zainteresiranih aktera u prostoru, u trajno promjenjivim uvjetima, osigurava identitetsku sponu na dvije razine – na jednoj ostvaruje kritičku analizu postojećeg kulturnog spomenika, a na drugoj kontinuitet razumijevanja i korištenja.

SPLIT III: OPTIMIZAM RAZVOJA I OPTIMIZAM PAMĆENJA (Sl. 1.)

Temeljne društvene i ekonomske promjene nakon Drugoga svjetskog rata značajno su oblikovale urbanu sliku većeg dijela svijeta pa tako i Hrvatske. Nagli razvoj industrije i razvoj prometa slijedio je silovit priljev stanovnika u gradove pa zadovoljavanje stambenih potreba često nije slijedila odgovarajuća funkcionalna dopuna u vidu javnih sadržaja i društvenih prostora. CIAM-ovskim urbanizmom i simbolički se podcrtavao tehnološki napredak, ali krutim funkcionalnim razdvajanjem različitih aspekata urbanog života stvoreni su ili naglašeni problemi otuđenja te nemogućnosti integriranja susjedstava.

Iz ranijih razdoblja naslijeđene cementna industrija i brodogradnja na širem metropolitanskom području Splita, narasle su i proširile se s građevinskom i kemijskom industrijom, a konačno su Jadranska magistrala (1965.) i jačanje turizma tijekom tridesetak godina gotovo ispraznile zaleđe od ljudi, a grad se našao pred kompleksnim izazovom proširenja. Od 1945. do 1965. godine na području nazvanom Split II izgrađeno je približno 14.000 stanova, no taj broj nije zadovoljio potrebe pa se krenulo u urbaniziranje još tristotinjak hektara prema istoku.

(Sl. 2.) Urbanističkim planom 3. splitskog rajona – Splita III – Marjana Bežana, Vladimira Mušiča i Nives Starc, izabranom na natječaju 1968. godine, u matricu je vraćena reinterpretirana pješačka ulica kao živo mjesto susreta i razmjene. "Jednostavnost, jasnoća, naglašeni glavni potezi razvoja, nova shvaćanja o preklapanju funkcija i uvođenje ulice bez prometa"[1] do danas su – iako plan nije niti će biti u cijelosti izveden – ključni aduti toga dijela Splita, u čemu čitamo potvrdu kvalitete ideje. Baštinjeni moderni raster koji prati rimsku centurijaciju ispunjen je dijelom prosječnim, a dijelom izvrsnim arhitektonskim rješenjima koja se slabo održavaju, a ulice i ostali javni prostori – trgovi, perivoji, igrališta – promjenom vlasničkih odnosa ranih devedesetih godina 20. stoljeća doživjeli su upadljive promjene pa i degradaciju[2].

Polet i neporeciv optimizam ondašnjih građana utkani su u identitet grada, a u izgrađenom materijalizirani stavovi i nadanja danas su živi spomenici koji trajno naznačuju jednu nedosegnutu utopiju urbanog društva. Iz suvremene se perspektive urbanizam i arhitektura socijalističkog razdoblja često idealiziraju kroz prizmu nostalgije[3], iako mnoge prostudirane činjenice potvrđuju nedovršenost modernizacijskih procesa pa i niz konceptualnih planerskih grešaka, no neke pouke nedavne prošlosti ne bi se smjele zanemarivati. Danas slaba država i neoliberalni tržišni uvjeti potpuno su promijenili uvjete planiranja, a struka kojoj je operativni doseg značajno umanjen rado se prisjeća vremena široke kreativne slobode i percepcije da arhitekturom oblikuju novo društvo. Suvremeno je planiranje prvenstveno pregovarački proces, a krenemo li od toga da njegov uspjeh počiva na međusobnom razumijevanju uključenih aktera, prepoznate će

1 Kukoč, 2010: 170

2 Dvije veće ulice zamišljene su na heliocentričkim osima usporednima s cardom Dioklecijanove palače, u smjeru sjeveroistok-jugozapad. Ona realizirana, danas Ulica Ruđera Boškovića, zamišljena je kao spojnica studentskog kampusa i trsteničke uvale planirane turističke namjene, dok je na većoj zamišljen sekundarni gradski centar s bogatim javnim, poslovnim i kulturnim sadržajima, no nikad nije izgrađen.

3 Slično se i zapad Europe s nostalgijom prisjeća ere "države blagostanja" do sedamdesetih godina 20. stoljeća.











Sl. 1. Urbanistički plan Splita 3 (izvor: arhiv V. Kukoć)

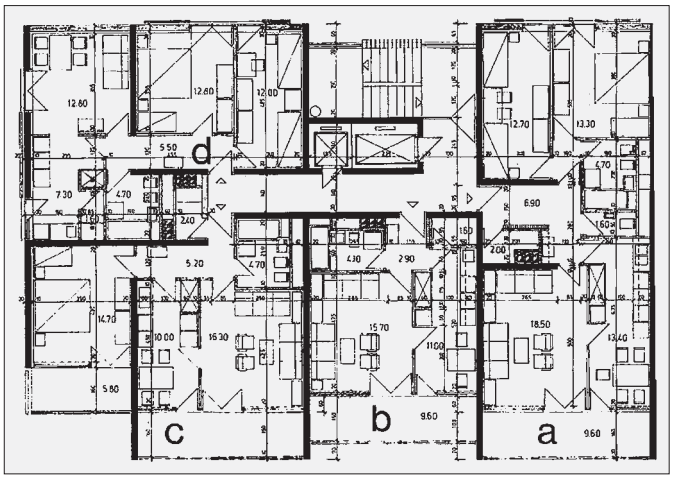
Sl. 2. Maketa Ulice Ruđera Boškovića
(izvor: Ante Svarčić, snimio: R. Efendić, 2013.)

Sl. 3. Skulptura Moj komad neba, Papandopulova ulica, Boris Šitum, 2012., (snimio: B. Šitum, 2013.)

Sl. 4. Detalj *brissoleila* (snimio: J. Bilić, 2014.)

Sl. 5. *Loggia* (snimio: J. Bilić, 2014.)

Sl. 6. Karakteristični tlocrt stambeno-poslovnog bloka
u Papandopulovoj ulici (izvor: Nikola Popić)



se kvalitete održati u onoj mjeri u kojoj kanon prihvate i ljudi koji se gradom ne bave profesionalno, već ga uživaju i u njemu interveniraju slijedom vlastitih pobuda[4].

Upravo anticipirana forma urbanog upravljanja demonstrirana na Splitu III još 1968. godine, kakva tek danas doživljava punu afirmaciju na Zapadu, a "koje se ne zasniva samo na formalnim institucijama vlasti nego i na osnaživanju stanovnika gradova, njihovu uključivanju u projekt već u fazi programiranja zajedno s poduzetnicima i lokalnim organizacijama, integriranju stručnjaka iz pojedinih područja u jedinstvenu projektnu organizaciju te korištenju pogodbe kao regulatora politike"[5] – podjednako je i baštinski element, koliko i sjeme urbane budućnosti Splita. Štoviše, poopće li se pretpostavke i nalazi studije slučaja Splita III, utvrđuje se model daleko šireg dosega, potencijalno primjenjiv na niz zaštićenih urbanih krajolika i građevina, bez obzira na razdoblje u kojem su nastali.



Sl. 7. Ozelenjena ulica na Trsteniku (snimio: H. Vuco, 2015.)

KRITERIJI I UVJETI ZAŠTITE MODERNOG NASLJEĐA

Rasprave o potrebi štićenja spomenika moderne arhitekture i urbanizma na međunarodnoj su se razini intenzivirale i formalizirale otprilike u doba kada je Hrvatska ušla u tranziciju i prvih četvrt stoljeća suočavanja sa socijalističkom prošlošću. Docomomo International[6], osnovan je 1988. godine po uzoru na ICOMOS, a prva je konferencija održana 1990. godine u Eindhovenu. Uspostavljanje sustava procjene vrijednosti građevina, susjedstava i novih gradova, a onda i sustava njihove zaštite, temeljno su otežane njihovom djelomičnom ili punom suvremenom uporabom, odnosno trajnom mijenom. Ipak, kriteriji za nacionalno vrednovanje, kao i ulazak na UNESCO-vu listu svjetske baštine jednaki su kriterijima za spomenike kulture svakog ranijeg razdoblja: izuzetna univerzalna vrijednost ogleda se u integritetu i autentičnosti[7] spomenika, spomeničke cjeline ili krajolika.

Na nacionalnoj i lokalnoj razini problemi zaštite industrijske i moderne baštine poprimaju mjestimice i paničan karakter.[8] Iako su provedena značajna istraživanja te je povećan broj znanstvenih i popularnih tekstova koji se bave vrijednostima moderne arhitekture i urbanizma, u praksi je stručna zaštita gotovo neizvediva iz niza razloga. Već valorizacija nailazi na snažno nerazumijevanje i otpor, kako u javnosti, tako i u određenim stručnim krugovima. Darovan Tušek u katalogu splitske izložbe "Misli o čuvanju moderne arhitekture"[9] iznosi uvjerenje da "postoji raširenо mišljenje da moderna arhitektura ni ne pripada graditeljskoj baštini koju bi trebalo štiti kao kulturno dobro" zbog kojeg je, među ostalim, proces konzervatorske zaštite modernih arhitektonskih realizacija u početnoj fazi. Apelirajući na korisnike, investitore i nadležne službe, suprotstavlja se argumentima utilitarnosti i ekonomičnosti[10]. Iako su doprinosi valorizaciji splitskog modernog naslijeđa, poput serije predavanja koja je pratila spomenutu izložbu, izdanja vodiča "Split – arhitektura XX. stoljeća" te recentno pokretanje web-kataloga modernih građevina "Memento splitske moderne arhitekture"[11] nesumnjivo vrlo vrijedni, njihova je publika većim dijelom iz redova struke i ne komunicira s najširom javnošću, kao ni s lokalnom samoupravom gdje se donose ključne odluke za budućnost nezaštićenog nasljeđa. Uz to, i sami su se arhitekti nerijetko ogriješili o pravila struke te time ugrozili vlastiti autoritet i ulogu u razrješavanju pitanja zaštite moderne ostavštine.

IVO RADIĆ: STAMBENO POSLOVNA ULICA NA TRSTENIKU

Papandopulova ulica (Sl. 8. i 3.) nalazi se u naselju Trstenik na Splitu III i prati izvornu ideju pješačkih pejsažnih pojaseva te kombiniranja nižih južnih i viših sjevernih zgrada, čime je omogućeno optimalno osunčanje. Izvrsno prometno povezano sa središtem i drugim dijelovima Splita, naselje odlikuje uspješno interpoliranje sadržaja potrebnih ugodnom stanovanju: u njemu su škola i vrtić, knjižnica, trgovine, poslovnice banaka i pošte, ljekarna, ugostiteljski objekti i niz servisa. Iako stambeni sklop ima i garažu i parkirališta, ona su nedostatna za današnje potrebe. Osobitu štetu kvart je doživio privatiziranjem površina nekadašnjih dječjih i sportskih igrališta, što danas stanovnici percipiraju kao najveće probleme.

4 "Ne samo da je grad stvarnost koju opažaju – a nekad u njoj i uživaju – milijuni ljudi najrazličijih klasa i karaktera, on je i proizvod mnogih graditelja koji stalno modificiraju njegovu strukturu iz vlastitih razloga. Iako neko vrijeme može zadržati stabilan okvir, trajno je promjenjiv u detalju. Moguća je samo djelomična kontrola njegova rasta i oblikovanja. Nema konačnog rezultata, samo neprekidan slijed faza." (Lynch, 1960: 2)

5 Kukoč, 2010: 176

6 *International Working Party for Documentation and Conservation of Buildings, Sites and Neigbourhoods of the Modern Movement.*

7 Osnovna poteškoća stvaranja kriterija zaštite novih naselja industrijske ere jest u tome da njihova ključna kulturna vrijednost počiva u inovaciji urbanog sustava pa neki smatraju da je uvjet integriteta zadovoljen time što su ideja i opseg inicijalnog koncepta jasno uočljivi. (*Identification and Documentation of Modern Heritage*, 2003: 12)

8 Mnoge su zgrade propale zbog neodržavanja, ciljanog ili zbog nemogućnosti suvlasnika da u njega ulože, a recentno se javio i pritisak da se unaprijede u smislu energetske učinkovitosti što bez obveze stručnog konzervatorskog nadzora otvara mogućnost daljnjih devastacija.

9 Juras, 2012: 6-8

10 ibid.

11 http://www.d-a-s.hr/memento/memento.php



Sl. 8. Papandopulova ulica (snimio: H. Vuco, 2015.)

Tab. I. Pokazatelji zadovoljstva s uvjetima stanovanja na Trsteniku (Magdić, 2014: 13)

Zadovoljstvo aspektima stanovanja	1	2	3	4	5	bez odg.	prosječno
samim stanom	0	1	1	5	7	0	4,29
kvalitetom zgrade	0	1	3	5	5	0	4,00
održavanjem zgrade	0	2	5	2	5	0	3,71
uređenjem okoliša zgrade	2	2	5	3	1	1	2,92
dostupnošću usluga (trgovina, banaka, pošte...)	0	0	0	3	11	0	4,79
parkovnim uređenjem	4	2	4	0	3	1	2,69
igralištima za djecu	6	2	3	2	0	1	2,08
sportskim igralištima	7	4	2	0	0	1	1,62
odnosima sa susjedima	0	0	2	4	8	0	4,43
upravljanjem kotarom	4	0	3	2	1	4	2,60
prometnom povezanošću	0	0	0	5	9	0	4,64

Iako je, kako naglašava Nikola Popić[12], projektantska misao vodilja Ive Radića, autora stambeno-poslovnog sklopa iz 1972. godine, bila ekonomičnost, već verzirani arhitekt u raster od 6 metara uspio je uklopiti promišljene pa i ekskluzivne stanove s idealno riješenim vezama između funkcionalnih cjelina, što do danas omogućuje visok standard stanovanja. Zgrade su ipak najprepoznatljivije po svojim južnim pročeljima čiji dinamizam, nastao kao posljedica postavljanja *loggia* s originalnim zaokretnim *brissoleilima* čitavom njihovom površinom, razbija monolitnost i uvodi jednostavan, a snažan likovni element u golemi format: gotovo je nemoguće snimiti dvije identične fotografije fasade jer se ona stalno mijenja nekontrolabilnim korištenjem (Sl. 4.). *Loggie* kao ekstenzija stambenog prostora i međuprostor između privatnog i javnog, zatvorenog i otvorenog, za mediteransku su klimu i lokalni način života pružile optimalnu ravnotežu i u pravilu zadržale izvoran dizajn. (Sl. 5.) Sjeverno je pročelje zatvorenije, s kliznim *brissoleilima*. Dio prizemlja namijenjen je poslovnim sadržajima, a zanimljivo smještanje sa svih stana ostakljenih zajedničkih prostora stanara uz ulaze, kao da poziva na demokratično upravljanje.

Promatranjem i dosadašnjom strukturiranom analizom stambeno-poslovnog sklopa u Papandopulovoj ulici na splitskom Trsteniku[13] (Sl. 6.), te analizom devastacija pročelja stambene zgrade na Zapadnoj obali u Splitu i nebodera u Solinskoj ulici i na Spinutu istog arhitekta, prepoznata je potreba za sintetskim, istraživačko-umjetničko-akcijskim projektom koji bi na nekoliko razina obogatio i svakodnevni život tamošnjih stanovnika, ali i osvježio temu arhitekture zajednice novim modelima i metodama valorizacije, zaštite i razvoja.

Cilj istraživanja bio je saznati kako promijenjene društvenih praksi utječu na korištenje postojećeg arhitektonskog i urbanističkog okvira, identificirati prednosti i mane, odnosno naći prostor za poboljšanja i prilagodbe koje bi značile održanje sklopa. Uži aspekt ovog projekta, način je korištenja otvorenog prostora stana – *loggie* – i s njome povezanom zaštitom od sunca, originalnim *brissoleilima* od aluminijskih lamela u čeličnom okviru ugroženim slabim održavanjem, te korištenje javnih površina naselja koje su pak pod stalnom prijetnjom interpolacija[14] (Sl. 7.).

Spoznavanju bloka pristupilo se kombiniranjem različitih interdisciplinarnih metoda koje su jednim dijelom ujedno i metode unaprjeđenja naslijeđa. Utemeljeno na suvremenoj teoriji grada i zajedničkih dobara, u 2014. godini provedeno je ograničeno akcijsko etnografsko istraživanje stanara, čija je uloga bila i emancipatorska, te sociološka vizualna analiza kojom se uz studiju životnih stilova, napravila i preliminarna analiza stanja fasadne konstrukcije[15] (Tab. I.). U tijeku je proučavanje arhivske građe u vlasništvu Muzeja arhitekture u Zagrebu, analiza konstrukcije zgrade te intenzivna suradnja s lokalnim mjesnim odborom (Vijećem gradskog kotara Trstenik) i upraviteljima zgrada na osmišljavanju modela upravljanja stambenim sklopom. Također, nastavljeno etnografsko istraživanje podržano akcijama u javnom i zajedničkom prostoru (izložbe, tribine, performansi, instalacije) pridonosi dizanju svijesti stanara o baštinjenoj vrijednosti arhitektonsko-urbanističkog sklopa te građenju kapaciteta za donošenje kvalificiranih odluka o njegovoj budućnosti.

12 Juras, 2012: 132
13 Magdić, 2014
14 Zbog blizine bolnica velik je pritisak da se u naselju Trstenik otvori niz privatnih poliklinika. S obzirom da je dio nekad društvenih javnih površina vraćen vlasnicima, a dio je gradski, izgradnja je započela i već narušila integritet sklopa te kvalitetu stanovanja.
15 Uočeni trendovi – iznimno visoko zadovoljstvo uvjetima stanovanja te prosječno umjerena zainteresiranost za održavanje zgrada i njihova okoliša – upućuju na potencijalno visoku participativnost. Upravljanje naseljem s početkom 2015. godine učinjeno je transparentnim na način da se zapisnici svih sjednica Vijeća kotara javno objavljuju. Primijećeno je da su zahvati na fasadi (djelomično ili potpuno uklanjanje *brissoleila* i zatvaranje *loggie*) vezane uz tri grupe uzroka: prvi je onemogućeno slobodno korištenje *loggia* na najnižim etažama koje su previše izložene pogledima; drugi su razni ispravljivi konstruktivni nedostatci zbog kojih nije ostvarena dovoljna zaštita od oborina; treća i simptomatična grupa koncentrirana je u onom dijelu zgrada gdje je interpolacijom narušena kvaliteta boravka na otvorenom prostoru stana.

ZAKLJUČAK

Kada govorimo o upravljanju, situacija s građevinama i cjelinama 20. stoljeća zacijelo je složena. Stambene i stambeno-poslovne zgrade i cjeline sadrže bitnu prednost – potrebno je puno manje domišljanja oko ekonomske opravdanosti njihove zaštite i konzervacije, a i dio ciljne grupe je *in situ*. S druge strane, uređene moderne urbanističke cjeline privlače investitore mogućnošću parazitiranja na postojećoj infrastrukturi bez ikakve odgovornosti prema zatečenom, a lokalne samouprave i nadležne institucije u pravilu nemaju kapaciteta proizvesti i nametnuti programe revitalizacije i urbane obnove pa su tako naselja i susjedstva prepuštena sama sebi pa iznimno rijetko mogu odoljeti manje ili više stihijskim suvremenim zahvatima. Uspješna identifikacija nositelja programa, partnera i odnosa u planiranju upravljanja dobrom te jačanje njihovih kapaciteta jednako su važni kao i identifikacija i dokumentiranje samog dobra. Suradnički okvir u kojem će odgovornost biti podijeljena između stručnjaka, korisnika i lokalne samouprave, jedini je održiv model revitalizacije u suvremenim okolnostima. Građevine tako postaju višeslojni živi spomenik koji se trajno razgrađuje i izgrađuje, sintetizirajući prošlost, sadašnjost i budućnost.

Stambeni sklop u Papandopulovoj ulici uz nešto bi napora mogao postati paradigmatski pozitivan primjer. Gradeći koncept zaštite upravo na društvenom aspektu urbaniteta, otvaramo razvojnu perspektivu primjenjivu i na značajno drugačijim lokacijama i u različitim kontekstima, s naglaskom na imperativ zadržavanja nositelja specifičnih kulturnih obilježja nekog područja, a ne samo prostornih ljuski povijesnih građevina i gradova.

LITERATURA

1. *Identification and Documentation of Modern Heritage* (2003.), UNESCO World Heritage Center, Paris
2. Juras, B. (2012.), *Misli o čuvanju moderne arhitekture*, Društvo arhitekata Splita (DAS), Split, ISBN 9789535743101
3. Kukoč, V. (2010.), *Razvoj Splita III od 1968. do 2009. godine*, Prostor (Zagreb), vol. 18, n. 1 (39), pp. 166-177, Zagreb, ISSN 1330-0652
4. Lynch, K. (1960.), *Image of the City*, Harvard, The MIT Press, ISBN 9780262620017
5. Magdić, D. (2014.), *Međuprostori*, Teserakt, Split, ISBN 9789535833406

AUTHOR'S BIOGRAPHY

Diana Magdić, urban sociologist, researcher, activist, journalist and critic of architecture, president and employee of TESERAKT – association for interdisciplinary research. Involved in several projects of active preservation of modern architecture and urbanism: Trogir Chronotopy (2011), The Third Root of Split (2012), Motel Trogir (2012-), Intermediate Spaces (2014), Ivo Radic: Papandopulova (2015).
dianamagdic@gmail.com

SARA MARINI, University IUAV of Venice, Department Architecture and Arts, Venice, Italy
GIULIA MENZIETTI, University of Camerino, School of Architecture and Design in Ascoli Piceno, Italy
FRANCESCA PIGNATELLI, University "Gabriele d'Annunzio" – Department of Architecture, Chieti-Pescara, Italy
CHIARA RIZZI, University of Trento – Department of Civil, Environmental and Mechanical Engineering, Trento, Italy

PRESERVATION AND RE-CYCLE
BETWEEN REALITY AND IMAGINATION

OČUVANJE I REVITALIZACIJA
IZMEĐU REALNOSTI I IMAGINACIJE

KEY WORDS
monument
recycle
preservation
historical value

KLJUČNE RIJEČI
spomenik
recikliranje
očuvanje
povijesna vrijednost

A large amount of buildings now disused and abandoned in Europe, and especially in Italy, needs to be reinterpreted and re-activated through the transformation of their meaning. Such procedure to re-cycle what exists interacts with the notion of heritage, thus calling into question its hierarchy and conferment of value. The concrete application of re-cycle seems to come to a standstill when it is time to work on outstanding landmarks, monuments and architecture that have obtained an acknowledgement and the right to be preserved.
This contribution intends to develop a propaedeutic reflection for building up an archive, a theoretical-programmatic device capable to collect a series of issues and experiences implied by the dimension of dross, and useful in defining both material and immaterial recycling action.

Veliki broj građevina u Europi, posebice u Italiji koje su danas napuštene i bez namjene trebalo bi reinterpretirati i ponovno staviti u funkciju preobrazbom njihova izvornog značenja i odabirom nove namjene. Takav postupak revitalizacije u interakciji je s pojmom naslijeđa te otvara pitanje hijerarhije vrijednosti graditeljskog naslijeđa. Konkretna primjena revitalizacije u praksi, čini se da se zaustavlja kada se radi o iznimnim znamenitostima, spomenicima i arhtektonskom naslijeđu koji su postigli status najviše kategorije zaštićenoga kulturnog dobra.
Rad nastoji doprinijeti propedeutičkom promišljanju pri arhiviranju i stvaranju teorijsko-programatskog modela koji će prikazati niz pitanja i iskustava u kontekstu "bezvrijedne graditeljske baštine", koji bi bio koristan u definiranju podjednako materijalnih i nematerijalnih postupaka recikliranja naslijeđa.

INTRODUCTION

The progressive dissemination of strategies for reusing and recycling abandoned buildings is shedding light on changes to the very definition of heritage, currently being rewritten. The primary factors of this change include an exponential increase in empty, abandoned, incomplete or never-used containers; wounds in contemporary landscapes seeking responses from governing bodies and entities responsible for territorial management. Italy is exemplary: official numbers speak of some 5 million abandoned buildings (ISTAT, 2011).[1]

All the same, the true problem is not to be found in quantitative data, despite further aggravations introduced by the economic crisis, as much as in the consistency of this mass of void: more than "junk space", these ambiguous works form a complex inheritance that is not comprised solely of warehouses or "ordinary" constructions, but of a highly variegated series of buildings, of quality architecture, of testimonials, of infrastructures.

The possibility to distinguish and separate this collection of remains, examples of excellence and ordinary buildings, grows increasingly remote, and the relative methods of intervention are called into question. The recovery of the existing, above all in Italy, has consistently favoured restoration or refurbishment, operations "conceded" only in the case of structures deemed worthy of interest. In this sense, the judgements imparted by the superintendence have guaranteed the survival of listed structures by permitting structural consolidation, restoration or refurbishment works, in other words, operations focused on restoring their original condition. This desire to return to a ground zero is substantially tied to the attribution of historic and testimonial value, on critical fortunes, on artistic qualities, authorship and conditions of authenticity. All categories founded on immaterial meanings, captured by retroactive attention focused on reconstructing virtual memories and histories that never existed, are constructed artificially and lie far from reality.

CONTEXT

In its traditional meaning the term for heritage expresses the characterising identity of a state. It is no accident that ISIS targets archaeological and artistic heritage: the cultural inheritances that define the identity of a nation. UNESCO has referred to the attack on the archaeological site of Nimrud as a "crime against humanity". Speaking of identity, of a people, of a culture, or of the authenticity of a project is increasingly more arduous. Fanaticisms and ISIS aside, today these concepts prove fleeting and inappropriate to describing the mobile and shifting nature of culture and heritage, increasingly associated with the notion of legacy.

Beginning in the 1980s, "the crisis of the monument, intended as a structure of power, a permanent vehicle of a pre-established meaning indicated by a recognised authority, is fully evident"[2]. This induces a questioning of the idea of heritage as a something identified exclusively with excellence, verifying the current meaning of an attribution of value based eminently on immaterial meanings (authenticity, identity, time and memory...) to the detriment of real evaluations, sensitive toward the substance of buildings.

The twentieth century, whose end naturally coincides with the dawn of the twenty-first century, and more precisely with the 11 September 2001, was a century of profound rifts, of precise shifts and radical changes with respect to the past and the form of its remembrance. "The form of memory, traditionally represented in a physical monument at the heart of a public square or on the battlefield with the aim of generating consensus (...) enters into a state of crisis. The very term monument is progressively affected by this predicament (...)".[3]

This reading of recent history tells us as much about the fragility and contingency of monuments as that which they are entrusted with commemorating. These changes presuppose a profound revision of the methods of investigating and the practices of dealing with existing heritage, whether "monumental" or not. We propose a series of case studies, focused less on the reconstruction of an exhaustive and comprehensive

1 http://www.istat.it/it/archivio/130202
2 Zuliani, 2012: 76-77.
3 Pirazzoli, 2010: 7



Fig. 1-2 Verde Cortina, by I.M Coccia and M. Tacconi (photo by: I.M. Coccia, 2014)



Fig. 3 Archaeological park of Selinunte (photo by: T. Matteini, 2008)

taxonomy and more on tracing new the relations and meanings of the various materials that now constitute what we inherit, based on a renewed vision of the notion of Heritage.

TOWARDS AN ARCHIVE

The history of the "Iron Curtain" is, paradoxically, a history of absences, of gaps that have assumed different forms over time. This is the "ridge" that during the era of the Cold War split Germany, Berlin and the rest of Europe in two; a strip some 8,500 km in length where, for more than forty years, any activity was prohibited. Having dismantled its premises and removed the barbed wire, the Iron Curtain is now loaded with many meanings tied to the fact that it is now missing: the void becomes a space to be indicated and transformed into an updated version of a monument, as recounted in the photographic exhibition Verde Cortina (2015) by the photographers Ignacio Maria Coccia and Matteo Tacconi. (Figs. 1, 2). These anti-monumental projects of re-appropriation expose a poetic and a memory constructed atop what remains rather than the celebration of what was.

This leads to the necessity of rewriting the concept of heritage, expanding it to include other categories, basing selections not only on a reactionary approach, which includes all that possesses value as memory and testimonial, but on the contrary that which is able to take into account the surplus of materials currently available for transformation and capable of hosting a shift in both meaning and use. A process of re-writing that, beginning with the concept of recycling, updates the typological, chronological and geographic extension of the notion of historical heritage proposed by Françoise Choay.

Recycling the existing defines a theoretical and practical horizon whose natural development lies in the concept of the landscape, as it developed from the European Landscape Convention onward: the product of human and natural actions and their interrelations, regardless of their exceptionality. As the quality of the landscape is the result of both particular and ordinary elements, the leftover inevitably becomes "material" for its definition, or better yet, its redefinition.

Recycling presupposes a "laic" approach, in other words, anti-dogmatic and potentially scandalous, to the point that putting it into practice often produces unexpected and unpredictable results. This is the case, for example, of a concrete box designed to be impenetrable, a survivor of the Second World War that has unexpectedly become a national monument. The Bunker 599 project by the Atelier de Lyon successfully recycles this anonymous structure by introducing a simple cut that transforms it into a device in the landscape with a new meaning. In other cases we find an opposing condition: an "excellent" landscape is given new significance through the design of an ordinary element such as a fence, in Selinunte Franco Minissi and Pietro Porcinai have done just this. A functional element such as a fence around an archaeological park was approached as an occasion to interpret the existing and provide it with new meaning. In this case, the "existing" is considered not only as a site to be protected and preserved, but also the landscape to which it belongs. The fence is an element of physical and visual separation where necessary, and a permeable dune toward the coast and Modione River. The result is an entirely new landscape in which archaeology, architecture and nature participate in the definition of a new landscape. (Fig. 3)

If the idea of the monument appears to progressively be dematerialised, on the contrary, the remain, the leftover, dross belongs increasingly more to the category of heritage, intended not as a collection of works to be preserved or presented in a museum, but as realties in which to intervene to guarantee the possibility of their utilisation and reactivation. If the world of restoration has always bowed to the intentions of preservation, interested in the aesthetic significance and value of an object, today the vast quantity of relics and unused materials spread across our territories requires strategies for re-cycling and recycling the existing to be more concrete and realistic, interested in reactivating these remains by providing them with new uses, in a perspective that is not fixed, but tailored to match contingent times and needs.



Fig. 4 F. Pignatelli (tutor), S. Iachetti, S. Iannucci, "Il parco archeologico di Siracusa. Concorso di idee per la valorizzazione del sistema delle mura dionigiane", 1st Prize, competition, 2014

The debate initiated in occasion of an ideas competition that involved diverse Italian Schools of Architecture, investigating the theme of promoting and enhancing the Wall of Dionysius in the Archaeological Park of Syracuse, highlighted the necessity of considering archaeological ruins as a territorial "resource", an occasion for a new beginning, once again, utilising what remains. Of the once extensive system of the ancient Wall of Dionysius very little remains in physical terms, however, analogous to the "Iron Curtain", its absence is easily perceived. The heritage restrictions imposed on the site have safeguarded much of the extraordinarily beautiful coastal landscape against the speculative construction rampant in the adjacent town. The archaeological remains are now participants in the landscape and only in synergy with it can they be reinterpreted as useable spaces to be "put back into circulation" in the dynamics and flows of the city.[4] (Fig. 4)

CONCLUSION

An imaginable scenario is the result of a potential and combinatory reading of the "species of remains", beginning with the same methodological premise employed by Perec: the necessity to describe and classify them in order to comprehend and transform them.

In this scenario, classification according to the principle of "recycling" already represents an initial form of transformation because it attributes significance to a material, something leftover that has lost its original meaning and has yet to acquire a new one. In this sense, the process of selection becomes fundamental to expanding the margins of a renewed heritage to include other types of materials, according to criteria no longer based on a crystalline memory, focused on the historicisation of the past and on the monumentalisation of the contemporary, as much as on the selection of a meaning, potential or possessed, that resides in the availability of these remains to be transformed, used temporarily or demolished. In this way selection and projection, the tools of a creative archive and the potential of the imagination become a necessary passage toward actions of recycling emancipated of the vision of preservation. The realisation of this archive, creative in for its construction of an inheritance of material that can be tackled and transformed, thus becomes the first phase in the process of recycling. A phase that can also be used to comprehend the monument when we encounter the conditions investigated in the case studies: absence as a condition, the landscape as context.

To sum up, this paper recognizes a renewed condition of the concept of heritage in which the only recognizable identity is the absence of value resulting from the loss of the previous value. This kind of identity is built through the check of recyclability of materials of the contemporary landscape (abandoned buildings, unused spaces, etc.). The result is a new context in which the archive of recycle is a critical device – of selection of materials – and a visionary device – in order to create a new imaginary. Scenarios of this condition look to be hardly definable by models, but they are valuable by comparison of archival materials. This scenarios implement different way to work depending on different condition of recyclability.

It treats to collect and to differentiate; it means to construct a "spatial inventory, an invented space".[5]

4 The results are published in the catalogue: Architettura PLUG-IN (ed.), Il Parco Archeologico di Siracusa. Concorso di idee per la valorizzazione del sistema delle mura dionigiane, Lettera Ventidue Edizioni, Siracusa, 2014

5 Perec,1989: 19

BIBLIOGRAPHY

1. Zuliani, S. (2012), *Esposizioni. Emergenze della critica d'arte contemporanea,* Milano-Torino, Bruno Mondadori, pp. 76-77, ISBN 9788861596887
2. Natalicchio, C. (2010), *Crisi, economia e postmonumenti.* Intervista a Zygmunt Bauman'', Cavallucci, F.(ed.), Post Monument: XIV Biennale Internazionale di Scultura di Carrara, Milano, Silvana Editoriale, ISBN 9788836617494
3. Pirazzoli E. (2010), *A partire da ciò che resta. Forme memoriali dal 1945 alle macerie del Muro di Berlino*, Reggio Emilia, Edizioni Diabasis, ISBN 9788881036882
4. Choay, F.; D'Alfonso, E. (1995) (ed.) *L'allegoria del patrimonio,* Roma, Officina Edizioni, ISBN 9786001242496
5. AA. VV. (2014), *Architettura PLUG-IN* (ed.) *Il Parco Archeologico di Siracusa. Concorso di idee per la valorizzazione del sistema delle mura dionigiane*, Siracusa, Lettera Ventidue Edizioni, ISBN 9788862421140
6. Perec, G. (1989), *Specie di spazi*,Torino, Bollati Boringhieri, ISBN 978-88-339-0498

AUTHORS' BIOGRAPHIES

Prof. **Sara Marini**, Ph.D, architect, Associate Professor in Architecture and Urban Design at the University IUAV of Venice. Main publications: Sara MARINI, Alberto BERTAGNA, 2012: In Teoria (Macerata: Quodlibet); Sara MARINI, Alberto BERTAGNA, 2011: The Landscape of Waste (Milano: Skira); Sara MARINI, 2010: Nuove terre (Macerata: Quodlibet); Sara MARINI, 2008: Architettura parassita. Strategie di riciclaggio per la città (Macerata: Quodlibet).
marini@iuav.it

Giulia Menzietti, Ph.D, architect, research fellow at the School of Architecture and Design at Ascoli Piceno, University of Camerino, now in charge of the Re-cycle research Laboratory within the PRIN Re-cycle Italy, New lifecycles for the architecture & infrastructure of the city and landscape.
giulia.menzietti@gmail.com

Francesca Pignatelli, Ph.D, architect, Research fellow at the "G. d'Annunzio" University (Unich), Italy. His PhD thesis "Il progetto dello scarto. Taranto Shrinking City" is published by Maggioli, Politecnica, (2012).
pignatelli.f@gmail.com

Chiara Rizzi, Ph.D, architect. Since 2011 she is research fellow and lecturer at the University of Trento, Department of Civil, Environmental and Mechanical Engineering (DICAM). She is author of the book "The fourth landscape" (ListLab, 2014).
chiara.rizzi@unitn.it

VLADIMIR PETER GOSS, University of Rijeka, Rijeka, Croatia

"MYTHICAL LANDSCAPE" AND ITS CONSEQUENCES
AN ART STUDENT'S VIEW

„MITOLOŠKI KRAJOLIK" I ŠTO IZ NJEGA SLIJEDI
OKOM ISTRAŽIVAČA UMJETNOSTI

KEY WORDS
mythical landscape
early Slavic art
art of creating space
Slavic linguistics
territorial organization

KLJUČNE RIJEČI
mitološki krajolik
ranoslavenska umjetnost
umjetnost prostora
slavenska lingvistika
teritorijalna organizacija

The great discoveries of Ivanov and Toporov in the field of Early Slavic studies, in mythology and literature in particular, have found an especially fertile field in the area of the Southern Slavs. Scholars such as R. Katičić (Linguistics) and V. Belaj (Cultural Anthropology) in Croatia, and A. Pleterski (Archaeology, Ethnology) in Slovenia have made it possible to relate mythological matter to concrete landscape features and areas.

We maintain that mythical landscapes bringing together visual and all other arts are important multidisciplinary historical documents defining territorial organization, i.e. cultural space, for centuries to come. They codify the essential values of a certain cultural environment, and our correct reading of what has been written into the landscape could help us further enrich it and make it more sensible. They must be valued as an important cultural asset and a tool for a present-day spatial planner.

Važna otkrića Ivanova i Toporova na području ranoslavenske mitologije i književnosti naišla su na plodno tlo na području južnih Slavena. Vrhunski znanstvenici – R. Katičić (lingvistika) i V. Belaj (kulturna antropologija) u Hrvatskoj, te A. Pleterski (arheologija, etnologija, povijest) u Sloveniji – pokazali su kako se mitološki sadržaji mogu povezati sa stvarnim oblicima krajolika.

Smatramo da su mitološki krajolici važni multidisciplinarni povijesni dokumenti koji spajaju vizualne i ostale umjetnosti i određuju teritorijalnu organizaciju, odnosno kulturni prostor, za duga vremena. Kodificiraju temeljne vrijednosti izvjesnog kulturnog okruženja, a naše točno čitanje krajolika omogućuje da ga učinimo bogatijim i smislenijim. Dakle, ne radi se o ezoteričnom kvazi-znanstvenom hiru, već o važnom kulturnom dobru i oruđu za prostorne planere.

INTRODUCTION

The great discoveries of Ivanov and Toporov in the field of Early Slavic studies, in mythology and literature in particular, have found an especially fertile field in the area of the Southern Slavs. Outstanding scholars such as R. Katičić (Linguistics) and V. Belaj (Cultural Anthropology) in Croatia, and A. Pleterski (Archaeology, Ethnology, History) in Slovenia have made it possible to relate mythological matter to concrete landscape features and areas.[1] Making them visual, one definitely invites students of visual arts to voice their opinion, which has so far been done reluctantly and on a very limited basis.

HYPOTHESES

This paper will attempt to deal with the following, always bearing in mind that we are still dealing with hypotheses which are however very important and promising:

1. Are the formations of "mythical landscape" 'art,' and if so of what kind?
2. What would such a suggestion do to our concept of art, in particular to the art of space?
3. What are the consequences for any later cultural landscape, in particular that of our own time?

The key monument we want to use is the monumental mythical landscape of the Western Papuk following the initial research by R. Katičić (Mythology), V. Belaj (Cultural Anthropology), G. Jakovljevic (Archeology), and myself.

1. PLACE NAME IN ITSELF IS AN ACT OF CREATIVITY

The mere naming of a site within nature involves a creative act of recognizing, experiencing, and communicating. Blato, Čret, Sopot (Mud) relate to a muddy, marshy spot. A flat ridge becomes The Table Mountain, Ravna Gora or Stol, The Needle is a pointed peak. The Horse is a mountain recalling that animal. And so on *ad infinitum*. Simply, the essence of the process is a shortened comparison, i.e., a metaphor ("This mountain looks like a table").

In studying art it is important to establish the source of inspiration, the creative process, and the end result. Take a seer who, inspired by the sight of a glittering peak summons his flock and screams while pointing at it: "See that peak? This is where our Gods live. We will call it Pirin..." and we have witnessed an act of creativity involving both experiencing ("being with the spirit"), and creating through the arts of sound, motion and image. The physical outcome of the entire process is that a peak in Bulgaria becomes a sacred house of the chief early Slav God.[2]

Building upon the research by Ivanov and Toporov, Andrej Pleterski has started studying in the Eastern Alps clusters of place names related to the Slavic Gods, forming sacred triangles defined by Perun, Veles and Mokos. Pleterski's results were carried over to Croatia by Vitomir Belaj who has by now established a large number of such formations predominantly in Continental Croatia and Istria. Belaj's research was supported by the work of linguists, primarily the brilliant studies of Radoslav Katičić, and archeologists (Juraj Belaj).[3] Without going into a long critical review here, let us sum up in brief what Balaj's research has so far resulted in, and why history of visual arts cannot ignore it.

According to Belaj, a sacred triangle involves three mutually visible points occupied by Perun, the Thunder God of Heaven, Veles, the Snake-God of this world and the underworld, and Mokos, Goddess Mother Earth and Perun's wife. One of the angles measures ca. 23 degrees, which is the deflection between the imagined orbits of the sun on the equinox and solstice in Croatia. Two longer sides form a relation of 1:√2. The longest side usually links the male Gods. Perun sits at the highest point, Mokos along the water. There is usually water separating Mokos from Veles.

Belaj maintains that the triangles are in fact ideograms, i.e., script, and thus written documents about the Croatian migration, thus, one may add, a replacement of the *landname* epic the Slavs did not seem to have had.[4]

1 Katičić 2008; Katičić 2014; Belaj 2007; Belaj, Belaj 2014; Pleterski 2014
2 Goss 2014, Pleterski 2014
3 Belaj 2007; Katičić 2008; Katičić 2014, Belaj, Belaj 2014.
4 Belaj 2007

2. *READY-MADES AND OBJETS TROUVÉS*

The art of the 20th century has also underlined this power of recognizing, choosing and naming as an author's procedure or gesture in case of such forms as *ready-mades* and *objets trouvés.* Choosing and naming Marcel Duchamp's gives the chosen object new, unexpected and powerful meaning (e.g., a pissoir is recognized as a "fountain"). Picasso takes parts of a bicycle and makes a visually quite convincing bull's head. In a log which was spared from being burnt exactly thanks to it visual specificity, one has recognized "the loveliest leg".

The little Nikola takes a meter and transforms it on his own initiative into a star. Recognizing and putting together the elements of a landscape into a systematic image is a result of the same process. The form of the object of the artist's vision did not change – hill is a hill, creek a creek, but it was endowed with a new and unexpected content. In Jenny Holzer's, „Abuse of Power Comes as no Surprise" a young woman sports this statement on her blouse, apparently protesting the world of power and greed, but at the same time she holds a cigarette showing that she is in fact a slave to those same dark structures of evil. The statement, the literary element is equivalent to what the seer did by pointing and naming, the woman and the nightly street scene, that of the landscape pointed out by the seer.

Nothing has changed in one thousand years. Thus the principles of the seer's act belong to the mainstream of artistic expression, and we need to appreciate it as a piece of Pre-Romanesque conceptual art being within the mainstream of the art circle it belongs to; meaning that the art of sacred landscape should enable us to open up a new chapter entitled "The Pre-Romanesque art of Pagan Slavs in Croatia," as a complement to the rich layer of the Christian Pre-Romanesque art we have on the territory of Croatia.[4]

As an example I am showing the mythological landscape of the sacred triangle of the Western Papuk. It was identified in fieldwork by my associate, Goran Jakovljević, and myself, and confirmed by Belaj, and its content was enriched by Katičić. Its points are the Pogani Vrh (Perun's place), Petrov vrh (Veles crawling up the wavy ridge from his watery den at the old Roman *Aquae Balissae*) and the site of the monastery of St. Margaret at Bijela, once one of the greatest monastic houses of Croatia. Although according to Belaj it belongs to the category of smaller "village triangles" it is truly impressive, and can be clearly seen from about fifty kilometres around throughout Western Slavonia.[5]

The opposition of the two peaks is also very clear, and so also the smooth gap between them, the place of the Battle of Gods, all visually prefaced by a smaller hill where St. Margaret, a powerful Saint that had conquered the devil, replaced Mokos weaving next to the creek named Boževac (Gods' Creek) separating her from Veles.

CONCLUSION

In this entire magnificent dramatization the link between the visual and verbal is clear. Our space is the eternal component of our existence, and it can physically change relatively little. However, by discovering significant point and interrelations, one recognizes that some of our space pockets work better than other, and that finding those significant points and interrelationships, one makes our environment saner, more sensible and more functional, briefly, more liveable.

There is no doubt that some of the points involved in the Early Slavic mythical landscape were recognized much earlier. Equally true, they continued to be used by later cultural landscapes. St. Margaret succeeds Mokoš at Bijela. According to Belaj, the heart of the Croatian statehood, Zagreb's Upper Town central square, also follows the place of the same old Slavic Goddess.[6]

Thus recognizing and understanding old territorial organizations may be of a tremendous help to the present-day spatial planner. Like an ancient seer, who smelled the air, tasted the water, watched the birds fly, and checked the health of animals by looking into heir entrails, before declaring that a place was good for living, a contemporary

5 Hopkins 2000
6 Belaj, Belaj 2014; Goss 2014
7 Belaj, Belaj 2014; Goss 2015; Goss, Gudek 2009
8 Goss 2009; Goss 2014

urban or regional planner should gather knowledge of his predecessors' tests and insights and incorporate them into his practice. May I conclude with the words I have used more than once in like occasions: cultural landscapes keep changing, they cannot be preserved or reconstructed, but while changing them we should strive to make them better, more sensible and more beautiful.[7]

BIBLIOGRAPHY

1. Belaj, V. (2007), *Hod kroz godinu,* Golden Marketing, Zagreb
2. Belaj, V.; Belaj, J. (2014), *Sveti trokuti – topografija hrvatske mitologije,* Ibis, Zagreb
3. Goss, V. P. (2009), *Landscape as History, Myth, and Art. An Art Historian's View*,"*Studia Ethnologica Croatica*", vol. 21, pp. 133-166
4. Goss, V. P. (2014), *Uvod u kulturnu ekologiju*, Antibrbarus and Tukbuk, Zagreb
5. Goss, V. P. (2015), *The Pre-Romanesque Art of Pagan Slavs? More on what Josef Strzygowski did not know*, in: P. O. Scholz and M. A. Dlugosz, ed., From Bialanach Wien. Josef Strzygowski und die Kunstwissenschaften, Wienna,Ibera, pp. 489-530
6. Goss, V. P.; Gudek, T. (2009), *Some Very Old Sanctuaries and the Emergence of Zagreb's Cultural Landscape*,"Peristil", no. 52, pp. 7-26
7. Hopkins, D. (2000), *After Modern Art,* Oxford University Press, Oxford
8. Katičić, R. (2008), *Božanski boj,* Ibis, Zagreb
9. Katičić, R. (2014), *Vilinska vrata,* Ibis, Zagreb
10. Pleterski, A. (2014), *Kulturni genom,* Založba ZRC, Ljubljana

AUTHOR'S BIOGRAPHY

Prof. **Vladimir Peter Goss**, art historian and writer, Ph.D in Art History at Cornell University in Ithaca, USA. Professor of Art History at the University of Michigan (1972-82) and University of Rijeka. Explores the medieval art, especially the pre-Romanesque and Romanesque period, medieval cities in Croatia and Renaissance sculpture in Dalmatia. Published novels, writes for newspapers.
vgoss@aol.com

GIOVANNA PACI, University of Ancona – Università Politecnica Delle Marche, Ancona, Italy
SILVIA CATALINO, Ancona, Italy
GIANLUCA VALERIANI, Ancona, Italy

WATER MEMORY
THE WATER BUILDINGS OF ANCIENT ROMANS

MEMORIJA VODE
GRAĐEVINE ZA VODU STARIH RIMLJANA

KEY WORDS
Roman heritage
water
EU network
knowledge exchange
artistic experience

KLJUČNE RIJEČI
rimsko spomeničko naslijeđe
voda
EU mreža
razmjena znanja
umjetničko iskustvo

The aim of this research is to broaden knowledge of Roman civilization through its monuments and to boost the exchange of knowledge as an active and contemporary tool of common identity. The case study of the underground monument of the Roman Cisterns in Fermo (Italy) can be a potential for the regeneration of the whole historical centre.

It is possible to develop knowledge of the monumental Roman heritage linked to the use of water, through the mutual deepening of involved monumental assets and the dissemination of information at different levels, from the scientific to the cultural-tourist one also by the systematization of the existing knowledge and it's wide-spreading through information media.

Many other European Roman monuments could be awarded with new perspectives if we offer them the opportunity to relate to one another.

Cilj ovog istraživanja jest proširiti znanje o rimskoj civilizaciji putem njenih spomenika te potaknuti razmjenu znanja kao aktivnog i suvremenog alata za razvoj zajedničkog identiteta. Slučaj rimskih cisterni, koje se nalaze u Fermu, gradu regije Marche u Italiji, može predstavljati potencijal za revitalizaciju čitave povijesne jezgre.

Moguće je dodatno razviti znanje o monumentalnom rimskom naslijeđu povezanom s korištenjem vode – produbljivanjem i širenjem informacija o monumentalnim dobrima na različitim razinama, od znanstvene do kulturno-turističke, ali i putem sistematizacije postojećeg znanja te njegova širenja putem medija.

U EU postoje mnogi monumentalni dokazi ranijih civilizacija koji nisu dovoljno istraženi, a za njih se ne zna niti u lokalnoj zajednici – ponekad zbog manjka sistematizacije podataka, a ponekad zbog ograničene promocije.

INTRODUCTION

The assumption of the present paper is that cultural heritage is by all means one of main factors to best enhance potentialities of local territories.

In European common policy there are also clear strategic guidelines which recognize in it a great opportunity to foster a sense of identity, to build a collective memory, to consolidate a common feeling of belonging to Europe.[1] The European Landscape Convention, moreover, claims for mutual assistance and exchange of information and experiences among the Parties.[2]

In this respect the present research focuses on the vestiges of Roman civilization, having firm belief that it surely is a strong and indisputable element in the foundation of European identity.

CASE STUDY-ROMAN CISTERNS IN FERMO

Specifically this work examines the case study of Roman Cisterns in Fermo, a town in the Marche Region of Italy, as a pilot project whose results can be spread and shared among other cities in a network of partnership.

The Roman cisterns are a monumental underground complex for a total area of 2200 square meters (Fig. 1) situated under the buildings surrounding the main square (Piazza del Popolo) that collected rainwater for city distribution.

The structure (around 1st century AD) is arranged in 30 interconnected vaulted chambers slightly sloping in order to convey rainwater to an exit passage that supplied the aqueduct. This storage construction was waterproofed with *opus signinum* (slivers of tiles and mortar) and had an air funnel system to ventilate and guarantee drinkable water. It was used not only by the population, but presumably also as provision for the Roman fleet.

This majestic work of art proved to reinvent itself over time, adapting it to new needs: in fact in the Middle Ages it was used as a cellar by the Dominican monks living in the convent above and later it was occupied as air raid shelter during 2nd World War. Even more so, it can be a potential for the regeneration of the whole historical centre. Nowadays it belongs to city museum network and can be visited with a guide, yet the present utilization is still shortsighted. As a matter of fact this research carried out a survey about customer satisfaction: visitors were asked to point out the strengths and weaknesses of tourist services of the Cisterns. Although people recognize the exceptional nature of the site, they still complain mainly about:

1) absence of emotional element;

2) inadequacy of asset promotion as well as marketing;

3) shortage of service range in the vicinity (accomodation, restaurants…);

4) lack of ties with nearby historic and artistic wealth.

Tourism supply is still organized in a static model and inspired by an old-fashioned approach to museum, that is just a location where show off archives or collections; instead it would be much more significant to ensure a broader enjoyment of cultural goods. And customers should be involved in the innovation process.[3]

The idea should be to act on policies in order to gain an effective valorization of territorial resources (environmental, cultural, natural and gastronomic). Especially sectorial policies should be overcome for a real and pro-active enhancement, by acting on information, education, training, dissemination of acknowledged expertise, variation of uses, and implementation of thematic networks. In this case the selected theme could be "water", which is the leitmotif of many Roman monuments (cisterns, aqueducts, fountains). It also offers a perfect framework for a EU network. In Europe in fact there are many monumental evidence of past civilizations that are not sufficiently studied and not even known by the community, so the interchange of information on the cultural heritage between the Regions and the European citizens should be improved.

1 ELC 2000, FARO 2005 e.g.
2 European Landscape Convention, article 8. 20 October 2000
3 Bieger, 2006:100



Fig. 1 View of the Cisterns
(photograph by www.ilovemarche.it, 2015)



Fig. 2 Image from the performance "La cerca del nome" (photograph by: G. Valeriani, 1999)



Fig. 3 Image from the performance "La cerca del nome" (photograph by: G. Valeriani, 1999)

In addition to the museum offer it is important to propose an alternative use of the site: primarily leisure and artistic uses, since it is particularly welcome. Moreover the presence of numerous historic monuments from the Roman era related to water management should be a source of high inspiration for the contemporary artistic production. In our case the Roman Cisterns in 1999 hosted the performance „La cerca del nome", and historical drama about the origin of the city, which still warmly remains in city's memory for the involvement that it aroused. It was promoted by a cultural association with a theatre academy, which obtained by council an *ad hoc* authorization to act in the Cisterns. The show, structured as role-play, was given many repeat performances with the participation of tourist and local people acting in it (Figs. 2-4). The story was about sea and water and it was particularly interesting because had many different endings depending on the spectator's choice. Events like this are now limited to extraordinary events, due to safety issue for both visitors (because of more and more stringent legislation) and monument. In so doing we must be conscious of the threat of fossilizing our heritage, regarding it not as a living asset. Quite the contrary, since the monumental heritage constitutes an extraordinary suggestion and also location of themes and scene sets for the production and promotion of wide cultural activities, the site takes the opportunity to produce cultural activities (theater, visual arts, music, writing) related to the theme of water and the memory associated with it. Many other European Roman monuments could be awarded with new perspectives if we offer them the opportunity to relate to one another.



Fig. 4 Image from the performance "La cerca del nome" (photograph by: G. Valeriani, 1999)

It is possible to develop knowledge of the monumental Roman heritage linked to the use of water, through the mutual deepening of involved monumental assets and the dissemination of information at different levels, from the scientific to the cultural-tourist one also by the systematization of the existing knowledge and its wide-spreading through information media.

In order to reach this goal the first step is to classify all goods and information about them, digitize them, create thematic networks among different structures, work out effective communication directed to various users, produce multimedia database that can reach an informational level, an educational and a creative one.

The strengthening and the exchange of knowledge regarding Roman monuments can occur through the sharing of information on the deployment of Roman civilization throughout the European territory.

Along these lines museums can become a catalyst for innovation and culture. Moreover working on communication also solves a semantic problem, allowing rendering the original spirit of the heritage damaged by the process of musealization.

The setting up of network economies interrelated must follow this to entertainment, tourism and business. Thereby close attention is demanded on singling out diversified clusters of users and needs, fine-tuning, updating of information especially on web, developing strategies to involve people in the cultural program, setting conditions for enterprises to get into the project.

It is essential to enforce governance able to make cultural heritage a driving force for local development, also with regard to economic perspective and marketing as well.[4] Success is guaranteed if the main theme is organized in a network both at a local level and at a European one. Infighting among public authorities should be ridden out; local territories should learn to manage cooperation instead of competition; new joint public and private agreements should be boosted.

Local authorities, Universities, private sector clusters should be connected and work jointly. Network economies surely bring profit and intangible benefits attributed to a "complementarity and extensiveness principle", that is the exchange of knowledge among European partners of the project network. Based on the assumption that EU Regions have a homogeneous cultural background related to Roman history, each Region can take advantage from the other. Each hub of the network can enter and increase its expertise from others, even if it hasn't taken itself a deeper dive into project topics. Partners benefit from the strength of teamwork, reshaping local economic systems in a network[5].

4 Haussmann, 2007:178
5 Ioppolo, 2012:637

CONCLUSION

In this project, as already shown, there are many different components, which can be summarized in the following outline:

FACTORS	CRITERIA	METHODS	MODELS	SCENARIOS	TOOLS
Historic environment Presence of artistic and architectonic goods Roman remains	In-depth knowledge of European cultural heritage Dominant theme: water Creation of a network fulfilling water issue	International cooperation Synergies between actors (public/ private) for common funding Sharing information Strengthening a common identity Project for a good governance	Cultural model Economic model Social model Touristic model Entertainment model	Giving the opportunity to live a total experience Turn the site in a location for performance, events, theatrical staging Setting up workshops about visual arts, writing, drama…	Research and studies Systematization of information Structuring different levels of information, communication education Digitization Broadening of current offer by identifying different targets Union of stakeholders (institutions, Province, universities…)

At the moment we are working on our first project phase and we are looking for suitable partnerships across Europe. We expect a good outcome from this proposal that contributes in a cultural reframing bringing together many different perspectives. Much depends on effective ability to forge ties with other partners and to reach positive cohesion. The aim will be achieved if we are able to develop a new soft economy, based on culture, innovation, advanced know-how, human and intellectual resources.

BIBLIOGRAPHY

1. Bieger T.; Weinert R. (2006), *On the nature of innovative organizations in tourism: structure, process and results*, in Walder B.; Weiermair K.; Sancho-Perez A. (2006) *Innovation and product development in tourism,* pp. 88-102, Berlin, Erich Schmidt Verlag. ISBN 10:3503090797
2. Haussmann A. (2007), *Cultural tourism: Marketing challenges and opportunities for German cultural heritage*; *International Journal of Heritage Studies*, London, Routledge, vol. 13, no. 2, March 2007, pp. 170- 184, ISSN 1352-7258
3. Ioppolo G.; Saija G.; Salomone R. (2012), *Developing a Territory Balanced Scorecard approach to manage projects for local development: Two case studies; Land Use Policy*, no. 29, pp. 629-640, ISSN 0264-8377

AUTHORS' BIOGRAPHIES

Giovanna Paci, architect, Ph.D in Landscape and Town Planning at the University of Ancona (UNIVPM), Italy. Her research areas are Urbanism and Landscape planning.
arch.giovannapaci@gmail.com

Silvia Catalino, architect, self-employed. Works on private and public projects in building restoration and spatial planning, participated in INTERREG II-III-IV cooperation projects in landscape. She is interested in local and regional planning topics.
silvia.catalino@gmail.com

Gianluca Valeriani, architect and artist, deals with semiotics of images linked to creative processes in architecture and art.
gvaleriani@gmail.com

ÉVA LOVRA, University of Pécs Faculty of Engineering and IT, Hungary

TYPOLOGY OF THE URBAN FABRIC
EVALUATION OF THE INHERITED TOWNSCAPE

TIPOLOGIJA GRADSKOG TKIVA
PROCJENA NASLIJEĐENOG PROSTORA GRADA

KEY WORDS
typology urban pattern
urban heritage
image of the city
evaluation

KLJUČNE RIJEČI
tipologija urbanog uzorka
urbano nasljeđe
slika grada
vrjednovanje

Visual and morphological characteristics are significant in the evaluation of the inherited city image, but incomplete without systematisation and exploration of the adequate values. The effectiveness of design and rehabilitation depends on the structural and morphological information of the urban fabric: the proposed typological system emerges from an organizing structure in urban development and renewal. The study aims to examine the inherited urban spatial system of Hungary (1867-1918), in order to present and define an aesthetical heritage evaluation through a typo-morphology of the structural changes. Determination of the typology of the selected settlements' urban fabric is the basis of the analysis, as-built heritage as an important and valued part of the contemporary urban fabric in the context of the wider aesthetic values.

Vizualna i morfološka obilježja važna su za vrjednovanje naslijeđene slike grada, ali su nepotpuna bez sistematizacije i istraživanja odgovarajućih vrijednosti. Učinkovitost oblikovanja i revitalizacije ovisi o strukturnim i morfološkim podatcima urbanog tkiva jer predložen tipološki sustav proizlazi iz strukture urbanog razvoja i ranijih obnova. Cilj je istražiti takav naslijeđen sustav Mađarske između 1867. i 1918. godine kako bi se utvrdilo estetsko vrjednovanje naslijeđa pomoću tipoloških strukturnih promjena. Utvrđivanje tipova urbane strukture odabranih naselja osnova je za analizu graditeljskog naslijeđa kao važnog dijela suvremene urbane strukture u kontekstu širih estetskih vrijednosti.

INTRODUCTION

"In order to define this quality in buildings and in towns, we must begin by understanding that every place is given its character by certain patterns of events that keep on happening there."[1]

The period of modern city development in the former Hungarian Kingdom (1867-1918) was the same as the era of economic recovery and reconciliation that followed the Austro-Hungarian Compromise (1867). Through progressive urbanization of the 19th century, mainly due to the intensive development during the second half of the century the Hungarian towns seem to have risen to the Western European standards and the modern image of the city was created. The current built heritage, the inherited city structure, even in many cases with lacking heritage protection, represents a valuable inheritance of the cities nowadays, and combined with the contemporary layers and defines the cityscape.

The evaluation of the structural changes and built environment, harmonization with the contemporary urban tissue requires analyses and an advanced multi-layered methodology for zones (types) identification. The used hierarchy determines the guiding principles in the urban development as well as the evaluation of the urban heritage. The conceptual approach of perception could be classified via the image of the city, which has been created through history and requires an individual method of approach in conservation activities. As one purpose of this paper, the typo-morphology and urban heritage evaluation analysis methods are proposed. The urban spaces show the history of past and actual urban stratification, and through historical mapping it is possible to describe the evolution of forms, identify changes and make comparative analyses to find the relationship between the elements of urban space of the Hungarian towns (1867-1918).

In case of these cities, the meaning of image/identity has multi-layered views: perpetuity/evolution – difference/similarity – unity/diversity. The research is directed to particular interests: to analyse the urban heritage as urban tissue permanence, able to ground typo-morphological transformations in the sense of identity and image.

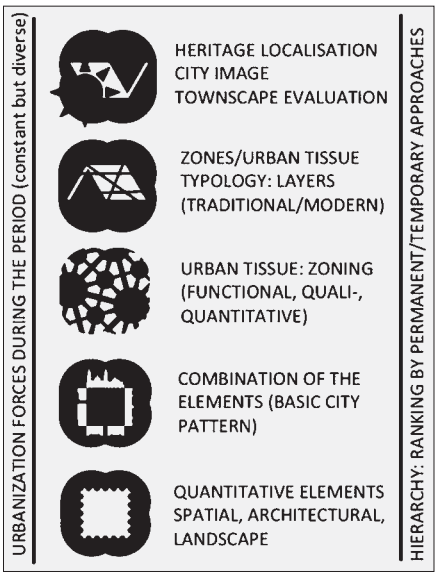


Fig. 1 The process and the basic elements of the research that lead to localization and objective evaluation of the urban heritage (Source: Author)

URBAN MORPHOLOGY AND THE TYPO-MORPHOLOGICAL EVALUATION OF THE URBAN HERITAGE

The urban fabric is determined by the interaction between the components (streets, squares and green spaces, public spaces). The morphological basis can be described by socio-technical schemas and typified forms: analysis of maps was chosen to achieve a method for the analysis of urban spaces by looking at characters/identity to describe the historical process of development of the city form and its spatial consequences. Understanding and evaluating the components of the urban context and building an urban fabric type is a case-dependent research, but these can be typified and defined in a semi-general analysis. To evaluate the inherited cityscape and spatial pattern, besides the typo-morphological approach, the assessment has to take into account the principles of the Conzenian hierarchy.[2] The cities could be studied in terms of several key elements: land use, building structures, plot pattern and street pattern as identified by Conzen (1960) while stressing the difference in permanency of these elements. According to Larkham (1997), these can be combined at different levels to create a hierarchy inside the city (town plan: maximal/permanent, build environment: considerable/semi-permanent, varying with periods). All these estimations create a hierarchical framework, what can be used to create a city map to evaluate the urban heritage and define the image of the city. The proposed typo-morphological analysis system follows the Conzenian cognitive approach, with a combination of Caniggia's research methodology (understanding the built form through the historical process). The approach of the study negates the doctrine that each city is unique (Benevolo), establishing rather that each city can be seen as a collage of different urban tissue types, the organization of which creates a specific urban type and image.

1 Alexander, 1979: x
2 Conzen, 2004

1	2	3	4	5
SYSTEMATIC FORM COMPLEX	DEGREE OF FORM PERSISTENCE	TYPO-MORPHOLOGICAL PERIODS	MORPHOLOGICAL CONSTITUENTS OF HISTORICAL STRATIFICATION	CONTRIBUTION TO HIERARCHY OF TOWNSCAPE REGIONS
TOWN PLAN	Maximal	Late medieval 1270-1500 and early post-medieval	Visible urban layout around the Castle, especially in the Eastern part of the city, irregular outlines of street system, irregular geometric plot pattern and building arrangement	Intermediate rank: isolated districts
		Modern ages, especially the period of the dual Monarchy (1867-1918)	Regulated and visible spatial system, geometric, well-defined blocks and street-square system Railway: diagonal pattern	High rank: most of the territory of the town was changed and built in this period
BUILT ENVIRONMENT	Considerable Though varying with periods	Late medieval 1270-1500 and early post-medieval	The Castle, the actual form was completed between 1570-1618	Intermediate: Castle district
		Early modern 1500-1840	Majority of churches in the central area	Individual buildings (intermediate rank)
		1840-1918, especially between 1867-1918	Most of the public and private buildings in the central area	Highest rank: the period defines the urban heritage ensembles and the townscape
		Inter-war and post war, post-1918	Some few buildings in the centre, more in the periphery	Lower rank: residential and individual buildings

1	2	3	4	5
SYSTEMATIC FORM COMPLEX	DEGREE OF FORM PERSISTENCE	TYPO-MORPHOLOGICAL PERIODS	MORPHOLOGICAL CONSTITUENTS OF HISTORICAL STRATIFICATION	CONTRIBUTION TO HIERARCHY OF TOWNSCAPE REGIONS
TOWN PLAN	Maximal	Late medieval 1270-1500 and early post-medieval	Visible urban layout around the former fortress' walls, especially in the central part of the city, irregular outlines of street system, irregular geometric plot pattern and building arrangement	High rank: isolated district in the very central area
		Modern age (till the late 1910s)	Regulated and visible spatial system, geometric, well-defined blocks and street-square system, diagonal pattern	High rank: most of the territory of the town was changed and built in this period
BUILT ENVIRONMENT	Considerable Though varying with periods	Late medieval 1270-1500 and early post-medieval	Bishop palace: some parts from the 14th century, the actual form of the bastion was completed in the 16th century, adjunctions from the 18th century	Intermediate: Castle district
		Early modern 1500-1840	Majority of houses and public buildings in the central area and in the other districts (Baroque, Renaissance, Classicist)	Highest rank: the period defines the urban heritage ensembles and the townscape
		1840-1918, especially between 1867-1918	A quarter in the outskirt and some public buildings and many residential buildings in the downtown (streets and individual houses in mostly Romantic, Eclectic style and a Secessionist district)	Individual quarter (high-intermediate rank) the period define the urban heritage ensembles and the townscape
		Inter-war and post war, post-1918	Some few buildings in the centre, more in the periphery	Lower rank: residential and individual buildings and most of them in the industrial area

1	2	3	4	5
SYSTEMATIC FORM COMPLEX	DEGREE OF FORM PERSISTENCE	TYPO-MORPHOLOGICAL PERIODS	MORPHOLOGICAL CONSTITUENTS OF HISTORICAL STRATIFICATION	CONTRIBUTION TO HIERARCHY OF TOWNSCAPE REGIONS
TOWN PLAN	Maximal	Late medieval 1270-1500 and early post-medieval	Visible urban layout especially in the Western part of the city, irregular outlines of street system, irregular geometric plot pattern and building arrangement	High rank: isolated district (inner town)
		Modern ages, especially the period of the dual Monarchy (1867-1918)	Regulated and visible spatial system, geometric, well-defined blocks and street-square system West from the inner town: diagonal pattern	Intermediate rank: low rate of the territory of the town was changed and built in in this period, outskirt: after the studied period
BUILT ENVIRONMENT	Considerable Though varying with periods	Early modern 1500-1840	Majority of churches in the central area, the Castle (1763/83), Town Hall (1784/86)	Individual buildings (high rank), the period defines the urban heritage ensembles and the townscape established townscape
		1840-1918, especially between 1867-1918	Some of the public and private buildings in the central area	Intermediate rank
		Inter-war and post war, post-1918	Some few buildings in the centre, more in the periphery	Lower rank in the inner city: residential and individual buildings

Lynch (1960) mentions: "The image of a given physical reality may occasionally shift its type with different circumstances of viewing."[3] Even if the type of the town can be seen by urban physics in the specific semantic rules of architecture, landscape and urban design, the image is more subjective, but can be described via objective factors and rules (according to the Analysis 2 about the image and heritage evaluation). Moudon states: "typo-morphology offers a working definition of space and building type (…) its relationship to the city, and to the society in which it takes place"[4]. The case study analyses are dealing with the physical and spatial structure of the built environment, based on detailed classifications of buildings and open spaces by type. In our case generalized information about city development is not sufficient, since the Hungarian towns went through a specific evolution during the study period, partially following the Western trends of city-development. In order to apply the complex method in the evaluation of the inherited townscape and extend the scope of the typology, Korpf's zoning practice[5] has to be combined with a single semantic description of the urban elements.

In order to describe and evaluate the inherited townscape to give a proper background of the heritage protection and conservation processes a particular logic was found in the organization of the urban fabric through different periods: some categories remain constant (town plan), certain aspects are less stable (build environment): different levels of permanency can be found by studying the layers. The development of the city is not random, follows rules and creates a hierarchical system since the elements are not separated objects and the relations between elements are essential.

Fig. 1 describes the process and the basic elements of the research that lead to localization and objective evaluation of the urban heritage: the urban character is synonymous with the concept of physical identity, built up by urban elements, which create the city's pattern through their combination, and divide it into zones: physical and functional characteristics define the zones, and the urban fabric typology can be created.

BUILT HERITAGE AND EVAULATION: TOWNSCAPE

The historical areas are considered to represent cities' identity via urban facades. In order to conserve the complex heritage of the historical quarters the urban fabric has to be taken into consideration. The importance of protecting the urban heritage of the city has emerged since the 'Declaration of Amsterdam' (1975) stated that the architectural heritage should include "not only individual buildings of exceptional quality and their surroundings, but also all areas of towns or villages of historic or cultural interest".[6] The 'Washington Charter' (1987) strengthened recognition of the qualities to be preserved, since "Urban patterns as defined by lots and streets; Relationships between buildings and green and open spaces".[7]

The typo-morphology can solve the problem of identification of the historical areas. An important contribution can be made to the conservation and management of historical urban landscapes by employing the approach of typo-morphology to improve the consideration of the historic urban landscapes as ensembles of defined and detected urban pattern or as an urban fabric zone.

CASE STUDIES

The proposed complex research method was used to find the aesthetic, heritage values of the cities via studies of typo-morphology, hierarchy and townscape. One of the most significant signs of the modernization progress, besides the progress in infrastructure development, was the regularization of the streets and the increased number of the paved roads, establishment of the transport network. At the beginning of the 20th century the selected towns mostly achieved the character of a western-like city. In case of Oradea and Győr the spatial system, urban pattern and in part the functions of the space syntax changed in the historic city core due to the redevelopment of the inner town, giving the base of the typo-morphological urban heritage evaluation.

Tab. I Analysis 3a: Heritage hierarchy in case of Nagyvárad (Oradea, Romania)

Tab. II Analysis 3b: Heritage hierarchy in case of Győr, Hungary

Tab. III Analysis 3c: Heritage hierarchy in case of Arad (Arad, Romania)

3 Lynch, 1960: 48
4 Moudon, 1994: 290
5 Kropf 1998: 127
6 http://www.icomos.org/en/charters-and-texts/179-articles-en-francais/ressources/charters-and-standards/169-the-declaration-of-amsterdam [03.04.2015]
7 http://www.international.icomos.org/charters/towns_e.pdf [03.04.2015]

Analysis 1 (a-d). TYPO-MORPHOLOGY AND HERITAGE (See: Poster book)

Analysis 2 (a-d). TOWNSCAPE – URBAN HERITAGE VALUE (See: Poster book)

The historical character and tissue are the important physical background, creating a specific view of town and providing the symbolic meaning of city.

Analysis 3 (a-c). HERITAGE HIERARCHY (Tabs. I-III)

Layers and hierarchy are added values of the typological approach to urban systematization: the urbanizing elements tend to have variable resistance to change, according to Conzen's[10] practice, if the scheme of the individual form grows in complexity, the resulting map shows a hierarchy of the layers.

a) NAGYVÁRAD (ORADEA, RO)[8] was created on the riverside of two springs in the crossroad of the plains and the mountains. Its area was 8,305 acres in 1869 and didn't change significantly until 1914. The analysis of the urban development shows that the main characteristics are different from the type of the Transylvanian towns, shows more similarities with lowland cities, without following the urban development path of the 'steppe towns'.[10] A typical feature of urbanization in the lowland (Alföld) was the "ground floor" urban development, in Oradea the rate of multi-storey houses was 5%. New streets were opened at the place of the channels of the regulated Pece and Paris springs, this type of spatial development can be witnessed in other towns of the former Hungarian Kingdom (Szabadka (Subotica, RS), Győr, Sopron). The spatial pattern of the city changed due to the works at the turn of the 19th and 20th centuries.

b) GYŐR (HU),[11] in the southern edge of the (Little Hungarian Plain) Kis-Magyar-Alföld has medieval roots, after the demolition of the fortress' walls (in 1820) the city centre extended till the Market Place and the railway lines (1855) on the South. The greatest modernization force was the industrial development (started in the 1890s), in the 1910s the centre and the Nádorváros were already unified, with the relocation of the Rába's riverbed the New Town and the Island districts also were linked to the town.

c) ARAD (RO) and d) ZENTA (SENTA, SRB)

Senta[12] is located on the bank of the Tisa river, nowadays in the Vojvodina province, Serbia. The spatial plans from the studied period show amorphous, tree-like road network: three to four principal streets escalated into the Main Square centrally, but peripherally from the West. The city and Arad (RO)[13] show similar combined spatial system (more organic street layout in the inner city and joint geometric peripheral urban tissue).

CONCLUSIONS

The target of the study was to achieve a theoretical and practical way to assess the character of cities via typological system addressed to the evaluation of urban pattern, the townscape and the urban heritage. The town image is shaped by the spatial features and built environment, in conjunction with natural landscape on which it emerged. The urban interaction of the inherited built environment depends on the balance between the traditional and modern, and a certain rhythm in some elements, but the most important is the relationship between the components. The process of identification provides the basis for the quality of visual elements, complexity of space, aesthetic forms, urban public spaces, traditional and modern physical characteristics that influence the image of the city, townscape and the significance of the urban heritage.

Through analyzes of the urban zones and pattern, the identification of the historic values was achieved. The analysis was focused on the general image of the area, the relations, the spatial features and the space syntax. The central achievements of the paper is that the study of urban tissue could offer an effective framework for identifying values (pattern of streets, blocks, squares, plots, buildings and architectural style), which are giving historical character of towns and identify the heritage. The outlined methodology offers an identification of zones through the urban tissue contexts, the value and hierarchy based analyses could be used in urban conservation projects to define areas valuable for preservation.

8 Sources: *Magyarország története* 6/2. 1138–1144.; *Magyar Korona Országainak Népszámlálása* 1910. I. 678–741.; Thirring, G. (1912) *A magyar városok statisztikai évkönyve* Budapest; *MSK* 58/8; Kőszeghy, J.(1913) *Nagyvárad város közintézményeiről.* Nagyvárad; Fleisz J. (1997). *Nagyvárad a dualizmus korában.* Nagyvárad. Maps: Molnár, G., Timár, G. (2009) *Mosaicking of the 1:75000 sheets of the Third Military Survey of the Habsburg Empire.* Acta Geodaetica et Geophysica Hungarica 44(1): 115-120: http://mapire.eu/en/map/hkf_25e/?zoom=14&lat=47.05145&lon=21.94686 [01.12.2014]; 1890: Vidor Manó. Ed. Berger Sámuel. Nagyvárad, Cholnoky Jenő Térképtár; 1856: Rapports und Projects Plan (...) [S 11 No 1996] Magyar Országos Levéltár; 1859: Nagy Várad városa belső területének térképe [S 101 No 0701] Magyar Országos Levéltár; 1906: Nagyvárad; 1897: Pallas Nagy Lexikon

9 Lovra, 2014

10 Conzen, 1988: Morphogenesis, morphological regions and secular human agency in the secular townscape, as exemplified by Ludlow. In Denecke, D., & Shaw, G. (eds.), Urban historical geography, published in *Thinking About Urban Form Papers On Urban Morphology 1932-1998*

11 Sources: *Magyarország története* 6/2. 1138–1144.; *Magyar Korona Országainak Népszámlálása* 1910. I. 678–741.; Thirring, G. (1912) *A magyar városok statisztikai évkönyve* Budapest; *Magyar Statisztikai Közlemények* 58/8; Borbíró V. Valló I. (1955): Győr városépítéstörténete, Budapest, Akadémiai Kiadó. Maps: Molnár, G., Timár, G. (2009) *Mosaicking of the 1:75000 sheets of the Third Military Survey of the Habsburg Empire.* Acta Geodaetica et Geophysica Hungarica 44(1): 115-120: http://mapire.eu/en/map/hkf_25e/?zoom=14&lat=47.05145&lon=21.94686 [09.12.2014]; 1897: Pallas Nagy Lexikon; 1821: C.65.39.4. Xántus János Múzeum, Győr; 1910: DKA-026593 MEK OSZK http://dka.oszk.hu/026500/026593/big_varmpic_gyor_066b_nagykep.jpg [15.02.2015];

12 The analysis of the city and the period was made by use of selected literature, archive materials and historical maps, from which the main sources were stated abow. *Monograpy of Zenta* (by the VM). Source of the maps: mapire.eu (2nd and 3rd Military Survey), 1911: Városi Múzeum, Zenta: Történelmi gyűjtemény I.13., postcards: Zempléni Múzeum, Szerencs (0113410), http://postcards.hungaricana.hu/hu/

13 The analysis of the city and the period was made by use of selected literature, archive materials and historical maps, from which the main sources were stated below. Maps: mapire.eu (2nd and 3rd Military Survey), 1897: Pallas, 19??: http://www.banaterra.eu/magyar/T/terkeptar/terkeptar.htm Postcards: http://www.regikepek.hu/Albums.aspx http://postcards.hungaricana.hu/hu/

The case studies were selected upon the hydrographical features. In the case of Ordanea and Győr, the cities combine the image of a medieval town, characterized by free arrangement of roads, squares that were formed by widening of the road, with the image of modern 19th/20th century city with planned forms and identity. Senta and Arad show a more complex urban tissue (irregular street network and geometric in the downtown area).

The urban heritage of the city, the evaluation of the inherited townscape is defined by physical properties (architecture/urban design values), typo-morphology, continuation, evolution and communication of the forms with the aim of forming a coherent whole. The complexity of the roadways, the visual images and the contrasts resulting from changes in the road network, the built environment, public and green spaces comprise the town image and its perception. The image of the city (identity) has the highest degree in urban physical quality: a specific semantic domain in architecture and urban design (defined by perpetuity/evolution – difference/similarity – unity/diversity).

LITERATURE

1. Alexander, Ch. (1979), *The Timeless Way of Building*, New York, Oxford University Press, ISBN 978-0195024029
2. Conzen, M.R.G., ed.; Conzen, M.P. (2004), *Thinking About Urban Form Papers On Urban Morphology 1932-1998*, Bern, Peter Lang Publishing, ISBN 9780820472034
3. Gutkind, E. A. ed. (1972), *Urban development in east-central Europe: Poland, Czechoslovakia and Hungary*. In: *International history of city development*; vol.7., New York/London, Free Press. ISBN 9780029133200
4. Kostof , S. (1991), *The city shaped: urban patterns and meanings through history*. London, Thames and Hudson, ISBN 9780821218679
5. Kroft, K. (1996), *Urban tissue and the character of towns*. Urban Design International, vol. 3, no. 1, pp. 247-263, ISSN 1357-5317
6. Larkham, P. J. (1996), *Conservation and the city,* London, Routledge, ISBN 9780415079488
7. Lynch, K. (1960), *The image of the city*, Cambridge, Technology Press, ISBN 0262120046
8. Moudon, A. V. (1994), *Getting to Know the Built Landscape: Typo morphology*, in: Franck, K.; Schneekloth, A. (eds.), Ordering Space: Types in Architecture and Design, Architecture Series, New York, Van Nostrand Reinhold, pp. 289-311, ISBN 9780442012335
9. Lovra, É. (2014), *Utcasávok: Az alföldi mezővárosok településstruktúrájának változásai*, in: Berényi János (ed.), Tudástérkép, Vajdasági Magyar Tudóstalálkozó 2014, Subotica, Vajdasági Magyar Akadémiai Tanács, 2014, pp. 194-201, ISBN 9788689095067

AUTHOR'S BIOGRAPHY

Éva Lovra, urban engineer M.Sc (University of Novi Sad, Serbia), lecturer, Ph.D student of Architecture (University of Pécs, Hungary); researcher of the Hungarian Academy of Arts and ČVUT, scholar of the Visegrád Fund and National Cultural Fund. Main research topics: post-Word War II architecture and urbanism; city and urban tissue typology of Hungary in 1867-1918. Published book: *Post-World War II Urbanism and Architecture in Subotica (1945-1975).*

BOJANA BOJANIĆ OBAD ŠĆITAROCI, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
TAMARA MARIĆ, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

MEMORIALS AS CULTURAL LANDSCAPES

MEMORIJALI – NAČIN STVARANJA KULTURNOG KRAJOLIKA

KEY WORDS
contemporary memorials
cultural landscapes
intangible heritage
collective memory

KLJUČNE RIJEČI
memorijali
kulturni pejsaž/krajolik
nematerijalno naslijeđe
kolektivno prisjećanje

Memorials create places where people can reconnect with a past event, circumstance or person. The reconnection is essential to make this type of heritage present in today's fast-paced era. Unlike historical monuments, memorials use different ways to achieve not only remembrance, but also conciliation, mediation, oblivion, the healing of space or new concepts for the future. Therefore, their main characteristic is designing experience in a public space by using artistic methods rather than just representing heritage, by which those places become cultural landscapes and landmarks. The chosen methodological research approach is typological identification based on case studies with a proposal of memorial models, methods and criteria for planning. The aim is to contribute to the interdisciplinary topic of memorials by defining spatial aspects.

Memorijali stvaraju mjesta gdje se ljudi mogu ponovo povezati s prošlim događajem, okolnostima ili osobom. Povezivanje je važno kako bi se naslijeđe prošlosti učinilo prisutnim u današnjem dobu ubrzanog ritma. Za razliku od povijesnih spomenika, memorijali koriste različita sredstva kako bi postigli uz sjećanje i pomirenje, medijaciju, zaborav, liječenje prostora ili koncept za budućnost. Stoga, njihovo glavno obilježje nije reprezentacija naslijeđa, već oblikovanje doživljaja u javnom prostoru umjetničkim metodama, što ih čini kulturnim pejsažima i orijentirima. Za metodološki istraživački postupak primjenjena je identifikacija tipova memorijala temeljem analize primjera, te postavljanje modela memorijala, kriterija i metoda za njihovo planiranje. Cilj je doprinjeti interdisciplinarnoj temi memorijala utvrđujući prostorne aspekte.

INTRODUCTION - Memorials vs. Monuments

"Heritage relates both to the past ('history') and the present ('living heritage')"
Sabine Marschall

Memorials are globally[1] becoming the topic of both theoretical interdisciplinary discussions and design projects. In the fast developing and interdisciplinary context, the definition of related terms is crucial to understand the identity factors of the memorial phenomena. The definition of a memorial from a spatial perspective should consider various forms and meanings that it takes in the 21st c. theory and practice. The theory about landscapes, memory and identity discusses only a part of the memorial characteristics, while spatial dimensions in them are rather concerned with the notion of place-making, thus neglecting the spatial planning issues. Therefore, this research aims to deal with the terminological and planning issues by analysing the relationship between memorials and heritage in order to define memorial models, identity factors and criteria for their planning.

There is a difference between the words memorial and monumental that should be pointed out in order to make spatial typology of memorials. Monuments are primarily structures in space, with the purpose of having monumental or extraordinary and great impact.[2] The basic idea of monuments is commemorating and remembering an event, person, time, space or idea in various ways, as architectural types, art objects or grave elements. Therefore, memorials are mentioned as a form of remembering, which possibly also makes them a type of monuments.[3] Memorials, that are the subject of this research, are anthropogenic places designed in landscapes or urban contexts, always with the associative character.[4]

The historical overview of landscape thinkers underlines the important dual character defined by geographers. Landscapes are materially experienced (everything we can touch, see, smell and taste in our surroundings), but simultaneously they function as social symbols, derived from cultural processes.[5] Memorials serve the same purpose of forming material surroundings for the intangible social constructs.

THEORETICAL NOTION OF REMEMBRANCE

„Remembering is only possible on the basis of forgetting"
Martin Heidegger

When we mark something as a monument, we define its historical, artistic and cultural/social value. Memorials, on the other hand, are a category where we don't necessarily have a monumental scale, but they serve the same basic purpose. Although there are historical examples of memorials, memorials as architectural and landscape typology started to rise from the plaques in the 20th c., especially after World War II through numerous war memorials. The high point is happening now, in the 21st c. with wide redefinition of memorial meanings, numerous commissions and competitions. In contemporary memorials the purpose of those places is to commemorate, but also to heal, to mediate, to forget or to remember differently.[6]

Project examples show that a great number of memorials is related to negative emotions and events, although it is not a rule. This explains why memorials are becoming a common tool for place-making, bringing materiality to collective memory and building identity. Places connected to the past – *lieux de mémoire*[7], raised the topic of Anti-Memorial[8] or a new type of memorials with programmatic temporality and ephemeral processes. Their aim is to provoke, to interact with the public, and maybe to change it. Discourse shows that connecting the past, collective, public space, individuals, designers, culture, political agendas and many others makes memorials a very complex process. This complexity makes it difficult to establish guidelines for their design[9], therefore we present here the initial research of the memorials and heritage relation in the planning issues. As processes incorporating heritage forms, memorials are creators of cultural landscape regardless of where they are placed.

1 As Sabine Marschall mentions, commemoration through the manifestation of public memory has become a global trend in the last three decades (Marschall, 2008: 1). This can be applied to memorials (Dimitropoulos, 2009: 52) and cultural landscapes (Jacques, 1995).
2 The origin of the word is from the Latin term *monere*, which means 'to remind, advise'. Memorials also have Latin origin *memoriale*, meaning 'record, memory, monument' and general *memoria*, 'memory'.
3 Memorial and monument discussion is a complex relation because of the variety of types of both of them and becuse of the various usages of the above mentioned terms. The distinction that monuments, unlike memorials, are erected for the purpose of celebration is clear, but memorials in the transition of emotional connection with the past can end up with the same effect. (Marschall, 2009: 11, 117)
4 Biserka Dumbović Bilušić in her PhD thesis (*Krajolik kao kulturno naslijeđe – Metode prepoznavanja, vrjednovanja i zaštite kulturnih krajolika Hrvatske*) explains associative cultural landscapes, which is a descriptive definition from 1992 UNESCO's three categories of cultural landscapes. Associatives are such landscapes with powerful religious, artistic or cultural association of natural element, rather than material cultural evidence.
5 Emeritus Prof. Ken Taylor in his text Landscape and Memory gives historical and theoretical overview of landscape with the statement "In this sense, then, I contend that all landscape is cultural landscape." (Taylor, 2008: 4)
6 This conclusion is based on the memorial projects. We can argue about S. Marchall's statement that the time of antiquity and celebration of heroes has ended and that globalisation has led to a trend of remembrance and places connected to past, but more authors talk about this. (Marschall, 2009: 41; Dimitropoulos, 2009: 52)
7 *lieux de mémoire* = memory sites, explained by French historian Pierre Nora, who investigated the link between memory and place as outward signs to account for the fact that memory is no longer experienced from the inside (Marschall, 2009: 5)
8 Sue-Anne Ware asked these questions in her research and practice: 'Who should be the object of remembrance, in which way and with which public?', in order to explore James Young's framework for anti-memorials, where the aim of anti-memorials is to provoke and change and not to remain fixed. (Ware, 2008: 62)
9 Dimitropoulos, 2009: 55



Fig. 1 Memorials collage examples (1 – Memorial of the Cinco de Mayo, 2 – Cretto di Burri, 3 – 9/11 Memorial, 4 – Fallen Firemen Memorial, 5 – Steilneset Memorial, 6 – Diana Memorial Fountain, 7 – Four Freedoms Memorial, 8 – Memorial to the Murdered Jews of Europe, 9 – Memorial museum Jasenovac, 10 - Vietnam Veteran Memorial, 11 – Memorial Bridge to Veterans, 12 – Vodotoranj Memorial) (collage by T. Marić)

CASE STUDY ANALAYSIS

"Art is a lie that makes us realize truth... The artist must know the manner whereby to convince others of the truthfulness of his lies."
Pablo Picasso

The typological identification in this research is based on the list of contemporary memorials out of which 12 are selected as case studies that will be mentioned and referred to further on in the text (fig.1.). The criteria for choosing were geography (4 Croatian and 8 memorials around the world) and relevance to the planning models, methods and criteria.

Typological Identification of Memorial Models

Memorials can be divided in various ways based on numerous features. They can be dedicated or initiated by events: a battle (Cinco de Mayo commemorating Puebla's Battle) or an earthquake (Cretto di Burri, Italy), attacks (9/11 Memorial, New York) or accidents (Kornati Memorial); by persons (Princess Diana Memorial Fountain, London) or by general topic referring to a historical time or place (like holocaust war memorials or witch-hunt craze memorial in Norway).[10]

Having in mind all these topics, some memorials could be called 'historic' and others 'contemporary' by analysing the temporal features. Historic means out of historic importance, referring to the facts that have a relevance to local or national history.[11] Contemporary memorials started to develop their new definition and purposes in the 20th c. and their number and interpretations have increased immensely in the 21st c. Contemporary memorials in the second sense are those referring to recent events. Here the heritage is not yet present, but those memorials are becoming heritage for future generations and therefore should be planned according to the same criteria.

Franklin D. Roosevelt Four Freedoms Park connects both historic types of memorials – that of a memorial created in the present but referring to historically important facts and that of a memorial created in the 20th rather than 21st century – because it is a project done by Louis Kahn[12] in 1970 although it was built in 2012. It refers to the historic Roosevelt's Four Freedoms speech whose excerpts are carved into the walls.

Contemporary memorials as urban interventions in cities or in natural landscapes develop new public places. Cretto di Burri[13] and Kornati Memorial[14] are both situated in landscape with anthropogenic interventions. The first example is the "archaeological model" because artistic intervention tries to reproduce the urban proportion of a disappeared medieval city with two elements: "fully" built structure and "empty" public streets structure. It is a form of scale-layout markation. Kornati large-scaled crosses are the "cenotaph model", blending in with the landscape of dry-stone walls where firefighters lost their lives. Those memorials create cultural landscape and through this creation they became heritage.

One type of memorials categorization depends on their placement and memory information. There are memorials on the site where an event happened, those in close proximity or dislocated and those that remind of something with no place relation.

The scale and type of intervention can vary from large urban and landscape projects to minimalistic interventions. While Cretto di Burri has the size of a medieval city, Memorial to the Murdered Jews of Europe in Berlin[15] has the size of a city block where it creates artificial topography and the museum building is placed underground, therefore it is the "topographical model". Memorial museums and memorial parks create their own models within the scale of a building, park or square. Sometimes there are combinations of these models in a project. The memorial in Jasenovac[16] is a museum with an archive and a memorial site. Minimalistic interventions are done in the existing urban public places as remembrance. Plaques are generally known as a way of commemorating, but they should not be considered memorials because they do not articulate the space around them. Nevertheless, the signs and writings could be incorpor-

10 Categorisation of memorials will follow this structure: first a description of the categories and parameters and then examples where needed.
11 Cultural heritage memorial sites and places that are protected as cultural goods also belong to this historic category. In Croatian nomeclature immovable cultural goods with sub-type cultural and historic setting / *nepokretno kulturno dobro, podtip kulturno povijesne sredine*.
12 "I had this thought that a memorial should be a room and a garden. That's all I had. Why did I want a room and a garden? I just chose it to be the point of departure. The garden is somehow a personal nature, a personal kind of control of nature. And the room was the beginning of architecture. I had this sense, you see, and the room wasn't just architecture, but was an extension of self." L. Kahn
13 Historic example placed in Gibellina, Italy, author is Alberto Burri, 1985-1989.
14 Author is Nikola Bašić, 2010, Croatia
15 Designed by architect Peter Eisenman and engineer Buro Happold, built in 2004
16 Authors of the new museum exibition from 2006 are: Nataša Mataušić idea, Laonida Kovač art exibition, architecture Helena Paver Njirić

ated in memorials concept as a tool for achieving greater impact on the visitor and remembrance as in Four Freedoms Park.[17]

Memorials become landmarks through time, although only some of them were planned as the "landmark model", such as 3LHD project of Memorial Bridge in Rijeka.[18]

Planning Approach and Methods

Models of memorials are analysed based on design concepts, projects and context situations. They use the same methods, elements and scenarios as other architectural and urban projects with a difference in the way of guiding people through their ambience. In that way they create cultural landscapes. Memorials have a specific and difficult task to deal with emotional facts. Therefore, their general goal is to make a visitor pause and reflect in that space. For the purpose of this research this can be called the "concept of manipulation", where the method of abstraction, repetition, building and writings is used to meet that goal. Usually more than one of these methods is used in memorials, but not all of them because the message behind memorials should be simple.[19] These methods have in common an artistic component, which always contains a form of manipulation.

Methods of abstraction and repetition are artistic tools in different arts. The Memorial to the Murdered Jews in Berlin has both methods in the organization of public floor topography. Abstraction and repetition fulfil the goal of simplicity with minimalistic tools.

The method of building, creating a structure, refers to the aspect of memorials that connects them most to the monument definition. Structures as pavilion statues or museum and church buildings become monuments in space. The ways in which they interact with the situation can be various: underground (like in Berlin or in the first prize concept of Vukovar memorial[20]); new structures and landmarks, as Memorial bridge by 3LHD or Steilneset Memorial[21]; new public spaces as buildings, parks and squares, e.g. Cinco de Mayo Memorial[22].

The method of writing names or inscriptions of poems and quotations connects places, people and history in a literary way, as mentioned in Four Freedoms Memorial in New York, Vietnam Veteran Memorial in Washington and in Memorial Museum of Jasenovac.

DISSCUSION – Planning Criteria Based on the Factors of Identity

The main research questions were: what are memorials as cultural landscapes and a new emerging field (planning criteria and identity factors) and what is the connection between memorials and heritage (models and methods). The results under the first question give wider meaning to contemporary memorials than the common commemorating issue.

In the typological identification, factors of identity can be defined as thematic-temporal, spatial-locational and spatial-scale factors. Thematic-temporal factors are historic period, locally or internationally significant relations of the commemorated event, person or topic of the memory. Spatial-locational factors are landscape or urban contexts and the relationship between memory, site and memorial ideas. Spatial-scale factors are material and design parameters that are used in the interventions and projects.

The main planning question was how to plan, program and reflect on memorials as places of materialization of intangible heritage or historical facts. We propose the main planning criteria for the answers, grouped as spatial and contemporary.

Spatial criteria include landscape, site and urban criterion. Landscape criterion directs that memorials in general need to work with the surroundings so that distractions do not eliminate the desired effect – "the concept of manipulation".[23]

Most of the analyzed examples are categorised as placed at the site of the event[24]. Therefore, site criterion of place-making at the site of remembrance should be implied whenever it is possible, because the connection with the past will be stronger and easier to establish. Dislocations happen when the place is not known for sure, but often in the near proximity; or due to the location constraint or when there is a general wish

17 In Memorial museum of Jasenovac this is done in a multimedia way. Vietnam Veteran Memorial, by Maya Lin in Washington, articulates motion and place with the wall of names.

18 Built in 1997 with the purpose of memory of Croatian war veterans and with the function of a pedestrian bridge.

19 http://reta.nmsu.edu/bataan/curriculum/memorial/Mem_des.pdf by RETA/Melody Munson-McGee [5.6.2015]

20 Author Radionica Arhitekture (Kristina Jeren, Kata Marunica, Goran Rako, Nenad Ravnić), competition in 2007, the museum is under the existing Water tower monument.

21 2011, Finnmark Vardo, Norway, by Peter Zumthor and Louis Bargeois

22 Emblemaic monument, Cinco de Mayo Memorial, 2012, Puebla, Mexico, Enrique Norten and TEN arquitectos, new public buildings and square on the hill at the battle site with the city vista.

23 City settings can in that sense present some problems, but memorials are designed more in urban areas where people can reconnect with the past in their everyday life.

24 Cretto di Burri, Kornati Memorial, Jasenovac, 9/11 Memorial, Vukovar Memorial

25 Steilneset Memorial where it is thought that executions of 91 persons took place in the17th c. in a whitch hunting craze. Vietnam Veteran Memorial is placed in Waschington, the state capital. Princess Diana Memorial Fountain in London High Park, designed by a landscape architect Kathryn Gustafson, 2004. is placed where it is not connected to the unfortunate events, because the idea of the memorial was to celebrate her life and reconnect to positive qualities.

by locals.[25] Site criterion in that case requires the site analysis studies to find the right context and placement.

Urban criterion means that memorials should create added value in space rather than just be marks of the past. They can create new parks, landmarks, squares and other public places for cities and people. New buildings can be placed below street level in order to make a clear statement but also to remove distractions. Design sub-criterion is generated around creating pleasant and usable environment, but with durability to last for future generations.

Contemporary criteria are connected to new usages in space. Recent events should be considered as memorials if there is a need for reconciliation with them. That is why most new memorials have a connection to negative emotions. When they are not temporal/anti-memorial they should be planned thoughtfully for the future, when they will be local, national or international heritage. New participation approaches in planning should be considered in every memorial project, since collective memory is the key goal.

CONCLUSION

The key research question was the relations between memorials and heritage, with the hypothesis that memorials create cultural landscape regardless of where they are placed in urban or landscape environment through representation of heritage in public places. They generate places with the purpose of not only to commemorate or give physical representation of the memory but also to reconcile. This research has analysed spatial characteristics through typology identification and case study examples because the theoretical basis is well covered in the social, religious and political aspect. War memorial types dominate in theoretical discourses and the number of examples. Remembrance, reflection and psychology of space are becoming more integrated with public space design, making the memorial topic an interdisciplinary issue. Identity factors are defined as thematic-temporal, spatial-locational and spatial-scale factors based on typological identification. Methods specific for memorials are those with artistic values that make possible "the concept of manipulation" in a positive way. Models that were defined through the examples concern the overall project idea and they are the "archaeological"; "cenotaph"; "topography model", "urban park model", "landmark model" and "museum model". The criteria defined for the planning of memorials are grouped in two ways around spatial issues and contemporary demands of usage and society. The method of creating cultural landscape through memorials is a consequence of contemporary models of memorial planning with the mentioned criteria.

BIBLIOGRAPHY

1. Marschall, S. (2009), *Landscape of Memory: Commemorative Monuments, Memorials and Public Statuary in Post-Apartheid South Africa*, ASC Series, vol. 15, Brill, ISBN 978-90-04-17856-4; E-ISBN 9789047440918
2. Dumbović Bilušić, B. (2012.), *Krajolik kao kulturno naslijeđe – Metode prepoznavanja, vrjednovanja i zaštite kulturnih krajolika Hrvatske*, Ph.D disertation, Faculty of Architecture University of Zagreb, Zagreb
3. Taylor, K. (2008), *Landscape and Memory: cultural landscapes, intangible values and some thoughts on Asia*, 16th ICOMOS General Assembly and International Symposium: 'Finding the spirit of place – between the tangible and the intangible', 29 sept – 4 oct 2008, Quebec, Canada, http://openarchive.icomos.org/139/
4. Dimitropoulos, H. (2009), *The Character of Contemporary Memorials, Places*, vol. 21, no. 1, pp. 52-56, Spring 2009, ISSN: 0731-0455, e-ISSN: 2164-7798
5. Jacques, D. (1995), *The Rise of Cultural Landscapes*, International Journal of Heritage Studies, vol. 1, no. 2, pp. 91-101

AUTHORS' BIOGRAPHIES

Prof. **Bojana Bojanić Obad Šćitaroci**, Ph.D, architect, associate professor at the Faculty of Architecture, University of Zagreb. She is the author/coauthor of several scientific books and numerous scientific articles, master plans, studies and projects. She has participated in numerous scientific conferences on topics in the field of traditional architecture and landscape architecture.
bbojanic@arhitekt.hr, www.scitaroci.hr

Tamara Maric, architect, research and teaching assistant at the Faculty of Architecture University of Zagreb. She is co-author of 3 scientific papers and Ph.D Student at TU Wien. She participated on 12 conferences and 10 urban-architectural competitions. She is the current Secretary of research project Heritage Urbanism. Area of research: urban landscape topics of streets, promenades and walkspace.
tmaric@arhitekt.hr

EMANUELA ABIS, Department of Civil, Environmental Engineering and Architecture, University of Cagliari, Italy
MARA LADU, Department of Civil, Environmental Engineering and Architecture, University of Cagliari, Italy

GUIDELINES FOR RECOVERING AND ENHANCING THE HISTORIC AND CONTEMPORARY LANDSCAPE OF PUBLIC PLACES

SMJERNICE ZA OPORAVAK I UNAPRJEĐENJE POVIJESNOG I SUVREMENOG KRAJOLIKA JAVNIH PROSTORA GRADA

KEY WORDS
historic urban landscape
public heritage
knowledge
reuse

KLJUČNE RIJEČI
povijesni gradski krajolik
naslijeđe javnih prostora
znanje
prenamjena

The role of the public city and its natural and anthropic environment is becoming increasingly important in the definition of urban quality. The UNESCO Recommendation on the historic urban landscape (2011) introduces a new centrality on the conservation of urban heritage and highlights "the need to better integrate and frame urban heritage conservation strategies within the larger goals of overall sustainable development". The paper proposes guidelines for enhancing public heritage in Cagliari (Italy), where the difficulties in managing it may increase the risk of decay. The study highlights the need to improve knowledge through a historic analysis, defines strategies for the redevelopment in a network of public buildings and spaces and finally presents possible reuse scenarios for the heritage, without threatening its historical identity.

Uloga javnih prostora grada, njihov prirodni i antropogeni okoliš, postaju sve važniji u definiranju urbane kvalitete. UNESCO-va *Preporuka o povijesnim gradskim krajolicima* (2011.) postavlja očuvanje urbanog naslijeđa na središnje mjesto, što se prepoznaje kao "strategija za postizanje ravnoteže između urbanog razvoja i kvalitete života temeljene na održivosti". Rezultati ovog istraživanja odnose se na povijesnu jezgru i okolicu grada Cagliarija (Italija). Danas, teškoće u upravljanju naslijeđem dovode ga u opasnost zbog mogućeg uklanjanja i zanemarivanja. Smjernice predložene u ovom radu ukazuju na potrebu poboljšanja znanja o naslijeđu, kroz istraživanje zgrada javne namjene te buduće scenarije za grad predlažući novo korištenje za suvremeno društvo bez ugrožavanja povijesnog, arhitektonskog i okolišnog identiteta.

INTRODUCTION

Our cities possess unique cultural qualities, as well as strong forces of social inclusion and economic growth; at the same time, however, they face serious social and environmental problems. Therefore, urban areas represent strategic locations for pursuing the 2020 European strategy objectives as for a smart, sustainable and inclusive growth of the cities. In this context, the role of the public city, as the main place of personal growth and socialization, becomes increasingly important. The cities should adopt policies to become more inviting and reduce the inequality, working for greater porosity and for the accessibility of urban spaces.[1]

Leipzig Charter declares that "the quality of public spaces, urban man-made landscapes and architecture and urban development play an important role in the living conditions of urban populations"[2]. An approach based on the recognition of the cultural heritage and landscape as Human Values is needed.[3]

The application of these values leads to the integration of heritage conservation strategies, peculiar to the city planning, within specific development programs that create further opportunities of local growth. This is also one of the main objectives of the UNESCO Recommendation[4] on the Historic Urban Landscape, which is an important operative framework to preserve the quality and improve productive and sustainable uses, recognizing the dynamic character of the historic city that can meet the needs of contemporary life.



Fig. 1 Cagliari, historical avenue, now university campus, historical map of the XX century and the author's illustration, (source: http://mediateca.comune.cagliari.it/ (15.04.2015)

THE HISTORIC URBAN LANDSCAPE OF CAGLIARI

The suggested study focuses on the city of Cagliari, specifically on the vast system including the historic centre with its historic harbour, and the surrounding areas with the hilly system. In this context, the presence of many public buildings and spaces, located within a typical but still fragmented natural landscape, allows the identification of the "historic and environmental landscape of the public city" (Fig. 2). Today, the difficulties in managing the public heritage cause a strong risk of decay due to potential abandonment and neglect. At the same time, these circumstances offer the opportunity to conceive a program of recovery and enhancement identifying new values and functions, as well as helping to regenerate the historical fabric.

The Italian Planners Society (SIU) has issued a document which leads to consider the heritage not only in terms of reduction of the public debt, but as an important resource for the economic development. The document introduces an operative method founded on four strategies: bridging knowledge-gaps on the public heritage; clarifying the legislative framework; integrating the urban heritage conservation within the economic local development; avoiding the alienation of the heritage if possible. As for the guidelines proposed by the disciplinary debate, the presented study consists of two stages, the analytical and the operative one. The first analyses the cognitive framework through the historical analysis and the survey of public buildings and urban green spaces; the latter defines strategies and produces possible reuse scenarios for the heritage and its space.

HISTORIC ANALYSIS. URBAN DEVELOPMENT OF CAGLIARI, STUDY ON THE PUBLIC CITY

The determination of strategies for the recovery and enhancement of the historic urban landscape involves an analysis of the urban development of Cagliari, from its first urban settlement to the recent expansions in the metropolitan area. According to the UNESCO Recommendation, research "should target the complex layering of urban settlements, in order to identify values, understand their meaning for the communities, and present them to visitors in a comprehensive manner"[5].

Through the reading of documents and historical maps, the study focuses on the developing process of the public city, highlighting its stratifications of uses and functions

1 Secchi, 2013:13,78 As asserted by B. Secchi, the space as an important social product, built and shaped over time. Urban space should not be considered only the context of the economic and political changes, but rather the trajectory along which these changes can take place.

2 Leipzig Charter on Sustainable European Cities, 2007. The full text is available at this link: https://www.google.it/?gws_rd=ssl#q=Leipzig+Charter+on+Sustainable+European+Cities%2C+2007

3 ICOMOS, The Florence Declaration on Heritage and Landscape as Human Values, 2014. The full text is available at this link: http://www.icomos.org/en/about-icomos/image-menu-about-icomos/173-governance/general-assembly/3479-18th-general-assembly-the-florence-declaration

4 UNESCO Recommendation on the Historic Urban Landscape, 2011. The full text is available at this link: http://whc.unesco.org/en/activities/638

5 UNESCO (2011), op. cit.



Fig. 2 Historic urban landscape of Cagliari, historical map 19th century and the author's illustration (source: http://www.igmi.org/ancient/cerca.php?mode=pro&cod=18 (15.04.2015)



Fig. 3 The author's illustration shows the historic and contemporary city (gray), buildings in course to be rehabilitated and main routes of connection (black).



Fig. 4 The author's illustration shows the new green network improved through the redevelopment of public buildings and spaces and the redefinition of historic avenues and bike paths.

until today, its structural elements and its identity marks. Specifically, the location of important public services and institutions has characterized some parts of the city and its historic districts, preferring the district of "Castello" as the main representative place (for government institutions, military posts), the surrounding districts for residences and craft activities, the historic port areas for commercial activities. Finally, the north-western part of the historic centre was designed for services destined to the weakest and most unfortunate people: along the "historical avenue of the hospices" many shelters for the orphans and the poor were built, as well as the prison and the hospital. Following the historic stratifications, a lot of these buildings are being used by University today (Fig. 1).

In a period of such great changes for the city, during which much heritage has been lost and is still losing its original function, it is necessary to interpret the genius loci and to meet our times demands defining programs well rooted in the local context. Also the UNESCO Recommendation highlights that "it is essential to document the state of urban areas and their evolution, to facilitate the evaluation of proposals for change, and to improve protective and managerial skills and procedures"[6].

The analytical phase involves the investigation and survey on the heritage, through a classification of public buildings and green spaces. The analysis identifies some categories of public buildings according to their function in the urban life: university buildings; schools; cultural buildings (museums, art galleries, theatres); religious buildings; institutional and administrative buildings; hospitals; military buildings; former industrial buildings.

It is also important to examine the urban green infrastructure not only because it is an extraordinary resource for the quality of life in our cities, but also because it presents significant issues due to negligence and abandonment in Cagliari. You can identify the urban green infrastructure through four

categories of public green spaces: historic "Green" (The 19th Century Public Gardens, hilly parks); archaeological sites; green spaces of public buildings and sports areas; green squares and boulevards of the XIX-XX century which are essential elements of connection in the historic urban landscape.

The analysis produces an information sheet for each building and space, that reports the main data and characteristics such as location, ownership, surface, historical and current uses, usability and presence of services, state of conservation and economic value of the building (Fig. 5).

All the data have been uploaded on the database: the use of a geographic information system starts interactive processes of sharing, implementing and updating, and represents a further important platform to stimulate a reflection about the future of the heritage.

Furthermore, this detailed investigation has led to the development of an "Atlas of the public city" which makes administrators and citizens more aware about the value of the public heritage.

STRATEGIES FOR THE PROJECT: CONNECTING, NETWORKING, REDEVELOPING, RECYCLING

The historic city is located, geographically and functionally, as a major interchange area, with specific functions. This role of urban centrality acquired over time, is being threatened by socio-economic phenomena that invest most of the public heritage; so its "centrality" becomes a project to be constantly pursued, strengthening human resources, improving the quality of historic urban areas and their ability to relate with the context.

According to the UNESCO Recommendation "The historic urban landscape is the urban area understood as the result of a historic layering of cultural and natural values and attributes, extending beyond the notion of "historic centre" or "ensemble" to include the

6 UNESCO (2011), op. cit.



Fig. 5 Example of the information sheet of the public building with the main data and characteristics (authors' source)

Broader urban context and its geographical setting"[7]. This concept introduces a new approach that prioritises the spreading of values and relationships: connecting, rather than separating, the old city with the XXI century's one, the classic architectures with the contemporary ones (Fig. 3).

The aim is to regenerate the city through inclusive processes, working on public spaces and icons of local identities in Cagliari that have lost their original functions or that are losing it. Considering the characteristics emerging from the cognitive framework, the study identifies four urban systems (the historic waterfront, the walled city, the archaeological and historic "Green", the hilly parks) and develops strategies aiming to "connect" the fragmented urban landscape, to "network" the rich heritage, to "redevelop" and "recycle"[8] buildings and spaces waiting to restore new life cycles.

These strategies allow creation of an image of the city more legible to the citizens who live in a close connection to it.[9]

A necessary prerequisite is to work on the degraded areas and returning citizens new public spaces such as gardens and parks, which have many important functions: ecological-environmental, social and recreational, aesthetic and economic. The urban ecological network could connect the old city and the contemporary one: the project involves the redevelopment of the abandoned green areas and the redefinition of historic avenues, pedestrian and bike paths, promoting sustainable transport models to access the historic centre (Fig. 4).

POSSIBLE REUSE SCENARIOS FOR HERITAGE AND ITS SPACE

Considering the objectives of the above quoted documents, this study discusses possible reuse scenarios for the heritage and its space. In particular, it focuses on some public buildings which for their historical and architectural value (dating back to a period between the second half of the XIX century and the first decades of the XX), identity (having hosted important institutions and services for the community in the course of time), dimension (most of them having a surface that exceeds 10,000 square meters), can be considered the icons of the city, new urban centralities, engines of local development.

The historic urban landscape approach allows to frame possible reuse scenarios of heritage within the urban context (social, cultural, environmental, economic). They meet the needs of the contemporary society that has to deal with serious social problems: poverty due to the economic crisis, exclusion, intolerance towards immigrants, decay of the natural and urban environment. At the same time, Cagliari is a city that wants to enhance its cultural identity, to invest on research and innovation confirming its role of a university town, to promote crafts, and creativity of its inhabitants, re-launching its role in the international tourism.

The proposed new uses follow the architectural characteristics of the heritage, without threatening its historical and architectural identity:

- the former industrial sites located near the port, which allow a more flexible organization of spaces, become the sites of cultural and artistic production in an international perspective (University Campus and Art and Craft Lab);
- the old hospital located in the university campus, organized in 4 blocks of rooms which allow the division in activities, becomes a junction between the University and the Enterprise (Centre of Innovation and Knowledge);
- the former prison, already organized in small rooms (the old prison cells) and wider collective spaces, becomes an important centre with residences for people who ask for accommodation and other services for all citizens (Social Housing);
- the historical avenue of hospices, a peculiar urban system composed of buildings and annexed green areas where you can work and socialize, becomes a reference point for people oppressed by economic, health and discrimination problems (House of Solidarity).

7 UNESCO (2011), op. cit.
8 Viganò (2012):13
9 "The need to recognize and pattern our surroundings is so crucial, and has such long roots in the past, that this image has wide practical and emotional importance to the individual" [Lynch, 1960: 4]

CONCLUSION

These guidelines highlight the importance of a knowledge framework to support the development of strategies and possible reuse scenarios.

In the context of the 2014-2020 EU Structural Funds, it is possible to define a strategy identifying an economic and territorial system of heritage that for location, architectural characteristics and potential value can successfully contribute to programs of great social-economic impact, spreading the revitalization processes throughout the whole city, returning a unique cultural and environmental landscape.

In order to carry out these projects aiming at the recovery and enhancement of the public city, a multi-level Governance will have to be resorted to: the integrated planning between the institutions involved in the management of this rich heritage (University, Municipality, Region, State) allows to frame these projects within local strategy plans, attempting to find financial resources by private investors and EU Structural Fund. The Partnership Agreement for Italy (2014-2020), which identifies the drivers for the cities, suggests the use of the public buildings available also for the introduction of innovative housing models that might help to reduce the number of families in need.

Moreover, considering the complexity and the slowness of this processes, the public policies should pay closer attention to the experiences of temporary reuse, where the recovery of the heritage makes the city more resilient, through the cooperation between institutions and local communities. The temporary reuse of spaces, as a loan or a free rent, may return the community a remarkable public heritage, waiting to establish its most suitable final use.

ACKNOWLEDGMENT

"Mara Ladu gratefully acknowledges Sardinia Regional Government for the financial support of her Ph.D scholarship (P.O.R. Sardegna F.S.E. Operational Programme of the Autonomous Region of Sardinia, European Social Fund 2007-2013 - Axis IV Human Resources, Objective l.3, Line of Activity l.3.1.)".

BIBLIOGRAPHY

1. AA. VV. (1985), *Cagliari, quartieri storici. Castello*, Silvana editoriale, Cagliari, ISBN 8836600735
2. Colavitti, A. M.; Usai, N. (2007), *Cagliari*, Alinea, Firenze, ISBN 9788860551641
3. Coletta, T. (2013), *The role of the integrated conservation of cultural heritage for a creative, resilient and sustainable city,* Angeli, Milano, ISBN 9788820450793
4. Fabian, L.; Giannotti, E.; Viganò, P. (2012), *RECYCLING CITY. Lyfecycles, Embodied Energy, Inclusion*, Università Iuav di Venezia, Venezia, ISBN 978-88-98176-00-7
5. Inti, I.; Cantaluppi, G.; Persichino, M. (2014), *Temporiuso. Manuale per il riuso temporaneo di spazi in abbandono in Italia*, Altreconomia Edizioni, Milano, ISBN-13: 978-8865161265
6. Lefebvre, H. (1970), *Il diritto alla città,* Marsilio, Padova, SBN SBL0373583
7. Lynch, K. (1960), *The image of the city*, MIT Press, Cambridge Mass.
8. Masala, F. (2002), *Architetture di carta : progetti per Cagliari, 1800-1945,* AM&D, Cagliari, ISBN 8886799454
9. Secchi, B. (2013), *La città dei ricchi e la città dei poveri*, Editori Laterza, Bari, ISBN 9788858106648.
10. *Orientamenti per la gestione del patrimonio immobiliare pubblico*, document of Italian society of planners (SIU), 2013

AUTHORS' BIOGRAPHIES

Prof. **Emanuela Abis**, Ph.D, architect, associate professor of Urban and Regional Planning, she teaches Urban Planning in the Faculty of Engineering and Architecture at the Cagliari University. Member of the board of the Doctoral School Committee of Civil Engineering and Architecture (DICAAR, Cagliari). The fields of research interest are focused on planning processes, assessment and management of sustainable urban regeneration, aimed at issues of the Plan construction, of the landscape design.
emabis@unica.it

Mara Ladu, architect, Ph.D student in Doctoral School of Civil Engineering and Architecture (DICAAR, Cagliari). The fields of research interest are focused on planning processes, sustainable urban regeneration.
maraladu@unica.it

TIN OBERMAN, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
BOJANA BOJANIĆ OBAD ŠĆITAROCI, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
KRISTIAN JAMBROŠIĆ, University of Zagreb – Faculty of Electrical Engineering and Computing, Zagreb, Croatia

URBAN SOUNDSCAPE DESIGN FACTORS AT HISTORICAL URBAN OPEN SPACES

ČIMBENICI UNAPRJEĐENJA ZVUČNOG OKOLIŠA GRADSKIH PROSTORA U POVIJESNIM JEZGRAMA I PERIVOJIMA

KEY WORDS
heritage site
historical centre
soundscape design
historical urban open space

KLJUČNE RIJEČI
povijesni prostor
povijesni centar
zvučni okoliš
povijesni gradski javni prostor

Which specific urban factors of the historical urban open space influence the possibility to experience its (designed) soundscape? While sonic environments are becoming recognised as an important component of heritage sites in general, urban planning and design are being addressed as key disciplines influencing its quality. Several spatial-functional types of historical urban open spaces worldwide are analysed in order to define key urban factors. The general factors of typology, scale and assumed acoustical context are recognised as most significant for the analysed spaces. The historical context usually acts primarily as picturesque scenery.

Koji urbanistički čimbenici utječu na doživljaj zvučnog okoliša gradskih prostora u povijesnim jezgrama i perivojima? Važnost zvučnog okoliša u doživljaju kulturnog naslijeđa prepoznaje sve više stručnjaka koji pritom ističu urbanističko planiranje i arhitekturu ključnima pri utjecaju na kvalitetu istog. Stoga se javlja potreba za razvojem sustavnog pristupa s motrišta urbanizma i arhitekture. Analizom više prostorno-funkcionalnih tipova gradskih prostora u svijetu izdvojeni su ključni urbanistički čimbenici. Najznačajnijim čimbenicima unaprjeđenja zvučnog okoliša prepoznati su čimbenici tipologije, mjerila prostora i pretpostavljenog akustičkog konteksta. Sam povijesni kontekst najčešće je tek slikovita kulisa.

INTRODUCTION

How does soundscape design influence the enhancement of historical urban open spaces? Are there specific urban factors of the historical site, such as historical use or spirit of place, that influence soundscape design in historical urban open spaces?

Soundscape is a significant factor of the urban ambiance's integral experience and influences the mood and health of the population. However, benefits of the holistic approach to the phenomenon of sound in cities have hitherto not been made distinct enough for such an approach to be widely accepted even though the significance of soundscape has also been recognised in defining the spirit of a place from the aspect of urban planning, landscape architecture and the protection of cultural heritage. High-quality soundscape directly enhances the value of the heritage site and its touristic potential. Conversely, urban planning is recognised as the main tool for soundscape protection and enhancement.[1]

With an aim to contribute to the methodology for the enhancement of soundscape in urban open spaces, and the enhancement and revitalisation of urban open spaces at historical sites, this paper explores interdependencies of various urban and acoustic factors influencing the soundscape design of historical urban open spaces.[2]

METHODOLOGICAL FRAMEWORK

In order to detect the trends in urban soundscape design with implications for the planning practice, twelve urban open spaces were selected for this study. Selected spaces were analysed according to chosen key urban factors in order to determine possible influences on soundscape design concept.

This study includes an overview of urban open spaces from around the world, referring exclusively to the factors that have been estimated not to be influenced by direct experience[3]. The main criteria for choosing the relevant urban open space for the analysis were their acoustical specificity, documented well enough to allow assessment of key urban and acoustic factors, and their relation to the following scenarios: 1) historical urban open space; 2) contemporary urban open space built within the historical city centre.

The research is based on urban geospatial data provided by the Google Earth Pro application which enables an overview of the historical satellite imagery[4], area measurement, the screening of spatial - functional type of the urban open space, the position of the urban open space in the city, pedestrian accessibility of the urban open space, changes in the urban open space over a certain period of time, the characteristics of the urban structure in the contact area and the recognition of the designed sound sources documented in other literary sources.

The status of legal protection of analysed sites as cultural heritage wasn't included in the analysis. Yet all analysed historical urban open spaces appear to be in good condition.

Analysed historical urban open spaces and urban open spaces in historical centres are: Hauptgasse in Solothurn, Park Maksimir in Zagreb, Youngstorget in Oslo, Stanley Park and Water Street in Vancouver, Karlsplatz and Maria-Theresien Platz in Vienna, Kings Domain in Melbourne, Sheaf Square in Sheffield, Kensington Gardens and Trafalgar Square in London and Parco Sempione in Milan.

KEY URBAN FACTORS

For the purpose of this research were chosen urban factors that influence implementation of the following general sound design principles: 1) adding sound sources (acoustic art installation, electroacoustic system, signal system, fountain), 2) attenuating sound sources (engineered acoustical barriers for noise mitigation), and 3) achieving acoustic distinctiveness (designed acoustic effect). For instance, urban design elements can directly generate different acoustic effects, mitigate noise simultaneously as they define spatial ensembles. Urban factors included in this research are factors of typology, scale and assumed acoustical context

1 ***, 2012

2 The research is conducted within the framework of the Heritage Urbanism - Urban and Spatial Planning Models for Revival and Enhancement of Cultural Heritage research project (HERU 2032), financed by the Croatian Science Foundation.

3 Regarding the Augoyard's recommendation to avoid research on soundscape that does not include the field experience in the first person (Augoyard, 1978)

4 Historical imagery is available up until 1945 for certain cities in Europe, but usually up until early 2000s in Europe and late 1990s in United States of America.

Urban Open Space (year/period built)	Year of the Implemented Soundscape Design	Spatial-functional Type	Scale of the analysed urban open space	Soundscape design element (author)	Permanence of the soundscape design	Character of soundscape design
Hauptgasse, Solothurn (16th century)	16th century	Street	small (0,4 ha)	sequence of fountains	permanent	n/a
Maksimir, Zagreb (19th century)	1840	Urban park	very large (195 ha)	echo pavilion (F. Schücht)	permanent	intended - entertainment
Youngstorget, Oslo (1846)	n/a	Square	small (0,7 ha)	echo generating facades	permanent	unintended
Stanley Park, Vancouver (1st half of the 19th century)	1898	Urban park	very large (388 ha)	signal gun	permanent	intended - signalisation
Water Street, Vancouver (1st half of the 20th century)	1977	Street	medium (9,8 ha)	signal clock (author: R. Saunders)	permanent	intended - signalisation
Karlsplatz, Vienna (1st half of the 20th century)	1990	Square	medium (9,2 ha)	electroacoustic sound art installation (author: B.Leitner)	temporary	intended - sound art
Maria-Theresien Platz, Vienna (2nd half of the 19th century)	1990	Square	medium (2,83 ha)	electroacoustic sound art installation (author: B. Fontana)	temporary	intended - sound art
Kings Domain, Melbourne (1854)	1999	Urban park	large (24 ha)	mechanical sound sculpture (author: A. Hasell)	permanent	intended - sound art
Sheaf Square, Sheffield (2nd half of 19th century)	2006	Square	small (0,4 ha)	sculptural noise barrier with a fountain (authors: Si Applied Ltd., AECOM)	permanent	intended - noise barrier and noise masking
Parco Sempione, Milano (1893)	2009	Urban park	large (42,5 ha)	electroacoustic sound art installation (Nuova Accademia di Belle Arti)	temporary	intended - sound art
Kensington Gardens,London (1728)	2011	Urban park	very large (124 ha)	quiet pavilion (author: P. Zumthor)	temporary	intended - public art
Trafalgar Square,London (1st half of the 19th century)	2012	Square	medium (1,25 ha)	quiet pavilion (author: Arup)	temporary	intended - public art

Tab. I Urban open spaces and key urban and soundscape design factors in the chronological order by the year of the implemented soundscape design

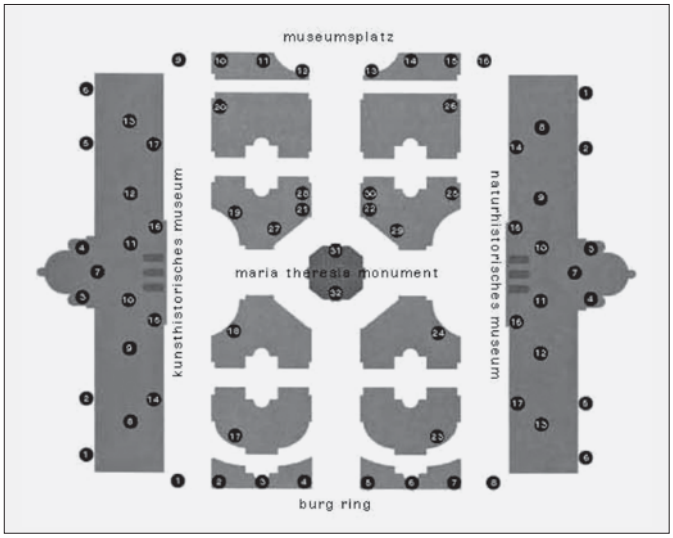


Fig. 1 Plan of distribution of the loudspeakers in the Maria Theresian Platz as a part of the temporary sound art installation Landscape soundings by Bill Fontana in 1990. (Grundman, 1996: 3)

Fig. 2 Sheaf Square at the Sheffield's railway station features the urban design element - sculptural fountain Cutting Edge - acting simultaneously as a noise barrier and a source of pleasant water sounds intended to mask noise generated by the adjacent road. (Google Street View, October 2014)

Fig. 3 Youngstorget in Oslo, according to Maag offers a distinct acoustic experience of echo and reverberation due to the slope, the arcade on the north and the large facade on the south side of the square (Maag, 2013). (Google Street View, August, 2014)





Accordingly, methods of achieving designed soundscape span from electroacoustic multichannel soundscape systems to soundscape articulated through acoustic qualities of urban design elements such as pavement, vegetation, echo pavilion or carefully designed water fountain or even those which could be considered to be musical instruments.

The optimal space of designed aural experience can be articulated by varying degrees of architectural boundedness relative to the contact area, usually with the goal of a separation from external influences to allow unhindered imaginary aural experience. Designing a pavilion intended for a specific aural experience is the most common way to envelop the inner space of an optimal aural experience. For instance, pronounced acoustic effect, significant for experiencing an achieved sonic environment, can be a designed (Echo Pavilion in Zagreb's Maksimir, for example)[5] or an unintended consequence of architectural and urban interventions (such as Youngstorget in Oslo, where an unintentional disposition of facades and the terrain makes this square acoustically recognisable within the historical centre of Oslo).[6]

Factor of typology

The terms urban open space and public space are not precisely defined and differ from one discourse to another. They overlap in the case of types of square and street but tend to differ when it comes to other spatial-functional types. Urban open spaces are places of social interaction and important factors for creating healthier sociable communities. Urban open space is a term that covers a wide range of public, semi-public and private publicly accessible spatial-functional types.[7]

Urban open spaces are places accessible to the public, used for collective or individual purposes. They are created using a minimum of two different principles, applicable to the whole built environment - by planned or ad hoc interventions.[8]

Within the framework of this research, all of the included urban open spaces are primarily intended for pedestrians.

The factor of typology in congruence with the assumed acoustical context can influence the social acceptance of implemented sound design projects. Soundscape elements added by art installations are usually better accepted in spaces intended for transit (such as streets, footbridges and underpasses) than in spaces with high social presence intended for gathering (such as squares, plazas or promenades).[9,10]

Factor of scale

In order to enable comparison and to detect the influence of the factor of scale, the following classification has been used: 1) very large urban open space (larger than 50 ha), 2) large urban open space (10-50 ha), 3) urban open space of medium scale (1-10 ha), 4) small urban open space (0,1-1 ha), 5) very small urban open space (smaller than 0,1 ha).[11]

It is expected that scale influences soundscape design due to the fact that sound energy decreases exponentially over distance. Therefore more intense sounds (provided by sound generating installations) are more likely to be accepted in larger open spaces.

Assumed acoustical context

The public acceptance of the designed soundscape is considered to be influenced by the spatial-functional type regarding two main factors: 1) the transit character of the urban open space, and 2) the non-disruptiveness of the soundscape experience.[12] Both are based on the assumed acoustic context of the spatial-functional type in question.

Urban open spaces offering the non-disruptive advantage are beneficial for the experience of the designed soundscape since it can be experienced as a more traditional piece of art - the passer-by has the opportunity to become the listener of the musical composition.[13] In that way the urban open space can become an integral part of an art piece.

5 Oberman, 2015
6 Maag, 2013
7 ***, 1986: 2
8 Carr, Francis, Rivlin, Stone, 1992:.50
9 As indicated by the research on multi--speaker electroacoustic systems in Melbourne's urban open spaces, conducted by SIAL Sound Studios (SIAL Sound Studios are a multi-disciplinary research facility at the Royal Melbourne Institute of Technology) (Lacey, 2014, p.10)
10 The permanent sound art installation Sea Organ in Zadar's peninsula is clearly an exception to this trend suggested by the SIAL Sound Studios.
11 Determination of the exact area of urban open space is complex and in many cases not possible to be accurately defined. In the planning practice, the coverage of urban space layout is precisely determined by the closed border area, which is the subject of urban plan. This limit may coincide with the boundary of cadastral parcels or other physical factors and / or other planning boundaries. In urban tissue (especially in historic centers) is a common situation that some areas have historically been subject to a series of reflections through urban plans, architectural and urban projects, and often through spontaneous building interventions. Those limits can be determined by functional, but also political and socio-economic factors. They may, but need not coincide with the logical spatial ensembles. Therefore only approximate values are used within this research.
12 Lacey, 2014; According to Lacey, research on the influence of spatial-functional types on the designed soundscapes, conducted at the Royal Melbourne Institute of Technology, pointed out the aforementioned factors.
13 Lacey, 2014: 11

The aforementioned Pavilion of Echo in Maksimir, Zagreb, offers the opportunity to experience the delicately designed effect of echo while passing through the pavilion. If being placed at a place of a higher social presence, the opportunity to experience the effect would most probably be lost.

On the other hand, the installation Be Open Sound Portal, exhibited in 2012 at the Trafalgar Square in London, was conceived to be experienced as a space offering a shelter from a loud and noisy surrounding soundscape of a 1,25 ha central city square provided by both pedestrian and motor vehicle transit and other city life activities inherent to a central square.[14] Curiously, similar concept was implemented in a space of a much higher expected non-disruptiveness - a year earlier at the Kensington Gardens in London, a very large (124 ha) urban park, where Peter Zumthor designed the Serpentine Pavilion.[15]

Permanence of soundscape design

Designed soundscapes in analysed spaces can be temporary or permanent, which depends directly on the permanence of the designed sound sources - temporary or permanent art installations, signal sound sources or acoustic effects generated by urban design elements or urban structure itself. It is expected that the assumed acoustical context influences permanence of soundscape design.[16] Urban open spaces characterised by a higher social presence are expected to offer less opportunity to consciously experience delicate details of the hypothetical sound design so more intense generated sounds are expected, therefore more likely to be temporary.

Historical use and spirit of place

9 O'Clock Gun signal gun at Stanley Park in Vancouver and The Steam Clock sound sculpture in the Water Street of the Vancouver's Gastown quarter are examples of genius loci influencing the sound design concept, both being based on a signal sound sources added into urban open spaces. While the signal gun at the southeast waterfront of Stanley Park incorporates a cultural heritage artefact (an early 19th century signal gun), being reinstalled in public space at the end of the 19th century, the steam clock at the corner of Water and Cambie Street is a contemporary and popular urban design element (installed in 1977, reinstalled in 2015) reminiscencing the name of the quarter.[17]

Overlapping of analysed factors can be seen in the case of the temporary electroacoustic installation in Parco Sempione during the 2009, where scale provides the possibility to design more intense sounds, yet it also ensures the non-disruptiveness, since it is a large urban park. The installation was designed using hyper-directional loudspeakers in order to be discrete so passers by can enjoy existing soundscape slightly enhanced by the installation.

CONCLUSION

Without attempting to draw a definite conclusion (due to methodological limitations characteristic for the scientific research within the fields of urbanism and architecture, such as the influence of external factors and specificity of each site) on the influence of typological urban factors on soundscape design in historical urban open spaces, the following trends are visible: 1) the analysed urban open spaces typologically include three basic types - square, street and urban park (expectedly, having in mind the evolution of the urban open space typology and the fact that most of analysed spaces are historical) and 2) permanent soundscape designs are more common in urban parks than in squares or streets.

The most common spatial-functional types within analysed urban open spaces are urban parks (42% of the 12 spaces analysed). Large urban parks are considered to offer the highest degree of non-disruptiveness and are not characterised by high social presence and functional complexity like squares or streets. Soundscape design in

14 www.arup.com
15 Serpentine Pavilion is a temporary pavilion commissioned yearly by The Serpentine Gallery (art gallery in Kensington Gardens, London), designed by invited world famous architects.
16 Important factors, not included within this analysis, which influence the permanence of the sound design are: 1) legal protection and conservation criteria for the site and 2) the nature of the investment/order itself (whether sound installation is ordered as an integral part of urban open space or a temporary exhibit during the festival).
17 Oberman, 2015: 390-393

urban parks is therefore more frequently permanent. Possibly due to the higher social presence, soundscape design in squares is more frequently temporary and if permanent, then it is either unintended or based on the principle of noise masking. Existing conservation criteria were not included in this analysis.

Most of analysed soundscape designs are primarily conceived as a public art or specifically as public sound art (50%). Accordingly, 75% are based on the principle of adding sound sources in urban open space for various reasons (public sound art, signalisation or noise mitigation). Analysed historical urban open spaces and urban open spaces within the historical city centres, regarding the phenomenon of reuse of spaces, indicate two scenarios: 1) the analysed urban open space fulfils its intended historical role in the city life and there is no need for the reuse, in case which the soundscape design enhances its experience in a way any public work of art would; 2) the analysed urban open spaces is a product of revitalisation of the historical city centre and soundscape design enhances its attractiveness as a public work of art (Sheaf Square in Sheffield). In both scenarios, soundscape design is not in any relation to the phenomenon of reuse.

Influence of the specific urban factors of the historical site (such as historical use or spirit of place) on soundscape design can be regarded in three different scenarios: 1) historical soundscape design is an integral part of the urban design, 2) historical factors influence urban and soundscape design (two analysed spaces, accidentally both in Vancouver), 3) contemporary soundscape design is not related to the specific urban factors so the historical context usually acts primarily as picturesque scenery. However, the general urban factors of typology, scale and assumed acoustical context are recognised as significant for the analysed spaces.

The spaces here analysed were rarely conceived solely to enhance the urban soundscape. Designed soundscapes intertwine contemporary sound art, music, acoustics and urban design. They enhance historical urban space as public art installations or as a integral part of the historical design. They enrich the historical urban open spaces giving them a new layer of identity which increases their cultural significance and complexity.

BIBLIOGRAPHY

1. *** (1986), Recommendation No R (86) 11 of the Committee to Ministers of Member States on Urban Open Space. Council of Europe
2. *** (2012), Careggi Landscape Declaration on Soundscapes, UNISCAPE, Firenze
3. http://www.arup.com/Projects/Be_Open_Sound_Portal.aspx [March 2015]
4. Augoyard, J.F.; Liochon, P.; Augoyard, M.J. (1978), *Les pratiques d'habiter a travers les phenomenes sonores – Contribution a une critique de l'habitat*, Unite de recherche apliquee – Ecole speciale d'architecture, Paris
5. Carr, S.; Francis, M.; Rivlin, L. G.; Stone, A. M. (1992), *Public Space*, Cambridge University Press
6. Grundmann, H. (1996), *Bill Fontana: Landscape Soundings*, ORF Kunstradio
7. Lacey, J. (2014), *Site-Specific Soundscape Design for the Creation of Sonic Architectures and the Emergent Voices of Buildings,* "Buildings", 4: 1-24
8. Oberman, T. (2015), *Soundscape of Urban Open Spaces – Factors and Models in Urban Sound Planning and Design*, Faculty of Architecture, University of Zagreb, Zagreb
9. Maag, T. (2013), *Cultivating Urban Sound – Unknown Potentials for Urbanism*, School of Architecture and Design, Oslo

AUTHORS' BIOGRAPHIES

Tin Oberman, Ph.D, architect, postdoctoral researcher at Faculty of Architecture University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. He is a member of the research project *Heritage Urbanism*. His primary scientific interest is in interrelation between soundscape, urban planning and architecture research.
tin.oberman@arhitekt.hr

Prof. **Bojana Bojanić Obad Šćitaroci**, Ph.D, architect, associate professor at Faculty of Architecture, University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. She is head of doctoral research of the project *Heritage Urbanism*. Area of research: history of landscape architecture, the relationship of contemporary landscape architecture and heritage.
bbojanic@arhitekt.hr, www.scitaroci.hr

Kristian Jambrošić, Ph.D., electrical and computing engineer, associate professor at Faculty of Electrical Engineering and Computing, University of Zagreb, author of numerous scientific papers and presentations at international conferences, acoustic projects. Former General Secretary of the European Acoustics Association.
kristian.jambrosic@fer.hr

IGOR GOJNIK, Studio Siloueta, Zagreb, Croatia
ZORANA SOKOL GOJNIK, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
BOJANA BOJANIĆ OBAD ŠĆITAROCI, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
ZORAN VERŠIĆ, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

DNEVNO SVJETLO U SAKRALNOM PROSTORU KAO DOŽIVLJAJNI ELEMENT NASLIJEĐA

DAYLIGHT IN SACRAL SPACE AS A PERCEPTIVE ELEMENT OF HERITAGE

KLJUČNE RIJEČI
dnevno svjetlo
sakralni prostor
sakralna arhitektura
religijska arhitektura
graditeljsko nasljeđe

KEY WORDS
daylight
sacral space
sacral architecture
religious architecture
architectural heritage

Namjera je ovim priopćenjem na odabranim primjerima arhitekture pokazati da je dnevno svjetlo u projektantskom procesu vrlo često dio arhitektonskog koncepta. U specifičnom zadatku projektiranja sakralnih građevina dnevno svjetlo često nema samo arhitektonsko-kompozicijsku ulogu, nego može imati i simboličko značenje. Stoga se radom ukazuje na važnost očuvanja dnevnosvjetlosnog koncepta prilikom zaštite pojedine građevine. Zahvati u graditeljskom nasljeđu koji narušavaju dnevnosvjetlosni status pojedine građevine mogu biti neprimjereni pa je sve graditeljske i druge zahvate potrebno sagledati i s motrišta dnevnoga svjetla kako bi se sačuvala cjelovitost arhitektonske zamisli.

The intention of this paper is to show on selected examples of architecture that in the engineering process the daylight is often part of the architectural concept. In the specific task of designing sacral buildings, daylight very often does not have only architectural and compositional role but it may have some symbolic meaning. Therefore, the paper points out the importance of protection of daylight concept while protecting individual buildings. Interventions in heritage that disrupt daylight concept of individual buildings can be inappropriate and all interventions should be seen with this perspective in order to preserve the complexity of architectural thought.

UVOD

Tema dnevnoga svjetla u kontekstu arhitekture dosadašnjim istraživanjima uglavnom je bila usmjerena na kvantitativnu metriku dnevnoga svjetla s ciljem osiguranja odgovarajućih vrijednosti dnevnog svjetla radi zadovoljenja čovjekovih fizioloških potreba. Kvalitativna analiza dnevnoga svjetla u arhitekturi u stručnoj je literaturi malo zastupljena.

Ovim radom želi se ukazati na važnost promišljanja dnevnoga svjetla u doživljaju sakralne arhitekture, kao specifičnog područja arhitektonskog stvaralaštva. Kvalitativnim aspektom svjetla u sakralnom prostoru u dosadašnjim istraživanjima bavili su se uglavnom teolozi[1], a malo arhitekti. Budući da je dnevno svjetlo u sakralnoj arhitekturi vrlo često dio arhitektonskog koncepta i važan element oblikovanja simboličkog značenja i ugođaja prostora, namjera je ovim radom afirmirati vrijednost dnevnoga svjetla kao doživljajnog elementa sakralne arhitekture te naglasiti važnost očuvanja dnevnosvjetlosne[2] zamisli kao dijela arhitektonskog koncepta sakralnog prostora, u kontekstu očuvanja graditeljskoga nasljeđa.

Tijekom različitih povijesnih razdoblja u povijesti arhitekture dnevno svjetlo je u sakralne prostore bilo integrirano na različite načine te je zadobivalo i različite simboličke interpretacije. Odabranim karakterističnim primjerima želi se pokazati da je razmišljanje o svjetlu bilo sastavni dio razmišljanja o arhitektonskom prostoru.

OPATIJA FONTENAY, MARMAGNE, FRANCUSKA, 1139.-1147.

Opatija Fontenay, u blizini Montbarda u Burgundiji, bivši je cistercitski samostan kojega je 1118. godine osnovao srednjovjekovni redovnik sv. Bernard od Clairvauxa (1090.-1153.). Opatija je primjer romaničke samostanske arhitekture. Na oblikovanje arhitekture utjecao je sam sv. Bernard. Postoje pisani tragovi o razmišljanju sv. Bernarda i oni upućuju na njegovo shvaćanje sakralnog prostora, a nama otvaraju pogled na romaničku arhitekturu.

Sv. Bernard smatra da je „utjelovljena arhitektura, arhitektura poniznosti čiji je jedini ukras učinjen od kamenja i svjetlosti koja varira prema danima godišnjih doba."[3] Stoga Sv. Bernard upućuje da u crkvu mora ulaziti samo prirodna svjetlost, koja nije promijenjena prolaskom kroz kolorirano staklo, čime odražava siromaštvo i golost odražavajući život Krista. Svjetlo se treba prirodno širiti, ne stvarajući dramatičnost, izbjegavajući veličanstvenost boja. Takvo je svjetlo prikladno za arhitekturu kojoj je zadaća simbolizirati Krista – drugo Svjetlo koje je čovjeku skriveno. Sv. Bernard upućuje na stvaranje asketskih prostora u kojima svjetlost ima zadaću u svojoj izvornosti postati ukras same Božje Riječi[4] jer kaže: „Ako želiš vidjeti, onda najprije slušaj."[5]

Iz takvih polazišta proizlazi i razumijevanje odnosa svjetla i prostora u romaničkoj arhitekturi, vidljiv na primjeru crkve u opatiji Fontenay. Romanička arhitektura, niknula na mislima mistika toga doba, odražavala je oporost i tvrdoću, a nije odražavala napor da ljepotom zapanji i probudi osjetila. Arhitektoniku crkve u Fontenayu, kao i općenito romaničku arhitekturu, obilježava jednostavnost, asketski strukturirani volumeni s masivnim, grubim zidem što odražava askezu njenih duhovnih začetnika. Svjetlost se u prostor probija kroz male otvore, a jedina zadaća svjetlosti je diskretno osvijetliti unutrašnji prostor i svjetlomnaglasiti oltar kao središte misnoga slavlja. (Sl. 1.)

SAINT DENIS, PARIZ, FRANCUSKA, 1140.-1144.

Crkvu Saint Denis u Parizu je opat Abbot Suger u razdoblju od 1140. do 1144 obnovio i proširio kako bi postala mjesto ukopa francuskih vladara. Oko postojećega kora napravio je deambulatorij s kapelama, izgradio je novo zapadno pročelje i zvonike. Ovim zahvatom crkva je postala remek djelo gotičke arhitekture.

Crkva Saint Denis značajna je i po tome što je nastala iz svjesnog promišljanja odnosa svjetla i arhitekture. Opat Abbot Suger je bio svećenik i teolog, a njegovo promišljane crkvenog prostora s teološkog polazišta stvorilo je novo polazište za promišljanje sakralne arhitekture te je utjecalo na teološko utemeljenje gotičke umjetnosti. U svojim razmišljanjima on se napajao na teologiji Pseudo Dionizija Aeropagita, koji je pomirujući

1 Crnčević, 2006.
2 O temi dnevnog svjetla u arhitekturi, pojmovima dnevnosvjetlosni potencijal, dnevnosvjetlosni koncept itd. vidjeti: Gojnik, 2012.
3 Riche, 2012: 43.
4 De Lavergne, 1997: 246; Deby, 1979.
5 Riche, 2012: 44.



Sl. 1. Crkva opatije Fonteney (izvor: http://commons.wikimedia.org/wiki/File%3AAbbaye_Fontenay_eglise_interieur.jpg Attribution: Myrabella / Wikimedia Commons / CC-BY-SA-4.0)



Sl. 2. Crkva Saint Denis (izvor: http://commons.wikimedia.org/wiki/File:Coeur_de_la_Basilique_de_Saint-Senis.jpg, author: Bordeled)

koncepte neoplatonističke filozofije s kršćanskom teologijom i mistikom na prijelazu iz 5. u 6. stoljeće donio ideju Boga kao emanirajuće svjetlosti.[6] Stoga je Abbot Suger svjetlost shvaćao kao element kojim se „ljudski duh napunja Božjom svjetlošću".[7] Eksplozija svjetlosti u sakralnom prostoru imala je zadaću, u suprotnosti s romaničkim poimanjem, probuditi osjetila i usredištiti oltar kao središte crkvenog prostora i time prizvati ideju „nebeskog Jeruzalema".[8] Putem materijalnog, ljudski se duh, suprotno od učenja sv. Bernarda de Claivauxa, uzdiže prema „nebeskom svjetlu".[9]

Takvo shvaćanje svjetlosti postalo je misaoni temelj iz kojeg je niknula gotička arhitektura u svojoj lakoći koja je, suprotna romaničkom shvaćanju prostora, imala ulogu stvaranja „teofanije svjetlosti", svojevrsnog osjetilnog doživljaja Boga, očitovanja Boga putem svjetlosti.[10] Teološki koncept se prelio u arhitekturu, a kao kamen međaš novog shvaćanja arhitekture ističe se upravo crkva Saint Denis. Novi prsten deambulatorija Saint Denisa s kapelama definira prostor crkve dematerijaliziranim zidovima, zidovima s velikim otvorima u vitrajima. Svjetlost je osnovni element doživljaja prostora, ona nije posebno usmjerena već se razlijeva prostorom, a prolaskom kroz oslikane vitraje dobiva boju kojom prožima doživljaj prostora. Putem prikaza na vitrajima svjetlost sudjeluje u teološko-didaktičkoj ulozi crkvenog prostora. (Sl. 2.)

BAZILIKA SVETE OBITELJI, BARCELONA, ŠPANJOLSKA, 1882.

Gradnju Bazilike Svete obitelji u Barceloni je izvorno započeo 1882. godine arhitekt Francisco de Paula del Villar y Lozano. Nakon izgradnje kripte, 1883. godine gradnju je preuzeo Antoni Gaudì i Barceloni ostavio, iako nezavršeno, remek djelo sakralne arhitekture. Gradnja je trajala godinama, a radovi su prekinuti 1935. godine zbog španjolskoga građanskog rata tijekom kojeg je izgorio dio bazilike s izvornim Gaudìjevim projektom.

Godine 1970. počinje ponovna izgradnja crkve koja traje sve do danas. Godine 2013. projektiranje i gradnju crkve je preuzeo arhitekt Jordi Faulî sa svojim projektantskim timom. Koristeći makete koje su ostale, fotografije, pisane izvore i druge dokumente tim arhitekata[11] istraživao je Gaudìjeve arhitektonske ideje kako bi crkvu što vjerodostojnije završili. U svom istraživanju arhitekti su naišli na Gaudìjeve opise koji su svjedočanstvo izvornih prostornih ideja. U tim tekstovima kriju se i Gaudìjeve ideje o svjetlu prostora. „Svjetlo hrama treba biti harmonično, ali ograničeno, ne prejako, ne preslabo i s jasnom namjerom da stvori atmosferu koja potiče na meditaciju i slavljenje Mise...".[12] Usred razgranatih stupova i hiperboličkih svodova broda, Gaudi je predvidio pravilni ritam svjetlećih simbola koji su poput zvijezda i oko tri stotine zenitalnih otvora koji preuzimaju i dnevno svjetlo kao „svjetlost koja se probija kroz šumu".[13] Gaudi je želio da se svjetlost pojačava prema oltaru i zato se u izvornom nacrtu pojavljuju dva zenitalna otvora iznad apside i iznad križišta transepta posvećena Ocu, Sinu i Duhu Svetomu. Gaudi je izričito želio da "zenitalni otvori nad središnjom lađom budu opremljeni velikim lampionima napravljenima od metalnog tkanja različite gustoće koji bi stvarao efekt titrajuće svjetlosti"[14], a ostatak tog koncepta pronađen je na dijelu sačuvane makete. Tvrtka Anochelluminació Arquitectónica je po tom naputku razvila lagani aluminijski okvir s čeličnom mrežom koji se ugrađuje u zenitalni otvor omogućujući specifične efekte dnevnoga svjetla. Prostor u kojem je oltar, posebno je svjetlosno oblikovan. Dnevno svjetlo slijeva se niz zlatni umetak u svodu, a efekt dopunjuje kolorirano svjetlo koje se probija kroz bočne vitraje.

Upotreba zenitalnih otvora koji svjetlom određuju ritam prema oltaru, prostor oltara s najjačim zenitalnim svjetlosnim akcentom te otvori na zidovima kojima kolorirana svjetlost ulazi u prostor svjedoče kako je cjelokupni koncept svjetla bio dio arhitektovog promišljanja, ne s polazišta kako osvijetliti arhitekturu, već kako upotrijebiti svjetlo kao simbolički arhitektonski element koji prati događaj Mise. (Sl. 3.)

KAPELA BRATA KLAUSA, WACHENDORF, EIFEL, ŠVICARSKA, 2007.

Jedan od suvremenih autora koji temu svjetla u svojoj arhitekturi duboko promišlja jest Peter Zumthor. U svom djelu Atmospheres on kaže: „Prva od mojih najdražih ideja jest da projektiram kuću kao masu od sjena i zatim da unutra uvedem svjetlo koje kao da



Sl. 3. Bazilika Svete obitelji (izvor: http://commons.wikimedia.org/wiki/File%3ASagrada_Fam%C3%ADlia_ceiling.jpg, author: Jnolan14)

6 Vidjeti *Pseudo-Dionysius. The complete works*, Paulist Press, New York, Mahwah, 1987.
7 Schmitt, 1997: 262
8 Panofsky, 1946.
9 Isto
10 „Sam pojam Boga povezan je s pojmom svjetlosti. Sansrtski devah, grčki theos, latinski deus, što na hrvatski prevodimo Bog dijele zajednički indoeuropski korijen de'o što znači svjetlo." O tome vidjeti: Crnčević, 2006:12.
11 Cohn, 2014.
12 Isto
13 Isto
14 Isto



Sl. 4. Kapela brata Klausa (izvor: http://en.wikiarquitectura.com/index.php/File:Bruder_Klaus_34.jpg)



Sl. 5. Kapela brata Klausa (izvor: http://en.wikiarquitectura.com/index.php/File:Bruder_Klaus_7.jpg)

ispražnjava mrak, kao da je svjetlo postalo nova masa koja je unutra procurila. Druga ideja jest sustavno osvjetljavati materijale i površine i gledati kako one reflektiraju svjetlo. Drugim riječima, odabrati materijale na temelju njihove refleksije svjetla i sve povezati na temelju tog znanja. … Kada razmišljam o svjetlu i umjetnoj rasvjeti moram priznati da je dnevno svjetlo zapravo svjetlo samih stvari, tako za mene poticajno da ga smatram duhovnom vrijednošću".[15] S tog polazišta Peter Zumthor ostvario je dva izuzetno vrijedna arhitektonska djela koja odišu ugođajem i atmosferom kojima prevodi u prostor svoja teoretska polazišta.

Kapela brata Klausa (sv. Nikolausu von Flüe) u Wachendorfu iz 2007. godine nastala je željom farmera Hermann-Josef Scheidtweilera koji je kao katolik želio podići kapelicu Bratu Klausu u znak zahvalnosti za sretan život koji je proveo sa svojom suprugom. Peter Zumthor je prihvatio narudžbu jer je i on vezan za pobožnost istom svecu preko svoje majke koja mu se molila. Brat Klaus je bio katolički mistik iz 15. stoljeća, koji je sretan obiteljski život zamijenio pustinjarskim životom te je 19 godina živio posteći, a jedina mu je hrana bila Euharistija. Upravo su asketizam i mističnost života Brata Klausa bili polazište za promišljanje arhitekture kapele. Kapela nema liturgijsku funkciju. U njoj se samo nalazi skulptura sveca.

Svjetlo je u tom Zumthorovom projektu bilo sastavnica oblikovnog koncepta. Prostor kapele zamišljen je tako da se sažima prema jedinom, zenitalnom izvoru svjetla, koje se pojavljuje iznad kipa sveca koji je tim svjetlom osvijetljen. Odnos svjetla i materijala je tema koja trajno zaokuplja Zumthora, a u ovom projektu je pomno razrađena. Materijal zidova jest beton nastao na oplati od debla, koja je poslije nalijevanja zapaljena čime je postignuta boja i rustičnost betonske površine. Svjetlo se iz zenitalnog otvora uvlači u prostor, a materijal zida postupno zadobiva svjetlo od dna prema vrhu mijenjajući svoj sjaj i karakter te stvarajući posebnu atmosferu kapele. Na taj način arhitekt je oprostorio ideju koju je zapisao u svojim teoretskim radovima stvarajući prostor koji gradi „masa od sjena", a postupno svjetlo od mraka u bazi građevine prema najjačem osvjetljenju uz zenitalni otvor „kao da ispražnjava mrak" i „svjetlo postaje nova masa" koja je procurila u prostor. (Sl. 4. i 5.)

ZAKLJUČAK

Na odabranim primjerima sakralnih građevina iz različitih povijesnih razdoblja željelo se pokazati da je dnevno svjetlo bilo alat arhitekta kojim je postizao određene prostorne vrijednosti. Svjetlo je u opisanim primjerima projektantski resurs s ciljem postizanja određenog arhitektonskog koncepta, ono je inherentni dio arhitektonske kompozicije te nositelj simboličkog značenja. Tako se na primjeru opatije Fontenay svjetlost probija kroz male otvore, ona je diskretna i jedina joj je zadaća osvijetliti oltar čime materijalizira asketizam duhovne klime toga doba. Svjetlost crkve Saint Denis ima drugačiju ulogu. Ona je pokretač doživljaja jer se kroz velike otvore s obojanim vitrajima probija neusmjerena, ali obojana svjetlost koja prenosi srednjovjekovnu ideju Boga kao emanirajuće svjetlosti. Na primjeru Bazilike Svete obitelji uporabom zenitalnih otvora svjetlost određuje ritam prema oltaru. Ona je simbolički arhitektonski element koji prati događaj Mise. U kapeli Brata Klausa svjetlost koja ulazi kroz jedan zenitalni otvor postupno osvjetljava kip sveca i zajedno s materijalom sudjeluje u cjelokupnom doživljaju arhitekture.

Slijedom toga, ovim radom koji je nastao u sklopu znanstveno istraživačkog projekta *Heritage Urbanism*, željelo se osvijestiti činjenicu da je svjetlost potrebno shvaćati kao doživljajni element arhitekture općenito, posebice sakralne arhitekture, te kao čimbenik identiteta crkvenih građevina kao graditeljskoga naslijeđa. Stoga je očuvanje dnevnosvjetlosne zamisli pojedine građevine, kao elementa arhitektonskog koncepta, važan čimbenik prilikom zaštite značajnih arhitektonskih spomenika. Zahvati u graditeljskom naslijeđu koji narušavaju dnevnosvjetlosni status pojedine građevine mogu biti neprimjereni, pa je sve zahvate potrebno sagledati i s ovoga motrišta, kako bi se sačuvala kompleksnost arhitektonskog rješenja.

15 Zumthor, 2006: 59

LITERATURA

1. Cohn, D. (2014.), *La Sagrada Familia*, Architectural Record, 5/2014.
2. Crnčević, A. (2006.), *Arhitektura svjetla u liturgijskom prostoru. Teološka estetika prostora čitana iz simbolike svjetla*, Živo vrelo, br. 6, str. 12-15, Zagreb
3. De Lavergne, S. (1997.), *Luce nell'organizzazione dello spazio liturgico: aspeti teologici*, Simbolismo ed esperienza della luce nelle grandi religioni, zbornik međunarodnog kongresa, Luksemburg 29.-31. ožujka 1996., Jaca Book, str. 243-257, Milano
4. Deby, G. (1979.), *Saint Bernard. L'art cistrcien*, Flammarion, Paris
5. Gojnik, I. (2012.), *Dnevnosvjetlosni potencijal zagrebačkoga donjogradskog bloka*, magistarski rad, Arhitektonski fakultet Sveučilišta u Zagrebu, Zagreb
6. Panofsky, E. (1946.), *Abbot Suger on the Abbey Church of Saint-Denis and Its Treasures,* Princeton University Press, Princeton
7. Riche, P. (2012.), *Kratki životopis Svetog Bernarda*, Kršćanska sadašnjost, Zagreb
8. Schmitt, M. (1997.) *La luce e l'illuminazione delle chiese dal romanico al barocco*, Simbolismo ed esperienza della luce nelle grandi religioni, zbornik međunarodnog skupa, Luksemburg 29.-31. ožujka 1996., Jaca Book, str. 259-279
9. Zumthor, P. (2006.), *Atmospheres*, Birkhauser architecture, Basel
10. *** (1987.), *Pseudo-Dionysius. The complete works*, Paulist Press, Mahwah, New York

AUTHORS' BIOGRAPHIES

Igor Gojnik, architect, a researcher at the scientific project *Heritage Urbanism* within which he works on doctorate thesis "Daylight as a factor of architectonic and identity of the space". He leads his own architectural studio "Siloueta". He is the author of the numeros buildings, projects, studies and architectural competitions.
igor.gojnik@gmail.com,
www.siloueta.com

Zorana Sokol Gojnik, Ph.D, architect, senior assistant at the Faculty of Architecture University of Zagreb. Her field of interest is religious, sacral architecture. In addition to scientific research she is working as practical architect and she is the author of the buildings, projects, studies and architectural competitions.
zorana.sokol@arhitekt.hr,
www.siloueta.com

Prof. **Bojana Bojanic Obad Šćitaroci**, Ph.D, architect, associate professor at Faculty of Architecture University of Zagreb. She is author/coauthor of several scientific books, articles, studies, master plans and projects. She is head of doctoral research under the scientific project *Heritage Urbanism*. Area of research: history of landscape architecture, the relationship of comtemporery landscape architecture and heritage.
bbojanic@arhitekt.hr, www.scitaroci.hr

Prof. **Zoran Veršić**, Ph.D, architect, assistant professor at Faculty of Architecture University of Zagreb. He participated in several scientific research projects as well as a number of international scientific meetings. Main research interest is methods of rehabilitation of old buildings and buildings under protection from the point of application of thermal protection and energy savings.
zoran.versic@arhitekt.hr

RAFFAELLA SACCHETTI, University of Bologna – School of Engineering and Architecture, Bologna, Italy

ADRIATIC COAST TO COAST
HERITAGE AND SPATIAL RESOURCES OF COASTLINE

JADRAN OD OBALE DO OBALE
NASLIJEĐE I PROSTORNI RESURSI OBALE

KEY WORDS
landscape
photography
architecture
tourism
Adriatic coastline

KLJUČNE RIJEČI
pejsaž
fotografija
arhitektura
turizam
Jadranska obala

The largest part of the heritage of Adriatic coastline is based on a great geographical variety, which over the centuries has favoured cultural processes that differ greatly from each other.

The approach adopted identifies some areas subjected to long-term planning, to improvement projects or to new activities, focusing on sections of landscape that are anthropic, urban, peri-urban, rural and natural.

Currently the research is focused on the settlement called 'Città delle Colonie', built between the 50s and 60s in Cesenatico (Emilia-Romagna), identified as an example on which to set up the testing of a research strategy and hypothesize a possible approach as a case of urban regeneration.

Najveći dio naslijeđa jadranske obale temelji se na velikoj zemljopisnoj raznolikosti, koja je tijekom stoljeća prihvaćala kulturne procese koji se međusobno uvelike razlikuju.

Pristup utvrđuje da se pojedina područja trebaju podvrgnuti dugoročnom planiranju ili poboljšanju pojedinih projekata, odnosno novim aktivnostima, s naglaskom na dijelove krajolika koji su antropogeni, urbani, peri-urbani, ruralni i prirodni.

Trenutno istraživanje usredotočeno je na naselje „Città delle Colonie", sagrađeno između 1950-ih i 1960-ih u Casenaticu (Emilia-Romagna), prepoznato kao primjer na kojemu se može provjeravati istraživačka strategija i pretpostavka mogućega pristupa slučaju urbane obnove.

INTRODUCTION

Adriatic Coast to Coast is a multi-year research project developed in the Architecture Department of the University of Bologna (Italy). The project, directed by Stefania Rössl, involves a group of municipalities, institutions, and associations that share a common interest in the land resources along the coast.

Its aim is to examine the Adriatic coastlines in terms of two conflicting realities: the one on the East side, and the one on the West side, two linear systems which individually demonstrate the plurality of a coastal identity that over the course of the centuries has been renegotiated more than once.

The wide point of view of photography has been chosen as tool to investigate both the physical appearance of the land, such as the nature of the human settlements, when these are seen in the overall context of their local specificity, and with the current political system, the economic parameters, and the cultural roots of each particular area.

The first phase, which concentrates the researches on Puglia[1], Emilia-Romagna[2], Veneto and Friuli Venezia Giulia[3] regions, will be followed by an investigation of the east coast from Slovenia down through Croatia and Bosnia to Albania.

Following this path, in successive phases, the Adriatic coast will be drawn out in its entirety, bringing together the different sections of coastline, each of which represents a different paradigm about identity in a rich contrast of geographic regions only distantly related one to the other.

The research program identifies, as part of the Italian coast, a first case study regarding the coastline of Romagna.



Fig. 1 Città delle Colonie, Prof. Sordi AFPG course, a.a. 2012-2013, contact sheet 8"x10", collective photograph.

A WAY THROUGH THE COAST

The method undertaken to develop the research project has been characterized by the need to set the number of investigations in parallel thematic fields that allowed us to acquire an initial *corpus* of information to represent the complexity of the places.

After a phase of preliminary investigations and studies in the area a collection of iconographic material was started in order to encourage a dialectical comparison with the present. Archival research needed to identify meaningful historical, natural areas or critical issues in the countries involved, have shown a wide gap between the territorial configuration before and after the Second World War, and again, after the building expansions of the '50s and '60s.

The urbanized system along the coastline, in a urban fabric continuum between the sea and the railway line that runs parallel in the north-south direction, strengthened by a second infrastructural axis developed according to the same direction, resulting in a comparable urbanized structure upstream of the former structure, correspond to the definition of *linear city*, introduced for the first time in the Regional Landscape Territorial Plan adopted by Emilia-Romagna in 1986, for an extension that matches the entire Adriatic coast of Romagna. The adoption of regional planning instruments marked "the transition to an approach capable of looking at the seaside city as a complex system in which the interdependence between the parties is crucial for its own operation."[4].

Within this system, the identification of some pauses defined by the discontinuity of urban fabric, made it possible to narrow the field to specific areas on which to propose a more detailed investigation. "Compared to a context in which the finiteness of the territory assumes emblematic evidence, strategies of PTPR[5] consist in the enhancement of the empty spaces as physical and visual connection between inland and sea, in the widespread redevelopment of the beach and in the decongestion of the coastal area through amalgamation and transfer massing. Of remarkable importance is the issue of the holiday colonies, subjected in the same period to a census conducted by the Institute for Cultural Heritage (IBC) in the region. The *colonie* are finally recognized as identity elements of the landscape of the seaside towns, in some cases worthy of preservation for their quality and generally able to bring along a positive value for the particular condition of settlement." [6].

1 The first ACC event held in Puglia was organized by LAB – *Architecture and Landscape Photography Laboratory* in collaboration with the Fondazione Museo Pino Pascali and sponsored by the Municipality of Polignano a Mare; and Maria Rossi onlus Foundation partnership. Following a workshop with US photographer Andrew Phelps, which was held in September 2012 Polignano a Mare the exhibition "Southern Photographs 01" was held in Polignano a Mare from May 18th to June 9th 2013. The catalogue has been published. A second workshop by LAB was held at Cisternino in June 2013, with the British photographer Zed Nelson.

2 Prof. Massimo Sordi's courses: AFPG-I AFPG-II , Photography: History and Techniques. A.A.2012-13 School of Engineering and Architecture - University of Bologna.
Prof. Guido Guidi with Cesare Fabbri's photo lab: course of photography. A.A. 2012-13 Ravenna Fine Arts Academy.

3 Prof. Guido Guidi's course of photography. A.A. 2012-13 Venice University Architectural Institute (IUAV).

4 Coccia, 2012: 99

5 Territory and Landscape Regional Plan

6 Coccia, 2012: 99-100



Fig. 2 Colonia Perugia and Colonia Leone XIII (photographs by M. Pam, 2014)



Fig. 3 Città delle Colonie – Acquapark (photograph by S. Kurtis, 2014)



Fig. 4 Cesenatico - Città delle Colonie (satellite based map, 2014)

SURVEYS ON THE HERITAGE

While the investigation has followed the direction of the research already undertaken from the 80s to now, the research project has been enriched by the instrument of photographic campaigns handled by recognized figures in the international arena, called to face the survey starting from different points of view, according to sensitivity that led to highlight one after the other some stratified components of the identity of places. (Fig. 1)

The analysis carried out through numerous photographic campaigns conducted from 2012 to date has allowed in particular to focus, within different areas of investigation, on the special relationship between cultural landscape and natural landscape in many areas of the coastal strip of Romagna.

The large *corpus* of images within the selection of works produced by the young photographers who participated in the workshops held by Guido Guidi, Max Pam, Gerry Johansson, Seba Kurtis and by students of photography courses held by Massimo Sordi at the School of Engineering and Architecture of Cesena and by Guido Guidi at IUAV of Venice, has to be added to that produced by the photographers invited to develop new photographic campaigns in the specific context of the Romagna coast[7].

The archive of Adriatic Coast to Coast is built gradually by the sum of specific contributions that rely on approaches substantially different from each other, supporting the intention of investigating the place in its broadest sense, including reflections linked both to its physicality as to its history, to the culture and to the character of anthropic signs (Fig. 4). The research goes on by constructing, through a large collection of fragments, but also of projects, an archive useful to bring the investigation to the present. Highlighting the important presence of a system in which discontinuous sequence marks the landscape of the Italian coast, the structures for holiday camps, built during the first half of the 1900s, are now small microcosms left on the edge of urban development and disconnected by the temporary use of the coast devoted to the tourist season. (Fig. 6)

Most of the buildings of the *colonie*, architectural heritage that has lost its original use of large structures for the hospitality of children and now mostly abandoned (Figs. 2, 3), created a system of relations of particular interest due to the special place they occupy, bordering a passage area between the city and the sea. An area of passage that is not only defined by specific spatial characteristics, since it places itself in an intermediate position between the city streets and the beach, but by a temporal dimension suspending these areas in places that are references in the collective memory and that refer to the image of a landscape still rich in natural value, albeit decadent. (Fig. 7)

"The *colonie*, their accurate census, lead us to a reflection, a glance on what the next future could be, to suggest a process of collective imagination of a possible and viable coastal scenery, without having to destroy, as done so far, those "pieces" of natural environment, those spaces still left free."[8].

If already in 1986 the census of the *Colonie a Mare* of IBC[9] pointed out the need to preserve the heritage of the holiday camps buildings as urban and environmental resource, it appears even more obvious that today, thirty years later, this heritage is an important reference point for the preservation of values now completely lost in the linear system of the Adriatic coast.

The special case of Cesenatico, *Città delle Colonie*, emblematic as a place full of potential for its location, its history, the current state of the site and important projects that have not yet been implemented, invites us to consider the historical value and landscape of which it is bearer and to interpret, through the instrument of the survey camera, a specific way of rethinking the place by tracking arrays that have generated to renew them in the present.

CULTURAL LANDSCAPE

The Romagna coast extends through on a strip of 80 km along the Adriatic coast, divided between the four provinces and dozens of municipalities. Located along the



Fig. 5 Colonia E.N.P.A.S. 1959-62, Prof. Sordi AFPG course, a.a. 2012-2013, contact sheet 8"x10", collective photograph.



Fig. 6 Città delle Colonie, Prof. Sordi AFPG course, a.a. 2012-2013, contact sheet 8"x10", collective photograph

7 Exhibitions about the photographic campaigns held within SI Fest #23 (Savignano Immagini International Festival of Photography) 2014:
- Adriatic Project 12/14 (collective)
- Gerry Johansson. Along some roads
- Seba Kurtis. Four nights and thousand lives
- Max Pam. The sea of love

Exhibition about the photographic campaigns held within SI Fest #22 (Savignano Immagini International Festival of Photography) 2013:
- Adriatic coast to coast - Italian landscapes 01 (collective)

8 Carvelatti IBC, 1986: 11

9 Institute for Cultural Heritage of Emilia-Romagna



Fig. 7 Cesenatico, Città delle Colonie (photograph by G. Johansson, 2014).



Fig. 8 Cesenatico, Città delle Colonie (photograph by G. Johansson, 2014).

north coast of Cesenatico, the area contributes to break the continuity of the fabric featuring in a compact way the progress from north to south, occupying the entire range between the sea and the railroad. The area hosts an architectural heritage made of 38 *colonie* that spread over an area of about 130 hectares. (Fig. 5) From the environmental point of view the most outstanding feature is the persistence of the coastal dunes, essential to protect the habitat of the beach and its hinterland. "It is clear that have failed, within the perimeter of relevance (of the colonies), the factors that in the free beach have resulted in the disappearance of the ancient structure."[10] (Fig. 8)

Today it is hard to recognize the character of the place determined by the presence of the colonies in the past, when the settlement was an example of integrated system between anthropic and natural landscape elements and was subject to a specific use that required an opening to the sea and a partial isolation from the city. Now it is an abandoned place where nature and buildings seem to maintain a strong relationship that does not include human habits. (Fig. 9)

In this meaning the place chosen as a case study responds to the criteria that has been formulated by the definition of *cultural landscape*[11], a category that was presented in 1992 in the UNESCO World Heritage list which identifies a special relationship between man and nature, identifying as a universal value the result of this report. *Cultural landscape* intended as a combination of geo*graphical landscape* and *sensitive landscape*.

The *sensitive landscape* or visual, "consisting of what the eye can embrace in a round of horizon or, if you will, perceptible with all senses; a landscape that can be reproduced from a photograph (...) or from the picture of a painter, or from a description, short or petite, of a writer" and the *graphical landscape,* which is an "abstract synthesis of those visible, as it tends to detect from them the elements or characters that present the most frequent repetitions over a space more or less large, upper, in each case, to the one including in only one horizon"[12]. At this regard the work of photographic survey is useful to reveal not only signs and overlaps between the natural and cultural landscape but also to dig in the archives of the memory of the people who lived in these places and in the image, as well as in the imaginary, wich persists today and has been handed down. (Fig. 10)

SCENARIOS

The photographic experiences of appropriation and interpretation of architectural spaces in a particular area and at a particular time set on the time line, mark the start of reflections and suggestions useful for the definition of a process of regeneration.

"The viewpoint of the young photographers involved in this research project makes an important contribution to its launch: in fact, the sequence of photographic images they have made or recomposed make up a corpus of signs that may well lead to serious reflection on the current condition of the places, and to the creation of a body of information on which future campaigns and archival research at a deeper level can be based. It will be the images themselves to guide us and bring a structure to the long and winding road that crosses different landscapes, some of which are already part of Europe, some still aspiring to be so, but all unquestionably united in the fact that they all face the Adriatic."[13].

A case in point is the camera obscura project designed by Stefania Rössl and Massimo Sordi within Adriatic coast to coast. Through this device, which plans to set up in the interior spaces of abandoned *colonie* some real *camerae obscurae* that can be visited, the buildings of the holiday camps, in their uncertain fate, find a new meaning in the landscape that is projected on their interior walls. Some installations directly accessible, other documented and made available to a wider audience, allow the interaction between art and tourist flows resulting in an exhibition designed to be carried out and grow day after day throughout the summer season.

The objectives of preserving the natural and cultural heritage and enhancing the architecture, in the specific case of Cesenatico, *Città delle Colonie*, are accompanied by the idea of preserving the collective character of the place as a fundamental value which

10 ibc, 1986: 180
11 In 1992 the World Heritage Convention became the first international legal instrument to recognise and protect cultural landscapes. The Committee at its 16th session adopted guidelines concerning their inclusion in the World Heritage List. The Committee acknowledged that cultural landscapes represent the "combined works of nature and of man" designated in Article 1 of the Convention.
12 Biasutti, 1962: 1
13 Rössl, Sordi, 2013: 107

can help translate these places in the present without altering their identity. For this reason it is consistent to assume functional programs that provide for the reuse of spaces as places for receiving (temporary residences – reception houses – immigration centres) or spaces for culture (laboratories – exhibitions – installations – artist residences).

CONCLUSION

The seaside town that borders the site moves indifferent to the presence of a place which, nevertheless, remains in its primary elements. What moves toward a reinterpretation of the place are the values that are at the same time the basis for recovery of the architectural, urban and functional heritage and the potential reuse of this heritage to become part of a larger system that correlates the characters of the settlement with the territory.

The research aims to broaden the field of investigations involving sites that, in analogy to the case study proposed, are important carriers of identity characters, of environmental and landscape values through which to mend a strong bond with the linear system of the Adriatic coast.



Fig. 9 Cesenatico, Città delle Colonie (photograph by G. Johansson, 2014).

BIBLIOGRAPHY

1. Balducci, V. (ed.) (2005), *Architetture per le colonie di vacanza. Esperienze europee*, Alinea Editrice, Firenze
2. Basilico, G. (2001), *L.R. 19/98. La riqualificazione delle aree urbane in Emilia-Romagna*, Editrice compositori, Bologna
3. Biasutti, R. (1962), Il paesaggio terrestre, Utet, Torino: 2a ed.
4. Coccia, L. (2012), *Architettura e turismo,* FrancoAngeli, Milano
5. IBC Emilia-Romagna (1986), *Colonie a mare. Il patrimonio delle colonie sulla costa romagnola quale risorsa urbana e ambientale,* Grafis Edizioni, Bologna
6. Guidi, G., (2005), *Rimini Atlas. Indagine sul paesaggio della Provincia di Rimini*, Federico Motta Editore, Milano
7. Gulinello, F., Mucelli, E., Rössl, S., (2004), *La verde costa adriatica. Studi per il parco del Delta del Po,* Alinea Editrice, Firenze
8. Mucelli, E. (2009), *Colonie di Vacanza degli anni '30, Architetture per l'educazione del corpo e dello spirito*, Alinea Editrice, Firenze
9. Rössl, Sordi (2013), *The long and sandy road. Landscape and architecture along the western Adriatic,* in: SI Fest#22. Species of spaces", Pazzini Editore, pp. 104-107, Rimini
10. Rössl, Sordi (eds.) (2014), *SI Fest #23. Laboratorio Italia,* Pazzini Editore, Rimini

AUTHOR'S BIOGRAPHY

Prof. **Raffaella Sacchetti**, Ph.D, architect, adjunct professor at School of Engineering and Architecture, Alma Mater Studiorum University of Bologna, Department of Architecture. She is postdoctoral fellow, researcher in the project Adriatic Coast to Coast: surveys, images, project. Area of research: architectural design, landscape architecture, photography.
raffaella.sacchetti@unibo.it

ZLATKO KARAČ, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
ALEN ŽUNIĆ, GSD Harvard University, Cambridge, USA [postgrad. stud.]

PLANIRANI GRADOVI I NASELJA 19. STOLJEĆA U HRVATSKOJ
ČINITELJI URBANOG IDENTITETA I ZAŠTITE

PLANNED CITIES AND SETTLEMENTS OF THE 19TH CENTURY IN CROATIA
THE FACTORS OF URBAN IDENTITY AND PRESERVATION

KLJUČNE RIJEČI:
planirani gradovi
industrijski gradovi
Đurđenovac
Belišće
Duga Resa

Uslijed intenzivnog razvoja prometa i industrije u 19. stoljeću neki su gradovi na temelju regulacijskih osnova dobili nove planirane dijelove, na primjer – u prvoj polovici stoljeća Sisak (Fistrovićeva regulacija), a u drugoj polovici Zagreb (Donji grad), Osijek (Novi Grad), Rijeka (drugo nasipavanje obale) i vojna Pula (novi blokovi). Posve novi gradovi u 19. stoljeću nastaju zbog nekih suvremenih funkcija kao što su lječilišni turizam (Opatija i Lipik, razvijeni su iz neznatnih naselja) ili industrija. Tako je za potrebe drvne industrije u Slavoniji nedaleko Valpova 1884. osnovano Belišće, potom i Đurđenovac, oba kao istaknuti primjeri planske industrijske urbanizacije. I naselje tekstilne industrije Duga Resa kod Karlovca ima slične korijene.

KEY WORDS:
planned cities
industrial cities
Đurđenovac
Belišće
Duga Resa

During the 19th century as a result of the rapid development of transportation and industry, some cities acquired planned parts based on development plans, for example, in the first half of the century, Sisak (the Fistrović Plan) and in the second half, Zagreb (Lower Town), Osijek (New Town), Rijeka (second filling of the waterfront) and military Pula (new blocks). Completely new cities in the 19th century came about because of certain contemporary functions, such as health resort tourism (Opatija and Lipik, developed out of insignificant settlements) or industry. To serve the timber industry in Slavonia, in 1884, not far from Valpovo, Belišće was established, followed by Đurđenovac, prominent examples of planned industrial urbanisation. The textile industry settlement of Duga Resa by Karlovac had similar origins.

UVOD: URBANI SUPSTRAT POVIJESNIH PLANIRANIH GRADOVA[1]

U korpusu hrvatskoga urbanistčkog naslijeđa među gotovo 200 povijesnih gradova i naselja s urbanim karakteristikama[2] najviše ih je nastalo spontanom genezom na nepravilnoj matrici, no s dojmljivim siluetama i slikovitim gradskim prostorima. Znatno manju skupinu naglašene vrijednosti čine planirani *osnovani* gradovi pravilne planimetrije, ili gradovi koji su u svome razvoju doživjeli značajne regulacije i dobili nove dijelove geometrizirane sheme.

Planirani gradovi na prostoru Hrvatske[3] nastajali su u svim povijesnim razdobljima – od prvog sloja urbanizacije iz doba grčke antike 4. st. pr. Kr. (agrarne kolonije *Issa* i *Pharos*) i rimskih primjera gradova tipa *urbs quadrata* (*Parentium, Iader*, 1. st. pr. Kr.) koji imaju i ortogonalne centurijacijske mreže u pripadajućem *ageru*. U srednjem vijeku to su gradovi obrambene i trgovačke, odnosno pomorske važnosti (Korčula, Hvar, zagrebački Gradec i dr.), zatim 'paleoindustrijski' gradovi solane (Ston, 1335.; Pag, 1443.). U medievalnom sloju ima i primjera značajnih urbanih regulacija starijega supstrata s izvedbom novih planskih dijelova u razdoblju 13.-15. st. (Dubrovnik – Prijeko i Pile, Hvar – Grodá, južni blokovi Omiša, Trogir – Pasike, novi dijelovi Raba i Cresa i dr.). U renesansno doba (i istovremene turske opasnosti) grade se fortificirane agrarne kolonije, npr. Kaštela između Splita i Trogira (dovršeni su do 1589.), slično kao i na Pelješcu te u Konavlima (Cavtat, Molunat, nakon 1450.). U tom razdoblju izdvaja se monumentalna vojna aglomeracija Karlovac (1579.), primjer renesansnoga 'idealnoga grada' europske vrijednosti. Istodobno je i osmanska vojska podizala utvrđena naselja pravilne matrice – drvene *palanke* (npr. *Yeni Hissar*, 1592. – današnja Petrinja). U doba baroka habsburška vojna uprava osniva nove vojne gradove i ortogonalnoga blokovskog rastera (Bjelovar kao sjedište generalata, 1756.). Ukoliko preskočimo vrijeme 'prve modernizacije' 19. stoljeća o kojemu će detaljnije biti riječi, spomenimo još da se u 20. st. u sloju planiranih gradova ističu oni industrijskoga karaktera (rudarski gradovi *Arsia* – Raša i *Pozzo Littorio* – Podlabin u Istri, tvornički gradovi *San Pietro* – Uble na Lastovu i *Bata-ville* – Borovo, svi iz razdoblja moderne 1930-ih), dok su to u poslijeratnom razdoblju još i lučki grad Ploče (1945.) te vojno-industrijski sklop Novi Lički Osik (1949.).

MODERNIZACIJSKI PROCESI I PLANSKA URBANIZACIJA 19. STOLJEĆA

Devetnaesto stoljeće u Hrvatskoj s ranim modernizacijskim fenomenima – poput željeznica, elektrike, prvih industrija te kulturne, nacionalne i političke afirmacije – potaknulo je naglašeni razvoj gradova (posljedično i prvim suvremenim planskim regulacijama) te utemeljenjem novih industrijskih naselja, agrarnih kolonija i turističkih središta.[4]

Kod postojećih gradova, koji su dobili nove dijelove temeljene na 'regulatornim osnovama' blokovske matrice, izdvajaju se u prvoj polovici 19. stoljeća klasicistički urbanizam Siska s jakim koncepcijskim referencama na rimsku antiku (tzv. 'Fistrovićeva regulacija', 1822.-1928.) i obnova Vukovara nakon velikoga požara ('Homerova regulacija', 1822.). U drugoj polovici 19. stoljeća ortogonalnu morfologiju slijede Zagreb (Donji grad, regulatorne osnove 1865. i 1887.), Osijek (Novi grad), Rijeka (drugo nasipavanje obale) i vojna Pula (potez uz Arsenal i blokovi u zaleđu povijesne jezgre, od 1856.).

Bitno složeniju sliku planskog urbanizma 19. stoljeća donose novoutemeljeni gradovi nastali zbog novih suvremenih funkcija, primjerice lječilišnog turizma, poput Lipika (od 1867.) i Opatije (intenzivna izgradnja od 1882.) koji su razvijeni iz dotadašnjih neznatnih naselja. Još je snažnija tema tada nove industrije, pa je za potrebe drvne industrije nedaleko Valpova utemeljeno Belišće (1884.), a za preradu drva je podignut i nedaleki Đurđenovac kao istaknuti primjer planske industrijske urbanizacije (od 1866.). Slične je geneze i tekstilno industrijsko naselje Duga Resa kod Karlovca (1884.).

Već na prijelazu 18. u 19. stoljeće provedene su u istočnoj Slavoniji tzv. 'Jozefinske regulacije' mnogih sela, koja su iznova planski i pravilno izgrađena (najznačajniji je primjer Tovarnik s ortogonalnom kvadratnom matricom od gotovo 200 ha površine!), a poseban su modernizacijski fenomen 'pustare', planski podignute agrarno-industrijske kolonije na veleposjedima, primjerice na Belju u Baranji gdje ih je izgrađeno petnaestak (uglavnom nakon 1870.). Kao nesumnjivi prototip poslužila je prva i najveća pustara Kneževo, razvijena na pravilnoj simetričnoj matrici oko dvorca podignutog 1818.[5]

1 Istraživanje je provedeno na GSD Harvard University i na Arhitektonskom fakultetu Sveučilišta u Zagrebu u sklopu znanstvenog projekta *Heritage Urbanism – Urban and Spatial Planning Models for Revival and Enhancement of Cultural Heritage*, financiranog od Hrvatske zaklade za znanost (voditelj akademik Mladen Obad Šćitaroci).

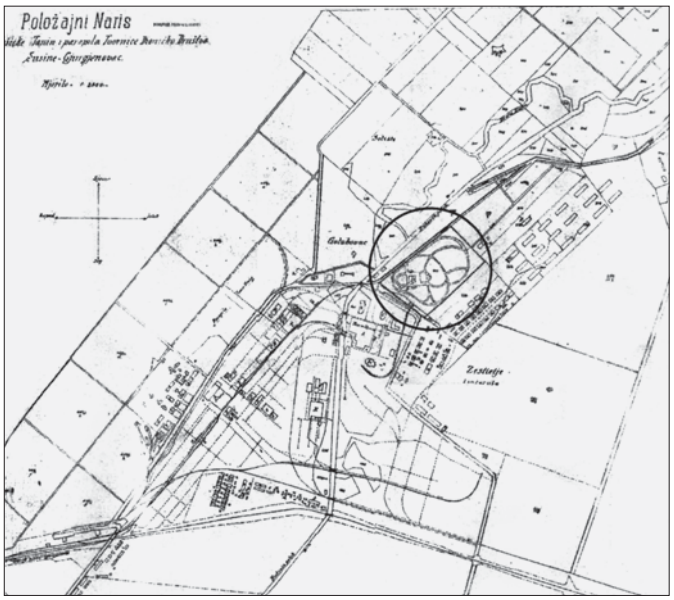
2 Status *grada* u različitim je razdobljima podrazumijevao različite atribute – od formalnih (poput ukazom vladara dodijeljenog ranga *municipiuma* i *coloniae* u rimsko doba, slobodnoga kraljevskoga grada u srednjem vijeku, ili *kasabe i šehera* u tursko doba, do biskupskoga sjedišta, odnosno naselja s potvrđenim komunalnim statutom) – do fizičkih atributa poput gradskog zida, gradskih vrata, trga, stilske arhitekture i općenito 'gradskog izgleda'). U suvremenoj urbanistici grad se prepoznaje i po veličinskome demografskom kriteriju te po tipologiji djelatnosti i udjelu centralnih funkcija.

3 Karač, Žunić, 2015: 203-206

4 Karač, 2009: 413-423

5 Pacanović Zvečevac, 2012: 623-632





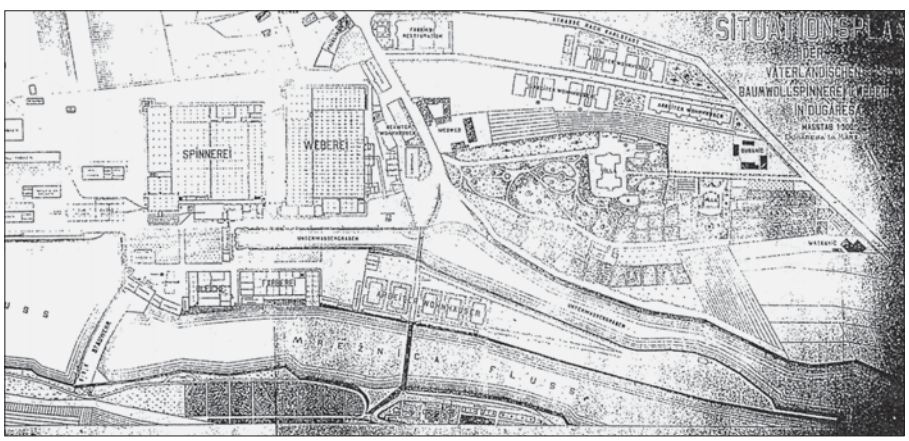
Sl. 1. Sisak, novi katastar nakon provedene Fistrovićeve regulacije, 1829. (izvor: Kaptolski arhiv, Kartografska zbirka, sign. A.I.178)

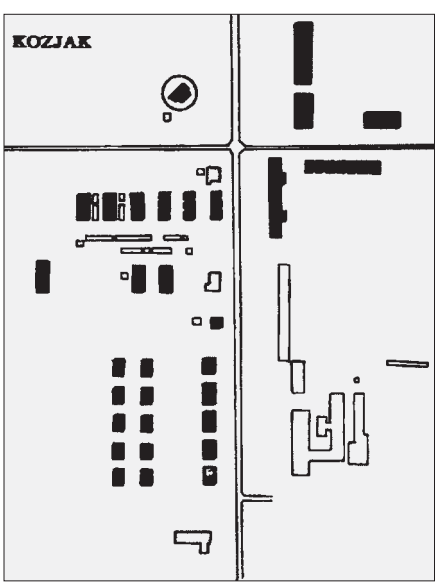
Sl. 2. Đurđenovac, plan izvedenoga industrijskoga grada, 1918.; označen je položaj vile i perivoja Neuschloss (izvor: Državni arhiv Zagreb, fond: Poduzeće Našička d.d., sign. 218)

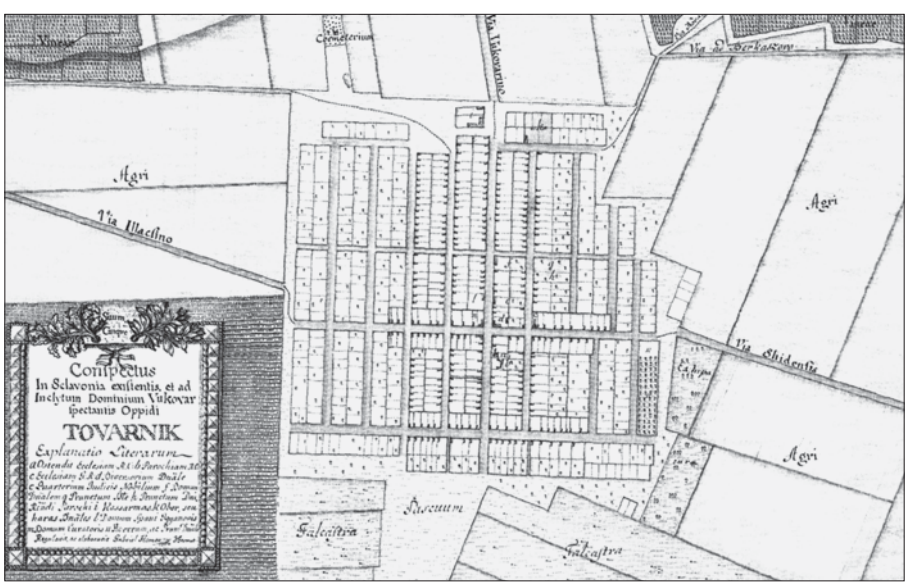
Sl. 3. Duga Resa, plan izvedenoga industrijskoga grada, 1916. (izvor: Dumbović Bilušić, Petrović, 2000.)

Sl. 4. Kozjak u Baranji, plan pustare (izvor: Pacanović Zvečevac, 2012.)

Sl. 5. Tovarnik, plan novog sela nakon provedene Homerove regulacije, oko 1800. (izvor: Gradski muzej Vukovar, Kartografska zbirka)







KLJUČNI PRIMJERI PLANIRANIH GRADOVA 19. STOLJEĆA

Prema modelu europskih industrijskih gradova 19. stoljeća i u Hrvatskoj je izvedeno nekoliko urbanih aglomeracija koje podižu uspješne tvrtke za potrebe suvremene proizvodnje i smještaja svojih radnika (tzv. *company town*), a i u postojećim se gradovima razvijaju predjeli prvih industrijskih pogona (Zagreb, Osijek, Sisak, Karlovac, Rijeka), dok turistički gradovi pokazuju drukčiji funkcionalni razvoj.

Belišće[6] – Prvi je primjer suvremeno koncipiranoga industrijskog naselja u Hrvatskoj utemeljen 1884. uz obalu Drave, nedaleko Valpova, gdje S. H. Gutmann kupuje 4000 jutara vlastelinskih hrastovih šuma s eksploatacijskom koncesijom od 10 godina i povoljnim položajem na riječnome plovnom putu. Iste godine na rudini *Belistje* izgrađena je jedna od najmodernijih pilana u Europi i prvih 26 kuća za radnike te 16,5 km uskotračne željeznice kroz šumske revire (u konačnici trasa će biti duga 182 km!). Urbanistički koncept u geometriji i orijentaciji posljedica je zatečene parcelacije, pa je ishodište naselja jednostavan križni plan s glavnom uzdužnom stambenom osi istok-zapad, koja povezuje javnu cestu i obalu Drave, te kraćom okomitom osi sjever-jug, koja spaja proizvodni dio i upravu tvrtke sa željeznicom u južnom zaleđu. Vrlo brzo trasira se i druga uzdužna paralela, a do 1911. izvedene su i tri poprečne spojne ulice dok je ostatak naselja posljedica novijeg širenja grada.

U prvih petnaestak godina podignute su sljedeće građevine:

- *pogoni*: Pilana (1884.), Tvornica tanina i bačvi (1889.), Tvornica suhe destilacije (1900.), Tvornica parketa (1902.);
- *javni sadržaji*: zgrada uprave (1885.; 1905. zamijenjena je novom palačom), škola (1890.), kupalište (1890.), kapela Male Gospe (1891.), Činovnički dom s kino-dvoranom, knjižnicom, čitaonicom, gostionicom i blagovaonicom (1892.), pošta i dr.

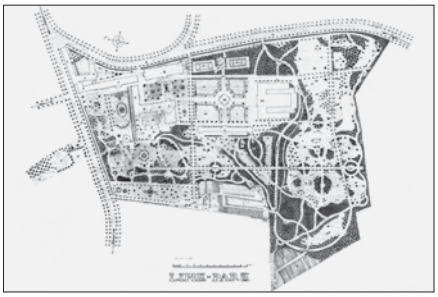
Već 1891., samo sedam godina nakon utemeljenja, Belišće ima 1024 žitelja za koje je izvedeno nekoliko grupacija tipskih kuća s radničkim stanovima (danas su sačuvana tri poteza: na Vijencu H. S. Gutmanna, zatim tzv. 'zelene kuće' u Parku A. Hoffmanna i u Mitrovici te nekoliko pojedinačnih zgrada među kojima je najznanimljivija višestambena zgrada nazvana 'Golubinjak'). Sve su to slobodno stojeće prizemnice s potkrovljima ili mansardnim krovovima, okružene vrtovima, dužim pročeljem uglavnom postavljene prema ulici. Prema restriktivnome stambenom standardu četveročlanoj obitelji je pripadao jednosobni stan površine 27 m^2, a samcu potkrovni od 14 m^2.

O urbanim odlikama naselja nakon desetak godina izgradnje slikovito govori opis objavljen 1893. u madžarskom leksikonu: "Belišćansko naselje ... podsjeća na najsjajnije primjere naseljavanja Amerike. Izgrađene zgrade sačinjavaju *cijeli grad*, sa školom, crkvom, dugim redovima radničkih kuća, poštom, telegrafskim uredom i dvije velike željezničke stanice".[7]

Prema izvornom konceptu naselje je dovršeno prije 1918. nakon čega nije bilo znatnije izgradnje sve do novijeg doba kada se Belišće razvilo u konurbacijsku cjelinu sa susjednim Valpovom.

Đurđenovac[8] – Iako je po formalnoj dataciji utemeljenja (1866.) industrijski grad, Đurđenovac nedaleko Našica gotovo dva desetljeća stariji od Belišća (i po tome bi u Hrvatskoj trebao biti pionir urbane tipologije *company towna*), izgled njegove izvorne matrice gotovo je nepoznat i bitno izmijenjen u kasnijim etapama urbanog razvoja. Očuvane arhitekture iz 19. stoljeća također je vrlo malo. Najstariji plan Đurđenovca potječe tek iz 1918. i na njemu su ucrtane novije zgrade i sadržaji uglavnom nastali od početka 20. stoljeća, pa je nejasno ima li današnja urbana matrica veze s izvornim slojem naselja, te kako je po prostornoj organizaciji i arhitekturi izgledao Đurđenovac 19. stoljeća.

Poznato je da je razvoj drvne industrije u Đurđenovcu započeo 1866. kada je grof Ladislav Pejačević sklopio ugovor o iskorištavanju svojih šumskih resursa s Josefom Pffeiferom iz Beča, a ubrzo je izgrađena i parna pilana. Uglavnom inozemni zakupnici (iz Belgije, Trsata, Strassbourga, Budimpešte...) često su se mijenjali, tako da se u tome procesu barem djelomično izgubio kontinuitet prvotne prostorne ideje industrijskoga



Sl. 6. Lipik, plan izvedenog turističko-lječilišnog sklopa s perivojem, kraj 19. st. (izvor: Šćitaroci, 2004.)



Sl. 7. Belišće, plan izvedenoga industrijskoga grada, 1911. (izvor: Muzej grada Belišća)

6 Bedenko, 1980: 543-545; Španiček, 2000: 208-225; Čuljak Klarić, 2012: 667-686
7 *A Pallas Nagy Lexikon*, III, Budapest, 1893: 44
8 Ambruš, 2012: 633-652



Sl. 8. Belišće, radnička višestambena zgrada 'Golubinjak' (izvor: Španiček, 2000.)



Sl. 9. Duga Resa, fotografija izvedenoga industrijskoga grada, prijelaz 19./20. st. (izvor: Ministarstvo kulture, Zagreb)

sklopa. Osim parne pilane u 19. je stoljeću ovdje izgrađena i Tvornica tanina (1889.; izgorjela 1917.), uprava u Kolodvorskoj ulici, a Đurđenovac je i prvo mjesto u Slavoniji koje je dobilo elektriku (1891.). O napretku naselja svjedoči i znatan broj žitelja kojih je 1890. bilo 508, a dvadeset godina kasnije 1018.

Položaj Đurđenovca je mikrolokacijski bio dobro promišljen na prijelazu 19. i 20. stoljeća jer je kroz mjesto kasnije prošla pruga Zagreb-Osijek, a obuhvat naselja prostirao se na 220 jutara površine (dužine 4 km). Zanimljivo je da je cijelo to privatno zemljište bilo ograđeno daščanim plotom, te da je grad imao četiri ulazne 'kapije' (!). Nukleus naselja činio je industrijski sklop smješten između dva donekle usporedna prometna poteza – željeznice na jugu i ceste na sjeveru – što ih je okomito presjecao potok Bukvik, a urbana je struktura u takvoj shemi izazvana linearnim dodavanjem izgradnje. Već krajem 19. stoljeća postojalo je svih 5 planskih stambenih kolonija (Prva, Jelisavac, Željeznička, Taninska, Radnička), no arhitektura tipskih kuća se mijenjala, pa danas očuvani primjeri pripadaju 20. stoljeću, kao i većina reprezentativnih javnih i rezidencijalnih zgrada te tvorničkih hala.

Duga Resa[9] – Godine 1884. započeo je razvoj industrijskoga grada Duge Rese, smještenog uz obalu Mrežnice u blizini Karlovca. Lokacijom, koju je za izgradnju pamučne industrije kupio bečki konzorciji, već su od ranije prolazili državna 'Jozefinska cesta' i željeznička pruga, a tok Mrežnice je jamčio dostatne količine tehnološke vode i energetskog pogona za turbine. Prva postrojenja izgrađena su 1886., tkaonica 1888., a iste godine i prve radničke kuće. Veći dio izvornog sklopa izgorio je u požaru 1889., pa je, zapravo, tek 1890. započela planska izgradnja novoga industrijskoga grada na pravilnoj ortogonalnoj matrici. Te su godine podignute glavne tvorničke hale (tkaonica, predionica, predpredionica, bojaonica), potom bjelionica (1893.) te Parostrojarnica i dimnjak visine 35 m (1895.), a od 1893. grade se stambene zgrade u radničkim kolonijama *Kasar* i *Insel*.

Urbanistički koncept tih stambenih predjela temelji se na ideji vrtnoga grada prožetog raslinjem, pri čemu je Kasar nastao uz glavnu cestu, sa središnjom ulicom zasađenom obostranim drvoredom kestena, a Insel je aglomeracija tipskih kuća ambijentalno vrijednog smještaja na umjetnome riječnom otoku između Mrežnice i prokopanoga kanala. U tipskim jednokatnim zgradama je po osam malih radničkih stanova (četiri na stubištu), dok su obiteljske kuće i vile za direktore smještene u perivojnom dijelu naselja. Izgradnja ostalih sadržaja (Činovnički dom, Kasino, škola, dječje zabavište, kao i dogradnja novih hala) potječe iz 20. stoljeća, pa izvorni sklop 19. stoljeća najbolje dokumentira plan iz 1916.

Lipik i Opatija – Ishodište lječilišnoga turističkoga grada Lipika[10] čini planirani perivoj s inkorporiranim zgradama, površine 10,4 ha, hibridne kompozicije koja je spoj geometrične neobarokne matrice u središnjem dijelu i romantičnoga organičnog plana na obodu perivoja. Iako se sklop počeo izgrađivati još 1820., njegova planska etapa započinje od 1867. kada ga je kupio Antun Knoll, do 1890-ih kada sačuvani nacrt pokazuje već posve dovršenu cjelinu.

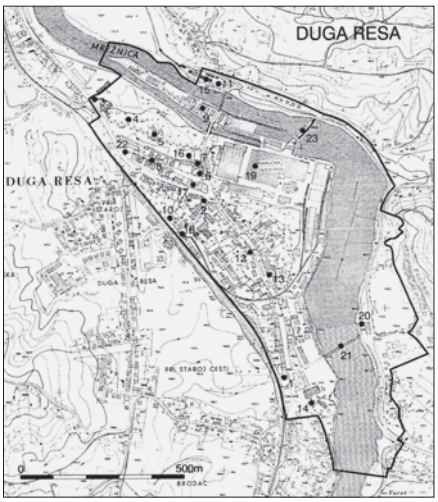
Razvoj Opatije[11] kao klimatskog i lječilišnog turističkog odredišta srednjoeuropske aristokracije potječe od sredine 19. stoljeća, no planska izgradnja s konceptom vrtnoga grada prožetog bogatim raslinjem i mekom geometrijom linearne gradske matrice pod okriljem je *Društva južnih željeznica* započela 1882., a osobito kvalitetno nakon regulacijskog plana iz 1892. godine.

ZAKLJUČAK – IDENTITETSKA VRIJEDNOST I PRISTUP ZAŠTITI

Primjeri naših planiranih gradova 19. stoljeća identitetski su snažno i prepoznatljivo obilježeni funkcijama za koje su utemeljeni (turizam, industrija), a te su odrednice i danas dominantno prisutne u percepciji njihova urbaniteta. Metode vrjednovanja urbanističkog i arhitektonskog naslijeđa u takvim aglomeracijama valja temeljiti na međunarodnim iskustvima holističkog pristupa obnovi baštine gdje se urbanistička matrica i građevna supstanca promatraju kao neodvojivo tkivo grada. Kriteriji za nove graditeljske zahvate (obnove, novogradnje, prenamjene) trebaju biti fleksibilni i prilagođeni

9 Dumbović Bilušić, Petrović, 2000: 88-105; Dumbović Bilušić, 2003: np.
10 Šćitaroci, 2004: 200-203
11 Vahtar-Jurković, 2004

svakom pojedinom slučaju, pa će, primjerice, u očuvanim gradovima poput turističke Opatije razina konzervatorsko-urbanističkih ograničenja i očekivanja svakako biti viša nego li u napuštenim industrijskim sklopovima (Duga Resa), ili onima stradalim u požarima (nedavno izgorjeli Đurđenovac) i ratnim razaranjima (Lipik). Kod turističkih gradova scenariji korištenja su izvjesni i dugoročno osigurani te je proces očuvanja urbanog naslijeđa dobro usmjeren. Također je održiv i kod agrarnih kolonija – 'pustara' (mogućnosti ekološkog poljodjelstva), no kod zastarjelih i odumrlih industrijskih gradova očekivana je radikalnija prenamjena u polivalentne gospodarske predjele (trgovačke, skladišne, bescarinske), uz uvjet očuvanja samo odabranih identitetskih dijelova urbanističke i arhitektonske supstance.



Sl. 10. Duga Resa, zaštićena povijesna cjelina (izvor: Ministarstvo kulture, Zagreb)

LITERATURA [IZBOR]

1. Ambruš, I. (2012.), *Đurđenovac – Company Town*, u: IV. međunarodna konferencija o industrijskoj baštini posvećena temi Rijeka i brodograđevno naslijeđe jučer - danas - sutra (zbornik radova): 633-652, Pro Torpedo, Rijeka, ISSN 1848-4794
2. Bedenko, V. (1980.), *Belišće – razvoj naselja*, u: Zbornik radova „Kombinat Belišće" kao činilac privrednog razvoja: 543-545, JAZU – Centar za znanstveni rad, Osijek
3. Čuljak Klarić, S. (2012.), *Industrijska baština Belišća*, IV. međunarodna konferencija o industrijskoj baštini posvećena temi Rijeka i brodograđevno naslijeđe jučer - danas - sutra (zbornik radova): 667-686, Pro Torpedo, Rijeka, ISSN 1848-4794
4. Dumbović Bilušić, B.; Petrović, B. (2000.), *Duga Resa, industrijski grad s prijelaza 19./20. st. i mogućnosti preobrazbe za 21. st.,* u: Grad za 21. stoljeće (zbornik): 88-105, Biblioteka Psefizma, Kalovac, ISBN 953-98745-0-5
5. Dumbović-Bilušić, B. (2003.), *Vrtno industrijski grad Duga Resa – New Age / Garden and Industrial Town of Duga Resa – New Age*, u: 1. međunarodna konferencija u povodu 150. Obljetnice tvornice torpeda u Rijeci i očuvanja riječke industrijske baštine (sažetci / summaries), Rijeka
6. Karač, Z. (2009.), *Urbanistički razvoj gradova – fizionomija, procesi, identitet*, u: Slavonija, Baranja i Srijem, vrela europske civilizacije, 2: 413-423, Ministartvo kulture Republike Hrvatske, Galerija Klovićevi dvori, Zagreb, ISBN 978-953-271-027-4
7. Karač, Z.; Žunić, A. (2015.), *Urbana baština hrvatskih planiranih gradova. Planirani povijesni gradovi u Hrvatskoj – spomenici europske urbanističke baštine*, u: Karač, Z., Studije o urbanističkom naslijeđu Hrvatske: 203-206, Arhitektonski fakultet Sveučilišta u Zagrebu, UPI-2m Plus, Zagreb [u tisku]
8. Pacanović Zvečevac, K. (2012.), *Baranjske pustare – jedan drugačiji oblik industrijske arhitekture*, u: IV. međunarodna konferencija o industrijskoj baštini posvećena temi Rijeka i brodograđevno naslijeđe jučer - danas - sutra (zbornik radova): 623-632, Pro Torpedo, Rijeka, ISSN 1848-4794
9. Šćitaroci, M. i B. (2004.), *Gradski perivoji Hrvatske u 19. stoljeću*, Šćitaroci, Arhitektonski fakultet Sveučilišta u Zagrebu, Zagreb, ISBN 953-97121-3-0
10. Španiček, Ž. (2000.), *Industrijska stambena arhitektura u Belišću*, u: Grad za 21. stoljeće (zbornik): 208-225, Biblioteka Psefizma, Kalovac, ISBN 953-98745-0-5
11. Vahtar-Jurković, K. (2004.), *Opatija. Urbanistički razvoj i perivojno naslijeđe*, Glosa, Rijeka, ISBN 953-6081-38-5

AUTHORS' BIOGRAPHIES

Assist. Prof. **Zlatko Karač**, Ph.D, M.Arch, is a senior research fellow, and the vice-dean for science at the Faculty of Architecture in Zagreb. The focus of his research interest is the history of Croatian architecture and urban planning and protection of architectural heritage, with the intention of applying that knowledge in the spatial and urban planning. He published more than 420 papers, he is the author of several books, and the editor-in-chief of the scientific journal "Prostor" (Space). Karač also won the National Award for Science.
zkarac@arhitekt.hr

Alen Žunić, M.Arch, earned a Masters Degree in Architecture at the Faculty of Architecture in Zagreb with a grade average of 5.0 (*summa cum laude*). Žunić was awarded Dean's and two Rector's Awards and was a teaching assistant on 20 courses in all four departments of the Faculty. He expanded his studies at the ETH International Summer Academy and AA Visiting School, and completed post-graduate studies (MDesS) of theory and philosophy of architecture at the GSD (Harvard University). He has published nearly 190 papers, and has authored or edited 9 books.
zunic.alen@gmail.com

SUSANA LOBO, University of Coimbra – Department of Architecture, Coimbra, Portugal

ARCHITECTURE AND TOURISM
ANATOMY OF A SOUVENIR

ARHITEKTURA I TURIZAM
ANATOMIJA SUVENIRA

KEY WORDS
souvenir
heritage
tourism
architecture
urbanism

KLJUČNE RIJEČI
suvenir
naslijeđe
turizam
arhitektura
urbanizam

Following the inscription of the "University of Coimbra: Alta and Sofia" on the UNESCO World Heritage list, the students enrolled in the Architecture and Tourism curricular unit of the Master in Architecture were challenged to create a visual identity for the newly-listed asset, by devising a souvenir to represent it. The aim was to understand the role of architecture in the construction of tourism iconography and, in turn, the impact of tourism on the media diffusion of architectural production. The results demonstrate how the particular gaze of the architect can contribute to promote a different perception of cultural heritage, by the combination of specific contents of the disciplinary field with practical issues of language, composition and construction. Acknowledging this potential the University of Coimbra has recently endorsed the production of a selection of these souvenirs, to be commercialized under the theme "Architecture & Tourism".

Nakon upisa "Sveučilišta u Coimbri: Alta i Sofija" na Listu svjetske baštine UNESCO-a, u akademskoj godini 2013./2014. studenti kolegija Arhitektura i turizam, Fakulteta znanosti i tehnologije, diplomskoga studija arhitekture, dobili su zadatak kreirati vizualni identitet za novoupisanog lokaliteta, osmišljavanjem suvenira koji će ga predstavljati. Cilj je razumjeti ulogu arhitekture u izgradnji turističke ikonografije. S druge strane, prepoznati utjecaj turizma na posredovanje arhitektonske produkcije putem prisvajanja i širenja u različitim sredstvima i oblicima. Na kraju, rezultati pokazuju kako specifični pogled arhitekta može doprinijeti promicanju drugačije percepcije kulturnog i povijesnog naslijeđa, kroz kombinaciju određenih sadržaja disciplinskih područja arhitekture i urbanizma s praktičnim pitanjima jezika, kompozicije i konstrukcije.

INTRODUCTION

By-product of the modern leisure culture, the souvenir has evolved from the Grand Tour, high-end, manufactured reproductions of the great classical testimonies of the past to the consumer society, disposable, mass-produced memorabilia of the tourist experience. The inherit feature that prevails from one type of register to the other is the relation that the souvenir establishes, immediately when purchased, with a personal memory of a certain time and place. It is this relation that charges with meaning the otherwise innocuous souvenir, transforming the object into symbol, the common into exclusive. The extent to which the souvenir is suggestive, thus, is determined by the narrative each one associates to it. In this process, the souvenir exceeds its strict commercial character to gain a subjective dimension, contributing to make tangible the recollection of a specific event.[1] The same is to say that the souvenir doesn't truly exist without memory, and, in a way, memory without the souvenir. This is the main argument of this paper.

ARCHITECTURE AND TOURISM

Considering tourism as the suspension of ordinary time and space, whether in the quest of the "extra-ordinary", in MacCannell's approach to the modern concern with "authenticity",[2] or simply in the pursuit of "novelty and change", according to Cohen´s definition of the "tourist role",[3] the tourist gaze is, likewise, directed to what is out of everyday experience. Furthermore, if, in tourism, "part of what is consumed, is in effect the context",[4] architecture is a central element in the construction of such gaze, in the sense that it is directly involved in the production of space.[5] But, if the suspension of ordinary time suggests the idea of vacant time, as in "vacations" or "holidays", the suspension of ordinary space reports us, in contrast, to the notion of significant space, in which concepts like "sign" and "memory" are implied. And architecture, for fully contributing to this perspective, must either constitute itself as a tourist attraction[6] or impart a distinct sense of place appealing to potential tourists.

Tourist settings are there so perceived for their unique image and character. In fact, given the emphasis of, both, tourism consumption and architectural production on the visual, in this dialectic relation between "representation" and "differentiation" certain buildings and sites reach an iconic status, condensed into easily recognizable images/symbols that, working as a metaphor or metonymy for the reality, are appropriated, reproduced and perpetuated in the direct proportion to the relevance of such works for our collective memory. Actually, in contradiction to Walter Benjamin's argument of the loss of aura of the work of art in the age of mechanical reproduction,[7] the more these works are copied, replicated and miniaturized, the more they are accessible and familiar to the general public and, consequently, acquire a deeper and wider relevance in the construction of our personal and shared cultural identities. Through reproduction, the work of art is domesticated and democratized, and it is in this plural intimacy that we find space and reason for its universal recognition and acclaim.[8] So being, reproduction is rather the basis, perhaps more than the consequence, of the consecration of any work of art.

Centred, precisely, since its origins, on the reproduction and representation of the items object of the tourist gaze, the souvenir plays a non-negligible role in such distinction. And architecture, as, probably, the most commonly accessible and recognizable form of art, "appropriated [, unlike others,] in a twofold manner: by use and by perception",[9] is, thus, one of the, if not the most, recurrent subjects of the souvenir. Since tourism "involves the collection of signs"[10] and is among the most expressive social practices of the mass consumer society, architectural production has gained, through the souvenir, unprecedented visibility and, in so, widespread acknowledgment and projection.

Other factors have also contributed to this situation, in particular the growing concern of modern civilizations with the identification, protection and preservation of artistic and historical heritage. In this context, the adoption, in 1972, of the "Convention Concerning the Protection of the World Cultural and Natural Heritage" by the UNESCO

1 Estévez González, 2007
2 "All tourists for MacCannell embody a quest for authenticity, and this quest is a modern version of the universal human concern with the sacred. The tourist is a kind of contemporary pilgrim, seeking authenticity in other 'times' and other 'places' away from that person's everyday life". [Urry, 2002: 9]
3 In the search of the *differentia specifica* of the tourist role, Erik Cohen points out that "tourism connotes a change from routine, something different, strange, unusual or novel, an experience not commonly present in the daily life of the traveller". Therefore, he views "the expectation of pleasure derived from novelty and change as the central non-instrumental purpose of the tourist trip and the major differentiating element between this and other traveller roles" and from here proposes his own definition of the tourist role: "a 'tourist' is a voluntary, temporary traveller, travelling in the expectation of pleasure from the novelty and change experienced on a relatively long and non-recurrent round-trip". [Cohen, 2004: 22-23]
4 Urry, 2009: 64
5 Following Henry Lefebvre's theory on the production of space, architecture can be related to the conceptual categories of "representation of space" – "the space of scientists, planners, urbanists, technocratic subdividers and social engineers" whom "identify what is lived and what is perceived with what is conceived" and is the "dominant space in any society (or mode of production)" - and of "representational spaces" - "space as directly lived through its associated images and symbols, and hence the space of 'inhabitants' and 'users'". [Lefebvre, 1991: 38-39]
6 Dean MacCannell defines a tourist attraction "as an empirical relationship between a tourist, a sight and a marker (a piece of information about a sight)". [MacCannell, 1999: 41]
7 See Benjamin, 1968, 211-244
8 Bandeira, 2007: 44
9 Benjamin, 1968: 233
10 Urry, 2002: 3



Fig. 1 Graça College Cloister Lamp, design by Armindo de Almeida and Danny Almeida

member states introduces new referents to the definition of the world tourism map, by establishing an official register of listed assets that include monuments, groups of buildings and sites. Naturally, the incorporation of a particular item in such a group, decided under strict scrutiny, is a factor of the utmost distinction, attracting the curiosity of the tourist gaze and, with it, that of the souvenir industry.

ANATOMY OF A SOUVENIR

On June the 22nd of 2013, after ten years of preparation, the application of the "University of Coimbra: Alta and Sofia" to the World Heritage list was accepted by UNESCO. Three criteria supported this resolution:

- Criterion II: Exhibit an important exchange of human values over a given period of time, or within a particular cultural area, on the development of architecture, technology, monumental arts, town planning or landscape design;
- Criterion IV: Offer an outstanding example of a type of construction and of an architectural, technological or landscape ensemble, which illustrates significant periods of human history;
- Criterion VI: Be directly or tangibly associated to events or living traditions, ideas, beliefs or artistic and literary works of outstanding universal significance.

Although the immaterial relevance of the institution has been the main attribute highlighted in the press by the representatives of the University and of the Portuguese government, embodying the universal value of Portuguese culture and language in the construction of the contemporary world, it is in its material dimension that tourists can, actually, project their gaze. But, also, dwell in and experience. And this is a cardinal aspect of the tourism phenomenon: its territorial, or spatial, character. Only through the physical experience of being, in a certain time, in a certain place can we build travel, or, for that matter, any kind of, memories.

In order to help induce, retain and amplify these memories, in the academic year of 2013-2014 the students enrolled in the Architecture and Tourism curricular unit of the University of Coimbra's Master in Architecture, which I teach, were challenged to create a visual identity for the newly-listed asset, by devising a souvenir to represent it. The aim was to understand the role of architecture in the construction of tourism iconography, while a localization mechanism of the travel experience and, in turn, the impact of tourism on the media diffusion of architectural production, by its appropriation and dissemination under different means and forms. Mediating such relationship, the souvenir explores the instrumental dependence of both those cultural practices on the communication and seduction skills of images, as a product in their own, mass reproducing them for commercial consumption.

But, although effective in reducing into easily identifiable icons the complexity of a place (country, city, site or building),[11] paradoxally, in doing so, the souvenir transforms its subject into a self-referential entity, out of context and out of scale. In this line of thought, the souvenir is rather an interpretation of the reality than its representation, a condition that gives it an exciting but, yet, terrifying power: that of reshaping memories.[12] Trained to foresee and work with the reality, here rested the true challenge for the students.

The first step of the process was to conduct a photographic survey of the souvenirs sold in surrounding shops and museums. The outcome confirmed the banality and limited range of the existing offer and, more importantly, the complete absence of souvenirs addressing the new reality and, thus, the inertia of the local tourism industry. Moreover, in Coimbra, as the exception that confirms the rule, architecture seemed to be a secondary theme in the shaping of the tourist gaze, reduced to the reproduction – photographic or drawn – of the same old city-view on postcards and T-shirts.

Confronted with this desolated, but, still, potential, scenario, the following task was to find inspiration for future development in recent contributions from, both, graphic and product designers around the world. The obvious requirement, as soon-to-be archi-

11 Guayabero, 2009
12 Ibidem.

tects, was to focus on works revolving around the idea of the centrality of this subject in the characterization of the tourist universe. The examples selected by the students testified for the creative and innovative outburst that is revolutionizing the traditional concept of souvenir, combining design with the use of new technologies in the creation of aesthetically appealing, but, also, critical, even ironical, environmentally conscientious, ludic pieces.

The submitted proposals, based on design, low cost and portability principles, explore the dual nature of the souvenir, set between the functional and the playful, the symbolic and the trivial, high and low cultures. From reproduction to miniature, the choice of the types of objects and topics to develop was determined by the students' own personal understanding of, as designers, and interaction with, as tourists, the souvenir. Mediating these two stances, as architects their responsibility was to perceive the essence of the original subject and, then, select and refine what to reproduce.

The majority of the solutions emphasise the architectural legacy of the University of Coimbra, whether highlighting its most recognizable buildings – like the University tower, the "Via Latina" or the "Pátio das Escolas" complex, all in the "Alta" core – or its less known features – as the cloisters of the former university colleges in Sofia street. The others work with the urban plan of the listed perimeter of "Alta and Sofia", rehearsing a more abstract approach to the exercise of representing the reality. Presented, in the end, in the form of a prototype model, in both cases the results demonstrate how the particular gaze of the architect can contribute to promote a different perception of cultural and historical heritage, by combining specific contents of the disciplinary fields of Architecture and Urbanism with practical issues of language, composition and construction.

CONCLUSION

In the last decades, the tourism industry has witnessed a growing investment in its so-called "cultural" component, structured around the trilogy education, entertainment and environment. In this context, "history" and "tradition" assume particular relevance, as factors and resources of tourist distinction. The recognition of the University of Coimbra as World Heritage has, consequently, raised the need to question the current local tourist and cultural valorisation strategies, in order to take into account this new reality. Devising an image to promote that universe is, necessarily, part of the process. And the souvenir the quintessential instrument to achieve that aim. Built exclusively for the consumption of the tourist gaze, the souvenir takes on a double function. In a way, it anticipates what to see. In another, it perpetuates what was seen. It triggers imagination or fosters memory. It has the ability to provoke or to evoke and, simultaneously, to represent and document. All of this condensed in a single object, small enough to fit your suitcase. Without souvenirs no place really exists. It has no "visibility" or "memory". And the "University of Coimbra: Alta and Sofia" is, yet, such a place.

BIBLIOGRAPHY

1. Bandeira, P. (2007), *Arquitectura como imagem, obra como representação: subjectividade das imagens arquitectónicas*, PhD Thesis in Architecture, Guimarães, Architecture Department of the University of Minho, http://repositorium.sdum.uminho.pt/handle/1822/6878
2. Benjamin, W. (1968), *The Work of Art in the Age of Mechanical Reproduction*, Arendt, H. (ed.), *Illuminations*, London, Fontana, ISBN 9781407085500
3. Cohen, E. (2004), *Contemporary Tourism: Diversity and Change*, Amsterdam, Elsevier, ISBN 0080442447
4. Estévez González, F. (2007), *Souvenirs y turistas*; *El País* (Suplemento Babelia), 18th August, http://elpais.com/diario/2007/08/18/babelia/1187391967_850215.html
5. Guayabero, O. (2009), *Efecte Souvenir. Fetitxes de viatge, més enllà dels topics*, http://guayabero.net/catala/expos/expo/efecte-souvenir-fetitxes-de-viatge-mes-enlla-dels-topics.html
6. MacCannell, D. (1999), *The Tourist: A New Theory of the Leisure Class*, Berkeley, University of California Press, ISBN 0520218922
7. Urry, J. (2002), *The Tourist Gaze*, London, SAGE Publications, ISBN 0761973478

AUTHOR'S BIOGRAPHY

Prof. **Susana Lobo**, Ph.D, architect, Invited full Professor at the Faculty of Science and Technology of the University of Coimbra, Department of Architecture. She teaches Architectural Design Studio (1st year) and Master Degree Seminar (5th year) and is responsible for the Architecture and Tourism curricular unit (4th and 5th years). Area of research: urbanism and architecture of tourism.
susanamexialobo@gmail.com

VITOR FERREIRA, University of Coimbra – Centro de Estudos de Geografia e Ordenamento do Território, Coimbra, Portugal
NORBERTO SANTOS, University of Coimbra - Faculty of Letters, Coimbra, Portugal

COIMBRA'S CULTURAL HERITAGE
UNIVERS(C)ITY: HERITAGE AND DEVELOPMENT

KULTURNO NASLIJEĐE COIMBRE
SVEUČILIŠNI GRAD: NASLIJEĐE I RAZVOJ

KEYWORDS
cultural heritage
development
strategies
policies
Coimbra

KLJUČNE RIJEČI
kulturno naslijeđe
razvoj
strategije
politike
Coimbra

With this article we intend to trace the possibilities that the recent classification of the „University, Alta and Sofia" as world heritage have, as well as, how the promotion and safeguarding policies in place can sustain or disrupt the different development initiatives.

We have to keep in mind that the primary functions of this Cultural Heritage asset is still education and that, simultaneously, there is a heightened pressure on the asset management to be a central key of the re-emergence of the city as a cultural destination.

Preliminarily, it is possible to conclude that Coimbra's Cultural Heritage is extremely dependent on different policies and attitudes that influence the ability to identify and activate values and functions provided by these Cultural Heritage assets, so reliant on place and society.

Namjera ovoga priopćenja jest razjasniti kako bi nedavni upis "Sveučilišta u Coimbri – Alta i Sofia" na Listu svjetske baštine mogao biti pokretač gospodarskoga razvoja, odnosno istražiti mogućnosti spomenutoga naslijeđa te način na koji promidžba i politike zaštite prostora mogu održati ili prekinuti pojedine razvojne inicijative.

Moramo imati na umu kako je primarna zadaća proglašenog kulturnoga naslijeđa i dalje obrazovanje, a usporedno s time, velika pozornost je pridodana upravljanju tom imovinom jer je ono ključno za razvitak grada kao kulturnoga odredišta.

Prije svega, moguće je zaključiti kako kulturno naslijeđe Coimbre uistinu ovisi o pojedinim politikama i stavovima, koji utječu na mogućnosti prepoznavanja i aktivaciju vrijednosti i funkcija koje pruža takvo kulturno naslijeđe, izrazito ovisno o mjestu i društvu.

INTRODUCTION

The sociocultural paradigm we live today radically altered the concept of *Cultural Heritage*. This has undergone a constant evolution in the last decades, which gives it a new centrality in the social sciences. The centrality, which stood in the field of preservation and conservation of heritage, is currently the result of what some authors call the "triple extension of the concept", typological, chronological and geographical, extended to, so far, nonexistent scopes.[1] Cultural heritage is progressively seen as a lever for the communities' progress that gives rise to it and vivifies it.[2]

As Boyer regards[3] looking into cultural issues, they have been held to have relatively little influence on the basic laws of the economy or the deep structures of power. Graham[4] also states that the heritage is a knowledge that constitutes both economic and cultural capital and one that is of central importance in an age in which ideas of multiscale space rather than time constitutes the dominant paradigm of analysis in cultural theory. It is in this context Coimbra takes a special recognition by UNESCO, as World Heritage Site.

With this article we intend, through literature review and semi structured interviews, to trace the possibilities that these heritage assets have, as well as how the promotion and safeguarding policies in place can sustain or disrupt the different development initiatives.

We should be aware that urban monumentality creates symbolic public places[5] making the city into a creator and aggregator of territorial landmarks, as it happens in Coimbra. We need to keep in mind that cities[6] can act as a certain kind of economic entity, a composite space with compositional capability, – cities as microcosms and cities as 'force field' – integrated in networks, or hubs, where a cultural-economy perspective in rethinking the urban economy. Is that the vision that we stand for in the case of Coimbra?



Fig. 1 Old university cathedral

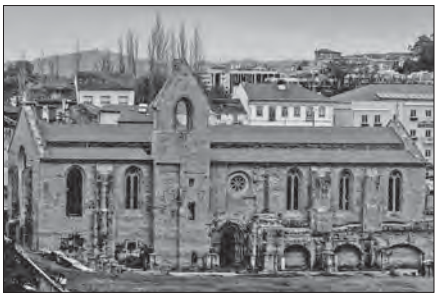


Fig. 2 St. Clara Monastery

UNIVERS(C)ITY'S HERITAGE

Coimbra's main cultural heritage asset is the University of Coimbra, secular institution created in 1290, and definitively established in the city in 1537. Though the University is considered the most important asset, the Santa Clara-a-Velha Monastery, the Old and New Cathedrals, the Santa Cruz Monastery, Saint Francis Convent (Figs. 1-7), among others, are part of the assets that the construct the image of the city and are inscribed on the World Heritage List.[7]

To manage and monitor this World Heritage Cultural Asset, the RUAS Association – Recreate University – Alta and Sofia – was created, gathering the University of Coimbra, the Municipality of Coimbra, the Regional Office of the State Secretary of Culture and the SRU Coimbra Viva a Public Company for Urban Rehabilitation. The association has as leading task to assure the main responsibility of safeguarding the Property and follow-up of the proposed Management Plan.

POLICIES AND DEVELOPMENT STRATEGIES

The Cultural Heritage policies, as considered here, so as the tourist promotions policies of the city in general, can be characterized as essentially deep green or ecocentric with an emphasis on economic growth and important in the formation of new urban economies.[8]

A guiding document on planning and local development strategy is the Strategic Plan of Coimbra (2011). Objectives are Sustainable Economic Development, Innovation and Knowledge and Tourism one of the three strategic areas. This latest is presented as leverage, given the heritage of Coimbra in the environmental sphere, built historic heritage and culture, as well as entertainment.[9]

The application of the University to World Heritage, among other measures, is essential to fight against the continuing depopulation and urban decay of Coimbra Historical Center. In this case, we are an example of how cultural heritage, taken originally with the purpose of representing the past, takes far and wide proportions, as a touristic purpose.[10]

1 Vecco, 2010: 322; Graham, Ashworth & Tunbridge, 2000: 17
2 Graham, Ashworth, & Tunbridge, 2000: 18
3 Boyer, 2005, as cited in Amin & Thrift, 2007: 144-145
4 Graham, 2002: 1003
5 Tuan, 1970: 444-457
6 Amin & Thrift, 2007: 150
7 UNESCO, 2013: 208. Decision nr. 37 COM 8B.38. by World Heritage Committee in the 37th session, Phnom Penh, Cambodia from the 16th to 27th of June 2013. The inscription of the "University of Coimbra, Alta and Sofia", Portugal, on the World Heritage List was done on the basis of criteria (II), (IV) and (VI). Briefly, the justification for this inscription is: the University of Coimbra, Alta and Sofia influences educational institutions of the former Portuguese empire over seven centuries, received and disseminated knowledge (criteria II); that it demonstrates a specific urban typology, which illustrates the far-ranging integration of a city and its university (criteria IV) and this set of assets played a unique role in the formation of academic institutions in the Lusophone world through dissemination of its norms and institutional set-up (criteria VI). http://whc.unesco.org/archive/2013/whc13-37com-20-en.pdf
8 Garrod & Fyall, 2000: 692, Peixoto, 2003: 219
9 Deloitte, Vasco da Cunha, 2007: 74
10 Deloitte, Vasco da Cunha, 2009: 66, Rocha & Monastirsky, 2008: 152





Fig. 3 Coimbra

Fig. 4 University courtyard

Among the different *Macro Actions* needed,[11] the Strategic Plan highlights, regarding Cultural Heritage, two actions framed in the Intervention Vector *Brand, Tourism, Culture, Heritage and Sport,* outlining the *Brand Policy* and *Patrimonial Assets,* and another *Macro Action, Historical Center,* integrated the Intervention Vector - *Urban, Social Dynamics and Environment.*

The Macro Action *Historical Center* foresees the need for intervention in Down and Upper City.[12] These interventions are considered as structuring elements in this strategy. It is defended regarding the downtown of the city, the redevelopment of housing offer and giving the traditional small traders the conditions to match the offer to the needs and demanding standards of new residents, workers and visitors. In the Upper part of the city, re-functionalisation of spaces released by the University of Coimbra as nightlife areas is seen as an action that will struggle depopulation.

Regarding the Brand Policy, the Plan considers that the association of the city to physical, natural and patrimonial places, as well as to a cultural and historical dimension is easy, however it points out that the brand *Coimbra* is overly connoted with the historical dimension and too dependent on the University and its relation to health.[13]

The application of the University of Coimbra to World Heritage[14] is considered as structuring. It is framed within the Macro Action of Brand Policies. It is considered, that the classification can be a promoter and mobilizer for preservation actions, as well as a call for community awareness to its heritage. What is defined in here meets the idea[15] that heritage has become an indispensable resource in defining strategies of a brand image.

The Macro Action*, Patrimonial Assets,* is based on three actions directed to tourist industry: Implementation of the Coimbra Card; Commercial Use of historical spaces, and finally the Valuation of the Monumental Set of Coimbra. It is assumed that the assets of the city are tourist attractions, and that they should be considered as levers in the tourism promotion policy.

The need for preservation of the heritage is considered inseparable from the need for tourism promotion and traditional heritage areas[16] in which the latest have a considerable advantage over 'new' heritage areas.

For a set of patrimonial assets, the interventions operated should be in order to enable the changes of the primer use in favor of compatible commercial activities.[17] The re-functionalisation of the property is confirmed and re-functionalisation strategies of the past, ranging from reactivation, reinvention and idealization,[18] may acquire many different forms. However, the preservation strategies of cultural heritage that we can see in urban context tend, in our opinion, to take into account more its specific purpose, the economic interests, the use of heritage in function to tourism activity, than to meet the ideological interests related to preservation of the memory and local identity.[19]

On the theme 'Re:Centering the Historical Center of Coimbra', the Urban Renewal Strategy,[20] formal instrument established by the Municipality of Coimbra, incorporates the Cultural Heritage as the fifth of its strategic objectives. The valuation of the built

11 Deloitte, Vasco Da Cunha, 2009: 5
12 Deloitte, Vasco Da Cunha, 2009: 69
13 Deloitte, Vasco Da Cunha, 2009: 82
14 Deloitte, Vasco Da Cunha, 2009: 87
15 Peixoto, 2003: 219
16 Richards, 1996: 262
17 Deloitte, Vasco Da Cunha, 2009: 98
18 Peixoto, 2003: 214
19 Rocha & Monastirsky, 2008: 146
20 Parque Expo, 2012: 90

assets, *Sofia* and the support for the application process of the historical center to World Heritage are recognizably highlighted. Projects like '*Coimbra Active Heritage*' and '*Pole 0- Sofia*', among others, are considered structural projects by the Plan for its rehabilitation and re-functionalisation of the existing assets.

Tourism development is understood as the sixth strategic objective,[21] and it points as necessary, the valuation and articulation of the built heritage on a tourist development basis, as well as the valuation of the University of Coimbra as a major pole of culture and tourism attraction.

The decision-makers need to know which strategic moves are appropriate in each specific situation,[22] and the lifecycle has no immediate prescriptive implication unless it explicitly considers the characteristics of places and resources.

As intervention objectives,[23] among others, stand out the rehabilitation of the building stock, the promotion of the occupation of unused buildings, through re-functionalisation and rehabilitation of students "Fraternities". It is important to point out that closer connections are needed between the recovery policies of historic sets and its new features, that is to say it is necessary to connect more closely the urban, economic, cultural and tourist dimensions.[24]



Fig. 5 Coimbra River

PERCEPTIONS OF PLANNED AND DEFINED PATHS

In order to determine the positions before the heritage and its policies, we conducted semi-structured interviews with different actors in the territory.[25]

The commodification of heritage constitutes itself as a problem to the extent that the patrimonial assets, turned into a consumer product, becomes an asset with limited accessibly and the good is withdrawn from its socio-cultural context. It is also necessary to consider the idea that the subtraction of the urban facilities,[26] but also cultural sites, from the residents creates problems for the tourism stakeholders.

Regarding the relationship between Tourism and Cultural Heritage, Carina Gomes states that there is evidence that there is a correlation between the countries that are the main international tourism destinations, and the countries that have more classified assets as world heritage by UNESCO. She considers that the title triggered an immediate increase in tourism demand levels, but the title is not the end of anything, is the beginning of so many things.[27]

Travel motivations created around cultural heritage and heritage places makes the demand increase significantly and heritage tourists are increasing as well. The World Heritage UNESCO Sites have great responsibility in this growth[28] and this is because the popularity of heritage tourism are varied, but everyone tends to agree that tourists want more cultural and heritage experiences, whether this are meaningful and authentic or shallow forms of entertainment.

The University of Coimbra, as a tourist product, is understood by Clara Almeida Santos as the evolution of a process of openness of the university to the society. She considers tourism "was, until two decades ago, collateral damage to the University" with an evolution where "there is still so much to be done". Given the limited funding to higher education in the country, is also expressed by the Vice Chancellor that it is quite impossible that the revenue generated by the tourist circuit is applied in the patrimonial asset, since it is necessary for the operation of the institution[29]. This point of view is also shared by Manuel Rocha.[30]

The classification of the 'University of Coimbra, Alta and Sofia' as World Heritage Site, brings together different opinions, apart from putting Coimbra on a "map, a civilization map", brings, as stated Nuno Freitas, feelings of "pride, a certain vanity", coming also to "structure, coordinate and interconnect actors" in the fields of management and administration of cultural heritage. The classification should establish itself as "a lever to another level, to a further involvement of the city, for the development of the city.[31]

Raimundo Mendes da Silva adds that with this distinction "we inherited a set of cultural, political and social responsibilities" as far as "a stamp given by the UNESCO is an

21 Parque Expo, 2012: 90
22 Russo, 2002: 168
23 Parque Expo, 2012: 13-14
24 Vinuesa, 2004: 45
25 The municipal deputy Manuel Rocha considers a macabre idea, the notion that the survival of Culture and Cultural Heritage might be dependent on the 'money supply' given by Tourism. M. Rocha, personal communication, March 4, 2015.
Nuno Vassallo e Silva, general-director of Heritage in Portugal shares of the same opinion, saying that tourism is creating some pressure on classified areas, on the use of historic buildings, adding that it is important to explicitly state that to recover only for tourism purposes is not the solution.
26 Salema & Canelas, 2015, March 10, Russo, 2002: 175
27 C. Gomes, councillor of the Municipality of Coimbra, personal communication, March 10, 2015
28 Chandler & Costello, 2002: 162
29 About Cultural Tourism, Clara Almeida Santos, Vice-Rector of the University of Coimbra, believes that the country's added value lies there. She adds that "this is where we are really strong", through the added values that our natural and cultural heritage are C. A. Santos, personal communication, September 10, 2014
30 "the money given to the University for its activities, for example, does not aims, its role on heritage conservation" M. Rocha, personal communication, March 4, 2015
31 N. Freitas, municipal deputy, personal communication, April 11, 2015



Fig. 6 University library

element for local, national, and world development" and should be as well, in his opinion, "a flag for the Portuguese university as institution in general".[32]

The general understanding is that in the context of Coimbra there is still a lot of work to do, despite what has already been done to "diversify the tourist experience of the city" and that "it is necessary to have more and more contents, so that contents can be promoted",[33] however the "studies, the organizational work, the action plans, the management plans, the master plans" developed regarding the application for World Heritage, are now "available to anyone who wants to make the management of the cultural asset and of the city".[34]

Finally, a crucial question in management strategies, administration and programming of the assets of the city: what wants Coimbra to be as World Heritage? As stated by Raimundo Mendes da Silva[35] it is important to know if Coimbra "wants to be world heritage to attract people, and to have a role, for example, in tourism, entertainment and in tourism distribution in the central region of Portugal, or it wants to be a pole of competition?"

CONCLUSION

The absence of a department specifically dedicated to the tasks related to the management of cultural heritage of the city is a strategic deficit,[36] hardly surmounted. The existence of the RUAS Association, aims, in principle, to combat this existing structural disarticulation.

A contemporary perspective, particularly instrumentalist interpretation of cultural economy[37] in which the cities become tourist destinations of reference, whose competitiveness depends, significantly, of the assets that they gather and structure as products, seems to be present also in the attitudes and interviews presented. The heritage assets of the city are clearly understood as components of development and urban regeneration.

It is also clear that the different positions sustain the consciousness of the close relationship between the effort in conservation and a major or smaller tourist activity.[38] It is clear the need to organize the city, the need to re-qualify, in order to respond to the needs of those who live in the city, without neglecting the growing demand.

We believe in the safeguarded view that the visitors of the heritage sites should not be regarded as a homogeneous segment.[39] The organization and urban planning, the environment, the cultural offer, the routes and itineraries, as well as the equipment and tourist infrastructures assume a key role in the different perspectives observed.

We cannot agree that, in the territorial context of the city of Coimbra, the vision of the cultural heritage is essentially guided in order to preserve the pristine state of cultural and heritage assets,[40] nor that the issues of financial sustainability and public access are relegated to second place with regard to decision-making. On the contrary, as we have demonstrated, the main concern is exactly the sustainability of the interventions, and the need of re-functionalisation a whole set of assets.

32 R. M. Silva, councillor of the Municipality of Coimbra, personal communication, February 26, 2015
33 C. Gomes, personal communication, March 10, 2015
34 R. M. Silva, personal communication, February 26, 2015
35 R. M. Silva, personal communication, February 26, 2015
36 Mejías López, 2008: 9
37 Taylor, 2004; as cited in Amin & Thrift, 2007: 150
38 Vinuesa, 2004: 37
39 Poria, Reichel & Biran, 2006: 324
40 Garrod & Fyall, 2000: 684



Fig. 7 St. Cruz

BIBLIOGRAPHY

1. Amin, A., Thrift, N. (2007), *Cultural-economy and cities*, Progress in Human Geography, vol. 31, no. 2, Sage Publications, pp. 143–161
2. Chandler, J.; Costello, C. (2002), *A Profile of Visitors at Heritage Tourism Destinations in East Tennessee according to Plog's Lifestyle and Activity Level Preferences Model*, Journal of Travel Research. Sage Publishing, pp. 161-166
3. Deloitte, Vasco Da Cunha (2007), *Plano Estratégico de Coimbra – Diagnóstico Final,* Câmara Municipal de Coimbra. Retrieved from: https://www.cm-coimbra.pt/index.php?option=com_docman&task=doc_download&gid=1148&Itemid=
4. Garrod, B.; Fyall. A. (2000), *Managing Heritage Tourism,* Annals of Tourism Research, vol. 27, no. 3, Elsevier, pp. 682-708
5. Graham, B. (2002), *Heritage as Knowledge: Capital or Culture?*, Urban Studies, vol. 39, no 5–6, pp. 1003–1017
6. Graham, B.; Ashworth, G. J.; Tunbridge, J. E. (2000), *A Geography of Heritage: power, culture and economy*, London, Arnold
7. Mejías López, J. (2008), *Estructuras y Principios de Gestión del Patrimonio Cultural Municipal*, Ediciones Trea, Gijón
8. Parque Expo (2012a), Parte I – Visão para o Centro Histórico. A Estratégia de Reabilitação Urbana. Coimbra
9. Peixoto, P. (2003), *Centros históricos e sustentabilidade cultural das cidades*, Sociologia: Revista da Faculdade de Letras da Universidade do Porto. vol. 13, pp. 211-226
10. Poria, Y. Reichel, A.; Biran, A. (2006), *Heritage Site Perceptions and Motivations to Visit*, Journal of Travel Research, Sage Publishing, pp. 318-326
11. Richards, G. (1996), *Production and consumption of European cultural tourism*, Annals of Tourism Research, vol. 23, no. 2, pp. 261–283
12. Rocha, A.; Monastirsky, L. (2008), *A dialéctica entre o global e o local*, Terr@Plural, vol. 2, no. 1, pp. 145-154
13. Russo, A. P. (2002), *The "Vicious Circle" of Tourism Development in Heritage Cities*, Annals of Tourism Research, vol. 29, no. 1, pp 165-182
14. Salema, I.; Canelas, L. (2015), *Vassallo e Silva: 'Património é património, turismo é turismo. Os nossos objectivos não são comuns*', Jornal Público, Retrieved from http://www.publico.pt/culturaipsilon/noticia/nuno-vassallo-e-silva-turismo-e-turismo-patrimonio-e-patrimonio-os-nossos-objectivos-nao-sao-comuns-1688566
15. Tuan, Y. F. (1970), *Space and Place: Humanistic perspective*, in Human Geography. (ed.) J. Agnew, D. Livingstone & A. Rogers, Blackwell, Oxford, pp. 444- 457
16. Vecco, M. (2010), *A Definition of Cultural Heritage*, Journal of Cultural Heritage, vol. 11, pp. 321-324
17. Vinuesa, M. (2004), *Turismo e Desenvolvimento nas Cidade Históricas Ibero-Americanas: Desafios e Oportunidades*. In Portuguez, A.P. (Coord). *Turismo, Memória e Patrimônio Cultural*, pp. 33-50, São Paulo: Roca

AUTHORS' BIOGRAPHIES

Vitor Ferreira, MA, researcher at the Centre of Studies on Geography and Spatial Planning (CEGOT). He is conducting research in the field of Cultural Heritage, including Policies, Interventions and Representations in European urban context. Currently doing his Ph.D in Tourism Leisure and Culture at Faculty of Letters, University of Coimbra.
vitor.ferreira@student.fl.uc.pt,
vdpferreira@gmail.com

Norberto Santos, geographer, Ph.D in Human geography, associate professor at the Department of Geography at the University of Coimbra and Researcher at Centre of Studies on Geography and Spatial Planning (CEGOT). He coordinates the Group Cultural Landscapes, Tourism and Development and the Master in Recreation, Heritage and Development.
norgeo@ci.uc.pt

LUIGI BARTOLOMEI, University of Bologna – Department of Architecture, Bologna, Italy
EDOARDO MANARINI, University of Turin – Department of History, Torino, Italy
NATALIA WOLDARSKY MENESES, Studio Planimetro, Milano, Italy

BOLOGNA'S CHURCH CENSUS
AN OPPORTUNITY TO IDENTIFY AND ENHANCE THE ITALIAN LOCAL CULTURAL HERITAGE

EVIDENCIJA SAKRALNIH GRAĐEVINA BOLOGNE
PRILIKA ZA PREPOZNAVANJE I UNAPRJEĐENJE LOKALNOGA KULTURNOG NASLIJEĐA ITALIJE

KEY WORDS
cultural heritage
church census
religious architecture
territorial promotion

KLJUČNE RIJEČI
kulturno nasljeđe
evidencija sakralnih građevina
sakralna arhitektura
promocija pokrajne

The Italian cultural landscape is marked by a multitude of worship places. This valuable Italian cultural heritage cannot be abandoned and should become again an active epicentre of spatial resources. The first step our research team undertook was the census of all ecclesiastical structures of Bologna's bishopric. The project aims to identify and gain knowledge of every religious focal point within the area of Bologna's ecclesiastical district. Furthermore, it aims to frame each particular building in the cultural landscape as prominent structures within it.

Comprehensive study investigates new methods and models in dealing with cultural heritage of religious architecture, through analysis of spatial criteria of the past. Scientific research is undoubtedly the beginning of a valorisation and revitalization process for urban and rural territories that begins with their most representative structures.

Kulturni krajolik Italije obilježen je mnogim mjestima štovanja. Ta vrijedna kulturna baština Italije ne smije biti napuštena, već treba ponovno postati aktivni epicentar prostornih resursa. Prvi korak istraživanja jest evidentiranje svih sakralnih struktura Biskupije Bologne. Cilj projekta jest identifikacija i stjecanje znanja o svakom od vjerskih žarišta u crkvenom okrugu Bologne. Projektom se nastoji prepoznati svaku pojedinu sakralnu građevinu kao istaknutu strukturu unutar kulturnog krajolika.

Sveobuhvatno istraživanje ispituje nove metode i modele za unaprjeđenje kulturnog naslijeđa sakralne arhitekture, kroz analize prostornih kriterija prošlih vremena. Znanstveno istraživanje je nesumnjivo početak valorizacije i revitalizacije urbanih i ruralnih područja koje počivaju na njihovim najreprezentativnijim strukturama.

INTRODUCTION

The National Office for Ecclesiastical Cultural Goods (UNBCE) of CEI (Italian Conference of Bishops) began the first digitized census of churches in Italian dioceses in 2003. This initiative "is the first phase of the inventory of architectural built heritage which, going forward, will affect all built properties belonging to Italian dioceses and companies subjected to the diocesan Bishop (churches, seminaries, episcopal houses)"[1]. This census is extremely important because it is the first time that all heritage ecclesiastical architectural properties undergo a uniform national censorious matrix.

Italy contains 225 dioceses of which 198 have already begun the Census process. Within the region of Emilia-Romagna there are 15 dioceses[2], all of which are at different stages of the data process and demonstrating varying diligence in research approaches[3]. This is due to flexible allowances in various sections of the census data collection, which will permits regional differences, varying definitions of some key terms and also subjective interpretation for the person who realizes the Census. This paper will consider in particular the census for the Diocese of Bologna, begun in 2013 and currently being executed by the Department of Architecture of the University of Bologna. Highlighting the main sections[4] of the Census, this paper aims to present the opportunities and limitations embedded in the research methodology of the national census and how the Bologna team is reacting to these.

Previously, projects for cataloging religious buildings or, more generally, ecclesiastical cultural heritage (both fixed and movable), were encouraged only by a few dioceses. With no national framework in place, this endeavor was executed only when a bishop demonstrated a particular interest for ecclesiastical cultural heritage.

In the case of Bologna, the previous contemporary census was carried out under the episcopacy of Cardinal Carlo Opizzoni and first printed as a pamphlet, edited by Forni between 1844 and 1852. It was reprinted later in four volumes under the title "Le chiese parrochiali della diocese di Bologna ritratte e descritte" ["The parish churches in Bologna dioceses portrayed and described"]. In this publication, each record included a lithograph by Enrico Corty[5] (419 lithographs of churches and 20 more dedicated to village views) and a historical-economical description. In addition, this census included information on subsidiary churches and oratories, which were located in the parish's territory. It was the very first systemic enquiry of the dioceses and the only real precursor for the research that is currently being conducted by the Department of Architecture at the University of Bologna.

'A-FORM' ARCHITECTURE CENSUS RECORD

The general census form used by all dioceses is based on one provided by the Central Institute for Cataloguing and Documentation (ICCD). This census form is referred to the 'A-form' (Architecture) and contains various themes, organized in data entry cells that are to be catalogued. These main areas of research in the ICCD census form are: localization, cultural definition, historical news, administrative conditions and limitations, picture and sources. In addition to this, the CEI census form has included: general description and liturgical adjustments.

The first category, *localization*[6], requires the precise identification of the building through *in situ* research. It is important to trace exact locations of built structures on site because it is possible that a building testified in chronicles is later ruined and/or destroyed and yet a church under the same denomination has been rebuilt but with a slightly new orientation. Visiting each site is important to ensure proper location, name and the current condition of the building. The church Census is focused on single churches in order to ensure all properties are accounted for, as single dots on the landscape. Unfortunately, it does not take into consideration how each of these "dots" is connected to the next as a larger network. The purpose of the Census is merely to catalogue single churches but a more sensible approach might be to consider organizing churches by networks such as by authors and/or artists involved in their con-

1 http://www.chiesacattolica.it/beniculturali/attivita/00005939_Cosa_e.html; Responsible for the census of Bologna's churches is Luigi Bartolomei. Coordinators of the project execution are M. Beatrice Bettazzi (PhD., Architectural Historian) and Alberto Bortolotti (PhD, Landscape and Infrastructure). Tutors who oversee student volunteers are Giulia Iseppi (Art Historian), Elena Pozzi (PhD student in Architecture), Valentina Vitali (Masters in Engineering-Architecture), and Andrea Zangari (Architectural student in thesis year).

2 The Emilia-Romagna ecclesiastic region is composed of 15 dioceses: Piacenza-Bobbio, Fidenza, Parma, Reggio Emilia-Guastalla, Carpi, Modena-Nonantola, Ferrara-Comacchio, Ravenna-Cervia, Imola, Faenza-Modigliana, Forlì-Bertinoro, Cesena-Sarsina, San Marino-Montefeltro, Rimini e Bologna.

3 To this day in the Emilia-Romagna ecclesiastical region, the only dioceses to have completed the project are Piacenza and Reggio Emilia-Guastalla. This census is underway in dioceses of Bologna, while in other dioceses in the region it appears to be sporadic with very few churches recorded.

4 You can consult records already completed and also the complete list of macro-information required by the Census at the webpage: http://www.chieseitaliane.chiesacattolica.it

5 Lithographer born in Schwerin (Germany) 1808 and moved to Bologna in 1833.

6 Three macro-areas in church record refer to localization: the fourth point of each record relates to the geographical-administrative localization of the building; the fifth macro-area is dedicated to the cadastral localization; and finally the sixth point concerns geo-reference of each building.

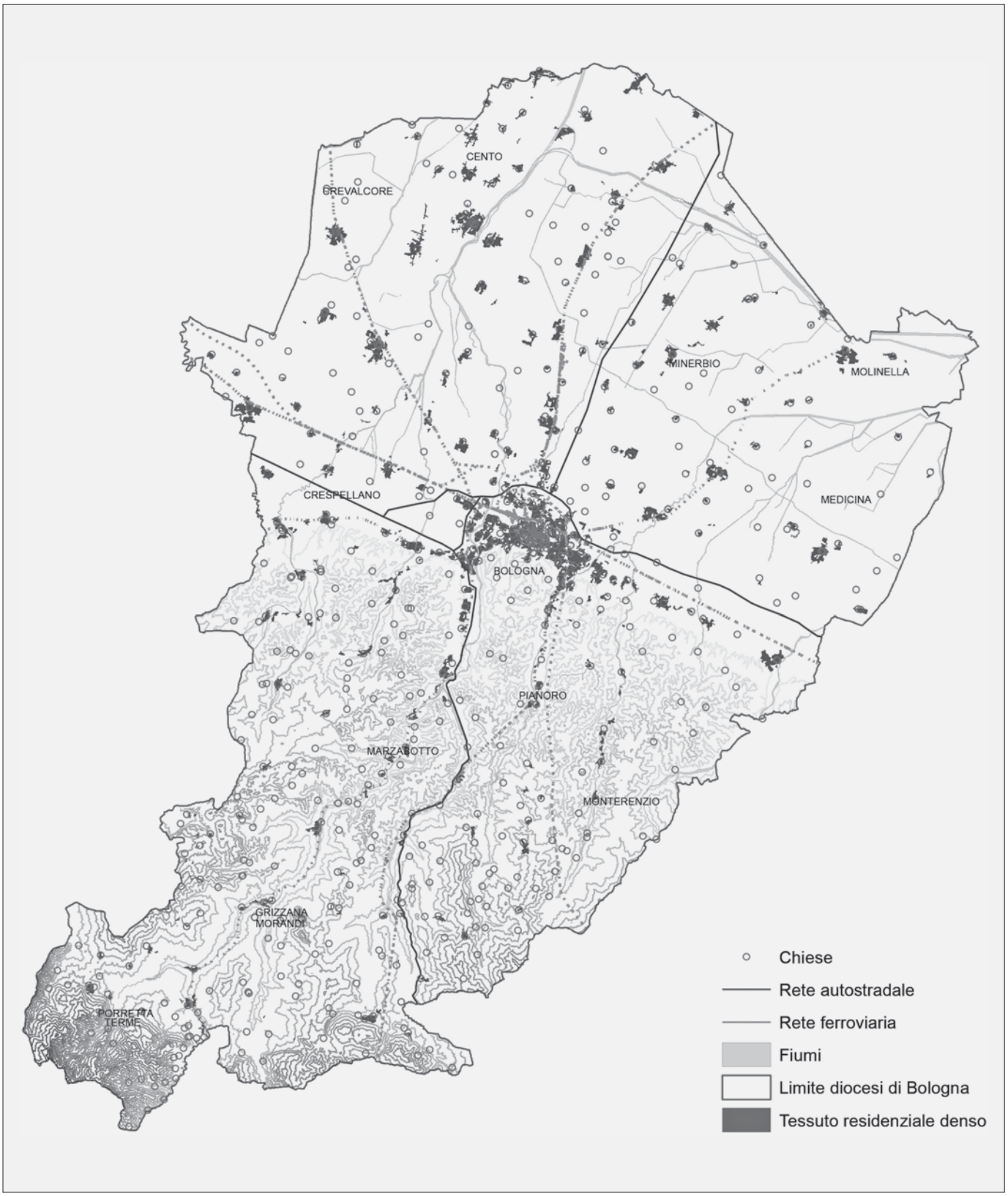


Fig. 1 The territory of the diocese of Bologna showing all churches marked in red circles (elaborated by C. Tiloca, 2015)

struction and decoration, which could be instrumental in the development and promotion of the territory and could also be very useful for didactic and touristic needs. Since the census form does not allow for additional information in this category, notes regarding pilgrimage roads, ancient paths or visual connections among tower bells and churches will not be included. Moreover, it would be beneficial to also consider the organization within the census records because currently no importance is given to order, that is, which church should precede or follow another.

The *cultural definition* category is very problematic because there appears to be an intrinsic ambiguity in the meaning of "cultural definition." The existing ICCD outlines a cultural definition as general information "in relazione al contesto culturale *oppure* in relazione alla *manifattura o maestranza*"[7] [with respect to cultural context or in relation to manufacturing or manpower]. This description means that a definition can be provided can be either information related to its style or architectural shape, or to its manufacturing context, such as information connected to specific manual labourers involved in its construction. Though the two are complementary, they are not mutually exclusive, and yet only one can be chosen. This ambiguity has led to the recurring use of the words"maestranze emiliane" ["Emilian workforce"] in the 'cultural definition' for many minor religious buildings without any mention of typological or morphological quality. This also means that the term can be used to describe very different buildings, such as a hall-church with a brick facade or a daubed three-nave church with stone facades. Cultural definition within the census form is useful only for authors or scholars because fails to actually provide accurate definitions which the general public could find useful.

The data entry dedicated to *historical information/news* includes a historical piece of information between its starting and its finishing dates (year or century). Each entry specifies the architectural element to which it refers, from a single column to the whole building. This category is a collection of very specific information and single events happened in (or) to the building. Therefore it has to be filled out as an aseptic list and almost a transcription of each source regarding the building itself. In the existing ICCD records, this category provided a quote and its source for each historical data-cell. The CEI census instead, ignores the need to source historical data that which immediately undervalues this research category. In reaction to this, Bologna's census group has introduced a short bibliography at the end of each form. Of course this solution does not have the same efficacy and rigor as one, which could have had a direct juxtaposition between each historical data and its source.

Additionally, the following category of *literary description*, which is not a part of ICCD's form, has been included within the CEI census. A photograph, which is considered "il documento principale dell'identificazione" [the principal document of identification][8] has no need for a general literary description among experts and specialist communities who can read the image without any additional aids. This required description is therefore aimed towards a public of non-specialists who need to be guided and educated in the reading of a photograph, just as they would need guidance when seeing the building itself. In this case a description activates (and influences) the eyes, that is, after all, a classical issue among architectural critics[9]. A description assumes a different group of readers from editors and compilers, which suggests possible touristic interests beginning with data collected for the Census. Bologna's Census group has chosen to create subcategories within this one in order to provide a more thorough description of a church. Following the mandatory General Description entry, these sub categories are; Contesto [Context], Impianto Planivolumetrico [volumetric structure], Esterno [Exterior], Pianta [Plan][10], Interni [Inside], Impianto strutturale [structure], Elementi di Pregio [Valuable Elements][11], Impianto Liturgico [Liturgical Structure][12].

Finally, the last category to highlight is *technical systems and functionality*, which was not present in the ICCD form but is a part of the census in order to identify the condition of the building in relation to its community and function. The addition of this category demonstrates that churches cannot be considered and preserved as cultural heritage

7 Scheda A-Architettura versione 3.00 livello inventariale, ministero per i Beni e le Attività Culturali. Istituto Centrale per il Catalogo e la Documentazione (ICCD), [Format A-Architecture version 3.00, inventory level, Ministry of Cultural Heritage and Activities. Central Instituite of Cataloguing and Documentation] p. 10, available at: www.iccd.beniculturali.it

8 Roberto Longhi, Convegno Romano dei Soprintendenti, 1938, cfr A. Paolucci, "Tutti i Padri del Restauro Moderno", Osservatore Romano, 1 luglio 2010, p.4; L. Corti, I Beni culturali e la loro catalogazione [Cultural goods and their cataloguing], Bruno Mondadori ed., Milano: 2003, p.27

9 In 1923 in Vers Une Architecture, Le Corbusier entitles the central part of its work-manifesto: "Des yeux qui ne voient pas". Also see: B. Zevi, "Saper Vedere l'architettura", Einaudi ed., 1948, Torino. To underline that, in architecture, a pre-cognition of architecture itself does not guide only sight but also general behavior inside architecture; that is the knowledge of a place influences the experience of the space itself, with consequences on the entire synesthetic experience we have about architecture.

10 Whereas the 1844 Census offered some dimensions and measurements of churches, though not always consistent, these were given in Bolognese feet, which corresponds to approximately 38 cm. Cfr. G. Nobili, "Delle misure d'ogni genere antiche e moderne: dal piede Bolognese al metro universal", in il Carrobbio: rivista di studi bolognesi, n. 22, 1996, pp. 139-152. The current census being conducted for Bologna will include typological plans but will not offer any dimensions.

11 The cell for Valuable Elements catalogues valuable architectural elements such as pulpits, altars, columns or capitals and not furnishings or removable ornaments since the Census is concerned only with buildings and unmovable goods.

12 The cell for Liturgical structure does not regard equipment or furnishings but rather the relation between liturgy and architecture, starting from the position of the assembly with respect to architectural volume and to other liturgical centers (altar, ambo and seat).

or as would be museums[13]. Churches are instead historical buildings where the process of cultural sedimentation is still in progress. Furthermore, increasing the knowledge of technical data regarding buildings is significant in creating a centralized management program for buildings themselves, which could be a useful prospect for dioceses where the presence of the priesthood is rapidly diminishing.

CONCLUSION

This Census is an extraordinary opportunity for the conservation and promotion of cultural heritage in Italy and is an occasion to increase collaboration among local communities, municipalities and dioceses to carry churches into a possible future, while, at the present, for the most part they risk closure and abandonment.[14]

At the same time, the census presents many methodological challenges, which ought to be coordinated among all dioceses if CEI wishes to have a uniform and comparative census once completed across the country. We have already outlined more than one category where Bologna's census group has made independent decisions in order to provide more detailed information where it was necessary. For example, particular attention has been given to church orientation and context. These data are fundamental when describing the relationship between Church and territory because they cannot be read from a photo and require additional information. This instance affirms that an overall coordination in the process of data collection could have favoured comparable data on the whole national territory.

Furthermore, the census once again regards churches as Cultural Goods. Information regarding their contemporary use, such as the number of celebrations, faith groups, and certifications for functionalities for example is completely absent. The double nature of churches (as both cultural goods and active spaces for communities) is not considered in the CEI census, which considers churches more functional to the collective memory rather than to community life.

Finally, as already discussed, if a description category is introduced in a Census, this is done thinking of a general public, but the Census website is not user-friendly and cannot be used for touristic purposes. Perhaps a new web-tool is required to take data from the Census and geo-reference them in order to appeal to the public who make possibly make use of it when planning an itinerary to discover the territory.

13 In relation to this double use and meaning of churches: C. Chenis, "I musei ecclesiastici. Uno strumento di promozione culturale ed ecclesiale" [Ecclesiastic museums. A vehicle for cultural and church promotion]. In C. Paolucci, I musei ecclesiastici in Italia. Dalle opere del Duomo, ai musei diocesani, alle raccolte. Atti del primo convegno nazionale AMEI (Associazione Musei Ecclesiastici Italiani) [Ecclesiastical Museums in Italy. From Opere of Cathedral to diocesan museums and collections. Proceedings of the first national conference AMEI] Genova, 14-15 novembre 1997, Amei, Genova, 1998, p. 17; M. Vismara Missiroli (edited by), "Codice dei beni culturali di interesse religioso. Normativa Canonica". Milano, Giuffré, 1993

14 Cfr. M. Madonna (edited by), Patrimonio culturale di interesse religioso in Italia. La tutela dopo l'intesa del 26 gennaio 2005 [Cultural Heritage of religious interest in Italy. The safeguard after the agreement of january 26th, 2005], Marcianum press, Venezia, 2007; G. Feliciani (edited by), Beni culturali di interesse religioso. Legislazione dello stato e interesse confessionale. [Cultural Heritage of religious interest. State legislation and denominational interests], Bologna, il Mulino, 1995

BIBLIOGRAPHY

1. Corti, L. (2003), *I Beni culturali e la loro catalogazione*, Milano, Bruno Mondadori
2. Fanti, M. (1967), *Ville, castelli e chiese bolognesi: da un libro di disegni del Cinquecento,* Bologna, Forni
3. Fantini, L. (1972), *Antichi edifici della montagna bolognese*, Bologna, Edizioni Alfa
4. Nobili, G. (1996), *Delle misure d'ogni genere antiche e moderne: dal piede Bolognese al metro universale*, "il Carrobbio: rivista di studi bolognesi", no. 22: 139-152, Bologna
5. Feliciani, G. (1995), *Beni culturali di interesse religioso. Legislazione dello stato e interesse confessionale,* Bologna, il Mulino
6. Madonna, M. (2005), *Patrimonio culturale di interesse religioso in Italia. La tutela dopo l'intesa del 26 gennaio 2005*, Venezia, Marcianum Press
7. Paolini, L. (ed.); Foschi, P; Porta, P; Zagnoni, R. (2009), *Le pievi medievali bolognesi (secoli VIII-XV): storia e arte*, Bologna, Bononia University Press
8. Paolucci, A. (2010), *Tutti i Padri del Restauro Moderno*, "Osservatore Romano", no. 1 Luglio 2010, p. 4
9. Paolucci, C. (1998), *I musei ecclesiastici in Italia. Dalle opere del Duomo, ai musei diocesani, alle raccolte. Atti del primo convegno nazionale AMEI, Genova, no. 14-15 novembre 1997*, Genova, Amei
10. Roversi, G. (1973), *Dozza e la sua Rocca*, Bologna, Atesa ed
11. Zevi, B. (1948), *Saper Vedere l'architettura,* Torino, Einaudi

AUTHORS' BIOGRAPHIES

Luigi Bartolomei, post-Ph.D researcher. He teaches Architecture and Architectural Composition at the University of Bologna – Department of Architecture. He is responsible for the agreement between the Architecture Department and The Theological Faculty of Emilia-Romagna regarding the study of Sacred Architecture. He is currently the director of the scientific e-journal IN_BO, and collaborator of different reviews specialized in religious architecture and architectural theory.
luigi.bartolomei@unibo.it

Edoardo Manarini, Ph.D in Historical Studies. His field of research is mainly focused on medieval Europe with a specific focus on Italian political development and research regarding Carolingian aristocracies and their family structures. Particular attention is also reserved to economical and material bases of the aristocratic power like estates, monasteries and churches.
edoardomanarini@hotmail.com

Natalia Woldarsky Meneses, received her Masters of Architecture degree from Carleton University (Ottawa, Canada, 2013), where she also worked as a teaching assistant. She worked for the Canadian Pavilion at the 14th Architecture Biennale in Venice (2014), for the architecture studio Planimetro in Milan and most recently with the Irish Design team at the Fuori Salone del Mobile (Design Week 2015, Milan).

BOJAN BALETIĆ, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
KRISTINA CAREVA, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
RENE LISAC, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

ULOGA ZAGREBAČKOG SVEUČILIŠTA U PLANIRANJU I IZGRADNJI GRADA
NASLIJEĐE U METODI ODREĐIVANJA IDENTITETA

UNIVERSITY OF ZAGREB ROLE IN DEVELOPMENT OF THE CITY
HERITAGE IN THE PROCESS OF IDENTITY CREATION

KLJUČNE RIJEČI
Sveučilište u Zagrebu
sveučilišni identitet
rekonstrukcija arhitekture moderne
planiranje sveučilišta
naslijeđe grada

KEY WORDS
university of Zagreb
academic identity
reconstruction of modernist architecture
university planning
city heritage

Preseljenjem Sveučilišta u Zagrebu 1882. godine u zgradu bivše bolnice započeo je urbani razvoj zapadnoga dijela zagrebačkoga Donjeg grada. Trideset godina kasnije doći će do uređenja Zapadnoga perivoja „Lenucijeve potkove" i izgradnjom reprezentativne zgrade Sveučilišne knjižnice u secesijskom stilu. Taj sveučilišni gradski potez nastavljen je 1960-ih godina izgradnjom zgrada za nekoliko fakulteta, definirajući tako u urbanoj matrici Zagreba južno od željezničke pruge gradski potez koji se naziva „sveučilišna os". Na tom potezu i oko njega smješten je veliki broj fakulteta i akademija Sveučilišta tako da ga u strategiji prostornog razvoja Sveučilište prepoznaje kao urbani sveučilišni kampus, jedan od četiri u Zagrebu. U proteklih 100 godina zbog željezničkog nasipa, koji ga presijeca, središnji dio toga poteza nikad nije do kraja urbaniziran iako se u tom dijelu nalaze neke od zgrada i prostora koji čine identitet sveučilišta i grada.

Urban development of the western part of downtown Zagreb started in 1882, when the University of Zagreb was moved into the building of a former hospital. Thirty years later, this led to the development of the sequence of parks called "Lenuci's Horseshoe" and to the building of the University Library in Art Nouveau style. This university stretch was continued in the 1960's by building several large faculties, which defined Zagreb's urban matrix, south of railways, as the "university axis". Numerous faculties and academies of the University are located on and around that stretch, so the University of Zagreb, in its strategy of urban development, recognizes it as one of the four campuses in Zagreb. Unfortunately, in the last 100 years, the middle part of that axis never saw complete urbanization because of a railway embankment intersecting it, but there are some buildings and spaces which establish the identity of the University and the city.

UVOD

Sveučilište u Zagrebu najveće je i najstarije javno sveučilište u Hrvatskoj. Osnovano 1669. godine, ono danas ima više od 70.000 studenata i oko 6.000 nastavnika i istraživača. Glavnina sveučilišnih sadržaja nalazi se u Zagrebu, no kontinuirana se nastava odvija i u drugim gradovima u Hrvatskoj. Dinamičan rast Sveučilišta počinje 1874. godine, nakon što je kralj Franjo Josip I. potvrdio zakonsku osnovu o njegovu osnutku.

Sveučilište se 1882. godine s Gornjega grada seli na tadašnji rub grada, u zgradu namijenjenu bolnici (današnja zgrada Sveučilišta), što potiče planove uređenja zapadnoga dijela tek započete urbanizacije Donjega grada. Taj će proces završiti 30-ak godina kasnije uređenjem Zapadnog perivoja, dijela tzv. *Lenucijeve potkove* ili *Zelene potkove*, odnosno izgradnjom reprezentativne secesijske zgrade Sveučilišne knjižnice 1913., neposredno prije početka Prvoga svjetskog rata. Taj je potez produljen 1950-ih i 1960-ih godina južno od željezničke pruge izgradnjom novih zgrada za nekoliko fakulteta. Time je u urbanoj matrici Zagreba stvoren novi potez, koji nazivamo *Sveučilišna os*. Ona povezuje Donji Grad i Trnje, koji su urbanistički definirani u 19. i 20. stoljeću. (Sl. 1.) Sveučilište je svojim gradnjama sudjelovalo u razvoju grada, a katkad je bilo i njegov pokretač.

Na potezu *Sveučilišne osi* i oko nje smješteni su brojni fakulteti i akademije, pa je u Strategiji prostornog razvoja Sveučilišta iz 2007. Taj potez nazvan „urbani sveučilišni kampus". Toj cjelini teži više od 20.000 studenata. Zbog željezničkog nasipa koji presijeca taj potez, njegov središnji dio nikad nije do kraja urbaniziran, iako se tu nalaze neke zgrade i ambijenati koji tvore identitet Sveučilišta, ali i Grada. U ovom radu daje se prikaz aktivnosti Sveučilišta u proteklih deset godina, usmjerenih afirmaciji identiteta tog prostora i poticanju njegova urbanističkog uređenja.



Sl. 1. Središnji zagrebački kampus – *Sveučilišna os* i željeznička pruga (izvor: www.google.hr/maps, pristup 2015.)

PROSTORNI RAZVOJ SVEUČILIŠTA I URBANISTIČKO NASLIJEĐE

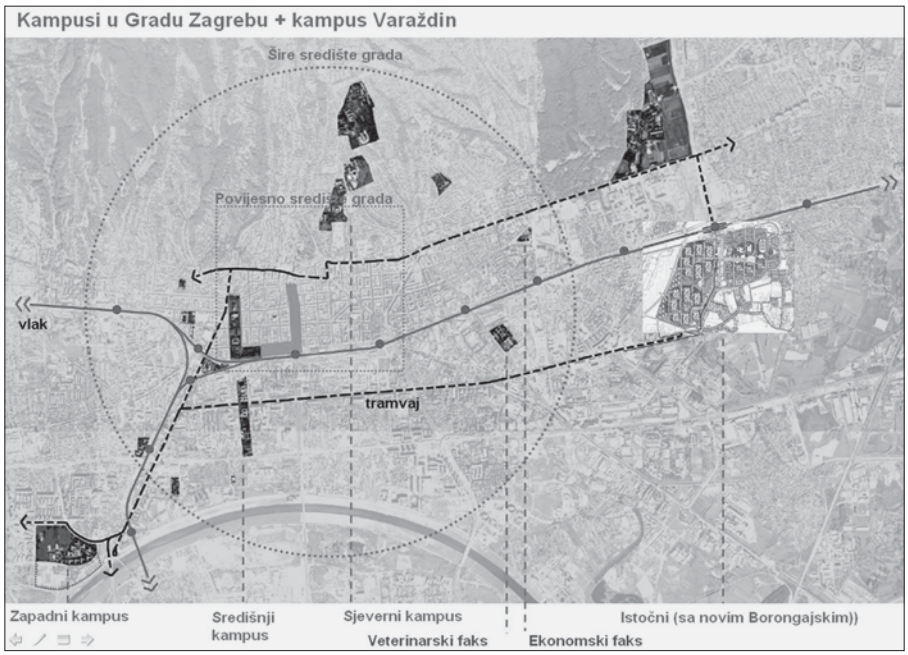
Obnovljeni interes za definiranje prostornog razvoja Sveučilišta potaknut je 2006. godine odlukom Vlade Republike Hrvatske da se vojarna na Borongaju prenamijeni za potrebe znanstvenih i visokoškolskih institucija. Sveučilište je ponudu Vlade ozbiljno shvatilo te je u travnju 2007. g. Senat prihvatio dokument „Smjernice za prostorni razvoj Sveučilišta u Zagrebu". U njemu je definiran prostorni razvoj istraživačkog sveučilišta u 21. stoljeću i s njim usklađene potrebe fakulteta.[1] Budućim razmještajem fakulteta stvorile bi se u većoj ili manjoj mjeri kompaktne prostorne cjeline koje bi omogućile intenzivniju međusobnu suradnju fakulteta, zajedničko korištenje prostora i opreme, bolji studentski standard, sportske i rekreacijske sadržaje te kvalitetniju prometnu povezanost. Prema Strategiji, u Zagrebu su utvrđena četiri kampusa (Središnji, Sjeverni, Zapadni i Istočni koji obuhvaća Maksimir i Borongaj) te jedan u Varaždinu. Stvarajući nove cjeline i redefinirajući postojeće, postavljalo se pitanje urbanog i institucionalnog identiteta tih cjelina, ali i samog Sveučilišta.

Te cjeline, odnosno kampusi kako se nazivaju u dokumnetima Sveučilišta, već imaju uočljivu fizionomiju, iako im u budućnosti predstoji ocjelovljenje, uređenje i bolja integracija, što će učvrstiti njihov identitet i osnažiti njihov urbani potencijal. Tako su Sjeverni i Istočni kampus smješteni u pejsažnim predjelima Zagreba, u blizini ili usred perivojnih prostora, što je iz doživljajnog, zdravstvenog i ekološkog aspekta izuzetna vrijednost. Prema prihvaćenim planovima Borongajski kampus dobit će velik, razvedeni park u kojem će biti afirmirana načela održive gradnje, nove zelene tehnologije, poduzetništvo, studentsko stanovanje te sport. Dok Kampus Borongaj otvara novu stranicu u razvoju Sveučilišta, gradeći ujedno novi identitet istočnoga dijela grada, povijesni Središnji kampus s najvećim brojem fakulteta ostaje sa svojim urbanim cjelinama i zgradama nositelj povijesnog identiteta Sveučilišta, svjedočeći o institucionalnom trajanju akademske zajednice i njezinoj postojanosti. (Sl. 2.)

URBANI IZAZOVI VEĆEG MJERILA

U smjernicama prostornog razvoja poseban je naglasak na povijesnim urbanim cjelinama i građevinama i na važnosti njihove uloge. Središnji kampus ili njegov dominant-

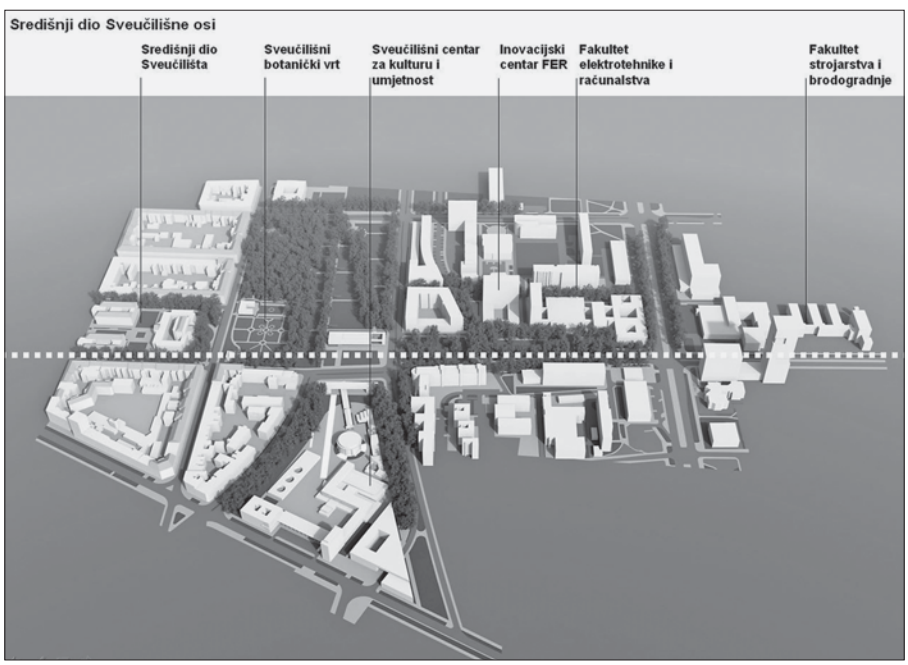
1 Baletić, 2007.



Sl. 2. Sveučilišni kampusi u Zagrebu (autor: B. Baletić, 2011.)

Sl. 3. Prijedlog urbanizacije poteza nakon spuštanja željezničke pruge ispod zemlje (izvor: http://www.nenadfabijanic.hr/hrvatski/projekti/sv_os_nacrti_hr.html, 2010.)

Sl. 4. Drveni paviljon u Botaničkom vrtu (projekt obnove arh. M. Perušić); ulazni portal u Botanički vrt (projekt obnove arh. M. Perušić); paviljon N za Studij plesa i baleta Akademije dramskih umjetnosti (projekt prenamjene i dogradnje: arhitekti L. Modrčin i D. Ivšić); autori fotografija: M. Perušić (2009.), D. Balaban (2009.), L. Modrčin i D. Ivšić (2011.)









ni dio, *Sveučilišna os*, proteže se od sjevera prema jugu sredinom povijesne i moderne jezgre Zagreba, kroz gradske predjele Donjega grada i Trnja. Nalazi se u urbanom krajoliku, dijelom spomeničke vrijednosti. I dok se od novijega dijela *Sveučilišne osi* očekuje doprinos reurbanizaciji još hibridnog Trnja, od njezina povijesnog dijela, koji se proteže od stare zgrade Sveučilišta do Botaničkoga vrta, očekuje se doprinos obnovi zapadnog poteza *Zelene potkove* koji sadrži trgove: maršala Tita, Mažuranića i Marulića. Zasada ta dva poteza nisu spojena, osim skromnim pješačkim prolazom iz 1913. Razlog tome je željeznički nasip koji presijeca potez. Riječ je o nasipu dionice željezničke pruge iz Budimpešte (Nagy Kanizsa - Zákany - Zagreb), koja je puštena u prometu u prosincu 1869. godine. U obzir treba uzeti i nasip austrijske magistralne pruge Beč -Trst, nekadašnje Južne željeznice (dionica Zidani Most - Zagreb - Sisak), koja je zajedno s Južnim, danas Zapadnim kolodvorom predana prometu 1860. godine. Nasip budimpeštanske pruge bio je tada na primjerenoj udaljenosti od ondašnjega središta grada i nije priječio njegov razvoj i širenje. Otada je prošlo gotovo 150 godina. Zagreb je narastao na gotovo milijun stanovnika i proširio se u svim smjerovima. Položaj pruge postao je razvojno ograničenje koje ne omogućava povezivanje povijesnog i novog središta (u Donjem gradu i Trnju). Tim problemom su se posljednjih desetljeća bavile mnoge prometne studije.[2] Najnoviji prijedlog, iznesen u studiji „Integrirani grad" arhitekta prof. Nenada Fabijanića i prof. dr. sc. Damira Pološkog, predlaže ukapanje pruge, odnosno smještaj u širok podzemni koridor, te sagledava urbanistički potencijal prostora na potezu duž širega središta grada. Izmještanjem pruga, tehničkih građevina i uređaja oslobađaju se prostrane površine za koje se predlaže poglavito javna te komercijalna namjena, a omogućuje se prostorno i bolje prometno povezivanje sada odijeljenih područja grada.[3]



Sl. 5. Obnovljeni Francuski paviljon (projekt obnove arh. A. Braun (izvor: http://www.soundset.hr/vijesti/zagreb-i-okolica/otvara-se-novi-francuski-paviljon; http://www.unizg.hr/o-sveucilistu/sveuciliste-jucer-danas-sutra/razvojni-projekti/obnova-francuskoga-paviljona/, pristup 2015.)

URBANI IZAZOVI MANJEG MJERILA

Sjecište pruge i *Sveučilišne osi* predstavlja vrlo važno mjesto za urbani i institucionalni identitet Sveučilišta. Oko te točke smješteno je nekoliko gradskih, odnosno sveučilišnih cjelina: Botanički vrt (1891.), arhitektonsko-urbanistički sklop na Marulićevu trgu sa zgradom stare Sveučilišne knjižnice, danas Državnim arhivom (1913.) i zgradama dvaju instituta (1914. i 1926.) te Studentski centar (SC), koji je zaživio 1936. kao sjedište Zagrebačkoga zbora, a 1957. je dobio današnju funkciju. Na južnom nastavku tog poteza planirani su Inovacijski centar „Nikola Tesla" (ICNT) i tematski park ispred Fakulteta elektrotehnike i računarstva (FER). Promatrajući taj sklop s aspekta akademskog života tu su prisutni: simbol učenja i akademske pripadnosti (knjižnica), peripatetički arkadijski prostor (perivoj), dinamični prostor studentskih i širih kulturnih aktivnosti (SC) te mjesto razvoja, kreativnosti i inovacija (ICNT i FER). To bi trebala biti jezgra Središnjeg kampusa. Uz povijesnu zgradu Sveučilišta, to je mjesto njegova institucionalnog i urbanog identiteta. Danas je taj kontaktni predio daleko od te vizije. Dominiraju stražnje strane navedenih zgrada, prostor je zapušten i zaboravljen.

Pretpostavke da se potencijalne urbane kvalitete ovog prostora afirmiraju i da se on konačno uredi, ovise o izboru rješenja za uklanjanje željezničkog nasipa. Iako su sve varijante skupe, a realizacija dugotrajna i složena, važno bi bilo da se gradska uprava napokon odredi prema poželjnoj varijanti. Ne čekajući konačno rješenje, Sveučilište je odlučilo poboljšati stanje svojih zgrada i ambijenata te pokrenuti programske i investicijske inicijative u smjeru očekivanog rješenja. Iako prijedlog o upuštanju pruge za sada nije institucionalno verificiran, Sveučilište ga smatra izvrsnom podlogom za razmatranje budućnosti te lokacije i sveučilišnih sadržaja na njoj. Spuštanjem pruge otvorila bi se velika površina za proširenje Botaničkog vrta, a uklanjanje sjevernog i južnog nasipa pokraj SC-a omogućilo bi bolju organizaciju prostora i izgradnju podzemnih garaža. (Sl. 3.)

SVEUČILIŠNE AKTIVNOSTI U OBLIKOVANJU NOVOG URBANOG IDENTITETA

Da bi se trenutno stanje opisanih prostora promijenilo, potrebno je artikulirati ciljeve u strategiji, pobuditi interes šire akademske zajednice i građana, razriješiti sporne vla-

2 Neke od studija predlagale su uklanjanje nasipa i postavljanje pruge na stupove, a neke spuštanje vlaka u podzemni tunel.

3 http://www.nenadfabijanic.hr/hrvatski/projekti/int_grad_nacrti_hr.html



Sl. 6. Stara zgrada Sveučilišne knjižnice, arhitekt Lubinsky (foto: D. Balaban, 2009.)

sničke situacije, utvrditi nove programe korištenja, osigurati sredstva, pokrenuti pojedinačne projekte koji će afirmirati prostor, te uspostaviti konstruktivan dijalog s nadležnim institucijama i stručnom javnosti.[4]

Uspostavljanje novog mjesta u gradu zahtijevala je složenu pripremu koja se zasniva na sljedećem:

- Dodatno afirmirati prostor Botaničkog vrta održavanjem sveučilišnih zbivanja i skupova te obnovom povijesnih građevina;
- Zatražiti od Vlade RH povrat zgrade Sveučilišne knjižnice, koja je Sveučilištu oduzeta političkom odlukom, te u nju smjestiti specijalizirane knjižnice doktorskih škola, dio građe seminarskih knjižnica i sveučilišni arhiv; (Sl. 6.)
- Pojačati kulturnu ulogu SC-a u Savskoj 25 s time da preraste u Sveučilišni centar za kulturu i umjetnost (SC-KU). To je povezano s obnovom zgrada koje se štite kao kulturna dobra, izgradnjom novih zgrada te s poticanjem novih kulturnih programa;
- U Generalnom urbanističkom planu Grada Zagreba (GUP) osigurati na južnom dijelu *Sveučilišne osi* kontinuitet perivojnih trgova, odnosno tematski perivoj ispred zgrade FER-a na mjestu današnjeg parkirališta i gradnju Inovacijskog centra sjeverno od te zgrade; (Sl. 7.)
- Jasno prometno povezati razne sadržaje, a prednost dati pješačkim i biciklističkim stazama. Unaprijediti mogućnosti korištenja postojećih trgova (Mažuranića i Marulića).

PODUZETE AKTIVNOSTI I REZULTATI

U proteklih deset godina u sklopu Sveučilišnog plana obnovljeni su drveni paviljon i ulazni portal u Botaničkom vrtu te Francuski paviljon u sklopu Studentskog centra. Pripremljena je dokumentacija za staklenike u Botaničkom vrtu te pojedine građevine u sklopu SC. Provedene su brojne aktivnosti poput javnih predavanja i događanja: Sveučilišna zabava u Botaničkom vrtu, obilježavanje godišnjice osnutka Francuskog paviljona, pokretanja edicije „Sveučilište i Grad" (o Francuskom paviljonu, SC-u, Botaničkom vrtu, zgradi Sveučilišta, staroj Sveučilišnoj knjižnici),[5] provedba interdisciplinarne radionice (Akupunktura grada u SC-u),[6] održavanje izložbe povodom obnove naslijeđa (Drveni paviljon, staklenici, Francuski paviljon). Izrađene su studije (funkcionalna reorganizacija - SC, paviljoni), projekti (Plesni centar Akademije dramskih umjetnosti, Inovacijski centar Fakulteta elektrotehnike i računarstva) i provedeno je usklađivanje s nezavisnim urbanističkim studijama (smještaj željezničke pruge u središtu grada). (Sl. 4.)

Među obnovljenim građevinama ističe se Francuski paviljon u SC-u iz 1937. godine čija je obnova započela 2009., a dovršena je 2013. g.[7] Njegova obnova predstavlja simbol vraćanja sadržaja i živosti u Studentski centar.[8] Osnovni kriterij pri obnovi bilo je vraćanje izgledom u izvorno stanje, a dodatni kriteriji zatjev da se paviljon koristi tijekom cijele godine i zadovolji aktualna protupotresna pravila. Početku obnove prethodili su istražni radovi i procjena investicije. Analizirani su različiti slojevi naneseni tijekom vremena i utvrđeno je izvorno stanje. Arhitektonskim, konzervatorskim i investicijskim metodama utvrđen je model koji može poslužiti kao referenca za druge slične obnove. Obnova Francuskog paviljona dio je scenarija obnove prostora Studentskog centra, zasnovanog na novom i intenzivnijem konceptu korištenja, na prenamjeni, obnovi zaštićenih građevina, novoj prostornoj organizaciji i novoj gradnji. (Sl. 5.)

ZAKLJUČAK

Sveučilište je uvrstilo uređenje *Sveučilišne osi*, okosnicu svog Središnjeg kampusa, među najvažnije strateške projekte. Ne samo zbog svojih interesa, nego i zbog tradicijskog zanimanja za razvoj grada. Sveučilište je tijekom povijesti svojim gradnjama i postojanim iskoracima u neurbanizirane, čak ladanjske predjele, znatno pridonijelo urbanitetu Zagreba. I danas između Sveučilišta i Grada postoji intenzivna komunikacija i

4 Nadležnim institucijama smatraju se: sveučilišne sastavnice (fakulteti), Grad Zagreb, Hrvatske željeznice – infrastruktura, Ministarstvo znanosti, obrazovanja i sporta, Ministarstvo kulture, Ministarstvo poduzetništva, Ministarstvo gospodarstva, Sabor Republike Hrvatske

5 Za više informacija pogledati Baletić, 2007; Auf-Franić, 2007; Perušić, 2007; Knežević, 2010 i Knežević, 2013.

6 Za više informacija pogledati http://www.d-a-z.hr/hr/ciklusi-programa/radionica-sc,29.html i http://pogledaj.to/drugestvari/urbana-oprema-od-recikliranih-guma-tetrapaka-i-redefinicija-prostora-sc-a/

7 Osim obnove Francuskog paviljona napravljeno je i sljedeće: u Botaničkom vrtu obnovljen je Drveni paviljon (2008.), ulazni portal (2008.), zgrada koju koriti odsjek biologije (2009.) te je pripremljena dokumentacija za povijesne staklenike (2012.), autor projekata obnove je arhitekt M. Perušić. Izrađena je dokumentacija za prenamjenu paviljona N za Studij plesa i baleta autora L. Modrčina i D. Ivšića te prijedlog urbanističkog smještaja buduće zgrade inovacijskog centa Fakulteta elektrotehnike i računarstva (FER) arhitekta N. Fabijanića.

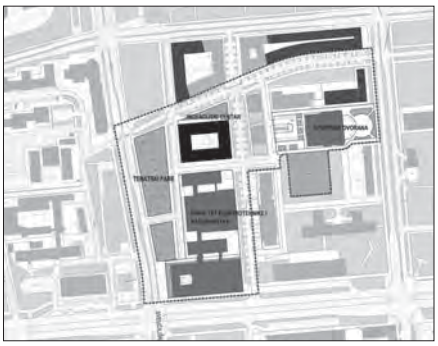
8 Voditelji obnove bili su prorektor za prostorni razvoj Sveučilišta B. Baletić i ravnatelj SC-a N. Vidović, autor projektne dokumentacije bio je arhitekt A. Braun, a nadležni konzervator G. Bedenko. Savjetnik u postupku obnove bio je francuski ekspert P. A. Gatier.

suglasnost o mnogim prostornim problemima i razvojnim projektima, a svijest o ulozi Sveučilišta jača i pomalo nailazi na razumijevanje javnosti.

Koncept „disperznog" sveučilišta, koji je obilježavao dosadašnji razvoj postao je anakron i više ne zadovoljava potrebu Sveučilišta da bude integrirano, istraživački učinkovito i u dodiru s gospodarskim razvojem. Stoga koncept nekoliko različitih kampusa u Zagrebu omogućuje usklađeni razvoj. To pokazuju i svjetski trendovi. Dok Sveučilište na Kampusu Borongaj planira novu urbanu jezgru s energetski učinkovitom arhitekturom i bioklimatskim urbanim dizajnom, u središtu grada, na Središnjem kampusu teži cjelovitoj obnovi povijesnog ambijenta zapadnog dijela *Zelene potkove* i razvija programe koji će obogatiti akademska i gradska zbivanja. Obnovom bi trebalo afirmirati izvorne urbanističke i arhitektonske vrijednosti s ciljem predstavljanja njihove jedinstvenosti, što znači s jedne strane uklanjanje neprimjerenih i nekvalitetnih zahvata, a s druge diskretnu modernizaciju koja ne narušava njihov identitet. U pripremnoj etapi potrebno je za svaku pojedinu zgradu ili ambijent izraditi posebne studije s obzirom na raznolikost i složenost problema. Da bi mogle poslužiti kao valjani temelj, studije moraju sadržavati povijesno-konzervatorksi prikaz, prostornu analizu (urbanističku, pejsažno-perivojnu), imovinsko-pravno rješenje te ekonomsku procjenu. Budući da predstavljamo strateško-razvojnu vizija, čija provedba podrazumijeva proces, ne može se još promišljati o detaljima pripreme i provedbe.

Planove Sveučilišta treba uključiti u strateške prostorno-razvojne dokumente Grada Zagreba da bi dobili potreban legitimitet. Prikazani program Sveučilišta mogao bi biti poticajan za realizaciju niza najavljenih i planiranih programa usmjerenih revitalizaciji povijesnoga središta grada pa je poželjno uskladiti te programe i izraditi zajedničku strategiju.

Dugoročni su ciljevi prikazanog programa Sveučilišta obnova naslijeđa – u ovom slučaju zgrada i ambijenata koje te zgrade/građevine konstituiraju, kao i njihovo aktiviranje u funkciji života grada i afirmaciji njegova povijesnog i suvremenog identiteta. I ti ciljevi upućuju i naglašavaju organsku povezanost Sveučilišta i Grada, potvrđenu u prošlosti i sadašnjosti. U budućnosti bi ona morala dobiti nove dimenzije i novi intenzitet.



Sl. 7. Urbanističko arhitektonska analiza središnjeg dijela *Sveučilišne osi* i susjedstva oko Fakulteta elektrotehnike i računarstva te smještaj Inovacijskog centra (izvor: http://www.nenadfabijanic.hr/hrvatski/projekti/sv_os_nacrti_hr.html, 2010.)

LITERATURA I IZVORI

1. Auf-Franić, H. (2007.), *Prostorna studija Studentskog centra Sveučilišta u Zagrebu*, Sveučilište u Zagrebu, Zagreb
2. Baletić, B. (2007.), *Francuski paviljon: prvih 70 godina*, Sveučilište u Zagrebu, Zagreb
3. Baletić, B. (2007.), *Smjernice za prostorni razvoj Sveučilišta*, Sveučilište u Zagrebu, Senatski dokument, Zagreb
4. Fabijanić, N. (2010.), Studija Integrirani grad, http://www.nenadfabijanic.hr/hrvatski/projekti/sv_os_nacrti_hr.html, 2010, uvid lipanj 2015.
5. Knežević, S. (2013.), *Zgrada Nacionalne i sveučilišne knjižnice u Zagrebu 1913.-2013.,* Sveučilište u Zagrebu, Zagreb
6. Knežević, S. (2010.), *Zgrada Sveučilišta u Zagrebu*, Sveučilište u Zagrebu, Zagreb
7. Perušić, M. (2007.), *Izložbeni Paviljon u Botaničkom vrtu*, Sveučilište u Zagrebu, Zagreb
8. http://pogledaj.to/drugestvari/urbana-oprema-od-recikliranih-guma-tetrapaka-i-redefinicija-prostora-sc-a/
9. http://www.d-a-z.hr/hr/ciklusi-programa/radionica-sc,29.html

AUTHORS' BIOGRAPHIES

Prof. **Bojan Baletić**, Ph.D, architect, doctorate at the Faculty of Architecture of the University of Zagreb in 1995 with the work "Information codes mutant forms". He has been employed at the Faculty of Architecture since 1983 where he, in 1995, founded the CADLab. Holds the position of the Faculty Vice dean from 1996 to 2001 and from 2003 to 2006. From 2006 to 2014 was the vice chancellor of the spatial development of the University of Zagreb. Heads many research projects.
bojan.baletic@arhitekt.hr

Kristina Careva, Ph.D, architect, doctorate at the Faculty of Architecture of the University of Zagreb in 2012 with the work "Architecture model space for interdisciplinary research in art and technology." Head of the interdisciplinary program "Acupuncture city" with an emphasis on social innovation.
kristina.careva@arhitekt.hr

Rene Lisac, Ph.D, architect, research assistant at the Faculty of Architecture, University of Zagreb, doctorate at the Faculty of Architecture in 2012 with the work "The system of guidelines for planning sustainable university campuses." Head of the interdisciplinary program "Acupuncture city". Topics of interest are sustainability, interdisciplinary approach and participation.
rene.lisac@arhitekt.hr

ANA SOPINA, Vege A, Zagreb, Croatia
BOJANA BOJANIĆ OBAD ŠĆITAROCI, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
SANJA GAŠPAROVIĆ, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

PRIRODNI, ANTROPOGENI, OBLIKOVNI I NEMATERIJALNI ELEMENTI KRAJOLIKA JUŽNOG VELEBITA

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

KLJUČNE RIJEČI
prirodne sastavnice krajolika
antropogene sastavnice krajolika
asocijativne sastavnice krajolika
kulturni krajolik
Južni Velebit

KEY WORDS
natural elements
anthropogenic alements
intangible elements
cultural landscape
South Velebit

Prostor Južnog Velebita dominantnih je prirodnih vrijednosti, među kojima je moguće iščitati i tipološki definirati naslijeđe koje svjedoči o nazočnosti čovjeka. Na primjeru krajolika Južnog Velebita, prikazan je pristup analize obilježja i doživljaju krajolika pretežito prirodnih vrijednosti. Prepoznavanjem prirodnih, antropogenih, oblikovnih i nematerijalnih sastavnica, te njihovo razvrstavanje unutar pojedinih skupina i podskupina prema obilježjima prostora, utvrđeni su čimbenici bitni za prepoznavanje identiteta Južnog Velebita. Prepoznate su specifične uspostavljene strukture i sustavi čovjekove organizacije prostora te karakteristični prostorni uzorci, koji mogu postati ishodište unaprjeđenja prostora temeljenog na naslijeđu kao i osnova očuvanja naslijeđa od zaborava.

South Velebit is dominated by natural values, among which is possible to read and typological define the heritage that bears witness to the presence of man. The alternative to common research and experience of the landscape dominated by natural values, is presented on example of landscape of South Velebit. By identifying natural, anthropogenic, morphological and associative elements, the factors relevant to the identity of South Velebit are defined. The system of primary classification of landscape elements is supplemented by further classification, custom to unique landscape of South Velebit. Characteristic spatial patterns, specific established structures and systems of human organisation of space are identified, that can become a source for development of a region based on heritage and the basis of preventing heritage from oblivion.

UVOD

Masiv Velebita dio je gorske zone Vanjskih Dinarida.[1] Pruža se između Velebitskog kanala te Gackog, Ličkog i Gračačkog polja, od prijevoja Vratnik iznad Senja na sjeverozapadu do kanjona rijeke Zrmanje na jugoistoku. Južni Velebit zemljopisno se prostire od prijevoja na Baškim Oštarijama, gdje graniči sa Srednjim Velebitom, do prijevoja Mali Alan, gdje graniči s Jugoistočnim Velebitom. Južni Velebit je oblikovan linearno i lučno izduženim hrptovima, kojima dominira krški reljef.

Velebit je naš prvi rezervat biosfere proglašen 1978. godine. Park prirode Velebit obuhvaća najveći dio masiva Velebita i dolinu krške rijeke Zrmanje, te je površinom najveće zaštićeno područje u Hrvatskoj. Među dominantnim vrijednostima prirodnoga krajolika moguće je prepoznati i tipološki odrediti naslijeđe koje svjedoči o nazočnosti čovjeka na Velebitu. Naslijeđe Južnog Velebita obuhvaća antropogene elemente – materijalno naslijeđe putova, obrazaca tradicijskih naselja i specifičnih načina korištenja, mirila, arheološka nalazišta, te nematerijalne elemente – osjetilnog naslijeđa identiteta, običaja, usmene predaje, vjerovanja, toponima i asocijacija.

KRAJOLIK I NASLIJEĐE

Krajolici obuhvaćaju tri vitalna koncepta: prirodu kao temelj naslijeđa, okolinu kao postav ljudskog djelovanja i osjećaj mjesta kao svijest lokalne jedinstvenosti.[2] Oni su najsloženije prostorne strukture koje je stvorio čovjek, koje nije moguće sagledati i interpretirati kao cjelinu, već se istražuju i analiziraju kroz pripadajuće sastavnice.[3] Obuhvaćaju vrijedne i zaštićene krajolike, one koji se mogu smatrati iznimnim kao i uobičajene i narušene krajolike.[4]

Tradicionalno, krajolici dominantnih prirodnih vrijednosti percipiraju se i prezentiraju kao prostori prirodnih krajolika. Krajolicima izrađenih prirodnih vrijednosti često se pristupa ponajprije s motrišta zaštite, konzervacije i prezentacije ekoloških, bioloških i prirodnih vrijednost, te se sukladno zakonskim obvezama[5] aktivno koriste za rekreacijske, edukacijske i istraživačke programe. Kulturno naslijeđe krajolika izraženih prirodnih vrijednosti time ostaje u „drugom planu", često nedovoljno istraženo te neprepoznatog potencijala u razvoju prostora.

U ovom radu, na odabranom primjeru Južnog Velebita, postavlja se pregled sastavnica krajolika prevladavajućih prirodnih vrijednosti, koje trebaju biti ravnopravne u planiranju cjelovitog prostora te aktivni sudionici njegova razvoja.

ISTRAŽENOST PROSTORA JUŽNOG VELEBITA

Iako je Velebit snažan dio svijesti i prostornog identiteta Hrvatske, Južni Velebit nije sustavno istražen unutar arhitektonske struke i u kontekstu kulturnog naslijeđa. Dosadašnja istraživanja naslijeđa cjelokupnog prostora Velebita prvenstveno su usmjerena na prostor Sjevernog Velebita i Nacionalni park Sjeverni Velebit. Dosadašnja znanstvena istraživanja područja Južnog Velebita provedena su unutar prirodnih, tehničkih, biotehničkih, društvenih i humanističkih znanosti, usmjerena na usko definirane prirodne posebnosti Južnoga Velebita, te na obilježja njegovih povijesnih zajednica. Odnos prirodnog krajolika i ljudskih zajednica gotovo je u potpunosti zapostavljen, kako u znanstvenim istraživanjima tako i u suvremenom korištenju prostora.

Zadatak je prepoznavanje prostorno povijesnog konteksta stvaranja kulturnog naslijeđa u dominantno prirodnom krajoliku. U krajoliku Južnog Velebita očuvano je materijalno i nematerijalno naslijeđe.

ČIMBENICI IDENTITETA KRAJOLIKA JUŽNOG VELEBITA

Krajolik sadrži fizičku (strukturalnu) dimenziju i nematerijalnu dimenziju, te ne postoji bez čovjekove percepcije. Čine ga sastavnice i procesi u kojima se odražavaju odnosi između čovjeka i njegova okoliša.[6] Svaki krajolik je jedinstven te ne postoji jedinstvena metodologija istraživanja krajolika i njegova naslijeđa, već se formira prema njegovim pojedinim sastavnicama.

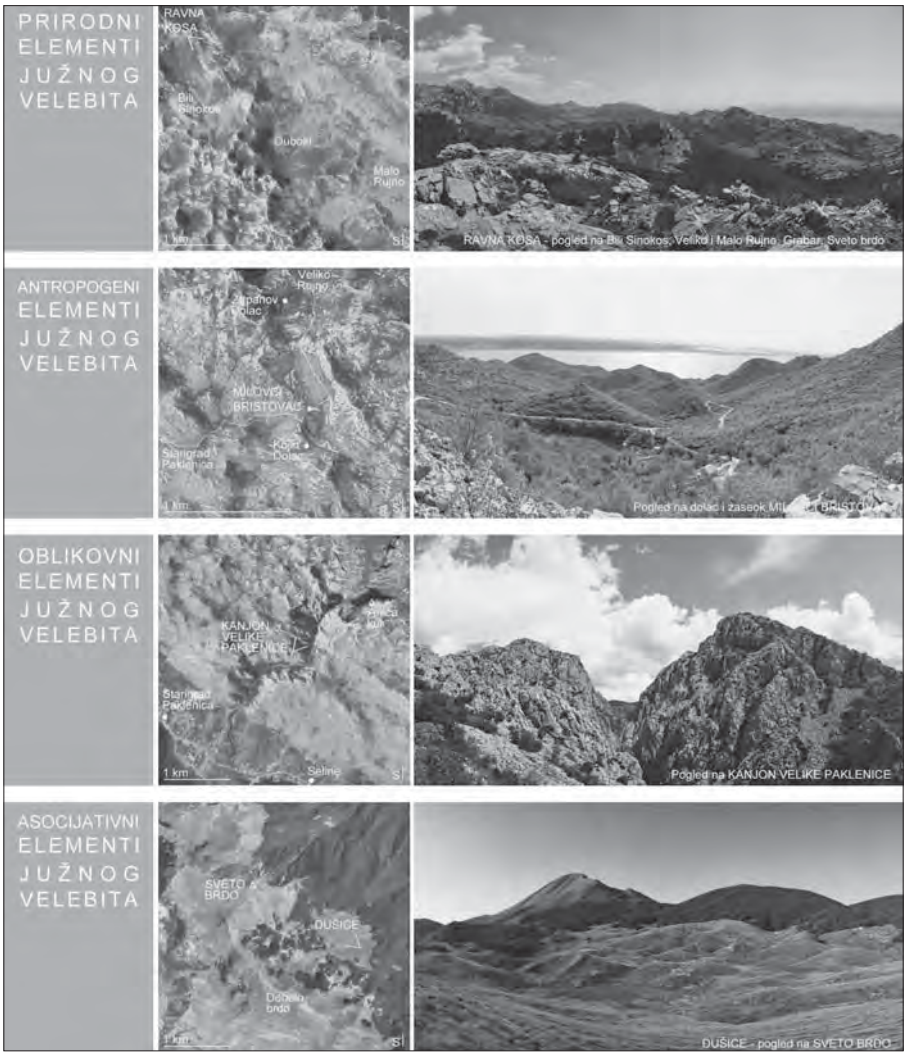
Tab. I. Nematerijalne sastavnice krajolika Južnog Velebita

PERCEPCIJA	percepcija izvana, izražene s ličke strane - planinski hrpt	UMJETNIČKI IZRIČAJ	literarni izričaj
	percepcija iznutra i izražene s primorske strane - poprečno razvedeni planinski masiv		likovni, vizualni, fotografski
			glazba
			film
IDENTITET / SIMBOLI	vršna zona s najistaknutijim vrhom Svetog brda	NAČIN ŽIVLJENJA / OBIČAJI	izdizi / prljanje - polunomadski / pastirski način življenja
	kanjon Velike Paklenice		posmrtni običaji vezani uz mirila / počivala
	paklina smola crnog bora		tradicionalno hodočašće za Veliku Gospu na Veljko Rujno
	antička staklena posuda s dva rukohvata		
TOPONIMI	naziv po stanovnicima / korisnicima	USMENA PREDAJA / LEGENDE / MITOVI / PRIČE	objašnjavanje prirodnih pojava
	naziv po asocijacijama na elemente krajolika		vezani na prirodne prostore
	naziv po prirodnim karakteristikama krajolika		vezani na određene građevine
	naziv po vjerovanjima, legendama, mitovima		vezani uz mitska bića
AMBIJENTALNE VRIJEDNOSTI	primorskih naselja	POVIJEST	povijesni događaji
	podgorskih naselja		znamenite osobe
	planinskih stanova	SOUNDSCAPE	valovi u dubokim uvalama
	suhozidom ograđenih prostora		tok riječice u kanjonu
			borove šume na vjetru
			bura među kamenim glavicama i kukovima

1 Bognar, 1994: 1, 2
2 Lowenthal, 1994: 4
3 Obad Šćitaroci, Dumbović Bilušić, Bojanić Obad Šćitaroci, Božić, 2014: 13, 15
4 Zakon o potvrđivanju Konvencije o europskim krajobrazima NN 12/02, Članak 2 – Opseg
5 Zakon o zaštiti prirode NN 80/13
6 Obad Šćitaroci, Dumbović Bilušić, Bojanić Obad Šćitaroci, Božić, 2014: 15

KLIMATSKA OBILJEŽJA	submediteranska klima	PEDOLOŠKA OBILJEŽJA	smeđe tlo na vapnencu
	planinska klima		vapnenačko - dolomitna crnica
	kontinentalna klima		vapnenačko - dolomitna rendzina
	mikroklimatske razlike pojedinih dijelova zbog specifičnosti reljefa		kiselo smeđe tlo
			RANKERA NA KISELIM SUPSTRATIMA
RELJEFNA OBILJEŽJA	ljuti krš	HIDROLOŠKA OBILJEŽJA	rijetki stalni površinski tokovi
	kupasti krš		površinski tokovi gube se u ponorima
	glacio krš		povremeni bujični tokovi
	nivalni krš		slabiji izvori presuše ljeti
	fluvio krš		brojne lokve, ruje, voda u škrapama i kamenicama
GEOLOŠKA OBILJEŽJA	dominacija karbonatnih stijena	VEGETACIJA	preko 1000 zabilježenih vrsta i podvrsta flore
	manje dolomitnih stijena		79 zabilježenih endemskih vrsta
		STANIŠTA	stanište bezkralježnjaka, vodozemaca, gmazova, ptica i sisavaca
			živi svijet podzemlja
PROSTORNA ORGANIZACIJA	obalni i prigorski prostori stalnog naseljavanja - nekad i danas -	GRAĐEVINE MANJEG MJERILA I OPREMA PROSTORA	gušterne, bunari, cisterne
	planinski stanovi uz pašnjake, sezonski naseljeni nekad - vikendice danas		kameni suhozidi uz obradive površine, puteve
	podno vršne zone - nekad pastirska skloništa - danas planinarska		guvno
	tradicionalni trgovački i pastirski putevi - danas planinarske staze		
NASELJA	obalna naselja - stalno naseljena	GRAĐEVINE NISKOGRADNJE	kamenom popločeni ili u kamenu izvedeni putevi
	prigorska naselja - stalno naseljena		planinske ceste
	planinski stanovi - sezonski naseljeni		
	pastirski stanovi - privremena skloništa		
POJEDINAČNA ARHITEKTONSKA OSTVARENJA	obrambena (ranobizantski kastrumi, obrambene kule...)	ARHEOLOŠKA NALAZIŠTA	nalazi u spiljama (mezolitik)
	sakralna (crkve, svetišta...)		gradine i grobne gomile brončanog doba
	civilna (planinarski dom...)		rimski Argyruntum
	gospodarska (mlinovi...)		srednjovjekovne utvrde
NAMJENA I KORIŠTENJE PROSTORA	suhozidima ograđene obradive površine uz naselja, stanove	MIRILA	mirila Tribnja
	suhozidima ograđene obradive površine u docima, ravnima		mirila Starigrada Paklenice
	suhozidima ograđene obradive površine uz tokove i izvore		mirila Selina
	suhozidima ograđeni putevi		mirila Modriča
	slobodni pašnjaci		





Krajolik i naslijeđe Južnog Velebita podjednako su oblikovani materijalnim – prirodnim i antropogenim, te nematerijalnim sastavnicama, koje isključivo racionalnim metodama nije moguće sagledati kao cjelinu.[7] Identificiranjem prirodnih, antropogenih, oblikovnih i nematerijalnih sastavnica, utvrđeni su čimbenici bitni za prepoznavanje identiteta prostora Južnog Velebita.

Prema Europskoj konvenciji o krajolicima krajolici su osnova prirodnog i kulturnog naslijeđa, koji doprinose konsolidaciji identiteta Europe. Stoga se krajolici, uz kulturno naslijeđe, mogu smatrati prirodnim naslijeđem; interakcija prirode i kulture.[8]

Razvrstavanje sastavnica krajolika u osnovne grupe, temelji se na dosadašnjim istraživanjima dr.sc. Biserke Dumbović Bilušić. Razvrstaj unutar pojedine grupe sastavnica prilagođen je krajoliku Južnog Velebita, koji se temelji na prepoznavanju specifičnih uspostavljenih struktura i sustava čovjekove organizacije prostora te karakterističnih prostornih uzoraka.[9] Prezentirani razvrstaj prirodnih, antropogenih, oblikovnih i nematerijalnih sastavnica u ovom radu rezultat je do sada provedenih istraživanja prostora Južnog Velebita, nije konačan te je otvoren za daljnju dopunu i nadogradnju.[10]

Prirodne sastavnice krajolika južnog Velebita

Prirodne vrijednosti Južnog Velebita prepoznate su na nacionalnoj i međunarodnoj razini. Na području Južnog Velebita nalazi se najočuvanije i najveće šumsko područje na području Dalmacije, koji je 1949. zaštićen proglašenjem Nacionalnog parka Paklenica. Organizacija UNESCO je 1978. godine proglasila Velebit rezervatom biosfere, čime je Velebit postao dio svjetske mreže područja koja predstavljaju glavne ekološke sustave na Zemlji. Prostor Velebita je 1981. godine proglašen Parkom prirode, zbog prirodnih vrijednosti i značaja za očuvanje biološke raznolikosti.

Prirodne sastavnice obuhvaćaju: klimatska; reljefna; geološka i pedološka te hidrološka obilježja; vegetaciju i staništa.[11] Glavno obilježje krajolika Južnog Velebita je visoki stupanj prirodnosti, u kojemu dominiraju krške geomorfološke strukture.

Antropogene sastavnice krajolika južnog Velebita

Kulturno naslijeđe obuhvaća kulturna dobra upisana u Registar kulturnih dobara te kulturno-povijesne vrijednosti pojedinog prostora. Na području Južnog Velebita nalazi se 25 zaštićenih i preventivno zaštićenih kulturnih dobara.[12] To su: nepokretna kulturna dobara koja uključuju pojedinačne građevine (zgrade, prometnice,...), kulturno-povijesne cjeline naselja (urbane i ruralne), arheološka područja i nalazišta, memorijalna baština, pokretna kulturna dobra i nematerijalna baština.

Antropogene sastavnice krajolika[13] obuhvaćaju: prostornu organizaciju i kompoziciju; naselja i graditeljske oblike; namjenu i korištenje prostora; građevine malog mjerila i opremu prostora; građevine niskogradnje te arheološka područja i nalazišta.[14] Za prostor Južnog Velebita karakteristična su mirila i uz njih vezani posmrtni običaji.[15] Stoga su mirila prikazana kao samostalna antropogena kulturna sastavnica.

Povijesne zajednice prepoznale su pojedine lokalitete[16], tokove[17] i područja[18] unutar prirodnog krajolika pogodnima za razvijanje vlastite kulture i izgradnju materijalnog naslijeđa. Tradicijskim polunomadskim načinom života stvoren je sustav materijalne kulture u cijelom prostoru Južnog Velebita: obalni prostori kao središta života, kulturni prostori koje su u planini stvarali pastiri, međusobno povezani tradicijskim sustavima pješačkih putova i suvremenim sustavom kolnih prometnica.

Oblikovne (fizionomsko-morfološke) sastavnice krajolika južnog Velebita

Oblikovne (fizionomsko-morfološke) sastavnice krajolika[19] obuhvaćaju: mjerilo; proporcije; linije razgraničenja; dominante u krajoliku; oblike; boje; vizure; uzorke krajolika te predjele jedinstvenih obilježja.

Velebit je planinska struktura, slabo raščlanjena s malo prirodnih prijelaza.[20] Prostor Južnog Velebita ima odlike planinskog hrpta, s naglašenim linearno i lučno izduženim

Tab. II. Prirodne sastavnice krajolika Južnog Velebita

Tab. III. Antropogene sastavnice krajolika Južnog Velebita

Sl. 1. Zemljopisni položaj Južnog Velebita

Sl. 2. Čimbenici identiteta krajolika Južnog Velebita

7 Dumbović Bilušić, Obad Šćitaroci, 2007: 264
8 Lucas, 1992: 2
9 Strukture krajolika odražavaju ne samo prirodnu okolnu krajolika, već i utjecaj čovjeka tijekom proteklih stoljeća/tisućljeća u obliku prostornih uzoraka koji su rezultat ranijih djelatnosti i procesa u krajoliku. Obad Šćitaroci, Dumbović Bilušić, Bojanić Obad Šćitaroci, Božić, 2014: 16
10 Istraživanje je dio znanstvenoistraživačkog projekta Urbanizam naslijeđa – Urbanistički i prostorni modeli za oživljavanje i unaprjeđenje kulturnoga naslijeđa (2032) kojeg financira Hrvatska zaklada za znanost i kojeg na Arhitektonskom fakultetu Sveučilišta u Zagrebu vodi akademik Mladen Obad Šćitaroci.
11 Obad Šćitaroci, Dumbović Bilušić, Bojanić Obad Šćitaroci, Božić, 2014: 15, 16
12 Ukupno 25 kulturnih dobara na području Općina Karlobag, Starigrada-Paklenica i Jasenice, evidentiranih u Registru kulturnih dobara Ministarstva kulture Republike Hrvatske.
13 Obad Šćitaroci, Dumbović Bilušić, Bojanić Obad Šćitaroci, Božić, 2014: 15, 16
14 Dubolnić, 2006: 1-55; Dubolnić, 2007: 1-58
15 Trošelj, 1992: 69-80; Trošelj, 2013: 611-630
16 Poluotoci (Argyruntum) i duboke morske uvale (Lisarica) pogodne za osnivanje primorskih naselja. Dolci bogatiji zemljom i zaštićeni od bure pogodni za osnivanje prigorskih naselja (Tomići). Izvori vode u planini pogodni za formiranje obradivih površina (Velika i Mala Močila) te smještaj planinarskih skloništa (Ivine vodice).
17 Vodeni tokovi pogodni za smještaj mlinova (mlinovi uz Veliku Paklenicu) te formiranje obradivih površina i pašnjaka (Anića luka). Prodori kanjona u planinu (Velika i Mala Paklenica) i prijevoji (Baške Oštarije, Mali Alan) pogodni za postavljanje komunikacijskih trasa.
18 Područja vršnih predjela kao i prostrane visoravni (Veliko i Malo Rujno), koje su se koristila za ispašu.
19 Obad Šćitaroci, Dumbović Bilušić, Bojanić Obad Šćitaroci, Božić, 2014: 15, 16
20 Bognar, 1994: 2

Tab. IV. Oblikovne (fizionomsko-morfološke) sastavnice krajolika Južnog Velebita

MJERILO	cjelina mjerilo Velebita - sitno mjerilo	OBLICI	oblici vršne zone - pastirska skloništa vrhovi, livade, drage, do(l)ci, sipar
	pojedinačni elementi mjerilo čovjeka - krupno mjerilo		oblici podgorske zaravni - pastirski stanovi, visoravni, duliбe, glavice
			oblici primorske terase - stalno naseljene uvale, doci i nizine, ljuti krš
			oblici prodora kanjona - spilje, jame, kukovi, tokovi vode
PROPORCIJE	proporcije prirode cjelina : pojedini elemet = pojedini elemet : detalj	BOJE	zima - snježno bijela vršna zona, zelene borove šume, sivi kamen
	proporcije intervencije sustava intervencija : pojedina intervencija = pojedina intervencija : detalj		proljeće - travnati do(l)ci i livade poljskog cvijeća, zelene šume, sivi kamen, voda
			ljeto - žuti do(l)ci i livade, zelene šume, sivi kamen
	proporcije vremena razvijanje promijene i doživljaji cjelina : dio = dio : detalj		jesen - žute livade i doci, zelene borove šume, listopadne šume u toplim bojama, sivi kamen
ZONE / PREDJELA	primorska terasa	VIZURE	točka vidikovac kadar / panorama
	podgorska zaravan		linija putevi niz fotografija
	vršna zona		
	kopnena padina		površina iz zraka ortofoto
	prodori kanjona		
LINIJE RAZGRANIČENJA	cjelina Velebita kao razgraničenje između Jadrana i Like	UZORCI KARAKTERISTIČNI I PREPOZNATLJIVI "TRENUCI" PROSTORA	uzroci prirodnih elemenata južnog Velebita
	uzdužne linije razgraničenja između terasa velebitskog masiva - definirane nadmorskom visinom		uzorci antropogenih elemenata južnog Velebita
			uzorci oblikovnih elemenata južnog Velebita
	poprečne linije razgraničenja - definirane kanjonima		uzorci asocijativnih elemenata južnog Velebita

hrptovima vršnog područja. Kopnena i primorska padina različitog su karaktera. Kopnena padina je strma, no izgledom pitomija jer je gotovo u potpunosti obrasla šumom. Za primorsku padinu karakteristične su dvije više ili manje izrazite, uzdužne terase (podgorska zaravan i uzdužna primorska terasa), koje se poput stubišta prostiru duž cijelog masiva Velebita[21] te vršno područje u središnjem dijelu Južnog Velebita. Vršno područje, Podgorska zaravan i Primorska terasa karakterizirane su različitom strukturom krajolika te oblikovane različitim prirodnim, antropogenim i nematerijalnim elementima. Uzdužne terase poprečno su usječene kanjonima koji predstavljaju prirodne „ulaze" u planinu, od kojih su najizraženiji kanjoni Velike i Male Paklenice.

Nematerijalne sastavnice krajolika južnog Velebita

Na području Južnog Velebita posmrtni običaji vezani uz mirila ili počivala registrirani su kao zaštićeno nematerijalno kulturno dobro.

Nematerijalne sastavnice krajolika[22] obuhvaćaju: percepciju krajolika; umjetnički izričaj; tradicijska znanja, umijeća i vještine – načine življenja i običaje[23]; usmene predaje, legende, mitove i priče[24]; povijesne događaje; povezanost sa znamenitim osobama; identitet; simbole; toponime[25]; ambijentalne vrijednosti pojedinih prostornih sklopova te zvučni okoliš *(soundscape)*.

Za prostor Južnoga Velebita karakterističan je tradicijski, polunomadski način života – izdizi ili prljanja, kojega do danas prakticira svega nekoliko obiteljskih gospodarstava. Tradicijskim načinom života, povijesne i današnje zajednice su pridružile značenje cjelovitom prostoru Južnog Velebita – obalnom i planinskom prostoru te podjednako prirodnim i antropogenim elementima. Pridruživanjem značenja pojedinim prostorima – prepoznavanjem prostora poticaja umjetničkog izričaja[26]; prostora odvijanja običaja; prostora povezanih s usmenim predajama, legendama, mitovima i pričama[27]; prostora odvijanja povijesnih događaja; prostora izraženih karakteristika koji sami postaju simbolom identiteta[28]; prostora izraženih ambijentalnih vrijednosti; pridruživanjem pojedinim prostorima toponime i nazive[29]; te prepoznavanjem svučnog okoliša (*soundscape-a*), pojedini prostori postaju kulturni prostori[30]. U kulturnim prostorima utjelovljeni su nematerijalni elementi kulture, te njihovom rasprostranjenosti cjeloviti prostor Velebita postaje sastavni dio kulture povijesnih i današnjih zajednica, a ne samo prostor izgradnje materijalne kulture.

RASPRAVA

Prepoznavanjem prirodnih, antropogenih, oblikovnih i nematerijalnih sastavnica Južnoga Velebita, te njihovim razvrstajem unutar pojedinih skupina i podskupina prema obilježjima prostora, utvrđeni su čimbenici bitni za prepoznavanje identiteta Južnoga Velebita. Čimbenici identiteta obuhvaćaju prepoznate specifične uspostavljene strukture i sustav organizacije prostora te prostorne uzorke karakteristične za Južni Velebit.

Asocijativni kulturni krajolici povezani su s religijskim, kulturnim i prirodnim elementima, te ostalim elementima/asocijacijama.[31] Obuhvaćaju krajolike materijalnog i nematerijalnog naslijeđa, kulturne krajolike i kulturne prostore, prirodne elemente krajolika i značenja koja zajednice pridružuju krajolicima izraženih prirodnih vrijednosti[32] te se u opsegu krajolika odnose podjednako na iznimne kao i na uobičajene ili degradirane krajolike. Daljnja istraživanja potrebno je usmjeriti na prepoznavanje karakterističnih asocijativnih elemenata krajolika Južnoga Velebita te moguću primjenu definiranja asocijativnih kulturnih krajolika na primjeru Južnoga Velebita.

Metode istraživanja krajolika obuhvaćaju objektivne i subjektivne metode[33], prilagođene podjednako materijalnim i nematerijalnim sastavnicama krajolika. U daljnjem istraživanju krajolika Južnog Velebita naglasak će biti na vizualnoj metodi istraživanja alatom fotografije, koja obuhvaća podjednako objektivno i subjektivno, dokumentaciju i interpretaciju, prostor koji se doživljava i doživljaj prostora. Alatom fotografije prezentira se i bilježi, ne samo fizički kontekst materijalne baštine, već i kulturni prostor nematerijalne kulturne baštine. Vizualna metoda koristiti će se kao osnovna metoda istra-

21 Bognar, 1994: 3
22 Obad Šćitaroci, Dumbović Bilušić, Bojanić Obad Šćitaroci, Božić, 2014: 15, 16
23 Belaj, 2004: 5-31; Bušljeta, 2010:397-428; Vinšćak, 1989: 79-98
24 Trošelj, 2011: 345-370; Vinišćak, 1991: 27-31
25 Gilić, 1984: 117-122; Fürst-Bjeliš, 1999-2000: 349-354
26 Tradicionalna pjesma Vilo Velebita, Petar Zoranić: Planine...
27 Car Pasoglav i Večka Kulina; vile i Babino (Vilinsko) jezero; Babe i Babin kuk; dječje duše i Dušice; štovanje Velike i Male Gospe na Rujnu. Trošelj, 2011: 348-355
28 Kanjon Velike Paklenice, Sveto Brdo.
29 Kuk Vilin, Dušice, Sveto Brdo, Starigrad Paklenica.
30 Zakon o potvrđivanju Konvencije o zaštiti nematerijalne kulturne baštine, NN 55/2007., članak 2 – Definicije
31 ICOMOS, 2006: 3
32 UNESCO definira asocijativne kulturne krajolike na temelju snažnih vjerskih, umjetničkih ili kulturnih asocijacija prirodnih elemenata, a ne nužno materijalnih kulturnih dokaza, koji mogu biti beznačajni ili čak odsutni.
33 Chias, Abad, Echeverria, Da Casa, Celis, 2007: 1

živanja krajolika Južnoga Velebita, na koju će se nadograditi ostale metode istraživanja kako bi se obuhvatila cjelina krajolika.

ZAKLJUČAK

Doprinos istraživanja jest prikazani pristup analizi prirodnih, antropogenih, fizionomsko-morfoloških i nematerijalnih obilježja i doživljaja krajolika pretežito prirodnih vrijednosti, na primjeru Južnoga Velebita. Rezultat istraživanja jest pregled skupina i podskupina pojedinih sastavnica krajolika Južnog Velebita: prirodnih, antropogenih, oblikovnih i nematerijalnih.

Daljnja istraživanja potrebno je usmjeriti na utvrđivanje modela prepoznavanja i vrjednovanja integralnih, kulturnih i prirodnih vrijednosti te scenarija novih zahvata, kojima će krajolik Južnog Velebita postati aktivni sudionik razvoja prostora. Modele novih zahvata potrebno je prilagoditi karakteristikama krajolika, naslijeđenim uzorcima i načinu korištenja prostora.

Raspon budućih zahvata kreće se od konzervacije stanja, oporavka/unaprjeđenja izvornog načina korištenja prostora, revitalizacije promjenom namjene do znanstvenog bilježenja i istraživanja elemenata, obilježja i vrijednosti krajolika. Time će se osigurati osnova za unaprjeđenje prostora temeljenog na naslijeđu te očuvanje naslijeđa od zaborava.

LITERATURA

1. Belaj, V. (2004.), *Tradicijsko planinsko stočarstvo na Velebitu i bunjevačka etnogeneza*, Studia ethnologica Croatica, vol. 16., pp. 5-31, Zagreb, ISSN 1848-9532
2. Bognar, A. (1994.), *Temeljna skica geoekoloških osobina Velebita*, Senjski zbornik, vol. 21., pp. 1-8, Senj, ISSN 0582-673X
3. Chias, P.; Abad, T.; Echeverria, E.; Da Casa, F.; Celis, F. (2007.), *A GIS in cultural heritage based upon multiformat database and hypermedial persinalized queries*, XXI International CIPA Symposium, 1-6 October, Athens, Greece
4. Dubolnić, M. (2006.), *Prapovijesna nalazišta na području Starigrada Paklenice*, Radovi Zavoda za povijesne znanosti HAZU u Zadru, vol. 48, pp. 1-55, Zadar, ISSN 1848-8943
5. Dubolnić, M. (2007.), *Argyruntum i njegov teritorij u antici*, Radovi Zavoda za povijesne znanosti HAZU u Zadru, vol. 49, pp. 1-58, Zadar, ISSN 1848-8943
6. Dumbović Bilušić, B.; Obad Šćitaroci, M. (2007.), *Kulturni krajolici u Hrvatskoj – identifikacija i stanje zaštite,* Prostor, vol. 15, no. 2 (34), Zagreb, ISSN 1333-9117
7. Gilić, S. (1984.), *Prilog velebitskoj toponimičkoj građi*, Senjski zbornik, vol. 10-11, pp. 117-122, Senj, ISSN 0582-673X
8. Obad Šćitaroci, M.; Dumbović Bilušić, B.; Bojanić Obad Šćitaroci, B.; Božić, N. (2014.), *Krajolik, čimbenik strategije prostornog uređenja*, Zagreb, Sveučilište u Zagrebu, Arhitektonski fakultet, Zavod za urbanizam, prostorno planiranje i pejsažnu arhitekturu
9. Trošelj, M. (1992.), *Prilog istraživanju velebitskih mirila*, Senjski zbornik, vol. 19., pp. 69-72, Senj, ISSN 0582-673X.
10. Trošelj, M. (2011.), *Mitske predaje i legende južnovelebitskog Podgorja*, Studia mythologica Slavica, vol. 14, pp. 345-370, Ljubljana, Udine, ISSN 1581-128X

AUTHORS' BIOGRAPHIES

Ana Sopina, architect, graduated from the Faculty of Architecture University of Zagreb. She is the member of research project *Heritage Urbanism*. Area of research: cultural landscape, art in public spaces, urban development of Zagreb. ana.sopina@gmail.com

Prof. **Bojana Bojanic Obad Šćitaroci**, Ph.D, architect, associate professor at Faculty of Architecture University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. She is the head of doctoral research of the project *Heritage Urbanism*. Area of research: history of landscape architecture, the relationship of contemporary landscape architecture and heritage. bbojanic@arhitekt.hr, www.scitaroci.hr

Prof. **Sanja Gašparović**, Ph.D, assistant professor at Faculty of Architecture University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. She is a member of the research project *Heritage Urbanism*. Area of research: urban, spatial and landscape planning. sgaspar@arhitekt.hr

DAVOR STIPAN, First Gymnasium in Split, Split, Croatia

ARHITEKTONSKO NASLIJEĐE GRADA KOMIŽE
VRJEDNOVANJE S GLEDIŠTA ODRŽIVOG RAZVOJA OTOKA

ARCHITECTURAL HERITAGE OF THE CITY OF KOMIŽA
EVALUATION FROM THE VIEWPOINT OF SUSTAINABLE DEVELOPMENT OF THE ISLAND

KLJUČNE RIJEČI
održivi razvoj otoka
arhitektura renesanse
arhitektura baroka
valorizacija
Komiža

KEY WORDS
sustainable development of the Island
renaissance architecture
baroque architecture
valorisation
Komiža

Arhitektura, kao specifično prostorno-vremensko i kulturno-civilizacijsko obličje, progovara svojim jezikom mase, volumena, oprostorenih jedinica, složenom unutarnjom strukturom, tvoreći konture, vedute, obalne linije, ulične rastere te determinira *urbanu ideologiju organizma naselja.* U svojoj povijesnoj slojevitosti neprestalno pulsira novogradnjama, dogradnjama, adaptacijama ili pak rušenjima. Danas, kao i u svakom budućem *danas,* postavlja se pred nas ne kao nijemi svjedok minulog vremena niti utilitarna *služavka,* već kao izazov našoj percepciji u kontekstu zaštite i valorizacije kao relevantnog činitelja održivog razvoja. U radu se analizira potencijal arhitektonske baštine grada Komiže u svjetlu simbioze ambijentalnog, pučkoga graditeljstva te istaknutih spomeničkih cjelina fortifikacijskih, sakralnih i rezidencijalnih obilježja.

Architecture, with its spatiotemporal, cultural and civilization facets, speaks in the language of mass, volume, spatial units, and complex interior structures. It creates contours, panoramas, coastal lines, street patterns and determines the *urban ideology of human settlement.* In its historical complexity it pulses with new construction, addition, adaptation or demolition. It stands before us not as a silent witness of past times or as a utilitarian servant, but as a challenge to our perception in the context of protection and valorisation as relevant factors of sustainable development.

From this standpoint the article analyses the architectural heritage of the city of Komiža, in the light of symbiosis between traditional building practices and notable examples of fortified, sacral, and residential architecture.

UVOD

Fenomen renesansnog i baroknog arhitektonskog naslijeđa grada Komiže na otoku Visu predstavlja jednu od živopisnijih etapa hrvatske kulturne povijesti. Od specifičnih uvjeta koji dovode do nastanka grada u kasnom srednjovjekovlju do graditeljskih poduhvata čija je realizacija svoju fiskalnu podlogu osigurala ribarskom djelatnošću, Komiža danas predstavlja tek jedno u nizu otočnih naselja koje je zahvaćeno općim trendom depopulacije. Ipak, arhitektonsko naslijeđe grada predstavlja važan čimbenik mogućeg razvoja putem programatskih revitalizacijskih postupaka u skladu s metodološkom strategijom.

NASTANAK GRADA I ARHITEKTONSKO NASLIJEĐE

Nagađanja o postojanju antičkog naselja na području današnje Komiže su neutvrđena.[1] Sredinom 13. stoljeća biševski benediktinci dolaze u komiški zaljev te podižu samostan sv. Nikole,[2] istodobno davajući u zakup poljodjelska zemljišta stanovništvu iz unutrašnjosti otoka.[3] Tijekom vremena nastaje novoformirano naselje koje se širi i spušta do obale,[4] dok se rastući broj pučanstva okreće ribarstvu kao gospodarskoj grani koja omogućuje značajne urbanističke i arhitektonske proplamsaje od početka 15. do kraja 18. stoljeća.

Arhitektonske spomenike znatnije povijesno-umjetničke, arhitektonske i ambijentalne vrijednosti unutar gradskog areala čine sakralni prostori, fortifikacijski sustavi, rezidencijalna arhitektura i stambene građevine tradicijskoga graditeljstva.

Postankom najranija te za nastanak naselja ključna jest crkva sv. Nikole, u narodu zvana 'Muster'.[5] Podrijetlom iz sredine 13. stoljeća, nekadašnji benediktinski sklop se u baroku temeljito pregrađuje novim lađama, prezbiterijem, zvonikom i bastionskim sustavom. U sjevernom dijelu Komiže nalazi se renesansna crkva sv. Marije,[6] kao jedinstveni primjer bogomolje s trostrukim pročeljem na istočnoj obali Jadrana,[7] koja nije sagrađena prema jedinstvenom nacrtu već postupnim dograđivanjem. Crkva sv. Roka predstavlja neobično graditeljsko rješenje koje svojim arhitektonskim karakterom ujedinjuje sakralnu građevinu i fortifikaciju koja je štitila južne granice naselja.[8] Crkvu Gospe od Sedam Žalosti[9] karakterizira specifičnost prostorne impostacije, koja se očituje u prilagodbi intimnom gradskom trgu kojeg sa triju strana zatvaraju pročelja starih stambenih kuća dok je s morske strane djelomično zatvorena mletačkim kaštelom.

Fortifikacije nastale od 15. do 18. stoljeća u naseljima na istočnoj obali Jadrana su uobičajena pojava. Na nagovor predstavnika mletačke vlasti na Hvaru i Visu, Ioanisa Grimania, Venecija je odobrila gradnju monumentalne tvrđave na komiškoj rivi.[10] Renesansna utvrda danas čuva postav "Ribarske zbirke". Za razliku od Visa gdje je u ranom novom vijeku izgrađen veći broj ljetnikovaca hvarskoga plemstva, Komiža oskudijeva građevinama toga tipa. Najvažniji spomenik rezidencijalnih obilježja je palača Zanchi.[11]

Ambijentalna pučka arhitektura kamena je suština grada, njegov izniman graditeljski ansambl i najveća vrijednost.[12] Balustrade, balkoni, konzole, profilirani otvori, stubišta, fumari, luminari i krovišta čine najtananiju čipku čiji je graditeljski vokabular apoteoza komiškog urbanizma. Jedan dio tih građevina nosi obilježja rezidencijalne arhitekture.[13]

METODOLOGIJA REVITALIZACIJE I ODRŽIVOST KAO OBVEZA

Vrjednovanje arhitektonskog naslijeđa s gledišta održivog razvoja otoka nužan je preduvjet revitalizacijske metodologije. Prva etapa pretpostavlja razvijanje svijesti o relevantnosti očuvanja kulturno-povijesnih vrijednosti kod lokalnog stanovništva. Sustavom permanentnog informiranja i širenja znanja građana o postavkama vlastitog identiteta oformio bi se kvalitetan supstrat promišljanja o samobitnosti. Edukacija stanovnika treba se provoditi u skladu s njihovom mogućnošću percepcije naslijeđa, tj. sustavno osmišljenim programima koji su prilagođeni različitim uzrastima. Predškolsku i školsku populaciju trebalo bi uključiti u rad pedagoško-edukacijskih radionica[14] koje će sadržajno i tematski interpretirati baštinu kroz zajedničke projekte, kvizove znanja, teoriju igre te terenski rad.[15]

1 Kao 'uvala Komiža' (*Val Comeza*) prvi put se spominje u 12. st.
2 Na susjednom otoku Biševu već je u 11. st. postojala crkva sv. Silvestra, na čijem mjestu kasnije benediktinci s Tremita utemeljuju samostan.
3 Bezić-Božanić, 2000: 6
4 S obzirom da na području Komiže prije dolaska biševskih redovnika nigdje nije zabilježena prisutnost stalnih stanovnika, luke, ni zgrada stambene namjene, formiranje stalno naseljene protourbane jezgre začeto je upravo u tom trenutku.
5 Od grč. *monasterium* – samostan.
6 Gradnju je 1513. odobrio hvarski biskup Franjo Pritić. Crkva se u ispravama iz 16. st. spominje kao *ecclesia sive capella sub invocatione nuncupate Cursarizza*, dok je danas poznata kao Gospa Gusarica zbog nekolicine pučkopredajnih legendi.
7 Sintetizirana pročelja su artikulirana trima portalima renesansne profilacije nad kojima su jednostavne lunete i rozete.
8 Komiška obitelj Mardešić 1763. g. je zatražila i dobila dozvolu od hvarskoga biskupa Jakova Pontaltija da na mjesto starije sagradi novu crkvu, pod uvjetom da staru preuredi za sakristiju.
9 Podignuta 1759. g. u središtu naselja nastojanjem Višanina Mihovila Milinkovića, dugogodišnjeg komiškog župnika i književnika. Jednobrodna građevina s pravokutnom apsidom i baptisterijalnim aneksom najrazvedenija je u pročelnom dijelu.
10 Gradnja je okončana do konca 1592. dok je utvrda naknadno obnavljana početkom 17. i tijekom 19. st. kada je doživjela određene preinake i adaptacije.
11 Lokalni patricij Antonio Zanchi podignuo je u središtu naselja baroknu trokatnicu čija se gradnja smještava u drugu polovicu 17. ili sam početak 18. st.
12 Dio nje odolijeva bremenu vremena ponajviše zbog revitalizacijskih programa čime je prilagođena suvremenim funkcijama, dok drugi propada pod teretom demografskog pražnjenja.
13 Radi se o "palačama" ribara i težaka koje su prilagođene njihovim potrebama kao zgrade bez epidermnog sjaja. Te građevine u pravom su smislu rezidencije, od topografskog smještaja do praktičnosti života u njima, a danas čine ambijentalnu tradicijsku arhitekturu Komiže, koja je ostala "nijema" u vremenu s obzirom da ju je teško datirati zbog odsustva stilskih elemenata i anonimnosti vlasnika.
14 U organizaciji lokalnih udruga, gradske knjižnice, "Ribarske zbirke Komiža" i odgojno-obrazovnih ustanova.
15 Edukacija objedinjuje individualno istraživanje i percepciju, bilježenje, crtanje, skiciranje te mapiranje spomenika kako u kartografskim prikazima tako i u vlastitoj svijesti.











Metode edukacije ostalih dobnih skupina započinju izradom programa, tj. inicijativom skupina pojedinaca te lokalnih udruga[16] koje zajedničkim radom i interdisciplinarnom suradnjom pružaju stanovništvu mogućnost valorizacije naslijeđa te njegova naknadnog uključivanja u suvremeni život. Nositelji edukacije program trebaju provoditi putem javnim rasprava, panela, okruglih stolova, predavanja i znanstveno-stručnih skupova koji se planiraju na godišnjoj razini. Suradnja s ukupnom otočkom populacijom, stanovnicima šireg arhipelaga i priobalja, uključujući fakultete i sveučilišne kolegije[17], predstavlja neizostavan dio edukacijske metodologije.

Dakle, edukaciju smatramo polazišnom točkom ka vrjednovanju naslijeđa u cilju revitalizacije te ekonomske i demografske održivosti grada. Rezultati edukacijskih programa trebaju se prezentirati i biti javno dostupni što će zasigurno potaknuti širi krug stanovnika na uključivanje u razvojnu strategiju. Javna promocija, pozivi na djelovanje, terenska istraživanja i učenje *in situ*, vode ka osmišljavanju središnje baze podataka u obliku službene internetske stranice koju će moderirati sada već oformljeni tim stručnjaka. Također, metode edukacije obuhvaćaju izložbe, prezentaciju fotografskog i arhivskog materijala o spomenicima, rezultate dječjih radionica i istraživačke natječaje, a koji će istovremeno biti popraćeni ostalim sredstvima javnog priopćavanja (putem lokalne radio postaje, publikacijom mjesečnih biltena s hodogramom aktivnosti i javnim pozivima na prisustvovanje edukacijskim tematima).

U suradnji s lokalnim vlastima, u aspektu financijske potpore i otvorenosti prema baštini kao iznimnom kulturnom resursu, nositelji revitalizacijske strategije trebaju institucionalizirati svoj rad pokretanjem Centra za arhitektonsko naslijeđe u cilju dugoročne održivosti grada Komiže i otoka u cjelini. Poželjno je da se problematika prostora, opreme i infrastrukture dogovori s "Ribarskom zbirkom Komiža", koja je zbog svoje baštinske vrijednosti kao i frekventne lokacije, idealno mjesto za smještaj stručnjaka koji će voditi Centar. Centar bi trebao usko surađivati sa sličnim domaćim i stranim organizacijama, obrazovnim institucijama, konzervatorskim uredima te ponajviše s lokalnim vlastima i domicilnim stanovništvom. Aktivno uključivanje Komižana svih generacija u rad Centra u svrhu valorizacije, očuvanja i prezentacije naslijeđa jest najdemokratskiji način upravljanja istim. Slijedom toga, daljnji koraci ka poimanju Komiže kao važnog maritimnog *nukleusa* arhitektonskih, povijesnih i općekulturalnih sadržaja jest osmišljavanje, financiranje i izrada informativnih panel ploča, auditivnih višejezičnih vodiča i interaktivnih mapa koji se trebaju strateški smjestiti unutar grada. Obvezan dio revitalizacijske metodologije jest i angažiranje obrazovanih stručnih vodiča kao i publiciranje turističke monografije o gradu. Istina jest da Komiža nema ništa od navedenog, stoga i ne čudi činjenica da je poznavanje vlastitog zavičaja izvan pučkopredajnih osobitosti kod domaćeg stanovništva minorna, kao i činjenica da se većina turističke atraktivnosti grada temelji na gastronomiji, čistom moru, regatama i jednodnevnim izletima na susjedne otoke, pri čemu je arhitektonsko naslijeđe u potpunosti marginalizirano. Treba naglasiti da financijska podrška u ovom slučaju, u suglasju s pomno osmišljenom metodologijom revitalizacije, a prema prethodno navedenim općim postulatima koji se temelje na edukaciji, angažmanu, projektima i strateškim ciljevima, ne bi trebala dolaziti u pitanje.[18]

U cilju održivog razvoja nužno je zalagati se na svim administrativnim razinama u okvirima međuresorne suradnje nadležnih tijela i relevantnih institucija, zajednica i interesnih skupina. Da bi se zajednica dugoročno održala, njome se treba pozabaviti lokalna politika pokretanjem lokalnih aktivnosti.[19] Od velikog značaja je i uspostavljanje sustavnog dokumentiranja, evidencije, kategorizacije, valorizacije, praćenja stanja i izrade planova obnove naslijeđa. Dobra organizacija, temeljita priprema, studiozan, kvalitetno koordiniran multidiciplinaran rad uz tijesnu suradnju s lokalnim stanovništvom uvjet je evoluiranja predodžbe o svim realnim i potencijalnim baštinskim manifestacijama.

Sve navedeno podrazumijeva i sagledavanje naselja u cjelini, dok revitalizacija izoliranih spomenika bez daljnjeg narušava cijeli sustav. Upravo isključivost suvremenog pristupa u tretiranju kulturne baštine po načelima pojedinačnosti ostavlja mogućnost degradacije cjeline. Da bi se baština očuvala, grad mora biti živ i poletan, a ne tek

Sl. 1. Župna crkva sv. Nikole, pogled sa sjeverne strane (snimio: Davor Stipan)

Sl. 2. Župna crkva sv. Nikole, fasada (snimio: Davor Stipan)

Sl. 3. Crkva sv. Marije, pogled sa južne strane (snimio: Davor Stipan)

Sl. 4. Crkva sv. Roka, fasada (snimio: Davor Stipan)

Sl. 5. Kaštel Grimani, pogled sa sjeverne strane (snimio: Davor Stipan)

Sl. 6. Palača Zanchi, pogled sa južne strane (snimio: Davor Stipan)

Sl. 7. Komiža, stambena arhitektura ambijentalne vrijednosti (snimio: Davor Stipan)

Sl. 8. Komiža, stambena arhitektura ambijentalne vrijednosti (snimio: Davor Stipan)

Sl. 9. Komiža, stambena arhitektura ambijentalne vrijednosti (snimio: Davor Stipan)

16 Primjerice, udruge *Lag Škoji – Lokalna akcijska grupa, Anatomija otoka – centar za istraživanje i razvoj, Ars halieutica* te *Udruga Dragodid.*

17 Izleti i stručne ekskurzije studenata i zainteresiranih pojedinaca izvan Visa pod vodstvom nositelja edukacijske (i promidžbene) strategije.

18 Novčana sredstva bi trebalo ishoditi preko lokalne političke administracije, regionalnih i nacionalnih programa za kulturu te europskih fondova.

19 Aktivnosti kojima se iskorištavaju pozitivni vanjski utjecaji u cilju ulaganja, učenja i razumijevanja, korištenja tehnologije i upravljanja gradskim i prirodnim krajolikom.

muzejski prostor, dok njegovi stanovnici trebaju steći znanja o povijesnim utjecajima na urbanistički strukturu. Na taj način mogu donositi utemeljene odluke o budućnosti mjesta, objekata i zemljišta koje se ne kose sa uspostavljenim metodama revitalizacije. Jasno postavljeni kriteriji po kojima se ravnaju razvojni programi svakako uključuju i novo korištenje naslijeđa u službi održivog razvoja. Određene spomenike bi trebalo prenamijeniti i adaptirati suvremenim potrebama koje istovremeno oživljuju prostor, a ne degradiraju ga. Primjerice, palača Zanchi koja je zaštićena kao materijalno kulturno dobro Republike Hrvatske, nema nikakvu funkciju te kao takva predstavlja mrtav spomenik i resurs sam za sebe. Njenu bi nekadašnju namjenu trebalo reaktualizirati u obliku muzejskog prostora koji oživljava način života jednog lokalnog patricija iz baroknog razdoblja.

Prirodni krajolik sastavni je dio identitetske vrijednosti Komiže te povezanost s njim na načelima ekološke održivosti, potenciranja domaće agrarne proizvodnje i ruralnog turizma, također može doprinijeti održivosti grada. Kontinuirano upoznavanje i razvijanje senzibiliteta prema kulturnom i prirodnom ambijentu, kao i prilagođavanje lokalnih planova prema međunarodnim odredbama i deklaracijama,[20] osigurava vitalnost i budućnost Komiže. Unutar te budućnosti, arhitektonsko naslijeđe je snažan supstrat tradicije kulture življenja. Arhitekturu nije nužno samo konzervirati već istaknuti njene specifičnosti i unikatnost koju treba vezati uz gospodarsku prošlost i kolektivnu memoriju stanovnika, koja se ogleda u prilagodbi potrebama inzularnog svijeta koji je cijelo svoje bivstvovanje čvrsto vezan uz more. U toj trodiobi koju čine arhitektonsko naslijeđe, suodnos kulturnog i prirodnog krajolika te ribarska prošlost, koja je po mnogočemu ključna za prethodne dvije sastavnice, nalazi se potencijal grada Komiže čiji je razvoj moguć po navedenim metodološkim postavkama.

ZAKLJUČAK

Razdoblje od 15. do 18. stoljeća je doba prvog značajnijeg gospodarskog procvata te urbanističkog i demografskog širenja Komiže, koja se postupno kao naselje razvija od sredine 13. stoljeća. Govoreći o valorizaciji arhitektonskih spomenika, oni u širem kontekstu regije ne predstavljaju značajniju graditeljsku prekretnicu, no njihova vrijednost je u primjerenosti, odmjerenosti i prilagodbi potrebama manifestirajući živopisnost i ambijentalnost Mediterana. Revitalizaciju arhitektonskog naslijeđa, kao važnog čimbenika održivosti naselja, moguće je ostvariti uz sustavnu i etapnu isplaniranost koja obuhvaća multidisciplinarni pristup kroz edukaciju i uključenost stanovnika u programe razvoja, vrjednovanje, cjelovitost urbanističkog sagledavanja, ruralni turizam te interakciju urbanog i prirodnog krajolika.

Stratregija revitalizacije započinje edukacijom koja primarno implicira angažman lokalnog stanovništva svih generacija te njihovo aktivno sudjelovanje u metodologiji razvojnih planova. Edukacijski program interdisciplinarnog karaktera podrazumijeva radionice, predavanja, izložbe, terenski rad, skupove, rasprave i panele u svrhu podizanja svijesti o važnosti naslijeđa.

Prezentacija naslijeđa i formiranje kolektivnog stava o baštini kao vrijednosti i iznimnom resursu uključuje pokretanje lokalnog Centra za arhitektonsko naslijeđe koji će voditi stručnjaci različitih profila i koji će sustavnom metodologijom, aktivnostima te razvojnim strategijama upravljati baštinom. Zaseban dio funkcije Centra jest suradnja s vlastima, obrazovnim institucijama, lokalnim udrugama te sličnim domaćim i stranim organizacijama.

Djelomičnim vrjednovanjem, kako samih arhitektonskih spomenika unutar grada tako i grada izvan svog prirodnog krajolika, ne mogu se postići željeni rezultati. Kao što primarna edukacija o naslijeđu oformljuje populacijski kolektiv svjestan vlastite vrijednosti, na isti se način kulturni i prirodni aspekti lokaliteta trebaju homogenizirati u općecivilizacijski diskurs.

Na tragu navedenog, uz neprekidno provođenje metodologije revitalizacije naslijeđa i orijentiranost na (lokalitetu) primjerene oblike turističke aktivnosti te kvalitetno osmišljene prostorne planove, održivi razvoj grada i otoka je izvjestan.

20 Osobito: ICOMOS, *The Florence Declaration on Heritage and Landscape as Human Values* (Firenca, 2014.)

LITERATURA

1. Bezić-Božanić, N. (1972.), *Popis stanovništva Komiže u XVIII i početkom XIX stoljeća,* Čakavska rič, vol. 2, no. 2, pp. 65-112, Split
2. Bezić-Božanić, N. (1991.), *Inventari komiških crkava*, Prilozi povijesti umjetnosti u Dalmaciji, vol. 33, no. 1, pp. 517-527, Split
3. Bezić-Božanić, N. (2000.), *Prilog poznavanju zemljišnih nazivlja na otoku Visu od 11. do 18. stoljeća,* Čakavska rič, vol. 28, no. 1–2, pp. 5-19, Split
4. Čoralić, L. (2004.), *Kraljica mora s lagunarnih sprudova: povijest Mletačke Republike,* Meridijani, Samobor
5. Ostojić, I. (1964.), *Benediktinci u Hrvatskoj II,* Benediktinski priorat, Split
6. Tudor, A. (1994.), *Dvije viške crkve i njihovo utvrđivanje u 17. stoljeću,* Prilozi povijesti umjetnosti u Dalmaciji, vol. 34, no. 1, pp. 285-301, Split
7. Tudor, A.; Petrić, N. (1998.), *Ladanjska izgradnja prostora hvarske komune,* Prilozi povijesti umjetnosti u Dalmaciji, vol. 37, no. 1, pp. 229-265, Split
8. Tulić, D. (2011.), *Zonkotova Gospa – nepoznato djelo Giovannija Bonazze u Komiži na Visu*, Radovi Insituta za povijest umjetnosti, vol. 35, no. 35, pp. 131-138, Zagreb
9. Žmegač, A. (2009.), *Bastioni jadranske Hrvatske,* Školska knjiga, Zagreb

AUTHOR'S BIOGRAPHY

Davor Stipan, art historian, geographer, Ph.D student in art history at the University of Split. Areas of research interest: theory of architecture, art criticism, art history heritage of Dalmatia. Publishes papers in Kontura, Vijenac, Hrvatska zora and Informatica museologica. Presented papers at several international conferences. Regular member of the Croatian Art Historians Society, Matica Hrvatska, the Association of Friends of Cultural Heritage of Split and ICOM.
davorstipan@gmail.com

DEŠA KARAMEHMEDOVIĆ, University of Herzegovina – Faculty of Social Sciences Dr Milenko Brkic, Bijakovići, Međugorje, Bosnia and Herzegovina

KULTURNE RUTE
MODEL HOLISTIČKOG UPRAVLJANJA DUBROVAČKIM LJETNIKOVCIMA

CULTURAL ROUTES
MODEL OF THE HOLISTIC MANAGING OF THE VILLAS OF DUBROVNIK

KLJUČNE RIJEČI
graditeljsko nasljeđe
dubrovački ljetnikovci
kulturni putovi
holističko upravljanje
društveno vrjednovanje

KEY WORDS
arhitectural heritage
the Villas of Dubrovnik
cultural routes
holistic management
social evaluation

Analiza dubrovačkih ljetnikovaca obuhvaća 278 građevina izgrađenih između 14. i 18. stoljeća. Ljetnikovci su većinom rasprostranjeni na području Dubrovnika i bliže okolice (67%), iako se nalaze na prostoru od Konavala do poluotoka Pelješca. Gustoća izgradnje ljetnikovaca na području Dubrovnika iznosi jedan ljetnikovac na 0,21 km², odnosno približno 5 ljetnikovaca na 1 km^2. Prema sadašnjem građevnom stanju 32% ljetnikovca su ruševine, oko 35% je arhitektonski još uvijek reprezentativno, 23% je u lošem stanju, a 10% je potpuno devastirano.

Holistički model upravljanja ljetnikovcima može biti prihvatljiv instrument trajnog upravljanja ljetnikovcima. Pri tom model koristi kulturne putove kao potku koja povezuje sve segmente i dionike u tom procesu te se temelji na kreativnosti i inovativnosti. Namjera ovog priopćenja nije sagledati sve čimbenike društvenog vrjednovanja, nego načelno postaviti područja koja trebaju biti uključena u model.

Analysis of Dubrovnik villas includes 278 buildings constructed between the 14th and 18th centuries. Summer houses are most abundant in the area of Dubrovnik and the surrounding area (67%), although there are in the area of Konavle to the Pelješac peninsula. Density of villas in Dubrovnik area amounts to a one on 0.21 square kilometers, or approximately 5 villas on 1 km^2. According to the current state of construction 32% villas are the ruins, about 35% is still an architectural representative, 23% is in poor condition, and 10% is totally devastated. Holistic management model for villas can be an acceptable instrument of permanent management. This model is use cultural routes as a way of connecting all segments and stakeholders in this process and is based on creativity and innovation. The aim of this paper is not to look at all the factors of the social evaluation, but in principle to set up areas that need to be included in the model.

UVOD

Za dubrovačke ljetnikovce nije uspostavljen model upravljanja koji bi mogao primjereno odgovoriti na suvremene izazove zaštitite, očuvanja i korištenja, posebice za potrebe turizma, te na pitanja njihove samoodrživosti. Da bi se ljetnikovcima moglo upravljati potrebno je osvijestiti problematiku koja prati sve aspekte upravljanja te odrediti osnovne čimbenike koji određuju ljetnikovce kao cjelinu.[1] Spoznavanje cjeline podrazumijeva osnovne podatke o cjelini, za što je bilo potrebno provesti terenska istraživanja. Ona su napravljena od 2009. do 2015. godine i uključuje evidenciju 278 ljetnikovaca građenih od 14. do 18. stoljeća na području Dubrovačke Republike.[2] U ovom radu posebno se analizira problem društvenog vrjednovanja ljetnikovaca. Kvantitativni i dijelom kvalitativni čimbenici obuhvaćeni smještajnom analizom pružaju osnovne podatke potrebne za upravljanje, no još uvijek ne i za društveno/kulturno vrjednovanje. Polazeći od postavki da je kulturno vrjednovanje temelj društvenog vrjednovanja, a zajedno s ekonomskim i znanstvenim vrjednovanjem predstavlja ukupno društveno vrjednovanje, smatra se da holistički model može biti odgovarajući instrument trajnog upravljanja ljetnikovcima. Model koristi kulturne putove kao potku, koja povezuje sve činitelje i dionike u tom procesu te se temelji na kreativnosti i inovativnosti. Namjera ovog priopćenja nije sagledati sve čimbenike društvenog vrjednovanja nego načelno postaviti područja koja trebaju biti uključena u model.



Sl. 1. Ljetnikovac Gučetić, Trsteno (snimila: I. Huić)



Sl. 2. Ljetnikovac Crijević Pucić Nerun, Dubrovnik (arhiv autorice)

SMJEŠTAJNA ANALIZA

Ljetnikovci su većinom rasprostranjeni na području Dubrovnika i bliže okolice (67%), iako se nalaze na čitavom prostoru od Konavala (11%), Župe dubrovačke (12%), Dubrovačkog primorja (2%) do poluotoka Pelješca (8%).[3] Prema izračunu gustoće izgradnje ljetnikovaca na području Dubrovnika jedan ljetnikovac nalazi se na 0,21 km^2, odnosno na 1 km^2 solazi približno pet ljetnikovaca (4,7). Dubrovačko područje i Hrvatsko zagorje područja su u Hrvatskoj s najvećom gustoćom ljetnikovaca, odnosno dvoraca. Gustoća ljetnikovaca na dubrovačkom području dvostruko je veća od područja Brenta u Venetu (između Venecije i Padove).[4]

Prema namjeni, većina (57%) ljetnikovaca ima rezidencijalnu funkciju (u 47% je to i jedina funkcija), a za poslovnu djelatnost se koristi 21% ljetnikovaca od kojih je 11% u funkciji turizma. (Sl. 1. i 2.) Najmanje 3% ima potpuno neprimjerenu namjenu (skladišta, staje), a u vrlo lošem građevnom stanju su 4% ljetnikovca koji imaju rezidencijalnu namjenu. (Sl. 3.)

Prema sadašnjem građevnom stanju 32% ljetnikovca su ruševine (Sl. 4. i 5.), 35% je arhitektonski još uvijek reprezentativno, 23% je u lošem stanju, a 10% je potpuno devastirano. Približno 35% ljetnikovaca ima sačuvanu kapelicu. Kvalitetom izvedbe i stilskim obilježjima ljetnikovci su najreprezentativniji sa stajališta arhitektonskih i estetskih vrijednosti.[5] Arhitektonsku vrijednost ljetnikovaca čini pripadnost europskoj i hrvatskoj ladanjskoj arhitekturi, sačuvani izvorni graditeljski elementi osnovne ladanjske kuće s pripadajućim građevinama (kapelice, terase, orsani i sl.), sačuvani vrtovi i ribnjaci, kolonade i fontane, ostatci kamenog namještaja u vrtovima i u interijeru, arhitektonska dekorativna plastika, sačuvanost interijera i zidnih slika (Sl. 6. i 7.).[6] Ladanjski posjed reprezentativnih vila okružen je visokim kamenim zidovima, a sama ladanjska kuća ima jedinstveni L-tlocrt, karakterističan za dubrovačke ljetnikovce.[7] Činjenica da su ih gradili domaći graditelji i klesari[8] povećava njihovu kulturnu i društvenu vrijednost.

Navedeni, većinom kvantitativni podatci, predstavljaju materijalnu dimenziju, a ona se može valorizirati interpretacijom nematerijalnih vrijednosti ljetnikovaca. Interpretacija predstavlja rekonstrukciju prošlosti, povećava vrijednost naslijeđu, produbljuje doživljaj naslijeđa te omogućava njegovo pravilno vrjednovanje. Nematerijalna vrijednost ljetnikovaca je pohranjena u pripadnosti europskoj i hrvatskoj kulturi ladanja, u bogatoj povijesti Dubrovačke Republike, u specifičnoj dubrovačkoj ladanjskoj kulturi povezanoj sa životom obitelji i vlasnika tijekom stoljeća. Da bi interpretacija bila valjana potrebni su podatci o povijesti vlasništva i namjeni, biografije obitelji i svih članova, o procesu gradnje i građevnim zahvatima tijekom vremena, priče povezane sa životom u ljet-

1 Klasifikacije dubrovačkih ljetnikovaca kao cjeline (prostorna rasprostranjenost, stupanj zaštite, vlasništvo, arhitektonska reprezentativnost te aktualna uporaba) napravljene su za potrebe magistarskog rada, Karamehmedović, 2011. Ovo priopćenje sadrži neke od podataka iz magistarskog rada, ali i najnovije podatke, vidjeti: Karamehmedović, 2015.
2 To je prostor koji obuhvaća Grad Dubrovnik i općine: Konavle, Župa dubrovačka, Dubrovačko primorje, Ston, Janjina i Trpanj. Potonje tri su zbog malog broja ljetnikovaca obuhvaćene zajedno pod poluotok Pelješac.
3 Karamehmedović, 2011.: 107.
4 Izračun prema: 2008.: 2.
5 Grujić, 1991.: 244.
6 Karamehmedović, 2015.: 16.
7 Grujić, 1991.: 61-62.
8 Fisković, 1947.: 70-89.









nikovcima, mitovi i legende i sl. Sve navedeno se može povezati s poviješću Republike te značajnim svjetskim povijesnim događajima/osobama, koji su na bilo koji način dio povijesti i Republike i ljetnikovaca.[9] Evidentan je problem u nepostojećoj/oskudnoj i netransparentnoj dokumentaciji o ljetnikovcima što se može povezati s nedostatkom upravljačkih struktura koje bi upravljale ljetnikovcima, nedostatkom planova/programa koji uključuju ljetnikovce – kako u sektoru kulture tako i u gospodarstvu/turizmu, jednako na nacionalnoj kao na lokalnoj razini.[10]

Turističko korištenje ljetnikovaca u svijetu je uključeno u *multi-business* koncept – stanovanje/poslovna/turistička uporaba.[11] Taj koncept je primijenjen kod 3-4% dubrovačkih ljetnikovca (Sl. 8. i 9.), no na većinu nije primjenljiv zbog njihovih malih fizičkih kapaciteta. Uključivanje u kulturne putove ne bi samo povećalo broj ljetnikovaca koji se koriste po navedenom modelu nego bi se mogli uključiti i manje atraktivni, manjih dimenzija i ruševni ljetnikovci. Nekoliko je uvjeta koje je potrebno ispuniti za organiziranje kulturnih putova: postojanje povijesnih atrakcija koje treba vidjeti, priča koje treba čuti, događanja koja odražavaju 'duh mjesta' i aktivnosti u kojima posjetitelji mogu sudjelovati. Ljetnikovci nisu 'turistički valorizirani' iako se u 11% obavlja turistička djelatnost. Da bi bili turistički valorizirani moraju biti najprije odgovarajuće kulturno vrjednovani i označeni te kao takvi posebno razmatrani i kategorizirani u turističkom zakonodavstvu. Problemi u svezi kulturnog vrjednovanja su vrlo heterogeni i složeni. Pojedinačno je tek oko 40% ljetnikovaca pod zaštitom države,[12] a kao cjelina nisu uopće razmatrani. Da bi od kulturnog resursa postali turistička atrakcija moraju biti pravno i fizički dostupni, označeni i ljetnikovci i pristupne prometnice, trebaju postojati informativni materijali,[13] te trebaju biti oblikovani kao 'turistički proizvod'. Najvažnije, pravna dostupnost, jest veliki problem jer je gotovo 75% ljetnikovaca u privatnom vlasništvu, a kod većine nisu riješeni imovinsko-pravni odnosi.

Sl. 3. Ladanjski sklop Fiori Miloslavić, Župa dubrovačka (arhiv autorice)

Sl. 4. Ljetnikovac Gučetić, Rijeka dubrovačka (snimila: I. Huić)

Sl. 5. Ljetnikovac Kaboga-Zec, Gruž (arhiv autorice)

Sl. 6. Ljetnikovac Gradi, Gruž (arhiv autorice)

Sl. 7. Ljetnikovac Skočibuha, Suđurađ (arhiv autorice)

Sl. 8. Ljetnikovac Skočibuha-začelje, Suđurađ (arhiv autorice)

Sl. 9. Ljetnikovac Sorkočević, Rijeka dubrovačka (arhiv autorice)

MODEL HOLISTIČKOG UPRAVLJANJA

Kulturni putovi su prepoznati kao atraktivna turistička aktivnost i optimalno sredstvo za financiranje zaštite i očuvanja kulturnoga naslijeđa već od kraja 1980-ih godina.[14] Zasnovani na kulturnim i društvenim vrijednostima, kulturni putovi predstavljaju poticaj za razvoj inovacija, kreativnosti, malih tvrtki i obrta te kulturno/turističkih proizvoda i usluga. Obuhvaćajući cjelinu te nošeni prostornim obuhvatom prepoznaju i naglašavaju vrijednosti svakog pojedinog elementa kao sastavnog dijela cjeline. Također osvještavaju suvremenu društvenu koncepciju vrijednosti koju ima kulturna baština kao izvor održivog društvenog i ekonomskog razvoja.[15] Kulturni putovi počivaju na suradnji i partnerstvu, stvaraju zajednička turistička, kulturna i ekonomska područja, kulturno-turističke proizvode i aktivnosti; omogućavaju održivost kulturnog i prirodnog naslijeđa te njihovu zaštitu; povećavaju vidljivost kulturnoga naslijeđa; potiču očuvanje naslijeđa te obnovu tradicijskih obrta i običaja i sl., djelujući sinergistički i akumulativno.

Holistički pristup sagledava svu problematiku te međusobne odnose između upravljačkih funkcija i svih potrebnih aktivnosti unutar definiranih područja djelovanja, uvažavajući pri tom sva ograničenja koja stoje na putu upravljanja cjelinom.[16] Holistički pristup usmjeren je ne samo na potrebu očuvanja ljetnikovaca nego i na potrebe vlasnika, lokalnog stanovništva i interese svih dionika. Ljetnikovci imaju svoj 'životni ciklus' povezan sa životom koji se u njima odvija te s razvojem i kulturom područja na kojem se nalazi. Kulturni putovi se kao potka isprepliću povezujući navedena područja umrežavajući cjelinu te se odvijaju u etapama. Model holističkog upravljanja uključuje šest područja djelovanja:

1. Znanstveno-stručno vrjednovanje: kulturno vrjednovanje, znanstveni radovi, konzervatorski elaborati, konferencije, seminari, tečajevi i sl.
2. Zakonodavstvo: propisi, pravila, standardi, ugovori, metode nadzora i evaluacije i sl.
3. Financije: fiskalna i monetarna politika, selektivne linije osiguranja, planovi investicija i sl.
4. Partnerstvo: vlasnici ljetnikovaca, lokalno stanovništvo, vladine i nevladine institucije i udruge, predstavnici vlasti, privatni sektor, mediji i sl.

9 Kvalitetna i metodološki ujednačena konzervatorska dokumentacija trebala bi biti javno dostupna da bi se spriječila pojava korištenja netočnih i nepotpunih informacija.

10 Političko ozračje i senzibilitet spram ljetnikovaca na lokalnoj razini zadnjih 10-ak godina je nešto poboljšan te su napravljeni određeni pozitivni pomaci, no još uvijek su to male i *ad hoc* aktivnosti. Brojna je dokumentacija koja svjedoči da o ljetnikovcima brinu samo njihovi vlasnici.

11 Koncept je već primijenjen kod Paladijevih vila na Rivieri Brenta, pokrajina Veneto, Italija. Lioce, 2006: 243.

12 Karamehmedović, 2015.: 18.

13 Kušen, 2002.: 170.

14 Veliki Europski projekt kulturnih ruta započeo je 1987. hodočasničkom rutom *Santiago de Compostele*, koja je ujedno i prva ruta pod UNESCO-vom zaštitom od 1994. Europski Institut za kulturne rute je utemeljen 1998. Danas diljem Europe postoji više od 40 kulturnih ruta. Koncept je još uvijek predmetom različitih klasifikacija i pojašnjenja. http://www.international.icomos.org/charters/culturalroutes_e.pdf [15.3.2015.]

15 http://www.icomosciic.org/CIIC/Charter_Cultural_Routes.pdf [26.3.15.]

16 Smuts, 1926: 123.

5. Marketing: kreiranje i isporuka novih vrijednosti, marketinška istraživanja, brendiranje ljetnikovaca, nosivost ljetnikovaca i ljetnikovačkog područja *(carrying capacity)* i sl.
6. Održivost: demografska, kulturna, socijalna, ekonomska, okoliš i sl.

Navedena područja su obuhvaćena svim upravljačkim funkcijama, a najvažniju ulogu imaju inovacije, kreativnost i evaluacija. Nužno je da svi dionici, bez obzira na način sudjelovanja, dijele iste vrijednosti, da razumiju i prihvaćaju zajedničke ciljeve, da su stručni i odgovorni u svom području djelovanja. Suprotno od uobičajenog marketinškog koncepta koji se primjenjuje na proizvod[17] gdje je na prvom mjestu zadovoljstvo kupaca, po ovom konceptu kulturni putovi trebaju osigurati dugoročnu samoodrživost ljetnikovaca te omogućiti ekonomski, društveni i kulturni napredak lokaliteta.

ZAKLJUČAK

Dubrovački ljetnikovci su, uz samu povijesnu jezgru Dubrovnika, najvrjedniji graditeljski spomenik baštinjen iz doba Dubrovačke Republike, iznimnog atrakcijskog potencijala, izvornih i jedinstvenih kulturnih, povijesnih i estetskih vrijednosti. Od pada Dubrovačke Republike do 2011. godine dubrovački ljetnikovci nikada nisu sagledani, u smislu prikaza kvantitativnih pokazatelja i vrijednosti, kao cjelina.[18] Temeljem prvenstveno terenskih istraživanja, te promatrani iz drugog motrišta, po prvi put se u cijelosti javno obznanjuju podaci o situaciji danas, 2015. godine, istražujući ljetnikovce kao cjelinu. Sljedeće što se može zaključiti jest da upravo primjena modela holističkog upravljanja, s kulturnim rutama kao alatom upravljanja, omogućava dugoročnu održivost ne samo ljetnikovaca nego i održivost čitavog prostora duž kreirane rute. Primjena holističkog modela mogla bi zasigurno potaknuti odgovarajuće društveno vrjednovanje ljetnikovaca, vratiti im dostojanstvo kakvo zaslužuju, a time bi se otvorio prostor za daljnja multidisciplinarna znanstvena istraživanja i vrjednovanje cjeline dubrovačkih ljetnikovaca.

17 Prema turističkoj teoriji kulturni putovi su kulturno-turistička atrakcija/proizvod na koji se primjenjuje klasični marketinški koncept, a u „kulturnom turizmu zadovoljstvo posjetitelja ovisi ponajprije o kvaliteti baštine koja predstavlja srž turističke ponude". Pančić Kombol, 2006.: 224.

18 Prvi podatci se nalaze u autoričinom magistarskom radu iz 2011. koji nije objavljen, a dio podataka se nalazi u autoričinom članku koji je objavljen u Analima HAZU, Dubrovnik 2015., sve temeljeno na autoričinim terenskim istraživanjima započetim 2009. Zbog koncepcije samih Anala, u kojima su se kvantitativni podaci o prostornoj disperziji iznijeli prema povijesnim područjima Dubrovačke Republike, u tom se radu po prvi put javno obznanjuju podaci o današnjem stanju (2015.). Iznijeti podatci se, temeljem kontinuiranog praćenja, mogu uvažiti za čitavu 2015. godinu.

LITERATURA

1. Fisković, C. (1947.), *Naši graditelji i kipari XV i XVI stoljeća u Dubrovniku*, Matica hrvatska, Zagreb
2. Grujić, N. (1991.), *Ladanjska arhitektura Dubrovačkog područja*, Institut za povijest umjetnosti Sveučilišta u Zagrebu i Nakladni zavod Matice hrvatske, Zagreb, ISBN 86-86195-02-2
3. Karamehmedović, D. (2011.), *Mogućnosti turističke valorizacije dubrovačkih ljetnikovaca*, Sveučilište u Dubrovniku, Dubrovnik, neobjavljeni magistarski rad, DCR DU-688964/12
4. Karamehmedović, D. (2015.), *Prostorna i funkcionalna klasifikacija dubrovačke ladanjske arhitekture: doprinos društvenom vrednovanju*, Anali HAZU (Dubrovnik), no. 53, str. 459-487, ISSN 1330-0598
5. Kušen, E. (2002.), *Turistička atrakcijska osnova*, Institut za turizam, Zagreb, ISBN 953-6145-08-1
6. Lioce, R. (2006.), *Venetian Villas, economic potential and expression of historic – cultural and landscape values*, Villas, stately homes and castles: compatible use, valorisation and creative management - Experiences, tools and methods (Venezia), Edizione Lunargento, Venezia, pp. 237-249
7. Pančić Kombol, T. (2006.), *Kulturno naslijeđe i turizam*, Radovi Zavoda za znanstveni rad HAZU (Varaždin), no. 16-17, str. 211-226, Varaždin, ISSN 0352-9509
8. Smuts, J. C. (1926.), *Holism and evolution*, The Macmillan Company, New York, ISBN 978-0-939266-26-5
9. *** (2008.), *Terre di Venezia - Riviera del Brenta*, Azienda di promozione turistica della Venezia, Venezia
10. *The ICOMOS Charter on Cultural Routes*, (2008) Quebec, Canada, http://www.icomosciic.org/CIIC/Charter_Cultural_Routes.pdf

AUTHOR'S BIOGRAPHY

Deša Karamehmedović, M.Sc in economy, senior assistant at University of Herzegovina – Faculty of Social Sciences. Education: Faculty of Tourism and Foreign Trade in Dubrovnik, Postgraduate academic master's degree „European integration". Doctoral study "History of population" and doctoral study "Tourism" are going on. Research fields: cultural tourism, cultural heritage, the villas of Dubrovnik, marketing management, touristic and cultural politics.

desa969@gmail.com

BOŽO BENIĆ, A&G studio, Dubrovnik, Croatia

DUBROVAČKA LADANJSKA ARHITEKTURA KAO AKTIVNI ČIMBENIK KULTURNOG, DRUŠTVENOG I GOSPODARSKOG RAZVOJA DUBROVNIKA
PRIMJER LJETNIKOVCA BUNIĆ-KABOGA U RIJECI DUBROVAČKOJ

DUBROVNIK COUNTRY VILLAS AS ACTIVE FACTORS IN THE CULTURAL, SOCIAL AND ECONOMIC DEVELOPMENT OF DUBROVNIK
EXAMPLE OF BUNIĆ-KABOGA SUMMER RESIDENCE IN RIJEKA DUBROVAČKA

KLJUČNE RIJEČI
ladanjska arhitektura
ljetnikovac Bunić-Kaboga
Dubrovnik
Rijeka dubrovač**ka**

KEY WORDS
country villas
summer residence of Bunić-Kaboga family
Dubrovnik
Rijeka dubrovač**ka**

Dubrovačka ladanjska arhitektura jedinstveni je čimbenik krajoličnog identiteta i gradotvornosti, te vrijedno kulturno/graditeljsko naslijeđe grada Dubrovnika s potencijalom sukreatora novog razvoja. Iako formalno zaštićeni, danas su mnogi ljetnikovci u vrlo lošem stanju te su izloženi propadanju. Ljetnikovac Bunić-Kaboga u Rijeci dubrovačkoj nedavno je obnovljen na osnovi iscrpnih povijesno-umjetničkih istraživanja, postavši dostupan široj javnosti kao gradski prostor namijenjen održavanju kulturnih i javnih događanja. Takav pristup revitalizaciji dobar je model obnove primjenjiv i na preostalu zapuštenu dubrovačku ladanjsku arhitekturu, s prvenstvenom namjerom očuvanja kontinuiteta naslijeđa, a koje time može postati aktivni čimbenik kulturnog, društvenog i gospodarskog razvoja.

Dubrovnik country villas are unique factor of city's identity and urban development, and a valuable part of the city's cultural and architectural heritage, with the potential of participating in the creation of new forms of development. Although they are formally protected, many villas are now in a very poor condition and are exposed to decay. Villa Bunić-Kaboga in Rijeka Dubrovačka has been renovated recently. The renovation, based on extensive historical and artistic research, made it available to the general public as an urban space designed for cultural and public events. This approach to revitalization is an appropriate renovation model applicable to the remaining derelict villas of Dubrovnik as well, focusing on preserving heritage continuity, which can then become an active factor in the cultural, social and economic development.

UVOD - VRIJEDNOST DUBROVAČKE LADANJSKE ARHITEKTURE

Dubrovačka ladanjska arhitektura jedinstveni je čimbenik krajoličnog identiteta i gradotvornosti, te vrijedno kulturno/graditeljsko naslijeđe grada Dubrovnika. Ljetnikovci se na dubrovačkom području grade već od 14. stoljeća, a kvalitetom i brojnošću se ističu oni izgrađeni tijekom 15. i 16. stoljeća. Dosadašnja istraživanja građevinske djelatnosti s obilježjima ladanjskog utvrdila su postojanje oko 300 ljetnikovaca, koji pokrivaju prostor neposredne okolice grada Dubrovnika, njegovo kopneno zaleđe od Cavtata do Orašca, otoke Šipan, Lopud i Koločep, te Slansko primorje, Pelješac i Konavle.[1]

Najveći broj ljetnikovaca[2] izgrađen je na prostoru Rijeke dubrovačke (Sl. 1.), u čiji se jedinstveni ambijentalni okvir uklapaju literarni, filozofski i estetski poticaji talijanskih humanista. Njihovi svjetonazori na dubrovačko područje prenose ideal života u prirodi, koji ponajbolje svjedoči vila (ljetnikovac). Postupno dolazi do izgradnje velikog broja vrhunskih arhitektonskih ostvarenja ladanjske arhitekture "na vodi", koja postaje omiljeno mjesto sastajanja dubrovačkih humanista, filozofa i književnika. Ljetnikovci izgrađeni na obalama Rijeke dubrovačke svojim su specifičnim prostorno-urbanističkim, arhitektonskim i pejsažnim značajkama obogatili arhitektonsku tipologiju europske renesansne vile, zbog čega ih se s pravom ubraja u kategoriju najvrjednije hrvatske baštine.

Današnje stanje

Ladanjska arhitektura Rijeke dubrovačke na rubu je postojanja. Premda formalno zaštićen, krajolik Rijeke dubrovačke izgubio je svoje nekadašnje krajobrazne vrijednosti i ozračje ladanja, čemu je ponajviše doprinijela izgradnja Jadranske turističke ceste i ubrzana urbanizacija u drugoj polovici 20. stoljeća (Sl. 2.). Ratna razaranja 1990.-ih godina dovela su su dodatnim devastacija. Zbog toga su ljetnikovci koji se ondje nalaze uglavnom ruševni i zapušteni, te izloženi daljnjem propadanju (Sl. 3., 4. i 5.).[3] Osim tihog propadanja, ljetnikovcima danas prijeti i neodgovarajuća obnova.[4]

Očuvanjem i primjerenim upravljanjem, ljetnikovci mogu postati važan čimbenik prostornog i gospodarskog razvoja. Nužno je prepoznati mogućnosti renesansnih prostorno-arhitektonskih kvaliteta, te im u kontekstu suvremenih potreba grada odrediti nove namjene, koje će ih premetnuti u žarišta novog razvoja. Ilustrativni primjer je interdisciplinaran i sustavan pristup projektu obnove i prenamjene ljetnikovca Bunić-Kaboga, koji je danas radni prostor Hrvatskoga restauratorskog zavoda, ali i reprezentativna gradska scena namijenjena održavanju kulturnih i javnih događanja. Rezultat je integracija ljetnikovca u suvremeni život grada, ali i dobar model obnove i revitalizacije primjenjivi na druge ljetnikovce.

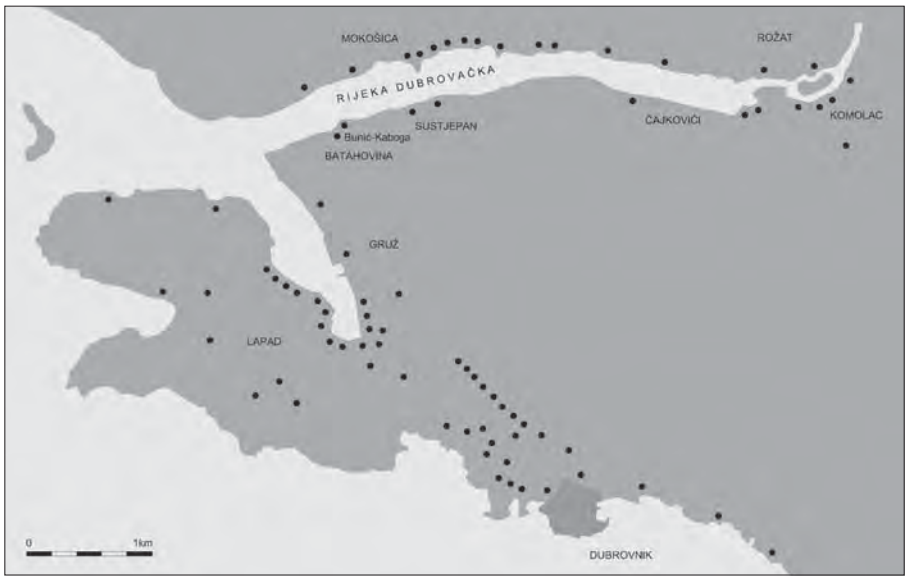
LJETNIKOVAC BUNIĆ-KABOGA

Povijesni pregled

Na južnoj obali ušća Rijeke dubrovačke na predjelu Batahovina izgrađen je gotičko-renesansni ljetnikovac Bunić-Kaboga, koji se ubraja u skupinu najvažnijih ostvarenja dubrovačke ladanjske arhitekture. Premda se pojedini njegovi sastavni dijelovi mogu naći i na drugim dubrovačkim ljetnikovcima toga doba i tog tipa, ovaj je sasvim izuzetan po načinu kojim on tvori arhitektonsku kompoziciju.[5] Prema stilskim obilježjima njegova se gradnja smještava između 1520. i 1540. godine, kada je definirana arhitektonska tipologija i vanjština.[6] Do danas su ostali sačuvani svi izvorni arhitektonski dijelovi i raspored prostorija. Ladanjski sklop sastoji se od terasastih vrtova i jednokatne kuće s trijemom u prizemlju i lođom na katu. Okomito na kuću postavljeno je krilo s orsanom, a između je vrt. Krilo je u visini kata zaključeno terasom na kojoj se nalazi kapela. U ljetnikovcu su utjelovljeni svi osnovni postulati dubrovačke ladanjske arhitekture, osobito oni koji se odnose na organizaciju unutarnjeg i vanjskog prostora – prizemlje je povezano s vrtom, a kat se otvara krajoliku.

Nakon potresa 1667. godine ljetnikovac prelazi u vlasništvo obitelji Kaboga. Tada je izgrađen novi orsan, što je bila najveća promjena u arhitektonskoj kompoziciji. Osim toga, staro je stubište zamijenjeno novim, dijelom prigrađenim začelju, radikalno je preuređen interijer, te su uvedena stilska obilježja baroka.[7] U 19. stoljeću vrtovi ljet-

1 Grujić, 1991: 5
2 Dubrovački ljetnikovci nisu ništa drugo nego jednostavno, ali skladno organizirane kuće s velikim reprezentativnim prostorima: saločom u srednjem dijelu, a manjim sobama na dvije strane, s kuhinjom i drugim sporednim prostorijama. Ali ta je kuća postavljena u vrt i smišljeno otvorena prema vrtu i pejsažu: kod ljetnikovaca podignutih uz more veže se uz osnovni stambeni objekt dugačko i usko spremište za čamce: orsan, koji se prema moru otvara širokim lukom. Orsan je ujedno i prostrana terasa, vezana s kućom, u čijem se dnu obično nalazi i kapelica. Reprezentativan karakter tog boravišta naglašen je obično trijemom u donjem dijelu i prozorima na prvom katu, napose kod ljetnikovaca 15. i ranog 16. stoljeća. (Prelog, 2003: 30)
3 Osamdesetih godina 20. stoljeća provedena su istraživanja prema kojima su izrađena idejna rješenja za obnovu Gučetićeva, Rastićeva i Bozdarijeva ljetnikovca, no više od preventivne zaštite nije učinjeno. (Wolff Zubović, 2012)
4 Tijekom 2012. razmatran je prijedlog jedne španjolske tvrtke, koja je ponudila revitalizaciju ljetnikovaca hotelskim sadržajima, planirajući u svakom vrtnom polju izgradnju novih hotelskih jedinica. Detaljnije: Summum Design, Dubrovnik Experience - lifestyle, hotels and villas, Masterplan za osnivanje hotelskog lanca putem obnove i restauracije povijesnih zgrada u Dubrovniku, Dubrovnik, 2013.; Summum Design, Projekti obnove ljetnikovaca Gučetić, Rastić i Bozdari u Rijeci dubrovačkoj, http://www.summum-design.com/category/dubrovnik/ [13.3.2012.]
5 Grujić, 2014: 99
6 Grujić, 2003: 9
7 Grujić, 2014: 105



Sl. 1. Karta Dubrovnika i njegove okolice sa smještajem ljetnikovaca (autor: B. Benić, prema: Grujić, N. 2003: 185)



Sl. 2. Rijeka dubrovačka danas (izvor: Wikipedia, 1.11.2009., http://upload.wikimedia.org/wikipedia/commons/a/a6/Rijeka_dubrova%C4%8Dka.JPG)





Sl. 3. Ljetnikovac Rastić, Rožat (snimio: B. Benić)

Sl. 4. Ljetnikovac Gučetić, Obuljeno (snimio: B. Benić)





Sl. 5. Ljetnikovac Bozdari, Čajkovići (snimio: B. Benić)

Sl. 6. Ljetnikovac Bunić-Kaboga pred početak radova obnove u svibnju 2008. (Hrvatski restauratorski zavod, 18.6.2013., http://www.h-r-z.hr/index.php/djelatnosti/konzerviranje-restauriranje/graditeljsko-naslijee/1157-obnovljen-ljetnikovac-buni-kaboga-u-rijeci-dubrovakoj)

nikovca Bunić-Kaboga i ljetnikovca Stay u neposrednoj blizini na razini prizemlja i kata povezuju se šetnicama. U 20. stoljeću ljetnikovac je promijenio nekoliko vlasnika i korisnika te je sve lošije održavan, zbog čega postupno dolazi do njegova zapuštanja i propadanja. Izgradnjom Jadranske magistrale prednji su vrt i orsan skraćeni za trećinu svoje duljine, a proširenje ceste i nasipavanje obale ljetnikovcu je oduzelo rijeku, koja je bila pravi smisao njegove gradnje i postojanja na tome mjestu.[8] Velika oštećenja pretrpio je za vrijeme Domovinskog rata 1990.-ih, pa je početak obnove dočekao u vrlo lošem stanju (Sl. 6.).



Sl. 7. Obnovljeni ljetnikovac Bunić-Kaboga, pogled iz vrta (foto: B. Benić)



Sl. 8. Obnovljeni ljetnikovac Bunić-Kaboga, orsan, lođa i kapela (foto: B. Benić)

Smjernice i kriteriji za obnovu ljetnikovca

Iako su ljetnikovci kulturna dobra te se za njih primjenjuje Zakon o zaštiti kulturnih dobara, neprijeporno je da ih se doživljava s različitih gledišta, ponajprije s kulturno-povijesnog, konzervatorskog, arhitektonsko-pejsažnog, gospodarsko-poduzetničkog i turističkog. Pri tome valja poštivati polazišta svih tih gledišta, te kod pronalaženja odgovarajuće namjene uvažavati različite kriterije pazeći na vrijednosnu kategoriju građevine.[9] Učinkovita politika očuvanja naslijeđa temelji se na četiri stupa: 1. dobrom zakonu o zaštiti kulturne baštine, 2. financijskim sredstvima koja podupiru spomenuti zakon, 3. svijesti javnosti o važnosti kulturne baštine, 4. stručnim znanjima o provedbi svih mjera koje su nužne za njeno očuvanje.[10] Prostorni plan Dubrovačko-neretvanske županije daje kriterije za obnovu i revitalizaciju dubrovačke ladanjske arhitekture, potičući suvremen odnos spram graditeljskog naslijeđa. Naglašenaje potreba aktivne zaštite, koja je uz konzervatorske postavke usmjerena ka cjelovitom društvenom procesu vrjednovanja i revitalizacije kulturno-povijesnog naslijeđa. To prvenstveno podrazumijeva interdisciplinaran pristup i metodologiju, posebice onih područja i disciplina koje su usko vezane na zaštitu.[11] Obnova ljetnikovca Bunić-Kaboga, utemeljena na načelima učinkovite politike očuvanja baštine, uvažila je sve prethodno spomenute smjernice i kriterije. Ljetnikovac je obnovljen na inicijativu dr. Ive Felnera, posljednjeg potomka obitelji Kaboga, koji je osigurao gotovo sva financijska sredstva za obnovu preko Fundacije Batahovina.[12]

Odabir prikladne namjene

Primjerena namjena kulturnog/graditeljskog naslijeđa preduvjet je njegova uključivanja u suvremeni život. Prenamjena dvoraca i njihova prilagodba novim namjenama u Hrvatskoj ima tradiciju od 14 stoljeća – od pretvorbe Dioklecijanove palače u 7. stoljeću do suvremenih pretvorbi na kraju 20. i početka 21. stoljeća.[13] Problem pronalaženja odgovarajuće namjene osobito je težak, jer valja pronaći korisnika koji neće unijeti promjene u strogo zadanu tlocrtnu shemu, a svoj će program ne samo prilagoditi prostornim mogućnostima kulturnoga dobra, već će ih u punoj mjeri i upotrijebiti na najprimjereniji način. Jednako tako, arhitektonska vrijednost ne smije biti podređena budućoj namjeni.[14]

Pri obnovi ljetnikovca Bunić-Kaboga tražila se ona namjena koja će mu osigurati održiv razvoj, što znači da će on biti sposoban očuvati samoga sebe neograničeno dugo, te da neće ugrožavati uvjete svoje trajne reprodukcije.[15] Radi postizanja održivosti, trebalo je povezati nastojanja čiji je cilj očuvanje baštine i ona čiji je cilj ostvarenje razvoja. Sukladno pozitivnim iskustvima susjednog ljetnikovca Stay, koji je nakon obnove 1990-ih godina postao sjedište Hrvatskoga restauratorskog zavoda, odlučeno je da jedan dio ljetnikovca Bunić-Kaboga također koristi Hrvatski restauratorski zavod, no da kroz redovitu konzervatorsko-restauratorsku djelatnost drugi njegov dio postane višenamjenski gradski prostor predviđen za održavanje kulturnih i javnih događanja. Cilj je bio jače integriranje ljetnikovca u društveni život grada, ali i kulturno obogaćivanje kulturno osiromašenoga prigradskog područja Rijeke dubrovačke.

Obnova ljetnikovca

Godine 2008. provedena su opsežna konzervatorsko-restauratorska istraživanja, nakon čega je interdisciplinaran tim stručnjaka započeo s izvođenjem pripremnih radova

8 Jedan njezin odvojak prolazi kroz vrtni prostor ljetnikovca, koji je kao i orsan skraćen za gotovo 8 m. Vrhunac prostorne devastacije dosegnut je nasipavanjem Rijeke dubrovačke ispred samog ljetnikovca i stvaranjem nove obale s vanjske strane ceste (Grujić, 2014: 111)

9 Obad Šćitaroci, Bojanić Obad Šćitaroci, 2005: 28-29

10 Kühlenthal, 2010: 41

11 Kao što su urbanizam, arhitektura, građevinarstvo, historiografija, teorija likovnih umjetnosti, arheologija i dr. (PPDNŽ, Obrazloženje - pročišćeni tekst: 446)

12 Ugovor o financiranju obnove potpisan je u Ministarstvu kulture 2009. između Fundacije Batahovina, Republike Hrvatske, Hrvatskoga restauratorskog zavoda (HRZ) i Grada Dubrovnika. Ljetnikovcem će se idućih pedeset godina koristiti HRZ za potrebe obavljanja konzervatorsko-restauratorske djelatnosti, izuzev manjeg dijela koji će biti dostupan javnosti i koji će se koristiti u kulturne svrhe. (Grujić, 2014, bilj. 3: 117)

13 Obad Šćitaroci, Bojanić Obad Šćitaroci, 2005: 17

14 Grujić, 2003: 175

15 Kirn, 2000: 149



Sl. 9. Obnovljeni ljetnikovac Bunić-Kaboga, terasa (foto: B. Benić)

i projektom obnove.[16] Osnovni je cilj bio steći sveobuhvatno znanje o obilježjima, materijalima i tehnikama izrade, kako bi se rezultati istraživanja mogli ugraditi u obnovu. Godine 2009. izrađen je Elaborat konzervatorsko-restauratorskih istraživanja gdje su temeljito dokumentirani rezultati ispitivanja. Elaborat je u cijelosti usvojio Konzervatorski odjel Dubrovnik, te je postao osnova za određivanje smjernica obnove i prezentacije. Istraživanja u Elaboratu obuhvatila su ispitivanje zidnih obojenja i oslika, žbukanih slojeva i pigmenata, stanja kamena, drvenine i metala, podnih obloga, ranijeg prostornog rasporeda, svođenja, veličine i oblika otvora, građevnih konstrukcija, te dekorativnih elemenata na pročeljima.[17] Dopuna elaborata konzervatorsko-restauratorskih istraživanja, gdje su utvrđene dodatne smjernice zbog novopronađenih nalaza izrađena je 2011. godine.[18]

Konzervatorsko-restauratorskim istraživanjima utvrđeno je da je prva etapa izgradnje ljetnikovca dominantna za oblikovanje njegove gotičko-renesansne arhitekture, zbog čega se u prijedlogu smjernica za projektiranje i obnovu tražila restauracija klesanih dijelova i elemenata kamene plastike karakteristične za prvu polovicu 16. stoljeća, kao i povrat lođe u izvorno stanje.[19] Visoko su vrjednovani zahvati nastali preuređenjem interijera u 18. stoljeću, te je predložena restauracija tadašnjih oslika. U projekt obnove ugrađene su smjernice prethodnih istraživanja, dok su složeni radovi na obnovi započeli u travnju 2011. godine. Ljetnikovac je svečano otvoren u srpnju 2013. godine (Sl. 7., 8. i 9.).

REZULTATI OBNOVE

Obnovljeni ljetnikovac Bunić-Kaboga uz svoju je redovitu konzervatorsko-restauratorsku djelatnost postao i višenamjenski gradski prostor u kojemu se danas održavaju raznovrsna kulturna i javna događanja (Sl. 10.). Zadovoljeni su uvjeti kvalitetne obnove te je pronađena namjena samoodrživa u ekonomskom smislu. Projektni zadatak sadržavao je čimbenike identiteta i kriterije za nove zahvate proizašle iz ranije provedenih pripremnih studija, te se projekt obnove i odabir namjene temeljio na određivanju svih kriterija vrjednovanja ljetnikovca: od konzervatorskih, kulturno-povijesnih, arhitektonsko-graditeljskih do prostorno-ambijentalnih. Pri tome je polazište bilo da kulturno nasljeđe koje je očuvano i kojime se upravlja na primjeren način može imati važnu ulogu u prostornom i gospodarskom razvoju. Obnova je kulturnu namjenu tretirala kao sredstvo i cilj razvoja. Kulturno osiromašeno prigradsko područje Rijeke dubrovačke dijelom je transformirano, a ljetnikovac je postao mjesto učenja i razmjene mišljenja. Dugoročno gledano, očekuju se pozitivni učinci na lokalnu zajednicu i gospodarstvo kroz unaprjeđenje znanja, investicijske mogućnosti, kulturni turizam i druge aktivnosti, što je put ka kulturnom, društvenom i gospodarskom razvoju.

ZAKLJUČAK

Osim što su svojim specifičnim prostorno-urbanističkim, arhitektonskim i pejsažnim značajkama dubrovački ljetnikovci obogatili arhitektonsku tipologiju europske renesansne vile, oni su postali prepoznatljivi i jedinstveni zahvaljujući ugrađenim duhovnim vrijednostima koji ih izdižu nad utilitarnim graditeljstvom. Iako još uvijek nije dovoljno razvijena svijest kako to vrijedno nasljeđe može imati važnu ulogu u prostornom i gospodarskom razvoju, obnova ljetnikovca Bunić-Kaboga doprinosi postupnoj promjeni takve percepcije, budući da su njome poboljšani i revitalizirani estetski, ali i gospodarski aspekti nasljeđa, te je kreiran održivi model revitalizacije.

Prostornim planom utvrđene su metode za revitalizaciju i predstavljanje dubrovačke ladanjske arhitekture aktivnom zaštitom nasljeđa. Kao zaštićena kulturna dobra, traži se njihovo prilagođavanje suvremenim potrebama minimalnim fizičkim zahvatima, što uključuje metode sanacije, konzervacije, restauracije, konzervatorske rekonstrukcije i prezentacije. Obnova Bunić-Kaboge postala je svojevrstan model budućih zahvata i korištenja ladanjske arhitekture. Pripremni radovi, konzervatorsko-restauratorska istraživanja, te interdisciplinaran pristup obnovi i pronalaženju nove namjene, doveli su do kvalitetne obnove i zadovoljavajuće nove namjene, koja postaje pokretač novog razvoja.

16 Istraživanja je proveo stručni tim pod vodstvom dr.sc. Nade Grujić. Arhitektonski snimak izradili su djelatnici HRZ-a, a idejni i glavni projekt obnove arhitektonski studio Vetma Arh d.o.o. Izvođači radova obnove bile su tvrtke Građevinar Qeulin d.o.o. i DOM izgradnja d.o.o., a restauratorske su radove vršili djelatnici HRZ-a. Detaljnije: Arhitektonski studio Vetma Arh - Ljetnikovac Bunić-Kaboga, glavni projekt obnove, Dubrovnik, 2010.

17 Grujić, Majer, Šulić, 2009: 1

18 Grujić, 2014, bilj. 22: 118

19 Lođa, rastvorena po dvama lukovima na sjevernoj i južnoj strani, zatečena je s drvenarijom koja je u u 19./20. st. omogućila da se koristi kao dio stambenog prostora. (Grujić, 2014: 110-111)/Irma: što znači „drvenarija"?/

I dalje je potrebno jačati svijest kako je investiranje u kulturu dugoročni dobitak. S obzirom da je područje Rijeke dubrovačke u potpunosti osiromašeno u kulturnom i institucionalnom smislu, zaključuje se kako bi kulturna i društvena namjena bila najbolje rješenje kao scenarij ponovnoga korištenja ljetnikovaca, što bi uvelike doprinijelo kvaliteti života čitave zajednice. Ta bi se namjena nastavila na tradiciju ljetnikovaca kao mjesta koja su u prošlosti poticala različite oblike umjetničkog, filozofskog i znanstvenog stvaralaštva. Obnova ljetnikovca Bunić-Kaboga slijedila je takav koncept, pa iako jedinstven slučaj, ona može poslužiti kao model planiranja i projektiranja naslijeđa, odnosno model za revitalizaciju i suvremene zahvate na drugim ljetnikovcima koji bi tako ponovno postali izvor kulturnih djelatnosti, a time i aktivni čimbenici kulturnog, društvenog i gospodarskog razvoja.



Sl. 10. Koncert u ljetnikovcu Bunić-Kaboga (Željko Tutnjević, 15.8.2014., http://dubrovacki.hr/clanak/65870/perivoj-od-muzike-u-ljetnikovcu-bunic-kaboga)

LITERATURA

1. Grujić, N. (1991.), *Ladanjska arhitektura dubrovačkog područja*, Zagreb: Institut za povijest umjetnosti Sveučilišta u Zagrebu, Nakladni zavod Matice hrvatske, ISBN 86-80-195-02-2
2. Grujić, N. (2003.), *Vrijeme ladanja: studije o ljetnikovcima Rijeke dubrovačke*, Matica hrvatska, Dubrovnik, ISBN 953-6316-40-4
3. Grujić, N.; Majer, K.; Šulić, V. (2009.), *Dubrovnik, Ljetnikovac Bunić-Kaboga,* Elaborat konzervatorsko-restauratorskih istraživanja, Hrvatski restauratorski zavod, Zagreb
4. Grujić, N. (2014.), *Rezultati konzervatorsko-restauratorskih istraživanja na ljetnikovcu Bunić-Kaboga u Rijeci dubrovačkoj*, Portal, Godišnjak Hrvatskog restauratorskog zavoda, no. 5, str. 97-122, Zagreb
5. Kirn, A. (2000.), *Održivi razvoj i environmentalističke vrijednosti,* Socijalna ekologija, časopis za ekološku misao i sociologijska istraživanja okoline, vol. 9, no. 3, str. 149-162, Zagreb
6. Kühlenthal, M. (2010.), *Ideja, aktivnosti i organizacija državnih konzervatorskih i restauratorskih radionica,* Međunarodno savjetovanje o konzervatorsko-restauratorskoj djelatnosti ICOR, str. 41-48, Hrvatski restauratorski zavod, Zagreb, ISBN 978-953-7389-09-3
7. Obad Šćitaroci, M.; Bojanić Obad Šćitaroci, B. (2005.), *Dva tisućljeća tradicije dvoraca, vila i zamkova na tlu Hrvatske*, Zbornik radova međunarodnoga znanstveno-stručnog skupa "Suvremeno korištenje i kreativno upravljanje dvorcima, kurijama i ljetnikovcima", str. 17-38, Arhitektonski fakultet, Zagreb, ISBN 953-6229-40-4
8. Prelog, M. (2003.), *Tekstovi o Dubrovniku*, Institut za povijest umjetnosti Dubrovnik, Društvo prijatelja dubrovačke starine, Zagreb, ISBN 953-6106-46-9
9. Wolff Zubović, M. (2012.), *Nove i stare prijetnje dubrovačkim ljetnikovcima* http://www.iic-hrvatskagrupa.hr/ljetnikovci.html [28.3.2012.]
10. **** Izmjene i dopune prostornog plana Dubrovačko-neretvanske županije*, Službeni glasnik Dubrovačko-neretvanske županije 06/03, 6/05, 3/06, 7/10, 4/12-isp. i 9/13

AUTHOR'S BIOGRAPHY

Božo Benić, M.Arch, Dean's Award winner. He was also trained in the Spanish office Menis Arquitectos in the Canary Islands. Collaborator on the project for the Moroccan pavilion presented at the 14th Venice Biennale of Architecture in 2014. Min interests are the history of urban planning and architectural heritage of Dubrovnik. Member of the Executive Board of Society of Architects of Dubrovnik.
benic.bozo@gmail.com

VESNA PERKOVIĆ JOVIĆ, University of Split – Faculty of Civil Engineering, Architecture and Geodesy, Split, Croatia

DEGRADACIJA I OPORAVAK MODERNISTIČKOGA LADANJSKOG NASLIJEĐA
PRIMJER UVALE SALDUN NA OTOKU ČIOVU

DEGRADATION AND REVIVAL OF COUNTRY-STYLE ARCHITECTURAL HERITAGE
COVE OF SALDUN ON THE ISLAND OF ČIOVO EXAMPLE

KLJUČNE RIJEČI
Dalmacija
moderna arhitektura
Frano Gotovac
kuće za odmor
degradacija i oporavak graditeljskog i prirodnog naslijeđa

KEY WORDS
Dalmatia
modern architecture
Frano Gotovac
holiday homes
degradation and revival of architectural and natural heritage

Neplanirana izgradnja uvale Saldun na otoku Čiovo traje više od četvrt stoljeća. Šezdesetih godina 20. stoljeća počinju se izgrađivati šumovita područja uvale. U tim naseljima podignute su kuće za odmor Frana Gotovca, koje se odlikuju specifičnom prostornom organizacijom, kvalitetom arhitektonskog izraza i promišljenom organizacijom parcele. Gotovac je inspiraciju pronalazio u graditeljskom naslijeđu Dalmacije. Kako je urbana sanacija gusto izgrađenih vikend-naselja teško provediva, zaštita tih zgrada doprinijet će barem uspostavljanju kulturnog identiteta mjesta. S ciljem zaštite autohtone vegetacije uvale trebalo bi ograničiti buduću izgradnju izvan naselja na tragu Gotovčevih analiza.

Illegal construction in the Cove of Saldun close to Trogir, going on for years, left an indelible trace. The area was characterised by dense pine forest and sparse construction until the 1960s, when the identity of the Cove changed by illegal construction of weekend settlements. Within the settlements, lacking in urban features, holiday homes designed by Frane Gotovac were built. The houses of modernist expression, inspired by traditional architecture, stand out due to their high artistic value. Further development should take into consideration the remains of indigenous landscape in order to protect the Cove's identity. The few examples of valuable Modern architecture, designed by Gotovac and other architects of the time, being a potential basis and core of the area's cultural identity, should be preserved from further decay.

UVOD

Sredinom šezdesetih godina 20. stoljeća Dalmaciju je zahvatio val intenzivne izgradnje turističkih građevina. Turizam se počinje sustavno razvijati i u mnogim krajevima ubrzo postaje vodeća gospodarska djelatnost. Na donedavnim se poljodjelskim i šumovitim površinama uz more grade hoteli, restorani i kuće za odmor. Izgradnja u priobalnom području, posebice izvan velikih gradova, često je bila neplanska, a posljedice davnih, pa i recentnih gradnji kuća bez građevinskih dozvola, osjećamo i danas. Nameće se pitanje kako oporaviti i unaprijediti ugrožena područja, osigurati dignitet mjestu i vratiti sklad i ljepotu devastiranoj prirodi. Masovna izgradnja nije mimoišla ni trogirsko područje. Atraktivne parcele mahom su se popunjavale kućama za odmor. Izgradnja se odvijala različitim intenzitetom u duljem razdoblju sve do današnjih dana. Formirana vikend-naselja prekrila su veliko područje otoka Čiova i trogirskog priobalja. Izgrađena su bez osjećaja za mjeru, u neskladu sa zatečenim vrijednostima prirode i graditeljskog naslijeđa, bez osnovnih obilježja mjesta poput trga, crkve, putova i drugih javnih građevina. U mnoštvu podignutih kuća za odmor pokoja se izdvaja iz okolnog ambijenta. Kako je urbana sanacija gusto izgrađenih vikend-naselja teško provediva, registracija, vrjednovanje i aktivni pristup u zaštiti tih zgrada doprinijet će barem uspostavljanju kulturnog identiteta mjesta.

IZGRADNJA UVALE SALDUN

Uvala Saldun[1] nalazi se zapadno od grada Trogira. Dobro zaštićena prostrana uvala, razvedenih obala, razdvaja trogirski priobalni pojas na sjeveru od otoka Čiova na jugu. U dnu uvale, u morskom tjesnacu, smjestio se povijesni gradić Trogir, kojega su utemeljili Grci u 4. stoljeću prije Krista. To je područje dobro pošumljeno, osim dijelovana kojima je nelegalna izgradnja ostavila dubok trag. Istaknuti rtovi, Okrug na otoku Čiovu i Vranjica na kopnu, označavaju uvalu Saldun (Sl. 1.).

Na području uvale Saldun intenzivno se počelo graditi sredinom 1960-ih godina. Prirodne ljepote krajolika i bogatstvo povijesnih spomenika pružali su neslućene mogućnosti za razvoj turizma. U želji da razvoj toga područja planski usmjeri, Općina Trogir naručila je izradu prostornog plana uvale Saldun. Autor plana bio je arhitekt Frano Gotovac. Plan nije sačuvan. O njemu doznajemo iz članka *Uvala Saldun* objavljenom u časopisu *Hortikultura* 1965. godine, netom po usvajanju plana (Sl. 2.-3.). Gotovac u članku iznosi osnovna obilježja plana i glavne razloge zbog kojih se to područje nije urbaniziralo prema planu, već se gradilo stihijski. Gotovac je predlagao izgradnju zgrada turističke namjene i kuća za odmor udaljenih od mora. Zalagao se za strožu zaštitu obalnog pojasa i zaštitu netaknute prirode uvale.[2] Blizina povijesne jezgre Trogira trebala je biti poticaj i motiv za što kvalitetniju izgradnju koja neće narušiti vjekovni sklad stare gradske aglomeracije i okolnog šumovitog ambijenta.[3] Nažalost, prvotna ideja o planskoj izgradnji otoka s ciljem očuvanja prirodnih resursa nije se ostvarila. Ubrzo nakon usvajanja plana počela je intenzivna neplanska izgradnja, najprije uvale Saldun, najbliže Trogiru, a potom i ostalih predjela. Narušena je harmonija obližnjeg Trogira i otočnog krajolika kao vjekovne pejsažne kulise grada. Narušen je i identitet uvale i čitavog otoka s obilježjima rijetke gradnje i bogate vegetacije. Naselje Okrug Gornji prekrilo je hrbat brda povezujući sjevernu i južnu stranu otoka. Okrug Donji i Seget-Vranjica, nekadašnji pejsažni punktovi uvale Saldun, pretrpani su kućama za odmor i oskudijevaju raslinjem.

GENEZA GOTOVČEVIH KUĆA ZA ODMOR

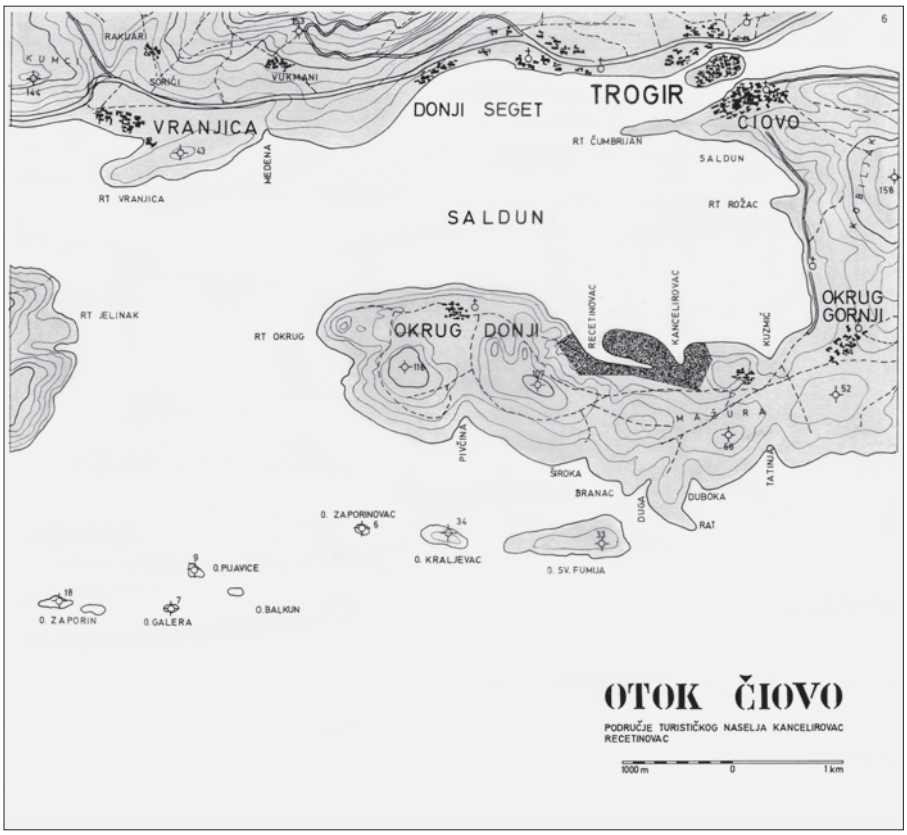
Gotovčeve kuće za odmor modernističkog izraza, nastale su na osnovu autorovih dugogodišnjih analiza graditeljskog naslijeđa Dalmacije i njegovih teorijskih promišljanja o izgradnji u priobalju.[4] Gotovac je smatrao da kuće koje se podižu u starim dalmatinskim naseljima ili u njihovoj blizini trebaju svojim dimenzijama biti usklađene sa zatečenom izgradnjom. Njegove su kuće male poput tradicijskih ruralnih kuća. Gotovac usitnjava volumen kuće na manje dijelove ili stvara cjelinu kuće grupiranjem sadržaja oko unutrašnjeg dvorišta, pobuđujući daleke asocijacije na organski oblikova-

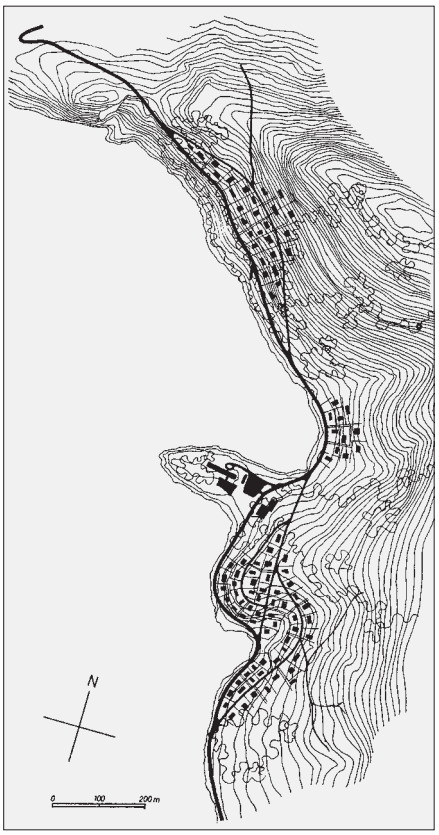
1 Toponim uvala Saldun ima dvostruko značenje. Saldun je morski zaljev između kopna sa zapadne strane Trogira i sjeverne strane otoka Čiova. Saldun je uvala na sjevernoj strani otoka Čiova između rta Cumbrijan i rta Rožac.

2 Osim prostornog plana uvale Saldun, Gotovac je analizirao još dva područja za razvoj turizma, naselje Kancelirovac-Racetinovac u neposrednoj blizini uvale Saldun i naselje sv. Fumija na južnoj strani otoka. Ove dvije studije sačuvane su u arhivu obitelji Gotovac i, koliko je poznato, nisu usvojeni prostorni planovi tih područja. (Uvala Racetinovac u Gotovčevu prostornom planu pogrešno je nazvana Recetinovac, op. a.).

3 Borove šume otoka Čiova sačuvale su se do početka 1960-ih godina zahvaljujući nadzoru i kontroli nad izgradnjom nekadašnjih trogirskih vlasti. Poznato je da je na otoku bilo dopušteno stanovanje tek pustinjacima i gubavcima. Sredinom 15. stoljeća mletački Senat dopustio je izgradnju kuća stanovništvu iz trogirske zagore koje je pobjeglo pred Turcima u Trogir. Kasnije, u 17. stoljeću ponovo nastupa zabrana gradnje, ali unatoč tome poneki plemić, bogati građanin i crkveni velikodostojnik ipak podiže na Čiovu svoj ljetnikovac. Primjerice, na sjevernoj strani otoka Čiova, u uvali Saldun izgrađen je ljetnikovac obitelji Andreis, u uvali Kancelirovac kaštel sv. Ivana i u uvali Racetinovac podignut je ljetnikovac obitelji Racetin. [Radić, 2006: 144-151].

4 Gotovac, 1980; Gotovac, 1979.a; Gotovac, 1979.b; Gotovac, 1980

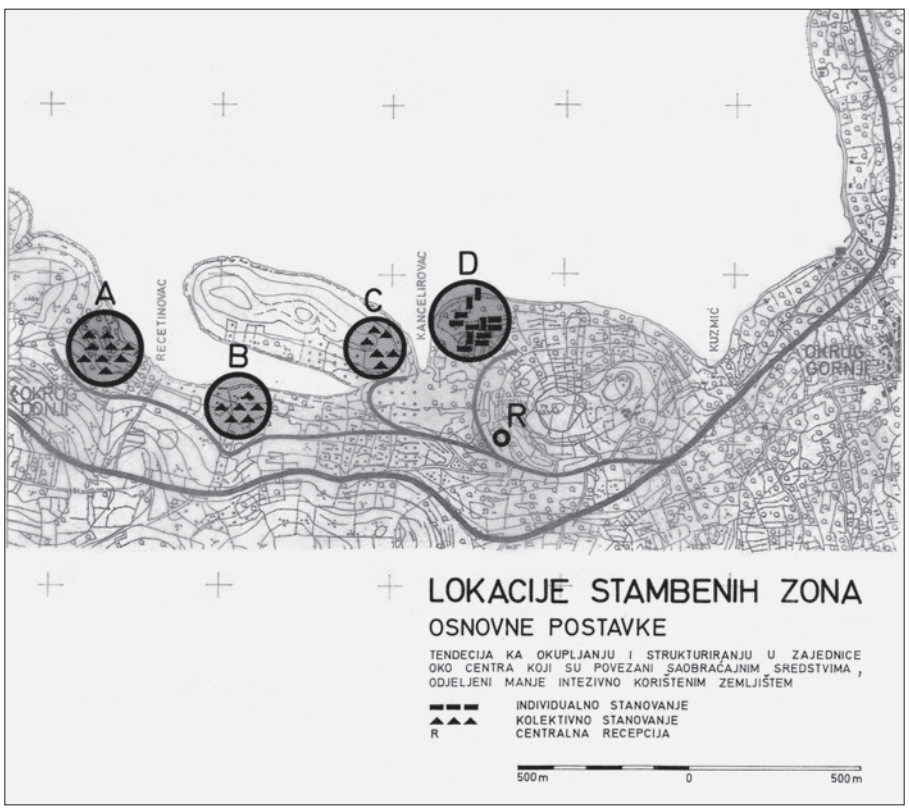




Sl. 1. Uvala Saldun (izvor: arhiv obitelji Gotovac)

Sl. 2. Prostorni plan uvale Saldun (Gotovac, 1965: 37)

Sl. 3. Prostorna studija područja turističkog naselja Kancelirovac-Racetinovac, smještaj stambenih predjela (izvor: arhiv obitelji Gotovac)



ne sklopove ruralne arhitekture. Kamin u središtu kuće, izdvojena ljetna kuhinja, dimnjak kao akcent na pročelju – motivi su koje Gotovac rado rabi oslanjajući se na stoljetnu tradiciju.[5] Često je kritizirao urbanističke planove kojima se favorizirala uporaba kamena i kupe kanalice, kosog krova i drvenih grilja s ciljem postizanja odgovarajućeg izgleda „dalmatinske" kuće.[6] Autorove kuće izvedene od betona, s ravnim krovom potvrđuju da je usklađenost proporcije i visine građevina s okolinom važnija. Gotovac je smatrao važnim ostvariti vezu kuće s terasom i vrtom s obzirom na to da je kuća prvenstveno građena za odmor i razonodu u prirodi, izvan grada. Kako su tradicijske dalmatinske kuće podignute isključivo kao stambeno-gospodarske građevine, Gotovac je inspiraciju za oblikovanje vanjskih prostora pronalazio u ladanjskoj arhitekturi Dalmacije.[7] Vikend-kuće izgrađene su na malim parcelama i međusobno zbijene za razliku od ljetnikovaca podignutih na prostranim imanjima. U takvim okolnostima, oblikovanje vrta uz očekivano izbjegavanje pogleda susjeda zahtijevalo je posebne vještine i domišljatost projektanta.

Gotovac je u Okrugu Gornjem i Seget-Vranjici podigao ukupno sedam kuća za odmor koje zaslužuju pažnju zbog specifične prostorne organizacije, kvalitete arhitektonskog izraza i promišljene organizacije parcele.[8] Te kuće autorov su doprinos humanizaciji prostora vikend-naselja i predstavljaju arhitektovo shvaćanje i specifičan pristup modernoj ladanjskoj arhitekturi u uvjetima socijalističkoga gospodarstva. Iznošenjem karakteristika dviju odabranih kuća, kuće Boban i kuće Kokeza pokazuje se Gotovčev pristup izgradnji uz jadransku obalu, istodobno ukazujući na autorovo udaljavanje od uobičajene masovne gradnje.

KUĆA BOBAN (SL. 4.-6.)

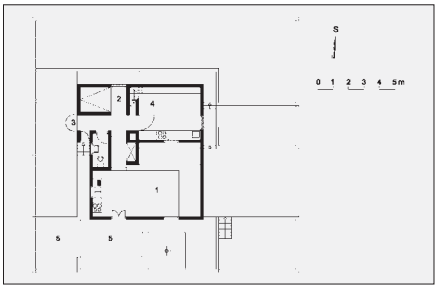
Kuća Boban izgrađena je 1977. godine na južnoj strani otoka Čiova, na obali koja se strmo spušta prema moru.[9] Građevna parcela je zaravnati teren padine, ograđena potpornim zidovima na sjevernoj i južnoj strani,isplanirana hortikulturno uređenim terasama. Volumen kuće izrazito je introvertirane forme. Iza zatvorenoga obodnoga zida kriju se unutarnji prostori specifične tlocrtne organizacije. Dnevni boravak s kuhinjom u južnom dijelu kuće deniveliran je u odnosu na nišu za spavanje, kupaonicu i djelomično natkriveni i zatvoreni prostor ljetnekuhinje na sjevernom dijelu. Iz kuhinje vode strme stube na krovnu terasu-sunčalište. Sunčalište je od pogleda susjeda ograđeno zidovima stubastog oblika od betonskih blokova, koji zajedno s dimnjakom stvaraju skulpturalni akcent na kući pravilnoga geometrijskog oblika. Gotovac razmišlja o akumuliranju kišnice s krova koja bi se prikupljalau spremniku iznad kuhinje. Jedini element koji izlazi iz strogih geometrijskih gabarita kuće je oval tuš-kabine prislonjen na zapadno pročelje. Opna kabine izrađena od polovice azbest-cementne cijevi odvojena je trakom mutnog kopilit-stakla od plohe pročelja. Zidovi kuće, te unutarnje i vanjske stube izgrađeni su od betonskih blokova. Blokovi nisu završno ožbukani niti obojeni pa njihova sirova struktura i profilacija vanjskih stijenki daje pročelju zgrade i interijeru kuće specifičan likovni izraz. Kreveti su u dnevnom boravku izvedeni od betona, a pod je, kako bi bio stilski ujednačen, od betonskih ploča koje se inače upotrebljavaju kao završni sloj ravnog krova. Ulazna vrata svijetle širine tek 53 cm veličinom i položajem u kući sugeriraju da se glavna komunikacija unutrašnjeg i vanjskog prostora ostvaruje velikim balkonskim vratima, koja dnevni boravak povezuju s terasom na jugu. Dobro održavana kuća zadržala je izvorni izgled koji i danas u potpunosti ispunjava potrebe vlasnika.

KUĆA KOKEZA (SL. 7.-9.)

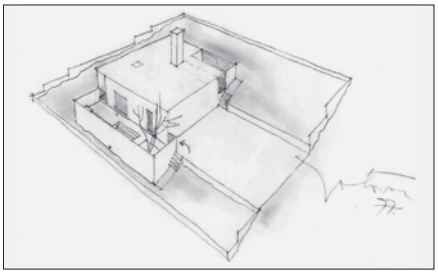
Kuća Kokeza izgrađena je 1980. godine u Seget-Vranjici.[10] Smještena je na maloj parceli nepravilnog oblika,[11] u drugom redu kuća od mora. More i pogled na pučinu nisu dio doživljaja te kuće, već je središte njezinog svijeta terasa i vatra kamina. Kuća je nepravilnoga tlocrtnog oblika. Sjeverni, južni i istočni zid usporedne su projekcije ogradnih zidova parcele udaljenih četiri metra. Lomljena linija zapadnoga dijela kuće udaljena je od granice parcele prosječno šest metara čime je osiguran nešto veći slobodan prostor



Sl. 4. Kuća Boban, pogled sa sjeverozapada (izvor: arhiv autorice)



Sl. 5. Kuća Boban,tlocrt prizemlja:
1. dnevni boravak, 2. spavaća soba,
3. tuš-kabina, 4. ljetna kuhinja, 5. terasa.
(izvor: arhiv autorice)



Sl. 6. Kuća Boban, perspektivni prikaz, Gotovčev crtež (izvor: arhiva obitelji Gotovac)

5 Freundenraich, 1962: 165-190
6 Smoje, 1965; Gotovac, 1979.b
7 Fisković, 1966
8 To su kuće: Boban, Šago, Marijan i Dujmović u Okrugu Gornjem i kuće: Bojić, Kokeza i Ančić u Seget-Vranjici.
9 Kuća je izvedena po autorovim skicama. Lokacijska dozvola dobivena je na osnovi tipskog projekta obrtničkog poduzeća *Univerzal* iz Splita. Anagrafska oznaka kuće je Okrug Gornji, Bok-Rastići XI/2.
10 Kuća je izvedena po autorovim skicama. Idejni projekt na osnovu kojeg je dobivena lokacijska dozvola izrađen je u skladu s autorovim skicama u poduzeću *Voljak* iz Solina.
Anagrafska oznaka kuće je Seget-Vranjica, Ulica Mira Barešića 105.
11 Površina parcele je približno 400 m^2, a bruto površina kuće je 92,60 m^2 (zajedno s vanjskom terasom).



Sl. 7. Kuća Kokeza, pogled sa zapada (izvor: arhiva autorice)

ispred terase – dnevnog boravka kuće. Uski prostor oko zgrade hortikulturno je uređen niskim raslinjem, a uz granicu parcele podignuta je živica od šimšira kako bi se osigurao potreban osjećaj intimnosti. Gotovac daje prednost ljetnom načinu života i boravku na otvorenoj terasi. Terasa s kaminom, betonskim klupama koje je okružuju i natkrivena ljetna kuhinja čine jedinstveni prostorni sklop, približno istih dimenzija kao i zatvoreni volumen kuće, krajnje reduciranog dnevnog boravka, spavaće sobe, kuhinje i kupaonice. Volumen kuće tretiran je skulpturalno. Asketizam u oblikovanju vanjskih zidova s utisnutim prozorima u kontrastu je s oblikovnim bogatstvom i raznolikošću formi terase. Konkavni oblik tlocrta zatvorenog dijela kuće i natkrivene ljetne kuhinje obuhvaća terasu kojom, kao i cijelom kompozicijom kuće, dominira plastičnooblikovan dimnjak. Sva pozornost promatrača usredotočena je na taj jaki simbol okupljanja i zbližavanja. Na zapadnom pročelju pojavljuje se horizontalni element grede kojom su dva krila kuće, ljetna kuhinja i unutrašnje prostorije, povezana u jedinstvenu kompoziciju volumena. Greda ističe zatvorenost terase, a s bočnim zidovima uokviruje detalj krajolika promatranog iz tog prostora.

Kuća je dobro očuvana, osim što je u posljednje vrijeme dograđen volumen s istočne strane. Pridodani volumen ne uočava se s pristupne ulice odakle se pruža najatraktivnija vizura na kuću.

BUDUĆA IZGRADNJA UVALE SALDUN I ZAŠTITA NJEZINA IDENTITETA

Unatoč intenzivnoj izgradnji kuća bez dopuštenja za građenje, mnogi su dijelovi otoka Čiova sačuvali svoj izvorni identitet. Primjerice uvala Racetinovac i uvala Kancelirovac, između naselja Okrug Gornji i Okrug Donji na sjevernoj strani otoka, i danas obiluju gustom borovom šumom. Jedine izgrađene građevine u tim uvalama su ostatci povijesnih ljetnikovaca. Buduća izgradnja zapadog dijela otoka planira se u skladu s Prostornim planom uređenja Općine Okrug, koji je na snazi od 2006. godine.[12] Planom se predviđa izgradnja nekoliko turističkih predjela upravo na spomenutim područjima očuvane vegetacije. U vrijeme izrade Plana, Društvo za zaštitu kulturnih dobara Trogira „Radovan" izrazilo je protivljenje predloženim planskim odredbama. Osobito se protivilo prijedlogu turističko-ugostiteljske namjene uvale Racetinovac i izgradnji turističkog naselja s 1200 postelja te luke nautičkog turizma kapaciteta 400 vezova u moru i 250 suhih vezova. Društvo je tražilo uspostavu posebne zaštite pojedinih područja otoka Čiova, među kojima i uvale Racetinovac, zbog njihove pejsažne i kulturno-povijesne vrijednosti.[13] Zahtjevi Društva tek su djelomično uvaženi. Urbanističkim planom uređenja turističkoga predjela Racetinovac iz 2008. godine, čija je izrada propisana Prostornim planom, predložena je izgradnja turističkog naselja istog kapaciteta i marine za 50 vezova. Predloženo je da smještajne građevine visinom budu četverokatnice. U oblikovanju zgrada predlaže se uporaba kamena i izvedba četverostrešnog ili dvostrešnog kosog krova što podsjeća na "preporuke" urbanističkih planova prije pedesetak godina koje je Gotovac oštro kritizirao. Pristupne ceste položene po slojnicama uzdužno su presjekle teren. Planiranih parkova i izvornog pajsaža trebalo bi biti 10,09%. Taj podatak govori tek o proklamiranoj zaštiti vrijednih dijelova prirode i krajolika. S ciljem zaštite autohtone vegetacije uvale i otoka uopće, trebalo bi ograničiti buduću izgradnju izvan naselja na tragu Gotovčevih analiza o rijetkoj izgradnji kuća među raslinjem. Blizina povijesnog Trogira dodatno obvezuje s obzirom na činjenicu da je pejsaž vjekovima bio prisutan u slici grada.

ZAŠTITA IDENTITETA MODERNE ARHITEKTURE

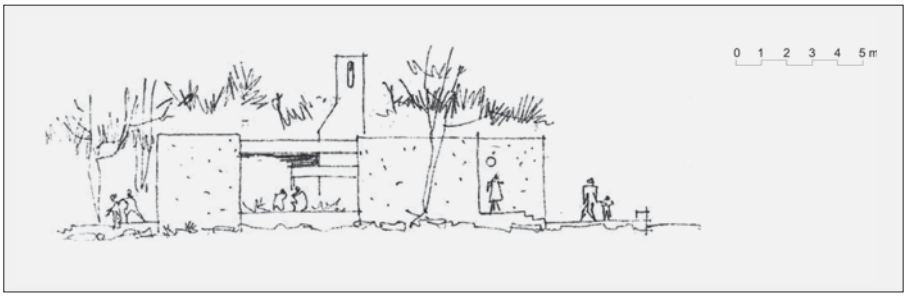
„Urbanizacija ili, bolje rečeno, reurbanizacija grada veoma je teška, gotovo neizvediva i graniči s utopijom" – utvrdili su izrađivači Generalnog urbanističkog plana Zadra 1989. godine govoreći o „divljoj" izgradnji na zadarskom području.[14] Ta tvrdnja mogla bi se primijeniti i na mnoga druga dalmatinska naselja koja na isti način pate od nepostojanja povijesnog kontinuiteta, koji dovodi do potpune prostorne bezizražajnosti i konfuzije. Od toga doba pa do danas situacija se još dodatno pogoršala. Naselja kuća za odmor šire se na nove predjele. Izgrađene kuće sve su većih dimenzija, nisu usklađene s veličinom parcele niti s najbližom okolicom jer je cilj izgradnjom ostvariti što veći profit.

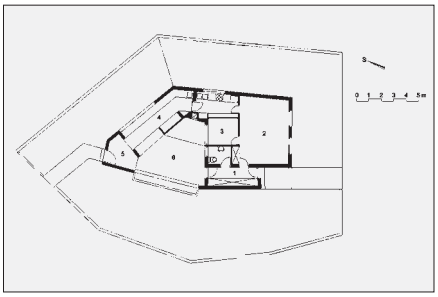
12 Prostorni plan uređenja Općine Okrug-donesen je 2006. godine. U razdoblju od 2006. do 2014. godine tri puta su izrađene izmjene i dopune Plana.

13 Godine 2000. Društvo "Radovan" uputilo je Splitsko-dalmatinskoj županiji dopis sa svojim prijedlogom zaštite otoka. [Radić, 2013: 60]

14 Godine 1989. zagrebački i zadarski arhitekti, A. Bašić, I. Čižmek, N. Kozulić i T. Valerijev izradili su prijedlog Generalnog urbanističkog plana Zadra. [Stipić-Niseteo,1989: 38]

15 Broj kvalitetnih modernih kuća nije velik. Točan podatak o njihovu broju, autorima i drugim pojedinostima nije moguće precizno odrediti zbog malog broja znanstveno-istraživačkih radova slične tematike. Autorica se stoga zadržava na analizi ladanjskih sklopova arhitekta Frane Gotovca.





Sl. 8. Kuća Kokeza, zapadno pročelje, Gotovčev crtež (izvor: arhiv autorice)

Sl. 9. Kuća Kokeza,tlocrt prizemlja:
1. ulazni prostor, 2. dnevni boravak,
3. spavaćaa soba, 4. ljetna kuhinja, 5. ulaz,
6. terasa (izvor: arhiv autorice)

Kako je urbana sanacija tih gusto izgrađenih naselja teško provediva, afirmativnim odnosom prema vrijednim kućama moderne, Gotovca i drugih autora toga doba, doprinijelo bi se barem uspostavljanju kulturnog identiteta mjesta.[15] Odgovarajuća konzervatorska zaštita trebala bi spriječiti buduću degradaciju kuća i njihovih okućnica kako bi se očuvale izvorne vrijednosti tih mikrocjelina. Zbog zaštite izvornog ambijenta gustoća izgradnje i visina novih zgrada u susjedstvu ne bi smjela premašiti današnje vrijednosti, a izgradnja bi trebala biti u suglasju s prirodnim okruženjem.

Valorizacija Gotovčevih kuća za odmor i urbanističkih analiza te primjena autorovih dosega u suvremenim promišljanjima na prostorima bogate graditeljske i prirodne baštine svakako će pridonijeti kvaliteti tih rješenja.

LITERATURA

1. Fisković, C. (1966.), *Kultura dubrovačkog ladanja / Sorkočevićev ljetnikovac na Lapadu*, Split, Historijski institut Jugoslavenske akademije znanosti i umjetnosti u Dubrovniku
2. Freudenreich, A. (1962.), *Narod gradi na ogoljenom krasu / Zapažanja – snimci i crteži arhitekta*, Zagreb-Beograd, Savezni institut za zaštitu spomenika kulture
3. Gotovac, F. (1965.), *Uvala Saldun u Trogiru*, Hortikultura (Split), vol. 32 (11), no. 4, str. 34-38
4. Gotovac, F. (1979.a), *Je li "divlja" gradnja baš tako divlja?*, Nedjeljna Dalmacija (Split), no. 416 (29. travnja), str. 4.
5. Gotovac, F. (1979.b), *Rat lukova i krovića*, Nedjeljna Dalmacija (Split), no. 451 (30. prosinca), str. 22-23.
6. Gotovac, F. (1980.), *Fenomen zvan đumbus*, Nedjeljna Dalmacija (Split), no. 477 (29. lipnja), str. 7.
7. Radić, D. (2006.), *Ljetnikovci otoka Čiova*, u: Kultura ladanja / zbornik radova sa znanstvenih skupova "Dani Cvita Fiskovića" održanih 2001. i 2002. godine [ur. Grujić, N.], Zagreb, Institut za povijest umjetnosti, Odsjek za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Zagrebu, str. 143-154, Zagreb, ISBN: 953-6106-55-8
8. Radić, D. (2013.), *Neki primjeri suvremene devastacije zapadnog, trogirskog dijela otoka Čiova*, u: Zbornik 3. Kongresa hrvatskih povjesničara umjetnosti (Zagreb, 25.-27.11.2010.) [ur. Žmegač, A.], Zagreb, Institut za povijest umjetnosti, str. 59-66, Zagreb, ISBN IPU: 978-953-6106-99-8
9. Smoje, M. (1965.b), *Weekend kućice prijete Jadranu*, Hortikultura (Split), vol. 32 (11), no. 4, str. 46-49
10. Stipić-Niseteo, L. (1989.), *Grad svjetlosti, a ne stihije*, Slobodna Dalmacija (Split), vol. 47, no. 13888 (30. srpnja), str. 38-39

AUTHOR'S BIOGRAPHY

Vesna Perković Jović, Ph.D, architect, assistant professor at Faculty of Civil Engineering, Architecture and Geodesy University of Split. She teaches courses: High-rise building construction elements, Building construction elements 1. Areas of scientific interest: modernist architecture in the area of Split.
vesna.perkovic@gradst.hr

HRVOJE BARTULOVIĆ, University of Split – Faculty of Civil Engineering, Architecture and Geodesy, Split, Croatia
IVANA VLAIĆ, University of Split – Faculty of Civil Engineering, Architecture and Geodesy, Split, Croatia
DUJMO ŽIŽIĆ, University of Split – Faculty of Civil Engineering, Architecture and Geodesy, Split, Croatia

INTEGRACIJA PRIGRADSKIH LADANJSKIH VILA U URBANU MATRICU
PRIMJER ULICE DOMOVINSKOG RATA U SPLITU

INTEGRATION OF SUBURBAN COUNTRY VILLAS IN URBAN MATRIX
EXAMPLE OF DOMOVINSKOG RATA STREET IN SPLIT

KLJUČNE RIJEČI
prigradske vile
ladanjska arhitektura
urbana morfogeneza
prijelaz 19. na 20. stoljeće
Split, Dalmacija

KEY WORDS
suburban villas
country architecture
urban morphogenesis
turn of the 19th century
city of Split, Dalmatia

Koncem 19. i početkom 20. stoljeća u Splitu se na tadašnjem splitskom polju izvodi niz ladanjskih vila imućnih gradskih obitelji, čime započinje širenje grada izvan povijesnih okvira. Oveći broj vila se nalazi uz Ulicu Domovinskog rata, koja predstavlja trasu glavnoga sjevernog pristupa gradu. Genezom urbane matrice Splita kontekst vila se potpuno mijenja, podređuje ih se drukčijoj urbanotvornoj logici s akcentom na razvoj važne gradske ulice, što dovodi do devastacije izvornog ambijenta i drugih tipoloških oblika izgradnje. Unatoč tome i danas ta zdanja prepoznajemo kao zaseban sloj koji doprinosi doživljajumorfološke složenosti urbanog tkiva. Njihova integracija u gradsku strukturu nije završen proces te je,uz integralnu valorizaciju i zaštitu, potrebno pronaći odgovarajuće načine koji će osigurati daljnji opstanak.

At the end of 19th and in the beginning of the 20th century numerous wealthy families raised their country houses on the previously unbuilt agricultural territory of the Split peninsula, expanding the urban matrix. A large number of these suburban villas were built along the main northern approach to the city, route that is part of today's Domovinskog rata Street. With the further development of Split, context of villas dramatically changed. It was submitted to a different logic of the city planning and articulation of important city street. This led to the devastation of the original ambient and other features of this type of residential buildings. However, the surviving buildings are recognizable as an important separate urban layer, which contributes to the perception of the city fabric and the fullness of its morphological complexity.

UVOD

Naglim razvojem grada Splita tijekom 19. stoljeća i posljedičnim zgušnjavanjem gradskog tkiva unutar povijesne jezgre prostorno određene fortifikacijskom arhitekturom, sazrijela je ideja za gradnjom samostojećih stambenih zgrada – prigradskih ladanjskih vila.[1] Tako se koncem 19. i početkom 20. stoljeća na neizgrađenom teritoriju splitskoga poluotoka, koji se do tada koristio kao poljodjelsko zemljište, podižu vile imućnih gradskih obitelji. Izvode se na velikim parcelama na kojima se uređuju perivoji. U takvom ambijentu, građeneu novim arhitektonskim stilovima, vile su davale novu sliku i doživljaj gradskog krajolika, o čemu najbolje svjedoče brojne razglednice iz toga doba.

Oveći broj ladanjskih vila izgrađen je uz tadašnju Sarajevsku ulicu i Solinsku cestu, na glavnom sjevernom pristupu gradu, čije se trase nalaze u sklopu današnje Ulice Domovinskog rata, čime predstavljaju kvalitetnu grupaciju za istraživanje urbane morfogeneze. Analizom razvoja odabranog lokaliteta i uklapanja građevina u gradsku strukturu tijekom više od 100 godina, razlučit će se opstali čimbenici ladanjskog identiteta od onih u cijelosti izgubljeni. Time će se utvrditi koji su mjerodavni čimbenici utjecali na promjene i kako su stvarana nova gradotvorna obilježja. Na temelju rezultata istraživanja i usporedbene metode postavit će se modeli revitalizacije koji će uvažiti i nadograditi očuvana izvorna obilježja.



Sl. 1. Vila Šitić, 1901.; stanje 2015., odnos sa stambenim neboderom iz 1963. (snimio: H. Bartulović)

PRIGRADSKE VILE – ODRAZ LADANJSKE ARHITEKTURE

Ladanjska kultura življenja bila je zastupljena na području splitskoga poluotoka tijekom povijest, a tipološki oblici transformirali se u odnosu na razdoblje u kojem su nastali.[2] Stoga izneseni pregled izgradnje prigradskih ladanjskih vila opisuje specifičnosti tipoloških obilježja na odabranom području, nastalih na prijelazu iz 19. u 20. stoljeće.[3]

Sjevernjački tip

Prva izgradnja vile na razmatranom području događase 1870-ih godina. Radi se o vili Antoniji koju je podigao njemački arhitekt August Thara za svoju obitelj.[4] Zgrada je bila smještena iza zadnjih kuća predgrađa Dobri, na početku Velog puta. Građena je u specifičnom sjevernoeuropskom neostilu, s perivojem uređenim po talijanskim hortikulturnim rješenjima s biranim autohtonim raslinjem i skladno oblikovanim stazama, klupama i glorijetom od željezne konstrukcije obavijene penjačicama.

Thara potom projektira vilu za obitelj Gaje Bulata, tadašnjeg načelnika Splita, smještajući je na južnom dijelu istog posjeda na kojem je izgrađena vila Antonia, u blizini današnje Bihaćke ulice. Zgrada je dovršena 1888. godine, a oblikovanjem u obliku slobodnije kompozicije masa građevine i s velikim uređenim perivojem koji ju je okruživao, predstavlja kvalitetan primjer tipa tadašnje ladanjske arhitekture.[5] Perivoj je bio uređen u kombinaciji talijanskog i engleskog stila, a stil izgradnje je ponovno preuzet iz sjeveroistočne Europe karakterističan za kraj 19. stoljeća.

„Te su vile imale u sebi nešto od minijaturnih dvoraca, s istaknutom kulom i strmim krovom. Bilo je na njima dosta drvenog građevnog elementa, funkcionalno i estetski oblikovanog. Gradile su se od cigle, a bile su ožbukane terabonom, s istaknutim ukrasnim profilima. Katkada su ukrasu zidova pridonosile obloge emajliranih cigli ili pločica. Posebna pažnja bila je posvećena zaštiti ulaza, kao i vrtnoj ogradi i secesijski oblikovanim željeznim vrtnim vratima. Unutrašnjosti zgrade je bila posvećena jednaka pažnja. Tome je pridonosio mozaik poda, često vitraži na prozorima, oblikovana stubišna ograda, profilirani okviri vrata i prozora, kao i same vratnice, emajlirane zidne peći i sl. Perivoji, manji ili veći, bili su prava umijeća hortikulture. Ne samo zbog biranog raslinja, nego zbog vještog i skladnog oblikovanja staza, dvoreda, rondoa, ružičnjaka, sjenica i sl.“ Opis je to stila izgradnje u koji se uklapa vila Bulat, a iznio ga je D. Kečkemet u novinskom članku posvećenom upozoravanju na njihovu kvalitetu i potrebu za očuvanjem, uz isticanje da su te vile značile visoki domet tadašnje građanske stambene i opće kulture.[6] U istom su stilu u sljedeća dva desetljeća na razmatranom području izgrađene vila Šitić (Lj. Posavskog 16), vila V. Brajnović iz 1904., porušena početkom 1990-ih, vila

1 U literaturi o gradskim četvrtima planiranim po opisanim načelima najčešće se koristi engleski naziv „cottage“. Taj tip naselja s vilama pojavljuje se gotovo istodobno na europskom teritoriju, kao odraz sličnih procesa prevelike izgrađenosti gradova. Prvo takvo izgrađeno naselje u Hrvatskoj je iz 1888. na Josipovicu, jednom od sjevernih obronaka Zagrebačke gore. Detaljnije: Meštrović, Obad Šćitaroci, 2014: 5-6

2 Na cijelom splitskom poluotoku zabilježeni su brojni antički nalazi ostataka sklopova rimskih rustičnih vila. U srednjem i novom vijeku gradili su se pretežno kašteli, tip utvrđene ladanjskegrađevine tadašnjih zemljoposjednika. Zabilježeno je postojanje ljetnikovca na području splitskog poluotoka i tijekom sljedećih stoljeća. Detaljnije: Babić, 1984:52-56; 151-164 i Božić-Bužančić, 1966: 279-296

3 Najopširnije istraživanje toga razdoblja proveo je Mario Kezić u knjizi *Arhitektura secesije u Splitu* (1991.). Korišteni su podatci i opisi pojedinih realizacija uz dopunu podataka iz novih istraživanja.

4 Oreb, 1981: 155; Muljačić, -: 28

5 Zgrada je slovila kao najljepša građevina na periferiji tadašnjega Splita, a visoku vrijednost potvrđuje uvrštavanjem 1973.g. u registar nepokretnih spomenika kulture. O visokoj kvaliteti uređenja svjedoči činjenica da se dio pokućstva iz te kuće čuva u Muzeju grada Splita. [Oreb, 1981: 155-56]

6 Kečkemet, 2002: 336-339

Tab. I.

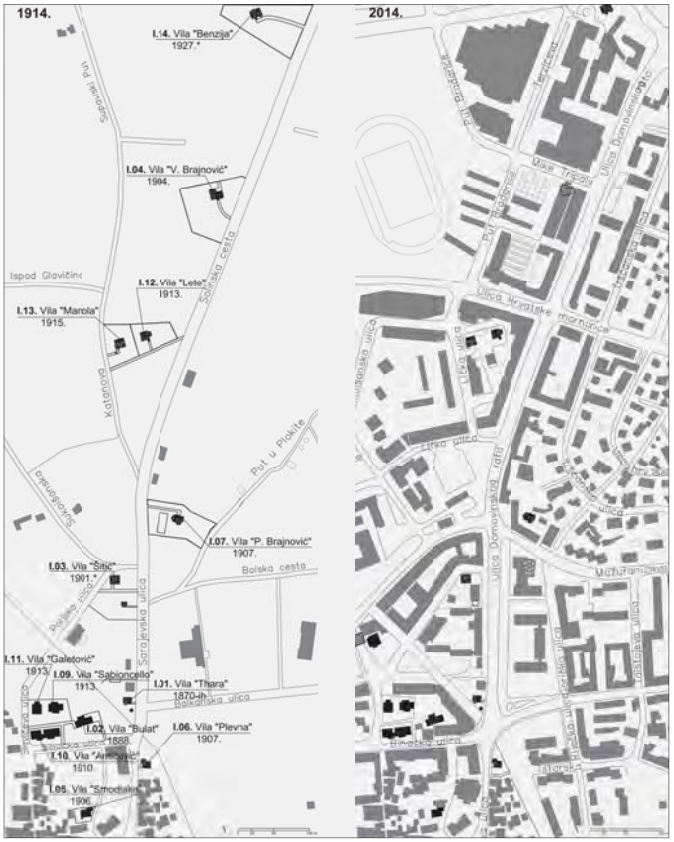
	Adresa	Naziv	Projekt	Izvedba	Autor	Stanje
I.01.	Domovinskog rata1	Vila Antonia (Thara/ Ratković)	-	1870-tih*	A. Thara	Očuvano
I.02.	Bihaćka 4	Vila Bulat (Musanić)	-	1888.*	A. Thara	Očuvano
I.03.	Ljudevita Posavskog 16	Vila Šitić (Đirlić)	-	1901.*	-	Adaptirano
I.04.	-	Vila V. Brainović	-	1904.	J. Brajnović*	Porušeno
I.05.	Kliška 13	Vila Smodlaka	-	1906.	P. Senjanović	Adaptirano
I.06.	Livanjska 20	Vila Plevna	-	1907.	E. Žagar*	Obnovljeno
I.07.	Mažuran 1	Vila P. Brajnović		1907.	P. Brajnović	Obnovljeno
I.08.	Vukovarska 11	Novo zaklonište	1911.	1911.-1913.	D. Žagar*	Adaptirano
I.09.	Bihaćka 10	Vila Sabioncello	-	1913.	P. Senjanović*	Očuvano
I.10.	Bihaćka 12	Vila Antičević	1910.	1910.-1912.	P. Senjanović	Očuvano
I.11.	Slavićeva 42	Vila Galetović	-	1913.	P. Senjanović*	Očuvano
I.12.	Lička 10	Vila Lete	-	1913.	P. Senjanović	Adaptirano
I.13.	Lička 8	Vila Manole	-	1915.	P. Senjanović	Adaptirano
I.14.	Domovinskog rata 55c	Vila Benzija	-	1927.*	-	Adaptirano

*- pretpostavke i podaci preuzeti iz sekundarnih izvora

Sl. 2. Plan rušenja građevina uz Solinsku cestu iz kraja 1950-ih, sve su vile uz cestu bile planirane za uklanjanje (izvor: HR-DAST- URBS: VI/D-XIII-1A)



Sl. 3. Prikaz razvoja gradskog tkiva oko secesijskih vila (H. Bartulović)


1914.
2014.
I.14. Vila "Benzija" 1927.*
I.04. Vila "V. Brajnović" 1904.
I.12. Vila "Lete" 1913.
I.13. Vila "Manola" 1915.
I.07. Vila "P. Brajnović" 1907.
I.03. Vila "Šitić" 1901.*
I.11. Vila "Galetović" 1913.
I.09. Vila "Sabioncello" 1913.
I.01. Vila "Thara" 1870-ih
I.02. Vila "Bulat" 1888.
I.06. Vila "Plevna" 1907.
I.10. Vila "Antičević" 1910.
I.05. Vila "Smodlaka" 1906.
Solinska cesta
Kolombina
Put u Plokite
Bolska cesta
Sarajevska ulica
Bihaćka ulica
Ulica Hrvatske mornarice
Ulica Domovinskog rata
Ulica Vinka Trapala
Ulica Ivana Dežmana
Ulica Ivana Gorana Kovačića
Ulica Ivana Meštrovića
Ulica Ivana Mažuranića
Ulica Ivana Zajca
Ulica Ivana Zakmardija Dijankovečkog
Ulica Ivana Zorana
Ulica Ivana Zorana Kovačića
Ulica Ivana Zorana Vukovarska
Ulica Ivana Zorana Zajca
Ulica Ivana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana Zorana
Ulica Ivana Zorana Zorana Kovačića
Ulica Ivana Zorana Zorana Vukovarska
Ulica Ivana Zorana Zorana Zajca
Ulica Ivana Zorana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana Zorana Zorana
Ulica Ivana Zorana Zorana Zorana Kovačića
Ulica Ivana Zorana Zorana Zorana Vukovarska
Ulica Ivana Zorana Zorana Zorana Zajca
Ulica Ivana Zorana Zorana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana Zorana Zorana Zorana
Ulica Ivana Zorana Zorana Zorana Zorana Kovačića
Ulica Ivana Zorana Zorana Zorana Zorana Vukovarska
Ulica Ivana Zorana Zorana Zorana Zorana Zajca
Ulica Ivana Zorana Zorana Zorana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana Zorana Zorana Zorana Zorana
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Kovačića
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Vukovarska
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zajca
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Kovačića
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Vukovarska
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zajca
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Kovačića
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Vukovarska
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zajca
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Kovačića
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Vukovarska
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zajca
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Kovačića
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Vukovarska
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zajca
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Kovačića
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Vukovarska
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zajca
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Kovačića
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Vukovarska
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zajca
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Kovačića
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Vukovarska
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zajca
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Kovačića
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Vukovarska
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zajca
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Kovačića
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Vukovarska
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zajca
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Kovačića
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Vukovarska
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zajca
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Kovačića
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Vukovarska
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zajca
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Kovačića
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Vukovarska
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zajca
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Kovačića
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Vukovarska
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zajca
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Kovačića
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Vukovarska
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zajca
Ulica Ivana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana
Ulica Ivana Zorana Kovačića
Ulica Ivana Zorana Vukovarska
Ulica Ivana Zorana Zajca
Ulica Ivana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana
Ulica Ivana Zorana Kovačića
Ulica Ivana Zorana Vukovarska
Ulica Ivana Zorana Zajca
Ulica Ivana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana
Ulica Ivana Zorana Kovačića
Ulica Ivana Zorana Vukovarska
Ulica Ivana Zorana Zajca
Ulica Ivana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana
Ulica Ivana Zorana Kovačića
Ulica Ivana Zorana Vukovarska
Ulica Ivana Zorana Zajca
Ulica Ivana Zorana Zakmardija Dijankovečkog
Ulica Ivana Zorana
Ulica Ivana Zorana Kovačića
Ulica Ivana Zorana Vukovarska
Ulica Ivana Zorana Zajca
Ulica Ivana Zor

P. Brajnović iz 1907. (Mažuranićevo šetalište 1) te vila Plevna, također iz 1907. (Livanjska 20).[7]

Takav pristup oblikovanju, doslovnim preuzimanjem arhitektonskih elementa atipičnih za Dalmaciju, dovelo je do egzotične pojavnosti zgrada, koja se zadržala do današnjeg dana.

Mediteranski tip

Potaknute upravo uvoznim oblikovanjem vila započinju prve veće teorijske polemike i arhitektonska kritika na tom prostoru koje dovode u pitanje primjerenost takvog načina gradnje. U njima prednjači Petar Senjanović koji objavljuje niz članaka zalažući se za preispitivanje i prilagodbu internacionalnih ideja u sredinama s jakom urbanom tradicijom kakvu ima Split. Svoje teorijske postavke Senjanović uspješno provodi u realizacijama, ostvarujući kombinaciju modernog oblikovanja temeljenu na tradicionalnim dalmatinskim načelima gradnje. Za ovo istraživanje je zanimljivo da su gotovo sve vile koje je Senjanović izveo smještene upravo na potezu uz sjeverni izlaz iz grada, zbog čega su kvalitetan pokazatelj razvoja specifičnog stila koji postaje dominantan u izgradnji stambene arhitekture na ovim područjima. Radi se o vili Smodlaka iz 1906. (Kliška 13), vili i stambenoj zgradi Antičević iz 1912. (Bihaćka 12 i 14), vili Sabioncello (Bihaćka 10), vili Galetović (Slavićeva 42), vili Leti (Lička 10), sve iz 1913. godine i vili Manoli iz 1915. (Lička 8).[8]

Tipološki se radi o prilagođenoj ladanjskoj arhitekturi s manjim parcelama, često i dvojnim zgradama. Unatoč tome, gabaritnom raščlambom volumena zgrada, uporabom niza ukrasnih elemenata u oblikovanju pročelja i visokim stupnjem uređenosti nasada posjeduju glavne karakteristike ladanjskih tipoloških oblika. Kao osnovnu razliku od sjevernjačkog tipa možemo navesti izostavljanje vidikovca tj. vertikalnog akcenta građevine i jednostavnije rješavanje krovnih ploha koje ne dominiraju nad građevinom. Njihovo oblikovanje spoj je lokalne tradicijske gradnje i novih potreba stanovanja.Tako sastavni dio tih građevina čine terase s drvenim pergolama oslonjene na kamene stupove i ozelenjenelozom ili drugim autohtonim biljem. Tek su kao dodatni sloj oblikovanja korišteni ukrasni elementi poput emajliranih pločica, štukatura s ornamentikom biljnih motiva i sl., ostvarujući modernost u pojavnosti građevina.[9]

Tom mediteranskom tipu vile možemo pridružiti i vilu Benzia, specifičnog primjera jer posjeduje i elemente sjevernjačkog tipa. Radi se o stambenoj prizemnici s jednokatnom kulom iz 1920-ih, smještenoj na Kopilici, tadašnjoj gradskoj periferiji. Oblikovana je u kamenu s pretežito rustično obrađenim klesanacima, no detalji poput trifore i vijenca od glatkog kamena reminisciraju neostilsku arhitekturu. Zgrada je složena od jednostavnih pravokutnih oblika, a višestrešni krov i kula-vidikovac odražavaju utjecaj sjevernjačkog tipa vila.

ODNOS VILA I GRADSKE STRUKTURE

Kvalitetan prikaz prvotnog prostornog odnosa guste gradske strukture i vila donosi plan grada Splita iz 1926. godine. Općina se odlučuje na specifičan oblik izrade plana grada i naručuje perspektivni prikaz iz zraka. Na njemu su naznačeni i perivoji pojedinih vila, s kojima je ostvaren poseban ambijent. Između zgrada bujalo je raslinje, a svaka vila imala je svoju uređenu i definiranu vrtnu, pejsažnu okolicu koja je omogućavala šetnje i boravak na svježem zraku, što je bilo presudno za donošenja odluke o gradnji na gradskoj periferiji.[10] I unutrašnjom organizacijom sadržaja težilo se tome. Koriste se povoljni klimatski uvjeti, pa su u gotovo svim analiziranim primjerima glavne prostorije orijentirane na jug, a svaka vila obiluje balkonima, terasama i verandama. Specifičnost u vidu oblikovanja svojevrsnog vidikovca u sklopu sjevernjačkog tipa također je funkcionalno opravdana jer su se zasigurno pružali kvalitetne vizure na grad, Marjan i splitsko polje. Nastala urbanistička situacija je posjedovala visoke ambijentalne vrijednosti nadograđujući individualnu arhitektonsku vrijednost pojedine zgrade.

Već prvim obližnjim gradnjama u daljnjim desetljećima 20. stoljeća, vile gube izvorni ambijent i vidici s vidikovaca se sužavaju. Važnost ulice privukla je puno gušći i konso-



Sl. 8. Vila Plevna, 1907., razglednica iz 1910-ih, fotografija iz 1983., radovi druge etape ukapanja pruge koji su smanjili izvornu veličinu parcele (izvor: HR-MGS-ZF: fototeka; HR-SVKST-ASM: fototeka)

7 Podatci o godinama izgradnje i autorima sakupljani su iz nekoliko izvora (Konzervatorski odjel u Splitu, Odjel specijalnih zbirki pri Sveučilišnoj knjižnici u Splitu, Državni arhiv u Splitu, Muzej grada Splita, usmena predaja trenutnih stanara i dostupna literatura). Zbog neočuvanosti izvorne dokumentacije teško ih je potvrditi.

8 Plejić, Kezić, 2007: 120-142

9 Novinski članak hvali gradnju vile Antičević: „Kuća je građena da solidnije nije moguće, podovi su od armiranog betona pa tek onda obloženi dužicama. Stanovi su pak uređeni uprav fino i gospodski: hodnici, kuhinje, zahodi, banje popločane najfinijim pločicama od bijele majolike (...) pa svaki stan ima banju (...) Kuća je sva u suncu. S terase je krasan vidik, vidi se more pred sadašnjom lukom i pred budućom, a lijep je pogled i na grad i okolicu." Vidjeti: *O gradnji stanova*, „Naše Jedinstvo", 19.07.1913: 2

10 Detaljnije o vrtovima vidjeti: Grgić, 2005: 87



Sl. 9. Vila Lete, 1913. (autor: P. Senjanović), fotografija iz 1980-ih i iz 2015., odnos s novom gradnjom (izvor: HR-SVKST-ASM: fototeka, snimio: H. Bartulović)

lidarni karakter gradnje. I razdoblje nakon Drugoga svjetskog rata obilježila je izgradnja pretežito blokovskog karaktera. Kao rezultat tog neusklađenog razvoja, tijekom sljedećega stogodišnjeg razdoblja moguće je pratiti niz destrukcija vezanih ponajviše uz okoliš analiziranih građevina, pa čak i planskog rušenja pojedinih zgrada koje su smetale razvoju drugačije gradske strukture. Prema tom planu većini se vila smanjuju ili u potpunosti oduzimaju pripadajući perivoji (primjerice vila Bulat, vila Šitić, vila P. Brajnović, vila Plevna, vila Galetović), a niz ih je porušen (vila V. Brainović, građevina u blizini vile Šitić, vila Arnautović).[11] Time je degradirana ambijentalna vrijednost većine vila, koje su postale žrtvama regulacije i trasiranja novih prometnica. Daljnja rušenja i devastacije te nova gradnja koja je dovodila do degradacije ambijenta, odvijali su se stihijski, u ovisnosti o projektima vezanim za pojedinu lokaciju ili dio ulice. Razvoj takve situacije nalazi se u činjenici da, osim specifičnosti smještanja velikog broja tog tipa građevina u razmatranom razdoblju uz predmetnu ulicu, zapravo ne postoji jasna prostorna logika smještanja. Uspješan primjer pomirenja tipova samostojećih zgrada s ostalom gradskom strukturom u Splitu, nalazimo južno od početka Ulice Domovinskog rata. Riječ je o nizu samostojećih zgrada preko puta gradskog perivoja, uz sjevernu stranu današnje Zagrebačke ulice. Taj potez reprezentativnih zgrada još uvijek služi kao ogledni primjer kvalitetno urbanistički artikulirane gradske ulice, s nizom od četiri međusobno usklađene slobodnostojeće građevine s predvrtovima, ujednačenim ogradnim zidom i dvoredom platana uz rub nogostupa.[12] Revitalizacija razmatranog poteza vila uz Ulicu Domovinskog rata nije u potpunosti moguća po tom načelu, ali bi svakako trebalo uspostaviti sustavni odnos preostalih vila i ulice.

Mnogi drugi primjeri iz europskih gradova ukazuju na mogućnost sinergije u razvoju gradskog tkiva koji uspješno zadržava obatipa. Kao ilustrativni primjer možemo spomenuti razvoj jednog od kampusa na Cambridgeu u Engleskoj. Radi se o koledžu Fitzwilliam, koji se urbanističko-arhitektonski razvija skoro 200 godina. Prva građevina The Grove potječe iz 1813. godine, a izgradio ju je arhitekt Wiliam Custance za svoju obitelj. Po svojoj arhitektonskoj vrijednosti zgrada je uvrštena u britanski registar nepokretnih kulturnih dobara. Sve je to dovelo do toga da se daljnjem prostornom širenju pristupalo s posebnom pažnjom pri stvaranju suodnosa s navedenom zgradom, unatoč činjenici da se višestruko povećala površina fakultetskih zgrada. Zgrada je adaptirana i služi kao mjesto okupljanja studentskog odbora.[13] Razvidno je da kvaliteta daljnjeg razvoja uvelike ovisi o promišljanju i sustavnom planiranju suodnosa dvaju tipova, gdje često zbog specifičnosti i unikatnosti tlocrtnih rješenja, dolazi do adaptacije ladanjskih vila koje preuzimaju na sebe odgovarajući javni sadržaj i time postaju urbani atraktor za uže i šire gradsko područje.

ZAKLJUČAK

Od 14 analiziranih vila, tek ih je 6 upisano u registar kulturnih dobara Ministarstva kulture Republike Hrvatske, sve pod kategorijom pojedinačnog nepokretnog kulturnog dobra. To su: vila Bulat, vila Antičević, vila Plevna, vila Smodlaka, vila Šitić, vila Brajnović. Taj podatak ukazuje na visoku arhitektonsku kvalitetu svake pojedine zgrade, ali i neprepoznavanje cjeline analiziranog područja kao specifičnog urbanog sloja koji doprinosi doživljaju gradskog tkiva u punini svoje morfološke složenosti.

Provedeno istraživanje predstavlja prvu prostornu analizu i evidentiranje matrice ladanjskih vila na razmatranom području. Razvojem urbanog tkiva Splita, uži i širi kontekst ladanjskih vila je u cijelosti izmijenjen. Podređen je urbanotvornoj logici razvoja jedne od važnijih gradskih ulica, što je dovelo do devastacije izvornog ambijenta i ladanjskog obilježja prigradskih vila. Većina parcela znatno je smanjena, a neke od vila su i uklonjene.

Ustanovljena su i dva osnovna tipa vila, sjevernjački i mediteranski tip te su utvrđena njihova obilježja. Afirmacija uočenih karakteristika u kontekstu budućeg urbanističkog promišljanja i planiranja predstavlja dodatnu vrijednost koju je potrebno uvažiti. Stupanj očuvanosti analiziranih zgrada prikazan je u tabeli I. iz koje možemo razabrati da se radi o razmjerno visokom postotku očuvanosti te da je započeo proces obnove. U vilama se pretežito zadržala stambena namjena s učestalim primjerima poslovne namjene u dijelovima prizemlja.

11 Plan rušenja donesen je 1950-ih temeljem razvojne studije Ulice Žrtava fašizma koju je izradio Urbanistički biro Split pod vodstvom Berislava Kalogjere. Plan je sačuvan i danas se nalazi u Državnom arhivu u Splitu (HR-DAST-URBS: VI/D-XIII-1A).

12 U potezu se nalaze „Lega Nazionale" iz 1897., kuća obitelji Šperac iz 1900., palača Stock-Dujmović iz 1903. i kuća Pezzi građena koncem 19. stoljeća. Detaljnije: Piplović, 2004: 195

13 Vidi:http://www.fitz.cam.ac.uk/about/heritage/architecture [01.02.2014.]

Unatoč izgubljenom izvornom ambijentu, zahvaljujući drugim elementima koji doprinose prepoznatljivosti i specifičnosti razmatranih tipova ladanjske arhitekture, te vile nose identitet naslijeđa koji predstavlja potencijal za revitalizaciju i možebitnu prenamjenu funkcije, što će osigurati njihovo primjereno korištenje i očuvanje u budućnosti. Stoga kriterije za nove zahvate i korištenje treba temeljiti na iznesenim rezultatima.

Njihova integracija u gradsku strukturu nije završen proces te je uz integralni pristup valorizacije i zaštite potrebno svakoj pojedinačnojzgradi pronaći odgovarajući sadržaj koji će osigurati daljnji opstanak. Odluke o načinima korištenja vila trebale bi se temeljiti na kvalitetnoj analizi specifične situacije i razmatranju mogućnosti sinergičnog razvoja i kvalitetne daljnje integracije u gradsko tkivo.

LITERATURA

1. Babić, I. (1984.), *Prostor između Trogira i Splita*, retisak iz 1991., Zavičajni muzej Kaštela, Kaštel Novi
2. Božić-Bužančić, D. (1966.), *Radovčićevi ljetnikovci u Splitu,* Građa i prilozi za povijest Dalmacije, vol. 16, str. 279-296 ,Državni arhiv u Splitu i Filozofski fakultet Sveučilišta u Splitu, Split
3. Grgić, A.(2005.), *Vrtovi i perivoji Splita – nastajanje i razvoj perivojne arhitekture grada*, Prostor, no. 29, str. 79-91, Arhitektonski fakultet, Zagreb
4. Kečkemet, D. (2002.), *Borba za grad*, Društvo arhitekata Splita i Marjan Tisak, Split
5. Kezić, M. (1991.), *Arhitektura secesije u Splitu*, Književni krug, Split
6. Meštrović, M.; Obad Šćitaroci, M. (2014.), *Zagrebački ljetnikovci – nastajanje i obilježja*, „Prostor", no. 47, str. 2-15, Arhitektonski fakultet, Zagreb
7. Muljačić, S. (-), *Dugo osamljene građevine na splitskoj periferiji, kroz razvoj grada od 1806. do 1941. godine*, SVKST-ASM:4/1R
8. Oreb, F.(1981.), *Arhitekt Thara u Splitu*, Kulturna baština, vol. 11-12, str. 154-156, Društvo prijatelja kulturne baštine u Splitu, Split
9. Piplović, S. (2004.), *Prvi drvoredi u Splitu,* Agronomski glasnik, vol. 3-5, str. 196-196, Zagreb
10. Plejić, R.; Kezić, M. (2007.) *Arhitektonski opus Petra Senjanovića – Splitske realizacije Petra Senjanovića*, , u: „Petar Senjanović – Splitski planer i graditelj" [ur. Plejić, R.; Tušek, D.; Pejković, D.; Krolo, P.], str. 117-142, Sveučilišna knjižnica u Splitu, Društvo arhitekata Splita, Grad Split

IZVORI

1. Državni arhiv u Splitu, Arhiv Urbanističkog zavoda Dalmacije (HR-DAST-URBS)
2. Ministarstvo kulture, Konzervatorski odjel u Splitu, Arhiv obrazaca za dostavu podataka za Registar kulturnih dobara Republike Hrvatske (HR-KOS-ORKD)
3. Muzej grada Splita, Arhiv zbirka (HR-MGS-AZ)
4. Sveučilište u Splitu, Fakultet građevinarstva, arhitekture i geodezije, Arhiv znanstvenoistraživačkog projekta „Arhitektura Splita u 20. stoljeću" (HR-FGAG-AS20)
5. Sveučilište u Splitu, Sveučilišna knjižnica, Odjel specijalnih zbirki (HR-SVKST-OSZ); Arhiv Slavka Muljačića (HR-SVKST-ASM); Arhiv Petra Senjanovića (HR-SVKST-APS)
6. Privatni arhiv Duška Kečkemeta

AUTHORS' BIOGRAPHIES

Hrvoje Bartulović, Ph.D, architect, since 2008 he works as a research assistant at the Faculty of Civil Engineering, Architecture and Geodesy of the University of Split, on the scientific project "Architecture of Split in the 20th century". In 2014 defended his doctoral thesis entitled "The articulation of the Ulica Domovinskog rata and integration in the urban fabric of Split".
hrvoje.bartulovic@gradst.hr

Ivana Vlaić, architect, Ph.D candidate. Since 2009 she works as a research assistant at the Faculty of Civil Engineering, Architecture and Geodesyof the University of Split, on the scientific project "Architecture of Split in the 20th century" and project "Dalmatia – a destination of European Grand Tour in 18th and 19th century" (Institute of Art History, Zagreb). Since 2009. doctoral candidate on Faculty of Architecture, University of Zagreb.
ivana.vlaic@gradst.hr

Dujmo Žižić, Ph.D, architect, senior assistant at the Faculty of Civil Engineering, Architecture and Geodesy of the University of Split. His field of scientific research is industrial architectural heritage. In 2014 he defended doctorate "The cement industry in the region of Split - architecture, infrastructure and the impact on the cultural landscape.
dujmo.zizic@gradst.hr

DARIO SIRONIĆ, City Office for Physical Planning, Constructon of the City, Utility Services and Transport, Zagreb, Croatia
MLADEN OBAD ŠĆITAROCI, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

ULICA KRALJA ZVONIMIRA NA RASKRIŽJU SA ŠUBIĆEVOM ULICOM U ZAGREBU
KRITERIJI ZA UNOŠENJE JAVNIH SADRŽAJA U OKOLNE BLOKOVE

KING ZVONIMIR STREET'S CROSSROAD WITH ŠUBIĆEVA STREET IN ZAGREB
CRITERIA FOR INTRODUCING THE PUBLIC FACILITIES IN SURROUNDING BLOCKS

KLJUČNE RIJEČI
ulica
raskrižje
gradski blokovi
revitalizacija baštine
kriteriji

KEY WORDS
street
crossroads
urban block structure
heritage revitalization
criteria

Upečatljivo mjesto lučno oblikovane Ulice kralja Zvonimira u Zagrebu, trasirane prilikom širenja grada na istok 1930-ih godina, jest njezino specifično raskrižje sa Šubićevom ulicom. Ulica idejno postavljena kao široki bulevar, planirana i izvedena znatno uža, danas je urbana baština i memorija grada. Raskrižje je simbolično mjesto sa sadržajima koji zamiru, no s vidljivim dominantnim stambenim i prometnim obilježjima. Ovim istraživanjem, kao sastavnim dijelom istraživanja cijele ulice, nastoji se potaknuti na razumijevanje potrebe oživljavanja blokova raskrižja, poticanjem unošenja javnih sadržaja ili oživljavanjem starih. Za što racionalnije odluke utvrđuju se kriteriji, koji se mogu unositi u plansku dokumentaciju i primijeniti kao model za ulicu i grad. Temeljem kriterija utvrđuju se revitalizacijske metode.

The marked place of the King Zvonimir Street in Zagreb, drawn during designing of the urban expansion to the east in the 1930s, is its specific intersection with Šubićeva Street. The Street that was conceptually set as a boulevard, but was planned and executed narrower, today represents an urban heritage and a memory of the city. The documented crossroads is a symbolic place, with the attractions that die down, but with the dominant residential and traffic features. Through this research, considered to be a part of the Street research, we have tried to prompt the understanding for the need for crossroads block revival by encouraging bringing in of new public facilities or reviving the old ones. In order to make the rational decision possible, the criteria are set and once they are adopted they enter the planning documentation and are possible applied as a model for the Street, which is the basis for developing revitalization methods.

UVOD

Ulica kralja Zvonimira u Zagrebu, trasirana početkom 20. stoljeća, planirana i izvedena najvećim dijelom do 1930-ih godina, okosnica je širenja Zagreba od Draškovićeve ulice na istok. Konceptualno je planirana kao široki lučni bulevar, izvedena je većim dijelom prema planu, ali značajno uža od zamišljene širine. Zamišljena je kao prometni spoj Donjega grada (iz kraja 19. st.) s ulazom u perivoj Maksimir (iz kraja 18. i prve polovice 19. st.), tada na istoku izvan grada. Danas je to jaka gradska prometnica, čiju trasu uokviruju zgrade različitoga karaktera. Na zapadnom dijelu, od Meštrovićeva paviljona do Heinzelove ulice, prevladavaju četverokatni stambeni blokovi (većinom s lokalima u prizemlju), a od Heinzelove ulice na istok najvećim su dijelom zgrade niske obiteljske gradnje, s predvrtovima i uličnim drvoredom. Zvonimirova ulica ima memorijalnu i ambijentalnu vrijednost. Trasirana kao Lenucijeva *Sjajna ulica*[1], s dvostrukim drvoredom i zgradama javne namjene, planski definirana djelomičnim planiranjem gradskih dijelova[2], a izvedena kao jaka gradska prometnica, najvećim dijelom prostorno naglašena ujednačenom blokovskom izgradnjom visine do pet katova, ulica danas ima komorni karakter s nizom napuštenih lokala u prizemlju zgrada. U novijim urbanističkim planovima ne razmatra se mogućnost bilo kakvih jačih prostornih zahvata i unošenje javnih sadržaja u dovršenome i velikim dijelom zamrlome tkivu ulice. To navodi na razmišljanje da se Zagreb gotovo odrekao revitalizacije toga istočnog dijela Donjega grada kao širega gradskog centra.

Predmet ovoga istraživanja, kao dijela šireg istraživanja Ulice kralja Zvonimira, jest postojeće jako prometno gradsko raskrižje sa Šubićevom ulicom, s valorizacijom izvedenog i potencijalom mogućeg oživljavanja. U obuhvatu istraživanja nekolicina je blokova zgrada te prostora koji definiraju to ulično mjesto jakog prometnoga intenziteta, gdje su zvukovi tramvaja primarno obilježje, a pješak gotovo gurnut na marginu. Raskrižje nije postavljeno pod pravim kutom. Visoke zgrade različitih stilskih obilježja definiraju ulična pročelja, a rijetki lokali u uličnom prizemlju tek su naznaka potencijala javnog. Planiran i izveden perivojni trg u obliku trokuta s visokim stablima, smješten na sjeveroistočnom dijelu raskrižja, između Ulice kralja Zvonimira, Derenčinove i Šubićeve ulice, inicijalni je prostor za javne sadržaje na samome raskrižju.

Istraživanje je temeljeno na razvrstaju skupljene arhivske građe, rezultatima terenskog rada i vrjednovanju bitnih obilježja baštinjenog.



Sl. 1. Promjena Regulatorne osnove za predjel istočno od Klaoničke ulice i sjeverno od željezničke pruge

TEORIJSKA POLAZIŠTA

Korištenjem usporedbenih načela dva koncepta urbanog planiranja – povijesnog planiranja[3] i današnjih teorijskih načela integralnog planiranja[4] – predložit će se pristupi konceptualnim rješenjima revitalizacije ulice na način pronalaska položaja zahvata te njihova karaktera, unutar tehničkih i tehnoloških mogućnosti današnjega vremena i slobode kreacije, koja priznaje elemente identiteta ulice. Razmišlja se o uvođenju javnih i multifunkcionalnih sadržaja kako bi se promijenila današnja monofunkcionalna namjena stanovanja i prometa.

"Povijesni urbani blok nije mrtav"[5], ako nešto poduzmemo. Oblikovanje bloka kod planiranja novih dijelova grada lišeno je zapreka, koje su konstanta pri graditeljskim zahvatima u zatečenom. To je i vidljivije u izvedenom tkivu zaštićenih urbanih cjelina, kakva je zagrebački Donji grad. Clif Moughtin[6] naglašava da je Jane Jacobs (čija važna kritika urbane forme polazi od neupitnog prihvaćanja načela urbanog dizajna CIAM-a) velik apologet ulice kao najvitalnijeg instrumenta širenja javnog. Preobrazba bloka jest veliki izazov koji zanima struku i dovodi do javnih rasprava, ponekad i sukoba, bez da se u problematiku unosi parametar interesa.[7]

Cilj je pokazati da postoje koncepti koji to mogu inicirati, u okviru navedenog obuhvata kao i šire, a na temelju realnih kriterija koji će proizaći razmatranjem odabranog slučaja. Jasno je da kriteriji nisu jedinstveni, ali mogu pridonijeti donošenju odluka. Moguće je da takvim podizanjem kakvoće javnoga prostora urbano naslijeđe Zagreba dobije nove točke – nukleuse javnih zbivanja, kojim građani i gosti grada percipiraju nove kvalitetne sadržaje, servisne prostore ili prostore javnog perivojnog karaktera, koji mogu doseći i

1 Knežević, 2011: 44-47. ..."kojom se postavlja velika i važna osnova za ruralno područje u ravnici, istočno od Draškovićeve..."
2 Ing. Vajda je na čelu planera Gradskog ureda, koji u novim okolnostima (nova država) izvedbeno planira gradske dijelove čiji sastavni dio je Zvonimirova ulica.
3 Sitte, Camillo (1909), *Der Staedtebau nach seinen kuenstlerischen Grundsaetzen.*
4 Nan Ellin (2006.) u knjizi *Integralni urbanizam* razumijeva potrebu slojevitijeg urbanističkoga pristupa i interdisciplinarnost, vraćajući čovjeka prirodi i imanentno njegovoj humanosti, autentičnosti i identitetu.
5 Klasičan povijesni blok dijeli javno (ulica) od unutarnjeg (privatno). Prodorima u prizemlju ulica može doseći dubinu bloka, čije silnice unešenih sadržaja karakteriziraju susjedstvo ili dvorišta otvorena svima.
6 Utjecaj ulice je potecijalno toliko jak da ga je teško obuzdati. Primjer londonskoga trga Sv. Pavla dobar je pokazatelj širine dizajnerskih mogućnosti (natječajni radovi).
7 Rob Krier studijom berlinskog Johannesviertel-a pokazuje mogućnosti oživljavanja heterogeno strukturiranog bloka, s nizom malih dvorišta u slijedu (raznolike trgovine, kulturna događanja, ugostiteljska ponuda).



Sl. 2. Pregledna Regulatorna osnova Grada Zagreba – od Draškovićeve ulice prema Maksimiru, izradio: Gradski Gradjevni ured, 23. kolovoza 1905. (izvor: Knežević S., *Zagrebu u središtu*, 2003., p. 178)









Sl. 3, 4, 5 i 6 Raskrižje Ulice kralja Zvonimira i Šubićeve ulice, početkom 2010-ih (snimio: Dario Sironić)



Sl. 7. Obuhvat istraživanja, na ortofoto karti Grada Zagreba, www.geoportal.zagreb.hr

u dubinu bloka. Jedan od ciljeva istraživanja jest postaviti metodu mogućih zahvata u okolne uličnе blokove.

POSTOJEĆE STANJE I MOGUĆNOSTI UNAPRJEĐENJA

Tijekom šireg istraživanja nastanka i specifičnosti Ulice kralja Zvonimira[8], pokazala se potreba oživljavanja ulice, primarno uvođenjem javnih sadržaja u postojeću blokovsku strukturu s ciljem revitalizacije zamrle ulice. Blokovi čija jedna strana oblikuje ulice te zgrade koje ih čine, planirani su i građeni konceptom povijesnoga bloka s povremenim točkastim prilazima (kolni ulazi u blok u nekim zgradama i u nekim blokovima). Rijetki su funkcionalni (kolni) ulazi u blokovsko tkivo, što nije bilo niti za očekivati jer su Ulica kralja Zvonimira i Šubićeva ulica glavne gradske ulice u istočnom dijelu Donjega grada. Postojeći ulazi u blokove su stoga postavljeni iz "stražnjih" ulica. Kako su blokovi i njihove duljine prema ulicama različitih dimenzija ne može se govoriti o uniformnosti. U prizemljima zgrada uz samo raskrižje, na pješačkoj uličnoj razini, smješteni su pojedinačni lokali, uglavnom prodaja prehrambenih namirnica i servisiranja. Niveleta raskrižja je iznad terena unutar blokova. Obje ulice su primarno definirane cestovnim i tramvajskim prometom.

Oblikovanje gradova prema konceptima bečkog urbanista Camilla Sittea s početka 20. stoljeća način je razmišljanja kojim je Europa izgrađivala gradove, poglavito u doba nakon industrijske revolucije te uobličenja građanskoga društva. Takav koncept slijedi zagrebački urbanist Milan Lenuci, koji slijedi Sitteova načela. Duh vremena ponekad promijeni i karakter izvedbe zamišljenog, što je u slučaju zagrebačke Ulice kralja Zvonimira očito. Milan Lenuci 1905. godine urbanistički definira ideju Sjajne ulice (konceptualno ime današnje Zvonimirove)[9] i postavlja njenu trasu u još neizgrađenom istočnom dijelu grada, što nije odobreno u Beču. Spletom okolnosti raspadom Habsburške Monarhije nakon Prvoga svjetskog rata i ulaskom Hrvatske u novu državu (Jugoslavija) pojavila se potreba brze izgradnje što je omogućilo oživotvorenje nikad formalno priznatog urbanističkog koncepta ulice. Izvedena Ulica kralja Zvonimira poštuje planiranu trasu, no svojom širinom, gabaritima te izvedbom zgrada odstupa od zamišljenog koncepta. Raskrižje Ulice kralja Zvonimira i Šubićeve ulice okruženo je stambenom izgradnjom za poduzetnike i više građanske slojeve te zgradama za najam.

Bez obzira što Ulica kralja Zvonimira nije izvedena planirane širine od 45 metara, raskrižje sa Šubićevom je impresivno u mjerama, kao i same zgrade. Dojmljive su i vizure s raskrižja na sve strane. Najvažniji pogled Ulice kralja Zvonimira usredotočen je u smjeru zapada na Paviljon umjetnosti Ivana Meštrovića. Na istoku lučni tijek trasirane ulice pruža zagonetnu „ne-vizuru" lučnog zaobljenja, sa završetkom na ulaznom portalu u perivoj Maksimir. Pogled s raskrižja na sjever Šubićevom ulicom do nekadašnje mitnice – ulaska u grad (današnji Kvaternikov trg) veže se za nekadašnji rubni dio Zagreba, a pogled na jug Šubićevom ulicom završava s trgom Petra Krešimira IV., koji je uobličen 1930-ih godina. Vizure su, uz gradnju, materijalizacija urbane vrsnoće prostora. Identitet, nasljeđe i brendiranje stavlja se u kontekst pisanom i verbalnom komunikacijom te medijskim predstavljanjem[10]. Sve će se lakše objektivizirati kad se (i ako se) pojedinačna gradnja stavi u kontekst.[11]

Javni sadržaji su uvijek pokretači pulsiranja ulice i grada. Utvrđivanjem kriterija za nove namjene i zahvate u tkivu ulice i možebitno unošenje novih sadržaja u unutrašnjost blokova omogućit će sveobuhvatniju revitalizaciju.

KRITERIJI ZA UNOŠENJE JAVNIH SADRŽAJA U ULIČNE BLOKOVE

Istraživačko pitanje je bilo kako u naslijeđenom gradu blokovskoga tkiva i naglašenih uličnih poteza primijeniti načela integralnog urbanizma i inaugurirati kriterije za oživljavanje ulice. Naslijeđena Ulica kralja Zvonimira bila je pokretačka jedinica širenja grada na istok, a njeno raskrižje sa Šubićevom ulicom i danas je urbanistički važna točka grada. Da bi se odgovorilo na postavljeno pitanje – kako unaprijediti doživljajni karakter današnjega primarnog obilježja raskrižja i okolnih blokova te kako ga humani-



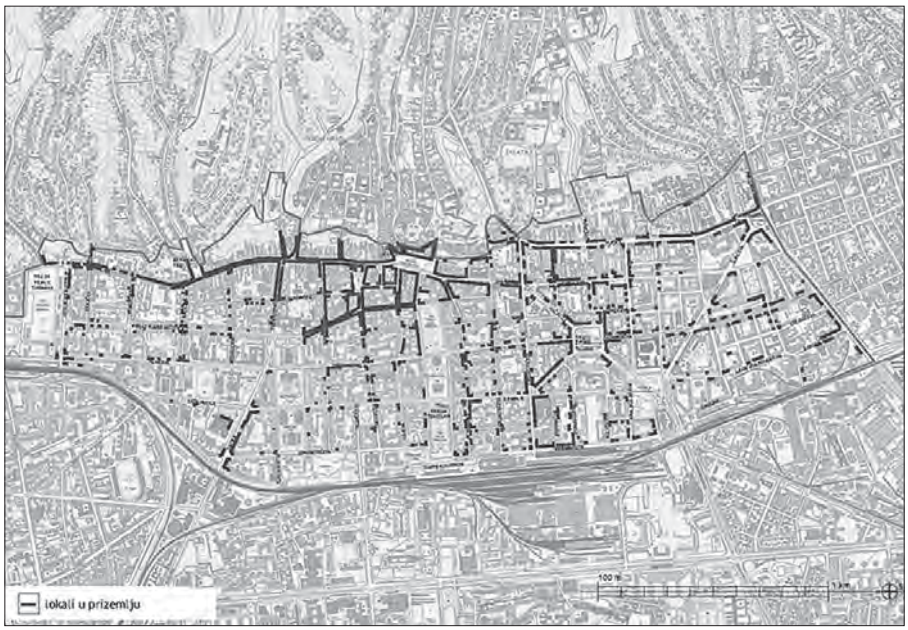
Sl. 8. Raskrižje Ulice kralja Zvonimira i Šubićeve ulice, početkom 1940.-ih (izvor: internet)

8 Ovo istraživanje provedeno je kao dio doktorskog istraživanja "Urbanistička obilježja i gradotvornost Ulice kralja Zvonimira u Zagrebu" koje se provodi u sklopu znanstvenog projekta *Heritage Urbanism* na Arhitektonskom fakultetu Sveučilišta u Zagrebu.

9 Knežević, 2003: 177-180. Milan Lenuci 1905. godine, potaknut vladinim zahtjevom regulacije proširenja do Klaoničke ulice na istoku (danas Bauerova) i od željezničke pruge do Vlaške na sjeveru, postavlja prošireni koncept regulacije, oko glavne lučno postavljene ulice, ciljajući i dosežući oblikovani ulaz u Maksimir. Gradska skupština podržava tu proširenu ideju i potvrđuje koncept, ali ne i vlada. Dolazi Prvi svjetski rat i Lenucijevo umirovljenje.

10 Tomislav Šola 2009. godine govoreći o baštinskim institucijama kao temelju za gradnju identiteta, definira objektivizaciju i stavljanje baštinjenog u kontekst, kao jedini ispravni način za kvalitetno brendiranje baštine.

11 Tomislav Premerl u knjizi *Hrvatska moderna arhitektura između dva rata* (Nakladni zavod Matice hrvatske, 1990.), u promatranju odnosa prema baštinjenom, utvrđuje prvotno potpuno „ekonomičnu i funkcionalniju izgradnju najamnih zgrada". Utvrđujući tipologije istih, Darko Kahle uočava postav i mijene građevnog reda kao osnovna načela, za što ima primjere u Zvonimirovoj ulici. Aleksandar Laslo zajedno sa Snješkom Knežević u preglednoj monografiji *Židovski Zagreb* (2011.) dotiče temu arhitekata židovskog podrijetla koji projektiraju zgrade i u Zvonimirovoj ulici. Darja Radović Mahečić (2007.) bilježi kontekstulizaciju gradnje i modernih zgrada te graditeljsku izložbu kojom se to i željelo zabilježiti.



Sl. 9. Donji grad - lokali u prizemlju (izvor: *Zagreb - Donji grad - blokovi*, Zavod za prostorno uređenje Grada Zagreba, Zagreb, 2009., p. 23.

zirati u odnosu na zatečeno stanje, istraženi su i postavljeni početni kriteriji za unošenje javnih sadržaja s ciljem revitalizacije.

Kriterij smještaja. Vrjednovanje položaja raskrižja povezano je uz opću ocjenu smještaja u gradu, prometnu analizu (automobili, tramvaj, pješaci), vrjednovanje vizura, doživljaja ulice te mogućnosti svakog od blokova koji oblikuju raskrižje.

Kriterij održivih prostornih mogućnosti i potreba. Ispituju se prostorne mogućnosti pojedinih blokova u pogledu neizgrađenih dvorišta/parcela te mogućnosti korištenja postojećih kolnih ulaza.

Kriterij građevnih ograničenja i mogućnosti zgrada u bloku. Vrjednuju se mogućnosti svakoga bloka i svake zgrade glede lokala u prizemlju (ulaz s ulice ili iz dvorišta) te mogućnosti dvorišta i dubine bloka radi novih zahvata u blok, neovisno radi li se o graditeljskim ili perivojno-dizajnerskim zahvatima.

Kriterij načina korištenja. Javni sadržaji u bloku, postojeći i oni koji bi se mogli unijeti, određuju način korištenja uličnih blokova. Kriterij načina korištenja vezan je za kapacitet mogućeg intenziteta revitalizacijskim postupcima oživljenih stambenih blokova, a time i raskrižja. Utvrdit će se multifunkcionalno korištenje, s mogućnošću vremenskog preklapanja u korištenju različitog karaktera (garaže, parkirališni prostori, svakodnevna opskrba hranom i kućnim potrepštinama, jednostavne usluge i sl.).

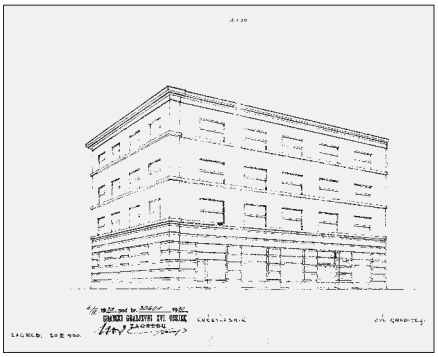
Kriterij za utvrđivanje pristupa zahvatima u naslijeđene ulične blokove. Taj će kriterij ovisiti o mogućnostima prva četiri kriterija. Prvi se pristup obično vezuje uz načela konzervatorske struke i prakse. Vizionarski pristup novim zahvatima rezultat je većih prostorno-smještajnih mogućnosti u bloku s tehničkom provjerom njezine izvodivosti. Takav pristup bit će primjenjiv kada postoje mogućnosti većeg intenziteta, kad silnice utjecaja ulice prodiru duboko u blok i obrnuto. Službe koje nadziru takve zahvate u zaštićene urbane sklopove dužne su reagirati na konceptualna i stvarna željena rješenja i metode zahvata.

Kriterij mogućeg upravljanja zahvatima oživljenih prostora. Takav kriterij pomaže stvaranju urbanih scenarija kojima se kapitaliziraju i opravdavaju revitalizacijski postupci.

Metode graditeljskih i negraditeljskih zahvata u blokove raskrižja dviju zagrebačkih ulica, u cilju unošenja javnih sadržaja u blokove, interaktivno su vezane uz navedene kriterije. Dio su metoda interveniranja u cjelinu Ulice kralja Zvonimira, za čiji koncept je potrebno sagledati cjelinu ulice, njezin prometni aspekt (dinamički, promet u mirovanju) kao i tijekove pješaka.

ZAKLJUČAK

Ulica kralja Zvonimira u Zagrebu baštini karakter širenja grada u smjeru istoka s početka 20. stoljeća. Ulica je lučno spojila Donji grad i povijesni perivoj Maksimir, jedan od prvih javnih perivoja u Europi. Raskrižje Zvonimirove sa Šubićevom ulicom prepoznatljivo je gradsko mjesto po svom položaju i izgledu. Započeto istraživanje gotovo hibernizirajućeg stanja gradskoga tkiva oko raskrižja i funkcionalno zamrle urbanistički istaknute gradske ulice može postaviti jasne kriterije za unošenje u blok javnih sadržaja potrebnih za njenu revitalizaciju. Predložene početne kriterije valja razraditi i na nekoliko primjera (studije slučaja) provjeriti primjenu, sličnosti i razlike. Tako dobiveni rezultati mogu pokrenuti stručnu raspravu nakon čega je moguće postaviti opće i posebne kriterije za unaprjeđenje cijele Ulice kralja Zvonimira, sličnih ulica, kao i za blokovsku izgradnju unutar Povijesne gradske cjeline Grada Zagreba.



Sl. 10. Sjeverozapadna uglovnica raskrižja Ulice kralja Zvonimira i Šubićeve ulice, novogradnja Ise Pick, dozvolu izdao Gradski gradjevni XVI. odsjek, ožujka 1930. Perspektivni pogled iz Zvonimirove (izvor: Državni arhiv u Zagrebu, Opatička 29)

LITERATURA

1. Ellin, N. (2006.), *Integral Urbanism*, 5-15, Routledge - Taylor & Francis Group, New York
2. Kahle, D. (2002.), *Zagrebačka ugrađena najamna kuća u razdoblju od 1928. do 1934. godine*, "Prostor", vol. 2, no. 10, str. 155-168, Zagreb
3. Knežević, S. (2003.), *Željeznička pruga – omča Zagreba*, u: "Zagrebu u središtu", str. 155-183, Barbat, Zagreb
4. Knežević, S. (2011.), *Lenuci onkraj potkove*, u: "Zagreb: Grad Memorija Art", str. 41-47, MeandarMedia, Zagreb
5. Krier, R. (2006.), *Reshaping Urban Centres*, u "Town Spaces", str. 101-121, Birkhauser – Publishers for architecture, Basel-Berlin-Boston
6. Moughtin, C. , Mertens, M. (2003.), *Urban design: Street and Square*, str. 127-167, 233-242, Routledge – Taylor & Francis Group, London, New York
7. Panerai, PH., Castex, J., Depaule, J. CH., Samuels, I. (2013.), *Urban forms: The death and life of the Urban block*, str. 124-133, Architectural Press; Routledge - Taylor & Francis Group, London, New York
8. Radović Mahečić, D. (2007.), *Moderna arhitektura u Hrvatskoj 1930-ih*, str. 17-53, Institut za povijest umjetnosti, Školska knjiga, Zagreb
9. Sitte, C. (2010.), Gradogradnja prema umjetničkim načelima, Litteris, Zagreb, prijevod s izvornika: Sitte, Camillo (1909), *Der Städtebau nach seinen künstlerischen Gründsätzen*, Verlag von Karl Graeser & K, Wien (Leipzig bei. B. G. Teubner)
10. Šola, T. (2011.), *Uloga baštinskih institucija u građenju nacionalnog identiteta*, u "Hrvatski identitet –zbornik", str. 255-285, Matica hrvatska, Zagreb

AUTHORS' BIOGRAPHIES

Dario Sironić, architect, Ph.D student at the Faculty of Architecture University of Zagreb on scientific project *Heritage Urbanism*. Carried out doctoral research, entitled *Urban Traits and Urbanity layer of The King Zvonimir Street in Zagreb*. He completed his doctoral studies *Architecture and Urbanism*. Research interests: history and theory of urban planning, revitalization of cultural heritage.
dario.sironic@gmail.com

Prof. **Mladen Obad Šćitaroci**, Ph.D, architect, full professor at Faculty of Architecture University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. He is head of research project *Heritage Urbanism*. Area of research: history of town planning, history of landscape architecture, cultural heritage and revitalization of heritage.
mos@arhitekt.hr, www.scitaroci.hr

ZRINKA BARIŠIĆ MARENIĆ, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

INDUSTRIJSKO NASLIJEĐE ZAGREBA
IDENTITET, URBANITET, MOGUĆNOSTI

ZAGREB INDUSTRIAL HERITAGE
IDENTITY, URBANITY, POTENTIALS

KEY WORDS
industrial heritage
identity
urbanity
regeneration
Zagreb

KLJUČNE RIJEČI
industrijsko naslijeđe
identitet
urbanitet
obnova
Zagreb

Intenzivan razvoj Zagreb ostvaruje upravo zahvaljujući razvoju industrije. U razdoblju od 1890. do 1990. godine broj stanovnika povećao se čak dvadeset puta. Izgradnja industrijskih građevina razvija se u prvoj etapi uz vodotok potoka Medveščak, a potom uz željezničku prugu. Deindustrijalizacija karakteristična za zapadne zemlje, u Hrvatskoj je još intenzivnija od 1990. godine zbog rata i gubitka tržišta. Napušteni industrijski pogoni značajan su element morfologije grada i vjeran spomenik pokretačke snage Zagreba. Pojedini pionirski primjeri obnove industrijskoga naslijeđa jasno ukazuju na njegove mogućnosti. Izmijenjeni odnos prema industrijskom naslijeđu, omogućio bi bržu i učinkovitiju preobrazbu napuštenih industrijskih sklopova u pokretače urbaniteta, uz očuvanje identiteta kojima Zagreb duguje svoj enorman rast i razvoj, te identitet tijekom posljednjih 150 godina.

Intensive development of Zagreb is based on the industrial development. Between the years 1890-1990, its population increased as much as twenty times. Industrial buildings developed along Medveščak stream and by the railroad. De-industrialization characteristic of the Western countries, is in Croatia even more intense since 1990 because of the war and the loss of market. Redundant industrial complexes are an important element of the Zagreb morphology. Awarded quality examples of regeneration of industrial heritage clearly indicate its potentials. Meanwhile, numerous redundant plants realistically present actual difficulties of the regeneration process. The revised relationship towards industrial heritage would enable more efficient transformation of abandoned industrial complexes into urban "generators", simultaneously preserving the identity formed in the enormous growth and development over the past 150 years.

UVOD

Intenzivan rast Zagreb je ostvario na temelju razvoja industrije. U razdoblju od 1890. do 1990. broj stanovnika povećao se čak dvadeset puta, što višestruko nadmašuje razvoj svih većih gradova u regiji.[1] Izgradnja industrijskih postrojenja u rubnim dijelovima grada razvija se isprva spontano: u prvoj etapi uz vodotok potoka Medveščaka, a potom uz željeznicu. Planski smještaj industrije uslijedio je u jugoistočnom dijelu grada tek početkom 20. st.

U dolini potoka Medveščak najveći industrijski pogon toga doba bila je kožara.[2] Uz željeznicu u zapadnom dijelu grada izgrađuje se Tvornica duhana, zapadno od Kolodvorske, tj. današnje Ulice Republike Austrije izgrađuju se tvornički sklopovi pivovare, tvornice Franck, tvornica „Braća Ševčik", a potom i Pliva.[3] Druga etapa industrijskih sklopova izvedenih uz željeznicu razvija se u istočnom dijelu grada nakon izvedbe Ugarskih željeznica i Glavnog kolodvora (Gredelj, Penkala, uz Radničku cestu Plinara, itd.).[4] Industrijski pogoni značajan su element morfologije grada i vjeran spomenik pokretačke snage Zagreba. Urbano je tkivo u međuvremenu obuhvatilo industrijske sklopove još u vrijeme njihove proizvodnje. Deindustrijalizacija karakteristična za zapadne zemlje kod nas je još intenzivnija od 1990. godina uslijed rata i gubitka tržišta te pretvorbe vlasništva (privatizacije). Industrijski sklopovi gube prvotnu funkciju i ostaju prazni, a postupno se devastiraju i degradiraju.



Sl. 1. Kožara – Kraljevska povlaštena zagrebačka tvornica koža, Kožarska (Medvedgradska) ulica, 1869., 1890., 1900., danas Gliptoteka HAZU (izvor: arhiv znanstvenog istraživanja: Značaj industrije u kontekstu hrvatske moderne arhitekture, fotografija: Zrinka Barišić Marenić)

INDUSTRIJSKI SKLOPOVI U SLICI GRADA

Industrijski pogoni, utilitarni su sklopovi velikih dimenzija, često ogoljele i grube estetike, koja anticipira razvoj moderne arhitekture tijekom 20. stoljeća. Suvremena konstruktivna rješenja za proizvodne prostore pridonose razvoju konstruktivnih mogućnosti, a ona će se tek u sljedećim razdobljima intenzivno razviti i koristiti u arhitekturi. Tvornice 19. stoljeća obilježene su u najvećoj mjeri pročeljima od nežbukane opeke, značajno reduciranog dekorativnog sloja karakterističnog za historicizam. Tijekom 20. stoljeća sve se intenzivnije koriste armiranobetonske konstrukcije i predgotovljeni elementi. Unatoč njegovu značaju u slici grada, vrijednost industrijskog naslijeđa sporo se osvještava, podjednako u okviru stručne i šire javnosti. Odbojnost prema sklopovima zagađivačkih industrija osobito je izražena kod šire javnosti.

Dio proizvodnih sklopova zadržao je kontinuitet proizvodnje. Njihov značaj u kontekstu gospodarske opstojnosti zemlje prepoznajemo danas, u vrijeme dugotrajne gospodarske krize. Vitalna proizvodnja tvornice Franck, Zagrebačke pivovare, Plive (sada u sklopu Teva grupe), Končara, d.d. i njihov izvoz, temelji su hrvatskog gospodarskog opstanka i rasta. Istodobno u gradskom tkivu sve više prevladavaju napušteni velebni sklopovi u kojima je proizvodnja zamrla zbog ekonomske nerentabilnosti i porasta vrijednosti zemljišta u širim gradskim središtima.

OBNOVA INDUSTRIJSKOG NASLIJEĐA U ZAGREBU

Pojedini pionirski primjeri obnove jasno ukazuju na potencijale tog specifičnog segmenta naslijeđa. Avangardni primjer i u okviru svjetskih relacija jest obnova napuštene Tvornice koža u Medvedgradskoj ulici u galeriju. Spontani je to slijed odluka, gdje je donirana zbirka gipsanih odljeva dr. Antuna Bauera smještena u napuštenu tvornicu, za čiju su obnovu bili potrebni minimalni zahvati 1940.-ih godina. Kožara je zatvorena zbog velikih zagađenja vode i zraka koji su izazvali ekološke prosvjede građana već koncem 19. i početkom 20. stoljeća.

Kuća za ljude i umjetnost Lauba djeluje u obnovljenoj jašionici Konjaničke vojarne u Prilazu baruna Filipovića (1910., građevno poduzeće Emil Eisner i Adolf Ehrlich). Ta je hala tijekom druge polovine 20. st. služila kao skladišni prostor Tekstilnog kombinata Zagreb, a 2005. god. uvrštena je na popis zaštićene baštine.[5] Obnovljena je na temelju nagrađenog projekta na užem natječaju, prema natječajnom radu arhitektica Alenke Gačić Pojatina, Branke Petković i Ane Krstulović, te potom prema projektu interijera i eksterijera zgrade arhitektice Morane Vlahović. Kvalitetno ostvarenje u značajnoj mjeri

1 Blau, Rupnik, 2007: 29.
2 Kožara – Kraljevska povlaštena zagrebačka Tvornica koža, Kožarska (Medvedgradska) ulica, 1869., 1890.
3 Kraljevska tvornica duhana, Tvornička (Klaićeva) ulica, 1882.; Zagrebačka dionička pivovara i Tvornica slada, Ilica 222-224, 1892.-93.; Tvornica kavinih zamjenica Hinka Francka i sinovi, Vodovodna, 1892.; Tvornica strojeva i ljevaonica metala „Braća Ševčik" (1922.-1930.,1935.-1936.); Pliva, državni zavod za proizvodnju lijekova i vakcina, Ul. baruna Filipovića (1927.).
4 Prije izvedbe Ugarskih željeznica izveden je sklop Paromlina, Kraljevski povlašteni zagrebački parni i umjetni mlin – Paromlin i transmisija (1906.-1907.); skladište; armiranobetonski silos (1908.); skladište, dimnjak i poslovnica (1911.-1915.) Tvornica Penkala i olovaka Edmund Moster i drug, Branimirova, 1906.-1911.; Strojarnica ugarske državne željeznice, Strojarska ulica, 1893.-1894.; Gradska Plinara, Radnička cesta, 1911. Zagrebačka industrijska baština prezentirana je dijelom u sklopu dvije izložbe održane u Muzeju grada Zagreba 2008. i 2010.; kustos Goran Arčabić.
5 Preventivna zaštita potječe iz 2003., a registrirana je 2005. godine, Paladino, 2009/2010:157.



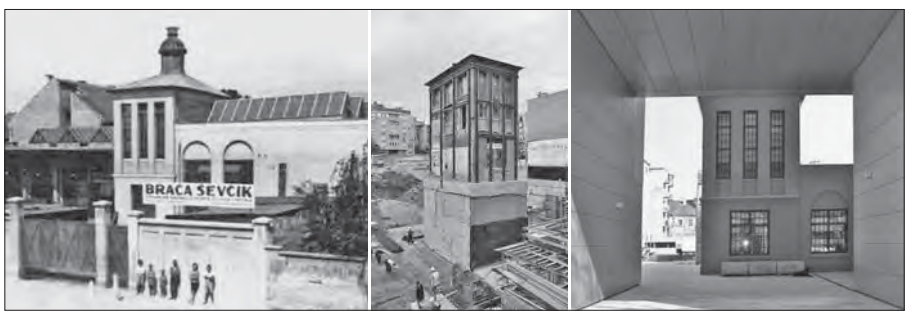
Sl. 2. Lauba – kuća za ljude i umjetnost (izvor: http://www.lauba.hr/)



Sl. 3. Stambeno-poslovni sklop Tuškanova-Banjavčićeva (izvor: https://earth.google.com/ i http://www.d-a-z.hr/hr/kalendar/izvjestaj-o-cetvrtom-i-petom-danu-dana-zagrebacke-arhitekture,1477.html)



Sl. 4. Kraljevska tvornica duhana, Tvornička (Klaićeva) ulica, 1882. (fotografija 2010. i vizualizacija interijera Hrvatskog povijesnog muzeja) (izvor: Ivica Plavec)



Sl. 5. Tvornica strojeva i ljevaonica metala „Braća Ševčik", izvorno stanje te ljevaonica metala tijekom i nakon izgradnje stambeno-poslovnog sklopa (izvor: arhiv znanstvenog istraživanja: Značaj industrije u kontekstu hrvatske moderne arhitekture, http://www.grasa.hr/, http://www.skyscrapercity.com/)



Sl. 6. Tate Modern Gallery, London, 1994.-1995.; 2000. arhitekti Jacques Herzog, Pierre de Meuron (izvor: http://www.tate.org.uk/)

pridonosi generiranju urbaniteta, sociološkoj i kulturnoj komponenti Črnomerca, zapadnog dijela grada kojim još uvjek dominiraju sklopovi industrijske i vojne namjene.

U istočnom dijelu grada, na uglu Banjavčićeve i Tuškanove ulice napuštena Tvornica trikotaže i pletene robe C. D. Gaon, uglovnica iz 1930.-ih (Građevno poduzeće Julia Pollaka i Milana Bornsteina) i susjedna uredska zgrada (arhitekta Berislava Vlahovičeka) iz 1980-ih obnovljene su u stambeno-poslovni sklop između 2007. i 2010. godine. Stav projektanta Nenada Kondže, odnosno GI grupe, temelji se na poštivanju načela, neovisno o novom programu, po kojem ni jedno razdoblje nema pravo poništavati kreativna dostignuća prošlog razdoblja, a pogotovo ne s pozicije ocjenjivanja trenutnih estetskih stavova.[6] Inventivno i slojevito ostvarenje svojom kvalitetom nadilazi susjedne recentno izvedene, konvencionalne interpolacije stambenih zgrada, te oplemenjuje nekadašnju proizvodno-skladišnu četvrt zadržavajući i reinterpretirajući njezin identitet sukladno novoj namjeni.



Sl. 7. Ironbridge George Coservation Area, Ujedinjeno Kraljevstvo (izvor: http://www.ironbridge.org.uk/ i http://whc.unesco.org/)



Sl. 8. Zeche und Kokerei Zollverein, Essen, Njemačka (izvor: http://openbuildings.com/buildings/zollverein-mining-complex-profile-1250 i http://whc.unesco.org/)

PROBLEMI I DEVASTACIJE

Niz je neizvedenih projektnih nastojanja koja vjerno ocrtavaju brojne poteškoće prilikom obnove. Nastojanje da se Hrvatski povijesni muzej premjesti u napuštenu zgradu Tvornice duhana Zagreb zaustavila je aktualna ekonomska kriza. Projektno rješenje autorskog tima Ivice Plaveca, Žanet Zdenković Gold i Ivana Zdenkovića koji je ostvario poslovnu zgradu Adris grupe u dvorištu tvornice, postaje sve neizvjesnije. Recentno je arhitekt Ivica Plavec prezentirao novelirani projekt s ostakljenom opnom s juga. Tema premještanja državnih institucija s Gornjega grada u donjogradski prostor datira još od formiranja Zelene potkove u drugoj polovini 19. st., a uz ideju recentnog premještaja gornjogradskih muzeja veže se i projektni prijedlog arhitekta Ivana Crnkovića s početka 1990.-ih da se Muzej suvremene umjetnosti preseli u prostor Paromlina.

U razdoblju od napuštanja primarne funkcije industrijskog sklopa do njegove prenamjene, tijekom vremena devastacije uzimaju sve više maha. Što duže traje takav svojevrsni vakuum, devastacije sklopa su sve izvjesnije. Tako je sklop Tvornice strojeva i ljevaonica metala „Braća Ševčik" srušen 2014. radi izgradnje stambeno-poslovne zgrade. Zaštićena je jedino preostala zgrada peći ljevaonice koja danas, osim gabaritom, ničime ne odražava izvorna obilježja izvornog industrijskog sklopa. Slijed „slučajnih" požara u napuštenoj Gradskoj klaonici i tvornici Penkala značajno prijeti opstanku tih sklopova u područjima šireg gradskog središta.

POTENCIJALI, MOGUĆI SCENARIJI I PRIMJERI DOBRE PRAKSE U SVIJETU

Između obnove i zaštite te devastacije industrijskog naslijeđa širok je raspon. Kvalitetna obnova ne ovisi samo o financijskoj snazi i stupnju zaštite, već ona nastaje na temelju uvjerenja investitora, korisnika, arhitekta i javnosti. Avangardna prenamjena Tvornice koža inicirana donacijom kolekcije gipsanih odljeva dr. Antuna Bauera 1937. godine ostvarena je minimalnim zahvatima u napuštenoj tvornici, a neposredno po završetku Drugoga svjetskog rata otvorena je Gliptoteka JAZU (danas HAZU). Ta sjeverna cjelina najvećeg industrijskog sklopa 19. stoljećaregistrirana je tek 2007. kao povijesni sklop i javna građevina.[7] Sklop Paromlina, premda je registriran 2004.,[8] urušio se 2013. pod utjecajem vremenskih neprilika te je konačno i zapadni dio srušen.

Premda registracija graditeljskog naslijeđa značajno pridonosi njezinoj opstojnosti, s druge strane senzibilizet vlasnika i arhitekata prema toj vrsti naslijeđa može biti presudan u njihovu očuvanju i kvalitetnoj obnovi. *Tate Modern Gallery* u Londonu zoran je primjer takva postupanja: električnu centralu na obali Temze, koju su institucije odbile obnoviti, kupila je Tate Gallery nakon žučne debate na BBC-u. Na raspisanom arhitektonskom natječaju laureati Jacques Herzog i Pierre de Meuron, za razliku od mnogih sudionika, svojim projektnim rješenjem u cijelosti su sačuvali nekadašnju elektranu. Svoj stvaralački kredo u konkretnom slučaju oni ovako pojašnjavaju: „Naša strategija bila je prihvatiti fizičku snagu masivne ciglene zgrade, nalik planini, na Banksideu, te čak povećati, a ne razbijati ili pokušati smanjiti tu snagu. To je vrsta aikido strategije u

6 http://www.gin.hr/hr/projekti/svi-projekti/stambeno-poslovna-zgrada-tuskanova-banjavciceva-u-zagrebu,22.html
7 Paladino, 2009/2010:153.
8 Paladino, 2009/2010:149.

kojoj energiju neprijatelja koristite za vlastite potrebe. Umjesto da joj se suprotstavite, uzimate svu energiju i oblikujete ju na neočekivane i nove načine."[9]

U kolijevci industrije, u Engleskoj, ističe se Ironbridge Gorge Coservation Area kao svjetski primjer konzervacije industrijskog sklopa. On je značajan i kao prvi industrijski sklop uvršten na UNESCO-ov popis svjetske baštine koji je od 1986. potaknuo daljnji proces. Njegova obnova inicirana je 250. godišnjicom otkrića koksa. U Zagrebu se, međutim, ignoriraju značajna otkrića ostvarena unutar urbane strukture. Tako se primjerice zanemaruje činjenica da je Slavoljub Penkala 1906. god. patentirao prvu mehaničku olovku na svijetu i počeo ju proizvoditi u tvornici Penkala u Branimirovoj ulici, u zgradi koja postupno propada.

Referentni europski primjeri ukazuju kako se niz problema može inventivno riješiti. Sklop Gasometra u Beču, napuštenih plinospremnika postupno je otkupljen i zaštićen. Ostvarena ekonomska studija isplativosti ukazala je na potencijal gustog stanovanja, a konzervatorske službe omogućile su povećanje prozorskih otvora. Inovativna ostvarenja prema projektu arhitekata Jeana Nouvela, Coopa Himmelblaua, Manfreda Wehdorna i Wilhelma Holzbauera transformirala su nekadašnje spremike plina u stambeno-poslovni i trgovački sklop. Pritom je očuvan identitet infrastrukturnog sklopa koji je ujedno postao i generator urbaniteta na jugoistočnoj periferiji Beča.

ZAKLJUČAK

Industrijski sklopovi utilitarne arhitekture, značajni morfološki elementi grada, velikih su dimenzija i kvalitetnih konstruktivnih obilježja, koja uz ogoljelu asketsku estetsku komponentu anticipiraju razvoj konstruktivnih mogućnosti i moderne arhitekture. Uslijed deindustrijalizacije, intenzivne posljednjih desetljeća, ostali su prazni i zapušteni. To razdoblje svojevrsnog vakuuma – između prestanka prvotne proizvodne funkcije i preuzimanja nove funkcije – razdoblje je propadanja i devastacije.

O mogućim scenarijima novog korištenja jasno govore aktualna provizorna korištenja industrijskih sklopova koja ukazuju na potencijale prostora koji zadovoljavaju potrebe suvremenoga grada. Tako je u strojarnici ugarskih željeznica, Gredelju, održan dizajnerski sajam, Dan D.[10] Djelovanje nezavisne kulturne scene u napuštenom pogonu tvornice Jedinstvo na savskom nasipu, zasigurno je pridonijelo recentno ostvarenom projektu Pogona Jedinstvo Dinka Peračića i Mirande Veljačić. Za financiranje izvedbe aplicirano je na europske fondove, a njegovo ostvarenje u priobalnom prostoru rijeke Save oplemenilo je taj još uvijek nedovršen prostor Zagreba. Pejsažna obilježja napuštenih industrijskih sklopova tema je izuzetnog potencijala. Naime, tijekom desetljeća bogata vegetacija zaokružila je proizvodne sklopove. Potencijal parkovnih prostora koji okružuju industrijske sklopove ilustrira recentno uređen Park skulptura Gliptoteke HAZU koji je ostvaren prema projektnom rješenju arhitekta Miroslava Begovića.

Niz je različitih modela korištenja nekadašnjih industrijskih prostora. Privremena korištenja, tj. svojevrsne *bottom-up* odnosno provizorni, privremenizahvati tijekom razdoblja vakuuma, značajno mogu pridonijeti njihovu očuvanju. Zahvati umjetnika skreću pozornost na značenje tih ostvarenja koja, u razdoblju gubitka proizvodnje i službenog dodjeljivanja nove sekundarne funkcije, zjape prazna i zapuštena. Stoga je općoj javnosti teško sagledati mogućnosti novih korištenja, odnosno novog identiteta koje ti prostori vrlo kvalitetno mogu integrirati.

Primjeri poput Gliptoteke HAZU ilustriraju „Everyday Urbanism", specifične *bottom-up* zahvate s minimalnim ulaganjima. Prvi je to aspekt paradigme o tri urbanizma Douglasa Kelbaugha,[11] sagledIv i na zagrebačkom području. „New Urbanism" ostvaren na temelju novih natječaja i projekata, na sačuvanim industrijskim sklopovima obilježava spomenute projekte: Hrvatskog povijesnog muzeja u napuštenoj Tvornici duhana, Laube – kuće za ljude i umjetnost u nekadašnjem tekstilnom skladištu, odnosno izvornoj jašionici vojarne, i stambeno-poslovnog sklopa Tuškanova-Banjavčićeva u napuštenom tekstilnom skladištu i uredskoj zgradi.[12] Treći aspekt, tzv. „Post Urbanism" obilježavaju nove gradnje, primjerice na području nekadašnjih industrijskih sklopova, a

9 „Our strategy was to accept the physical power of Bankside's massive mountain-like brick building and to even enhance it rather than breaking it or trying to diminish it. This is a kind of Aikido strategy where you use your enemy's energy for your own purposes. Instead of fighting it, you take all the energy and shape it in unexpected and new ways." The Pritzker Architecture Prize, Jacques Herzog and Pierre de Meuron, 2001, Laureates (Biography). http://www.pritzkerprize.com/

10 Dani dizajna vjerojatno su pridonijeli razvoju ideje Kreativnog klastera u sklopu Gredelja. Ideja o kohabitiranju niza kreativnih djelatnosti bila je prezentirana javnosti, međutim čini se da recentna ponuda prostora u zakup ignorira tu kreativnu ideju.

11 Kelbaugh, 2001.

12 New Urbanism „is inspirational because it sponsors public architecture and public space that attempts to make citizens feel they are part, even proud, of both a culture that is more significant than their individual, private worlds and a natural ecology that is conected in eternal loops, cycles and chains of life." Kelbaugh, 2001: 14.2.

13 Stambeno-poslovni sklopovi izgrađeni su na području nekadašnjih tvornica na Črnomercu (Ljevaonice metala i tvornice lakih strojeva „Braća Ševčik" i Tekstilnog kombinata Zagreba). Na temelju zaštite, sačuvani su pojedini elementi kao memorija industrijskog naslijeđa (ljevaonica i skladišna zgrada, bivša jašiona). Sklop tvornice Lipa Mill u Maksimirskoj u cijelosti je srušen radi izgradnje nove stambeno-poslovne zgrade.

14 Nagrada „Vladimir Nazor" dodijeljena je upravo obnovi dijela rudarskog sklopa u Labinu koji je prenamijenjen u gradsku knjižnicu; obnovljeno tekstilno skladište Tekstilnog kombinata Zagreb (izvorna jašiona vojarne) prenamijenjeno je u Laubu – kuću za ljude i umjetnost u Zagrebu koja je nagrađena nagradom „Bernardo Bernardi".



Sl. 9. Sklop Paromlina u Zagrebu prije rušenja paromlinske zgrade 2013. i 2014. godine (fotografije: Zrinka Barišić Marenić)

Sl. 10. Strojarnica ugarske državne željeznice, Strojarska ulica / željeznička pruga / Trnjanska / Vukovarska, 1893.-1994., interijer radionice za opremu kola – Dan D, 2013. (fotografija: Zrinka Barišić Marenić i http://www.dan-d.info/)

tu intenciju pokazuje većina vlasnika napuštenih industrijskih sklopova, ponukana profitom koji takvizahvati donose.[13] Takvu intenciju ni konzervatorska zaštita ne može spriječiti jer pitanje je trenutka kada će se ti sklopovi sami urušiti.

Na brojne mogućnosti i kvalitetu ostvarenja obnove industrijskog naslijeđa ukazuju brojne strukovne nagrade, kako u zemlji, tako i u cijelom svijetu.[14] Nagrade ukazuju na aktualnost i relevantnost tematike, te visoko valorizoranje takvih kvalitetnih arhitektonskih zahvata. Kvalitetne obnove značajno utječu na smanjenje nezaposlenosti, odnosno obnova devastiranih cjelina pozitivno djeluje i u gospodarskom smislu (primjerice područje Ruhra u Njemačkoj i Lowell u Massachusetsu, SAD).

Kvalitetni i referentni svjetski i europski primjeri ukazuju na velike potencijale tih prostora i na mogućnosti obnova koje iziskuju inovativna projektantska rješenja, ali i razne druge interdisciplinarne doprinose. Ukazuju da je potrebno promijeniti svijest o industrijskom naslijeđu i nadići uvriježenu percepciju o manje vrijednim sklopovima baštine. Upravo činjenica o sve intenzivnijem uvrštavanju industrijskih sklopova na UNESCO-ov popis baštine govori o njihovu značaju. Revalorizirana estetika napuštenih industrijskih sklopova, kao i iznimno morfološko značenje u slici grada, omogućuju njihovu preobrazbu u pokretače urbaniteta, uz očuvanje identiteta na koji trebamo biti ponosni jer upravo njemu Zagreb duguje svoj veliki rast i razvoj, kao i identitet tijekom posljednjih 150 godina.

LITERATURA

1. Blau, E.; Rupnik, I. (2007.), *Project Zagreb, Transition as Condition, Strategy, Practice*, Barcelona, Actar & Harvard University Graduate School of Design, ISBN 978-84-96540-57-6
2. Paladino, Z. (2009./2010.), *Zaštita zagrebačke industrijske baštine izradbom konzervatorskih elaborata Gradskoga zavoda za zaštitu spomenika kulture i prirode u Zagrebu*, Godišnjak zaštite spomenika kulture Hrvatske, no. 33/34, str.147-172, ISSN 0350-2589
3. Kelbaugh, D. (2001.), *Three Urbanisms and the Public Realm* (invited paper), Proceedings, 3rd International Space Syntax Symposium, str. 14.1.-14.8, Atlanta, http://www.ucl.ac.uk/bartlett/3sss/papers_pdf/14_kelbaugh.pdf
4. GI group, Residential-office building Tuškanova – Banjavčićeva in Zagreb, http://www.gin.hr/hr/projekti/svi-projekti/stambeno-poslovna-zgrada-tuskanova-banjavciceva-u-zagrebu,22.html
5. The Pritzker Architecture Prize, Jacques Herzog and Pierre de Meuron, 2001 Laureates (Biography). http://www.pritzkerprize.com/

AUTHOR'S BIOGRAPHY

Prof. **Zrinka Barišić Marenić**, Ph.D, architect, assistant professor at the Faculty of Architecture of the University of Zagreb since 1997. Laureate of the Annual National Award for Science (2009, with A. Uchytil, E. Kahrović). The author-curator of the Croatian presentation at the 14th International Architecture Exhibition in Venice in 2014 (lead curator K. Šerman).
zbarisic@arhitekt.hr

PIA SOPTA, University of Zagreb – Faculty of Humanities and Social Sciences, Zagreb, Croatia

DISAPPEARANCE OF THE INDUSTRIAL LANDSCAPE
THE *GREDELJ* TRAIN FACTORY IN ZAGREB

NESTANAK INDUSTRIJSKOG KRAJOLIKA
TVORNICA ŽELJEZNIČKIH VOZILA *GREDELJ* U ZAGREBU

KEY WORDS
industrial heritage
urban landscape
heritage preservation
adaptive reuse
train factory *Gredelj* in Zagreb

KLJUČNE RIJEČI
industrijsko naslijeđe
urbani krajolik
očuvanje naslijeđa
prenamjena
tvornica vagona *Gredelj* u Zagrebu

The former complex of the *Gredelj* train factory, previously the site of the Royal Hungarian State Railway's motive power depot, situated in the very heart of Zagreb, is a result of the extraordinary architectural and technical achievements from the late nineteenth century, overshadowed by the large devastations it has suffered since 2011, when the grounds were vacated and the production was moved to the city's eastern outskirts. Its significance is highlighted by various, albeit failed, adaptive reuse proposals and many more discussions and calls for action. By outlining its values, the focus will be on its present state, the reuse projects and the analysis of the existing challenges of the site. The possibility of preserving and revitalizing this industrial landscape will also be examined. The final aim of this work is to encourage further dialogue, so that *Gredelj* does not become yet another symbol of an important heritage lost.

Bivši sklop Tvornice željezničkih vozila *Gredelj*, nekadašnje strojarnice Kraljevskih ugarskih državnih željeznica, koji se danas nalazi u samome središtu Zagreba, rezultat je izvanrednih arhitektonskih i tehničkih dostignuća s kraja 19. stoljeća, zasjenjenih devastacijama otkada je 2011. godine kompleks napušten i cjelokupna proizvodnja preseljena na istočnu gradsku periferiju. Njegov je značaj naglašen brojnim, iako neuspješnim, prijedlozima za prenamjenu te mnogim raspravama i inicijativama. Isticanjem njegovih vrijednosti, usmjerit ćemo se na sadašnje stanje sklopa kao i na projekte prenamjene te ćemo analizirati postojeće izazove mjesta. Također ćemo istražiti mogućnosti očuvanja i revitaliziranja ovoga industrijskoga krajolika. Cilj ovoga rada jest potaknuti daljnji dijalog kako *Gredelj* ne bi postao još jedan od primjera izgubljenoga važnoga industrijskoga naslijeđa.

INTRODUCTION

The *point noir* of *Gredelj*,[1] that prime example of Zagreb's industrial legacy, has by now acquired an almost mythical status. This former motive power depot of the Royal Hungarian State Railway was one of the biggest, and most important, assets of the railway line connecting Vienna and Budapest with the Mediterranean ports. The arrival of the railway secured Zagreb's new, more prominent position within the Austro-Hungarian Monarchy and the motive power depot was, and still is, one of the symbols of the capital's industrial soar. Erected in close proximity to the main station and the steam mill (*Paromlin*), at the then outskirts of the city, by the fields and the small private houses of Trnje, it is nowadays decidedly no longer situated on the periphery but in the very center of the capital, comprising an extensive surface and bordered by some of Zagreb's busiest and biggest arteries.

How to treat such former „cathedrals of labour", to quote the German architect Sebastian Redecke, with „dignity and conviction"?[2] How to reestablish them as the forerunners of development and prosperity, the role they assumed in the time of their construction?



Fig. 1 View onto TŽV Gredelj from west to east, (photo by Croatian railway museum, Zagreb)

MOTIVE POWER DEPOT: ITS HISTORY, ITS SIGNIFICANCE

When the foundations were laid in 1893, it took less than a year for the premises to be completed. Alongside several smaller structures and the water tower, the core of the motive power depot - the wagons repair workshop, the turnery and the blacksmith's workshop, and the locomotives repair workshop - was built. The urban arrangement of the whole area initially corresponded to and followed the orthogonal format of the Lower town. Immediately after its opening in 1894, the augmentation of the complex ensued, be it by enlarging a particular workshop or by adding a completely new structure. The site has witnessed further growth, modifications and transformations throughout the 20th century,[3] most of which make it difficult to discern the original layout, hence diminishing the inherent values of the site.

The former motive power depot landscape encompasses furthermore the workers houses, projects for which were made as early as 1894 but not completed until 1897 and 1898. The plans bear the signature of Ferenc Pfaff, a renowned Hungarian architect, specialized in building the railway facilities, and the author of Zagreb's main railway station and the subsequent enlargement projects of several of the motive power depot's workshops from the turn of the century.

The construction of the Hungarian motive power depot introduced the new architectural industrial language into Zagreb. Symmetrical composition of the façade with very simple, but still effective, articulation of the brick decoration is a feature equally commonly adopted in the more advanced industrial countries – the same design can be found, for example, in Dresden's *Bahnbetriebswerk* adjacent to the *Dresden – Friedrichstadt* railway station, constructed in the same year as *Gredelj*. On a simple floor plan rests the interior equipment introducing much of the same ingredients common to the late nineteenth century industrial production sites: saw-tooth roofing, cast iron columns, wooden grid beams and iron load bearing columns. In the subsequent appendage of the locomotives repair workshop and the addition of the new blacksmith's workshop, by the plans of F. Pfaff, the steel grid and the steel framings were implemented.[4] In addition to these architectural elements, *Gredelj* boasts a dozen of authentic machines and tools from the period, which are still situated in the premises and were in use until only a few years ago. Such technical heritage, and moreover one that still lies *in situ,* is rare and constitutes an important chapter in the assessment of the value of the whole complex.

WHAT'S IN A HERITAGE?

The initial talks of moving the production processes from the historic workshops to the new location at the far eastern outskirts of Zagreb date back to 1936 and the then-new

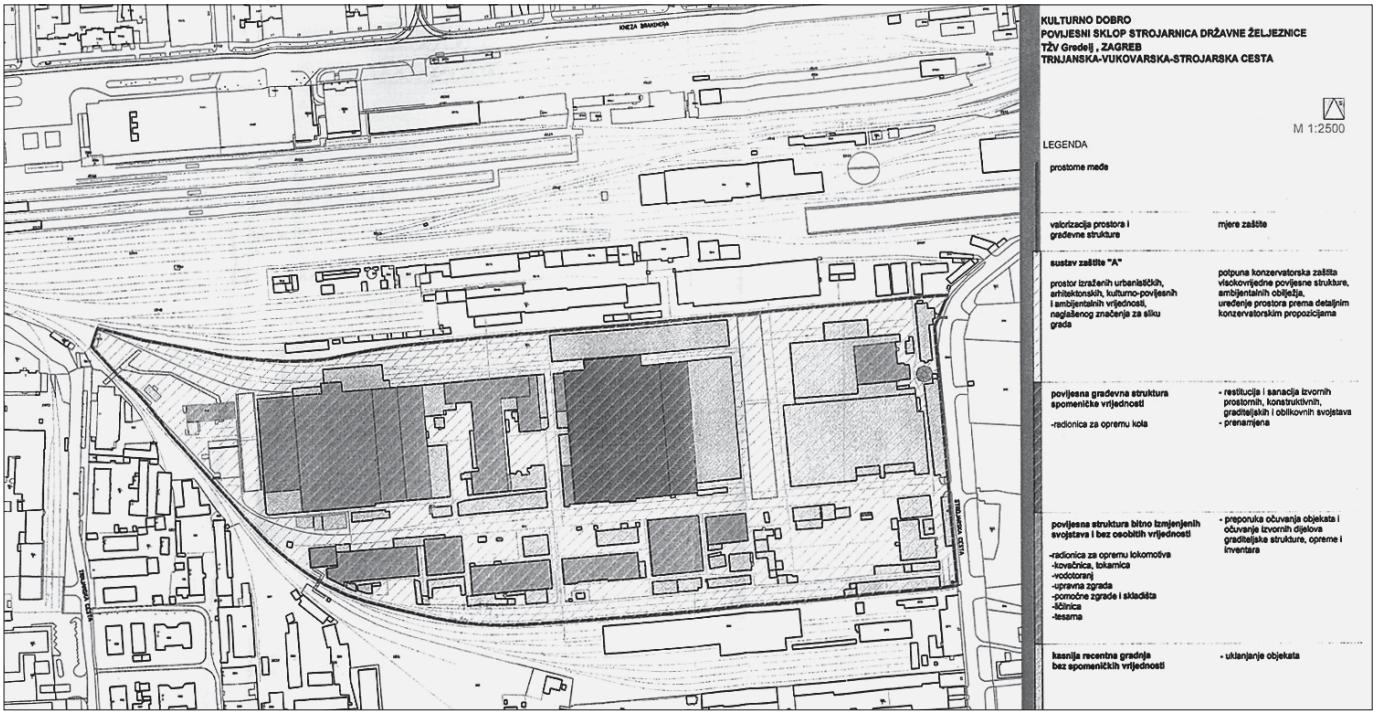
1 *Gredelj* has, throughout its history, often had its name changed. It is, however, most commonly referred to as the „(former) motive power depot of the Royal Hungarian State Railway" or „(TŽV) *Gredelj*".
2 Radecke (ed. Rambert, Colombet, Carboni), 2015: 137
3 Croatian State Archives in Zagreb, Building documentation collection: Tomislav square 12, 1890 - 1962
4 Bilušić, Kovač, 1992










KULTURNO DOBRO
POVIJESNI SKLOP STROJARNICA DRŽAVNE ŽELJEZNICE
TŽV Gredelj , ZAGREB
TRNJANSKA-VUKOVARSKA-STROJARSKA CESTA
M 1:2500
LEGENDA
prostorne međe
valorizacija prostora i građevne strukture
mjere zaštite
sustav zaštite "A"
prostor izraženih urbanističkih, arhitektonskih, kulturno-povijesnih i ambijentalnih vrijednosti, naglašenog značenja za sliku grada
potpuna konzervatorska zaštita visokovrijedne povijesne strukture, ambijentalnih obilježja, uređenje prostora prema detaljnim konzervatorskim propozicijama
povijesna građevna struktura spomeničke vrijednosti
-radionica za opremu kola
- restitucija i sanacija izvornih prostornih, konstruktivnih, graditeljskih i oblikovnih svojstava
- prenamjena
povijesna struktura bitno izmjenjenih svojstava i bez osobitih vrijednosti
-radionica za opremu lokomotiva
-kovačnica, tokarnica
-vodotoranj
-upravna zgrada
-pomoćne zgrade i skladišta
-ščilnica
-tesarna
- preporuka očuvanja objekata i očuvanje izvornih dijelova graditeljske strukture, opreme i inventara
kasnija recentna gradnja bez spomeničkih vrijednosti
- uklanjanje objekata

urban zoning plan.[5] However, this was realized in its entirety only in 2011, from which point on the premises suffered serious devastation, loss and neglect of the inventory. The necessity of the former motive power depot's preservation has been heavily stressed throughout the last thirty years. Not much, unfortunately, has been done as the site continues to decay, in stark contrast with the nearby modernist architecture and contemporary high-rises. Paradoxically enough, the historic part of the complex as well as the 1930s water tower (the nineteenth century one has been demolished in the late eighties), has since 2006 been inscribed in the Registry of the protected immovable cultural property.[6] The technical heritage of the site has entered the Registry of the movable property in 2008.[7]

A lot has been written and debated on, numerous adaptive reuse projects initiated, but none of them have truly caught on and took off beyond the idea and simulations of its potential visage. One of the most noteworthy has been the relocation of the Croatian railway museum to the three main buildings, now operating in one of the substandard structures in the southern part of the complex, the rest of its collection scattered around various railway stations throughout Croatia. Another, maybe even more ambitious proposal, launched in 2012 and reimagined in 2015, is to convert „the two halls" into the hub spaces for creative industries. Known by the name of the Zagreb Creative Cluster *Gredelj*, the idea was to „revitalize and re-urbanize the industrial complex for the needs of the society and the economy" as to meet the „urban, social and economic requests of the city development" as the „creative clusters help in creating additional value and encourage the economic development based on creativity while at the same time contributing to the image of the city and its urban regeneration."[8] Even though there were many contributors to this project and the financial support would have been drawn from the EU funds, it is nevertheless unclear how a project of this scope would be a sustainable solution for a space that covers 13 hectares of surface. Furthermore, it was not explicitly specified which are the two halls that would be adapted for the new purposes and which treatment would be applied to this whole area.

In addition to this, several similar projects have been envisaged for *Gredelj* in recent years, like the one housing the drama section of the Croatian National Theatre in one of the halls, or creating a multidimensional, content-charged, heterogeneous space.

The case of *Gredelj* calls for, it seems, a fresh and comprehensive approach. What lacks in nearly all of the aforementioned proposals is a singular vision supported by the care for the substance, the responsibility towards the legacy of the fabric, the recognition of the values encountered, the careful handling of the site and its potential reuse and the sustainable development know-how. They also fail to address the actual needs of the area and the community they would serve. A close cooperation between the specialists - architects, urban planners, preservationists, art historians, urban and cultural anthropologists, historians – political and policy-making representatives, economists, environmentalists and, last but undeniably not least, the general public, is to be strived for.

The theoretical support is a welcome guideline, but it provides few answers in this particular case. One of the most recent documents tackling the demanding subject of preserving such multifaceted sites, ones which hold architectural, urban, technical and social values as *Gredelj* does, is the UNESCO's Recommendation on the Historic Urban Landscape from 2011. It defines the historic urban areas as being amongst „the most abundant and diverse manifestations of our common cultural heritage, shaped by generations and constituting a key testimony to humankind's endeavours and aspirations through space and time. (...) Urban heritage is for humanity a social, cultural and economic asset, defined by historic layering of values that have been produced by successive and existing cultures and an accumulation of traditions and experiences (...)".[9] Underlining the necessity to treasure and nurture them, it further clearly underscores the „tangible and intangible" components of urban heritage as a „key resource in enhancing the livability of urban areas", boosting the economic progress and social cohe-

Fig. 2 In the TŽV Gredelj, photo by Dionis Gyˆrg, around 1960, Zagreb, (source: fototeka Muzej grada Zagreb-fot-26196)

Fig. 3 View onto the exterior, (photo by Spiro Dmitrović, Zagreb, 2007)

Fig. 4 Locomotives workshop, interior, March 2015, (photo by Dinko Duančić, Zagreb, 2015)

Fig. 5 Turnery and blacksmith's workshop, interior and the machines, March 2015, (photo by Dinko Duančić, Zagreb, 2015)

Fig. 6 The system of protection of TŽV Gredelj, 2006, (photo by Croatian railway museum, Zagreb, 2011)



Fig. 7 Water tower, March 2015, (photo by Dinko Duančić, Zagreb, 2015)

5 Dumbović Bilušić, 2007: 44

6 The present decision of the Croatian Ministry of Culture from June 6th 2006 states as follows: the wagons repair workshop is classified as built heritage of monumental value (first, „A" category of protection); the locomotives repair workshop, blacksmiths' and turnery, water tower, head office, auxiliary buildings and warehouses, varnishing workshop and carpenters workshop are classified as built heritage of environmental value („B" category); the subsequent and recent structures without monumental value („C" category) have to be removed.

7 According to the present decision of the Croatian Ministry of Culture from May 14th 2008.

8 http://www.zagreb.hr/UserDocsImages/KULTURA%20Strategija%20%281%29.pdf [28/5/2015]

9 UNESCO Recommendation on the Historic Urban Landscape, 2011: Preamble





Fig. 8 Devastation of TŽV Gredelj, (photo by Croatian railway museum, Zagreb, 2011)

Fig. 9 View towards the east, March 2015, (photo by Dinko Duančić, Zagreb, 2015)

sion. It warns, however, that „failing to capture these opportunities leads to unsustainable and unviable cities, just as implementing them in an inadequate and inappropriate manner results in the destruction of heritage assets and irreplaceable losses for future generations."[10]

While it is indisputable that these conclusions should serve as a beacon for any future intervention into the landscape of *Gredelj*, they do not touch upon reality and a much broader spectrum of tasks required in adaptive reuse undertakings. How to bridge and transform the spaces of such volume? What is worth preserving and what could, if anything, be sacrificed for a stylistic and architectural unity of the place? What are the financial requirements for these extensive interventions? Which reuse projects would be economically viable yet retaining the *genius loci* and not serving a purely commercial purpose? Looking up to the international examples of reconversion is, too, a double-edged sword and calls for a *caso per caso* approach. It would undoubtedly be wonderful to model the reuse of *Gredelj* on the prestigious projects such as Paris' *Parc de la Villette*, but, is it truly feasible?

CONCLUSION - EDUCATION AS PROGRESS

One must not forget another vital aspect of industrial heritage, and that is its educational character. It is, of course, an integral trait of every monument, but the industrial *oeuvres* unequivocally show us why the industrial revolution was indeed just that - a revolution. This approach is fostered in the ICOMOS-TICCIH Dublin Principles, encouraging the development of „programs and facilities such as visits of active industrial heritage sites and the presentation of their operations as well as the stories and intangible heritage associated with their history, machinery and industrial processes, industrial or city museums and interpretation centers, exhibitions, publications, websites, regional or trans-boundary itineraries (…) as means to raise awareness and appreciation for the industrial heritage in the full richness of its meaning for contemporary societies. These should ideally be located at the heritage site itself where the process of industrialization has taken place and can be best communicated. Wherever possible, national and international institutions in the field of research and conservation of heritage should be empowered to use them as educational facilities for the general public and the professional communities."[11] This especially rings true for the *Gredelj* premises and the entirety of Zagreb's railway infrastructure - railway stations, bridges, factories, workers' settlements etc. The same question, however, remains: how to make it work?

Whatever the future may hold for *Gredelj*, the hope is that it would, after the Glyptotheque of the Croatian Academy of Sciences and Arts and the privately owned contemporary art gallery *Lauba*, be the third successfully reconverted and reused industrial space in Zagreb.

10 UNESCO Recommendation on the Historic Urban Landscape, 2011: 14 (4)

11 Joint ICOMOS – TICCIH Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes „The Dublin Principles", 2011: 14 (7)

ACKNOWLEDGEMENTS

I most sincerely thank my mentor, Marko Špikić, Ph.D, and colleague Dinko Duančić, for their advice and support in writing this work.

BIBLIOGRAPHY

1. Bilušić, B.; Kovač, L. (1992), *Strojarnica državne željeznice – Glavne radionice željezničkih vozila „Janko Gredelj" (inventarizacija prostora i građevne strukture)*, Zagreb, Regionalni zavod za zaštitu spomenika kulture
2. Rambert, F.; Colombet, M.; Carboni, C. (2015), *Un bâtiment, combien de vies? La transformation comme acte de création*, Paris, Cité de l'architecture & du patrimoine, Milan, Silvana Editoriale Spa
3. Dumbović Bilušić, B. (2007), *Urban revitalization of the industrial landscape of the railway in Zagreb – utopia or possible reality?,* Informatica Museologica (Zagreb), vol. 38, no. 1-2, pp. 42-48, Zagreb, ISSN 0350-2325
4. Državni arhiv u Zagrebu, Zbirka građevinske dokumentacije (fond 1122): Tomislavov trg 12, 1890. - 1962.
5. Joint ICOMOS – TICCIH Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes „The Dublin Principles", 28 November 2011
6. UNESCO Recommendation on the Historic Urban Landscape, 10 November 2011
7. http://www.zagreb.hr/UserDocsImages/KULTURA%20Strategija%20%281%29.pdf

AUTHOR'S BIOGRAPHY

Pia Sopta, BA in Art History and BA in French Language and Literature. She is in the final year of a double major MA program in Art History and French Language and Literature, currently writing the Master's thesis, at the Faculty of Humanities and Social Sciences in Zagreb. In the field of Art History, she specializes in the conservation and preservation of cultural, namely built, heritage, both its theoretical as well as practical aspects.
pia.sopta@gmail.com

ZORAN VERŠIĆ, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
IVA MURAJ, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
MARIN BINIČKI, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

GRADITELJSKO NASLIJEĐE ZAGREBAČKOGA DONJOGRADSKOG BLOKA
ENERGETSKA OBNOVA

BUILT HERITAGE OF THE ZAGREB LOWER TOWN
ENERGY EFFICIENT UPGRADE

KLJUČNE RIJEČI
graditeljsko naslijeđe
ugrađena višestambena zgrada
energetska sanacija
Zagreb, Donji grad

KEY WORDS
built heritage
built-in multiapartment house
energy efficient upgrade
Zagreb, Lower Town

Uvid u zgrade zagrebačkoga donjogradskog bloka, koje su građene u razdoblju između 1850. i 1925. godine, pokazuje veliku sličnost gradnje – geometrijska obilježja, veličina zgrada i stambenih prostora, materijala gradnje i sastava osnovnih građevnih dijelova ovojnice zgrade, kao i elemenata ugrađenih u otvore. Sa stajališta toplinske zaštite i uštede energije, zgrade imaju vanjske pregrade i pregrade prema negrijanom prostoru koje su nedovoljno toplinski izolirane prema današnjim zahtjevima. Rad se bavi analizom energetskih svojstava ugrađenih višestambenih zgrada, proračunom toplinskih karakteristika osnovnih građevnih dijelova ovojnice zgrada i istraživanjem potencijala obnove sa stanovišta energetske učinkovitosti.

Buildings in Zagreb's Lower Town built between 1850 and 1925 require special attention in terms of thermal protection and energy saving since the thermal insulation of exterior walls and surfaces adjacent to unheated spaces do not meet the contemporary standards. A deeper insight into in-built multi-apartment buildings in Lower Town shows their mutual similarities such as geometric features, size of the buildings and their housing units, building material, the composition of main architectural parts that make the building envelope, and elements built into openings.

In addition to providing an analysis of the energy performance of multi-apartment buildings, calculation of the thermal features of the envelope and its parts, the paper explores possibilities for energy efficient upgrade of the buildings.

UVOD

Održavanje i razvoj vrijednosti arhitekture zagrebačkih donjogradskih blokova je proces kojim se materijalni, povijesni i oblikovni integritet arhitektonskog naslijeđa produžuje putem niza pomno planiranih aktivnosti. Pristup energetski učinkovitoj obnovi zgrada bloka temelji se na načelima održive arhitekture, od urbanističkog i prostornog planiranja do projektiranja oblika i konstrukcije, primjene materijala, tehnike i izvora energije. Obnova povijesnih gradskih središta trajni je proces koji mora uvažiti mnogo čimbenika.

OČUVANJE IDENTITETA DONJOGRADSKIH ZAGREBAČKIH BLOKOVA

Zagreb je prepoznatljiv po svojemu najstarijem i povijesnom dijelu Gornjega i Donjega grada. Gornji grad čine Kaptol i Grič kao preteče crkveno-urbanog postanka grada, a Donji grad je urbano središte suvremenoga Zagreba. Zajedno čine stari Zagreb, središnji predio i najuže gradsko središte. Donji grad ima površinu od 301,64 ha i proteže se od Kvaternikova trga i Heinzelove ulice na istoku do Ulice Republike Austrije na zapadu, odnosno od Ilice, Trga bana Josipa Jelačića, Jurišićeve i Vlaške ulice na sjeveru do željezničke pruge na jugu. Uz rezidencijalnu namjenu, prostor je važno mjesto okupljanja, trgovina, javnih institucija i muzeja. Kao i mnoga središta europskih gradova, Donji grad je dio integralnoga arhitektonskog i urbanističkog naslijeđa Zagreba. Donji je grad područje zaštićeno kao dio kulturno-povijesne cjeline grada Zagreba[1] (Sl. 1.). Stambene zgrade građene početkom 20. stoljeća nerijetko su i zaštićene kao pojedinačna kulturna dobra.[2] To je gusto nastanjen dio grada s 37.123 stanovnika (4,7% od 792.875 stanovnika Grada Zagreba) i s 23.634 stanova (6,1% od 386.944 stanova Grada Zagreba).[3]

Donjogradski blokovi formirani su temeljem planova i regulacija koje se donose od 1865. do početka Drugoga svjetskog rata. Većina stambenih zgrada u tom području građena je u stilu historicizma i secesije. Područje istočno od Draškovićeve ulice građeno je u prvoj polovici 20. stoljeća i karakteristično je po modernoj arhitekturi. Urbanističku matricu obilježava pravilna ulična mreža u smjeru sjever-jug i istok-zapad. Reprezentativna pročelja dvokatnih ili višekatnih ugrađenih zgrada gotovo uvijek zatvaraju blok nepravilnog (izduženog) ili pravilnog oblika.

Zgrade donjogradskog bloka posjeduju golem potencijal za doprinos rastućim zahtjevima kvalitetnoga urbanog života. Zgrade treba redovito i sustavno održavati kako bi se ublažili i smanjili rizici propadanja. Uobičajeno razdoblje u životu jedne zgrade u kojem ona može funkcionirati bez temeljite obnove jest 30-40 godina. Povremena temeljita obnova je nužnost kako bi se zgrada prilagodila suvremenim zahtjevima i potrebama. Tehničkim i funkcionalnim zastarijevanjem zgrada i dalje ispunjava svoju ulogu, ali ispod trenutno važećih zahtjeva.

ENERGETSKI UČINKOVITA OBNOVA

Prema europskoj direktivi zemlje članice Europske unije obvezne su provoditi planove za smanjenje emisije stakleničkih plinova, povećanje energetske učinkovitosti i povećanje udjela obnovljivih izvora energije u vrijednosti od 20% do 2020. godine (plan "20/20/20 do 2020. godine"). Cilj sveobuhvatne uštede energije i zaštite okoliša jest stvoriti preduvjete za sustavnu sanaciju i rekonstrukciju postojećih zgrada. Iz toga su razloga sve zemlje članice dužne napraviti analizu energetskih svojstava i potreba postojećeg fonda zgrada različitih namjena te izraditi troškovno optimalne mjere poboljšanja energetske učinkovitosti.

Vlada Republike Hrvatske u suradnji s Ministarstvom graditeljstva i prostornog uređenja donijela je programe energetske obnove zgrada različitih namjena, pa tako i Program energetske obnove višestambenih zgrada za razdoblje od 2014. do 2020. godine.[4] Fond za zaštitu okoliša i energetsku učinkovitost provodi programe energetske obnove i sufinancira mjere energetske učinkovitosti u zgradarstvu.[5] Kriteriji za dodjelu sredstava za poboljšanje energetske učinkovitosti ne postavljaju razliku između zahtjeva koje je potrebno ispuniti kod zgrada iz različitih razdoblja izgradnje i njihova povijesnog značenja. Pritom je jedini i najvažniji kriterij ispunjenje tehničkih uvjeta koji

1 Povijesna urbana cjelina Grad Zagreb (oznaka kulturnoga nepokretnog dobra Z-1525), NN 92/11.

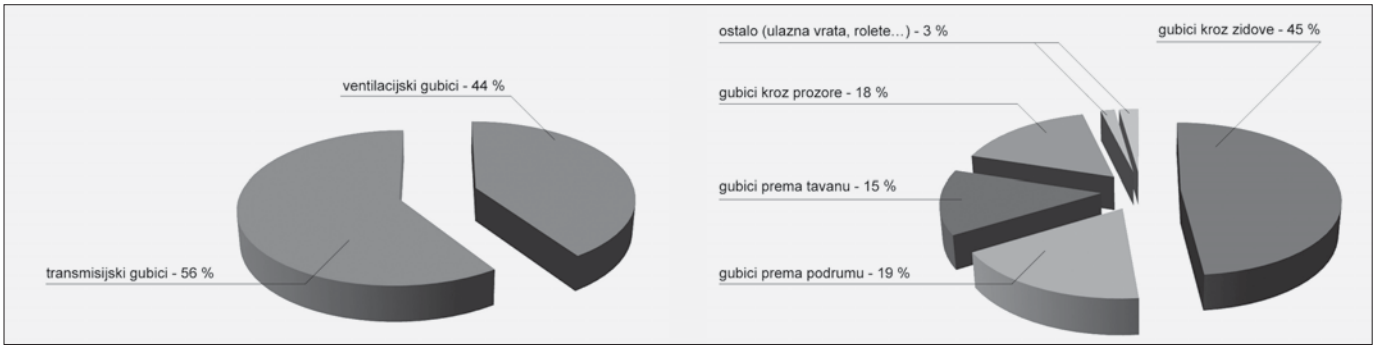
2 Na području povijesnoga gradskog središta kao potpuno morfološki i strukturalno definiranom prostoru, svi zahvati u prostoru i graditeljskoj strukturi uvjetovani su obvezom uvažavanja i afirmacije vrijednosti prostora – elemenata urbanog koncepta i povijesne matrice, povijesne graditeljske strukture, te uklapanja zahvata u takav povijesno uvjetovani ambijent. Posebni uvjeti zaštite za područje Donji Grad, GUP Grada Zagreba, 2012.

3 Prema podacima Državnog zavoda za statistiku za 2011. godinu, http://www.dzs.hr/ [25.4.2015.]

4 Energetska učinkovitost, Ministarstvo graditeljstva I prostornog uređenja, srpanj 2014., www.mgipu.hr [25.4.2015.]

5 Energetska učinkovitost, Fond za zaštitu okoliša I energetsku učinkovitost, www.fzoeu.hr [25.4.2015.]





Građevni dio	Nesanirana zgrada					Provedene zasebne mjere sanacije na građevnim dijelovima			Provedene mjere i kombinacija mjera sanacije							
	Udio građevnog dijela u ovojnici		Toplinski gubici kroz građevni dio						M1	M2	M3	M4	M1 M3	M1 M3 M4	M2 M3	M2 M3 M4
	A [m²]	[%]	U [W/m²K]	H_D [W/K]	[%]	Mjera	U [W/m²K]	H_D [W/K]	H_D [W/K]							
Vanjski zid																
– ulično pročelje	210	14	1,18	269	15	M4	0,30	84	269	269	269	84	269	84	269	84
– dvorišno pročelje	333	23	1,18	426	24	M3	0,23	110	427	427	110	427	110	110	110	110
Zid prema negr. stub.	213	15	1,28	115	6	M3	0,36	52	115	115	52	115	52	52	52	52
Strip prema tavanu	278	19	0,91	280	15	M3	0,21	87	280	280	87	280	87	87	87	87
Pod prema podrumu	278	19	1,12	339	19	M3	0,23	92	339	339	92	339	92	92	92	92
Prozori																
– ulični	72	5	2,70	202	11	M2	1,31	102	202	102	202	202	202	202	102	102
– dvorišni	47	3	2,70	131	7	M2	1,31	66	131	66	131	131	131	131	66	66
Ostalo																
– ulazna vrata	19	1	2,40	19	1	–	2,40	25	19	19	25	19	25	25	25	25
– rolete	12	1	2,76	34	2	M2	0,46	7	34	7	34	34	34	34	7	7
Transmijski gubitak Htr [W/K]:				1815					1815	1622	1001	1630	1001	817	809	624
Ventilacijski gubitak Hve [W/K]:				1398		M1		652	652		1398	1398	652	652		
						M1		466		466					466	466
Ukupno Htr + Hve [W/K]:				3213					2467	2088	2399	3028	1654	1469	1275	1090
Potrošnja [kWh/m²a]:				191					135	112	130	177	76	63	53	41
Ušteda [%]:				–					29	41	32	7	60	67	72	79
Jednostavni period povrata [god]:				–					3,0	16,0	17,3	11,2	10,6	10,8	16,8	16,5

Vrijednosti prikazane u ovim tablicama se odnose na model ugrađene Sivim brojevima su označeni gubici kroz nesanirane građevine djelove zgrade i ne vrijede za slobodnostojeće objekte.

Opis mjera

M1 - Mjera 1: Popravak i brtvljenje reški i preklopa postojećih prozora
M2 - Mjera 2: Zamjena postojećih prozora novima te ugradnja izolirane kutije za roletu (U_W=1,31 W/m²K)
M3 - Mjera 3: Izolacija dvorišnih zidova, stropa prema tavanu i poda prema podrumu (MW 12 cm) i zidova prema negrijanom stubištu (MW 7 cm)
M4 - Mjera 4: Izolacija uličnog pročelja (MW 10 cm)

U proračunu korišteni podaci za sloj toplinske izolacije - mineralna vuna (MW)

propisuju najveće dopuštene vrijednosti koeficijenata prolaska topline (U-vrijednosti) građevnih dijelova zgrade i postignute uštede godišnje potrebne toplinske energije za grijanje (QH,nd). Ispunjenje navedenih tehničkih uvjeta, a posebice onih koji propisuju najveće dopuštene U-vrijednosti, dovodi do predviđanja izvedbe dodatnih toplinsko-izolacijskih slojeva na građevnim dijelovima ovojnice zgrade, što u većini slučajeva, a osobito na glavnom, uličnom pročelju zgrade, može imati utjecaj na izvorni izgled zgrade, njeno značenje i izgled kao dio cjeline, bloka, u kojem se nalazi.

Ovim radom želimo skrenuti pozornost na primjenu određenih arhitektonsko-građevnih mjera poboljšanja energetske ovojnice i ukazati na nužnost uvažavanja specifičnosti povijesnih zgrada. Ako se radi o energetskoj obnovi zgrada u povijesnoj jezgri, tada treba biti oprezan i selektivan u primjeni mjera radi očuvanja njihovih sačuvanih povijesnih vrijednosti koje svjedoče o identitetu područja kojem pripadaju. U projektima koji obrađuju problematiku arhitektonskog naslijeđa jedno je od glavnih načela uspostavljanje uravnoteženog odnosa između osnovnih izvornih povijesnih oblika graditeljskog naslijeđa i suvremenih uvjeta.

TIPIČNA GRADBENA JEDINICA TKIVA

Uvid u ugrađene zgrade u zagrebačkomu donjogradskom bloku građenom u razdoblju 1850.-1925. pokazuje veliku sličnost geometrijskih karakteristika, veličina zgrada i stambenih prostora, materijala gradnje i sastava osnovnih građevnih dijelova ovojnice zgrade, kao i elemenata ugrađenih u otvore (Sl. 3. i 4.). Otvori na glavnome uličnom pročelju svojom veličinom i ritmom daju relativno ujednačenu shemu koja se ponavlja na gotovo većini zgrada. Otvori na unutarnjemu, dvorišnom pročelju u prosjeku su manjih dimenzija i manje ukupne površine od otvora na uličnome pročelju. Njihov ritam je nepravilan, a položaj je uglavnom uvjetovan potrebama i namjenama unutarnjih prostora. Elementi ugrađeni u otvore, prozori i vrata, izvedeni su uglavnom s drvenim okvirima, dok su vrata na negrijanim prostorima izvedena i s metalnim okvirima. Prozori su najčešće dvostruki s dvama krilima na razmaku većem od 10 cm.

Unutarnja organizacija prostora proizlazi iz konstruktivnog sustava koji se temelji na tri uzdužna nosiva zida, od kojih su dva ujedno i vanjska obodna zida. Masivni su zidovi od pune opeke debljine 25, 38, 50 cm, pa i više, bez toplinske zaštite, s podrumskim i tavanskim pomoćnim negrijanim prostorima i kosim dvostrešnim krovovima.

Međukatne stropne konstrukcije uobičajeno su drvene, izuzev podrumskih i prizemnih koje su često izvedene kao svođene masivne međukatne konstrukcije od opeke s metalnim nosačima.

Iz konstruktivne sheme proizlazi i organizacija prostora u smislu glavnih prostorija smještenih uz ulično pročelje. Dubina prostorija iznosi 5 - 6 m, a širina 3 - 6 m. Širina prostorija prema uličnome pročelju ovisi o izabranom rasteru otvora na pročelju, a većina prostorija ima ili jedan ili dva prozora. Uz unutarnji nosivi zid nalazi se hodnik širine 1,4 - 2,0 m. Prostorije uz dvorišno pročelje nešto su uže i manje dubine. Prosječna konstruktivna visina etaže jest oko 4 m, što daje prosječnu svijetlu visinu unutarnjih jedinica od 3,5 m.

MODEL I ANALIZA ENERGETSKIH KARAKTERISTIKA

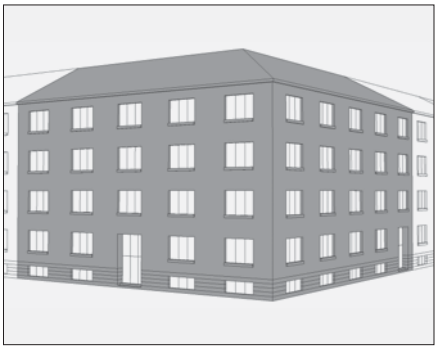
Prema navedenim obilježjima određeni su pojednostavljeni modeli uglovne (Sl. 5.) i ugrađene (Sl. 6.) višestambene zgrade s geometrijskim karakteristikama historicima i secesije. U prvoj su etapi poslužili za proračun i određivanje toplinsko-izolacijskih obilježja građevnih dijelova ovojnice izvorne zgrade i potrebne godišnje potrebne toplinske energije za grijanje ($Q_{H,nd}$), a u drugoj etapi za analizu mjera poboljšanja energetske učinkovitosti.

Analiza je pokazala da su razlike potrebne godišnje potrebne toplinske energije za grijanje za ugrađenu i uglovnu zgradu gotovo identične pa je u nastavku rada analiza rađena samo za ugrađenu zgradu. Toplinsko-difuzna analiza izvornih građevnih dijelova ovojnice zgrada ukazuje da iako građevni dijelovi ne zadovoljavaju današnje zah-

Sl. 1. Donji grad – zaštićena kulturno-povijesna cjelina grada Zagreba (izvor: Google maps) (https://maps.google.com/)

Sl. 2. Raspodjela transmisijskih gubitaka topline modela ugrađene višestambene zgrade

Tab. I. Isplativost arhitektonsko-građevnih mjera na ovojnici zgrade na primjeru višestambene zgrade donjogradskoga bloka u Zagrebu



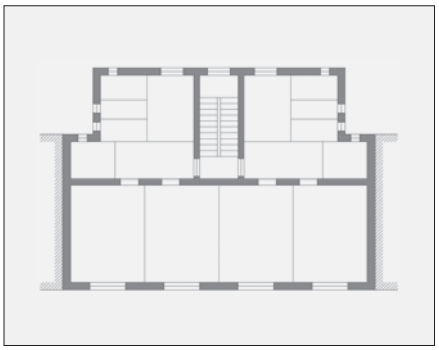
Sl. 3. Pojednostavljeni model ugrađene višestambene zgrade donjogradskog bloka, Boškovićeva ulica 11 / Palmotićeva ulica 34



Sl. 4. Ugrađena višestambena zgrada, Mihanovićeva ulica 38



Sl. 5. Tlocrt pojednostavljenog modela uglovne višestambene zgrade donjogradskog bloka



Sl. 6. Tlocrt pojednostavljenog modela ugrađene višestambene zgrade donjogradskog bloka

tjeve koeficijenata prolaska topline, kod većine nema pojave nedopuštenog kondenzata za predviđene uvjete korištenja prostora. Iz analize ukupnih gubitaka topline vidljivo je da od godišnje potrebne toplinske energije za grijanje ($Q_{H,nd}$), koja iznosi oko 190 kWh/m^2, 56% otpada na transmisijske, a 44% na ventilacijske gubitke topline. S obzirom na učešće u ploštini vanjske ovojnice zgrade i toplinsko-izolacijske karakteristike građevnih dijelova, najveći su transmisijski gubitci kroz zidove i iznose 45%. Gubitci prema podrumu iznose 19%, a prema tavanu 15%. Transmisijski gubitci kroz prozore iznose oko 18%, ali pritom se kroz prozore ostvaruje veći dio ventilacijskih gubitaka zbog nekontrolirane infiltracije zraka kroz nedovoljno sljubljene spojeve i preklope starih prozora (Sl. 2.).

ARHITEKTONSKO-GRAĐEVNE MJERE ZA POVEĆANJE ENERGETSKE UČINKOVITOSTI

Za analizirane modele predložene su mjere poboljšanja toplinskih karakteristika vanjske ovojnice zgrade, njihov utjecaj na energetsku učinkovitost zgrade i njihova isplativost. Isplativost je proračunata temeljem predviđene uštede energije koju donosi pojedina mjera i ulaganja koje je potrebno za realizaciju pojedine mjere, odnosno kombinacije mjera. Vrijeme povrata investicije izraženo je u odnosu na cijene u trenutku izračuna i ne uključuje procjenu promjene cijena u predviđenom razdoblju povrata investicija (jednostavno razdoblje povrata).

U radu su predložene i analizirane arhitektonsko-građevne mjere u svrhu povećanja energetske učinkovitosti, koje predviđaju zahvate na vanjskoj ovojnici zgrade i dijelovima ovojnice prema negrijanom prostoru– uz zahtjev očuvanja izvornoga karaktera zgrade (Tab. I.). Te su mjere osnovni preduvjet za predviđanje ostalih mjera radi postizanja energetske učinkovitosti zgrada, a ujedno štite zgradu i njene građevne dijelove od daljnjega propadanja. Prva mjera (M1) predviđa popravak i brtvljenje spojeva i sljubnica postojećih prozora te na taj način pridonosi smanjenju nekontrolirane infiltracije zraka i ventilacijskih gubitaka. Ta mjera nema utjecaj na izvorni izgled građevine, a pridonosi uštedi potrebne energije za grijanje prostora i do 29%. Druga mjera (M2) predviđa zamjenu postojećih prozora novima, ostakljenim dvostrukim izolacijskim staklom s Low-E premazom i ispunjenim inertnim plinom (argon) s U_w-vrijednosti koja zadovoljava kriterije važećega Tehničkog propisa o racionalnoj uporabi energije i toplinskoj zaštiti, te ugradnju toplinski izoliranih kutija zarolete. Doprinos je te mjere u smanjenju transmisijskih i ventilacijskih gubitaka, uz neminovno smanjenje dobitka energije Sunčeva zračenja, i to zbog izolacijskog stakla koje ima manju vrijednost propuštanja ukupne energije kroz ostakljenje (g). Doprinos te mjere iznosi do 41%. Treća mjera (M3) predviđa izolaciju vanjskih zidova prema dvorišnoj strani, izolaciju zidova prema negrijanom stubištu i izolaciju stropova iznad podruma i prema negrijanom tavanu. Dodatni toplinsko-izolacijski slojevi na tim građevnim dijelovima ovojnice zgrade ne utječu značajno na izvorni izgled građevine i pridonose uštedi potrebne energije za grijanje do 32%. Četvrta mjera (M4) predviđa izolaciju zida uličnog pročelja, koju je moguće izvesti s vanjske ili unutarnje strane zida. Doprinos ove mjere iznosi oko 7%.

Radom su analizirane različite kombinacije predloženih mjera što pridonose uštedi energije za grijanje kojima je moguće postići značajnu uštedu energije od 60 do 79%.

Poboljšanjem toplinsko-izolacijskih obilježja samo pojedinih građevnih dijelova zgrade moguće je postići smanjenje ukupnih gubitaka topline građevine, a u određenim slučajevima i zadovoljavanje propisane vrijednosti toplinskih gubitaka i potrebne energije za grijanje zgrade (iako pojedini građevni dijelovi ovojnice zgrade ne zadovoljavaju propisanu vrijednost koeficijenta prolaska topline). U tom slučaju te građevne dijelove treba ocijeniti sa stajališta difuzije vodene pare kako u njima ili na njihovoj površini ne bi došlo do pojave kondenzata, što uz građevnu štetu predstavlja i opasnost za zdravlje korisnika.

Energetsku sanaciju građevina koje su pod zaštitom ili se nalaze u zaštićenim povijesnim cjelinama treba prilagoditi i ostalim zahtjevima kako se ispunjavanjem propisanih zahtjeva energetske učinkovitosti ne bi narušila njihova spomenička vrijednost. Iz navedenoga razloga obvezno je provesti konzervatorsko vrjednovanje pojedine zgrade

i odrediti dopuštene zahvate koji neće narušiti njenu spomeničku vrijednost. Temeljem jasno postavljenih zahtjeva zaštite zgrade treba izraditi projekt sanacije, koji bi uključio i toplinsku odnosno energetsku sanaciju. Pritom treba naglasiti da pristup sanaciji kod kojeg je primaran i jedini cilj energetska sanacija može dovesti do narušavanja spomeničke vrijednosti zgrade.

ZAKLJUČAK

Ugrađene višestambene zgrade zagrebačkih donjogradskih blokova u većini su slučajeva u nezavidnome građevnom stanju zbog neodržavanja tijekom vremena. Sanacija i rekonstrukcija prijeko su potrebne kako bi se zgrade sačuvale od daljnjega propadanja. Pri sanaciji tih zgrada potrebno je u određenoj mjeri poboljšati i energetska obilježja građevnih dijelova ovojnice kod kojih dodatni toplinsko-izolacijski materijali neće narušiti njenu spomeničku vrijednost. Analizom modela ustanovljeno je da se energetskom sanacijom uličnog zida može postići ušteda toplinske energije za grijanje od oko 7%. Pri tome važno je naglasiti da ulično pročelje predstavlja važan element u očuvanju izvornih graditeljsko-oblikovnih obilježja zgrade kod kojeg ne treba zahtijevati postizanje propisanih vrijednosti toplinske izolacije dodavanjem toplinsko izolacijskih slojeva.

LITERATURA

1. Giebeler, G. (2010.), *Renovating Residential Buildings: Change is the only constant*, Daylight & Architecture Magazine by VELUX, vol. 14, Autumn 2010, pp. 16-31, VELUX Group, ISSN 1901-0982
2. Kahle, D. (2003.), *Zagrebačka ugrađena najamna kuća u razdoblju od 1935. do 1945. godine*, Prostor (Zagreb), vol. 11, no. 1 (25), str. 33-43, ISSN 1330-0652
3. Kahle, D. (2004.), *Zagrebačka uglovnica u razdoblju od 1927. do 1944.*, Prostor (Zagreb), vol. 12, no. 1(27), str. 77-84, ISSN 1330-0652
4. Kahle, D. (2014.), *Višekatne ugrađene kuće u Zagrebu između 1850. i 1927.*,Prostor (Zagreb), vol. 22, no. 2(48), str. 174-187, ISSN 1330-0652
5. Muraj, I.; Veršić, Z.; Štulhofer, A. (2014.), *Energy Efficient Solutions for Multi-apartment Buildings in Croatia*, Proceedings of the 1st South East Europe Conference on Sustainable Development of Energy, Water and Environment Systems, SEESDEWES2014.50, pp. 1-8, Ohrid, Macedonia
6. Richarz, C.; Schulz, C.; Zeitler, F. (2007.), *Energy-Efficiency Upgrades*, Detail Practice, Institut für internationale Architektur-Dokumentation, München, ISBN 978-3-7643-8121-9
7. Slukan Altić, M. (2006.), *Morphological and Functional Change in Zagreb Lower Town 1862-1914 Based on Cadastral Sources*, Prostor (Zagreb), vol. 14, no. 1(31), str. 2-19, ISSN 1330-0652
8. Veršić, Z. (2001.), *Metode sanacije starih građevina i građevina pod zaštitom sa stanovišta zahtjeva toplinske zaštite i uštede energije,* magistarski rad, Arhitektonski fakultet Sveučilišta u Zagrebu, Zagreb
9. Veršić, Z. (2013.), *Određivanje modela referentnih višestambenih zgrada iz različitih razdoblja gradnje u Hrvatskoj u svrhu energetske analize,* znanstveni projekt, Arhitektonski fakultet, Zagreb

AUTHORS' BIOGRAPHIES

Prof. **Zoran Veršić**, Ph.D, architect, assistant professor at the Faculty of Architecture, University of Zagreb. In 2001 he completed the master degree with the thesis "Methods of Rehabilitation of Historic Buildings and Buildings under Protection, from Standpoint of Thermal Insulation Standard and Energy Saving Demands". In 2011 he completed the doctoral studies with the thesis "Building Protection from the External Noise Sources". He participated at many international scientific conferences with his works published in the proceedings.
zoran.versic@arhitekt.hr

Prof. **Iva Muraj**, Ph.D, architect, assistant professor at the Faculty of Architecture, University of Zagreb. In 2004 she received her M.Sc. degree with her thesis on "Modern Architecture in the Work of Egon Steinmann" and her Ph.D. in 2009 with her dissertation entitled "Historical Buildings in Contemporary Usage: Analysis Based on Chosen Buildings of Egon Steinmann".
iva.muraj@arhitekt.hr

Marin Binički, architect, lecturer at the Faculty of Architecture, University of Zagreb, Department of Architectural Technology, Building Physics and Materials. Participant and award winner at numerous architectural and urban open competitions since 2004.
marin.binicki@arhitekt.hr

IVAN MLINAR, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

URBANISTIČKO NASLIJEĐE MODERNIZMA
ZAPRUĐE, PROTOTIP STAMBENOG NASELJA NOVOG ZAGREBA

URBAN HERITAGE OF MODERNISM
ZAPRUĐE, PROTOTYPE HOUSING DEVELOPMENT OF NOVI ZAGREB

KLJUČNE RIJEČI
Zapruđe
stambena naselja
Novi Zagreb
Zagreb

KEY WORDS
Zapruđe
housing development
Novi Zagreb
Zagreb

Zapruđe, kao prototip novozagrebačkoga stambenog naselja, planirano je 1962. godine, istodobno s Idejnim urbanističkim rješenjem južnoga Zagreba. Novozagrebačko područje je do tada postupno planirano i građeno bez jedinstvenoga plana te cjelovite vizije. Zapruđe je racionalno i funkcionalno planirano stambeno naselje prepoznatljivo po javnim sadržajima u središnjem potezu oko kojeg su simetrično raspoređene montažne četverokatne i osmerokatne stambene zgrade te šesnaesterokatni stambeni tornjevi. Današnje stambeno naselje Zapruđe pretežito je neodržavano, obilježeno nesustavnim novim zahvatima i djelomičnim održavanjem stambenih zgrada i stambenih tornjeva te javnih površina i sadržaja. Očekivani rezultat i doprinos istraživanja jesu ponajprije metode vrjednovanja urbanističkog planiranja u svrhu unošenja suvremenih građevina i sadržaja u skladu s potrebama grada i stanovanja 21. stoljeća.

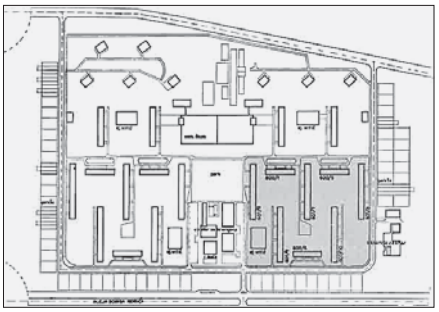
Zapruđe, as a prototype of the Novi Zagreb housing development, was planned in 1962 simultaneously with the Concept for the Urban Planning of South Zagreb. Until then, the area of south Zagreb was gradually planned and built without a comprehensive plan and vision. Zapruđe housing development is rationally and functionally planned known for its public facilities in the central stretch around which are symmetrically distributed apartment buildings and skyscrapers. Today, Zapruđe is mostly unmaintained, characterized by inappropriate interventions and partial maintenance of apartment buildings, skyscrapers, public areas and facilities. As architectural, urban and cultural heritage essential to the identity and development of Novi Zagreb, Zapruđe is waiting to establish the applicable model of protection harmonized with the contemporary use.

UVOD – NOVI ZAGREB

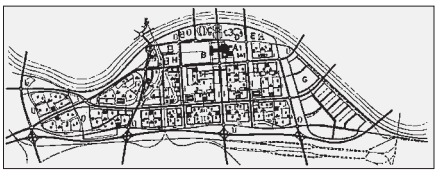
Prostorno definiranje područja današnjega Novog Zagreba započinje 1899. regulacijom rijeke Save u danas prepoznatljiv pravilan lučni tok na zagrebačkom području. Planiranje novozagrebačkog područja započelo je 1936. godine *Generalnim regulacionim planom za grad Zagreb*, kojim je obuhvaćeno i područje južno od rijeke Save na kojem su planirani sportski sadržaji. Promjena društvenopolitičkog sustava nakon Drugoga svjetskog rata potaknula je izradu *Direktivne regulatorne osnove Zagreba* koja je završena 1953. Ona je obuhvatila znatno šire područje od plana iz 1936., pa tako i veće područje južno od rijeke Save na kojem su planirani društveni, stambeni, gospodarski, prometni i perivojni sadržaji. Novozagrebačko područje je tada bilo obilježeno zaostalim rukavcima rijeke Save i najvećim dijelom bilo je prekriveno livadama i oranicama povezanim poljskim putovima s raštrkanim seoskim kućama. Urbanizacija novozagrebačkog područja započela je 1949. početkom izgradnje sklopa Brodarskog instituta. Idući značajan poticaj urbanizaciji novozagrebačkog područja bilo je puštanje u promet Velesajamske ceste, današnje Avenije Dubrovnik, te početak izgradnje Zagrebačkog velesajma 1955.[1] Iste godine započela je i izgradnja zgrade općine Remetinec, danas zgrade VI. policijske postaje Zagreb, kao prve zgrade prvoga novozagrebačkog stambenog naselja –Naselja februarskih žrtava, danas Remetinečkoga gaja, u kojem je 1956. uslijedila i izgradnja prvih novozagrebačkih stambenih zgrada. Nakon otvaranja Zagrebačkog velesajma i prve velesajamske izložbe 1956., započela je 1957. izgradnja stambenih zgrada u novozagrebačkom stambenom naselju Novi Savski gaj, a 1960. i u stambenom naselju Trnsko.[2] Simboličan i praktičan poticaj i početak intenzivnog urbanog razvoja novozagrebačkog područja bio je Most slobode,izgrađen prema odluci tadašnjega gradonačelnika Većeslava Holjevca i pušten u promet 1959. kao produžetak središnje gradske osi. Gradonačelnik Holjevac bio je, za vrijeme svog mandata od 1952. do 1963., glavni zagovornik proširenja Zagreba na današnje novozagrebačko područje.[3] Dotadašnje uzdužno širenje Zagreba prema istoku i prema zapadu preusmjereno je 1962. *Idejnim urbanističkim rješenjem južnog Zagreba* prema jugu, preko rijeke Save, na današnje novozagrebačko područje. Usporedno s *Idejnim urbanističkim rješenjem južnog Zagreba* planirano je i stambeno naselje Zapruđe kao prototip stambenog naselja Novog Zagreba. Novozagrebačko područje je do tada postupno planirano i građeno bez jedinstvenog plana te cjelovite vizije. Prije Zapruđa su prema parcijalnim planovima građena novozagrebačka stambena naselja Remetinečki gaj, Novi Savski gaj i Trnsko, a nakon Zapruđa Siget, Utrina, Sopot, Travno, Dugave, Središće, Sloboština i Lanište, uz koje treba spomenuti i izdvojeni Botinec, koji spada u šire novozagrebačko područje. Posljednje je cjelovito planirano, ali nije izgrađeno, novozagrebačko stambeno naselje Podbrežje 2006. i 2007. Na području Kajzerice, Jaruščice te drugim dijelovima Novoga Zagreba 2000.-ih godina su izgrađeni urbanistički gotovo substandardni stambeni sklopovi koji ne slijede ideju, standard i kvalitetu novozagrebačkih stambenih naselja.[4]



Sl. 1. Zapruđe, snimak s istoka (izvor: Hrg, 1999: 179)



Sl. 2. Zapruđe, smještaj (izvor: Šilhard, 1965: 18)

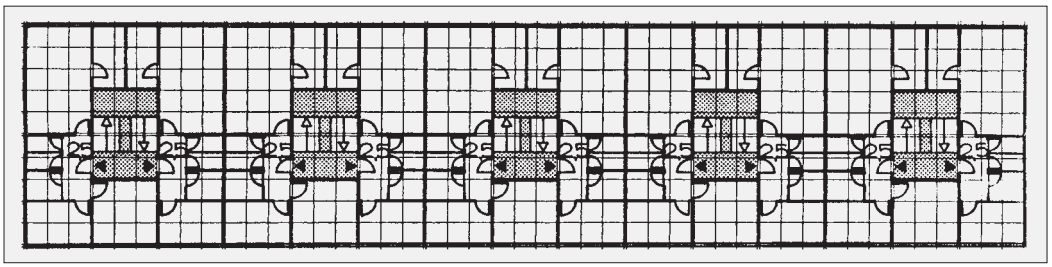


Sl. 3. Idejno urbanističko rješenje južnog Zagreba (izvor: *** 1965: 17)

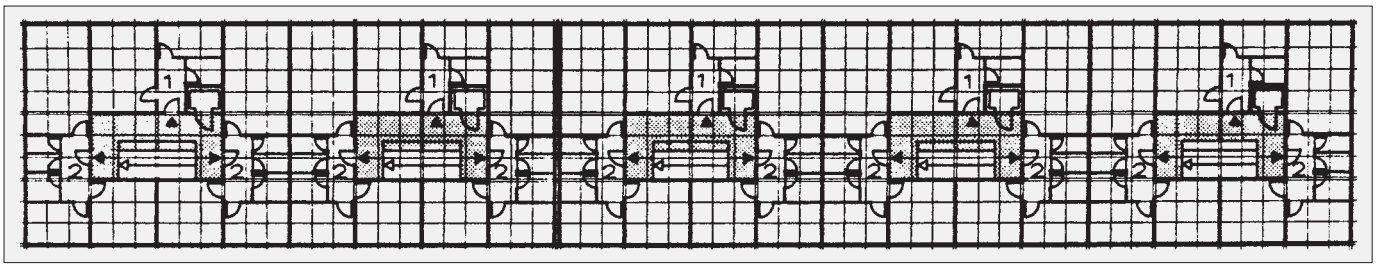
IDEJNO URBANISTIČKO RJEŠENJE JUŽNOG ZAGREBA

Idejno urbanističko rješenje južnog Zagreba izradili su 1962. godine u Urbanističkom zavodu grada Zagreba Neda Bešlić, Vojtjeh Delfin, Vladimir Ivanović, Grozdan Knežević, Zdenko Kolacio, Mirko Maretić, Zdenka Smolej i Josip Uhlik sa suradnicima.[5] Područje tada poznato kao južni Zagreb, od 1963. naziva se Novi Zagreb. Sjeverna granica novozagrebačkog područja određena je rijekom Savom, istočna granica rijekom Savom i željezničkom prugom, južna granica potezom sjeverno od zagrebačke obilaznice, a zapadna granica uz područje Hrvatskog Leskovca. Osnovno obilježje i cilj *Idejnog urbanističkog rješenja južnog Zagreba* jest ekonomično i racionalno iskoristiti površine te riješiti nesmetano i skladno odvijanje osnovnih urbanih funkcija: stanovanja, rada, odmora i prometa. Na novozagrebačkom području planiran je usporedni grad za 250.000 stanovnika na površini od 2.350 hektara, podijeljen ortogonalnim rasterom prometnica unutar kojeg su shematizirano raspoređena četiri stambena područja s 24 stambena naselja u kojima je 76 stambenih susjedstva s ukupno 78.200 stanova na 917 hektara, s prosječnom gustoćom stanovanja od 264 stanovnika po hektaru.[6] Stambena su-

1 Strukić, Klemenčić, Cvetnić, 2010: 103
2 Mlinar, 2007: 329
3 Strukić, Klemenčić, Cvetnić, 2010: 103
4 Mlinar, 2014: 17-19
5 *** 1965: 16
6 Kolacio, 1962: 5; *** 1965: 20



Sl. 4. Tlocrt četverokatne montažne stambene zgrade JU-62 (Mirković, 1980: 154)



Sl. 5. Tlocrt osmerokatne montažne stambene zgrade JU-62 (Mirković, 1980: 162)



Sl. 6. Montažne stambene zgrade i tipski stambeni tornjevi u Zapruđu (Hrvatski državni arhiv)

sjedstva su prosječno dimenzionirana na površini od pet do šest hektara, za približno 2.500 do 3.000 stanovnika. U stambenom susjedstvu je pored stambenih zgrada planirana i izgradnja opskrbnog podcentra te dječjeg vrtića. Stambeno naselje čine četiri do pet stambenih susjedstava. Površina stambenog naselja određena je kapacitetom osnovne škole i osnovnom gradskom prometnom mrežom, koja dijeli novozagrebačko područje na većinom pravilne kasete površine od 10 do 30 hektara za 10.000 do 12.000 stanovnika. Prometnice stambenih naselja planirane su funkcionalno i ekonomično sobodnim sabirnim ulicama koje s jedne strane imaju prilaze do stambenih zgrada, a s druge strane su parkirališta i garaže. U stambenim naseljima planirane su četverokatne stambene zgrade, orijentirane dužom osi u smjeru istok-zapad, zatim osmerokatne stambene zgrade orijentirane dužom osi u smjeru sjever-jug i šesnaesterokatni stambeni tornjevi postavljeni u skladu s panoramom grada i vizurama prema Medvednici. U perifernim dijelovima planiran je mješoviti način stambene izgradnje, s višekatnim stambenim zgradama i jednokatnim ili prizemnim kućama s okućnicom. Stambena područja organizacijski i prostorno sastoje se od četiri do šest stambenih naselja u čijem je težištu planiran smještaj centra stambenog područja. Stambeno područje obuhvaća prostor u kojem je planirano 40.000 do 70.000 stanovnika. Planirana su i tri centra stambenih područja te posebno sadržaji još jednog centra stambenog područja, koji su obuhvaćeni u sklopu novoga gradskog centra istočno od Velesajma, uz središnju gradsku os, te svi potrebni sadržaji, građevine i površine za nove stanovnike. Na osnovi *Idejnog urbanističkog rješenja južnog Zagreba* izgrađena je većina novozagrebačkih stambenih naselja te zagrebačka obilaznica, ranžirni kolodvor i druge infrastrukturne građevina. Planirani novi centar grada nije izgrađen.



Sl. 7. Montažne stambene zgrade JU-62 u Zapruđu (izvor: Budimirov, 2007: 34)



Sl. 8. Tipski stambeni tornjevi u Zapruđu, snimak sa sjeverozapada (izvor: Odak, 1989-1991: 52)

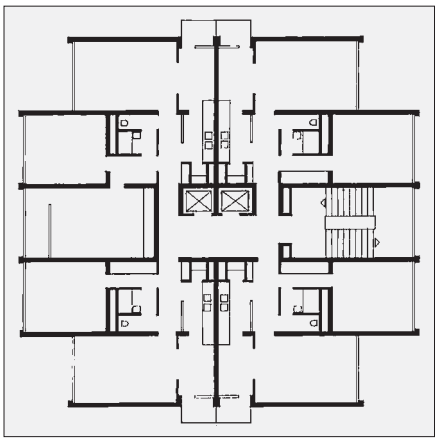


Sl. 9. Montažne stambene zgrade i tipski stambeni tornjevi u Zapruđu (Hrvatski državni arhiv)

STAMBENO NASELJE ZAPRUĐE

Josip Uhlik planirao je stambeno naselje Zapruđe 1962. prema i usporedno s *Idejnim urbanističkim rješenjem južnog Zagreba* iz iste godine kao prototipsko novozagrebačko stambeno naselje. Stambeni dio Zapruđa građen je od 1963. do 1968., nakon što je 1963. „u načelu" prihvaćeno urbanističko rješenje stambenog naselja. Zapruđe je izgrađeno na sjeveroistočnom, tada potpuno neizgrađenom dijelu Novog Zagreba, sjeverno od današnje Avenije Dubrovnik, istočno od Ulice Savezne Republike Njemačke, južno od Ulice Bundek i zapadno od Sarajevske ceste. Do tada su na zapadnom dijelu novozagrebačkog područja građena stambena naselja Remetinečki gaj, Novi Savski gaj i Trnsko te Zagrebački velesajam, a izgradnja Zapruđa je, prema želji gradonačelnika Većeslava Holjevca, trebala potaknuti stambenu izgradnju na istočnom dijelu novozagrebačkog područja. Urbanističko rješenje Zapruđa ortogonalno je i gotovo simetrično te prepoznatljivo po jugomontovim montažnim četverokatnim i osmerokatnim stambenim zgradama u južnom i šesnaesterokatnim Industrogradnjinim tipskim stambenim tornjevima u sjevernom dijelu. Jugomontove montažne stambene zgrade JU-62[7] osmislili su Bogdan Budimirov, Željko Solar, Dragutin Stilinović, Branko Hlebec i Ljubomir Perić, a Industrogradnjine stambene tornjeve osmislio je Slavko Jelinek u projektnom uredu AGI-46. Četverokatne stambene zgrade orijentirane su dužom osi u smjeru istok-zapad, a osmerokatne stambene zgrade orijentirane su dužom osi u smjeru sjever-jug. Šesnaesterokatni stambeni tornjevi postavljeni ekvisolarno. U stambenom naselju izgrađeno je ukupno 20 stambenih zgrada JU-62, od kojih je šest četverokatnih i 14 osmerokatnih, te osam stambenih tornjeva. U središnjem potezu Zapruđa, okomitom na Aveniju Dubrovnik, smješteni su poslovni, trgovački i uslužni lokali, banka, pošta, knjižnica, dom zdravlja, društveni dom, središnji trg i osnovna škola. U neposrednoj blizini središnjeg poteza smješteni su dječji vrtići. Uz istočni i zapadni rub Zapruđa smještene su dvije trgovine, a u jugoistočnom dijelu i poslovna zgrada. Prometni sustav je ortogonalan i racionalno razveden te stupnjevan od obodnih sabirnih ulica koje povezuju Zapruđe sa sustavom gradskih prometnica, do slijepih prilaznih ulica i kolno-pješačkih površina kojima se prilazi iz sabirne ulice do stambeni zgrada i tornjeva. Kolni promet je usmjeren na parkirališta i garaže za osobne automobile smještene s vanjske strane obodne sabirne ulice, te na veliko južno parkiralište uz glavnu gradsku prometnicu. Perivojno uređenje planirano je tako da perivojne i

7 Mirković, 1980: 151



Sl. 10. Tlocrt tipskog šesnesterokatnog stambenog tornja (arhiv autora)

pješačke površine slobodno meandriraju između stambenih zgrada i tornjeva. Unutar perivojnih površina uređena su dječja igrališta. Perivojni potez uz zapadni rub Zapruđa i rubni potezi zaštitnih nasada štite stambene zgrade i tornjeve od nepovoljnih utjecaja s obodnih gradskih prometnica. Površina Zapruđa je 39,7 hektara na kojima je izgrađeno 3.370 stanova u 20 stambenih zgrada i osam stambenih tornjeva za približno 10.110 stanovnika, što daje 84 stambene jedinice i 254 stanovnika po hektaru.

ZNAČAJ ZAPRUĐA U KONTEKSTU URBANISTIČKOG I ARHITEKTONSKOG NASLIJEĐA

Racionalan i funkcionalan urbanistički koncept Zapruđa značajan je primjer organizirane stanogradnje 1960-ih godina u Zagrebu i jedinstven je kao prototip urbanističko-arhitektonskog rješenja novozagrebačkog stambenog naselja. Primijenjene tipologije stambene izgradnje reprezentativne su za vremenski i prostorni kontekst u kojem su nastale. Tipske montažne stambene zgrade i tipski stambeni tornjevi karakteristični su za razdoblje masovne i ekonomične, ali i kvalitetne stanogradnje. Javni sadržaji, građevine i površine logično su planirane i većinom uređene prema standardima koji i danas većim dijelom zadovoljavaju potrebe stanovnika. Zapruđe je danas pretežito neodržavano, obilježeno nesustavnim zahvatima i djelomičnim održavanjem tipskih stambenih zgrada i tornjeva te javnih sadržaja, građevina i površina. Urbanističko-arhitektonska cjelina Zapruđa je bitna za identitet i razvoj Novog Zagreba i predstavlja integralnu vrijednost i kulturno nasljeđe koje treba afirmirati i zaštititi do stupnja koji omogućava unošenja suvremenih sadržaja i građevina te uređenje površina u skladu s potrebama stanovanja i grada u 21. stoljeću.

ZAKLJUČAK

Istraženost Zapruđa nije primjerena značaju prototipskog novozagrebačkog stambenog naselja u kontekstu zagrebačkoga i hrvatskog kulturnog nasljeđa. Čimbenici identiteta Zapruđa su slojeviti i u rasponu od urbanističkog rješenja prototipskog novozagrebačkog stambenog naselja do arhitektonskog rješenja i detalja jugomontovih montažnih stambenih zgrada i industrogradnjinih tipskih stambenih tornjeva. Kriteriji za održavanje i obnova Zapruđa trebaju biti integralni i planirani studijom i projektima usklađenim s urbanističkim i arhitektonskim oblikovanjem javnih površina i sustavom gradnje javnih i stambenih zgrada i stambenih tornjeva. Metode obnove i održavanja stambenih zgrada i tornjeva trebaju biti provedene u okviru gradskih projekata i zajedničke pričuve pojedine zgrade u suradnji predstavnika grada, stanara i upravitelja zgrada, a pod nadzorom referentnih ustanova. Izradu projekata treba povjeriti stručnom izrađivaču koji je upoznat s urbanističkim i arhitektonskim obilježjima i značajem Zapruđa. Modeli i scenariji obnove i održavanja trebaju biti racionalni i ekonomični te usklađeni sa suvremenim urbanističkim i arhitektonskim standardima i metodama, a obuhvatili bi javne sadržaje, građevine i površine te pročelja, ulaze i krovove stambenih zgrada i tornjeva, kao i njihove zajedničke prostorije i instalacije. Obnova i održavanje stambenog naselja i stambenih zgrada i tornjeva ubuduće bi trebalo biti propisano u skladu sa stupnjem zaštite Zapruđa, a primijenjeni kriteriji, metode, modeli i scenariji mogli bi biti prototip za zaštitu ostalih značajnih zagrebačkih i hrvatskih stambenih naselja.

LITERATURA

1. Budimirov, B. (2007.), *U prvom licu*, UPI-2M plus, Zagreb, ISBN 978-953-95098-5-7
2. Hrg, S. (1999.), *Kolor fotografije*, Zagreb - tisućljetni grad za novo tisućljeće, str. 70-266, Studio HRG, Zagreb, ISBN 953-97699-1-4
3. Kolacio, Z. (1962.), *Južni Zagreb*, Čovjek i prostor (Zagreb), vol. 9, no. 11 (116), str. 5-6, Zagreb, ISSN 0011-0728
4. Mirković, Đ. (1980.), *Tehnološki uvjeti arhitektonskom projektiranju*, doktorska disertacija, Arhitektonski fakultet Sveučilišta u Zagrebu, Zagreb
5. Mlinar, I. (2007.), *Urbanistička obilježja zagrebačkih stambenih naselja izgrađenih od 1918. do 1963. godine*, doktorska disertacija, Arhitektonski fakultet Sveučilišta u Zagrebu, Zagreb
6. Mlinar, I. (2014.), *Remetinečki Gaj – Početak sustavne urbanizacije novozagrebačkog područja*, Centar za kulturu Novi Zagreb, Arhitektonski fakultet Sveučilišta u Zagrebu, Zagreb, ISBN 978-953-7800-21-5
7. Odak, T. (1989.-1991.), *Pregled stambene arhitekture u Hrvatskoj 1945.-1991.*, "Arhitektura" (Zagreb), vol. 43-45, no. 1-3 (208-210), str. 37-72, Zagreb, ISSN 0350-3666
8. Strukić, K.; Klemenčić, M.; Cvetnić, R. (2010.), *Kronologija Trnskog i okolice*, Pola stoljeća Trnskog – Priča jedne generacije, str. 103-108, Muzej grada Zagreba, Zagreb, ISBN 978-953-6942-40-4
9. Šilhard, V. (1965.), *Produktivnije industrijalizirano građenje*, "Arhitektura urbanizam" (Beograd), vol. 5, no. 35-36, str. 17-20, Beograd, ISSN 004-1238
10. *** (1965.), *Idejno urbanističko rješenje južnog Zagreba*, Arhitektura urbanizam (Beograd), vol. 5, no. 32, str. 16-25, Beograd, ISSN 004-1238

AUTHOR'S BIOGRAPHY

Prof. **Ivan Mlinar**, Ph.D, architect, associate professor at the Faculty of Architecture, University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. As a licensed architect and a scientist, he is author and co-author of scientific books and a series of scientific and technical papers, spatial, urban and detailed urban plans and urban-architectural and architectural projects.
ivan.mlinar@arhitekt.hr

IVAN MLINAR, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
BORKA BOBOVEC, Ministry of Construction and Physical Planning, Zagreb, Croatia

MONTAŽNE STAMBENE ZGRADE KAO ARHITEKTONSKO I URBANISTIČKO NASLIJEĐE

PRIMJER JUGOMONTOVIH ZGRADA JU-61 U ZAGREBAČKIM NASELJIMA

PREFABRICATED RESIDENTIAL BUILDINGS AS ARCHITECTURAL AND URBAN HERITAGE

CASE STUDY OF JUGOMONT BUILDING JU-61 IN ZAGREB HOUSING

KLJUČNE RIJEČI
jugomontove zgrade JU-61
Jugomont
montažne stambene zgrade
zagrebačka naselja
Zagreb

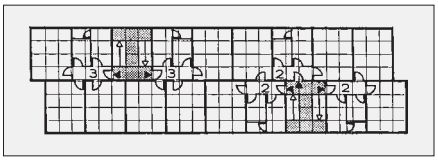
KEY WORDS
Jugomont building JU-61
Jugomont
prefabricated residential buildings
Zagreb housing
Zagreb

U Zagrebu se nakon Drugoga svjetskog rata uz klasično građene stambene zgrada grade i montažne zgrade među kojima su najznačajnije one Jugomontove. Jugomont je bilo zagrebačko poduzeće koje se od 1955. godine bavilo izgradnjom montažnih stambenih zgrada prema raznim sustavima, među kojima se ističe onaj nazvan JU-61. Jugomontove montažne stambene zgrade JU-61 projektirane su 1960. godine, a građene su od 1961. u zagrebačkim stambenim naseljima te u drugim gradovima tadašnje Jugoslavije. Jugomontov sustav danas, nakon pola stoljeća, prepoznajemo kao dio graditeljskoga i tehnološkog naslijeđa, još uvijek nezaštićenog i nevrjednovanog. Vrijednost zgrada potvrđuje neprekidno korištenje i stanovanje tijekom pet desetljeća, iako je došlo vrijeme za njihovo osuvremenjivanje na način koji će omogućiti očuvanje identiteta uz istodobno usklađivanje sa suvremenim zahtjevima energetske učinkovitosti.

After the Second World War began in Zagreb construction of prefabricated buildings, among which the most significant were those produced by Jugomont. Jugomont was a construction company based in Zagreb, that since 1955 produced various prefabricated residential building systems, the most prominent for its advanced architecture and technology improvements being JU-61. Jugomont buildings JU-61 were designed in 1960 and built in Zagreb's housing developments and in other towns in former Yugoslavia since 1961. Today, Jugomont system is recognized as part of construction and technology heritage. After 50 years, a large number of Jugomont JU-61 buildings in Zagreb are in poor condition, and the time has come to modernize them in a way that will preserve their identity, and at the same time follow the requirements of energy efficiency.

UVOD

U Zagrebu se nakon Drugog svjetskog rata, uz klasično građene stambene zgrada, grade i montažne zgrade među kojima su najznačajnije one jugomontove. Prvi poslijeratni pokušaji izgradnje montažnih zgrada u Zagrebu su iz 1947., nakon kojih slijedi natječaj koji je 1949. raspisalo tadašnje Ministarstvo građevina FNR Jugoslavije za izradu idejnih projekata montažnih stambenih zgrada od industrijski izgrađenih elemenata. Natječaj je bio poticaj promišljanju i razvoju montažnih stambenih zgrada, iako prva nagrada na natječaju nije dodijeljena, a drugu nagradu je dobio Ivo Bartolić iz Zagreba. Zatim su u Zagrebu izgrađene tri montažne stambene zgrade na uglu Bukovačke i Petrove ulice prema projektu Ive Bartolića, od kojih do danas nije niti jedna sačuvana. Prvi prototip montažne kuće napravljenje u zagrebačkom poduzeću Izolit 1953. i izložen je na Zagrebačkom Velesajmu. To je bio povod za osnivanje poduzeća Jugomomont 1955.[1]



Sl. 1. Shematski tlocrt zgrade JU-61 (izvor: Mirković, 1980: 146)

JUGOMONT

Jugomont je bilo zagrebačko poduzeće koje se od 1955. Do 1976. Bavilo izgradnjom montažnih zgrada pretežito u Zagrebu, alii drugim gradovima i mjestima tadašnje Jugoslavije. Osim montažnih stambenih zgrada Jugomont je gradio i montažne dječje vrtiće, škole, zdravstvene i javne zgrade, turističke bungalove, garaže i industrijske hale. Jugomont je 1969. Proširio svoj proizvodni program i na niskogradnju, nakon udruživanja s Jugobetonom koji je zapao u poslovne poteškoće. Od 1974. Jugomont je gradio infrastrukturne građevine i u Iraku gdje su određene okolnosti uzrokovale poslovne poteškoće, koje su 1976. dovele do integracije Jugomonta stvrtkom Industrogradnja.

Montažni sustav JU-61

U Jugomontu je razvijeno i primjenjivano nekoliko montažnih sustava, među kojima se ističe JU-61 zbog arhitektonskog, konstruktivnog i tehnološkog unaprjeđenja i poboljšanja u odnosu na prethodne jugomontove montažne sustave. Autori montažnog sustava JU-61 su Bogdan Budimirov, Željko Solar i Dragutin Stilinović. Montažni sustav JU-61 sastoji se od konstruktivnih, nekonstruktivnih i obložnih elemenata. Konstruktivni elementi nisu završeni, za razliku od nekonstruktivnih elemenata, koji su završeni. Vertikalni i horizontalni konstruktivni paneli su od betona i nastali su u uvjetima skupe građevinske mehanizacije i jeftine radne snage.[2] Zidni paneli su veličine 0,12 x 1,20 x 2,60 m, a stropni paneli su veličine 0,12 x 1,20 x 3,60 m. Obložni elementi pročelja su od rebrastog aluminijskog lima ispod kojih je postavljena mineralna vuna zbog toplinske izolacije. Prijenos i montaža elemenata su usklađeni zbog izbjegavanja odlaganja elemenata na gradilištu. Montažni sustav JU-61 korišten je za izgradnju zgrada sa šest etaža. Licencu za montažni sustav JU-61 otkupila su poduzeća iz Ljubljane, Maribora, Celja, Sarajeva, Čačka i Prištine.

Montažne stambene zgrade JU-61

Jugomontove montažne stambene zgrade JU-61 projektirane su 1960.[3] i građene su od 1961. u zagrebačkim stambenim naseljima Remetinečki gaj, Folnegovićevo i Borongaj,[4] a zatim i u drugim gradovima tadašnje države. Prva montažna stambena zgrada JU-61 završena je 1962. u Remetinečkom gaju u Novom Zagrebu.[5] Đuro Mirković je autor tlocrta zgrada sa, za trećinu usporedno smaknutim konstruktivnim modularnim jedinicama veličine 3,60 x 4,80 m.[6] Smaknute modularne jedinice omogućavaju povezivanje modularne stubišne jedinice s modularnom ulaznom jedinicom stana na koju su povezane od jedne do tri modularne sobne jedinice. Modularna ulazna jedinica stana sadrži hodnik, kuhinju, ostavu i kupaonicu i uvijek je iste veličine neovisno o veličini stana. Jednosobni stanovi imaju površinu 34,00 m^2, dvosobni 51,28 m^2, a trosobni 68,56 m^2.[7] Montažne stambene zgrade JU-61 imaju 5 stambenih etaža i servisne prostorije na najnižoj etaži. U početku su zgrade građene sa servisnim prostorijama u

1 Helebrant, 1957: 364
2 Knežević, Kordiš 1987: 106, 109
3 Mirković, 1980: 134
4 Mlinar, 2007: 216, 264, 344
5 Mlinar, 2014: 207
6 Radović, 1989: 18; Budimirov, 2007: 21
7 *** 1964: 6

Sl. 2. Izgradnja zgrade JU-61 u Remetinečkom gaju (izvor: Mlinar, 2014: 95)

Sl. 3. Izgradnja zgrade JU-61 na Borongaju (arhiv autora)





Sl. 4. Izgradnja zgrade JU-61 u Remetinečkom gaju (izvor: Mlinar, 2014: 120)

Sl. 5. Prva izgrađena zgrada JU-61 u Remetinečkom gaju (izvor: *** 1965: n.p.)





Sl. 6. Zgrade JU-61 u Remetinečkom gaju (izvor: *** 1965: n.p.)

Sl. 7. Zgrade JU-61 na Borongaju (izvor: *** 1964: 9)





Sl. 8. Zgrade JU-61 u Remetinečkom gaju (arhiv autora)

Sl. 9. Neprimjereno obnovljeni prozori na zgradi JU-61 u Remetinečkom gaju (arhiv autora)





upuštenom podrumu, te glavnim ulazom na razini terena i stražnjim uzdignutim ulazom na razinu visokog prizemlja. Kasnije su zgrade građene sa servisnim prostorijama u prizemlju i samo s jednim uzdignutim ulazom. Do uzdignutih ulaza uspinju se betonske stube s metalnim ogradama. Ulazi su kod prvih zgrada s upuštenim podrumom natkriveni betonskim nadstrešnicama s metalnim stupovima. Iznad glavnog ili jedinog ulaza pročelje je obloženo valovitom svjetlopropusnom plastikom ili staklom. Pročelje najniže etaže je betonsko s malim prozorima na uzdužnom dijelu. Stambene etaže imaju modularno pročelje na kojem se izmjenjuju aluminijski lim, staklo, limeni brisoleji i vertikale konstruktivnih zidova koje dijele jedinice stambene zgrade. Pročelje sobne jedinice sastoji se od četiri prozora i parapeta obloženog aluminijskim limom, a pročelje kuhinjske jedinice umjesto četiri prozora ima polovinu prozorskog poteza obloženu limenim brisolejem iznad kojeg su nadprozori. Zabati su pomaknuti zbog smaknutog tlocrta i obloženi su aluminijskim limom.

STAMBENE ZGRADE JU-61 KAO ARHITEKTONSKO I URBANISTIČKO NASLIJEĐE ZAGREBAČKIH NASELJA

Značaj stambenih zgrada JU-61 proizlazi iz promišljenog građevinskog i arhitektonskog sustava koji je autentični predstavnik prostornog i vremenskog konteksta u kojem je nastao. Brojnost zgrada JU-61 čini ih bitnim elementom urbanističkog oblikovanja i doživljaja stambenih naselja i urbanizma koji je obilježio 1960-e u Zagrebu. Danas su neodržavanje ili parcijalno i neprimjereno obnavljanje pročelja zgrada JU-61 najvidljiviji problemi koji umanjuju urbanističko-arhitektonsku vrijednost stambenih zgrada i naselja. Prozori su najčešće neodržavani ili parcijalno i neprimjereno obnovljeni, kao i stubišna pročelja. Na najnižoj etaži obloženoj aluminijskim limom vidljiva su udubljenja i druga oštećenja. Dotrajala i neodgovarajuća toplinska izolacija također je problem koji utječe na kvalitetu stanovanja, ali nije vidljiv dok se ne dogodi nestručna obnova koja utječe na oblogu pročelja aluminijskom limom. Izolacija krovova pojedinih zgrada je također dotrajala ili je neprimjereno obnovljena. Zajedničke i servisne prostorije uglavnom nisu održavane, a u pojedinim slučajevima su i devastirane. U stanovima su većinom dotrajale ili su neprimjereno zamijenjene podne obloge i kupaonička oprema. Unutar zgrada su dotrajale i pojedine instalacije što umanjuje kvalitetu i sigurnost korištenja zgrade. Značaj, brojnost i današnje stanje stambenih zgrada JU-61 u zagrebačkim naseljima čimbenici su koji uvjetuju promišljanje o njihovom primjerenom i sustavnom održavanju i obnovi.

ODRŽAVANJE I OBNOVA STAMBENIH ZGRADA JU-61

Održavanje i obnova stambenih zgrada JU-61 treba biti planirana tipskim projektima primjerenim primijenjenom montažnom sustavu gradnje i organizirana u sustavu zajedničke pričuve zgrade i pod nadzorom predstavnika stanara, upravitelja zgrada i građevinske inspekcije. Izradu tipskog projekta treba povjeriti stručnom izrađivaču koji je upoznat s montažnim sustavom i obilježjima stambenih zgrada JU-61. U postupku izrade tipskog projekta obnove izrađivač treba biti kontroliran od referentnih ustanova i treba se konzultirati s dostupnim autorima i drugim akterima povezanim uz projektiranje, izgradnju i održavanje stambenih zgrada JU-61 te s potencijalnim proizvođačima ili dobavljačima materijala i opreme za obnovu. Obnova treba biti racionalna i ekonomična te usklađena sa suvremenim graditeljskim standardima i metodama, kao što je bila i izgradnja stambenih zgrada JU-61. Brojnost i obim potrebnih zahvata omogućavaju prilagođavanje asortimana i cijena pojedinih proizvođača materijala i opreme kvalitetnoj i primjerenoj obnovi stambenih zgrada JU-61. Održavanje bi bilo propisano, a obnova bi obuhvatila zamjenu dotrajalih prozora, ulaznih vrata i stubišnih pročelja, kao i izolaciju pročelja i krova. Udubljenja na aluminijskim oblogama pročelja bi se izravnala, a tamo gdje su oštećenja značajnija obloga bi se zamijenila. Zajedničke i servisne prostorije, kao i instalacije trebalo bi obnoviti u skladu s tipskim projektom obnove. Podne obloge i kupaonička oprema u stanovima može se prepustiti kreativnosti i mogućnostima stanara. Kod već provedenih djelomičnih obnova trebalo bi provje-



Sl. 10. Tipično današnje stanje pročelja zgrade JU-61 (izvor: Mlinar, 2014: 177)

riti zadovoljavaju li funkcionalne i oblikovne kriterije propisane tipskim projektom obnove. Već provedena obnova bi se trebala ponoviti, ako nije u skladu s tipskim projektom, a prema planu i programu obnove.

ZAKLJUČAK

Istraženost, vrednovanje i zaštita jugomontovih montažnih stambenih zgrada JU-61, nakon pola stoljeća od njihove izgradnje, nije primjerena njihovu značaju u kontekstu zagrebačkog i hrvatskog urbanističkog, arhitektonskog i graditeljskog naslijeđa. Čimbenici identiteta stambenih zgrada JU-61 su arhitektonski, konstruktivno i tehnološki prepoznatljiva rješenja koja ih izdvajaju od ostalih montažnih i klasično građenih stambenih zgrada. Kriteriji za održavanje, obnovu i nove zahvate na stambenim zgradama JU-61, kao i metode vrjednovanja, planiranja obnove i dizajna, trebaju štititi njihove prepoznatljive urbanističke i arhitektonske čimbenike identiteta koji su dio zagrebačke kulture stanovanja. Modeli i scenariji održavanja, obnove i novih zahvata na stambenim zgradama JU-61 trebaju biti racionalni, ekonomični i planirani primjerenim tipskim projektima usklađenim s primijenjenim montažnim sustavom gradnje. Istraživanjem, vrjednovanjem i uspostavom organiziranog i primjenjivog modela zaštite kroz tipske projekte održavanja, obnove i novih zahvata na zgradama JU-61, osigurava se zaštita naslijeđa zagrebačke stanogradnje iz 1960.-ih godina, ali i unaprjeđenje i osuvremenjivanje standarda stanovanja usklađenog s potrebama stanovnika. Održavanje i obnova stambenih zgrada JU-61 treba biti sustavna, kontrolirana i usklađena sa suvremenim standardima zaštite, stanogradnje i stanovanja.

LITERATURA

1. Budimirov, B. (2007.), *U prvom licu*, UPI-2M plus, Zagreb, ISBN 978-953-95098-5-7
2. Helebrant, M. (1957.), *Montažno građevinarstvo kod nas*, "Građevinar" (Zagreb), vol. 9, no. 12, str. 364-367, Zagreb
3. Knežević, G.; Kordiš, I. (1987.), *Stambene i javne zgrade*, Tehnička knjiga, Zagreb, ISBN 86-7059-042-5
4. Mirković, Đ. (1980.), *Tehnološki uvjeti arhitektonskom projektiranju*, doktorska disertacija, Arhitektonski fakultet Sveučilišta u Zagrebu, Zagreb
5. Mlinar, I. (2007.), *Urbanistička obilježja zagrebačkih stambenih naselja izgrađenih od 1918. do 1963. godine*, doktorska disertacija, Arhitektonski fakultet Sveučilišta u Zagrebu, Zagreb
6. Mlinar, I. (2014.), *Remetinečki Gaj – Početak sustavne urbanizacije novozagrebačkog područja*, Centar za kulturu Novi Zagreb, Arhitektonski fakultet Sveučilišta u Zagrebu, Zagreb, ISBN 978-953-7800-21-5
7. Radović, D. (1989.), *Bogdan Budimirov*, "Čovjek i prostor" (Zagreb), vol. 36, no. 6 (435), str. 18-19, Zagreb, ISSN 0011-0728
8. Žilić, F. (1965.), *Remetinec 1955 - 1965*, Općinski odbor SSRN Remetinec, Zagreb
9. *** (1964.), *Stambena izgradnja u Zagrebu*, "Čovjek i prostor" (Zagreb), vol. 11, no. 10-11 (139-140), str. 1-9, Zagreb, ISSN 0011-0728
10. *** (1965.), *Gradski fond za stambenu izgradnju Zagreb*, Zagreb

AUTHORS' BIOGRAPHIES

Prof. **Ivan Mlinar**, Ph.D, architect, associate professor at the Faculty of Architecture, University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. As a licensed architect and a scientist, he is author and co-author of scientific books and a series of scientific and technical papers, spatial, urban and detailed urban plans and urban-architectural and architectural projects.
ivan.mlinar@arhitekt.hr

Borka Bobovec, Ph.D, architect, Ministry of Construction and Phisical Planning, Zagreb, Croatia. She graduated from the Faculty of Architecture, with Ph.D in History of Art at Faculty of Humanities and Social Sciences, University of Zagreb. She is the author of a monography, co-author of one book and a series of scientific and technical papers on the history of Croatian architecture, urban planning and housing problems, with emphasis on the second half of the 20th century.
borka.bobovec@mgipu.hr

DUJMO ŽIŽIĆ, University of Split – Faculty of Civil Engineering, Architecture and Geodesy, Split, Croatia
HRVOJE BARTULOVIĆ, University of Split – Faculty of Civil Engineering, Architecture and Geodesy, Split, Croatia

TIPSKE STAMBENE ZGRADE SAGRAĐENE 1940-IH U SOLINU I OMIŠU
SUVREMENI ZAHVATI I PREOBRAZBE

STANDARDIZED HOUSING UNITS BUILT IN SOLIN AND OMIŠ DURING THE 1940S
CONTEMPORARY INTERVENTIONS AND TRANSFORMATIONS

KLJUČNE RIJEČI
tipske stambene zgrade
tvornička naselja
Aleksandar Guzina
Solin, Omiš, Dalmacija

Predmet istraživanja ovog rada su tri tvornička naselja – solinski Sv. Kajo (1904.) i Majdan (1908.) te omiške Ravnice (1908.). Nakon Drugoga svjetskoga rata intezivno se grade novi stambeni predjeli te brojne zgrade društvenog standarda: dvorane, ambulante, kina i domovi kulture, nastavljajući razvoj tih izoliranih malenih urbanih aglomeracija. Žarište istraživanja predstavljaju zgrade izgrađene nakon Drugoga svjetskog rata te njihov utjecaj na naselja i širi prostor. Brojem izvedenih zgrada posebice se ističe arhitekt Aleksandar Guzina koji je 1947. godine projektirao tipske višestambene zgrade i zgrade za sezonske radnike. Današnje stanje zgrada je odraz njihove vlasničke strukture – u višestambenim zgradama žive obitelji tvorničkih radnika, dok su zgrade za sezonske radnike napuštene ili porušene.

KEY WORDS
standardized housing units
industrial settlements
Aleksandar Guzina
Solin, Omiš, Dalmatia

The subjects of this work are three industrial settlements – St. Kajo (1904) and Majdan (1908) near Solin and Ravnice (1908) near Omiš. In further development of these isolated urban miniatures, construction of new residential areas intensified after World War II which included many social and cultural buildings: halls, ambulances, cinemas and culture centres. The focus of the research is placed on housing units constructed after World War II and their impact on the spatial context. Outstanding number of these building was authored by architect Alexander Guzina, who designed standardized apartment buildings and buildings for seasonal workers in 1947. Today, potential for development still exists in run-down buildings for seasonal workers, where parts of previously extinct or completely new public functions can be situated.

UVOD

Tijekom stoljeća i pol postojanja, cementna je industrija svojim postrojenjima, tupinolomima, infrastrukturom i tvorničkim naseljima ostavila značajan trag u prostoru srednje Dalmacije. Njezin razvoj se temeljio na obilju prirodne laporaste sirovine idealnog sastava te je na razmjerno uskom području pokrenuto čak 10 tvorničkih poduhvata i preko 20 tupinoloma koji su sirovinu izvozili na udaljena tržišta, što je bio jedinstven slučaj u svijetu. Predmet istraživanja ovog rada su tri tvornička naselja – solinski Sv. Kajo (1904.) i Majdan (1908.) te omiške Ravnice (1908.), koja označavaju početak urbanog sazrijevanja tih neizgrađenih ruralnih područja (Sl. 1.). Ona su obilježila razdoblje najintenzivnijeg prostornog širenja cementne industrije.[1] Nakon razaranja tijekom Drugoga svjetskoga rata proizvodnje praktično nije bilo pa su kao prioritet obnove postale upravo tvornice građevinskoga materijala. Osim proširenja postojećih i izgradnje novih postrojenja i infrastrukture, posebna briga je bila usmjerena na intenzivnu izgradnju novih stambenih predjela. Usporedno s provedbom Prvoga petogodišnjeg plana razvitka tadašnje *narodne privrede FNRJ* (1947.-1951.) i osiguravanja nužnog smještaja radnika, rastu zahtjevi i ambicije za većom kvalitetom stanovanja te se grade brojne zgrade društvenog standarda: dvorane, ambulante, kina i domovi kulture, nastavljajući razvoj tih izoliranih malenih urbanih aglomeracija.

TIPSKE ZGRADE

U žarištu istraživanja su stambene zgrade izgrađene nakon Drugoga svjetskog rata te njihov utjecaj na naselja i širi prostorni kontekst. Brojem izvedenih zgrada posebice se ističe Aleksandar Guzina, arhitekt splitskoga "Građevno-projektantskog ureda za Dalmaciju" koji je za "Dalmatinsku industriju cementa i cementnih proizvoda" projektirao tipske višestambene zgrade i zgrade za samce izvedene u tri istraživana naselja.[2]

Zgrade za samce i sezonske radnike bile su prva primijenjena tipologija stambene arhitekture poslije rata, a omogućavale su žurno smještanje radnika. Samački profil novih radnika osiguravao je brzu i jeftinu izgradnju zgrada niskog standarda stanovanja. Planirane su višekrevetne spavaonice (od četiri do osam kreveta) uz grupiranje sanitarnih uređaja u blokove. Arhitektonsko programiranje kojim se isključuje obitelji i djecu bilo je oslobođeno i potrebe za odgojno-obrazovnim sadržajima.

Projekt je dovršen u travnju 1947., a predviđao je završetak gradnje do kraja godine, što govori o prioritetnosti rješavanja stambenog pitanja. U tehničkom opisu[3] navodi se da je gradnja "*...nužno potrebna radi pomanjkanja radne snage iz neposredne blizine tvornica, radi čega se moraju uzimati radnici iz daljnih mjesta kojima treba osigurati udoban i higijenski stan, a kojega danas u tvornici nema*". Tipska zgrada za četrdeset samaca jest katnica tlocrtnih dimenzija 36,6 x 7,7 m (Sl. 2.). Po etaži je u jednotraktu smješteno pet četverokrevetnih spavaonica površine 23 m^2, a zajedničke sanitarne prostorije smještene su uz ulazno stubište. U gradnji su primijenjeni građevni materijali iz proizvodne ponude naručitelja: beton i betonski blokovi, salonitni pokrov, *terrazzo* pločice i cementna žbuka. Mjere štednje predvidjele su jednostavnu drvenu krovnu i međukatnu konstrukciju. Na pročeljima je struktura zgrade čitljiva razmještajem otvora – prozori spavaonica čine ujednačen niz, dok su otvori sanitarnih prostora grupirani. Projektom je predviđeno višestruko ponavljanje tipske zgrade, pa je jedna izgrađena u Sv. Kaju, a još dvije u Ravnicama.

Arhitekt Guzina za isti projektni ured, također u travnju 1947. godine, projektira i tipske zgrade sa četiri trosobna stana.(Sl. 4.) U projektnoj dokumentaciji javljaju se i kao "*zgrade za obitelji*". To je ilustrativno za prvu poslijeratnu etapu rješavanja stambenoga pitanja, kada je tip zgrade za samce toliko dominantna da je jedine planirane višestambene zgrade dovoljno opisati sa šturim "*zgrade za obitelji*". Četiri stana su smještena u simetričnoj jednokatnici dimenzija 26,0 x 7,4 m. Ulazi u stanove na katovima riješeni su zasebnim vanjskim stubištima i terasama vještom reinterpretacijom *balature* – ulaznog sklopa iz tradicijske arhitekture (Sl. 5.). Stanovi su organizirani primjenom „utilitarnih zona". Uz jednu zgradu izgrađenu u Sv. Kaju, sagrađene su još tri u Majdanu te dvije u omiškim Ravnicama.

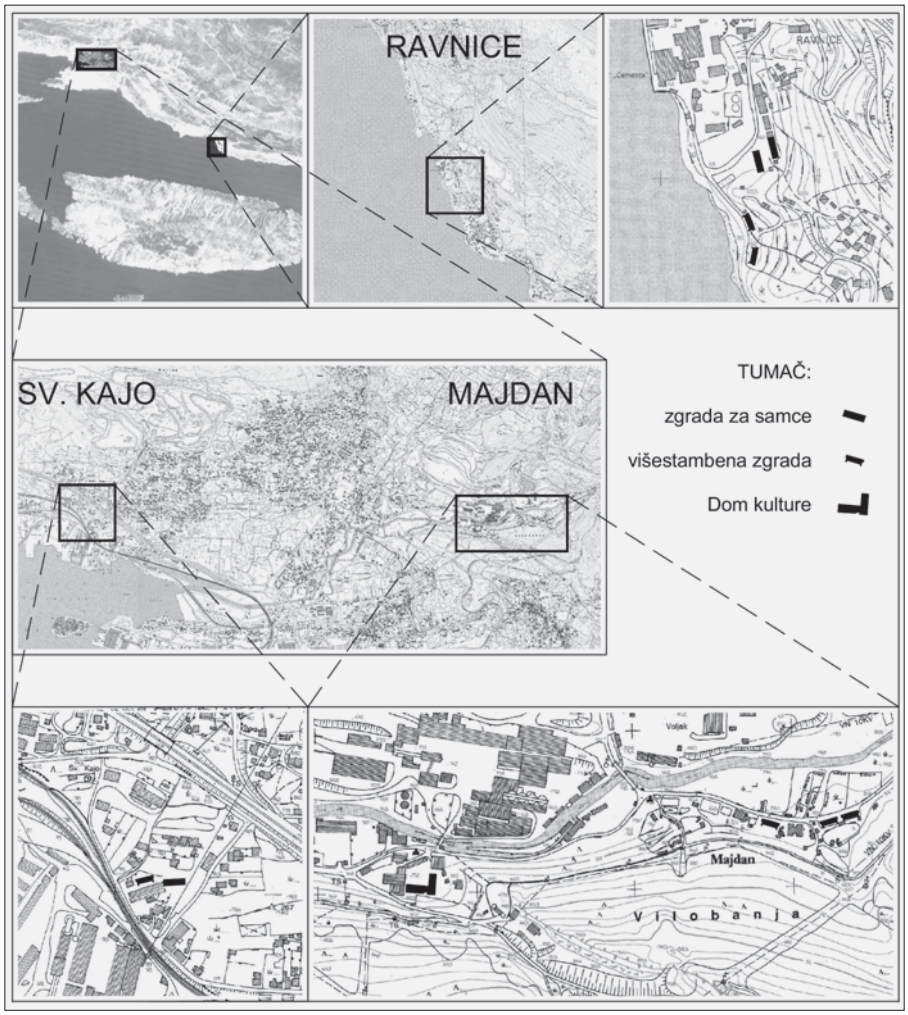
1 Morpurgo, 1965: 6-7
2 HR-DAST, sign 162.
3 HR-DAST, sign 162.

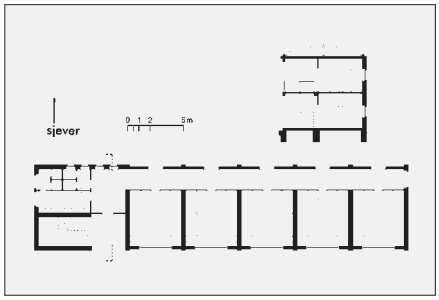
Sl. 1. Kartografski prikaz istraživanih tvorničkih naselja i urbanog konteksta u kojem su građene tipske zgrade arhitekta Aleksandra Guzine (priredio: D. Žižić, na podlozi Hrvatske osnovne karte – HOK)

Sl. 2. Tipska zgrada za četrdeset samaca, presjek i tlocrt prizemlja (priredio: D. Žižić, prema: HR DAST, sign. 162)

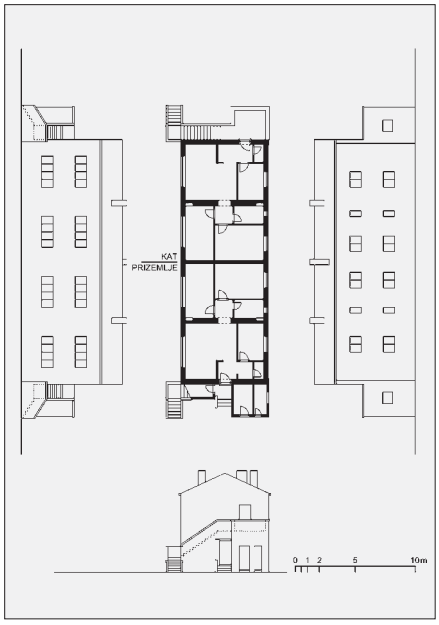
Sl. 3. Tipska zgrada za četrdeset samaca, Sv. Kajo. (CEMEX, album Rat i obnova)

Sl. 4. Tipska zgrada sa četiri trosobna stana, tlocrti i pročelja (arhitektonski snimak, D. Žižić)









U oba primjera arhitekt Guzina u nezahvalnim uvjetima uspijeva kvalitetno unaprijediti osnovni arhitektonski program. Njegove tipske zgrade su na različite načine ugrađene u postojeće tkivo svakog od navedenih naselja, prilagođavajući se terenu i zatečenom urbanističkom stanju.

TVORNIČKA NASELJA

U tvorničkim krugovima ostvareni su povoljni uvjeti za integraciju industrije, obrta i umjetnosti, pa arhitektura naselja formiranih uz cementare na prijelazu 19. i 20. stoljeća dobiva klasicistička i secesijska obilježja. U naseljima se izvode i perivoji strogih geometrijskih uzoraka, što govori o ambicijama tvorničara i dodatno mijenja dotadašnji karakter uglavnom neizgrađenih ruralnih prostora.

Četvrta po redu dalmatinska tvornica cementa, a prva uz koju je formirano tvorničko naselje, podignuta je 1904. godine na priobalnom području uz crkvicu sv. Kaja pokraj Solina. Gotovo potpuno neizgrađeno područje nalazilo se uz granicu općina Solina i Kaštel Sućurca, a nedugo nakon podizanja tvornice sagrađene su i prve stambene zgrade, namijenjene u prvom redu stručnjacima i poslovođama. Područje je jasno zonirano – stanovanje je smješteno sjeverno od željezničke pruge Split-Knin, dok je južni dio obuhvata bio namijenjen proizvodnji. Uz vilu tvorničkog direktora i dvije druge zgrade uskoro se grade i zgrade lokalnih stanovnika, pa prostor od 6 ha nema odlike planiranog naselja.

Nakon Drugoga svjetskoga rata i obnove djelomično porušenih postrojenja, pristupa se izgradnji novih stambenih zgrada i zgrada društvenog standarda. Krajem 1940-ih u nekoherentnu urbanu strukturu arhitekt Guzina dodaje još dva elementa. Tipska zgrada za četrdeset samaca izgrađena je sjeverno od željezničke pruge, neposredno uz trasu žičare iz tupinoloma, a zapadno od nje je smještena i tipska višestambena zgrada. Guzinin ograničen zahvat ipak nije uspio značajnije unaprijediti karakter svetokajskog naselja. Urbane kvalitete podiže zgrada kina "Prvoborac" sagrađena 1950. godine, te čitaonica i ambulanta otvorene u tvornici, ali dostupne i stanovnicima naselja. Sliku naselja završava 1953. godine projektant Nikola Ferić sklopom dviju višestambenih dvokatnica te zgrade restorana sa stambenim tornjem.[4]

Sljedeća dalmatinska tvornica cementa sagrađena je 1908. godine na predjelu zvanom Majdan, približno osamsto metara nizvodno od izvora Jadra. Njezina postrojenja tvore složen i prostorno razgranat sustav. Iako je u pitanju samo jedna tvornica, eksploatacijskim poljima lapora, žičarama, elektroenergetskom infrastrukturom, četiri kilometra dugom željeznicom do lučkih postrojenja i skladišta umrežena je u širi prostor regije.

Tvornica je izgrađena na sjevernoj obali rijeke Jadro dok je uz južnu obalu smješteno tvorničko naselje. Sagrađene su stambene zgrade za stručnjake, uprava i tvornički restoran. O stambenim potrebama nastalima nakon pokretanja proizvodnje govori činjenica da su stanovi improvizirani i u samoj tvorničkoj zgradi te u dvije hidrocentrale. Zgrade u naselju ubrzo su nakon gradnje i elektrificirane, čime je postignut visoki tehnički standard čitavo desetljeće prije elektrifikacije Splita, koji je struju dobio upravo iz hidrocentrala majdanske tvornice. Stalno povećanje broja tvorničkih radnika potaknulo je u naselju razne obrte i trgovine. Do početka Drugoga svjetskoga rata Majdan se od razmjerno pustog prostora razvio u vitalno tvorničko mjesto.

Krajem 1940-ih godina sagrađene su tri tipske višestambene zgrade arhitekta Guzine. Zgrade prate krivulju prometnice Put Majdana, nastavljajući širenje prijeratne urbane kompozicije prema istoku. Stambenim prostorima su orijentirane prema jugu i krajoliku, već tada ozbiljno narušenom uslijed eksploatacije tupine.(sl. 6.)

U Majdanu je tvornica tijekom 1953. i 1954. godine izgradila Dom kulture, integriran u prijeratni dio naselja.[5] Zajedno s višestambenom zgradom za tvorničke stručnjake, Dom kulture formira novi trg. U zgradi Doma bile su smještene plesna i kino-dvorana, dvorana za sastanke i knjižnica s čitaonicom.[6] U blizini je sagrađena i ambulanta koju su, osim tvorničkih radnika, koristili i stanovnici obližnjih naselja, dodatno osnažujući mrežu društvene infrastrukture.



Sl. 5. Tipska zgrada sa četiri trosobna stana, Sv. Kajo. (CEMEX)



Sl. 6. Tipske višestambene zgrade s tupinolomom u pozadini, Majdan (izvor: CEMEX, album Rat i obnova)

4 HR DAST, sign. 174. Nastavkom širenja radničkih zgrada sjeverno od tvornice zauzeto je područje do kaštelanske ceste uokvirujući konačne obrise naselja. Projekti zgrada sa šest, odnosno devet stanova rađeni su kao tipski, a neznatno izmijenjene inačice zgrade izvedene su u Solinu i Vranjicu.

5 Muljačić, 1969: 60. Projektant je bio Frane Buškariol iz splitskoga ureda "Projektant". Poslijeratne vlasti su u gradovima planirale najčešće domove kulture, nasuprot zadružnim domovima namijenjenima ruralnim ambijentima. Već sama činjenica da je za Majdan predviđen Dom kulture s kino-dvoranom, govori o preobrazbi društvenog obrasca – u Majdanu bez obzira na relativno mali broj stanovnika, već desetljećima ne prevladava „agrarna privreda".

6 Grubišić, 2010: 9. Kinodvorana je imala i *"pomoćne prostorije iza pozornice sa sobom za šminku i toalete, sustav osvjetljenja, veliki koncertni klavir, te malu nišu za suflera čime je Majdan uz kino dobio i kazalište"*.



Sl. 7. Tipske višestambene zgrade s hidrocentralom i izvorom Jadra u pozadini, Majdan (izvor: CEMEX, album Rat i obnova)



Sl. 8. Tvorničko naselje u Majdanu, stanje ožujak 2015. (snimio: D. Žižić)



Sl. 9. Zgrada za samce u Ravnicama pokraj Omiša, stanje: veljača 2014. (snimio: D. Žižić)

Iste godine kada i tvornica u Majdanu, sagrađena je tvornica u Ravnicama, dva kilometra južno od Omiša. Bila je to šesta dalmatinska tvornica cementa. Dijelovi tvorničkog sklopa su se nizali od morske obale prema naslagama lapora na višim dijelovima obronaka Omiške Dinare. Na istočnom rubu tvorničkoga sklopa, usporedno sa slojnicama, sagrađene su prije Prvoga svjetskoga rata tri zgrade za smještaj i unaprjeđenje životnog standarda tvorničkih radnika. Tako su, uz stanove, u njima smješteni tvornički restoran, društvena dvorana, poslije prenamijenjena u kino, trgovina i čitaonica.

U Brzetu, šestotinjak metara sjevernije od tvornice u Ravnicama, sagrađena je 1928. godine još jedna manja tvornica cementa, koja je 1947. godine pripojena ravničkoj cementari. Udaljenost od strateških prometnih čvorišta poštedila je obje omiške tvornice većih razaranja tijekom Drugoga svjetskoga rata. Do kraja 1940.-ih proizvodnja se normalizirala te se južno od tvornice planirala izgradnja radničkog naselja tipskih zgrada – dviju zgrada za samce i dviju s trosobnim stanovima. U kompoziciji izduženih volumena usporednih sa slojnicama, arhitekt Guzina smještava dvije zgrade za samce, a dvije višestambene zgrade uokviruju uvalu sa šljunčanom plažom na južnom rubu tvorničkog naselja.

ZAKLJUČAK

Karakter i identitet tvorničkih naselja dalmatinske industrije cementa odredila su dva ključna razdoblja: nastanak početkom 20. stoljeća i desetljeće obnove i širenja nakon Drugoga svjetskoga rata. Razlike među tim razvojnim etapama odraz su izmijenjene društvene paradigme kojom cementare postaju neposredni naručitelj brojnih zgrada društvenog standarda. Izvedene su tako poslije rata diljem regije brojne dvorane, kina, domovi kulture, knjižnice i čitaonice, ambulante i sportske građevine. Ipak, kapaciteti tih ambicioznih programa su se pokazali predimenzioniranima i neodrživima,[7] pa posljednjih četvrt stoljeća uglavnom stoje napušteni ili nenamjenski korišteni. Kino u Sv. Kaju, danas u vlasništvu "CEMEX Hrvatska" godinama se ne koristi. Dom kulture u Majdanu je početkom 1990-ih zapaljen i do danas nije obnovljen. Zgrada bivše majdanske ambulante je namijenjena stanovanju, a javni karakter okolnog prostora je narušen brojnim improviziranim gradnjama i uzurpacijom zemljišta za poljodjelsku namjenu. Tvornica u Ravnicama je srušena 2006. godine, kada je porušena i jedna tipska zgrada za samce. Kino je napušteno, a u trgovini i čitaonici su improvizirani stanovi.

Današnje stanje tipskih zgrada arhitekta Guzine je odraz njihove vlasničke strukture – u višestambenim zgradama žive obitelji tvorničkih radnika, dok su zgrade za samce napuštene ili porušene. Vlasnici i stanari osiguravaju zgradama vitalnost, ali po cijenu učestalih i nestručnih zahvata u strukturu i na pročeljima zgrada. Nedavnim ozakonjenjem neprimjerenih dogradnji trajno je izgubljena izvorna struktura postignuta ponavljanjem višestambenih zgrada. Razvojni potencijal i mogućnost primanja novih scenarija korištenja još postoji u derutnim zgradama za samce. Vlasnik svetokajske samačke zgrade je tvrtka "CEMEX Hrvatska", a ravničke Grad Omiš. Upravo je vlasnička struktura bila presudna da se zgrade sačuvaju te je u njima danas moguć smještaj dijela ugašenih ili potpuno novih javnih funkcija naselja. Prostorna organizacija zgrada za samce zahvalna je za projektiranje prenamjena.Većinu strukture zgrade čini linearni niz jednakih praznih prostora, dok su sanitarni blokovi i stubište grupirani uz kraću stranicu građevine. Konstrukcija poprečnih zidova se u slučaju potrebe za većim prostorima može zamijeniti okvirnim nosačem. U Majdanu nije izgrađena zgrada za samce, ali kao iznimka u ovom istraživanju, postoji derutna zgrada Doma kulture koja je vrijedan potencijal za obnovu.U svakom od tri naselja postoji po jedna zgrada koja može postati novi društveni centar.

Kao kriterij odabira zgrada za revitalizaciju u tvorničkim naseljima Sv. Kaju, Majdanu i Ravnicama nametnulo se vlasništvo. Ono je definiralo i poželjne dionike budućih preobrazbi: gradove Solin i Omiš, Državni ured za upravljanje državnom imovinom i "CEMEX Hrvatska" d.d. Uz institucije i tvrtku koja je baštinik cementne industrije u regiji, neizostavna je i suradnja s lokalnom zajednicom. Navedeni dionici su relevantni nositelji mogućeg i održivog modela revitalizacije vlasnički neopterećenih dijelova tvorničkih

7 Hajndl, 1969: 7.

8 Potencijalom koji leži u prostornim tragovima industrije cementa bavila se tijekom ožujka i travnja 2015. godine studentska radionica *"Mayday! Majdan! Mayday!"* kao dio projekta *„Ex Marlstone Quarry as a Community Space"* financiranog od Europske kulturne fondacije. Radionicu je organizirao Fakultet građevinarstva, arhitekture i geodezije u Splitu kao partner nositeljima projekta – Gradu Solinu i Hrvatskim šumama-UŠP Split.

naselja. Primjenjiva metoda pretpostavlja uspostavu suradničke platforme dionika te prijavu projekta revitalizacije na jedan od brojnih EU natječaja koji se bave urbanim preobrazbama.[8] Daljnji koraci bi uključivali ankete i javne rasprave, arhitektonske i urbanističke natječaje i radionice, participativne zahvate te provedbe programiranih sadržaja. Istraživanje po prvi puta predstavlja zanemareni sloj poslijeratne tipske stanogradnje te nudi model i metodu kojima su, suradnjom lokalne zajednice i drugih dionika, moguće preobrazbe zapuštenih zgrada u nositelje novog identiteta tih specifičnih stoljetnih naselja. Njihovom djelomičnom prenamjenom, prilagodbom suvremenim potrebama i osuvremenjivanjem očuvala bi se ta specifična naselja razmjerno skromnog standarda, kao pokazatelji rasta i mijena grada, tipološke različitosti i njihovu prilagodljivost suvremenom korištenju, usprkos ograničenim prostornim uvjetima.



Sl. 10. Višestambene zgrade u Ravnicama pokraj Omiša, stanje: veljača 2014. (snimio: D. Žižić)

LITERATURA

1. Grubišić, S. (2010.), *Spaljena zgrada je u nadležnosti Fonda za privatizaciju*, "Solinska kronika", no. 186 (15. 3.), str. 9
2. Hajndl, R. (1969.), *Dileme oko kina "Prvoborac"*, "Dalmacija-cement - List radnog kolektiva", no. 111 (5), str. 7, Solin-Split
3. Muljačić, S. (1969.), *Kronološka izgradnja Splita 1944.-1969.*, URBS, no. 8-9, str. 47-101, Split
4. Morpurgo, J. (1965.), *Stogodišnjica prve dalmatinske tvornice cemnta* (1), "Dalmacijacement - List radnog kolektiva", no. 70-71 (5-6), str. 6-7, Solin-Split.

IZVORI

1. Državni arhiv u Splitu, Split, arhiv "CEMEX-a Hrvatska" [HR DAST]
2. "CEMEX Hrvatska", Solin [CEMEX]

AUTHORS' BIOGRAPHIES

Dujmo Žižić, Ph.D, architect, senior assistant at the Faculty of Civil Engineering, Architecture and Geodesy of the University of Split. His field of scientific research is industrial architectural heritage. In 2014 he defended doctorate "The cement industry in the region of Split – architecture, infrastructure and the impact on the cultural landscape.
dujmo.zizic@gradst.hr

Hrvoje Bartulović, Ph.D, architect, since 2008 he works as a research assistant at the Faculty of Civil Engineering, Architecture and Geodesy of the University of Split, on the scientific project "Architecture of Split in the 20th century". In 2014 defended his doctoral thesis entitled "The articulation of the Ulica Domovinskog rata and integration in the urban fabric of Split".
hrvoje.bartulovic@gradst.hr

DUŠKO ČIKARA, Croatian Conservation Institute, Zagreb, Croatia
ANKA ĆURIĆ, Croatian Conservation Institute, Zagreb, Croatia

NOVA STRUKTURA UNUTAR PALAČE HRANOTIĆ NA BOLU
CILJEVI, MOGUĆNOSTI I METODE SUVREMENOG KORIŠTENJA

NEW STRUCTURE WITHIN HRANOTIĆ PALACE IN BOL
GOALS, POSSIBILITIES AND METHODS OF CONTEMPORARY UTILIZATION

KLJUČNE RIJEČI
palača Hranotić
arhitektonsko naslijeđe
ugradnja zgrada
revitalizacija
Bol

Kasnobarokna bračka palača Hranotić na Bolu primjer je zapuštene povijesne građevine kojoj su sačuvani samo vanjski zidovi. Iako njena gradnja nikada nije dovršena valorizirana je kao graditeljsko naslijeđe regionalnog značenja, a predloženi način revitalizacije omogućava da se u konzerviranu povijesnu strukturu interpolira suvremena građevina čija tehnička oprema dopušta planiranje raznih namjena. Takav pristup ima veći stvaralački, spoznajni, edukacijski, prostorni, gospodarski i razvojni potencijal od rekonstrukcije gdje se građevina dovršava po uzoru na oblikovno srodne sačuvane primjere.

KEY WORDS
Hranotić Palace
architectural heritage
interpolation
revitalization
Bol

The late Baroque Palace Hranotić in Bol is an example of the neglected historic buildings, which have only their outer walls preserved. Although its construction was never completed, the palace has been evaluated as the architectural heritage of regional significance, and the proposed revitalization method allows the interpolation of a modern building with technical equipment that allows planning its different functions. This approach offers more creative, cognitive, educational, spatial, economic and developing potential than the reconstruction in which the palace could be completed by following examples of the preserved buildings with the related design.

UVOD

Iako je, zahvaljujući zidanoj, na različite utjecaje otpornijoj strukturi, sačuvan velik broj duže vrijeme napuštenih građevina, kao i cijelih povijesnih naselja na području Hrvatske, one se tek iznimno aktiviraju, dok se novom gradnjom nagriza dragocjeni slobodan prostor. Bez obzira na stupanj zakonske zaštite te građevine smatramo vrijednim graditeljskim naslijeđem, koji se ne bi smjelo zanemariti u procesu revitalizacije gradskih, odnosno ruralnih cjelina. U svakome pojedinom slučaju treba odlučiti kojom metodom obnoviti pojedinu građevinu, odnosno prostornu i funkcionalnu cjelinu. Pri tome bi stupanj povijesno umjetničke i arhitektonske vrijednosti trebao biti smjernica za individualni likovni, arhitektonski i tehnološki pristup obnovi građevina od kojih su najčešće preostali samo masivni obodni zidovi. Neke građevine možda će se rekonstruirati dopunjavanjem dijelova koji nedostaju, po uzoru na očuvane primjere. U ovom se radu postavlja pitanje konzervatorskog pristupa aktiviranju malobrojnih, u jednom dahu građenih, ali zbog spleta okolnosti nikada dovršenih zdanja, koja smještajem u prostoru i arhitektonskim obilježjima nedvojbeno predstavljaju povijesnu vrijednost.



Sl. 1. Bol, palača Hranotić (snimio: Robert Barilla, 2007.)



Sl. 2. Bol, prvi katastarski plan zapadnog dijela naselja s označenom palačom Hranotić (http://www.das.hr/arhiv_mapa_dj.php; Državni arhiv u Splitu, HR-DaSt 152, Arhiv mapa za Istru i Dalmaciju, k. o. Bol, 47)

ČINITELJI IDENTITETA PALAČE HRANOTIĆ KAO GRADITELJSKOG NASLIJEĐA

Kao primjer navodi se bolska nedovršena samostojeća kasnobarokna palača, dio neobične građevne situacije koja se lokalno naziva „kućom u kući"[1] (Sl. 1.). Obodni zidovi dvokatnice sa stambenim potkrovljem i prizemljem djelomično poslovne namjene, koja se mjerilom izdvaja od rahlog rastera naselja, (Sl. 2.) podignuti su oko starije katnice izvedene bračkom inačicom pučkoga graditeljstva srednje Dalmacije – priklesanim i lomljenim kamenom, s jednostavnim okvirima otvora i pokrivene kamenim pločama. Nema izravne veze između gospodarskog prizemlja i stambenog kata na koji se pristupa vanjskim kamenim stubištem. Kuhinja se nalazi u potkrovlju, osvijetljenom pomoću krovnih kućica. Sa zapadne strane dodan je prostor trgovine. Zrcalno komponirana pročelja palače artikulirana su jedino neznatno istaknutim jednostavnim okvirima otvora i horizontalnim razdjelnim trakama (Sl. 3.). Plastičnije su naglašeni dekoracija glavnog ulaza (Sl. 4.) i profilirani snažni potkrovni vijenac na dvjema stranama okrenutima pogledu s mora te iz središta mjesta (Sl. 5.), dok su ostala pročelja jednostavnija. Zidana struktura pročelja izvedena je kombinacijom bijelog kamena i blokova rumenog konglomerata (bolske breče). Prema položaju začetaka masivnih pregradnih zidova moguće je s vrlo velikim stupnjem vjerojatnosti rekonstruirati planiranu zrcalnu tlocrtnu organizaciju palače (Sl. 6.). Osnovnoj prostornoj organizaciji, koju čine prostrana središnja prostorija i po dvije bočne prostorije istih gabarita („*Quattro stanze ed un salon, xe la caxa d`un Schiavon.*"), na začelnoj je strani pridodan niz od tri prostorije, od kojih je osna, prema visinski izmaknutom položaju otvora za odmorišta, nesumnjivo bila predviđena za stubište (Sl. 4.). Na temelju uvida u prvi austrijski katastarski popis[2] i u župne matične knjige,[3] utvrđeni su naručitelji gradnje, sinovi Antuna Hranotića, prominentni bolski kapetani i brodovlasnici na prijelazu iz 18. u 19. st. Gradnja je vjerojatno obustavljena kad su dvojica od petorice braće umrla tijekom 1813. i 1814. g., ako ne i koju godinu prije uslijed ratnih prilika. Unutar zidina preživjela je starija stambena građevina, u kojoj se tijekom gradnje palače moglo obitavati sve do trenutka podizanja pregradnih zidova i međukatnih konstrukcija. U oblikovnom smislu najveću vrijednost nedovršene palače čini dosljedno provedena zrcalna kompozicija, pod utjecajem neoklasicističkih strujanja, suzdržano artikuliranih pročelja te simetrična prostorna artikulacija. Oblikovanje pročelja u skladu je s internacionalnom prirodom stila, pri čemu se koloristično rješenje – za koje je poslužio lokalni, manje vrijedan kamen – dovodi u vezu s toskanskim utjecajima na temelju povijesnih izvora iz kojih je razvidno da su Hranotići pristajali u Livornu, a dvojica su se tamo i oženila.[4] Arhitektonski koncept predstavlja neopaladijevsku inačicu tripartitne podjele, pri čemu je pojednostavljena tlocrtna shema pojedinih Palladijevih vila, poput vile Pisani u Bagnolu, vile Foscari u Malcontenti i vile Cornaro u Piombinu kod Padove (prvo Scamozzijevo izdanje tiskano je 1776.-1783. g.),[5] ovdje poslužila kao predložak za organizaciju varijante osnovnog tipa tripartitne tlocrtne podjele. On je, iako se na temelju navedene mletačke rugalice smatra svojstvenim hrvatskoj obali Jadrana, ipak rijetkost na području sje-

1 Čikara, 2015: 98-94
2 Državni arhiv u Splitu, HR-DaSt 152, Arhiv mapa za Istru i Dalmaciju, k. o. Bol, 47
3 Od bolskih starijih župnih matičnih knjiga sačuvane su jedino Knjiga umrlih i Stanje duša za razdoblje 19. stoljeća, tako da o rodu Hranotić nema dovoljno poznatih podataka.
4 Čikara, 2015: 89-90
5 Bertotti Scamozzi, 1844: knjiga II., T. V., 21-22; knjiga III., T. III., 13-15; knjiga III., T. XXIX., 47-50



Sl. 3. Bol, palača Hranotić, nacrti pretpostavljenog izvedenog stanja s obrisom krova; južno i istočno pročelje (gore), sjeverno i zapadno pročelje (dolje) (izradila: Anka Ćurić, 2013.)

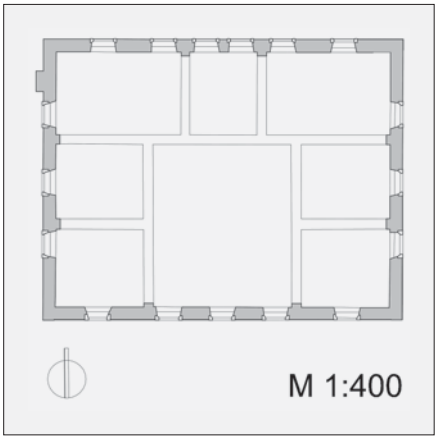
Sl. 4. Bol, palača Hranotić, glavni ulaz (snimio: Jasenko Rasol, 2015.)

Sl. 5. Bol, palača Hranotić, pogled s jugoistoka (snimio: Jasenko Rasol, 2015.)

Sl. 6. Bol, palača Hranotić, tlocrt (izradila: Anka Ćurić, 2013.)







verno od Boke i Dubrovačke Republike. Štoviše, prema kriteriju simetrije kao jedne od odrednica umjetnosti oblikovanja prostora, kao svojevrsni povijesnoumjetnički paradoks u odnosu na ranija ladanjska i suvremena suburbana zdanja južnijih područja, bračka su zdanja dosljednija ostvarenja. Međutim, nije slučajno da je upravo tu pronađena zemljopisno definirana, na hrvatskom dijelu Jadrana za sada najsjevernija, skupina građevina s tripartitnom podjelom.[6] Naime, ta se kasnobarokna pojava dovodi u kulturološku vezu s gospodarskim usponom najvećega dalmatinskog otoka, utemeljenim na proizvodnji i intenzivnom pomorskom prijevozu velikih količina vina, ponajprije u Veneciju, tijekom stotinjak godina grubo omeđenih zadnjim protuturskim ratom (1715.-1718.) i krajem francuske uprave 1813. g.[7] Osim arhivskih dokumenata i malobrojnih predmeta, tih nekoliko palača jedina su materijalna svjedočanstva razdoblja uspona, u kojemu se u atmosferi raznolikih, uglavnom mletačkih kulturnih utjecaja, zahvaljujući povijesno ekonomskom kontekstu razvijenog brodarenja, u pojedinim primorskim sredinama zasnivaju prvi kapitalistički odnosi.[8] Iako je, zahvaljujući kvalitetnom vezivu i vrsnoći izvedbe, zidana struktura uglavnom neoštećena, postavlja se pitanje njezina dugoročnog očuvanja.[9]



Sl. 7. Bol, palača Hranotić, računalna simulacija ubačene nove strukture i djelomično rekonstruiranog perimetra (izradila: Ramona Mavar, 2015.)



Sl. 8. Schwerin, zgrada arhiva Zemaljskog muzeja (fotografija s interneta)

POVIJESNO UMJETNIČKI I URBANISTIČKI KRITERIJI ZA VRJEDNOVANJE GRAĐEVNIH STRUKTURA

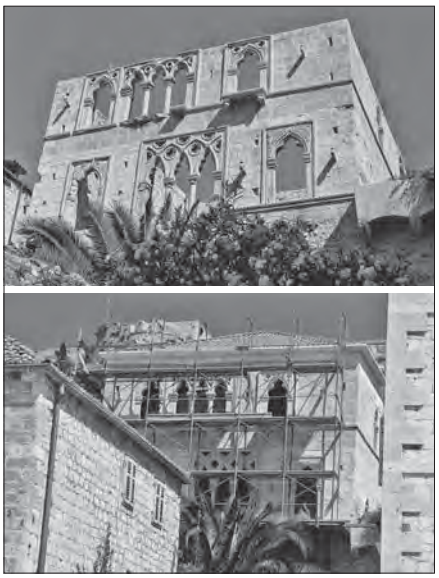
Kriteriji vrjednovanja obuhvaćaju prepoznavanje kulturnih vrijednosti građevine kao sinteze povijesnih, dokumentarnih, estetskih (arhitektonsko-urbanističkih) činitelja te povećanje uporabne vrijednosti stvaranjem suvremenoga funkcionalnog prostora. Palača Hranotić svjedoči o iznimnom razdoblju u gospodarskoj i kulturnoj prošlosti Brača i njegovih naselja. Arhitektonskim konceptom i pojavnošću nadišla je kontekst tradicijskoga graditeljstva svoga doba, a i danas je percipirana kao element diskontinuiteta u urbanoj matrici. Vrsnoćom izvedbe, netipičnim tlocrtnim rasporedom, oblikovanjem pročelja i načinom primjene kamene građe, ona na širem planu predstavlja rijetkost koja svojom vrijednošću nedvojbeno nadilazi bizarnost situacije „kuće u kući". Njezina je vanjština opaženi entitet u urbanom krajoliku, dok je zgrada u njezinoj nutrini forma ukorijenjena u ambijentu koja se iz pješačke vizure ne može neposredno doživjeti. Prema urbanističkom planu palača je smještena u Zoni B zaštite (djelomična zaštita povijesnih struktura) i nije zaštićena kao pojedinačno kulturno dobro. Navodi se da su vrjednovani svi povijesni slojevi te će se za svaku pojedinu građevinu donositi zasebna odluka nadležnoga konzervatorskog odjela, uz općenito važeće mjere zaštite tradicijskoga graditeljstva i ostataka povijesne urbane matrice.[10] U analiziranom primjeru lokalna zajednica nije vlasnik građevine, ali ima obvezu i odgovornost odlučivanja o vrsnoći i primjerenosti projekta, kao i o realizaciji procesa revitalizacije.

METODE REVITALIZACIJE I MOGUĆI SCENARIJI PONOVNE UPORABE

Postojeći prostorni odnos dviju građevina onemogućuje njihovu racionalnu uporabu. Štoviše, manja kuća svojom veličinom i smještajem priječi doživljavanje nedovršenoga vrijednoga arhitektonskog koncepta. Stoga se uklanjanje[11] starije vernakularne građevine, nakon razmatranja osnovnih kriterija valorizacije (povijesna i umjetnička vrijednost, vrijednost rijetkosti),[12] nametnulo kao jedino rješenje kojim bi se bitno vrjednija struktura oslobodila i revitalizirala nakon dva stoljeća *statusa quo*.[13] Alternativni zahvati bitno su manjega kreativnoga i funkcionalnog dosega, jer je jasno da se ni nakon opsežnih radova u manjoj kući zbog dvostrukoga masivnog zaslona ne mogu postići standardni uvjeti za boravak i rad ako se ne uklone zidovi palače. Učinak takvog zahvata bio bi gospodarski zanemariv, a naslijeđe bi se bespovratno uništilo. Održavanje postojećeg stanja rekonstrukcijom manje kuće i konzerviranjem obodnih zidova moguće je tek kao muzeološka prezentacija bizarnosti u graditeljstvu, a to se vjerojatno ne bi isplatilo.

Prije odabira metode kojom bi se palača nakon uklanjanja manje kuće stavila u funkciju, treba napomenuti da, iako je palača podignuta do visine krovnog vijenca, detalji njezina konačnog izgleda nisu poznati, jer za sada nisu pronađeni relevantni povijesni

6 D. Čikara, *Bračke kasnobarokne palače tripartitnog tlocrta*, izlaganje na znanstvenom skupu Dani Cvita Fiskovića, 2014. (tekst u pripremi).
7 Peričić, 1996: 622; Peričić, 1976: 14-24
8 Gospodnetić, 1994: 370-372.
9 Moglo bi se očekivati da će palača Hranotić, nakon što je dvaput stavljena pod preventivnu zaštitu (2001. i 2005. g.), napokon biti i upisana u registar zaštićenoga kulturnog naslijeđa.
10 Detaljni urbanistički plan naselja Bol, 2014., knjiga 1., str. 44.
11 Uklanjanje ne mora nužno značiti i nestanak građevine. Uvjetno se može predvidjeti i preseljenje odnosno pažljiva razgradnja konstrukcije, a nakon toga i rekonstrukcija građevine na drugome mjestu na kojemu bi se uklopila u tradicijski ambijent.
12 Marasović, 1983: 12-13.
13 Podrazumijeva se da su ključne pretpostavke za predloženi zahvat rješavanje zamršenih vlasničkih odnosa te pitanje formalne zaštite i konzervatorskih uvjeta.



Sl. 9. Hvar, palača Užižić, glavno pročelje prije (gore) i nakon zahvata (dolje) (fotografije s interneta)

dokumenti. Nema podataka o elementima koji su prema arhitektonskoj logici trebali biti sastavni dijelovi oblikovanja, poput oblika i veličine krovnih kućica, odnosno atike za osvjetljavanje središnje prostorije u potkrovlju, gabarita i izgleda začelne cisterne na koju se trebalo pristupiti s prvog odmorišta stubišta te o dimenzijama predviđenih prolaza među prostorijama uz pretpostavljanje njihova smještaja. Neizvjesna je i mogućnost dobave lokalne breče za eventualno dovršenje pregradnih zidova. Iako se na temelju usporedbenih primjera može napraviti idealna rekonstrukcija građevine, poštovanje načela izvornosti metodološki uvjetuje predloženi tip konzervatorskog zahvata. Stoga se u ovom slučaju kao optimalna metoda predlaže interpolacija, odnosno oblikovno i tehnološki suvremena izvedba neovisnog korpusa unutar zidina palače sa svim potrebnim tehničkim rješenjima (Sl. 7.). Na taj bi se način prostor unutar perimetra oživio uz strogo očuvanje zatečene strukture, kojoj su potrebni samo ograničeni zahvati nadopune izgubljenih dijelova. Pretpostavljeni tlocrtni raspored palače može se naglasiti u izvedbi parterne plohe. Umetanje novoga, konstruktivno i vizualno odvojenoga građevnog tijela nadalje omogućuje razmjerno velik stupanj slobode u planiranju prostora, primjenu suvremenih instalacija i materijala te obavljanje različitih funkcija bez ugroze integriteta naslijeđa. Mogli bi se osmisliti i različiti modeli – tehnološki i/ili funkcionalni, koji bi se mogli razvijati/mijenjati ili posve ukloniti uz minimalni utjecaj na naslijeđeni entitet i uz poštovanje načela reverzibilnosti. Radi mogućnosti sagledavanja i doživljaja povijesne strukture iznutra, bilo bi poželjno da umetnuta građevina bude odignuta od tla, s transparentnom opnom te da njezina funkcija bude javna. Predloženo rješenje temelji se na kombinaciji općeprihvaćenih metoda zaštite graditeljskog naslijeđa – konzerviranju, revitalizaciji i interpolaciji. U urbanoj rekonstrukciji interpolacija se najčešće primjenjuje radi popunjavanja neizgrađenog prostora u blokovima ili nizovima zgrada, ali „...njome se ne teži vratiti nekadašnje stanje, nego popuniti današnje praznine (bez obzira jesu li one ranije uopće postojale) i to unošenjem suvremene arhitekture u postojeće tkivo".[14] Teoretski se takva intervencija može staviti u odnos prema fasadizmu tipa *façade retention* (kritika kojeg je opće mjesto u konzervatorskoj teoriji) jer, iako je rezultat na prvi pogled jednak, polazišta su bitno različita, a metoda primijenjena u ovom slučaju rezultat je stroge primjene konzervatorskih kriterija.

USPOREDBENI PRIMJERI ODABRANE METODE REVITALIZACIJE

Sličan senzibilitet u pristupu revitalizaciji ilustrira usporediv primjer pronađen na internetu.[15] Riječ je o prenamjeni unutrašnjosti devastirane vojne jahaonice u njemačkom gradu Schwerinu za potrebe Zemaljskoga arheološkog muzeja, u kojoj je, također metodom kontrasta, izveden fizički odvojen i tehnološki suvremen korpus unutar dijelom sačuvanih, konzerviranih i stabiliziranih obodnih zidova povijesne strukture[16] (Sl. 8.). Suprotan, konvencionalni pristup primijenjen je u zemljopisno i kulturološki mnogo bližemu te po povijesnoj sudbini analognom primjeru recentnog stavljanja zidova hvarske, u slici grada dominantne palače Užižić (poznate i kao palače Hektorović), u rezidencijalnu funkciju, pri čemu se nije odoljelo porivu za dovršenjem u jednom dahu podignute, ali nikada do kraja izvedene kasnogotičke strukture (Sl.9.). Odabrano je rješenje polučilo, blago rečeno, dvojbene rezultate u smislu kreativnog doprinosa struci, pri čemu je primjena metode prilagodbe dovela do kompromitiranja povijesne istine, odnosno do stvaranja arhitektonskog simulakruma.

ZAKLJUČAK

Glede urbanističke revitalizacije graditeljskog naslijeđa, u ovom se radu na primjeru bolske nedovršene klasicističke palače razmatra varijanta metode interpolacije (umetanja) neovisnog građevnog korpusa u sklop visoko vrjednovane povijesne strukture. Tako bi se prostorni kapaciteti palače stavili u punu funkciju konzervatorski promišljenom sinergijom dviju kontrastnih struktura, ali bi se sačuvao i specifični *genius loci*. U primjeni takvoga, u odnosu na valoriziranu strukturu potpuno reverzibilnog pristupa, poštovali su se teorijski kriteriji, a postupak je stavljen u odnos prema analognim primjerima iz konzervatorske prakse.

14 Marasović, 1985: 154
15 http://www.heinze.de/architekturobjekt/magazin-des-archaeologischen-landes-museums-schwerin [16. 01. 2015.]
16 Izvedba je dovršena 2001. godine, autori: R. Grossmann, K. F. Menck, W. Gerstner, S. Wenzl, DE-Schwerin.

LITERATURA

1. Bertotti Scamozzi, O. (1844.), *Le fabbriche e i disegni di Andrea Palladio e le terme*, Genova – Giovanni Decamilli, Milano – Angelo Monti
2. Čikara, D. (2015.), *Dvije klasicističke palače bračke „maritimne oligarhije"*, Adrias, no. 21, str. 85-122, Split, ISSN 0352-9924
3. Gospodnetić, J. (1994.), *Brač i njegovo pomorstvo (I)*, Supetar, Brački zbornik, ISBN 9536266016
4. Marasović, T. (1983.), *Zaštita graditeljskog nasljeđa, povijesni pregled s izborom tekstova i dokumenata*, Zagreb-Split
5. Marasović, T. (1985.), *Aktivni pristup graditeljskom nasljeđu*, Split, Sveučilište u Splitu – Društvo konzervatora Hrvatske – Arhitektonski fakultet Sveučilišta u Zagrebu
6. Peričić, Š. (1976.), *Proizvodnja i izvoz srednjodalmatinskih otoka u XVIII stoljeću*, Radovi Instituta za hrvatsku povijest, no. 9, pp. 5-41, Zagreb, ISSN 0351-2142
7. Peričić, Š. (1996.), *Zlatno doba bračkog jedrenjaštva*, Građa i prilozi za povijest Dalmacije, no. 12, pp. 619-640, Split, ISSN 0351-4307
8. Richards, J. (1994), *Façadism*, New York, Routledge, ISBN 0415083168

AUTHORS' BIOGRAPHIES

Duško Čikara, art historian and archaeologist, senior conservator. He is engaged in research, documentation and restoration of architectural heritage. The fortifications built in the style of transitional period and the residential architecture with tripartite spatial organization at Adriatic coastal belt are the areas of his special concern.
dcikara@h-r-z.hr

Anka Ćurić, architect, senior conservator. She is engaged in research, development of architectural documentation, making plans and overseeing of the reconstruction of architectural heritage. The area of her special interest is the fortification architecture of the Early Modern Period.
acuric@h-r-z.hr

ZLATKO JURIĆ, University of Zagreb – Faculty of Humanities and Social Sciences, Zagreb, Croatia
SILVIJA LIMANI, Community College in Zaprešić, Croatia

URBANISTIČKI PLAN KAPTOLA I DOLCA U ZAGREBU IZ 1935. GODINE
NOVA ARHITEKTURA U STAROM DIJELU GRADA

MASTER PLAN FOR KAPTOL AND DOLAC IN ZAGREB, 1935
NEW ARCHITECTURE IN OLD URBAN SETTINGS

KLJUČNE RIJEČI
Kaptol, Zagreb
Edo Schön
Milovan Kovačević
urbanističko planiranje
konzerviranje spomenika

KEY WORDS
Kaptol, Zagreb
Edo Schön
Milovan Kovačević
town planning
conservation of monuments

Velikom broju inženjera i arhitekata koji su se bavili planiranjem srednjovjekovnoga biskupskoga grada Kaptola, pridružili su se 1935. godine arhitekti Edo Schön i Milovan Kovačević s prijedlogom urbanističkog plana Kaptola i Dolca. Na teorijskoj razini Schönove i Kovačevićeve zamisli treba kritički analizirati i usporediti s Kovačićevim neizvedenim urbanističkim planovima iz 1908., 1910. i 1911. Na praktičnoj razini njihov urbanistički plan treba uspoređivati s urbanističkim planom Vjekoslava Bastla i Karla Vajde za izgradnju nove gradske tržnice na Dolcu (1925.) u kojem su radikalno primijenjene Baumeister-Stübbenove urbanističke teorije. Schön i Kovačević su radikalizirali njihove zamisli te su dovršili zapadnu, sjevernu i istočnu stranu tržnice. Na Kaptolu ispred katedrale predvidjeli su veliki pravokutni trg, a kule su spojene velikim trijemom.

Since 1850 the urban plan of Kaptol and Dolac has been one of the most important and most delicate problems of Zagreb urban planning. Architects Edo Schön and Milovan Kovačević with their master plan proposal of 1935 joined architects and engineers who had dealt with the same issue. On a theoretical level, Schön's and Kovačević's urban design is to be analyzed and compared to Kovačić's designs of 1908, 1910, and 1911. On a practical level, their design is to be compared with urban plan of Dolac and the new city market designed by Vjekoslav Bastl and Karlo Vajda. They radically applied Baumeister-Stübben's theories of urban planning but the city market remained unfinished. Schön and Kovačević completed and radicalized Bastl-Vajda project. They envisaged a grand rectangular square in front of the cathedral, as well as the connection of towers through a large porch.

UVOD

Od 1850. godine planiranje Kaptola, zagrebačkoga srednjevjekovnoga biskupskog grada, bio je jedan od najvažnijih i najosjetljivijih urbanističkih problema u gradogradnji Zagreba.[1] U 19. stoljeću na Kaptolskom trgu bila su provedena radikalna rušenja južnih i sjevernih gradskih vrata, Kaptolske vijećnice i Roberičine kuće, a glavno obrazloženje je bilo prilagođavanje zahtjevima suvremenoga prometa. Od početka stilske restauracije zagrebačke katedrale predviđalo se rušenje zapadnog utvrdnog zida, knjižnice biskupa Alagovića i Bakačeve kule, što se opravdavalo teorijama praktične estetike. Osnovni cilj je bilo otvaranje pogleda na novo zapadno pročelje katedrale. Početkom 20. stoljeća započela je ogorčena polemika između povjesničara, arheologa, arhitekata i povjesničara umjetnosti – za i protiv rušenja Bakačeve kule, koje je na kraju provedeno 1906. godine.

VIKTOR KOVAČIĆ – REGULATORNA OSNOVA 1908.

Na inzistiranje Kluba hrvatskih arhitekata bio je raspisan javni arhitektonski natječaj za urbanistički plan Kaptola i okolice koji je bio značajan zbog nekoliko razloga. Prvi razlog – isključivo su hrvatski arhitekti mogli sudjelovati. Drugi razlog – multidisciplinarnost ocjenjivačkoga suda kojemu je predsjedavao vodeći europski stručnjak arhitekt Cornelius Gurlitt (1850.-1938.), profesor na Visokoj tehničkoj školi u Dresdenu. Prva nagrada je dodijeljena arhitektu Viktoru Kovačiću jednoglasnom odlukom ocjenjivačkoga suda. U pratećem teorijskom tekstu on je jasno naveo i priznao utjecaj njemačkog urbanista K. Henricija.

Kritičar V. Lunaček je najpreciznije objasnio značenje natječaja. Prvi put je arhitekt umjetnik pobijedio tehničke diletante koji su dotada nesmetano dominirali u gradogradnji.[2] Osnovna urbanistička ideja bila je revitaliziranje uništene stare gradske slike Kaptola i očuvanje slikovitog ambijenta Dolca. Na Kaptolskom trgu V. Kovačić je predložio zatvaranje južne strane interpolacijom jednokatne zgrade kroz koju bi prolazila tramvajska pruga prema Mirogoju, rekonstrukciju novom izgradnjom zapadnog zida ispred katedrale i omeđivanje sjeverne strane s ugradnjom prizemne zgrade tramvajske čekaonice i četiri stabla lipe. Na Dolcu je izuzetno vješto smještena nova gradska tržnica uz zadržavanje postojeće parcelacije, izgradnje i uličnog sustava. Nakon natječaja V. Kovačić je izradio još dva urbanistička plana Kaptola i Dolca, 1910. i 1911. godine.[3] Glavni razlog zašto nijedan njegov prijedlog nije izveden bio je početak Prvoga svjetskog rata.

V. HEINZEL, K. VAJDA I V. BASTL – URBANISTIČKI PROJEKT DOLCA 1922.-1936.

Gradska općina se odlučila za radikalni zahvat i šef gradskoga građevnog ureda inženjer Karlo Vajda i arhitekt Vjekoslav Bastl započeli su 1922. godine rad na urbanističkom i arhitektonskom projektu za izgradnju nove gradske tržnice na Dolcu i Opatovini.[4] U skladu s Baumeister-Stübbenovim urbanističkim teorijama i općim higijenskim, funkcionalnim i prometnim uvjetima za izgradnju zatvorene podrumske i otvorene prizemne tržnice bila je žrtvovana lokalna topografija, zemljišna parcelacija, morfologija izgradnje i ulični sustav staroga gradskog predjela Dolca. Naslijeđeni ambijentalni prostori Dolca bili su potpuno uništeni nakon ugradnji poslovno-stambenih zgrada Bartolić i Arko-Herceg te poslovne zgrade Tržnog nadzorništva duž zapadne i istočne strane gradske tržnice. Sjeverna strana toga sklopa je ostala nedovršena. Crkva sv. Marije je na bizaran način zagrađena na zapadnoj strani volumenom zgrade Tržnog nadzorništva.

E. SCHÖN O URBANISTIČKIM PLANOVIMA V. KOVAČIĆA – 1927., 1935.

Edo Schön je prvi puta pisao o urbanističkom planu Kaptola u reprezentativnoj mapi-monografiji o njegovu djelu koju je objavio 1927. godine.[5] On je naglasio Kovačićevo dugogodišnje sakupljanje i proučavanje velike građe o povijesti katedrale prije izrade natječajnog urbanističkog plana.[6] V. Kovačić je pokazao iznimnu zrelost jer je urbanističko planiranje jedan od najtežih umjetničkih zadataka u arhitekturi. Njegov urba-

1 a) Sveobuhvatna bibliografija o Kaptolu i Dolcu u: Strugar, 2008: 1-380.
b) O regulaciji Kaptola i Dolca pisali su (izbor): Buntak, F. (1935.), *Župna crkva sv. Marije na Dolcu*, Vjesnik Hrvatskog arheološkog društva(Zagreb), NS, br. 18, str. 23-25.; Dobronić, L. (1988.), *Zagrebački Kaptol i gornji grad nekad i danas*, Zagreb, Školska knjiga, str. 21-22/93-115; Dobronić, L. (1991.a), *Biskupski i kaptolski Zagreb*, Zagreb, Školska knjiga, str. 73-80/211-219/256-259; Dobronić, L. (1991.b), *Zagrebačka biskupska tvrđa*, Zagreb, Školska knjiga, str. 15-57; Fischer, M.; Maruševski, O. (1981.), *Trg Republike-idejni projekt uređenja*, Trg bana Jelačića – dokumentacija Konzervatorskog odjela u Zagrebu, ZG-61/3.; Gurlitt, C. (1909.), *Osnivanje gradova*, Zagreb, Klub hrvatskih arhitekata, str. 1-16.; Jurić, Z. (2004.),*Zaštita spomenika u teorijama gradogradnje u srednjoj Europi 1870.-1918*., Prostor (Zagreb), god. 12, br. 1(27), str. 1-15; Jurić, Z. (2005.), *Viktor Kovačić – prilog u regulaciju Kaptola*, 1908., Prostor (Zagreb), god. 13, br. 1(29), str. 23-38; Knežević, S. (2000.), *Urbanističke zamisli Viktora Kovačića*, Radovi Instituta zapovijest umjetnosti (Zagreb), br. 24, str. 93-112; Kovačić, V. (1908.), *Osnova za preudesbu Kaptola i okolice u Zagrebu*, Zagreb, str. 1-15; Laslo, A., Radović-Mahečić, D. (1997.),*Viktor Kovačić – promotor hrvatske moderne arhitekture*, Radovi Instituta za povijest umjetnosti (Zagreb), br. 21, str. 42-165; Laszowski, E. (1925.), *Plemićeva kuća u Zagrebu – nekrolog porušenoj kući na Dolcu br. 2,* Stari i novi Zagreb (Zagreb), str. 22-32; Maruševski, O. (1986.), *Iso Kršnjavi kao graditelj*, Zagreb: Društvo povjesničara umjetnosti SR Hrvatske, str. 233-236; Moravanszky, A. (1998.), *Competing Visions – Aesthetic Invention and Social Imagination in Central European Architecture 1867-1918*, Cambridge-Massachusets-London-England, The MIT Press, str. 235; Premerl, T. (2003.), *Zagreb, grad moderne arhitekture*, Zagreb: Matica Hrvatska, str. 55.
2 Lunaček, 1924: 2.
3 a) Jurić, Strugar, 2009.a: 289-301. b) Jurić, Strugar, 2009.b: 369-387.
4 a) Jurić, Strugar, 2009.c: 307-318. b) Jurić, Strugar, 2011: 200-213.
5 Šen, 1927: 9.
6 Šen, 1927: 9.

Sl. 1. Pogled odozgo na područje Kaptola, Dolca i Opatovine (izvor: Šen, Kovačević, 1935: 1)

Sl. 2. Pogled s juga iz Bakačeve ulice na Kaptolsku terasu, portik pred glavnim pročeljem katedrale, južno pročelje nadbiskupskog dvora (izvor: Šen, Kovačević, 1935: 2)

Sl. 3. Pogled s Trga bana Jelačića na proširenu Bakačevu ulicu i novi gradski blok između Cesarčeve ulice i izravnane stare Vlaške ulice (izvor: Šen, Kovačević, 1935: 4)

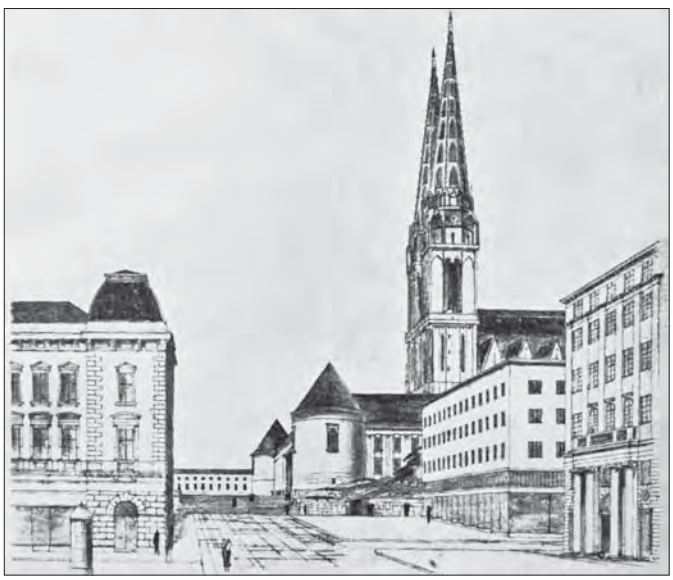
Sl. 4. Pogled s istoka iz izravnane stare Vlaške ulice na istočno pročelje nadbiskupskog dvora i zvonike katedrale (izvor: Šen, Kovačević, 1935: 6)

Sl. 5. Pogled sa sjeveroistoka na Langov trg i postojeće istočno pročelje nadbiskupskog dvora i novo predloženu izgradnju duž sjevernog utvrdnog zida (izvor: Šen, Kovačević, 1935: 8)

Sl. 6. Pogled sa zapadne strane Kaptolske terase na portik između kula Severnik i Nebojan, koji ponovo zatvara ulazno pročelje katedrale (izvor: Šen, Kovačević, 1935: naslovna stranica)













nistički plan nije šablonski geodetski nacrt za parcelaciju zemljišta i planiranje uličnih poteza jer je utemeljen na poštovanju duha mjesta i hrvatske povijesti. Posebno je pohvaljena podjela Kaptolskog trga na javni trg i crkveni atrij. Schön je nastavio razrađivati kritički stav o Kovačićevim urbanističkim planovima u teorijskom tekstu objavljenom 1935. godine. Brojne alternative dokazuju Kovačićevo unutrašnje kolebanje i traženje najboljeg rješenja za planiranje Kaptolskog trga, Dolca i smještaj gradske tržnice.[7] Tri varijante za zatvaranje istočne strane Kaptolskog trga su pokazale njegovu neodlučnost u izboru teorijskog načela. Osnovna konzervatorska i urbanistička dvojba bila je ponovno zatvaranje ili zadržavanje postojećeg stanja ispred zapadnoga pročelja katedrale. Prema Schönovom mišljenju Kovačić je projektirao „*romantički arhitektonski ugođaj*" koji bi podsjećao na nestali stari Kaptolski ambijent.[8] U varijantama za planiranje Dolca i ugradnje zgrade tržnice prisutno je osciliranje između očuvanja i rušenja slikovitoga starog gradskog ambijenta. Konačna je ocjena bila da je Kovačić tražio između „*nostalgije za starim ambijentom i odricanja od tradicije*."[9]

E. SCHÖN O VAJDINOM URBANISTIČKOM PLANU DOLCA – 1927./1935.

U mapi monografiji o Kovačiću, Edo Schön je negativno ocijenio, ali nije detaljnije obrazložio, Vajdin urbanistički plan Dolca. Precizna kritička analiza je uslijedila 1935. godine.[10] Novost je njegova podjela autorstva između gradonačelnika arhitekta Vjekoslava Heinzela i inženjera Karla Vajde. Jedini cilj je bila izgradnja nove gradske podzemne i nadzemne tržnice koja je izazvala nemilosrdno rušenje čitavog Dolca. Sjeverna strana tržnice nije dovršena, a promet je ostao neriješen usprkos dvostrukom povećanju financijskih troškova u odnosu na početno planirana. Ugrađene su previsoke poslovno-stambene zgrade koje su higijenski lošije rješenje od prijašnje niske stambene izgradnje. Osnovni nedostatak je isključivo usmjerenje na planiranje Dolca, koji nije bio povezan s Kaptolom.[11]

E. SCHÖN O NATJEČAJU ZA GENERALNI URBANISTIČKI PLAN ZAGREBA I DETALJNOM URBANISTIČKOM PLANU KAPTOLA I. ZEMLJAKA I F. BAHOVCA IZ 1931.-32.

Gradska općina je 1930. i 1931. godine organizirala međunarodni natječaj za generalni urbanistički plan Zagreba i detaljni urbanistički plan Kaptola.[12] Na natječaj su pristigla 52 rada, a ocjenjivački sud nije dodijelio prvu nagradu. Schön je pohvalio rad arhitekta Zdenka Strižića iz Zagreba. Prema njegovoj interpretaciji na Kaptolskom trgu jedna polovica natjecatelja je zatvarala, a druga polovica je ostavljala otvorenim prostor ispred katedrale. Na osnovu saznanja iz natječaja arhitekti I. Zemljak i F. Bahovec iz gradskog građevnog ureda su izradili detaljni urbanistički plan Kaptola koji je glatko odbio urbanistički odbor gradskog zastupstva.[13] Schön je njihov plan ocijenio preradikalnim. Oni su negirali povijesno-umjetničku vrijednost jer su predviđali rušenje sve postojeće izgradnje. Osnovna ideja bila je vrtni grad s najamnim zgradama koja je po Schönovu mišljenju bila primjenjiva isključivo na zagrebačkoj periferiji. Prijedlog je bio ekonomski neisplativ jer bi bila potrebna skupa komasacija gusto izgrađenog dijela grada.[14]

E. SCHÖN I M. KOVAČEVIĆ – DETALJNI URBANISTIČKI PLAN KAPTOLA 1935.

Edo Schön i Milovan Kovačević su 1935. godine samoinicijativno izradili prijedlog detaljnog urbanističkog plana Kaptola i Dolca. Prema njihovu mišljenju na Kaptolu je bilo potrebno očuvati povijesno-građevne vrijednosti pa su zato urbanističko-estetski razlozi imali prioritet nad utilitarnim razlozima (higijenska sanacija, prometni, građevni i urbanističko-estetski) u procesu planiranja. Nadbiskupski dvor, utvrde oko katedrale, nadbiskupski perivoj, franjevački samostan i neke arhitektonske vrijednije kanoničke kurije sjeverno od sjemeništa bi se sačuvale jer predstavljaju zadnje ostatke staroga Kaptola.[15] U sljedećoj etapi invencija i talent arhitekta bi trebali uskladiti preostali stari Kaptolski ambijent i ugrađenu novu izgradnju. Postojeća izgradnja na zapadnoj strani

7 Šen, 1935: 3.
8 Šen, 1935: 3.
9 Šen, 1935: 4.
10 Šen, 1935: 5.
11 Šen, 1935: 5.
12 a) Laslo, 1984: 25-31. b) Radović Mahečić, Štok, 1997: 10-27.
13 Šen, 1935: 6.
14 Šen, 1935: 7.
15 Šen, 1935: 8.

Kaptolskoga trga bila je predviđena za rušenje jer nije imala arhitektonsku vrijednost. V. Heinzel i K. Vajda srušili su stari slikoviti Dolac, a sve staro preostalo i novo izgrađeno nije imalo arhitektonsku i povijesnu vrijednost.

AKROPOLA NA KAPTOLU

Detaljni urbanistički plan je obuhvaćao područje omeđeno na jugu Jelačićevim trgom, na sjeveru Novom Vesi, na zapadu Radićevom ulicom, a na istoku Ribnjakom i Langovim trgom. Na Kaptolskom trgu ne bi bilo tržnice već bi služio isključivo za svečane crkvene priredbe. Ispred katedrale je predložena prostrana terasa. Iz Bakačeve ulice bi se širokim javnim stubištem pristupalo na južnu stranu terase. Kolni pristup bi bio sa sjeverne strane iz Kaptolske ulice. Zbog prometnih razloga Bakačeva i Kaptolska ulica se spajaju na zapadnoj strani terase i imaju blagi uspon koji omogućuje prometnu vezu od davnine.

Terasa je na sjevernoj strani bila zatvorena pročeljem nove dvokatne zgrade u kojoj bi se nalazilo sjemenište. Postojeće sjemenište bi se srušilo s obrazloženjem da je „*trošno*", „*ne odgovara više svojoj svrsi*", „*odavno se u kaptolskim krugovima pomišlja na preselenje*". Zapadna strana terase, odnosno Kaptolskog trga, bila bi određena velikim građevnim dvokatnim blokom izduženog pravokutnog tlocrta u kojem se na jugozapadnom uglu nalazi poslovno-stambena zgrada Arko-Herceg na Dolcu. Na istočnoj strani terase je portik dvokatne visine ispred ulaznog pročelja katedrale, koji bi povezivao kule Severnik i Nebojan. Portik bi u sredini bio rastvoren širokim trijemom koji bi providno povezivao gradski prostor terase i sakralni prostor atrija katedrale. Idejom o ponovnom zatvaranju glavnog pročelja katedrale Schön je nastavio i nadogradio prethodna razmišljanja Viktora Kovačića, Martina Pilara, Milana Lenucija, Đure Szabe, Mladena Kauzlarića i Huge Ehrlicha. Zahvaljujući pažljivom usaglašavanju horizontala vijenaca i sljemena krovova portika i nadbiskupskog dvora još je jače naglašen vertikalizam zapadnoga pročelja neogotičke katedrale.[16] Glavna urbanistička ideja bila je predlaganje novog platoa „*u razini kaptolske terase koji, omeđašen sa sviju strana cestama iskače poput Akropole od svog okoliša.*"[17]

Južno od nadbiskupskog dvora srušila bi se „*grupa neuglednih i trošnih kućica*" duž stare Vlaške na potezu od Palmotićeve na istoku do Bakačeve ulice na zapadu zbog definiranja novog ispravljenog smjera Vlaške. Veliki troškovi rušenja zgrada nadoknadili bi se novim građevnim blokom između Cesarčeve ulice na jugu i Vlaške na sjeveru. Ispravljeni smjer Vlaške bi zatvarao Kaptolsku akropolu s južne strane i otvarao perspektivne poglede na nadbiskupski dvor i katedralu. Istočnu stranu Kaptolske akropole bi definirao korigirani spoj Branjugove ulice i Ribnjaka. Sjevernom stranom bi prolazila nova ulica, koja bi povezivala Langov trg, Kaptolsku ulicu i Opatovinu, zbog dovođenja teretnog prometa iz istočnog dijela grada (klaonica, gradska stanica) do gradske tržnice na Dolcu. Osim prometnih i funkcionalnih razloga bili bi zadovoljeni i estetski razlozi jer bi omogućila najljepše poglede na katedralu. Na Dolcu su dovršili blokovsku izgradnju na istočnoj i zapadnoj strani tržnice i predložili su smještaj nove zgrade ribarnice na sjevernoj strani, između produžene Skalinske na jugu i nove ulice u smjeru Langov trg – Kaptolska ul. – Opatovina.[18]

Osnovna značajka je jasno izražena kontradikcija koja postoji između teorijskog teksta i urbanističkog plana. U teorijskim premisama Schön je bio blizak Sitte-Henrici-Kovačićevim razmišljanjima jer je isticao prednost povijesno-umjetničkih u odnosu na prometno-funkcionalne čimbenike. Schön-Kovačevićev urbanistički plan je bio logičan i sukladan nastavak i završetak Heinzel-Vajdinog urbanističkog plana.

ZAKLJUČAK

Osnovni čimbenik urbane baštine Kaptola su postojeći ulični raster, parcelacija, način izgradnje na parceli (odnos izgrađene i neizgrađene površine, položaj zgrade na parceli, volumen zgrada) koji su povijesno naslijeđeni. Rijetko pogrešnim zahvatima u 19. stoljeću gradski prostor i baština Kaptola su devastirani zbog prilagođavanja prometu i pomodnim teorijama praktične estetike. Drastično su izmijenjene gradska slika i am-

16 Šen, 1935: 10.
17 Šen, 1935: 10.
18 Šen, 1935: 10.

bijentalna vrijednost Kaptola, koje su izgubile starosnu i povijesnu vrijednost. Suvremeni urbanistički i arhitektonski zahvati trebali bi slijediti model prezentacije kojim bi se rekonstruiralo novom izgradnjom nestalu gradsku sliku i ambijentalnu vrijednost na Kaptolskom trgu i dovršilo sjevernu stranu tržnice na Dolcu. Tijekom procesa rekonstrukcije Kaptola i dovršavanja Dolca moglo bi se dozvoliti samo rušenje postojećih provizornih pomoćnih zgrada. Metoda intervencije bila bi konzerviranje – revitalizacija postojećih i interpolacija novih zgrada bez primjene predimenzioniranih volumena na spoju s Tkalčićevom, Skalinskom i Opatovinom. Na Kaptolskom trgu interpoliranjem dvije nove zgrade između sjeverne i južne kule i na južnoj strani na spoju s Bakačevom ulicom rekonstruirala bi se nekadašnja zatvorenost prostora trga i funkcionalna podjela na svjetovni trg i sakralni atrij. Metode intervencija bile bi rekonstrukcija novom izgradnjom i interpolacija (prilagođavanje, naglašavanje).

LITERATURA

1. Jurić, Z.; Strugar, M. (2009.a), *Viktor Kovačić – predprojekt regulacije Kaptola, Dolca i Vlaške ulice 1910. godine*, u: „Sic Ars Deprenditur Arte – Zbornik u čast Vladimira Markovića", str. 289-301, Zavod za informacijske studije Odsjeka za informacijske znanosti Filozofskog fakulteta Sveučilišta u Zagrebu, Zagreb
2. Jurić, Z.; Strugar, M. (2009.b), *Viktor Kovačić i Milan Lenuci: Predprojekt regulacije Dolca (1911-1912)*, u: „Ivi Maroeviću – baštinici u spomen" (ur: Žarka Vujić, Marko Špikić), str. 369-387, Zavod za informacijske studije Odsjeka za informacijske znanosti Filozofskog fakulteta Sveučilišta u Zagrebu, Zagreb
3. Jurić, Z.; Strugar, M. (2009.c), *Karlo Vajda i Vjekoslav Bastl – detaljna regulacijska osnova i arhitektonski projekti tržnice na Dolcu u Zagrebu, 1925.-1927. godine*, Radovi Instituta za povijest umjetnosti, vol. 33, str. 307-318, Zagreb
4. Jurić, Z.; Strugar, M. (2011.), *Karlo Vajda i Vjekoslav Bastl: izgradnja tržnice na Dolcu u Zagrebu*, *1928.-1936.*, Prostor, vol. 19, no. 1, str. 200-213, Zagreb
5. Laslo, A. (1984.), *Internacionalni natječaj za generalnu regulatornu osnovu grada Zagreba 1930.-1931.*, Čovjek i prostor, vol. 31, no. 1 (370), str. 25-31, Zagreb
6. Lunaček, V. (1924.), *Viktor Kovačić i njegovo umetničko djelo,* Obzor, 26. listopada 1924., no. 65 (289), str. 1-3, Zagreb
7. Radović Mahečić, D.; Štok, S. (1997.), *Presedan zagrebačkog urbanizma*, Život umjetnosti, no. 31 (59), str. 10-27, Zagreb
8. Strugar, M. (2008), *Regulacija Dolca u Zagrebu 1880.-1940. godine*, Sveučilište u Zagrebu – Filozofski fakultet, neobjavljeni magistarski rad, Zagreb
9. Šen, E. (1927.), *Arhitekt Viktor Kovačić – mapa – monografija,* MCMXXVII, Zagreb
10. Šen, E.; Kovačević, M. (1935.), *Regulacija Kaptola*, 1-12, Zagreb

AUTHORS' BIOGRAPHIES

Prof. **Zlatko Jurić**, Ph.D, architect, full professor at Department of History of Arts at Faculty of Humanities and Social Sciences University of Zagreb. He teaches: New Buildings in Old Urban Settings and Conservation of Architectural Monuments. Area of research: history of planning, history of architecture and protection od cultural heritage in 19th and 20th century in Zagreb and Croatia.
zljuric@ffzg.hr

Silvija Limani, Ph.D candidate, art historian and English teacher. She graduated at University of Zagreb – Faculty of Humanities and Social Sciences, Departments of Art History and English Language and Literature. Employed at Community College in Zaprešić. Enrolled in Doctoral studies – Art History at University of Zagreb, Faculty of Humanities and Social Sciences, thesis title: Architect Edo Schön.
silvija.limani@gmail.com

CONCETTA FALLANCA, Mediterranean University of Reggio Calabria, Reggio Calabria, Italy

GOLDEN HERITAGE
ENCOUNTER BETWEEN ARCHITECTURAL, URBAN AND ARCHAEOLOGICAL HERITAGE

ZLATNO NASLIJEĐE
SUSRET ARHITEKTONSKOG, URBANISTIČKOG I ARHEOLOŠKOG NASLIJEĐA

KEY WORDS
historic city
architecture
urban planning
archeology
cultural heritage

KLJUČNE RIJEČI
povijesni grad
arhitektura
urbanističko planiranje
arheologija
kulturno naslijeđe

Urban archaeology design is essential in the planning of a multi-layered city in continuous and historical development because it represents the search for a good interpretation between archaeological and urban heritage, from the perspective of harmonious coexistence. Themes traditionally associated with archaeological sites become more emphasized in cities dating back to ancient times. In continuously populated cities evolution of urban elements is always taking place and the *civitas* reworks anything it does not recognize as part of its path. This is a positive design tension between the old souls and the contemporary living space. The paper proposes the research of effects resulting from the encounter between architecture, urbanism and archaeology which, through art, wisdom and creativity, lead to projects for the governing of urban space.

Oblikovanje arheološkog naslijeđa u urbanom kontekstu bitno je u slojevitu urbanizmu koji je u stalnom povijesnom razvoju jer predstavlja potragu za interpretacijom odnosa arheološkog i urbanog naslijeđa, u perspektivi skladnog suživota, gdje se veza između povijesnih i arheoloških mjesta može smatrati bitnom sastavnicom urbanog života. Teme koje su tradicijski povezane s arheološkim nalazištima postaju mnogo naglašenije u gradovima koji imaju drevnu prošlost. U gradovima s kontinuitetom života, proces evolucije urbanih elemenata stalno traje, a *civitas* prerađuje sve što ne prepoznaje kao dio svoga puta. To je pozitivna stvaralačka napetost između starih duša i suvremenoga stambenog prostora. Rad predlaže istraživanje učinaka proizvedenih susretom arhitekture, urbanizma i arheologije koji putem umjetnosti, mudrosti i kreativnosti dovode do projekata za upravljanje tim mjestima i općenito urbanim prostorom.

INTRODUCTION

Urban archaeology can certainly add awareness to the planning of archaeological sites in the city space – one only has to think of the reversibility-irreversibility concept – but it can also be fundamental to creating the necessary preconditions for strengthening the relationship between the community and its history, also with the aim to enrich the identity and the affection toward the cultural and urban heritage of its ancestors.[1]

A peculiar aspect of urban archaeology is that it feeds mainly on sporadic information because archaeological excavations that are carried out in the urban context of the city, therefore in the "continuity of life" which in some cities means since antiquity, almost exclusively result from emergency excavations during public or private construction. This circumstance deepens the conceptual divide between the contemporary and the ancient world, in that the conflict between the pressure for urban transformation and the impediments that archaeological findings have always posed, by dilating time and cost due to the need for protection and conservation as well as by requiring changes during the construction which are frequently detrimental, if only because of intervening in the further implementation process.

Different souls of the city require sophisticated skills of discernment for the conception of the urban project because of a real risk of seeing entire parts of the city turned into "dusty museums" as a result of slow advancement, dominance of bureaucracy and inability to make decision; but even more serious, irreversible in fact, is the risk of degrading or destroying artistic, historical, documentary and memorial heritage preserved by layers. (Fig. 1) The project of urban transformation in the historic city is a complex process that requires involvement of numerous disciplinary fields which can contribute in the design and implementation of choices, including not only archaeology, architecture, town and territory planning, but also sociology, anthropology and pedagogy.

One of the main interdisciplinary values, which would encourage effective coexistence between space and time, concerns preventive protection of archaeological heritage in order to promote a higher quality of archaeological as well as urban heritage, guaranteed by that multidisciplinary discernment considered essential for good governance of sites and the reduction of the consumption of archaeological contexts.



Fig. 1 Rome, the remains of the Stadium of Domitian in *Piazza Navona* (Fallanca, 2014)

URBAN PLANNING DIRECTED TOWARD PREVENTIVE PROTECTION

Urban planning and the protagonists of territorial and urban space government have had quite a few responsibilities for the realization of infrastructure and territorial changes or for non-supervisory transformations, at times even abusive, to the detriment of important archaeological sites.

Maps of archaeological risk or archaeological potential, developed in Italy since the early 1980s for Pavia, Brescia, Genoa, Cesena, Napoli and Syracuse, are the result of cultural evolution that has directed the plans to preventive archaeology, also in order to profoundly understand the evolutionary characters of historic centres.

In the process of drafting a municipal structural plan, it is essential to have access to the map of potential archaeological sites; even more useful would be to make the map an integral part of the drafting process of the planning tool because the basic condition for governing city transformations to a continuity of life, or a historic city, is the knowledge and understanding of the souls stored in its layers.

In urban archaeology, the evaluation of archaeological deposits of Cesena[2] is to this day considered an exemplary job, even after two decades.

From the very beginning the authors made a clear choice to implement territorial planning based on the adoption of tools oriented toward preventive protection of archaeological heritage. This type of approach has a sequel as Cesena is preparing a new municipal urban plan with an idea of a city based on the obvious "build less and recover the existing as well as possible".

The authors of the Cesena study clarify that the goal of the work is not to achieve an orderly and comprehensive register of archaeological finds, or to supplement the

1 Gabrielli, 2002
2 Gelichi, Alberti, Librenti, 1999



Fig. 2 Rome, archaeological park of the Imperial Forums, Constantine Arch (Fallanca, 2013)



Fig. 3 Rome, archaeological park of the Imperial Forums, Basilica of Massenzio (Fallanca, 2013)

knowledge of the historical evolution of the human settlement; it is rather to "come to assess whether that city still retains resources that could be preserved for the future or investigated with modern diagnostic principles" and "to provide feedback on these potentials" with an aim to "express an opinion also on the gradualness of the risk in the different urban areas, in accordance with a qualitative and not only quantitative concept".

The work appears refined and at the same time imposing; it follows a predefined process and is aimed at an analysis of archival, cartographic and archaeological sources and at archaeological probes. Represented in the "survivor deposits map" are the values of the anthropogenic thicknesses preserved in the subsoil, inferred from the performed probes and from the news of the finds. Subtracted to the obtained (theoretical) value are the real dates consisting of archaeological layers obtained from excavations of basements (deposit areas in cellars of current buildings and ditches) so as to arrive to four different categories with functions on risk, ranging from maximum risk areas for all historical periods and archaeological stratifications of high (but different) consistency and maximum information potential areas, until now never disqualified or affected by interventions of excavation areas, that have severely disrupted deposits and layers. These researches are pilot studies that promote new cultural acquisitions for future reflection.

INVENTIVENESS AND CREATIVITY FOR THE QUALITY OF URBAN HERITAGE

In setting the strategies for urban heritage valorisation from ancient times, inventiveness and creativity may serve to consolidate the relationship Andreina Ricci[3] hoped for between archaeology and citizens, meaning that what is only right to be preserved can be understood and loved because one admires and recognizes it as part of one's cultural background.

For this to happen it is necessary to create a proper relationship between an archaeological site and urban tissue, as direct as possible, designating, when archaeological area character permits, that urban space for leisure, recreation and culture proposed for the Imperial Forums area (Figs. 2-3) "which could be not only specialized places for study and contemplation of the ancient world, but also most authentic modern places, pedestrian spaces without comparison to the World"[4].

Just think, furthermore, about the zone in the historic centre of Rome which was in a state of abandonment and which, in 1981, the Archaeological Superintendence decided to demolish only to discover the largest excavation finding of urban archaeology, near Largo Argentina (Fig. 4), documented today in the Balbi Crypt museum, distinguished by the quality of restoration and the innovativeness of the museum layout.

Restoration of the *Villa Romana del Casale* at *Piazza Armerina*, Sicily (Figs. 5-6), completed in July 2012, is much appreciated as it now includes a new wooden ventilated roof, an elevated bridge that allows visitors to see mosaic floors and an articulated, entirely covered path that guides the visitor and protects the remains.

Inventiveness may also be an opportunity for singular experiments such as the use of forms of arboreal archaeology, created to guarantee the maintenance of agricultural and forest biodiversity and the preservation of local genetic heritages, in the project for developing archaeological and urban heritage.

In some cases information and communication are essential for rebuilding the readability of remains, which, of course, does not mean the restitution of the physical volumes but can mean, as in the case of the Roman *Domus of Palazzo Valentini*, the reconstruction of "multimedia" in a redevelopment project comprehensive with virtual reconstructions, graphic effects and films. These initiatives create interest and affection for the antiquities and that, for the total reversibility of the process, does not compromise archaeological areas, so valued.

The contrast between the remains of antiquity and the most innovative technology is successful because of the element of surprise at the use of entirely discontinued materials and high performance. Anyone involved in urban design and planning has learnt



Fig. 4 Rome, sacred area of *Largo Argentina* (Fallanca, 2014)

3 To encourage the relationship, desired by Andreina Ricci, between archeology and common people, so that what is right to preserve it can be understood and defended by all as recognized as the common heritage memorial: Ricci 2006

4 De Lucia, 2006



Fig. 5 *Piazza Armerina* (Enna Sicily), archaeological site of the *Villa Romana del Casale* (Fallanca, 2014)



Fig. 6 *Piazza Armerina* (Enna Sicily), archaeological site of the *Villa Romana del Casale* (Fallanca, 2014)

that archaeological sites are certainly not romantic generic references to the past as well as that fencing off an archaeological asset is an ineffective procedure to conserve the asset itself; we have learnt that each of these sites can transmit, through an urban archaeology project, "knowledge and information alive because they can take on meanings and, in turn, become generators of identity"[5].

DISCERNMENT, QUALIFYING POTENTIALITY

Cities cannot afford to overlook their historical and archaeological heritage, and not only for the documentary interest such heritage represents but also for the central role that these urban islands of memory can play in the process of urban regeneration.

Some examples of an integrated design of urban archaeological areas suggest how the course of events in some cities or in urban parts that make up the heart of the city may give rise to great improvement, in terms of accessibility, attractiveness and overall image, of urban areas that had lost vitality. Archaeological sites in urban areas are therefore opportunities to start integrated design workshops with the contribution of all involved skills and wisdoms, open to wider participation.

The richness of Italian heritage can be an obstacle to its own exploitation and necessarily requires a selective attitude able to modulate protection measures and action strategies. This is an opportunity to pose the same question as Françoise Choay: What is in such context the statute of the values carried by the historical heritage and how can we design their fate?[6] Because the time has come to activate our country into a form of "critical" protection, having already contributed abundantly to that "devout" and "*museale*".[7]

The need for skills of discernment to protect sites and limit the consumption of archaeological contexts serves to respect the heterogeneity of situations so as to conceive for every field design predictions of protection and intervention agreed upon by a number of skills that can contribute to the vision of 'archaeologist and architect'. Not all archaeological areas have the same value of documentation and testimony; therefore, they require that "selection, which necessarily involves the bringing into play value judgments, on the degree of historical information, and consequently the potential of the deposit, all aimed at precise choices of protection".[8]

CONCLUSION

The criteria to be taken into account when designing new interventions must respond to the enhancement of the archaeological site in a wider conceptual context, which could include a renewed role of the good as part of the "common heritage" (a new category different from the private good and public welfare introduced by Stefano Rodotà) to create scenarios more responsive in terms of urban space to make urban landscapes that characterize the city more recognizable.

The methods for valorising archaeological sites require an integrated view of materials (elements) of archaeological sites and new contemporary symbols, architecture or urban spaces, and of the mechanisms that regulate the successful functioning of the city, in terms of mobility and accessibility: in a broad sense, of course, not only physical accessibility to goods and services of the city.

An integrated view which may possibly be a fundamental part of any planning process, which is expressed through plans and programmes of action and which points to the revitalization of urban parts that may have lost their central role in the overall body of the city.

The project of urban archaeology is central in the planning that addresses the multi-layered city, in its continuous and necessary historical development because it represents the search for an optimal interpretation between the archaeological value and the set of urban heritage, with a view of balanced coexistence, where the relationship with the historical and archaeological pre-existences can be considered as the qualifying element of urban living.

5 Ricci, 2006
6 Choay, 2012: 22
7 *Protezione del patrimonio urbano: devota, museale, critica*, in Choay 1992:35.
8 Guaitoli, 2011. Please refer to the interventions contained in Archeologia e città, 2012.

BIBLIOGRAPHY

1. Ancona, A.; Contino, A.; Sebastiani, R. (2014), *Archeologia e città: riflessione sulla valorizzazione dei siti archeologici in aree urbane*, Conference Proceedings int. (Rome, 11 - 12 February 2010), Rome, Palombi, ISBN 8860606004
2. Choay, F. (1992), *L'orizzonte del posturbano*, Rome, Officina, 17039
3. Choay, F. (2012), *Patrimonio e globalizzazione*, Florence, Alinea, ISBN 8860557063
4. Gabrielli, B. (2002), *Il tema della tutela nei piani urbanistici, in Archeologia e urbanistica*, XII Series of lectures on applied research in archeology (the Certosa, 2001), pp. 29-38, Florence, All'insegna del Giglio, ISBN 8878142923
5. Gelichi S., Alberti A., Librenti M. (1999), *Cesena: la memoria del passato. Archeologia urbana e valutazione dei depositi*, Florence, All'Insegna del Giglio, ISBN 8878141550
6. Guaitoli, M. T. (2011), *Considerazioni conclusive: un problema forse non più "irrisolto"*?, in *Emergenza sostenibile. Metodi e strategie dell'archeologia urbana*, Proceedings of the Study Day (Bologna, March 27, 2009), pp. 159-165, Bologna, BraDypUS Communicating Cultural Heritage, ISBN 8890429422
7. ICOMOS (2014), Dichiarazione di Firenze. *Dichiarazione di principi e le raccomandazioni circa il valore dell'Eredità Culturale e del Paesaggio per la costruzione di una Società di pace e democrazia*, Final Document of the XVIII General Assembly of ICOMOS in "Heritage and Landscape as Human".
8. Ricci, A. (2006), *Attorno alla pietra nuda. Archeologia e città tra identità e progetto*, Rome, Interventi Donzelli, ISBN 8860360773

AUTHOR'S BIOGRAPHY

Prof. **Concetta Fallanca**, architect, Ph.D. in urban planning and environmental design, is a full professor at the Department of Heritage, Architecture and Urbanism of the Mediterranean University of Reggio Calabria. She is a research coordinator and author of scientific publications in town planning, strategic planning, urban regeneration and local development. She is the scientist responsible for the *City in Progress Lab*, an applied research lab in advanced planning.
cfallanca@unirc.it

IRENA ŠIMIĆ, Institute of Art History, Zagreb, Croatia

INTERPRETACIJA I VALORIZACIJA URBANOG NASLIJEĐA
PRIMJER FOTOGRAFSKOG OPUSA KREŠIMIRA TADIĆA

INTERPRETATION AND EVALUATION OF URBAN HERITAGE
AN EXAMPLE OF PHOTOGRAPHIC LEGACY OF KREŠIMIR TADIĆ

KLJUČNE RIJEČI
fotografsko dokumentiranje
arhivski resurs
topografija
urbano nasljeđe
kulturni krajolik

KEY WORDS
photographic documentation
archival resource
topography
urban heritage
cultural landscape

Preduvjet za suvremeno promišljanje koncepata i metoda istraživanja, valorizacije, zaštite, prezentacije i obnove u službi učinkovitog planiranja i upravljanja resursima, koji se oslanjaju na urbano nasljeđe i kulturnu baštinu, jest stvaranje odgovarajućih predznanja, kritičkih stajališta i etičkog stava o naslijeđenim materijalnim i nematerijalnim sastavnicama kulturnog krajolika. Uporište u tom procesu je i medij fotografije, kao legitiman interpretativni instrument i povijesni, tj. arhivski dokument. Primjer tome je i opus povjesničara umjetnosti i fotografa Krešimira Tadića (1937.-1997.), koji je od početka 1960-ih godina u krugu suradnika okupljenih oko profesora Milana Preloga intenzivno dokumentirao urbano nasljeđe u prostoru od Istre do Dubrovnika.

Creating relevant foreknowledge about, critical viewpoints on, and an ethical attitude towards tangible and intangible components of a cultural landscape is a prerequisite for contemporary reflection on concepts and methods of research, valorisation, protection, presentation and renovation, all directed at efficient planning and management of resources derived from urban and cultural heritage. Photography, as legitimate interpretative instrument and a historical, archival document, provides fertile ground for this process. This is exemplified in the oeuvre of Krešimir Tadić (1937-1977) who has started intensively documenting urban heritage from Istria to Dubrovnik since the beginning of 1960s, as one of the members of Prof. Milan Prelog's circle.

UVOD

Fotografski opus Krešimira Tadića odgovor je na specifičan prostorno-vremenski i društveni kontekst ranih 1960-ih godina u našoj regiji, a većinom podrazumijeva sustavno fotografsko bilježenje zatečenog stanja arhitekture, prostora i kulturne baštine. Svojim je humanističkim obrazovanjem te užom specijalizacijom povjesničara umjetnosti pripadao krugu u kojem je povijest umjetnosti promišljana, planirana i življena interdisciplinarno, u tijesnoj korelaciji s urbanizmom, arhitekturom, arheologijom, dizajnom, sociologijom i drugim srodnim disciplinama strukovnog i znanstvenog diskursa.

Modernistička paradigma, kao refleksija društvenog konteksta, usmjerila je istraživače ka procesu programatskog uspostavljanja reda i formiranja specifičnog pogleda na arhitekturu i urbano naslijeđe u kulturnom krajoliku, s temeljnom zadaćom znanstvene elaboracije suvremenog svijeta pojavnosti, primarno kulturne baštine. Predvodnik te generacije od sredine 20. stoljeća u Hrvatskoj je nedvojbeno bio profesor Milan Prelog.

Metodološki pristup interdisciplinarnim istraživanjima zasnivao se na timskom terenskom radu – neposredno u prostoru, neposredno uz kulturno dobro. Radom su se akumulirala specifična znanja i metode, a iz osnovnog topografskog i deduktivnog pristupa evidentiranja i obrade građe proizašla je značajna projektna dokumentacija, usporedni deskriptivni i znanstveni tekstovi, analitički elaborati, korpus arhitektonskih skica i snimaka, što je sustavno pratila i fotografska dokumentacija.

Potvrda vrsnoće tih temeljnih i često sveobuhvatnih istraživanja u polju povijesti arhitekture, urbanih aglomeracija, povijesnih naselja te zaštite spomenika upravo su brojni eseji, studije, elaborati, rasprave, disertacije, knjige i izložbe brojnih autora, primjerice M. Preloga, N. Grujić, M. Planić-Lončarić, K. Horvat Levaj, B. Tadić, Đ. Cvitanović, J. Marković i dr. Valja se podsjetiti da su u vremenu nastanka rezultati tih istraživanja bili osnova ili sastavni dio velikih razvojnih i planskih projekata i podloga, koje do danas ostaju vjerodostojni i egzaktni dokumenti takve metodologije.[1]

U prigodnoj grafičkoj mapi *Dubrovnik* iz 1971. godine Nada Grujić sintetizirala je osnovne metodološke postavke i ciljeve istraživanja, koja su se do tada intenzivno provodila već više od desetljeća. Arhitektonsko, tekstualno i fotografsko dokumentiranje u tim je istraživanjima imalo svrhu stvaranja podloge za svako daljnje razmatranje procesa asanacije i revitalizacije urbanih aglomeracija, za prostorne i urbanističko planske studije kao i ostale konkretne problemske zadatke i konzervatorske potrebe.[2]

U složenom, interdisciplinarnom pristupu istraživanjima i procesu izrade specifične dokumentacije zatečenog stanja arhitektonskog i urbanog naslijeđa surađivali su predstavnici raznih struka – povjesničari umjetnosti, arhitekti, urbanisti, fotografi, kao i istraživači drugih humanističkih i društvenih znanosti.[3] Plansko, organizirano, sukcesivno i integralno istraživanje prostora podrazumijevalo je konačno sinergiju multidisciplinarnih znanja, metoda i pristupa, što je u današnje vrijeme rijedak i teško ostvariv primjer.

Fotografija proizašla iz tih terenskih istraživanja imala je funkciju vizualnog bilježenja, tj. vizualne elaboracije zatečenog prostora, prostorne jedinice ili građevine, a shvaćala se kao komplementarni dio tekstualne interpretacije ili vizualna dopuna arhitektonskoj skici, nacrtu, podlozi ili karti. O specifičnostima takvog tipa fotografije i njezinoj svrhovitosti, kao i potencijalu u suvremenim istraživanjima svjedoči upravo opus Krešimira Tadića.

O TIPU I POLJU FOTOGRAFIJE KREŠIMIRA TADIĆA

U elaboratu o razvoju i perspektivi fotografije u funkciji evidentiranja, interpretacije i valorizacije kulturne baštine, koji je sastavljen prilikom uspostave novog fotolaboratorija Instituta za povijest umjetnosti 1992. godine,[4] Krešimir Tadić se osvrnuo na kontekst i namjeru istraživanja u kojima je sudjelovao od početka 1960-ih godina: „U okviru obimnih znanstveno-istraživačkih zadataka sustavno su snimljena brojna naselja, cjelokupni građevinski fond od Buja do Pule, Cresa, Raba i Krka, Zadra, Šibenika, Korčule, Pelješca te napokon Dubrovnika (…); snimljeno je na tisuće negativa panorama, pejsaža i urbanih sklopova, kao i pojedinačnih spomenika i objekata, detalja arhi-

1 Vidi: Knežević (ur.), 2003: 193-196; Pelc (ur.), 2011: 386-402.

2 Prelog, Grujić, 1971: „ (…) Povijesno-teoretski to je proučavanje usmjereno na upoznavanje ritma rasta grada u vezi s promjenama njegovih funkcija i međusobnog odnosa izgrađenih struktura i društvenih funkcija. Gradogradnja je, uz to, jedan od osebujnih oblika umjetničke djelatnosti, do danas nedovoljno ispitan, premda je ostvarila izrazite i već priznate estetske vrijednosti. (…) Pretežni dio dosadašnjeg rada rezultirao je fiksiranjem dokumentacije u ovim pravcima: tekstualni materijal (deskripcije, elaborati i studije), geodetsko i arhitektonsko snimanje (planovi naselja, pojedinačni objekti), fotografska dokumentacija i grafička dokumentacija (karte stanja, visine, vremena i vrijednosti). Fotografska dokumentacija nužno prati i tekstualnu i arhitektonsku obradu objekata, odnosno naselja ili područja. Ponajprije se upotrebljavaju avio-snimci koji omogućuju pregled pojedinih većih prostornih cjelina u vremenu. (…) Ona je orijentirana na tri zadatka: a) velike vedute, panoramske poglede, odnosno zahvaćanje većih prostornih cjelina, b) snimanje pojedinih objekata u određenom mjerilu kao dodatni element arhitektonskim snimcima, c) snimanje detalja, napose arhitektonske i dekorativne plastike na objektima te inventara.“ – Grafička mapa priređena je za seminar i izložbu *Dubrovnik School of Architecture and Planning* pri Sveučilišnoj školi arhitekture i urbanog planiranja na Princetonu u SAD (University School of Architecture and Urban Planning Princeton, New Jersey, USA) održanu 1971. godine.

3 Parafraza prema: Pelc, 2011: 27.

4 U nešto promijenjenom tlocrtnom rasporedu i funkcionalnosti, laboratorij se i danas nalazi u prostorima Instituta za povijest umjetnosti (dalje: IPU), u zgradi nekadašnjeg Radničkog narodnog sveučilišta Moša Pijade (danas Pučko otvoreno učilište) u Zagrebu. Vidi: Tadić,1992: 1-5.







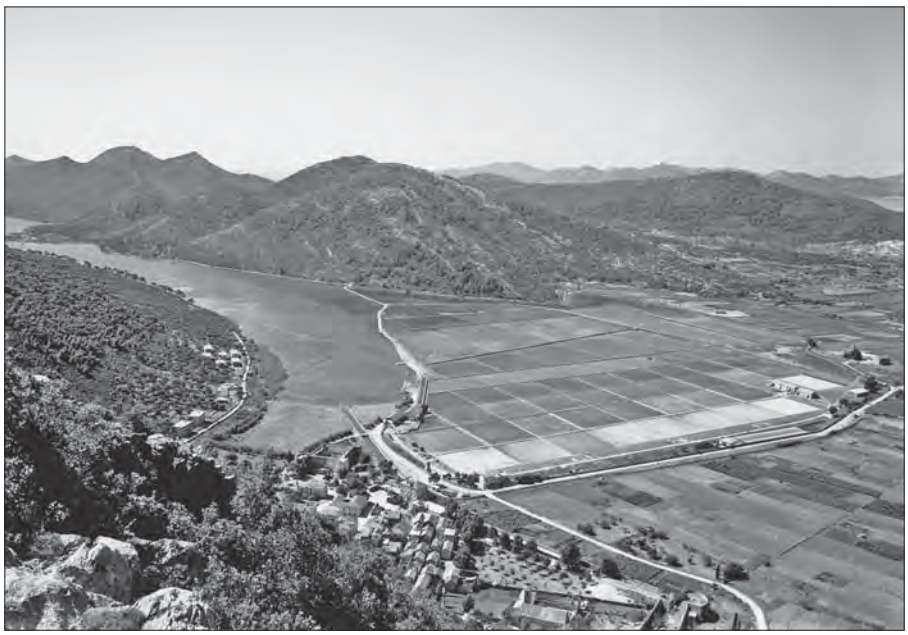
Sl. 1. Panorama Rijeke Dubrovačke, snimio Krešimir Tadić (Fototeka IPU, inv. br. 2N-8241, c/b negativ 6x9 cm)

Sl. 2. Rijeka Dubrovačka, ljetnikovac Stay, terenska ekipa na mjestu srušenog orsana, 1963. (Fototeka IPU, inv. br. 2N-8270, c/b negativ 6x9 cm)

Sl. 3. Rijeka Dubrovačka, izvor, 1963., snimio Krešimir Tadić (Fototeka IPU, inv. br. 2N-8244, c/b negativ 6x7 cm)

Sl. 4. Panorama Stona, snimio Krešimir Tadić (Fototeka IPU, inv. br. 2N-12299, c/b negativ 6x7 cm)

Sl. 5. Cres, pogled na grad s istoka, 1961., snimio Krešimir Tadić (Fototeka IPU, inv. br. 2N-19354, c/b negativ 6x9 cm)





tekture i arhitektonske plastike, djela skulpture i slikarstva te umjetnog obrta. (...) Urgentan je tada bio zadatak da se fotografski obradi što više spomenika i negativi sačuvaju za budućnost (...)."

K. Tadić nastojao je portretirati i interpretirati pojedine segmente kulturne baštine, arhitektonske građevine, urbane strukture, povijesne gradove i kultivirane krajolike, odnosno zabilježiti višeslojne odnose kulturnog i prirodnog naslijeđa, kao što je to istaknuo T. Maroević u kratkometražnom dokumentarnom filmu iz 2000. godine.[5]

Fizička prisutnost u prostoru tijekom istraživačkih terena i neumorna potreba objektivnog fotografskog dokumentiranja imala je za cilj uspostaviti korpus vizualnih spoznaja i dokumenata o zatečenom naslijeđu za budućnost, buduće istraživačke, konzervatorske i planske projekte. Rezultat je ostavština od nekoliko desetaka tisuća snimaka[6] koje Željka Čorak (2000.) naziva „iluminatima kronike nestajanja".[7] Naime, već se u vremenu nastanka za ove snimke smatralo da dokumentiraju mjesta i prostore koji će ubrzo potpuno iščeznuti, a koje danas možemo pripisati fenomenu koji bi se mogao nazivati urbanizmom zaborava.

Njegove fotografije možemo tumačiti kao interpretativne fotografske tvrdnje, nositelje višeslojnih informacija, tj. medijatore ideja i specifičnog doživljaja urbanog naslijeđa u kulturnom krajoliku. Treba naglasiti da je upravo procesualnost te fizička, dugotrajna i opetovana prisutnost u prostoru bitan element u nastanku tih fotografija.

Dokumentarna i objektivna fotografija specifičnog mjesta nekog kulturnog krajolika prenosi poruke kompleksne semantike, kojima je ishodište humanistički svjetonazor i kritički pogled.

Autorski fotografski pogled usmjeravao je prema mogućnostima i značenjima vizualne prezentacije i interpretacije antropogenih sastavnica kulturnog krajolika (primarni fokus na arhitektonsku građevinu, portret i detalj), što je refleksija neposrednog doživljaja međuodnosa građevine/zgrade i zatečene cjeline urbanog naslijeđa u prirodnom krajoliku. Iako trenutak fiksiranja slike, tj. određenja pogleda unutar kadra predstavlja akt autorskog prisvajanja krajolika i refleksija je subjektivne pozicije autora, on se u svojim fotografijama suzdržavao od poetskih ekspresija i nostalgičnog tona.

Topografsko i deduktivno načelo, tj. proces sukcesivnog bilježenja volumena, temeljio se na egzaktnim kategorijama kadra koji je odredio i sustav pohrane snimaka, s usporednom vizijom buduće namjene: panorame i vedute naselja, veće prostorne cjeline (blokovi), reprezentativni sakralni i javni sklopovi, zgrade javne i stambene namjene, raster prometnih komunikacija, arhitektonski oblici i elementi, tehnike, materijali, uzorci i detalji. Kategorizacija snimaka omogućavala je usporedbe, manipulaciju i analize međuodnosa prirode, građevine u okolišu, s posebnim naglaskom na specifičnost arhitektonskog detalja. Fragmentiranje kadra proizlazilo je iz potrebe za klasificiranjem prostora radi što obuhvatnijeg dokumentiranja trenutnog stanja, procesa koji prethodi valorizaciji i elaboraciji fenomena.

Taj tip fotografije možemo razumijevati i tumačiti kao legitimnu istraživačku metodu, komplementarnu drugom tipu ili metodologiji istraživanja.

Njegova autorska ostavština, koju danas tumačimo kao relevantan istraživački resurs i korpus vizualnih dokumenata o kulturnom krajoliku druge polovice 20. stoljeća u Hrvatskoj, nije dakako izolirani slučaj u polju dokumentiranja kulturne baštine.

Razvoj specifičnog tipa fotografije arhitekture i kulturnog naslijeđa, unutar kojega su podjednako zastupljene njegove materijalne i nematerijalne sastavnice, istodoban je uz proces i etape razvoja konzervatorske prakse u Hrvatskoj, kao što to potkrepljuju i dosadašnji sintezni ili monografski prikazi ovog tipa i polja fotografije.[8]

Autorski opus Krešmira Tadića dio je parabole fotografskih iskustava i ostavština koje u grubom povijesnom pregledu zastupaju osobnosti kao što su: A. Roca, T. Dabac, G. Griesbach, Đ. Janeković, M. Pavić, M. Grčević, N. Gattin, B. Balić, N. Vranić, D. Fabijanić i dr.

Treba naglasiti da je u svom radu K. Tadić često naglašavao i etičnost odnosa polja fotografije i polja povijesti umjetnosti, pri čemu je snažio svijest o ulozi fotografa u procesima proučavanja, konzervacije, valorizacije, stvaranja novih vizualnih kodova i prezentacije kulturnih dobara i baštine, umjetničkih osobnosti i osobitosti. Valja se



Sl. 6. Cres, popločenje glavnog trga, detalj, 1961. (Fototeka IPU, inv. br. 2N-19628, c/b negativ 6x9 cm)



Sl. 7. Buje (Fototeka IPU, inv. br. 2N-21819, c/b negativ 6x9 cm)

5 Dokumentarni film Fotografija u Hrvatskoj: Krešimir Tadić (1937.-1997.), 2000., HRT (Program kulture, ur. Silvije Hum).

6 U fototeci IPU dosad je registrirano 11800 analognih negativa različitih formata Krešimira Tadića, koji se odnose na arhitekturu i prostor, tj. panorame krajolika, naselja, pojedinačnih arhitektonskih građevina i detalja (dekorativna plastika i arhitektonski uzorci). Te su fotografije dio fototečne cjeline lokaliteti, koja zasad ukupno broji oko 34800 analognih snimaka. Dio ostavštine pripada i nasljednicima, obitelji Tadić (Zagreb).

7 Reberski, 2000: 11

8 Primjerice: Grković, 2007.



Sl. 8. Buje (Fototeka IPU, inv. br. 2N-21820, c/b negativ 6x9 cm)



Sl. 9. Dvigrad, pogled sa zapada, 1966., snimio Krešimir Tadić (Fototeka IPU, inv. br. 2N-22065, c/b negativ 6x6 cm)

podsjetiti i njegova javnog i društvenog angažmana u sklopu akcije SOS za baštinu, koja se održala sredinom 1970-ih godina, kada je u izravnom dijalogu i suradnji s brojnim kolegama anticipirao vrlo suvremene pozicije u praksi zaštite kulturne baštine.[9]

FOTOGRAFIJA U SUVREMENOJ METODOLOGIJI ISTRAŽIVANJA, MODELA ZAŠTITE ILI OBNOVE URBANOG KRAJOLIKA

Prema međunarodnim konvencijama urbano naslijeđe, temeljeno na materijalnim i nematerijalnim sastavnicama, smatra se ključnim resursom za koncept održivosti urbanih područja, koji potiče gospodarski razvoj i socijalnu koheziju. Dapače, učinkovito planiranje i raspolaganje prostorom smatra se jednim od ključnih preduvjeta opstanka čovječanstva, pri čemu se zaštita urbanog naslijeđa predstavlja kao strategija održivosti urbanog rasta i kvalitete života.[10]

Pitanje je mogu li se suvremeni metodološki pristupi odvijati samo u odnosu prema vlastitom vremenu ili je obveza svih aktera u procesima istraživanja, zaštite, postupaka valorizacije i predlaganja metoda obnove i koncepata održivosti urbanog naslijeđa da se svjesno i savjesno nastavljaju na stečeno naslijeđe i predznanje o specifičnim antropogenim sastavnicama krajolika? Ishodište svakog od spomenutih procesa je postupak prikupljanja relevantne postojeće dokumentacije, na koju se nastavljaju nove etape istraživanja, novi modaliteti, koncepti i podloge za buduću primjenu.

Mogućnosti i postupci revalorizacije i reurbanizacije nekog naslijeđenog urbanog tkiva u suvremenom trenutku, ovise o odgovarajućim i suverenim zaključcima i znanjima o njemu s kojima raspolažemo. Segmente urbanog naslijeđa valja pokušati temeljito upoznati, istražiti i doživjeti te ga odrediti spram uslojenih razina značenja koje ono zauzima u kulturnom krajoliku – geomorfološki, antropološki i kulturno-povijesno (definirati njegov *genius loci*) i drugim aspektima.

Valja osvijestiti kako je bez postojanja fotografskog dokumenta svaki istraživački, analitički i znanstveni pristup često vrlo ograničen i nedorečen, a ponekad čak i uz postojanje drugih istraživačkih i arhivskih izvora nemoguć. Pogotovo kada su fotografije jedini materijalni dokaz fenomena i objekata u vremenu, kojih danas „više nema ili su izloženi daljnjoj eroziji, uništenju i nestajanju".[11]

Te fotografije, kao medijatori vizualnih informacija historijskog pogleda, danas dakako trpe suvremeni pogled i moraju biti redefinirane, tj. s današnje pozicije dobiti neko novo tumačenje. Pri čemu autor u vremenu snimanja moguće nije niti bio svjestan detalja koje nosi fotografska slika i koji će naknadno imati znatniju recepciju.

U suvremenim istraživanjima i osmišljavanju modela zaštite i revitalizacije urbanog krajolika ili njegovih pojedinačnih dijelova, što danas podrazumijeva neke nove modalitete i nadogradnju na klasičnu metodologiju, fotografije Krešimira Tadića mogu poslužiti kao *terminus ante quem*. Iako dokumentiraju zatečeno stanje druge polovice 20. stoljeća, one nose vizualne reference i objekcije prema antropogenim sastavnicama koje taj prostor obilježavaju nekoliko desetljeća ili stoljeća unazad.

Objektivna i dokumentarna fotografija, koja hipotetski prenosi neograničen broj analitičkih informacija o portretiranom objektu u kadru, prije svega komunicira realne zadatosti i ograničenja materije u prostoru i vremenu. Ona posreduje vizualni oblik tipičnih građevnih elemenata, tumači osnovna obilježja prostora i prenosi doživljaj prostornih granica, ukratko – pruža materijalni dokaz o naslijeđenom prostoru.

U procesu (re)valorizacije kulturne baštine i drugih oblika urbanog naslijeđa fotografija konkretno može:

a) pomoći u sagledavanju razvoja nekog arhitektonskog elementa ili detalja,
b) služiti usporedbi područja istih prostornih i geografskih čimbenika u odnosu prema omjeru i tipu izgrađenosti,
c) koristiti u izradi raznih oblika fotomontaže i drugih postupaka manipulacije izvornika ili spajanja pogleda u svrhu prezentacije i usporedbe objekata ili krajolika,
d) biti integrirana u sofisticirane i kompleksne informacijske (npr. GIS) sustave pohrane i prezentacije podataka i informacija o nekom teritoriju (kao i drugim jednostavnijim formatima mrežnih aplikacija i sustava),

9 Odjeci svih akcija SOS za baštinu, transkripti i popratna vizualna dokumentacija objavljena je u tematskog svesku časopisa Arhitektura 1977. godine (god. 31, br. 160-161, 1977.).
10 UNESCO, 2011: čl. 4.
11 Maroević, 1997: 19.
12 Dumbović-Bilušić, Obad Šćitaroci, 2008.: 267-269.

e) biti komplementarna metoda ili vizualna dopuna raznim analitičkim metodama i istraživačkim tezama,

f) unutar sustava biti definirana kao središnji identifikator nekog mjesta ili objekta,

g) biti izvor za definiranje čimbenika i kriterija vrednovanja koje prethodi daljnjim postupcima.

U osmišljavanju metodologije istraživanja, modela zaštite ili obnove nekog segmenta urbanog naslijeđa, u skladu s nacionalnim stajalištima,[12] fotografija ponekad može imati ključnu (primarnu) ulogu, ili se pokazati kao sekundarni izvor informacija, stoga ona svakako mora biti dio integralnog pristupa specifično postavljenom problemu ili zadatku.

ZAKLJUČAK

Posebno zapaženu ulogu u Tadićevu opusu, kojeg opisuje jasan i jedinstven autorski potpis, imala je upravo afirmacija medija fotografije u polju arhitekture i urbanizma.

Budući da je riječ o minulom vremenu tijekom kojega je velik dio naše vrijedne pokretne i nepokretne baštine te urbanog naslijeđa sasvim iščezao valja osvijestiti kako, nasljeđujući do danas njegov opus, imamo privilegij pojedine situacije iz naše povijesti kulture, arhitekture i urbanizma poznavati upravo iz tih vizualnih dokumenata (pojedinačnih ili serijskih fotografskih snimaka).

Suvremene paradigme promišljanja prostora uspostavljaju nove metodologije istraživanja, uvode nove standarde i tehnološke alate, interdisciplinarnost prevode u transdisciplinarne poglede, uspostavljaju nove modalitete valorizacije, zaštite ili obnove specifičnih segmenata naslijeđene arhitekture i urbanizma, no istovremeno se moraju (da bi bili vjerodostojni) oslanjati na postojeće korpuse znanja, u ovom primjeru korpus fotografija ili barem njegove iskoristive segmente.



Sl. 10. Dubrovnik, pogled s Minčete na tvrđave Bokar i Puncijelu, 1975., snimio Krešimir Tadić (Fototeka IPU, inv. br. 2N-9759, c/b negativ 6x6 cm)

LITERATURA

1. Dumbović Bilušić, B.; Obad Šćitaroci, M. (2007.), *Kulturni krajolici u Hrvatskoj – identifikacija i stanje zaštite*, Prostor (Zagreb), vol. 5, no. 2 (34), str. 260-271, ISSN 13339117
2. Grković, S. (2007.), *Fotografija u službi zaštite kulturne baštine*, Ministarstvo kulture Republike Hrvatske, Zagreb
3. Knežević, S. ur. (2003.), *Milan Prelog: Tekstovi o Dubrovniku*, Zagreb, Institut za povijest umjetnosti – Društvo povjesničara umjetnosti, 2007., ISBN 953-6106-46-9
4. Maroević, T. (1997.), *Krešimir Tadić, Fotografija kao interpretacija*, Vijenac (Zagreb), 11. 12. 1997., no. 102, str. 19, ISSN 1330-2787
5. Prelog, M.; Grujić, N. (1971.), *Dubrovnik*, grafička mapa, uz seminar i izložbu Dubrovnik School of Architecture and Planning, Princeton (New Jersey), SAD – University School of Architecture and Urban Planning, Zagreb, Institut za povijest umjetnosti (8 listova, nema ISBN)
6. Reberski, I. et. al. (2000.), *Krešimir Tadić (1934.-1997.): fotografije*, katalog izložbe održane u MUO, Zagreb, 19.9.-8.10.2000., Zagreb, Institut za povijest umjetnosti, ISBN 9536106310.
7. Tadić, K. (1992.), *Elaborat o fotolaboratoriju – razvoj i perspektive*, 11.12.1992. (Arhiv Instituta za povijest umjetnosti; dokument bez sign. i inv. br., 5 str.)
8. *** (2011.), *Baština u fokusu – 50 godina Instituta za povijest umjetnosti u Zagrebu (1961.-2011.)*, Pelc, M. ur., et. al., Zagreb, Institut za povijest umjetnosti, ISBN IPU 978-953-6106-95-0.
9. *** (1977.), Arhitektura (Zagreb), vol. 31, no. 160-161, ISSN 0350-3666.
10. *** UNESCO, Recommendation on the Historic Urban Landscape, including a glossary of definitions,

AUTHOR'S BIOGRAPHY

Irena Šimić, MA art historian. Works at the Institute of Art History in Zagreb where she coordinates processing, systematization, cataloging and management of data collections and documentation funds (Photoarchives, Plans library, Archives etc.). Editorial board member of the magazine for contemporary visual arts *Život umjetnosti* (since 2009). Executive editor and associate in several publishing and exhibition projects of the Institute.
isimic@ipu.hr

SNJEŽANA PINTARIĆ, Museum of Contemporary Art, Zagreb, Croatia
ŽELJKO KOVAČIĆ, Zagreb, Croatia

KULTURNA BAŠTINA KLANJCA
MULTIDISCIPLINARNI I MULTIMEDIJSKI PROJEKT *KUĆE EUROPSKIH HIMNI*

CULTURAL HERITAGE OF KLANJEC
MULTIDISCIPLINARY AND MULTIMEDIA PROJECT OF THE *HOUSE OF EUROPEAN ANTHEMS*

KLJUČNE RIJEČI
kulturno nasliđe
kuća europskih himni
himna kao fenomen
multimedijske instalacije
muzejska priča
Klanjec

KEY WORDS
cultural heritage of Klanjec
house of European Anthems
anthem as a phenomenon
multimedia installations
museum narrative
Klanjec

Prema predaji, pjesnik i diplomat Antun Mihanović, inspirirao se u Zelenjaku, između Klanjca i Kumrovca, za svoju pjesmu *Horvatska domovina,* koja je postala predložak za hrvatsku himnu. Taj podatak postaje poticaj za osnivanje *Kuće europskih himni i baštine Klanjca u Franjevačkom samostanu*. Zidovi starog samostana, zvukovima himni i interaktivnim multimedijskim instalacijama postava, otvaraju se najširoj publici. Dodatni sadržaji, „tematske šetnice" i „umjetničke postaje" proširuju se na okoliš Zelenjaka sa spomenikom hrvatskoj himni – dvorac Novi Dvori, gdje je Mihanović umro i dvorac Mihanović u Tuheljskim toplicama. Cilj je ovog projekta stavljanje u funkciju dvorca, povezivanje kulturnih odredišta u okolici i aktiviranje lokalnog stanovništa na razvoj turističkih proizvoda. Važno je ovim projektom potaknuti stvaranje novog identiteta ovoga malog gradića kao uzbudljivog i drugačijeg mjesta vrijednog posjeta.

According to legend the poet and diplomat Antun Mihanović was inspired in Zelenjak, between Kumrovec and Klanjec, to write the poem *Horvatska domovina* (Croatian Homeland), which later became the template for the Croatian national anthem. This fact is the impetus for the establishment of The House of European Hymns. The Franciscan monastery, Klanjec itself and its surrounding landscape and its cultural history heritage are valued through a story about the phenomenon of hymns as one of the most important expressions of national identity. The objective of this project is to provide a function for the renovated heritage structure, to connect cultural destinations in the area, to encourage the local population to develop tourism products and to encourage the creation of a new identity for this small town, defining it as an exciting and different place worth visiting.

UVOD

Klanjec i okolica s brojnim spomenicima urbanizma i arhitekture te bogatim kulturnim i duhovnim naslijeđem predstavljaju vrijednu baštinu u nacionalnim i europskim okvirima. Klanjec potječe iz sredine 15. stoljeća, ali značajniji razvoj započinje gradnjom franjevačkog samostana i crkve Navještenja Blažene Djevice Marije u 17. stoljeću (Sl. 1.), jedne od prvih ranobaroknih crkvi u Hrvatskoj, a ujedno i mauzoleja obitelji Erdődy. Na crkvu, koja tipološki spada u skupinu redovničkih isusovačkih crkava s dvjema bočnim kapelama (Sl. 2.), sa zapadne strane se nadovezuje trokrilni franjevački samostan (Sl. 3.). Oko njih se kasnije razvilo skladno, tipično srednjoeuropsko trgovište. U 19. i 20. stoljeću Klanjec je značajno kotarsko i općinsko središte iz kojeg potječe niz istaknutih osoba hrvatske povijesti i kulture. Klanjec danas gospodarski i društveno stagnira te se planira uvođenje kulturno-turističkih sadržaja s ciljem održivog razvoja grada. U trenutku kada se dugogodišnji proces obnove franjevačkog samostana u Klanjcu primicao kraju, 2012. godine započeli smo s radom na osmišljanju muzeološke koncepcije postava postojeće zbirke koja bi sadržavala potencijal za postizanje tog cilja.

Polazeći od teze uglednog hrvatskog muzeologa dr. Ive Maroevića da „povijesni grad kao najsloženiji organizam baštine ima niz elemenata muzealnosti, koje je moguće organizirano koristiti u cilju unapređivanja te iste baštine i humaniziranja čovjekova života“[1] te usvajajući spoznaje suvremene muzeologije koja težište promišljanja muzeja premješta s pojedinačnog muzejskog predmeta na njegove komunikacijske i razvojne vrijednosti unutar određenog narativa, osmislili smo projekt *Kuća europskih himni*.

Francuski muzeolog André Gob izvrsno je formulirao naše težnje: „Htjeli bismo od muzeja napraviti nešto drugo. Muzej 19. stoljeća istraživao je različitu tematiku i umnogostručio stilove unutar klasičnog modela. U zadnjoj trećini 20. stoljeća taj se model raspršio. Na marginama, na granicama tradicionalnog prostora muzeja pojavili su se novi muzejski oblici.“[2] *Kuća europskih himni* integrira obnovljenu arhitektonsko-urbanističku baštinu s postojećom franjevačkom zbirkom predstavljenom u novom, internacionaliziranom kontekstu i s inovativnom interpretacijom i programima. Taj projekt također omogućuje tematsko povezivanje spomeničkih lokaliteta u okolici s očuvanom i zaštićenom prirodnom baštinom kao podlogom za razvoj novih turističkih proizvoda.

GRAD I SAMOSTAN

Arhitektica Ksenija Petrić sa suradnicima izradila je 1984. godine konzervatorsko-urbanistički elaborat za provedbeni urbanistički plan povijesne jezgre Klanjca,[3] kojim je utvrđena zona zaštite.[4] Od tada započinje i postupna obnova franjevačkog samostana i zgrada u povijesnoj jezgri, a dodatnu vrijednost tom prostoru daje obnovljeni Trg Antuna Mihanovića prema projektu arhitekata Tihomira Jukića i Jesenka Horvata iz 1996. godine. Najveći i najvažniji klanječki spomenik jest franjevački samostan s crkvom (Sl. 4.). Jednokatna zgrada, jednostavnih pročelja samostana, skladno je prilagođena kosom terenu, a njezina veličina govori o nekadašnjim brojnim redovnicima koji su u njemu živjeli i djelovali. U krilima samostana u prizemlju i na katu dominiraju široki hodnici oko kojih se nižu samostanske sobe na katu, odnosno zajedničke prostorije u prizemlju. Budući da u samostanu već desetljećima djeluju samo dva fratra, već je osamdesetih godina inaugurirana ideja otvaranja samostana za javnost u južnom krilu prizemlja.

ISTRAŽIVANJE NOVIH MUZEALNIH MOGUĆNOSTI

Život i djelo pjesnika Antuna Mihanovića, autora hrvatske himne, jedan su od nezaobilaznih toposa kada govorimo o kulturnoj baštini Klanjca i zapadnoga dijela Hrvatskoga zagorja.

Antun Mihanović bio je pravnik po struci, pjesnik po vokaciji i diplomat po zanimanju. Njegov životni put bio je s jedne strane tipičan za tadašnje intelektualce u Austro-

1 Maroević, 1993: 152
2 Gob, 2007: 285
3 ***, 1984
4 Petrić, 1988: 3

Sl. 1. Klanjec s crkvom i samostanom, razglednica, oko 1900. godine (izvor: Zbirka Grada Klanjca)

Sl. 2. Smještaj Franjevačkog samostana i crkve, 2014. (autor: Ž. Kovačić)

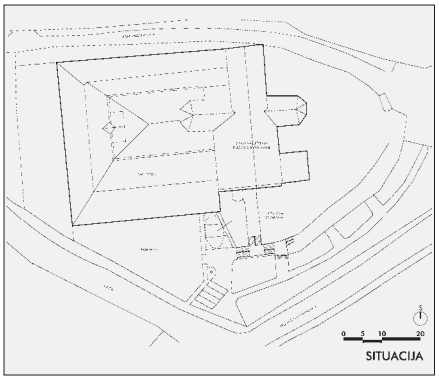
Sl. 3. Franjevački samostan fotografiran sa zvonika crkve, 2012. (izvor: Zbirka Grada Klanjca)

Sl. 4. Samostan i crkva, pogled s jugozapada, 2013. (snimio: Ž Kovačić)

Sl. 5. Ulaz u postav, simulacija na fotografiji, 2013. (autor: Ž. Kovačić)

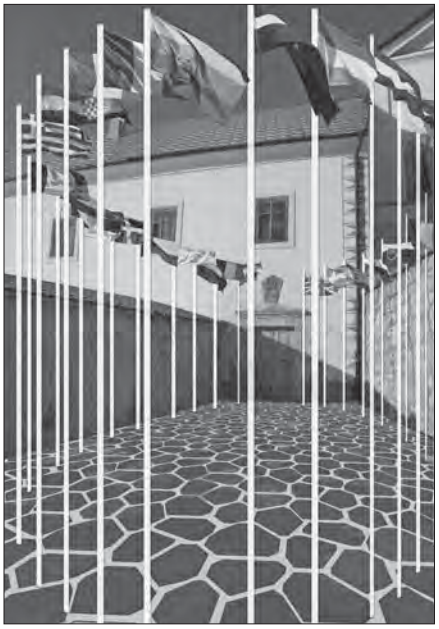
SL. 6. Tlocrt prizemlja i podruma samostana s ucrtanim rješenjem stalnog postava, 2014. (autor: Ž. Kovačić)

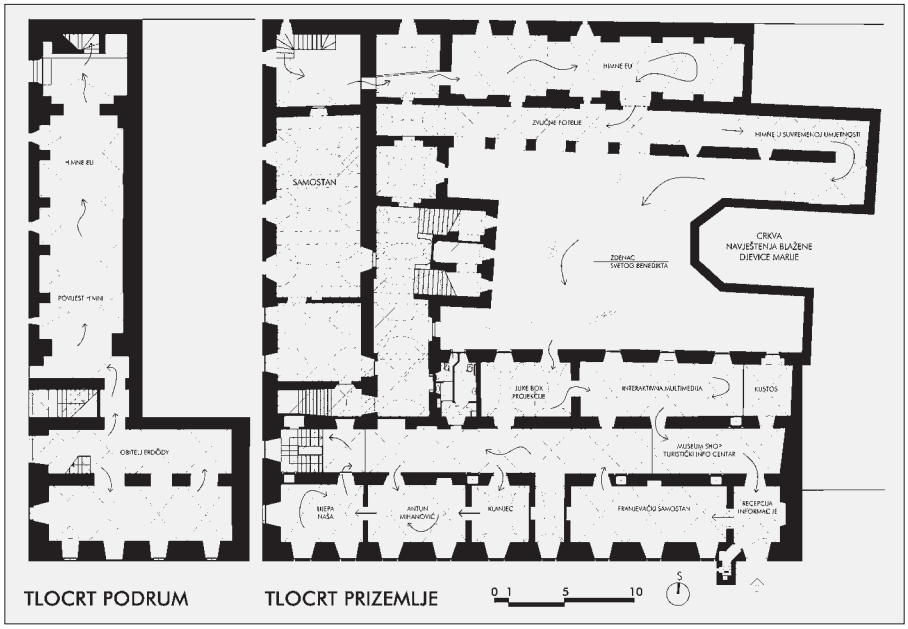












Ugarskoj Monarhiji, a s druge strane neobičan i uzbudljiv jer je Mihanović mijenjao mjesta svog rada i područja djelovanja – rođen je u Zagrebu, radio je u Rijeci, bio je diplomat u Istanbulu, Beogradu, Solunu, Bukureštu i Smirni, a bavio se i promidžbom hrvatskih vina u Americi. Kao suradnik časopisa Danica Horvatska, Slavonska i Dalmatinska, Mihanović u njoj objavljuje 14. ožujka 1835. godine svoju pjesmu *Horvatska domovina*, spjevanu vrlo vjerojatno nedaleko Klanjca u dolini Zelenjak. Posljednju godinu života proveo je nedaleko Klanjca, u Novim Dvorima, kod svojeg prijatelja Nepomuka Erdődya, gdje je preminuo 1861. godine.

Shvaćajući baštinu kao sklop predmeta, ali i značenja koje društvo dodjeljuje tim predmetima, osobama ili društvenim fenomenima, baštinu Antuna Mihanovića i hrvatske himne nalazimo s jedne strane u spomenicima i očuvanoj arhitektonskoj i urbanističkoj građi Klanjca i okolice, u dokumentima, u književnoj i muzikološkoj građi o himni, ali s druge strane i u njezinoj duhovnoj vrijednosti nezamjenjivoj u očuvanju nacionalnog identiteta. Revalorizacija i prezentacija tog velikog baštinskog potencijala za nas su predstavljali poticaj za novi i drugačiji muzeološki koncept. U središte promišljanja stavljena je upravo himna kao kulturno-povijesni fenomen koji je moguće prezentirati kroz različite aspekte – glazbeni, literarni, društveni i politički.

Nacionalne himne fenomen su s dugom povijesti i njihovo je značenje moguće sagledati u širem, bilo europskom, bilo globalnom kontekstu. To je najstarija pjesnička vrsta uopće koja tijekom vremena „postaje pjesma - zaštitni znak"[5] pojedinog udruženja da bi se nakon toga vratila „uzvišenost" kad himna postaje forma koja označava identitet pojedine države. Himna je, osim zastave i grba, jedan od glavnih nacionalnih simbola svake države i u rasponu od priče o nastanku, o njenom katarzičnom djelovanju i njezinim pojedinačnim povijestima do osvrta na značenje himni danas, posebice u kontekstu predstavljanja suvremenih umjetnika, može biti iznimno zanimljivom temom najširem krugu posjetitelja.

KUĆA EUROPSKIH HIMNI I KULTURNA BAŠTINA KLANJCA

Postav bi bio smješten u južnom i sjevernom krilu prizemlja, klaustru i podrumu franjevačkog samostana na površini od 1.165 m2 (Sl. 6.). Uključivanjem sjevernog krila i natkrivanjem klaustra, za razliku od dosadašnjih promišljanja otvaranja zbirke za javnost samo u južnom krilu, povećana je kvadratura muzejskog sadržaja, omogućeno je kružno kretanje posjetitelja, dobiven je prostor za aktivnosti tijekom cijele godine te se valorizira arhitektonska kvaliteta samostanskog dvorišta koje je do sada bilo skriveno od javnosti. Muzeološkom koncepcijom predviđeni su sljedeći sadržaji: recepcija sa suvenirnicom, pokretna garderoba, izložbene prostorije, multimedijska dvorana, soba za kustosa i sanitarni čvor. Cilj je prezentirati muzejsku priču koja povezuje kulturnu baštinu Klanjca s globalnim fenomenom himni.

Ulaz u postav bit će s južne strane, zapadno od ulaza u crkvu, ispod kamenoga grba osnivača samostana obitelji Erdődy. Ispred ulaznih je vrata ljevkasti plato orijentiran prema Trgu Antuna Mihanovića. Predlažemo da se na njemu izvede eliptični niz stupova sa zastavama članica Europske unije (zasad 28), kao proširenje kruga na zastavi EU sa dvanaest zvjezdica (Sl. 5.).

Postav će započinjati u južnom krilu samostana, a arhitektura samostana s 80 centimetara do metar širokim zidovima i križno-bačvastim svodovima važan je element postava. Iz središta grada Klanjca ulazit će se u njegovu prošlost, tragove kulturne povijesti koji su se ondje skupili: arheologija, osnivanje franjevačkog samostana i prezentacija njegovih zbirki slika, skulptura, crkvenog posuđa, inkunabula, knjiga... Hodnik je kao i sobe svođen križnim svodovima, a djelomično sačuvano podno opločenje od kamenih ploča između drvenih traka će se u cijelosti rekonstruirati. Hodnik će biti pregrađen eksponatima koji usmjeravaju posjetitelja, ali i dalje omogućuju cjelovito sagledavanje hodnika. Tu će biti prezentirana samostanska pinakoteka iz koje se ulazi u manju prostoriju u kojoj je rekonstruirana fratarska soba. U sljedećoj će prostoriji biti prikazani neki značajni Klanjčani kao što su historicistički slikar Oton Iveković, arhitekt Ćiril Metod Iveković, isusovac, slikar i kipar Marijan Gajšak i ostali.



Sl. 7. Sarkofag Emerika Erdödya, 1690. (snimio: G. Vranić)



Sl. 8. Lijepa naša domovino, simulacija postava, 2014. (autor: Ž. Kovačić)

5 Tomašek, 1990 : 7



Sl. 9. Zvučne fotelje, simulacija, 2014. (autor: Ž. Kovačić)

To je uvod koji nas dovodi do polazne točke Kuće europskih himni – životu i djelu Antuna Mihanovića, autora teksta hrvatske himne. Prezentirali bismo sve priče o samom pjesniku, njegovom zanimljivom životu, nastanku teksta, glazbe, varijante orkestracija, njegovoj slavi i njegovoj pjesmi koja je, i prije nego što je postala službena hrvatska himna, bila usvojena u narodu. Predstavit ćemo i suvremene interpretacije himne (Sl. 8.).

Novim će se stubištem spuštati u podrum gdje su već izloženi sarkofazi obitelji Erdődy (Sl. 7.). Tu će se predstavljati hrvatsko-ugarska velikaška obitelj Erdődy, koja je stoljećima imala značajnu ulogu u zbivanjima u Hrvatskoj, osobito u njezinom sjeverozapadnom dijelu.

Produbljuje se veza prema podrumu ispod zapadnog krila samostana gdje bismo prikazali nastanak i povijesni razvoj himni od Egipta, Grčke, preko srednjeg vijeka do romantizma i buđenja nacionalnih zanosa u 19. stoljeću kada se stvaraju himne domoljubnog karaktera. U nastavku se prezentiraju himne svih država članica Europske unije. Počeli bismo s jednom od najstarijih, britanskom himnom *God save the Queen*, zatim *Marseljezom*, popularnom budnicom koja je postala francuska nacionalna himna.

Svaka zemlja/himna bila bi predstavljena pomoću multimedijskih instalacija s tekstom himne na izvornom jeziku, prijevodom na hrvatski i ostale jezike, te samom glazbom. Pružili bismo i ostale podatke poput: nota, fotografija autora riječi i glazbe, pričom o nastanku, nekim intrigantnim podatcima, predmetima povezanim s himnom koji su često bizarni. Ostali elementi identiteta države, grb i zastava, služili bi za slobodnu igru asocijacija, simbolike jedne zemlje. Tehnike prezentacije upotrebljavaju se od klasičnih eksponata do grafičkog asocijativnog ponavljanja elemenata identiteta, malih ekrana na kojima se u videospotovima prati izvođače himne, modernih interaktivnih elemenata koji traže aktivno sudjelovanje posjetitelja. Posebnim usmjerenim sustavom reprodukcije s audio *spot-light* zvučnicima, u „kišobranima" kao zvukovnim tušem, samo u zoni pojedine zemlje bit će moguće čuti snimku njezine himne.

Poput šetanja po skali radioaparata, kada nam se naizmjence otvaraju različiti svjetovi, posjetitelji će putovati od zemlje do zemlje s pomoću audio-vizualnih atrakcija koje prelaze u svojevrsno virtualno putovanje. Čak i miješanja zvukova različitih himni, dok prolazimo prostorom, dobrodošlo je kao u poznatoj Stochausenovoj elektronskoj skladbi *Hymnen.*

Na sjevernom su kraju stube kojima se penjemo u prizemlje sjevernog krila, gdje se nastavlja prezentacija himni ostalih zemalja članica EU-a. U arkadnom hodniku bio bi niz zvučnih fotelja na koje se može sjesti, malo se odmoriti i preko izbornika na računalu poslušati različite izvedbe himni, pregledati sve prezentirane podatke u postavu, ali i saznati dodatne informacije (Sl. 9.). Posjetitelji se usmjeravaju prema drugom kraju hodnika, nekadašnjoj ostavi, gdje bi se prezentirale himne u reinterpretaciji suvremenih umjetnika koji vrlo često tematiziraju i preispituju nacionalne simbole i pitanja identiteta poput Slavena Tolja i Anđelke Galić. Preko klaustra vraćamo se u južno krilo. Klaustar je s istočne strane zatvoren crkvom, a ostale tri strane zatvorene su krilima samostana, što omogućuje lako natkrivanje. Time bismo dobili suhu i toplu vezu unutar postava kao i dvoranu sa stotinjak sjedećih mjesta za koncerte, recitale i manja scenska događanja.

Postav završavamo prostorom u kojem će se moći saznati zanimljivosti povezane s himnama, njihovom tematikom, ali i preispitati svoja znanja o toj temi putem interaktivnih igara. Putem *World juke boxa* moći će se čuti i himne drugih zemalja, nečlanica EU-a, pa čak i onih himni koje više nisu aktualne. Tu će kriterij biti specifičnost i kvaliteta vezana uz nju.

Pejsažna površina ispred južnoga krila samostana uredila bi se u *Perivoj himni* – mjesto gdje bi posjetitelji mogli predahnuti uz skulpture na temu himni.

ZAKLJUČAK

Cijeli postav *Kuće himni* bit će osmišljen s pomoću povezivanja vizualnih i auditivnih informacija s ciljem stvaranja uzbudljivog ambijenta. Konstataciju *Himna je pjesma na*

zadatku aktiviramo kroz aforizme *Život je himna – pjevaj je* i njegovu parafrazu *Radost je himna – osluhni je,* u postavu u kojem potičemo posjetitelje da osjete, interpretiraju i prožive velike teme spjevane u čast domovine. Zidovi staroga samostana, zvukovima himni i interaktivnim multimedijskim instalacijama postava otvaraju se najširoj publici, a dodatni sadržaji, „tematske šetnice" i „umjetničke postaje" proširuju se na okoliš Zelenjaka sa spomenikom hrvatskoj himni, dvorcem Novi Dvori, u kojem je Mihanović proveo svoje posljednje trenutke i koji je ujedno iznimno važan spomenik barokne arhitekture te dvorcem Mihanović u Tuheljskim toplicama (Sl. 10.). Cilj je ovog projekta stavljanje u funkciju obnovljenog baštinskog objekta, povezivanje kulturnih odredišta u okolici i poticanje lokalnog stanovništva na razvoj turističkih proizvoda. Iznimno je važno tim projektom potaknuti stvaranje novog identiteta maloga gradića Klanjca, kao uzbudljivog i drugačijeg mjesta vrijednog posjeta.



Sl. 10. Klanjec i okolica s umjetničkim postajama (izvor: Google, obrada: Ž. Kovačić)

LITERATURA I IZVORI

1. Gob, A. (2007.), *Muzeologija - povijest, razvitak, izazovi današnjice*, 285, Izdanja Antibarbarus, Zagreb, ISBN 9789532490244.
2. Maroević, I. (1993.), *Uvod u muzeologiju*, Radovi Zavoda za informacijske studije, vol. 6, 152, Zagreb, ISBN 953-175-001-7.
3. Petrić, K. (1984.), *Zone zaštite povijesne jezgre Klanjca*, Anali Galerije A. Augustinčića, no. 1, 14, Klanjec
4. Petrić, K. (1988.), *Franjevački samostan u Klanjcu – konzervatorska studija za obnovu i uređenje*, Anali Galerije A. Augustinčića, Klanjec, 3-26, ISSN -03252-1826.
5. Tomašek, A. (1990.), *Lijepa naša Pripovijest o hrvatskoj himni*, Muzički informativni centar, Zagreb, 7, UDK -784.71(497.13)(091)
6. *** (1984.), *Klanjec – Konzervatorsko-urbanistička dokumentacija za PUP povijesne jezgre*, Regionalni zavod za zaštitu spomenika kulture u Zagrebu.

AUTHORS' BIOGRAPHIES

Snježana Pintarić, M.Sc, graduated Art History and German Language and Literature in 1983 in Zagreb. Earned her Master's degree in Art History in 1993. From 1983 to 1993 she worked as the curator and director of the Antun Augustinčić Gallery in Klanjec and from 1993 to 1998 as a consultant for museum and gallery activities and the protection of monuments in the City Office for Culture of the City of Zagreb. Since 1998 she is director of the Museum of Contemporary Art in Zagreb and manager of the project to construct a new museum building. She is the author of numerous exhibitions and articles in the field of museology and art of the 20th and 21st centuries.
snjezana.pintaric@msu.hr

Željko Kovačić, graduated architecture in 1976 in Zagreb. Since 1987 he has held the status of a freelance artist with his own studio. At the end of the 1980s he entered a new area of museum design. Working on exhibition design, permanent displays design, the design of new museums, as well as continuing his "classical" architectural projects. He co-authored the design and realization of the Krapina Neanderthal Museum.
zeljko.kovacic10@zg.t-com.hr

RUI MACÁRIO RIBEIRO, Universidade Católica Portuguesa, Porto, Portugal

THE *FAKE MUSEUM* AND THE RESULTING MENTAL CULTURAL LANDSCAPE
AN ALTERNATE MODEL FOR THE ANALYSIS OF HERITAGE, AS PERCEIVED AND HIGHLIGHTED BY THE COMMUNITY

MUZEJ LAŽNOG I MISAONI KULTURNI KRAJOLIK KAO NJEGOV POPRATNI REZULTAT
ZAMJENSKI MODEL ANALIZE NASLIJEĐA, PREPOZNAT I ISTAKNUT OD STRANE ZAJEDNICE

KEYWORDS
heritage
museums
perception
communication

KLJUČNE RIJEČI
naslijeđe
muzeji
percepcija
komunikacija

The Fake Museum was created as a local, empiric project intended to demonstrate the gap between a public funded institutionalized culture and a cooperative and organic privately sustained one. In 2014 the Fake Museum started to "look inside" itself and became the subject of a PhD thesis still underway. Nevertheless the elements presented in this article although relating to several other projects and drawing from well disseminated theories and analytic models were initially driven and posed without that academic scope and are thus presented here as they were first formulated, although crude and unpolished. The Mental Cultural Landscape model is meant to illustrate the difference between what one would identify as Heritage and what one would "transmit", if asked to.

"Muzej lažnog" (Fake Museum, FM) je muzeološki projekt u tijeku, empirijski projekt koji je imao namjeru pokazati razliku između javne institucionalizirane kulture i "orgnske" privatno financirane kulturne scene. U 2014. "Muzej lažnoga" okrenuo se prema sebi i postao temom dotorskog istraživanja koje je još u tijeku. Elementi predstavljeni u ovom radu, bez obzira na njihov sadašnji kontekst unutar već postojećih projekata i znanstvenih radova, su u početku formulirani van znanstvenog okvira te su stoga ovdje i predstavljeni u tom obliku znanstveno nedorečenom obliku. Model tzv. Mentalnog kulturnog krajolika trebao bi pokazati razliku između onoga što se identificira kao "nasljeđe" i onog što se može prenositi kao naslijeđe.

INTRODUCTION

The Museu do Falso or Fake Museum (henceforth FM) was conceived and implemented in 2012 (Viseu, Portugal), having its inauguration on the 18th of May of 2012 (the International Museum Day). Although not being the main topic for this article it is nevertheless important to underline that the Fake Museum considers itself as a Museum despite the questions that may arise from that consideration, since it acts and plans – organizes itself, envisions its goals, and relates with other agents, institutions and public – as a Museum does. The biggest dispute regarding the FM is what makes a museum and is the FM one of them? A rather straight forward definition would be that it is a privately funded *"(…) non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment*"[1] as ICOM and most national legislations define museums.[2]

The current article presents the first questions and conclusions that result from the gathered data regarding the collection of the FM, its individual artefacts and the FM's collaborators – experience, views on the FM and its role, etc.[3]

AN INITIAL "READING" OF THE FAKE MUSEUM'S COLLECTION

The FM stands simultaneously as a Local History and a Contemporary Creation Museum, whose pieces are specifically designed for the FM by collaborators of different expertise's that relate to the geographical space (Viseu) the museum assumes as its own. All pieces are then concept-specific and result of invitations to the authors that state: "What if any given (Viseu's) historical circumstance did not occur as it did or on the contrary some other historic variable had in fact been present?", and asking the interested parties to produce an artefact that could be incorporated into the FM's collection. This, a simulation or "fictioning" of registered History, although presenting an alternative to what is historically "validated", allows the FM to present the visitors and researchers with new discoveries while underpinning the mutable character of History as an evolving field of knowledge by use of attraction to reuse (the Fake) – that is always explained or deconstructed, although through irony at times, and never maintained as Truth.[4]

One of the key concepts of the FM is a consideration of History as a construct that derives from the registry of occurrences by an individual, thus benchmarking an understanding of how any given element is perceived and transmitted. The question that results from the aforementioned is the importance for any given community of the elements that are sublimed by a historiographic *praxis*. Is a Historically relevant element a Heritage element (from a community's point of view)? In the case of the FM the curators initially expected that the artefacts, created and incorporated into the collection, will relate with Viseu's History and to a standard group of "monumental" references: the so called "Cava de Viriato", the Cathedral, the painter Grão Vasco, and the city's inner-wall's (historic centre) elements, among others similarly "inevitable". The reference to ancient elements was also expected due to know Bronze Age settlement, roman presence, early Portuguese national influence (relating to the first Portuguese King and the first Portuguese Saint, both present in Viseu's History) and strong Modern Age cultural references with national and international positioning, in the city or its outskirts.

Nevertheless, the artefacts that were produced[5] came to be distant from those initial expectations.[6]

As to the object or topic the artefacts address to, even though there are inevitable references to the key monuments or historical figures of Viseu, what stands out is the focus on contemporary elements or socially impacting questions of rather recent occurrence (as mentioned before, between the nineteenth and the twenty-first centuries). For instance, the sole mention to the city's Cathedral (inventory number MF.2012.019) results from a rather critical posture regarding public intervention (either through recu-

1 International Council of Museums Statutes article 3, section 1, 2007.

2 The FM started out as a cooperative and community based project which started to think about what Heritage is and what Heritage should be, in particular that of Viseu. It took upon itself (from 2014 onward) and analysis of its own "building" process and results on a different scale, focused to the key role that Heritage and its related institutions may have on development (be it social, economic, etc.). The result of that initial premise was that one cannot develop or aid to the development of something when one knows little or knows wrong about that same object of attention. In this case Heritage and frequently locally relevant Heritage represent just a superficial mapping of historiographical marks that perpetuate without ever, or seldom only, being confronted and double checked.

3 Considering the limitations ever present when writing an article that envisions a specific theme or approach. Confirmation of those elements mentioned here is only possible via access and reading of the information available at the FM's website www.projectopatrimonio.com/museudofalso.

4 Furthermore it allows the FM to link any given artefact of its collection to a wider range of facts or possibilities and stress the global intertwine versus a more simple and "conservative" approach that History and Heritage can be under.

5 The invitations mentioned earlier were never accompanied by an imposition of what historic element to treat or interpret, nor by a specific time-frame.

6 The vast majority of them were directly situated (when taking in account the era the authors placed the events that would contextualize their fictional narratives) within the current and the last two centuries (with a total of 27 elements out of 39) and even when searching for the primary (27/39) and secondary (17/18) relations the artefacts embody, the mentioned timeframe assumes an even bigger importance.

peration or ideological driven modifications) on monuments and secondarily it comes to address – even though the author did not know of it – to the figure of Captain Almeida Moreira (one of Viseu's leading politicians during the first half of the twentieth century, director of Viseu's Committee for Initiative and Tourism and first Director of Grão Vasco's Museum). Almeida Moreira is directly or indirectly mentioned in 4 of the pieces of the FM. The same number comes to be true for Grão Vasco (a notable Portuguese Renaissance Painter supposedly native to Viseu according to most historians, and whose name was given to the Museum that is "housed" in Viseu) but in this case, all the pieces are part of the same set made up of four distinct elements.[7]

The observed pre-creation "disregard" for the impact of those relations, either time or object meaning, when the authors were "creatives" rather than researchers, doesn't come as anything more than (from what is possible to grasp from the questionnaires and interviews made with the authors - still under data treatment) the simple fact that History is largely unknown to the general public, especially when it comes to Local History. So, the question that may be placed is: if the authors did not knew about the references/links they were in fact establishing and considering they had the possibility to choose any possible moment, monument or figure of Viseu's History to address and interpret; then why was the monumentality and ancientness of the city placed second when compared to contemporary occurrences?, Is it possible that every day or chronological proximity made the choices pertinent to this rather personal approach? And if so, is Heritage as a notion rather more monumental than what it should be? In other words, is the concept of Heritage one that is technical and academic or power bound, instead of relating to what the communities and their members give importance to? Lastly: is historic memory a short one when considered through the community's eyes? One keen example however is that of the piece baring inventory number MF.2012.014, the "Rainbow Ribbon" created by Tiago Lopes, a plastic artist. A significant number of his works incorporate a subtle *homage* to a previously existing Film-Theatre (and specifically, part of the exterior decoration) in Viseu and that – the Film-Theatre and its decoration – was also the inspiration to the artefact he produced for the FM. When called upon to present his artefact that note of his own background and interest was revealed to be acute to him personally, but furthermore relevant was the impact and general recognition that the extinct Film-Theatre related to most visitors and authors as something close to what we could designate as an "everyday landmark".

CONCLUSION

The fact is that from the possible analysis of the artefacts that were incorporated into the FM's collection – and again, with no limitations imposed to the authors – the resulting Mental Cultural Landscape is a Contemporary and "historically close" one. This concept or model, of Mental Cultural Landscape can be defined in a simplistic manner by the (overlapping) resulting imprint of the sum of individual perceptions regarding what one may consider to be the set of Cultural References he or she embodies and adheres to. In short, what references one takes on as meaningful enough and relevant enough to be integrated into one's own definition of identity as an individual – first – and as a community or the community he or she recognizes to be part of – ultimately. If and when using this model, the result appears to be quite different from the usual and eventually legitimated relevance given to monumentally and ancientness as a classic identity regulator – driven by a notion of super-importance.

By the above, it is not implied that both models – Mental Cultural Landscape, especially if obtained through creation within a framework similar to FM's; and the "monumentalization" of identity through immediate response upon a straight forward question: "what [cultural/historic] items/elements do you consider to be the most relevant in terms of the definition and description of your identity?" – cannot coexist but it is so far possible to read the results as abruptly diversified [repeating a previous statement, the data from questionnaires and interviews to the FM collaborators is still

7 The "current" (at the time of the pieces production) political or critical assessments make a vast majority amongst the topics that come to be referred. Even if only addressing to the fictional context of the collection's artefacts, the Contemporary note imposes itself without margin for doubt.

8 This statement however requires a few previous notes and risks to be taken into account. First of all, the experience that the FM is taking into practice has so far only been applied to one territory and may bring up distinct outcomes somewhere else. Second, and since FM's collection results from direct invitations, it may be biased on how the group of collaborators – eventually more engaged than the average citizen – regard and act upon the territory's political *status quo* and resulting policies. Third, there may be – although not expressed by the authors so far – an attempt to "try something different" than the usual treatment of "mainstream" monuments and ancientness, if the authors had considered (or did in fact consider) those elements as pre-inferred and already "protected" or guaranteed fully in terms of their presence and future existence, thus liberating themselves towards a less public or publicized cultural element. The previous are, as said, notes to be taken in account since nothing in the process that constitutes the FM implies that they are more than methodological preoccupations. It is nonetheless expected that they may be overcome, by and after, the full data analysis.

9 Alivizatou, M. (2009), *Participatory Inventories of Intangible Cultural Heritage*, Retrieved 16/07/2015, from http://www.sac.or.th/databases/fieldschool/wp-content/uploads/2009/ppt/Participatory-inventories-of-ICH_Alivizatou_28-Aug.pdf
Alzrooni, S. A. (2011), *Using Participatory Mapping Methods to Visualize the Cultural Resources: a case study of Dalton, GA*, retrieved 14/07/2015, from http://www.academia.edu/1195733/Using_Participatory_Mapping_Methods_to_Visualize_the_Cultural_Resources

under treatment]. The difference between the two mentioned models is similar – eventually – to a "new generation tourist" that seeks "genuine experiences", as opposed to a "classical tourist" that follows the well-advertised routes of the same destination.[8]

Eventually even if all the mentioned notes reveal themselves as accurate and effective, there are two notions that remain true. On the one hand, the need to address different topics and from a different scope than the one monumental or historical perspective so far attributes to Heritage – possibly leading to a wider notion of identity and with more classes or hierarchies of Heritage-like or Heritage-possible elements. On the other hand, the questioning of the role institutions and public [local] powers take upon when dealing with the established Heritage elements assumes a dominant role, since at least part of the community (in this case the collaborators and most visitors of the FM) do not view them self in the institutionalized way in which History and Heritage are communicated and safeguarded. If nothing else, Local Development requires a full extent of knowledge of what is meaningful to the community and its members.[9]

REFERENCES

1. Farias, I. (2013), *Virtual attractors, actual assemblages: How Luhmann's theory of communication complements actor network theory*, DOI: 10.1177/1368431013484003
2. Farias, I.; Mützel, S. (2015), *Culture and Actor Network Theory, in International Encyclopedia for the Social and Behavioral Sciences*, pp. 523-527, 2nd Ed.
3. Hobsbawm, E.; Ranger, T. (Org.) (2002), *A Invenção das Tradições*, Rio de Janeiro: Paz e Terra, 3rd Ed.
4. Hooper-Greenhill, E. (1992), *Museums and the Shaping of Knowledge*, Routledge, London/New York
5. Janeirinho, R. (2013), *Estratégias museológicas participativas: refletindo e atuando em Sociomuseologia*, in Cadernos de Sociomuseologia, 2-2013 (vol. 46), pp. 71-92
6. Macário Ribeiro, R. (2015), *FAKE`M – da concepção à materialização do Museu do Falso (Viseu),* in Semedo, A., Senra, S. & Azevedo, T. (Eds.), *Processos de musealização : um Seminário de Investigação Internacional : Atas do Seminário* (pp. 202-2019), retrieved 06/08/2015 from http://ler.letras.up.pt/uploads/ficheiros/13485.pdf
7. Marmion, M.; Wilkes, K.; Calver, S. (2009), *Heritage? What do you mean by heritage?*, in: LIRA, S., et al. (Eds.), Sharing Cultures 2009, pp. 575-603, Barcelos: Green Lines Institute for Sustainable Development
8. Prutsch, M. J. (2015), *European historical memory. Policies, challenges and perspectives*
9. Rufer, M. (2014) *Paisaje, ruina y nación. Memoria local e historia nacional desde narrativas comunitarias en Coahuila*, in: *Cuicuilco*, vol. 21, no. 61, pp. 103-136, Escuela Nacional de Antropología e Historia Distrito Federal, México, retrieved 28/05/2015 from http://www.redalyc.org/articulo.oa?id=35135452007
10. Sancho Querol, L. (2013), *Para uma gramática museológica do (re)conhecimento: ideias e conceitos em torno do inventário participado*, in: Sociologia, Revista da Faculdade de Letras da Universidade do Porto, vol. 25, pp. 165-188

AUTHOR'S BIOGRAPHY

Rui Macário Ribeiro, researcher at Research Centre in Science and Technology of the Arts (CITAR) – Portuguese Catholic University; and Executive Coordinator of ACTIN – Line of Action for the Study and Development of Inner Portugal (within CITAR). Consultant for the Cultural and Creative Sector. Coordinator of the Projecto Património [Heritage Project] and of the Fake Museum. Research interests include: Heritage perception, Museums and Heritage transmission.
rmmnr@hotmail.com,
rnribeiro@porto.ucp.pt

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 šireg projekta. Javljaju se zahtjevi za novim vrstama suradnje i prilagodba projektnim, organizacijskim i financijskim okvirima. Poseban oblik promišljanja šireg konteksta naslijeđa predstavljaju projekti visoke vrsnoće u kojima dolazi do tematskih umrežavanja i osmišljavanja novih vizija i scenarija razvoja naslijeđa umreženog u međunarodne oblike projektne 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?

ABOUT URBAN: HERITAGE, PLANNING & DESIGN, DEVELOPMENT

Assoc. Prof. **TIGRAN HAAS**, Ph.D
KTH (Royal Institute of Technology), Stockholm, Sweden

Assoc. Prof. **KRISTER OLSSON**, Ph.D
Gothenburg University, Gothenburg, Sweden

INTRODUCTION

Urban heritage is increasingly expected to contribute to future urban development, not least in declining cities that have experienced a harsh economic, social and spatial structural change. This increased interest can be regarded as a response to changing prerequisites for urban development during the last few decades, including economic and cultural globalisation, de-industrialisation, a diminishing public sector, increased mobility, and, above all, tough territorial competition. Consequently, the societal development challenge contemporary heritage management and traditional ways of working with heritage issues. Urban heritage has become an important measure in many branding and development strategies, aiming at attracting new inhabitants, visitors and investors.

In the age of hyper social, cultural and economic globalization, the world is becoming predominantly urban. New Geographies are emerging bringing rapid rural migrations, new economic opportunities and enhanced global mobilities, cities have spatially expanded dramatically resulting in urban transformations and structural changes as well as posing new challenges to their character and identity. To address large-scale structural change a number of ideals have influenced the practice of urban planning & design. In particular, past urban design ideals are revisited put forward as a solution for contemporary social, economic and environmental problems, where modern planning and design is believed to have failed. A stimulating question lies in the possibility of using urban heritage and planning & design measures to revive cities, communities and neighbourhoods. Can urban heritage and urban planning & design be viewed as an effective measure for the reinvention of cities and towns that experience structural change?

Our aim with this paper is to put forward some ideas that we have investigated and discussed in our research the last decade, or so. The paper is based on, and draws directly on, texts published in various contexts.[1] In essence we will discuss ideas about urban heritage, urban planning & design, and how heritage and planning & design can contribute to urban development. The paper ends with some concluding remarks about the "designing of the past", i.e. the role of the past for urban future development.

ANOTHER TWIST ON URBAN HERITAGE

The common method employed in urban heritage management is identification and protection of monuments, specific objects and well-defined areas that are especially valuable from a historical perspective. Hence, the management is based on expert values within academic fields traditionally concerned with urban heritage, i.e. art history, architecture and archaeology. However, as expert values they are decided upon independently of values held by other interests, the latter often having completely different perspectives concerning the urban environment, for example perspectives held by urban and regional planners, real estate owners and developers and, presumably, local citizens. In that sense, the role of current public heritage management in urban planning & design is ambiguous.

1 See bibliography

The urban environment or urban landscape is a complex system of recognised monuments, modest buildings and other built structures. Consequently, a certain structure or object within the system is to a substantial part defined and characterised by the environmental context. Each object has an external impact on the surroundings, which can be negative or positive, and will indirectly impact the understanding and valuation of adjacent objects. In this way the surroundings, neighbourhood, district or city add and compound the value of each object. A vast majority of the structures in the urban environment has not qualified for preservation activities in traditional heritage management, i.e. as monuments or well-defined conservation areas, and can be referred to as the general urban landscape, which includes a diverse set of artefacts that are spatially and/or socially linked together. From this point of departure, it seems reasonable to consider the urban landscape as a totality in heritage management, not only monuments and conservation areas but also modest buildings and the urban landscape as such, as urban heritage.

Thus, the view on urban heritage put forward here is a systems view, which means that it is the interplay between different parts of the system that characterise the urban landscape as heritage, rather than separate monuments and conservation areas, which have been identified by heritage experts. Consequently, the urban heritage seen as a system encompass not only defined conservation areas and heritage objects, but also tangible and intangible phenomenon that link various objects and areas together, and, thus, define their value in a broader setting. Urban heritage, as the valued tangible and intangible legacy of the past but also resource for the present and capital of the future, should present a crucial asset for cities; not just in terms of place branding but much more of a systemic approach to everyday life, tourism and investment. In order to attain and retain sustainable urban heritage cities and governments as well as local communities need to create and nurture buildings, objects, spaces, places, contexts and practices that have embedded meaning and value to them, filled with historical narratives, enriched with local cultures and social interfaces.

The systems view gives a foundation to define urban heritage as an infrastructure, and, hence, a public good, comparable with other infrastructures as a frame for people's daily activities and for business development. The concept of infrastructure is traditionally associated with technical systems, such as roads and railroads. However, a road, for example, is not in itself an infrastructure, but have the potential to function as an infrastructure. Hence, the actual use (in a broad sense) is significant for defining built structures as infrastructure. In sum, regarding urban heritage as an infrastructure, underlines its potential role for urban social and economic development, i.e. as a resource for peoples everyday activities, as well as for business development.

URBAN PLANNING & DESIGN AND HERITAGE

Urban design is not a straightforward concept, and there is no commonly accepted definition of urban design in academia or in practice. In its simplest interpretation, urban design can be described as architecture on a larger scale and within a broader context, or as a bridge between architectural design and urban planning. Urban design connects many disciplines: architecture, planning, landscape architecture and engineering.

Urban planning can be defined as a political, economic and social 'framework' that has direct and indirect consequences for technical and political processes. It is primarily concerned with the welfare of the citizens; with water and land use management; with shaping and composing – designing – the urban environment, including transportation, (tele) communication networks; and with ecology, through the protection and enhancement of the natural environment.

Planning can be distinguished as a process-oriented activity and design as a product-oriented activity. Therefore, urban planning & design is a cross-border field

specializing in static and dynamic urban conditions. Dynamic processes are characterized by flows of people and their interactions, that give kinetic energy to the environment. The dynamic defines the way we look at our spatial landscapes and the manner in which we experience a particular urban condition and context. Static processes are defined by their permanence of assemblage, i.e. the creation of stable built forms and shapes – the streets, buildings, squares and open spaces that define the environment in order to provide a stable reference system and a structure of performance. One cannot exist without the other and both permeate space, place and time.

Throughout the last three decades, a number of ideals have influenced the practice of urban planning & design. In particular, five different ideals dominate today's urban planning & design discourse:

- Re-Urbanism, which could be described as being oriented towards constant urbanity, in particular addressing the repair of the urban fabric;
- Green Urbanism, which is focused on ecological sensibility;
- New Urbanism, which, among other things, is based on a neighbourhood concept and walkability;
- Post Urbanism, which could be labelled as generic hybridity, with a focus on reinvention and restructuring;
- Everyday Urbanism, which could be described as vernacular spatiality with a bottom-up approach.

Ideas about contemporary and future society, and, hence, approaches to the past is expressed in different ways in these five urban planning & design ideals. For example, post urbanism connects to an idea that the past has no real relevance for future development. It is based in a rejection of, or a freedom from, traditional ideas about what characterize the urban environment and urban planning & design. Instead it emphasizes, in particular, architectural monuments and iconic buildings that claim to be innovative and to express a new era. This reflects directly the heritage of the future – which is being created in cities and towns by 'starchitecture' – new iconic flagship architecture. New urbanism, on the other hand, is based on ideals and qualities from the time before the modernist planning and is trying to re-create these qualities in contemporary urban planning & design. It includes ideas of mixed use and an emphasis of public space and environments suitable for pedestrians. Moreover, in everyday urbanism emphasis is put on the present and, thus, ideas about the future and approaches to the past are not important at all. Everyday urbanism can in this way be connected to an idea that society is the unintended consequence of peoples' actions, rather than urban planning & design efforts. In table 1, all five ideals are, in short, positioned vis-à-vis the past and urban heritage.

HOW CAN HERITAGE AND PLANNING & DESIGN CONTRIBUTE TO URBAN DEVELOPMENT?

In many cases, conservation projects focus on making contributions to a sense of place through the material conservation of monuments, objects and well-defined areas. Consideration of urban transformation in the larger sense of economic, social and/or physical change allows for a more complex analysis. Shifts in the relationship between a sense of place and everyday activities that result from structural transformations can trigger destructive processes that affect long-established urban settlements.

As opposed to urban planning & design, architecture has a quite different role in heritage management. In the 2005 Vienna Memorandum[2] the integration of contemporary architecture into historic context was addressed. It focused on the following 6 principles:

2 UNESCO (2005) Vienna Memorandum on "World Heritage and Contemporary Architecture – Managing the Historic Urban Landscape". World Heritage Centre, Paris. p. 6. (http://whc.unesco.org/en/activities/48)

Urban Planning Design Ideals	Urban heritage	Grapheme	Hallmark
Re-Urbanism	Adaptation to the existing urban environments. Restoration and interpretation of historic and contemporary form of the city.	Buildings-fabric-people-context-time-density.	City based tourism and visitor economies of urban heritage re-creating present, past and future;
Green Urbanism	Past and present is subdued to a healthy and sustainable future of biophilia and resilience. Focus on the Nature of Order and sustainability with innovative ecological approaches.	Nature-gradiency-connectivity-accessibility-preservation.	Revitalising the city and nature; Innovative systems of protection and planning urban heritage.
New Urbanism	(Re-)Creation of the past as a dynamic reference for the present. Physical structures and complete town making principles have more importance than objects.	History-human scale-density-accessibility-fabric-urbanity.	Heritage as city memory and sense of place; Urban heritage as a form of social capital and placemaking;
Post Urbanism	The past is irrelevant. Monuments have primacy as works of art. Objects more important than structure. Built environment used as a quasi-contextual backdrop.	Transformation-hybridity-time lapses-self formation-reconfiguration.	Global and mega-city competition; Cosmopolitan urban heritage and re-creating new identities.
Everyday Urbanism	Everyday culture more important than physical features. Focus on the present. Reproduction of existing urban environments through culture, place and identity.	Continuity-kinetis-icm-grounded reality-hidden dimensionality.	Urban spaces, traditions and intangible heritage; Community approaches to and uses of, urban heritage and place.

Tab. I Urban heritage in different urbanisms – urban planning & design ideals

1. Concept of historic urban landscape.
2. Importance of understanding place.
3. Avoid pseudo-historical design.
4. New development should minimise direct impacts on historic elements.
5. Contemporary architecture should be complementary to the values of the historic urban landscape.
6. Cultural or Visual Impact Assessment.

OUTRODUCTION: CONCLUDING REMARKS

In practice, the urban environment can be associated with different, and sometimes competing, value dimensions, for example real estate values and historical values. In general, these values are based on self-interests or expert perspectives, and, consequently, do not necessarily reflect a broader view on urban heritage defined as an infrastructure. However, what we need to see and understand, in the context of our short analysis, is that urban heritage – with its physical and social qualities – is situated in a spatial continuum. Urban heritage in our understanding, as the interplay between different features in the spatial continuum and their relational meanings, therefore becomes an important value category in contemporary urban planning & design aiming at urban development.

Profound and highly visible changes in city skylines and urban spatial boundaries, that are transforming the sheer notion of urban heritage as we know it, are often accompanied by more subtle transformations that aim at preserving the present but

also promoting their pasts against competitive demands for space that cities compete for. As heritage managers, urban planners and designers we must be cognizant of the way that the urban landscapes and structures that we provide, and the built objects that we conserve or design, affect people and spaces directly and indirectly. Such interventions form habits and create ways of life; they give the user a chance to pursue individual happiness and to create relations to other people when embedded in space and time. However, we must equally recognize how forces of structural change contribute to shaping the urban landscape. The resulting urban heritage affects people's urban experience, either stimulating or limiting how people live their everyday lives as well as, provide opportunities, or restrictions, for business development. In the end, it is all about "designing the past". In any given situation and context, the dominating urban planning & design ideal will define the specific urban heritage, and, thus, influence how we will understand the past – today and in the future.

BIBLIOGRAPHY

1. Haas, T.; Olsson, K., eds. (2014), *Emergent Urbanism: Urban Planning & Design in Times of Structural and Systemic Change,* Farnham: Ashgate
2. Haas, T. and Olsson, K. (2013), *Transmutation and reinvention of public spaces through ideals of urban planning and design,* "Space and Culture", vol.17, no. 1, pp. 59-68
3. Haas, T., ed. (2008), *New Urbanism & Beyond: Designing Cities for the Future*, New York: Rizzoli
4. Haas, T. (2012), *Sustainable Urbanism & Beyond – Rethinking Cities for the Future,* New York: Rizzoli
5. Olsson, K.; Haas, T. (2013), *Emergent Urbanism: Structural change and urban planning and design,* "Journal of Urbanism: International Research and Urban Sustainability", vol. 6, no. 2, pp. 95-112
6. Olsson, K. (2008), *Citizen Input in Urban Heritage Management and Planning – A quantitative approach to citizen participation,* "Town Planning Review", vol. 79, no. 4, pp. 371-394
7. Olsson, K. (2010), *Cultural Heritage as a Resource in Place Marketing,* in: Integrating Aims. Built Heritage in Social and Economic Development (eds. Mälkki, M.; Schmidt-Thomé, K.), Espoo: Aalto University, Centre for Urban and Regional Studies Publications B 98
8. Olsson, K.; Berglund, E. (2009), *City marketing: the role of the citizens*, in: Place Reinvention: Northern Perspectives (eds. Nyseth, T.; Viken, A.), Farnham: Ashgate
9. Olsson, K. (2008), *The Value of Preservation: Analyses of the Decision-making Processes in Urban Heritage Management*, in: Economics and Built Heritage – Towards New European Initiatives (eds. Mälkki, M.; Mäntysalo, R.; Schmidt-Thomé), Espoo: Helsinki University of Technology
10. Olsson, K. (2008), *Heritage management in urban development planning*, in: New Urbanism & Beyond: Designing Cities for the Future (ed. Haas, T.), New York: Rizzoli

AUTHORS' BIOGRAPHIES

Prof. **Tigran Haas**, Ph.D, architect, is the associate professor of Urban Planning + Urban Design and the Director of the Civitas Athenaeum Laboratory (CAL), Applied Social Science Research Platform at the School of Architecture and the Built Environment at KTH. Tigran Haas' expertise, current research and teaching focus on contemporary trends and paradigms in urban planning & design, new urbanism, sustainable urbanism, social housing and urban transformations, and city development and design.
tigran.haas@abe.kth.se

Prof. **Krister Olsson**, Ph.D, is the associate professor at the Department of Conservation, Gothenburg University. He holds a doctoral degree in regional planning from KTH – Royal Institute of Technology, Stockholm. His research has included both theoretical and empirical studies of urban and regional development strategies and planning. It has in particular been directed toward heritage management, urban planning and design and place marketing. Between 2011 and 2014 he has been working at the National Heritage Board in Sweden.
krister.olsson@conservation.gu.se

DUBRAVKA ĐUKANOVIĆ, Institute for Architecture and Urbanism of Serbia, Belgrade / Studio D`ART, Novi Sad, Serbia

REHABILITATION OF BUILT HERITAGE
POTENTIAL FOR SUSTAINABLE DEVELOPMENT

REHABILITACIJA GRADITELJSKE BAŠTINE
POTENCIJAL ODRŽIVOG RAZVOJA

KEYWORDS
built heritage
rehabilitation
sustainable development
local community
new role

KLJUČNE RIJEČI
graditeljsko naslijeđe
oporavak
održivi razvoj
lokalna zajednica
prenamjena

The aims of this paper are to focus on architectural/urban intervention as an initiator for the sustainable development of a built environment and to consider the degree of intervention that a historical site ought to withstand throughout the rehabilitation process.

The goal of this paper is to highlight the potential that the interaction of heritage protection, architectural planning and strategic economic development have for regions rich in cultural tradition.

The theoretical consideration presented in this paper analyses challenges, principles, achievements and possibilities, and is based on experience in developing four projects which rehabilitated historical sites for new roles.

The focus is on both architectural intervention as an initiator for a built environment's sustainable development and the degree of interventions a historical site should undergo during the rehabilitation process.

Rad se usredotočuje na arhitektonske zahvate u izgrađenom okolišu kao pokretača njezina budućeg održivog razvoja, s jedne strane, i na razini zahvata koji odabrana povijesna građevina treba proći u okviru procesa oporavka, s druge strane. Kulturno naslijeđe je prepoznato kao jedan od ključnih resursa njihova održivog urbanog, društvenog, gospodarskog i kulturnog razvoja u područjima koja su bogata graditeljskim nasljeđem.

Teorijska razmatranja predstavljena u ovom radu, koji analizira izazove, načela, mogućnosti i postignuća, temelji se na iskustvu u izradi projekata obnove četiri povijesne građevine za potrebe nove namjene. Cilj ovoga rada jest ukazati na mogućnosti uzajamnog djelovanja zaštite kulturnog naslijeđa, arhitektonskog planiranja i strateškog ekonomskog razvoja određenog prostora, kao i da istakne ulogu urbanih mikrointervencija u sveukupnim aktivnostima usmjerenim razvoju okoliša izgrađenog naslijeđa.

INTRODUCTION: CULTURAL HERITAGE AS A RESOURCE FOR SUSTAINABLE DEVELOPMENT

If small towns or areas rich in tradition and with a distinct character and unquestionable cultural value are not adapted to contemporary trends, they will die off. Cultural heritage has been recognized as one of the key resources for their sustainable urban, social, economic and cultural development which both the local community and the fragile historical surroundings should benefit from and be revived.

The aims of this paper are to emphasize the role of urban micro-interventions into the overall developmental activities in the area of the built heritage, and to point out the potential of the mutual influence of protecting cultural heritage, architectural planning and the strategic economic development of a specific environment.



Fig. 1 The condition of the abandoned 19th century complex at No.16, Štrosmajerova Street in the Lower Town of the Petrovaradin Fortress and the building's facade post-restoration. (Source: The archive of Studio D`ART, E-164/13. Photos: D. Đukanović, 2012. & Ž. Mandić, 2013)



Fig. 2 The previous and the newly-designed central connecting hallway. Courtyard and one of the rooms after the refurbishment of the VaradINN Hostel. (Photo by D. Đukanović, 2012. & Ž. Mandić, 2013)

THE CONSERVATION OF HISTORICAL BUILDINGS AS AN INITIATOR FOR THE REHABILITATION OF ENVIRONMENT AND THE REVIVAL OF LOCAL DEVELOPMENT

New creative spaces in historical buildings – recent achievements

The theorical considerations laid out in this paper are based on experience in revitalizing four historical buildings with memorial value into the modern spaces with the new redefined roles:

1. A hop storage and drying facility located in the central zone of Bački Petrovac, which is a part of the 19th century industrial heritage. It was redesigned for the installation of the Museum of the Slovak Minority. (Figs. 3-5)
2. A part of the ground floor of the Franciscan monastery in Bač was repurposed for the rehabilitation of the complex to meet the needs of the Museum Educational Center, which will be a future part of adiffused museum. (Figs. 6-8)
3. Two abandoned residential sites in the suburb of the Petrovaradin Fortress located in the wider central zone of Novi Sad on the right bank of the Danube River and in the immediate vicinity of the former Jesuit monastery and the Church of St. George (the current seat of the Srem bishopric).
4. Hostel VaradINN became a part of this complex which dates from the end of the 19th century (Figs. 1-2) at No. 16, Štrosmajerova Street. An almost one century older residential house with subterranean passages located at No.8 of the same street was turned into a functional space belonging to the Tvrđava Primary School. (Figs. 9-10)

This paper primarily focuses on the relationship between the renewal (i.e. rehabilitation and conservation) process of a historical site by analyzing the challenges, approaches and achievements encountered in and achieved by the design (development) team, as well as the methods of work and research in the phase of designing a protected site. On the other hand, it takes into consideration how the historic building's value and expression is presented within the context of the site's new content and new spatial and social value. The connection of the historical sites with different time periods and different typological groups raises specific questions and points to various methodological, conceptual and content approaches in terms of the preservation, formation and, in particular, the presentation of the existing architecture and the artistic expression of the building. Furthermore, the historical site and the role of the built heritage from which these structures originated and which determined their original purpose and expression nowadays is almost completely and uniformly altered by these interventions. In light of this, architectural intervention and repurposing are generally recognized as an initiator of positive urban and social developments.

A historical building in the development processe

Much like the selection of approaches, methods of rehabilitation and presentation and the site of a historical structure within the presentation of a culturally and historically significant complex/area depends primarily on the assessment of the structure itself



Fig. 3 The location of the hop storage and drier facility in central zone of the Bački Petrovac settlement and the future appearance of the Museum of the Slovak Minority complex. The project 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. (author: Dubravka Đukanović, Source: PZZZSK, E-54/12, 2012. Photo by N. Marković, 2012. Models: Studio D`ART, 2012)



Fig. 4 The newly designed Museum of the Slovak Minority in Bački Petrovac encompasses the entire space of the economic multi-floor facility – the hop storage and drier facilities, which are part of the economic and industrial heritage of Vojvodina from the early 20th century. (Photo by N. Marković, 2012. Models: Studio D`ART, 2012)



Fig. 5 Certain display cases and accompanying depoes of the future Museum of the Slovak Minority have been adapted to various kinds of museum objects made of ceramic, wood, metal, textile and paper. (Photo by N. Marković, 2012. Models: Studio D`ART, 2012)

Fig. 6 Appearance of the complex, the condition of the monastery chambers and the future appearance of the museum room (Photo by N. Marković, 2012. & D. Đukanović, 2013. Models: Studio D`ART, 2013)



from the standpoints of several values, starting from the character of a building and its architectural uniqueness, merit and significance, as well as the site's historic value.

The adaptive repurposing of a historical space

The rehabilitation of a historical building includes its entire restoration and, in may cases its adaptive reuse. With the goal of preserving the intangible value a historical building possesses, as well as the idea of the structure and its traditional atmosphere, it is necessary to simultaneously ground the entire concept in respect for its heritage as well as the current trend of providing new, attractive, and modern spaces[1]. This then gives rise to an authentic spatial solution through the interaction of contemporary functions with the historical surroundings in which it is set.

The basic idea for the organization and formation of a future space and the representation of a historical site itself has to be adjusted to the character of the existing architecture in question as much as possible. Thus, the issue of technological and architectural achievements of architecture becomes secondary in relation to the understanding of the interaction between its current value and character of the newly created space. The philosophical relationship of understanding, rather than simply interpreting heritage, sets successful architectural approaches apart, thus resulting in the creation of a new iconic space within are designed historical space that also embraces its new active role in the formation and preservation of a historical environment[2].

The medieval structure of the Franciscan monastery in Bač and its spatial organization with chambers lined around the courtyard (Fig. 7) determined a central organizational scheme for the future museum[3]. Due to the monastery complex's considerable historical, architectural, and artistic value, the project was conceived in light of contemporary museum practices which are geared more towards interpretations based on the contextualization and a broader reading of the exhibit's materials.[4] The presentation of the architecture (the church, the belfry and the refectory) and *in situ* archeological and artistic findings comprise an important part of the future museum's educational offer[5]. As was the case here, the placement of a new museum within a historical building, which is also an important pillar of local identity, is a positive one in many respects, especially considering that the exhibit is aimed at promoting regional history, cultures and traditions, as well as other local characteristics and peculiarities.[6]

Industrial heritage buildings are structures that are still a unique spatial resource. Their location in former commercial zones, which often comprise a part of a village or city's wider historical core, presents an intriguing opportunity and exciting challenge for an architect. On the other hand, it is a complex task to find new (sustainable) purposes for these structures for which their spatial structure and construction disposition somewhat limit the implementation of contemporary design principles, but which also contribute just as much to the expressiveness of the building and the future space. In the case of the museum in Bački Petrovac, this limitation was turned into an advantage due to the design decision for new spatial schematics to be integrated into the existing one and that the original construction, which determined that exceptionally small interstory heights be presented integrally as a unique spatial "showpiece."

The rehabilitation procedures for residential complexes of lesser value built during the 19th century are less challenging in terms of preserving the building's particular architectural value. Within the focus of the architect's profession, there are equally important issues of preserving the intangiblevalue of a historical space and its traditional ambience, as well as those related to contemporary functional and spatial formation. In response to specific cases, interventions are often carried out to reduce a site's requirement for capacity and equipment. Thus, functional and spatial reductions are implemented to ensure a quality space which meets all contemporary technical and technological requirements. For example, the hostel's exploitation capacity was reduced from a maximum of 44 beds to 36, while the project involving the school supported a structure with the minimum requested number of eight classrooms available per teaching shift, but the dimensions were designed to accommodate 14 pupils.



Fig. 7 Project of the Museum Educational Center in the Franciscan Monastery in Bač (Source: PZZZSK, E-03-20/40- 2013 and the archive of Studio D'ART, E-180/13. Models: Studio D`ART, 2013)



Fig. 8 The appearance of the atrium hallways arranged as a part of the exhibition space of the Museum Educational Center in the Franciscan Monastery in Bač. (Models: Studio D`ART, 2013)

1 Đukanović, 2010: 47. Alongside this, certain criteria are emphasized as being vitally important elements for defining the location of a monument within the presentation of the area, but which also have no effect on the scientific valorization and artistic value, such as the attractiveness of the monument for potential visitors, its availability and easy accessibility.
2 The quality of the architect's impact depends on the harmoniousness of the relationship between the approach to the problem as anarchitect/designer on one hand, and as an expert/conservator on the other.
3 Tzortzi, 2007: 072.4-7
4 Marstine, 2006. Case studies presented suggest a contemporary transformation of museums and the exhibitions in the direction of modifying the visitor's role from a passive observer to a critical examiner of the exhibits and settings that are presented.
5 Finds include a fresco from the 13th century, Gothic and Renaissance wall paintings, and a mihrab from the Turkish era.
6 Đukanović, 2014: 870-871

MANAGING THE DEVELOPMENT OF HISTORICAL BUILT COMPLEXES

The complete restoration and rehabilitation of a historical site, through which it attains a new value, a new role and a new place in contemporary life within the built environment it is part of undoubtedly raises issues concerning planning and management of sustainable local spatial and economic development.

Sustainable development as a foundation for modern development

The issue of the sustainable development of built spaces where a specific urban character and cultural and historic development context create historic value has become one of the focuses of the protection and promotion of cultural heritage within the scope of the omnipresent phenomenon of globalization. The majority of apparent conflicts caused by rapid urbanization and globalization have been recognized as opportunities for the survival of small towns, and for finding balance as the basis for sustainability in the permeation of interdependent social spheres and societal equality, the protection of both built and natural environments, and economic development.[7]

Raising awareness among local residents about the value of their own traditions and defining strategies for sustainable economic and spatial development based on a better understanding and use of cultural heritage as a developmental resource is the starting point upon which rests the survival of small, isolated cultural and historical units.[8] The role of rehabilitating individual structures within this process goes beyond the scope of protecting and conserving the monument itself. The active relationship between the local community and a built environment achieved through "a controlled exploitation of reactivated" heritage is one of the prerequisites for identifying users with the authenticity and diversity of the environment in which they live. Old buildings are thus imbued with the character of initiators for both the local community's development and that of the wider urban environment.

Managing local development and spatial planning based on the evaluation of cultural heritage

Developmental plans for local centers of distinct cultural heritage don't just determine a means for connecting these centers with the remaining territory, valorize cultural heritage as a development resource and determine cooperation between different institutions in the goal of creating a cultural network. They also create conditions for the realization of individual rehabilitation projects for abandoned or insufficiently used spatial factors of a built environment.[9] By reviving certain structures and introducing a new and primarily public purpose into their spaces, new urban focal points are created which, aside from becoming foundations for the revival of tradition and highlighting the cultural and spiritual aspects of a historical space, also encourage the consumption of the attraction of cultural heritage and thus stand to gain, on a local scale, a role as the central developmental resource of a cultural and creative industry[10] within a process known as the "culturalization of economy." [11]

CONCLUSION: HISTORICAL BUILDINGS AS NEW CREATIVE SPACES – CHALLENGES, PRINCIPLES AND POSSIBILITIES

The preservation of the unique character of a built environment constructed under specific social, cultural and historical circumstances is a prerequisite for its sustainable development and its existence within the contemporary world of globalization. Urban interventions within historical areas are the initiators of spatial and economic development when they are based on simultaneous respect for the existing value of historical heritage as well as the creation of a new, high-quality, attractive and modern space which forms a single unit together with the historical environment.[12] The new role of an old building as a newly created space, as a new focal point for cultural, artistic, educational and other creative activities, is an important developmental opportunity—not only for the prosperity of the local community, but also its wider surroundings.[13]

7 Campbell, 1996: 298
8 Đukanović, 2012: 829-830.
9 Đukanović, 2010:44; Đukanović & Polić, 2013.
10 The list of purposes that are desirable in these buildings is not limited exclusively to creative industries. It is supplemented by all the factors that contribute to the economic, social and cultural development of a local community (Landry, 2000). By introducing two new public facilities into in the Lower City of the Petrovaradin Fortress, the street in which these structures are located has risen from an essentially inactive space of local significance to a lively, continually pulsing urban attraction and a recognizable point within a wider urban context.
11 Ellmeier, 2003: 5-6; Đukanović, 2012: 831. By interpreting permanent changes regarding earlier opponents (culture and economy) and referring to previous research from a variety of authors, Andrea Ellmeier points out the increasing role of the economic sphere in defining cultural values and introduces the terms "economization of culture" and "culturalization of economy".
12 Knox, Mayer, 2009: 25. The role of public buildings as "third spaces" stems from people's need for attractive spaces for social interaction that serve not just as places for rendezvous and conversation, but also as places that engender "feelings of belonging, dedication, hospitality, vitality and historicaland cultural continuity."
13 Đukanović & Polić, 2013
14 Đukanović, 2014: 871. By developing and elaborating on an architectural vision within aspace rich in history and tradition, the architect/creator deals with several themes during the design process: the relationship between the traditional (built environment) and the contemporary (museum principles, hotel availability and tourism needs, educational methods and methodological approaches), the relationship between the identity of a historical building and the character of the contemporary space and, finally, the evolutionary change of the existing structure (defining the course and scope of these changes) for the purpose of its transformation into the "scenery" of a new, high-quality iconic space.

Just as the contemporary artistic and spatial concept behind the achievement of a new purpose in a historical space rich in artistry, distinctive architecture and long-standing tradition must take into account the specificity and the expressiveness of a space, so must the architect who deals with the transformation of this space follow the philosophical relationship of understanding heritage, rather than simply interpreting it. The presentation of a historical space's specific architectural and artistic value undoubtedly contributes to the revival of the visitors' imagination. However, on the other hand, its limitations include the architectural concept envisioned in the spirit of the initial purpose of a building, and its spatial and construction possibilities and stylistic impressions from the era in which it was built.[14]

In view of strengthening the potential of cultural heritage as a developmental resource, these new contemporary public spaces which mutually interact with the historical setting into which they have been integrated, and which represent local and regional values, should be seen as a genuine response to the needs of contemporary consumers of heritage for the authenticity of and identification with cultural diversity.



Fig. 9 Complex at No.8, Štrosmajerova Street in the Lower Town of the Petrovaradin Fortress in 2014. (Photo by D. Đukanović, 2014/15)



Fig. 10 The project to rehabilitate the abandoned residential complex for the needs of the Tvrđava Primary School
(Source: Archive of Studio D`ART, E-189/15.
Photos: D. Đukanović, 2014/15.
Model: Studio D`ART, 2015)

REFERENCES

1. Campbell, S. (1996), *Green Cities, growing cities, just cities? Urban planning and the contradictions of sustainable development*, "Journal of the American Planning Association", vol. 62, no. 3, American Planning Association (APA), pp. 296-312
2. Ellmeier A. (2003), *Cultural Enterpreneurialism: On the Changing Relationship Between the Arts*, Culture and Emplyment in The International Journal of Cultural Policy, vol. 9, no. 1, pp 3-16
3. Đukanović, D. (2010), *Management of Local Development Based on Cultural Heritage Apprisal – Itineraries of Cultural Tourism*, in: Proceedings of the Conference Heritage 2010 – 2nd International Conference on Heritage and Sustainable Development, Evora, Portugal, 22-26 June 2010, Green Lines Institute for Sustainable Development, vol. 1, pp. 43-53
4. Đukanović D. (2012), *Development plans for Sremski Karlovci based on historical and cultural heritage exploitation*, in: Proceedings of the Conference Heritage 2012 – 3rd International Conference on Heritage and Sustainable Development, Porto, Portugal, 19-22 June 2012, Green Lines Institute for Sustainable Development, vol.2, pp. 825-835
5. Đukanović, D. (2014), *Muzejski prostori u istorijskim građevinama*, „Zbornik radova građevinskog fakulteta", in: Special edition. Proceedings of the International Conference Contemporary Achievements in Civil Engineering, 24-25 April 2014, Građevinski fakultet, Subotica, pp. 869-879
6. Đukanović, D. & Polić, D. (2013), *Reabilitação dos antigos armazéns e sacadouros de lúpulo: objetivos, constrições, eveitos positivos esperados e impacot da intervenção nos aspetos urbanos e culturais e no desenvolvimento sustentável da cidade histórica e sua comunidade*, „Planur-e: Intervenir en la ciudad histórica en el siglo XXI", 02/2013, Polytechnic University of Madrid
7. Knox, P.& Mayer, H. (2009), *Small City Sustainability- Economic, Social, and Environmental Innovation*, Birkahäuser, Basel-Boston-Berlin
8. Landry, Ch. (2000), *The Creative City – A Toolkit for Urban Innovators*, Earthscan publications ltd, London
9. Marstine. J. (2006), *New Museum Theory and Practice*, Ed. Blackwell Publishing, Oxford, UK
10. Tzortzi, K. (2007), *Museum Building Design and Exhibition layout: patterns of interaction*, in: Proceedings, 6th International Space Syntax Symposium, pp.072.1-072.16, Istanbul

AUTHOR'S BIOGRAPHY

Dubravka Đukanović, Ph.D, architect with more than twenty years of experience in designing and conservation. Research Associate at the Institute for Architecture and Urbanism of Serbia. Owner and leading designer of Studio D'ART. Senior Expert Architect in the HTSPE-Eurotrends Expert Team for the implementation of the EU project for the rehabilitation of the complex of the Franciscan Monastery in Bač. Recipient of the annual Ranko Radović Award for 2010.
dubravka.djukanovic@studiodart.rs

ANTONIO TACCONE, Mediterranean University of Reggio Calabria, Reggio Calabria, Italy

URBAN HERITAGE IN MOBILITY SYSTEMS

URBANO NASLIJEĐE U SUSTAVIMA MOBILNOSTI

KEY WORDS
urban heritage
public spaces
soft mobility
accessibility
strategic planning

KLJUČNE RIJEČI
urbano naslijeđe
javni prostori
mobilnost
pristupačnost
strateško planiranje

This contribution intends to deal with the issue of public mobility and accessibility in a view of territorial development linked to the use of the urban asset.

Today, in a context of strong international competition, the urban asset present in the cities is increasingly becoming a driving force for the economic and local cultural. The basic idea is to support the construction of a network of urban heritage in mobility systems that are able to undo the imbalances in terms of accessibility / usability, promotion and enhancement. The center is above the center of culture and tourism in the city, with its fine buildings, monuments, and archeology. It is now time that city in the idea that all human functions and activities become necessary to improve public transport and urban mobility.

Priopćenje je posvećeno temi javne mobilnosti i pristupačnosti u sklopu prostornog razvoja, a vezanog uz korištenje gradske imovine.

Danas, u kontekstu snažne međunarodne konkurencije i novog preusmjeravanja na potražnju, gradska imovina sve više postaje pokretačka snaga za gospodarski i lokalni kulturni razvoj. Osnovna ideja jest podržati izgradnju mreže urbanog naslijeđa u sustavima mobilnosti koji su u stanju uspostaviti ravnotežu glede dostupnosti i upotrebljivosti, promidžbe i unaprjeđenja. Središte grada sa svojim građevinama, spomenicima arhitekture i arheologije, nameće se kao važna tema. Sada je vrijeme da sve funkcije i aktivnosti za korisnike u gradovima postanu dostupne za što je neophodno poboljšati javni prijevoz i urbanu mobilnost.

INTRODUCTION

The proposed theme concerns the possibility of integrating a new system of mobility to the enhancement of the urban asset of Reggio Calabria. This necessity comes from an implicit need, which is to enhance and to promote a cultural and social use for the resources present in the territory and flows from new instances of a quality tourism that in Reggio Calabria, as well as in many other southern cities, require a careful search of new cultural desires with new destinations, which led to the discovery of products more rich of meaning and content, of authenticity, of identity. To promote a strategy that seeks the tools to activate the process of valorization of the urban asset of Reggio's territory seems like a winning project as the promotion of culture is a key factor for economic growth of the territory, both for its socio-economic characteristics that historically create a low capital intensity and a high component of intellectual activity, both for its rich symbolic and regional identity that characterize its social aspects.

REGGIO CALABRIA BETWEEN HERITAGE AND MOBILITY

The ambit in which Reggio stands; represent the terminal head of the Italian peninsula as well as the most studied territorial area in recent decades for the actual and potential relations with the Sicilian side. This condition has strongly influenced the urban area, populated by circa 180,000 inhabitants, which has a high concentration of functions with the presence of the University, the Conservatory, the Academy of Fine Arts and the University for Foreigners, the hospital poles, the Region and Province office, the airport, the port, the sports facilities and numerous administrative, production and sales activities of regional breath (Fig. 1).

The particular shape of the coastline and hillsides create a particularly urban situation in Reggio Calabria determining the trend of little streets that projects its axis towards the sea, serving the city's historic center is in a longitudinal direction in sea- mount.

The center is especially the cultural center, tourism center, with its fine buildings, monuments, archeology represented by the Greek walls and the Roman baths along the Via Marina, in addition to the discovery of the sea and of the „shores" summer thanks the realization of the waterfront.

In reality, the planning has created, over time, a multitude of projects and conditions to create a turnaround (Fig. 2).

Since the creation in 1995 of the new waterfront Falcomatà (Fig. 3), it started however to move a slow but steady process of reorganization, aimed to improve the image, but also and above all the usability and accessibility to public places of the city.

Reggio can be defined as an ongoing project on mobility issues because in recent years there have been many interventions but especially designs that involved, directly or indirectly, aspects of movement, traffic and navigation mode: Urban Traffic Plan (PGTU); the strategic plan for 2007-2013; The Agreement Program; the Strategic Plan for sustainable mobility; the Urban Mobility Plan (PUM).

One of the projects that more than others gave international exposure to the city was, without doubt, the project of the new configuration of Reggio Calabria. Among the many implications from the standpoint of urban mobility, the planned arrangement of the port area, which is still seen as "other" space not in harmony with the city it would instead become whole with the urban organization of the waterfront. The project, in its organic city, provides numerous interventions all-autonomous in a planning and financial sense. A first project, subject of an international contest of ideas launched by the Public Administration and awarded to the architect Zaha Hadid (financed with funds from the Reggio Decree) provides for the redevelopment and re-conversion of the coastal front for touristic activities, directional, tertiary, handcraft, commercial, with two symbol buildings: the Museum of the Mediterranean and the multifunctional Centre. Inside the museum are provided galleries, offices, archives and library, restoration workshops, an aquarium, dining centers and a communication area. The multifunctional center planned as a station for the fast connection shuttles via sea, will allow to



Fig. 1 Reggio Calabria, View of the city. On the right is the waterfront (photo by: A. Taccone, 2014)

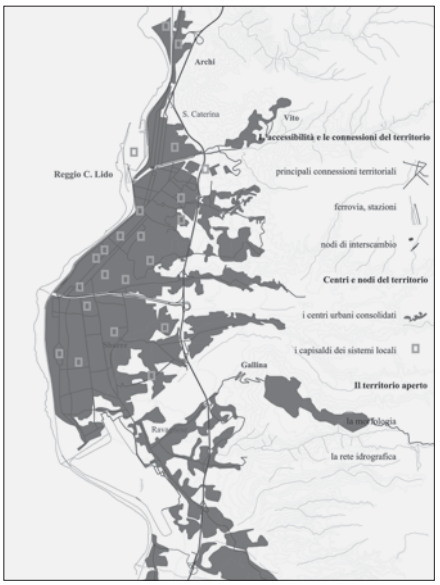


Fig. 2 Reggio Calabria, The accessibility of the city center (author: M. Umbro, 2013)



Fig. 3 Reggio Calabria, Waterfront, (photo by: A. Taccone, 2014)



Fig. 4 Reggio Calabria, Waterfront, (photo by: A. Taccone, 2014)



Fig. 5 Reggio Calabria, Waterfront, (photo by: A. Taccone, 2014)



Fig. 6 Reggio Calabria, Tapis Roulant, (photo by: A. Taccone, 2014)



Fig. 7 Reggio Calabria, The entrance of the tapis roulant, (photo by: A. Taccone, 2014)

get urban continuity with the city, through a pedestrian underpass that will connect the railway station with the town park. Are provided, also, an auditorium and a large covered square.

Another project that the Administration has adopted and made in part is the South urban linear Park that should be seen as the natural extension of the Waterfront. The purpose of the project is to redefine the relationship city - sea, making the area fully accessible and connect it longitudinally with the city; to provide the place with accommodation facilities that would determinate the improvement of the quality of life. The whole system is developed on a main carriage able system that has its origin and destination in four targets. In one of the target it opens a square where an "*idroscultura*" (hydro sculpture) by the artist Diego Attilio Mario Raco called "Crescendo" is found, inspired by "La città che sale" of Reggio's futurist artist Umberto Boccioni.

SOME CONSIDERATIONS

Today, in a context of strong international competition and following a new re-orientation of the demand, the urban asset present in the cities is increasingly becoming a driving force for the economic and local cultural development in a awareness in which it aggregates and integrates resources and services within areas characterized by strong territorial and recognizable identities, in overcoming the fragmentation of the offer. In this context, Reggio Calabria, as well as other European cities, in programming the incentives offered by EU policies towards the development aimed at enhancing the cultural and landscape asset, is ever more spreading the use of new strategies for a local development to integrate the cultural sector and those connected to it, such as tourism, pursued through a territorial specialization and urban policies where the parts of the city become the privileged place for the establishment of cultural facilities or logistics. This arises from the need to put in a network the high concentration of cultural and environmental resources of value with the quality and the concentration of cultural and tourist services, dedicated to users.

However, the first projects, except for the exemplar case of Bologna, of culture of sustainable mobility diffusion, yet they do not create a genuine integration in the local development policies and concern, in general, interventions aimed at reducing pollution or at the regulation of city center access to reduce the burden of traffic. It deals with interventions different from each other and hardly connected in a network point of view, but that have contributed to the awareness of these forms of organization of the territory, attracting considerable interest and attention from the economic, social and territorial institutions towards the prospects of a possible and significant capacity for self-organization of the local contexts.

CONCLUSION

Today, under the pressure of territory government tools innovative and thanks to a different cultural approach, we are in the condition in which it is possible the recovery and restoration of the territory through the identification of strategies and projects that are able to introduce quality of connective space and cultural kind of services based mainly on promoting the connections and the fruition of this asset. The Regional Addresses (Framework Program Agreement Emergencies Urban and Territorial Intervention Program of the Department of Planning and Government of the Territory of the Calabria Region) ask to abandon the " unsustainable " intervention models and to replace them with " appropriate measures to the safeguard and enhancement of the resources and landscape values still intact along the Calabrian coast, which require an articulated plan of actions for the restructuring and retraining and reorganization of the physiognomy of the coastal system as a whole, capable of understanding the continuity of naturalness, recovery and reorganization of the settlements. "

The basic idea is to support the construction of a network of urban heritage in mobility systems that are able to undo the imbalances in terms of accessibility / usability, pro-

motion and enhancement. It is now time that city in the idea that all human functions and activities become necessary to improve public transport and urban mobility. The center is above the center of culture and tourism in the city (Fig. 4), with its fine buildings, monuments, archeology, as well as the rediscovery of the sea thanks to the development of the waterfront (Fig. 5). In fact, the element can be able to connect and operate otherwise uneven spaces can be represented exactly by this, or rather from the urban promenade, based on the historical pattern of the promenade, the park - promenade that runs along a linear space, where it is privileged and emphasized the themes of the course and going. The redesign, with a foreshadowing of more or less radical changes made through the construction of new space or connections (routes and itineraries for leisure time, with walking and cycling routes) that become elements of connection between the parts of the city, tends to attribute or return conditions of higher urban quality, in accordance with the principles of environmental sustainability, as well as a strong influence on balanced and spatial dislocation of functions, also on the processes of creation of new places, new public spaces that they can convey meanings of belonging and identity form a collective.

These new spaces must be in line with the new cultural consciousness expressed by the territory and aimed at cultural development through the creation of eco-museums, to nature trails, areas of experimental teaching, etc., which could allow the development of strategies for the promotion of the "heritage urban "in view of a general process of development, in a balance between economic competitiveness and environmental compatibility, in which the binding of the inhabitants with their resources plays a key role.

The promenade can be considered a true unified strategy of the territory aimed at ensuring the connection between urban centers, the system of the beaches and public spaces, because the urban promenade thus understood physically as well as visually connects the existing territorial signs and puts in the network cultural historical presences with all the other human activities there.

The proposal for a sustainable mobility project for the use of urban heritage in the territory of Reggio requires evaluations of balances that govern the city and its functions that necessarily involve the introduction of the concept of quality. The efficiency of public transport and utilities, the well-kept historical center, outlying areas integrated with and connected to the entire city, a distinct morphological and cultural identity of the settlement, are, on the whole, the results that a careful plan to sustainability issues should be able to achieve (Fig. 6).

The importance of the theme is also witnessed by numerous initiatives to promote sustainable mobility linked to the urban asset as the recently MUSA project, coordinated by Isfort and developed with Cittalia, Cles and Anci ComuniCare promoted as part of the PON National Governance and System Actions (ESF Ob. Axis Convergence 2007-2013 and Institutional Capacity Ob. Specific 5.1) by the Presidency of the Council of Ministers - Civil Service Department (DPF) - Office of Personnel Training (PA UFPPA). Reggio Calabria is one of eight pilot Administrations part of the project directed to the municipal Administrations on the theme " Sustainable Urban Mobility and Cultural Attractors " with the intention of encouraging the development of policies and innovative interventions in key of economical, social and environmental sustainability in urban areas of the ' Convergence Objective. The main objective is to provide the means to strengthen its ability to govern the problems of urban mobility, with a view to greater sustainability and to identify and test innovative models and tools for sustainable territorial planning interventions.

In addition, the MUSA aims to strengthen the capacity building of the public administration in the field of urban mobility and cultural attractions, and start a "subsidiary" building of the reference tools through the involvement of all local actors involved (administrators, institutional representatives, stakeholders). The developments of this project could take a strategic importance for our region in view of the opportunities that are offered to experience a new methodology, able to engage directly with local forces to address the issue of cultural attractors related to sustainable mobility.

It could therefore be from the exploitation of parts "emerging" in the city to get a re-assignment identity of the areas that do not have recognizable features. The culture of the place and the quality of urban life should be understood as a reference to "key" to every human activity, to be taken as guidelines that can combine all the evolutions of the "big choices" for the area.

BIBLIOGRAPHY

1. Urban Mobility Plan (PUM) of the Municipality of Reggio Calabria, Official web site of Reggio Calabria Municipality, www.comune.reggio-calabria.it (20/04/2015)
2. Cassalia A.M.; Melchini F.; Putortì S.; Taglieri A. (2008), *Il piano comunale di spiaggia. Strumento di riqualificazione del Waterfront*, in Fallanca C. a cura di, *Genius Loci. Governance e Territorio*, Iiriti Editore, Reggio Calabria (ITA), ISBN 978-88-89955-80-2
3. Fallanca C. (ed.) (2013), *La valorizzazione del patrimonio urbano attraverso modelli innovativi di mobilità sostenibile*, Iiriti Editore, Reggio Calabria (ITA), ISBN: 978-88-6494-123-3

AUTHOR'S BIOGRAPHY

Antonio Taccone, architect, Ph.D in Urban planning, is a technical coordinator of LASTRE-PAU Laboratory. Since 2004 he is researcher for the field-ICAR / 21 Urban Planning, at the Department Heritage, Architecture, Urbanism of the Mediterranean University of Reggio Calabria. He has published numerous articles on the topic of environment planning.
ataccone@unirc.it

ROBERTO VDOVIĆ, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
ANA SOLTER, Archaeological Museum, Zagreb, Croatia
MORANA PAP, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

INTERACTIVE TIMEMAPS FOR MAPPING CULTURAL HERITAGE

INTERAKTIVNI VREMENSKO-PROSTORNI PRIKAZI ZA KARTIRANJE KULTURNOG NASLIJEĐA

KEY WORDS
timemaps
visualizing temporal data
spatial data
interactive multimedia content
cultural historical heritage

KLJUČNE RIJEČI
vremensko-prostorne karte
prikaz vremenskih podataka
prostorni podatci
interaktivni multimedijalni sadržaj
kulturno povijesno nasljeđe

This paper explores how spatial and temporal data can be analyzed and presented in a virtual world. This research is focused on the investigation of the synchronized analysis and presentation of both spatial and temporal data at the same time in the form of timemaps[1]. The use of collaborative, online tools on the Internet are preferable since experts from various professional fields can access and supplement data from their positions. In order to explore the practical use of timemaps, we researched three cases of cultural heritage: archaeological heritage, architectural heritage and urban heritage (city genesis). Part of the research was dedicated to the use of multimedia content as a significant part of rich documentation in the heritage management process.

Kulturno i povijesno nasljeđe obuhvaća i aktivnosti koje su se događale u nekom prostoru u nekom trenutku ili tijekom duljeg vremenskog razdoblja. Predmet ovog istraživanja jesu prikazi informacija koje treba smjestiti u prostor, a koji se događaju u nekom vremenskom razdoblju. Vremensko prostorni prikazi objedinjuju vremenske i prostorne informacije u jedinstvenu cjelinu koja se dinamično prikazuje ovisno o odabiru korisnika. Radom se istražuje primjenjivost tih načina prikaza u području kulturnog naslijeđa, a na primjeru artefakta iz fundusa Arheološkog muzeja u Zagrebu, arhivske građe Arhitektonskog fakulteta Sveučilišta u Zagrebu, te problematika prikaza prostornih razvoja urbanih cjelina.

INTRODUCTION

Since ancient times and the first written documents people have had a need to record historical data in some form of a chronicle (Fig. 1). In the 18th century the first timeline was shown on paper using scrolling mechanism[2] (Fig. 5). Historical maps have an even longer history, while recent modern online tools such as Google Earth integrate historical maps with online access (Fig. 6).

Digital data presentation involves an interactive use of those data which make possible and at the same time facilitate filtering and sorting. Even when we had temporal and related spatial information those were hard to present in printed media. Interactivity and a selective use of data is reserved for computer users only. This research identifies the types of temporal and spatial data, and other kinds of information for analysis and offers a solution in the form of timemaps, a symultaneous presentation of temporal and spatial data on the computer screen or other interactive devices.



Fig. 1 The Nabonidus Chronicle (British Museum, http://www.livius.org/ct-cz/cyrus_I/babylon02.html)

INVENTORY OF TEMPORAL AND SPATIAL DATA EVENTS

Time and space, in their metaphysical form, are fundamental classification guidelines for a whole range of activities. Regardless of whether these refer to archaeological objects, architectural heritage, or genesis of spatial development, information about spatial and temporal data is necessary for their comprehension. The history of cartographic representation is almost eight millennia old.[3] In the printed media temporal and spatial data appear in historical atlas. Creating timed display of historical periods or events dates back to the 19th century, when graphic representation of such activities was devised. With the advent of computer technologies by mid 20th century cartographic representation was modernized and added to various information related to the accurate geocoded geographic information in space thus creating geoinformation systems (GIS). In GIS temporal and spatial data can be structured in layers either by means of a raster or vector data and with time descriptions[4]. Based on GIS external program applets can use that information to generate sequences over time in the form of presentation or animation[5]. The most comprehensive sample of such system is Timemap project[6] for Electronic Cultural Atlas Initiative[7]. With the intensive use of the Internet, GIS became a source of information for Java applets, but those solutions depend on very specific and expensive GIS application in the background. With Google Maps, followed by other map providers, open web access and the use of even simpler JavaScript applets[8] temporal and spatial data became available for a broader professional use without the required GIS application. In addition to supplementing and overlapping various media information[9], virtual space and computer applications enable interaction with the user. This feature is particularly interesting in complex representations of temporal and spatial data (Fig. 2). Such online timemaps provide a new kind of social interaction since they are available to a wider audience who are allowed to participate through their personal evaluation of the events or make their own comments.

TYPES OF SPATIAL AND TEMPORAL DATA

When talking about temporal data, some activities can be defined by precise time information including date, but also hour, minute and second of the activity. Considering time period, as a point data here it is sufficient to talk about the date. By specifying the beginning and the end date, we obtain a precise period of activity. The period may not be accurately determined for longer historical periods in cases when the exact date is unknown, but for example, the beginning and end of the century is a sufficient information.

Spatial data can also have a dot form of data determined by its latitude and longitude. Here a dotted form of data refers to the point although spatial data, especially in architecture are not dotted, but in the wider spatial context they can be displayed as such. Spatial data can link several of these points in an area / surface on a map, that is, mark the area / territory / region.

When talking about the activities in space, regardless of their origin, previous data on time and place of an activity can be divided into the following categories (Tab. I):

1 https://en.wikipedia.org/wiki/TimeMap
2 The earliest modern timeline was created by Jacques Barbeu-Dubourg (1709-1779) in 1753. This "Carte chronologique" was an annotated timeline of history (from Creation) on a 54-foot scroll. It included names and descriptive events, grouped thematically, with symbols denoting character (martyr, tyrant, heretic, noble, upright, etc.) and profession (painter, theologian, musician, monk, etc.) Source: http://www.datavis.ca/gallery/timelines.php
3 http://www.henry-davis.com/MAPS/Ancient%20Web%20Pages/100mono.html
4 Castleford, J., (1992), Archaeology, GIS and the time dimension: an overview, Computer Applications and Quantitative Methods in Archaeology, G. Lock, J. Moffet, BAR International Series, Oxford
5 Johnson, I., Wilson, A. (2003), The TimeMap Project: Developing Time-Based GIS Display for Cultural Data, Journal of GIS in Archaeology, Volume I, NY
Johnson, I. (2006) Indexing and Delivery of Historical Maps Online Using TimeMap
6 Johnson, I. (1999) Mapping the Fourth Dimension: The TimeMap Project, CAA97: Computer Applications in Archaeology
7 Electronic Cultural Atlas Iniative, source: http://ecai.org/
8 Simile Timeline widgets, source: http://www.simile-widgets.org/timeline/
9 New Timemap project with enriched multimedia content, source: http://www.timemapproject.com/

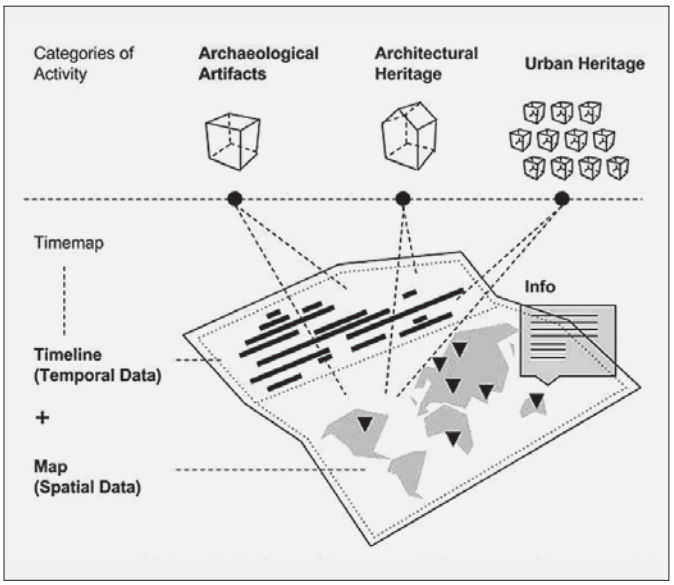


Fig. 2 Diagram of Timemap (source: authors)

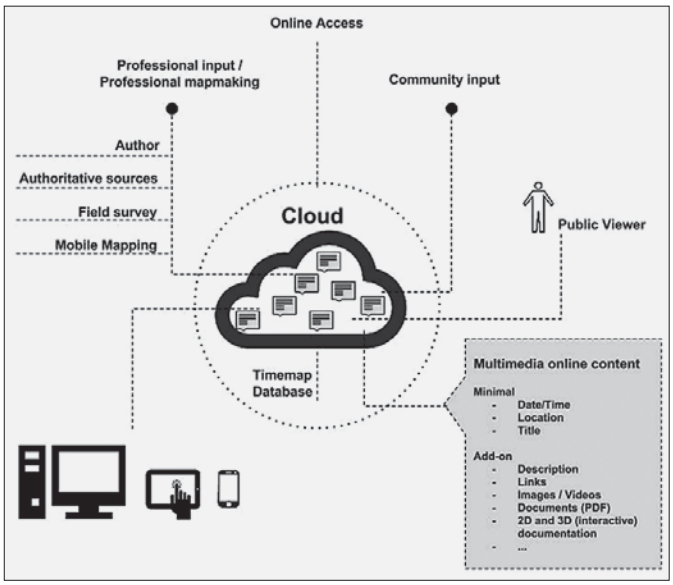
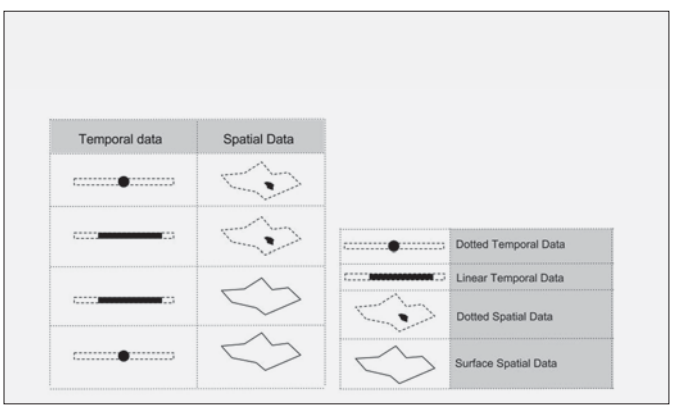


Fig. 3 In-cloud structured system (source: authors)

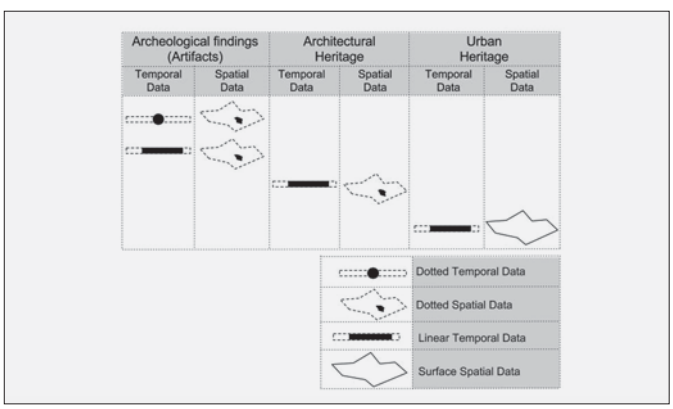


Fig. 4 First sample of timemap (diploma thesis sample) at the Faculty of Architecture, University of Zagreb (source: authors)

Tab. I Preview of categories of temporal and spatial data (left); Legend (right) (source: authors)



Tab. II Preview of the most common categories of temporal and spatial data for the type of activity that is entered in timemap (above); legend (below) (source: authors)



1. dotted time and dotted spatial data (archaeological findings, archaeological objects and sites, movable heritage)
2. linear time data (period of time) and dotted spatial data (recording of architectural heritage, but also the corresponding period of archaeological objects)
3. linear time data and surface spatial data (urban development over a certain area)
4. dotted time and surface spatial data (for example, changes in physical plans)

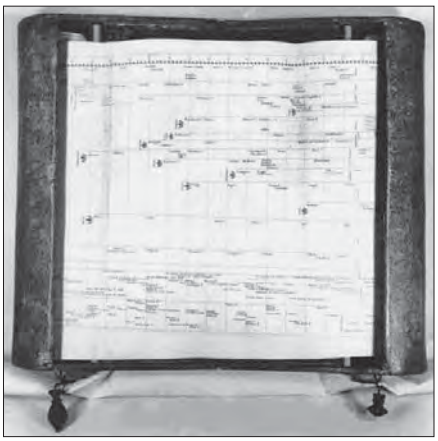


Fig. 5 The earliest modern timeline created by Jacques Barbeu-Dubourg in 1753 (http://www.datavis.ca/gallery/timelines.php)

COMPREHENSIVE SURVEY OF TEMPORAL AND SPATIAL DATA

Today the widely available technology[10], which is not strictly reserved for specific research, can be used in the systematization and presentation of the activities that are defined in time and space.

The mentioned activities, defined in time and space can be easily and clearly displayed on timemaps. Timemaps might become a basis for interactive knowledge database. The emphasis is on collaboration, today collaboration is in cloud (Fig. 3). In timemapping we have the following steps: 1. gathering information, 2. processing data, 3. data entry, 4. manipulation, 5. availability and use. When it comes to stakeholders, there are at least three levels of use: 1. viewer: browsing content, 2. professional user or author (contributor): data entry (allowed in different ways on different devices) and 3. administrator: the overall control and assigning roles to users. Additionally, a viewer can add comments for each data entry in some kind of community input, available to other viewers and contributors. The benefit of this kind of system is its location in cloud, which facilitates an easy access of all participants over the Internet. The database is flexible and open to permanent update. It allows the input of new content but also the update of the existing content.

Timemaps have an added value. First they can be considered as a driver of new thinking. Transformation in data display / presentation, which have so far been screened separately into an innovative interactive display that is open for update is not only a new way of presentation, but also a new way of thinking and researching. Second, by changing the display mode with the use of new available technologies today, data are not lost or passive; on the contrary, data become a starting point for further research, update and further increase of knowledge. And it should be stressed that data are and can be made available to anyone interested. Data or to be more precise, heritage, regardless of its kind (archaeological objects, urban heritage or architectural heritage), become active. Third, timemaps can be also considered as one of the ways to promote and enable an interdisciplinary research which is nowadays gaining more and more popularity.

APPLICATION OF TIMEMAPS

The systematization of timemaps and available technologies in this paper is followed by reflections on the specific application of this type of display related to the cultural and historical heritage.

This paper/research explores three cases: 1. Archaeological Heritage, 2. Architectural Heritage, and 3. Urban Heritage. Each model is related to the activities that are entered in the timemap. These activities have two types of minimal data: 1. temporal data and 2. spatial data. Table II summarizes, for each of the model, the most common type and combination of data that are entered for each individual activity of a particular model (Tab. II).

On top of the minimal data, activities can have criteria according to which they can be viewed, analyzed and further developed. We can have several criteria or a group of criteria. Each group of criteria can have sub-criteria that depend on the type of a particular model. For example one of the criteria for the architectural heritage is certainly typology and for the urban heritage one of the criteria is land use and so on. Development and identification of useful criteria and their sub-criteria within each group is currently the object of research whose results will be presented in the future.

10 MyHistro is new free online tool for developing timeline with linked geo information on Google Maps. http://www.myhistro.com/



Fig. 6 Map of New York from 1836 (up) overlayed with 3D data in Google Earth (down). (http://kottke.org/06/11/historical-maps-on-google-earth)

Archaeological objects

Time and space, in their metaphysical form, are the underlying guidelines in the classification of archaeological objects.The question of the foundation is actually the question of the age and origin of something. It has been one of the fundamental questions throughout human history. Systematization of time and space does not limit archaeologists in understanding long-term cultural processes, but it is central to further research. For the historians, time shows mathematical precision and is the beginning and end of everything. Until the second half of the 20th century precise measurement of time in archeology, was exclusively related to the historical period when some written texts about the human past originated. In order to comprehend time, the 19th century archaeologists devised a chronological classification of the most remote human history which resulted from the study historical layers that lie one above the other (stratigraphy), a method typically used until then in geology and paleontology. Time became "chronology" for first prehistorians, a system in which they classify objects by stratigraphy or by typology. Revolutionary changes in the perception of time in archaeology are linked to great scientific discoveries, particularly the discovery of 14C.[11] Today, by measuring the radioactive decay of carbon and using the AMS calibration we can obtain highly accurate data about the age of certain organic material with very small tolerance of +/- 20 years.

Time and space presentations of material culture, in this case of archaeological objects (on the map) and over time correspond to some fundamental questions: what is it?, where is it from?, how old is it? by using quick and easy views. Such reports are used mainly to show cultural differences over time and space, but can help archaeologists explain the on-going cultural changes. Timemaps are not new in archeology, they in fact belong to the old 19th century archaeology. However, modern technologies offer new possibilities in old methods and presentation of cultural items, materials and heritage. Project related to archaeological artifacts connects time, space and three-dimensional view / perspective of the archaeological objects in order to give both various experts and visitors a complete picture of currently selected works of the collection of the Archaeological Museum in Zagreb. This pilot project is designed exclusively for mobile archaeological heritage, but the intention is to show the immovable heritage in order to complete the overall picture of cultural diversity.

Architectural Heritage

Very similar to archaeological objects, architectural heritage is often presented by point /dot information on the map, but on a time line it extends through a shorter or longer period of time. In case of architectural heritage comprehensive filtering might include buildings categorized by building type or building material or other criteria. Information might include more documents connected in the form of drawings[12], PDF documents, or even 3D interactive content.[13]

Urban Heritage

Unlike previous cases, urban heritage includes surface changes in space that take place in some period of time. The best example is the genesis of spatial development. Event is related to a polygon on the map. Each polygon can be defined by multiple points, and those polygons can change over a time period. Like some other event these events can be filtered by various filters which in case of urban heritage might be related to some information from spatial plans, political decisions or catastrophic events in time related to spatial changes.

FURTHER DEVELOPMENT OF TIMEMAPS

Besides the point and two-dimensional display, architectural and urban heritage contains three-dimensional information that is comparable over a time period. Today it is possible to find such animations of time and space changes, but temporal and spatial

11 http://en.wikipedia.org/wiki/Radiocarbon_dating
12 Other media integration in timeline of diploma thesis (Picture 6)
13 Pescarin, Forte, Calori, Camporesi, Guidazzoli, Imboden Open Heritage: an Open Source approach to 3d real-time and web-based landscape reconstruction
14 Rukavina, M.; Obad Šćitaroci, M.; Petrić, K. (2013) Spatial and Urban-planning Aspects of Protection of Immovable Archaeological Heritage; International and National Protection-related Documents, Prostor (Zagreb), vol.21, n.2 (46), pp. 312-325, Zagreb, ISSN 1333-9117.

interactions are not supported. On the other hand, modern technology of virtual reality recognizes urban development in a three-dimensional space as a potential user, but this is currently reserved for a very specific and often inaccessible equipment. However, researches of such uses are currently going on.

CONCLUSION

Timemap representation of temporal and spatial data offers a transparent view of such information in heritage inventory. An interactive use of timemaps offers a new tool for analysis and comparative investigation either in some period of time or at a particular location. The online solution enables various owners of those data to collaborate in building up those maps, often in case of architectural or urban heritage. One of the ways to preserve archaeological heritage is documentation[14] and this can be extended with multimedia documents about specific events on timemaps. Overall, timemaps can serve as a basis for information system with a comprehensive set of gathered information which might be effectively used in the cultural heritage management.

At this point we decide to use three models/cases from different fields of heritage with different types of temporal spatial data. For each heritage case, up to 20 samples are stored in the database. Each sample, besides temporal and spatial information is accompanied with other multimedia information just to show presentation capacity of such system on computer screens or mobile devices in order to prove the usefulness of open access maps and easy to use widgets designed for education or public use.

BIBLIOGRAPHY

1. Castleford, J. (1992), *Archaeology, GIS and the time dimension: an overview*, Computer Applications and Quantitative Methods in Archaeology, G. Lock, J. Moffet, BAR International Series, Oxford
2. Johnson, I. (1999), *Mapping the Fourth Dimension: The TimeMap Project*, CAA97: Computer Applications in Archaeology
3. Johnson, I.; Wilson, A. (2003), *The TimeMap Project: Developing Time-Based GIS Display for Cultural Data*, Journal of GIS in Archaeology, Volume I, NY
4. Johnson, I. (2006), *Indexing and Delivery of Historical Maps Online Using TimeMapTM*
5. Johnson, I.; Wilson, A. (2006), *The TimeMap Kiosk: Delivering Historical Images in a Spatio-Temporal Context*
6. Johnson, I. (2008), *Mapping the fourth dimension: a ten year retrospective*, Archeologia e Calcolatori, no. 19, p. 31-43
7. Pescarin, Forte, Calori, Camporesi, Guidazzoli, Imboden, Open Heritage: an Open Source approach to 3d real-time and web-based landscape reconstruction
8. Rukavina, M.; Obad Šćitaroci, M.; Petrić, K. (2013), *Spatial and Urban-planning Aspects of Protection of Immovable Archaeological Heritage; International and National Protection-related Documents*, Prostor (Zagreb), vol. 21, no. 2 (46), pp. 312-325, Zagreb, ISSN 1333-9117

AUTHORS' BIOGRAPHIES

Roberto Vdović, M.Sc, architect, graduated from the Faculty of Architecture, University of Zagreb (AF) in 1993. After graduation he became research assistant at AF. In 2002 he received his M.Sc degree with the work entitled "Digital landscape - elements of visualization." In addition to professional work, his continuous interest in recent technology and its edge application in architecture results with the development of its own visualization and multimedia projects.
roberto.vdovic@arhitekt.hr

Ana Solter, archaeologist and ethnologist, is a head of the Department for documentation at the Archaeological Museum in Zagreb and postgraduate student at the Department of Archaeology, University of Zagreb. She is the author of two exhibitions "The Palace and Museum" and "Apple" and project manager of projects "Digitization VAMZ", "Digitization of AMZ archive" and "Virtual Museum - 3D scanning of A category objects from the AMZ fundus".
asolter@amz.hr

Morana Pap, architect, winner of the Rector's Award 2008, graduated from the Faculty of Architecture of the University of Zagreb (AF) 2010. During her studies she worked in the field, and after graduation became assistant to the AF. Doctoral studies at AF entered 2011 active interest in the topic of student housing.
morana.pap@arhitekt.hr

HANS PETER JESCHKE, ICOMOS Austria, Linz, Austria
JASENKA KRANJČEVIĆ, Institute for Tourism in Zagreb, Zagreb, Croatia

TRANSFORMATION OF THE IRON CURTAIN IN EUROPE
PROPOSAL OF A CONCEPT FOR EVALUATION FOR THE UNESCO WORLD CULTURAL AND NATURAL HERITAGE LIST

PREOBRAZBA „ŽELJEZNE ZAVJESE" U EUROPI
PRIJEDLOG KONCEPTA VRJEDNOVANJA ZA UNESCO LISTU PRIRODNOG I KULTURNOG NASLIJEĐA

KEY WORDS
"Iron Curtain"
natural and cultural heritage
tourism
UNESCO
Croatia

KLJUČNE RIJEČI
„željezna zavjesa"
prirodno i kulturno nasljeđe
turizam
UNESCO
Hrvatska

The research focuses on natural heritage of the European Green Belt and tangible/intangible heritage of the Iron Curtain from the Cold War period in Europe.

Initially the European Green Belt recognized as the European backbone of a habitat network, protecting the European natural heritage and halting the loss of biodiversity, this area contains numerous tangible and intangible heritages from the Cold War period which should provide part of the basis for its revitalization. Due to the international recognition of this heritage, a concept for evaluation needs to be devised for its inscription on the UNESCO list of protected natural and cultural heritage (mixed sites).

Since the Iron Curtain also stretched through Croatia, the paper examines whether heritage of that time was recognized and incorporated into the plans for tourism development.

Predmet istraživanja je prostor nekadašnje „Željezne zavjese", sve više poznatiji kao „Europski zeleni pojas" koji predstavlja najduži prirodni sustav u Europi koji povezuje nacionalne parkove, parkove prirode, rezervate biosfere te ostala prekogranična zaštićena i nezaštićena područja prirode duž granica. Iako je u promatranom prostoru naglašena prirodna vrijednost, prilikom vrjednovanja tog prostora zanemaruje se višedimenzionalnost materijalnog i nematerijalnog kulturnog naslijeđa. Cilj istraživanja jest razmatranje koncepta vrjednovanja za uvrštavanje na UNESCO listu prirodnog i kulturnog naslijeđa s posebnim osvrtom na planove razvoja turizma u Hrvatskoj. U tom smislu pristup konceptu vrjednovanja biti će u cjelovitom sagledavanju kulture, prirode i povijesti kako bi se mogao planirati razvoj, a posebice turizam, te na taj način pridonijeti poboljšanju kvalitete života.

INTRODUCTION

The European continent was divided after the Second World War into two domains separated by a practically insurmountable ideological barrier, soon go down in history as the "Iron Curtain". The Iron Curtain until 1990, represented a dividing zone between two politically, military, economically and socially different systems. The Iron Curtain consisted of a thin borderline of division ("Todesstreifen"), wide spatial corridor (e. g. in Germany 500 m like Schutzstreifen and 5 km like Sperrzone) and points up now as European Green Belt to approximately 20-50 km in width (corridors, buffer zones and the matrix of the surrounding every day landscape).

With the erection of the Iron Curtain numerous towns, villages and regions were divided, roads were cut off and military facilities for border control and the "defence system" built, all this causing families, relatives and friends to be separated. The Iron Curtain existed for almost 45 years, leaving huge consequences on the space (in the economic, social and cultural sense) as well as on people. The linear landscape zone with its archaeological and built on relicts, it is the so-called "silent witness" of the Cold War. (Fig.1)



Fig. 1 Scheme of Iron Curtain in Europe

Therefore, the topic of this research is tangible and intangible heritage of the Cold War period – natural, cultural and memorial heritage. The paper discusses: a proposal for the concept of evaluation of heritage (to inscribe the area on the UNESCO list of protected cultural and natural heritage). In doing so, the question that arises is how to analyse and evaluate heritage that stretches through 24 countries? The paper also examines whether the heritage of that time is sufficiently recognized in Croatia and used for tourism purposes.

Previous research of the Iron Curtain was mainly carried out from the aspect of history, politics of the Cold War and nature protection, while very little research was done in terms of heritage evaluation (Jeschke, 2009) and heritage used for tourism purposes (Eckert, 2011).

This research is based on current literature on the Iron Curtain, the existing charters, declarations and regulations in the field of heritage protection and on strategic and planning documents for tourism development in Croatia.

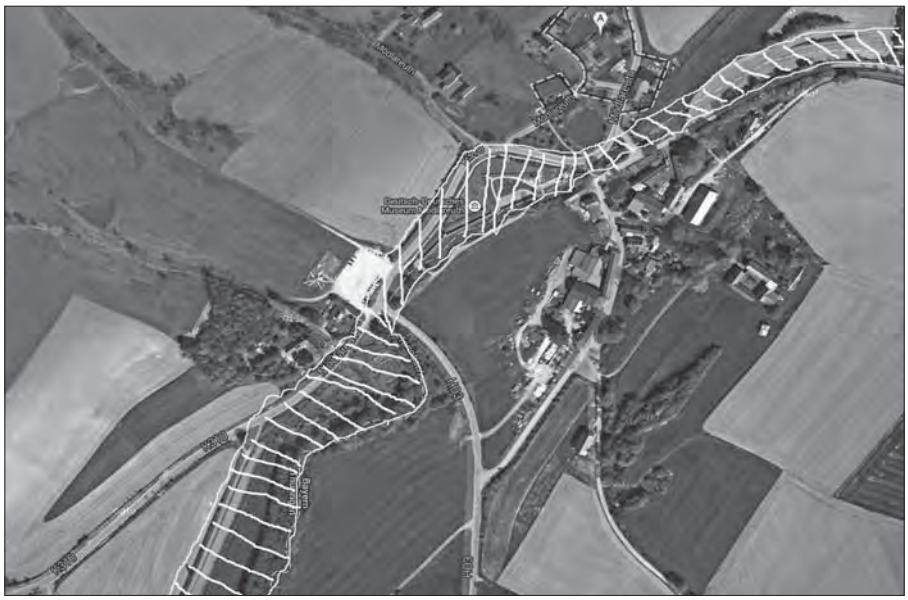
TYPES AND SIGNIFICANCE OF THE IRON CURTAIN HERITAGE

The area of the former Iron Curtain was in sort of isolation, i. e. it was not exposed to intensive urbanization, which allowed it to remain largely preserved in its natural form, while in economic terms it ranks as less developed. Due to the sort of economic isolation, it was not exposed to intensive construction and is characterized by long-term depopulation.

After the abolition of the Iron Curtain, it was firstly recognized and affirmed as the "European Green Belt" and nowadays represents the longest natural, ecological system in Europe linking national parks, nature parks, biosphere reserves and other cross-border protected and unprotected natural areas along the borders of 24 countries stretching through Europe.

In addition to natural heritage, this area contains many artefacts from the contemporary history that are imprinted in landscape – the rural and urban space (the Berlin Wall). After the abolition of the Iron Curtain, an intensive process of losing the authentic significance of borders and safeguarded space began, with all its tangible and intangible artefacts. In short, what began was the process of losing the significance of the border as a tightly controlled zone, the cessation of the use of certain buildings and the loss of memories of different events. The idea of a "Green Belt", launched immediately after the abolition of the Iron Curtain, was primarily designed as a natural area in the former border corridor, but without emphasizing that this space contained artefacts and memory of a specific period. This meant that the former border corridor finally became visible, but without "telling" its story.

Although the physical dividing line between the two blocks has disappeared, still visible in the area are military buildings in entirety or parts thereof that were used for border



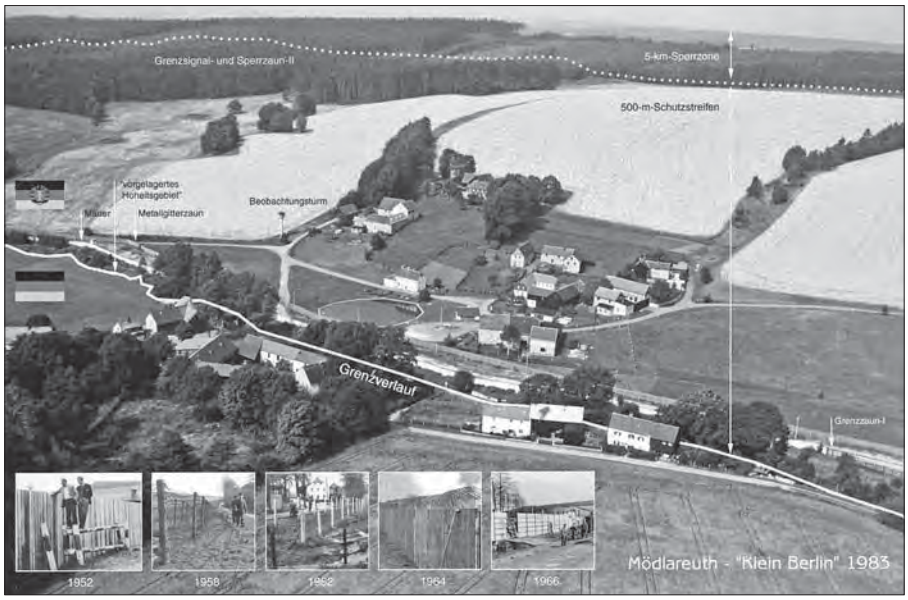


Fig. 2 Part of Iron Curtain, Cultural Landscape in Mödlareuth, Germany (source: Museum Mödlareuth, Germany)

Fig. 3 History of Iron Curtain, Transformation of space "Little Berlin", Germany (source: Museum Mödlareuth, Germany)

control and formed the defence system. While the issue of ownership or upkeep of the natural space of these buildings is certainly important, what about remembering the horrors and suffering of people who lived in the area that should not be forgotten?

Tangible heritage of the Iron Curtain in specific locations in some countries has been presented, such as: the Berlin Wall, the museum in Mödlareuth (Bayern/Thuringia), the Iron Curtain border system between Austria and the former Czechoslovakia, a bridge between Austria and Hungary etc., but it has not been researched as the heritage system. (Figs. 2, 3)

Because of the different types of heritage that exist and their specific significance, many international conferences have shown that *the Convention Concerning the Protection of the World Cultural and Natural Heritage* is applicable to the area in question (Convention, 1972), together with various international and national regulations (Ullrich, 2006; Wrbka, 2009; Jeschke, 2009).

This paper, therefore, presents the types of contemporary history heritage in the area of the former Iron Curtain and their significance as a contribution to the drafting of the proposal for the concept of heritage evaluation (Jeschke, 2009; Jeschke, 2012).

A) Natural heritage along the Iron Curtain European Green Belt

- is of outstanding ecological importance,
- represents the European backbone of a habitat network, protecting the European natural heritage and halting the loss of biodiversity,
- represents the so-called Green Belt corridor that connects 24 countries,
- represents the European natural heritage and European green infrastructure,
- Represents a large variety of European landscapes and landscape forms (corridors, buffer zones and the matrix of surrounding every day landscape).

B) Cultural heritage along the Iron Curtain

- represents the "death line" of the border system as a historic cultural landscape,
- has associative (memorial) significance about the death line in the Green Belt,
- Iron Curtain as heritage is part of the outstanding European heritage,
- events (Peace Festival and Pan-European Meeting) represent European cultural heritage.

C) Associative significance of the Iron Curtain as a historic cultural landscape

- landscape of remembrance or commemorative landscape
- remembrance of victims within the Iron Curtain who tried to cross the border
- symbol of territorial, political etc. division of Europe
- struggle to implement human rights and overcome the division of Europe.

D) A sum of different types of heritage (Jeschke, 2009; Jeschke, 2012).

Taking into account that this area encompasses 24 countries and that, to be inscribed on the UNESCO heritage list, all 24 countries should be included in evaluation, results cannot be expected in a short time given the situation in some of the countries. Surely, heritage could have been shown as a series of cultural and natural heritage in accordance with the guidelines of the UNESCO's *Convention Concerning the Protection of the World Cultural and Natural Heritage*.

THE IRON CURTAIN AND THE DEVELOPMENT OF TOURISM IN CROATIA

In Croatia, the Iron Curtain stretched along the border with Hungary, in the length of about 355 km.[1] Geographically, it is a lowland area with rivers Mura, Drava and Danube flowing through it, making it a flooding area dominated by agricultural land and rural settlements. Under the current territorial division, this area encompasses five Croatian counties.[2]

This area is almost entirely preserved in its natural state, as well as a large part of its immediate surroundings, which is why it has primarily natural and ecological significance of local, regional, national and international importance.[3] That is why Croatia has also been included in the European Green Belt project.[4]

When it comes to tourism, despite its numerous and various natural and cultural heritage (as tourist attractions), this area has not played a significant role in tourism to date, except to a lesser extent in the context of fishing and hunting tourism (Kranjčević at al., 2010).

Although its natural significance is currently emphasized, the area of the former Iron Curtain in Croatia is more and more recognized as being rich in tangible and intangible heritage, which has been neither sufficiently evaluated nor used for sustainable development. (Fig. 4)

In terms of material proof of the existence of the Iron Curtain in Croatia, there are numerous artefacts of military heritage (border posts, barracks, watchtowers, dug-out shelters, fighting positions etc.) which are well integrated into the space - almost invisible, and which make it possible to "read" the defence system in the width of approxim-



Fig. 4 Abandoned Military Object, Gola (source: Archiv of Institute for Spatial Planning Koprivnica-Križevci County, Croatia)

1 The area of the former Iron Curtain in Croatia from 1945 to 1990 was a specific space in political, economic and military sense as it divided two socialist countries (former Yugoslavia, as a non-aligned country, and Hungary, as a member of the Warsaw Pact) unlike in the rest of Europe where it divided countries of different social and political systems.

2 Međimurje, Varaždin, Koprivnica-Križevci, Virovitica-Podravina and Osijek-Baranja counties.

3 Large part of this area was declared the *Regional Park Mura-Drava* in 2011 covering approximately 87,680.52 hectares. In the east, the Regional Park is adjacent to the Nature Park Kopački Rit (declared in 1976), declared by the Ramsar Convention in 1993 an internationally significant wetlands. UNESCO declared this area in 2012 as part of the international Biosphere Reserve Mura-Drava-Danube.

4 The project focuses on: creating an ecological network, conservation of natural heritage and strengthening the role of natural heritage as an active factor of regional development (to improve the quality of life and work in this area). At the same time, the aim is to increase awareness of the importance of nature for development planning among the population at the local, regional, national and international level.

ately 10 km. This segment of cultural heritage, together with the memory of the space in Croatia, has not been sufficiently researched and, consequently, also not evaluated. It would be, therefore, necessary to make an inventory and evaluate all the artefacts from the Cold War era.

Although two *Tourism Development Strategies* have been adopted (1993 and 2013) since Croatia's independence, the area of the former Iron Curtain was not singled out as the area of specific values (cultural, natural and memorial) for the development of tourism.

It is interesting to note that tangible and intangible heritage of the Iron Curtain era was not recognized as tourist attractions in regional tourism development plans and was consequently not included in tourism development plans. It was only in the *Natural resource base and the development of tourism in the Regional Park Mura-Drava in Koprivnica-Križevci County from 2010* that individual artefacts of that area were recognized as specific tourist attractions that had once been used to facilitate the Iron Curtain, such as border posts and horse stables (Kranjčević et al., 2010). As this constitutes only a segment of the Iron Curtain area in Croatia, the Iron Curtain heritage is not connected into the heritage system of the time (culture, nature, memory).

Aside from artefacts from the Iron Curtain era, various tourist attractions of international, national, regional and local significance exist in that area which have been recognized and used to develop different forms of tourism. The most significant ones are: rivers Mura, Drava and Danube (river cruises, recreation by the water and on the water, fishing), traditional architectural heritage, folk customs, forests (hunting), naive art, music etc. Only the international cycling route called the Drava route succeeded in establishing itself in that area as an interesting tourist attraction running through most of the municipalities.

CONCLUSION

With the abolition of the division of Europe into two political, economic, social and military blocs began the transformation of artificially created area called the Iron Curtain, and with it also the process of losing the significance of the border. The loss of the significance of the border led to the loss of memory as to what that area meant during the Cold War.

Although that space is primarily recognized as a protected nature belt due to a sort of isolation, it contains many artefacts of tangible and intangible heritage of a particular time. Not just because of its size (spaciousness), but also its outstanding significance, the entire Iron curtain heritage should be used to achieve international recognisability and mutual connection with the aim of common humanity.

Since the European Green Belt / Iron Curtain stretches through 24 countries, its heritage is undoubtedly internationally recognisable (outstanding) and raises the question of the concept of evaluation of all types of heritage.

While doing the inventory of the Iron Curtain heritage, it is necessary to point out that there still exist many tangible artefacts as well as numerous events, tragedies and destinies which are not visible in the area. These should be recorded so that they can be used for remembrance, education and tourism.

Although in various tourism development plans the area is nowadays mainly recognized as a protected nature area, this paper points to the indivisibility of the natural, cultural, historical and memorial heritage and cultural landscape (Dumbović Bilušić and Obad Šćitaroci). Revitalization of this neglected and less developed area should certainly be based on quality evaluation of heritage of the area.

Natural heritage and tangible and intangible cultural heritage on the Iron Curtain territory does not contain only heritage belonging to the contemporary history; it is, therefore, necessary to carry out other research and encompass the entire heritage of the area (cultural landscape, archaeological sites, architectural heritage, folk customs etc.).

In the analytical evaluation of this area with regard to its tourism value, the starting point should be the fact that the former Iron Curtain in Croatia is a nature area (largely covered by forests), rich in tangible and intangible cultural heritage, geologically and landscape-wise very specific but of varying degrees of preservation. It is suitable for tourism development due to its proximity to urban centres and traffic routes of various categories which make it easily accessible.

Despite its international memorial significance, this heritage has still not been sufficiently recognized, researched, analysed and evaluated to serve as one of the basis for planning polyvalent tourism development.

Various possibilities of using the European Green Belt / Iron Curtain (hunting, fishing, agriculture, education, culture etc.) indicate that various tourist motives could be met.

Bearing in mind that the protection of cultural, natural and memorial heritage does not make sense unless it is used for development, one of the revitalization models for this area is certainly using heritage in tourism.

BIBLIOGRAPHY

1. Dumbović Bilušić, B.; Obad Šćitaroci, M. (2007), *Kulturni krajolici u Hrvatskoj – identifikacija i stanje zaštite*, Prostor (Zagreb), vol. 15, no. 2(34), pp. 260-271, ISSN 1333-9117
2. Eckert, A. M. (2011), *"Greetings from the Zonal Border". Tourism to the Iron Curtain in West Germany,* Zeithistorische Forschungen / Studies in Contemporary History (Potsdam), Online-Ausgabe*,* vol. 8, no. 1, pp. 1-24, ISSN 1612-6041
3. Jeschke, H. P. (2009), *The Green Belt as a natural and cultural heritage – Measures for qualification as a UNESCO World Heritage Site*. In: Wrbka, T. et al. (Hrsg. 2009): a. a. O. pp. 322-223. ISBN 978-3-901259-10-4
4. Jeschke, H. P. (2012), *Das Grüne Band und der Eiserne Vorhang – Das europäische Grenzsystem des Kalten Krieges zwischen Natur- und Kulturerbe der Europäischen Union und der UNESCO*. In: Jeschke, H. P. und Mandl, P. (Hrsg. 2012): Eine Zukunft für die Landschaften Europas und die Europäische Landschaftskonvention. Klagenfurter Geographische Schriften. H. 28. Universität Klagenfurt. pp. 462-486
5. Kranjčević, J.; Klarić, Z.; Matica, M. (2010.), *Prirodna resursna osnova i razvoj turizma u Regionalnom parku Mura-Drava u Koprivničko-križevačkoj županiji*, studija, Institut za turizam, Zagreb
6. *Konvencija o zaštiti svjetske kulturne i prirodne baštine* od 23. studenoga 1972 – (Odluka o objavljivanju mnogostranih međunarodnih Republike Hrvatske, na temelju nostrifikacije o sukcesiji, Narodne novine, Međunarodni ugovori 012/1993)
7. *Strategija razvoja turizma Republike Hrvatske do 2020*, Narodne novine (Zagreb), no. 55/13
8. Ullrich, M. (2009), *Erinnerungslandschaft innerdeutsche Grenze*. In: Deutsches Nationalkomitee für Denkmalschutz: Mauer und Grenze – Denkmal und Gedenken, pp. 71-80
9. Wrbka, T. et al. (2009), *Das Grüne Band Europas*, Oö. Landesmuseum, Linz

AUTHORS' BIOGRAPHIES

Hans Peter Jeschke, Ph.D, architect, teaches at the Europa University Viadrina in Frankfurt (Germany) and guest lecturer in Milan, Wien, Zagreb und Frankfurt. He has designed methods and concepts of cultural landscape management (Cultural Landscape Maintenance System© - Kulturlandschaftspflegewerk© for UNESCO cultural heritage landscapes and townscapes). Current projects: Bundesamt für Naturschutz/Bonn (Working Group *Green Belt and World Heritage*).
hans.peter.jeschke@liwest.at

Jasenka Kranjčević, Ph.D, architect, senior research scientist, Institute for Tourism, Croatia. She is working in Institute for tourism in Zagreb. The interest of her research is rural area and its development so historical tourist architecture for sustainable development. Collaborator at the research scientific project in Croatia.
jasenka.kranjcevic@iztzg.hr

MARTA LOMBARDI, University of Ljubljana, Slovenia and University of Trieste, Italy
SERGIO PRATALI MAFFEI, University of Trieste, Italy
PAOLO ROSATO, University of Trieste, Italy
SONJA IFKO, University of Ljubljana, Slovenia

EVALUATION OF PARAMETERS FOR SUSTAINABLE PRESERVATION OF BUILDINGS AND SITES

EVALUACIJA PARAMETARA ZA ODRŽIVU KONZERVACIJU ZGRADA I OKOLIŠA

KEYWORDS
multidisciplinary approach
historic building preservation
sustainable economic re-use
multiple criteria evaluation
sustainability assessment methods

KLJUČNE RIJEČI
multidisciplinarni pristup
zaštita povijesnih građevina
ekonomski održiva prenamjena
višekriterijska procjena
metode vrjednovanja održivosti

The paper presents an interdisciplinary approach to planning sustainable re-use and preservation interventions that is currently being developed within a PhD research in Architecture and in reference to the trans-border territory of Gorizia (Italy) and Nova Gorica (Slovenia). The proposed methodology aims to assist designers and decision makers in evaluating various aspects – referred to socio-cultural, environmental and economic sustainability – during the planning process of sustainable re-use and preservation projects of the built heritage, either legally protected or not. In particular it derives from two other experiences that have been appreciated for their inclusive vision of the sustainability problem and scientific approach: the HB model by GBC Italia and the Villas project from 2006 that have been here combined and developed.

Cilj rada jest razviti interdisciplinarni pristup planiranju i vrjednovanju zahvata zaštite i održive prenamjene povijesnih građevina i cjelina. Navedeno se razvija u okviru doktorskog istraživanja u grani arhitekture i u odnosu na prekogranični prostor talijanske Gorizije i slovenske Nove Gorice. Cilj predložene metodologije jest pomoći projektantima i donositeljima odluka u ocjeni različitih aspekata – socio-kulturnih, ekoloških i ekonomskih – tijekom procesa planiranja održive prenamjene i projekata očuvanja graditeljskog naslijeđa, neovisno o formalnom statusu njihove zaštite. Metodologija je kombinacija dva druga pristupa koji su bili zapaženi zbog njihova uključivanja problema održivosti i znanstvenog pristupa: HB modela po GBC Italia i projekta Villas iz 2006. godine koji su sada kombinirani i poboljšani.

INTRODUCTION

The methodology that will be presented in this article is grounded on two important premises: the first deals with the meaning of "heritage", that in this case is not restricted only to the legally protected buildings, but starts from a wider consideration of the built legacy. It frequently happens that a place or construction is culturally or historically relevant but is not listed yet due to long administrative procedures or for unfavorable social circumstances. In fact, many Slovenian post-war masterpieces have been demolished or have changed beyond recognition because people associated them to Socialism.[1] In order to pursue a sustainable project, the proposed method should be applicable to non-listed heritage as well, since recognizing and respecting intrinsic values is a sustainable approach.

The second premise regards the definition and understanding of sustainability that since the Brundtland document has found infinite interpretations in literature.

It is now generally accepted that sustainability is not only a matter of ecological domain, but it also affects the social and economic spheres, which represent the "three pillars of sustainability".[2] All of these aspects are strictly related between them, since each area can influence the other, both positively and negatively. When talking about built heritage, an additional component – the cultural aspect – becomes crucial. It is generally considered a part of the social sphere, but it is particularly important to architects and conservators who see it as their main goal to achieve and often override other sustainability elements; on the other hand it is a secondary problem to other professional figures who try to privilege different priorities in accordance to their personal sensitivity. However, as many authors have already pointed out, only when all three dimensions have been simultaneously pursued and by guaranteeing a minimum level of each sustainability domain we can talk about adopting a sustainable approach.[3] As a result favoring a single aspect of sustainability does not necessary lead to a sustainable action – e.g. focusing only on the preservation of cultural elements of a heritage asset does not accomplish economic convenience or may not reduce the ecological impact of the building, therefore it cannot be considered *a priori* as the best choice. The new approach that will be presented in the following paragraphs (hereafter: methodology) is a practical tool that makes the user aware of possible contrasts and scenarios, in order to assist him in the priority and alternative assessment during the planning phase. Nevertheless, it is not only a checklist but rather a procedure that offers the user a rational support, though leaving him the possibility to organize the targets according to his preferences.

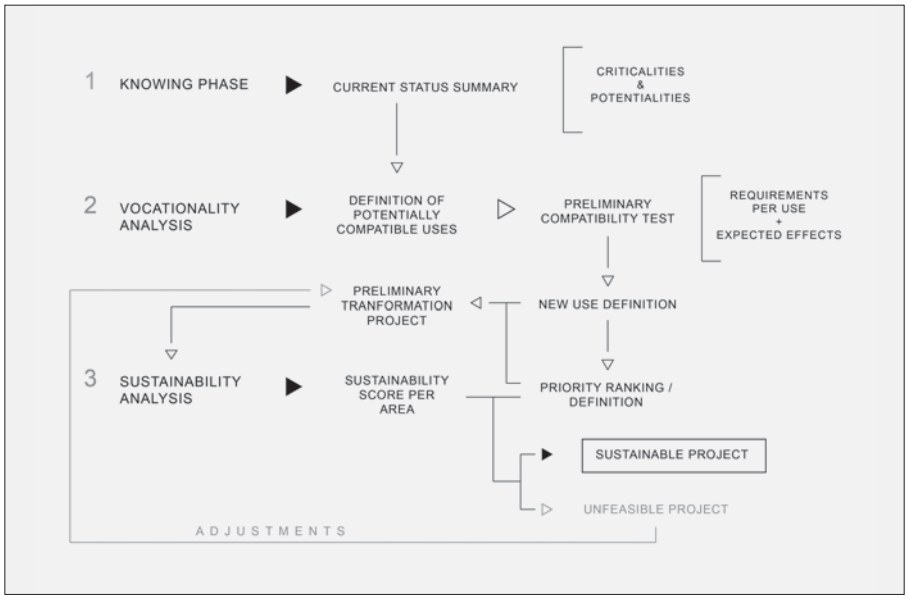
CURRENT SUSTAINABILITY ASSESSMENT METHODS: INTERNATIONAL OVERVIEW

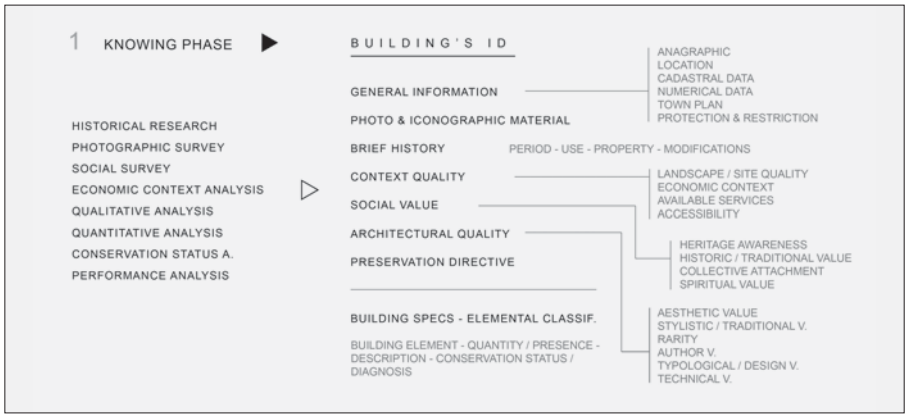
Since 1990 several building sustainability assessment methods have been developed and later adapted to regional or local requirements. According to Markelj, the most interesting international tools are BREEAM[4] (UK, since 1990), LEED[5] (USA, 1998), DGNB[6] (Germany, 2008) and SBTool[7] (International, 2007). The first generation methods – i.e. BREEAM, LEED, GBTool – primarily focused on the ecological impact of constructions, resulting in the so called "green building" assessment, whereas the second generation – SBTool, DGNB – included also economic, socio-cultural and technical parameters, which has risen the sustainability issue to a higher and more comprehensive level.[8]

CURRENT STATUS IN SLOVENIA AND ITALY: A STARTING POINT

Furthermore, Markelj has pointed out that Slovenia is not yet provided with a building sustainability assessment method,[9] though he has built the Simplified Method for Evaluating Building Sustainability (SMEBS), an interesting tool for architects to be used in the early design phase of new buildings.[10] On the contrary, since 2004 Italy has been developing the ITACA protocol on the basis of the SBTool. In addition to this there are also other contributions and some of these have strongly influenced the new methodology. The first is the Historic Building (HB) protocol that the Green Building Council

1 Hrausky, 2010: 40
2 Liu, 2009: 1415; McKenzie, 2004
3 McKenzie, 2004; Liu, 2009: 1415
4 The Building Research Establishment's Environmental Assessment Method, developed by the Building Research Establishment (BRE) is the oldest among such methods. (Markelj et al., 2013: 25)
5 Leadership in Energy and Environmental Design is a US Green Building Council's (US GBC's) protocol for voluntary certification. It is currently the most used method in the world with over 14000 certified buildings from more than 20 countries. (Markelj et al., 2013)
6 Deutsches Gütesiegel Nachhaltiges Bauen was first launched in 2008 by the German Sustainable Building Council (Deutsche Gesellschaft für Nachhaltiges Bauen in cooperation with the Federal Ministry of Transport, Building and Urban Development (Bundesministerium für Verkehr, Bau un Stadtentwicklung). (Markelj, 2013: 26)
7 The SBTool (Sustainable Building Tool) was established in 2007 but it derives from the previously known GBTool (Green Building Tool) developed in 1998 by the international organization iiSBE – International Initiative for a Sustainable Built Environment. (Markelj, 2013: 22-23; Larsson, 2014)
8 Markelj et al., 2013; VillarinhoRosa et al., 2013
9 Markelj et al., 2013: 29-30
10 Markelj et al.: 2014





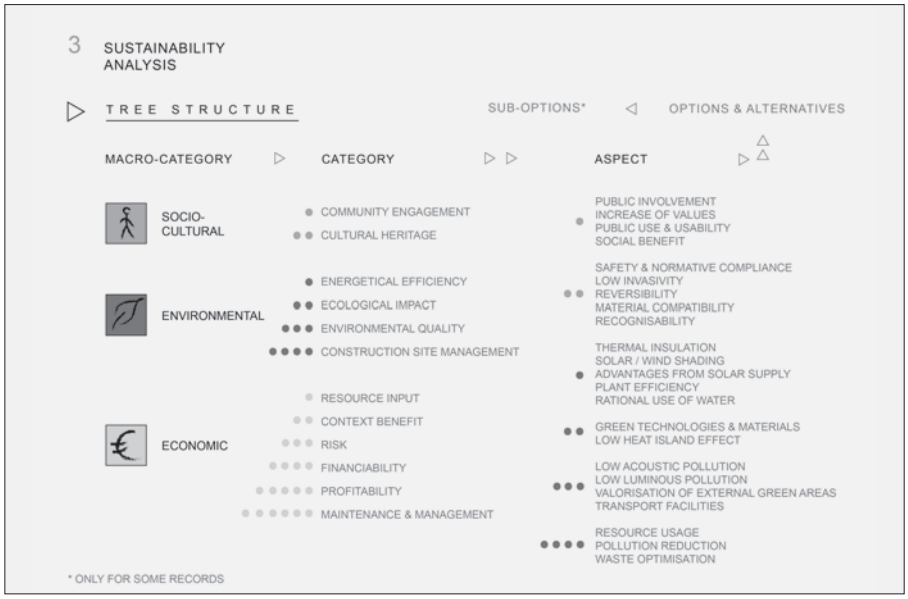


Fig. 1 Schematic presentation of the procedure for a sustainable preservation project (author: M. Lombardi, 2015)

Fig. 2 First step: surveys and data collection leading to the building's profile (author: M. Lombardi, 2015)

Fig. 3 Step three: the sustainability tree and its criteria (author: M. Lombardi, 2015)

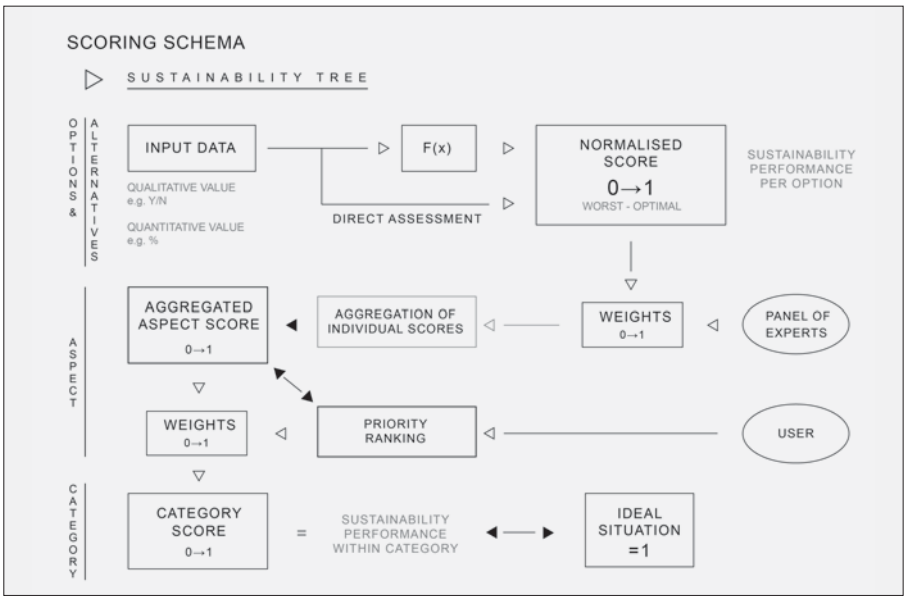


Fig. 4 Scoring method applied to the sustainability analysis (step three) (author: M. Lombardi, 2015)

Italia (GBC Italia) has been working on since 2012 by improving LEED v.4 (under development), Green Building New Construction and Refurbishment (2009) and GBC Home (2011, 2014). Its checklist, organized in 8 categories, offered a good starting point for the definition of sustainability parameters and criteria. Another special feature is the possibility of tailoring the method to a specific situation, which has also been considered in the proposed methodology and brought to its applicability to different building types and the accommodation of user's preferences[11] - these are indeed two fascinating performances of the SBTool 2014.[12] However, like all the other methods, the HB's evaluation process aims to provide a final certification or seal, whereas the new approach (methodology) is focusing on the planning stage and considering more significant the intermediate scores rather than the final synthetic indicator. This particular point of view derives from the assessment model elaborated within the Villas project in 2006. A group of economists worked on a multiple criteria analysis model for the re-use of Venetian Villas and hierarchically organized the criteria in two distinct tree-structures: the first refers to the "vocationally analysis", i.e. the selection of a suitable and feasible purpose, currently defined "adaptive re-use"; the other is the "sustainability tree", which aims to verify the sustainability-performance of a project and offers the decision maker (hereafter: DM) a comparative assessment of the alternatives.[13] Both tools are provided with an evaluation model that has recently proved its efficiency also in other study cases[14] and was therefore adopted in the methodology too.

A NEW APPROACH TO SUSTAINABLE PRESERVATION: THE THREE-STEP STRUCTURE

The proposed approach is based on the previously mentioned experiences and combines their effective features into a three-step procedure, which guides the designer or DM through the planning process towards a sustainable intervention choice (Fig. 1). It is currently been developed in reference to different examples from the trans-border territory of Nova Gorica and Gorizia, which cyclically test the method's reliability, refine its structure and guarantee its efficiency in the application to various typologies.

When approaching a re-use project the fact-finding survey is fundamental, hence the first step is represented by the "knowing" phase (Fig. 2). This preliminary stage is necessary for the objective definition, since most of later decisions should be taken according to the values and potentialities that have been here recognized. In order to do so, the user is asked to gather some information about the building and its environ-

11 GBC Italia, 2014
12 Larsson, 2014
13 Giove, 2006
14 Giove et al., 2011

ment that would help him in the evaluation of their qualities – a list of such properties has been deduced from international heritage documentation. All data is eventually reported in the object's profile that represents a basic reference for the next steps.

The second phase is, as in the Villas project, the "vocationally analysis", where a suitable new use should be identified on the basis of current conditions and expectation. Contrary to the Villas model there are more options to be considered here,[15] therefore parameters had to be enhanced with those elements that are usually included in feasibility studies.

Once that a preliminary project, in line with previous results, has been outlined, the user can approach the "sustainability analysis" and verify if the sustainability performance level of his idea complies with his expectations. Prior to this it is advisable that he ranks the various sustainability-aspects according to his sensitivity, so that the draft-plan would not influence his priorities.

CRITERIA DISTRIBUTION AND ASSESSMENT

The criteria from phase three are organized in a tree structure starting from the three-pillars of sustainability (macro-categories) and splitting into categories, aspects, options & alternatives and, when necessary, into sub-options (Fig. 3). These parameters derive from an analysis of the current assessment methods. The resulting list of factors has been reorganized to fit the evaluation model adopted and some new criteria had to be included, since almost none of the tools – except for Villas – consider the factors influencing heritage preservation. Therefore, the "cultural heritage" entry has been added with its subcategories: safety and normative compliance, low invasivity and reversibility of actions, material compatibility and recognisability, which should be intended as the grade of legibility of the original character and also as the clear distinction between original and integrated parts or additions. This is in fact a feature that is often overlooked, especially in the Slovenian territory, where some refurbishment cases have recently been studied.

However, once that the DM has ranked the parameters in the aspect column, he climbs up the list from the most specific element to the least and registers the values performed by his proposal. Results are generally directly expressed by the user but can sometimes be processed into a function value.[16] Outputs are then turned into a score range 0-1 by means of some weights that synthesize the single options performances into the aspect indicator. The outcome can be again multiplied by a factor that derives from the user's ranking in order to get an idea of the general performance within the category. In addition to this, the user can easily compare his scoring in the aspect level to an ideal situation equal to 1 and make further variation to see if better results can be achieved (Fig. 4).

The evaluation model at the basis of the second and third part is derived from the Villas method, where a multi-criteria decision analysis was adopted. In particular criteria's weights have been defined with the help of a panel of experts who have been asked to assess the importance of each parameter or possible combination of those belonging to the same group, obtaining a Non-Additive Measure (NAM)[17]. Unlike the Analytic Hierarchy Process (AHP), which is also a multi-criteria decision support method[18] and was adopted by Markelj in the SMEBS[19], this particular approach is one of the most valuable mathematical tools, for it is also able to consider interactions among criteria.[20]

CONCLUSION

The concept of built heritage should not be narrowed only to the group of listed buildings, but should also include all those entities that are somehow valuable to people for yielding potential information about society, art, culture or history in general. Sustainable preservation of such items implies choosing a sustainable economic re-use to be developed with respect to the building's and site's character and through clear legibility of actions. Furthermore, all decisions should consider social values and benefit as well as environmental matters.

15 Since the Villas project focused on a specific architectural typology, it did not consider some uses, such as those related to production and industry. Moreover the criteria were rather specific to Venetian Villas and their characteristics.

16 It may occur when the appreciation of a parameter's performance is not represented by a linear function, but a curve, i.e. a little improvement is more significant than the optimum performance achievement.

17 Giove et al., 2011

18 VillarinhoRosa et al., 2013

19 Markelj et al., 2014

20 Giove et al., 2011

In order to handle such complex problem several methods have been conceived all over the world as for instance BREEAM, LEED, DGNB, and SBTool. However, most of these provide an ex-post certification, they generally focus on new construction or refurbishment with no specific regard to heritage issues and none really covers the whole design process. On the contrary, the new approach here presented is meant to guide the DM responsibly through the following three steps of a re-use procedure: the knowing phase, the new-use definition and the sustainable project development. The method gathers and improves the parameters of the existing tools including those factors that may have an impact on the heritage perceiving, such as compatibility, reversibility, invasivity and recognisability. Provided with one of the currently most popular decision aid approaches – an expert-based multi-criteria decision model – this approach is flexible to the user's preferences and could be adapted to suit different local backgrounds.

BIBLIOGRAPHY

1. Hrausky, A. (2010), *Porušeni objekti moderne v Sloveniji – Demolished Modernist Buildings in Slovenia*. In: Koselj, N. (ed.), Docomomo Slovenija_100, Ljubljana, AB, pp. 40-41, ISBN 9789619229811
2. GBC Italia (2014), *GBC Historic Building*, GBC Italia [18.04.2015]
3. Giove, S. (2006), *Un metodo di aggregazione multi-criteriale per la valutazione della "vocazionalità" al riuso e della "sostenibilità" di progetti*, in: Lioce, R. (ed.), Villas, stately homes and castles: compatible use, valorisation and creative management, vol. 2, Venezia, Ed. Lunargento, pp. 45-54, ISBN 8890097450
4. Giove, S.; Rosato, P., Breil, M. (2011), *An Application of Multicriteria Decision Making to Built Heritage. The Redevelopment of Venice Arsenale*, Journal of Multi-criteria Decision Analysis, no. 17, pp. 85-99
5. Larsson, N. (2014), *Overview of the SBTool assessment framework*, iiSBE, http://www.iisbe.org/system/files/SBTool%202014%20description%2016Jul14.pdf [18.04.2015]
6. Liu, L. (2009), *Sustainability: Living within One's Own Ecological Means*, Sustainability, no. 1, pp. 1412-1430, http://www.mdpi.com/2071-1050/1/4/1412 [18.04.2015]
7. Markelj, J.; Kitek Kuzman, M.; Grošelj, P.; Zbašnik-Senegačnik, M. (2014), *A Simplified Method for Evaluating Building Sustainability in the Early Design Phase for Architects*, Sustainability, no. 6, pp. 8775-8795, http://www.mdpi.com/2071-1050/6/12/8775 [18.04.2015]
8. Markelj, J.; Kitek Kuzman, M.; Zbašnik-Senegačnik, M. (2013), *A Review of Building Sustainability Assessment Methods*, AR, 2013/1, pp. 22-31, Ljubljana, ISSN 1580-5573
9. McKenzie, S. (2004), *Social sustainability: towards some definitions*, Hawke Research Institute Working Paper Series, no. 27, Magill, University of South Australia, http://w3.unisa.edu.au/hawkeinstitute/publications/downloads/wp27.pdf [18.04.2015]
10. VillarinhoRosa, L.; Naked Haddad, A. (2013), *Building Sustainability Assessment throughout Multicriteria Decision Making*, Journal of Construction Engineering, vol. 2013, Hindawi Publishing Corporation http://www.hindawi.com/journals/jcen/2013/578671 [18.04.2015]

AUTHORS' BIOGRAPHIES

Marta Lombardi, Ph.D researcher in Architecture at the Faculty of Architecture in Ljubljana and the University of Trieste. Area of research: sustainability in the preservation and re-use processes of buildings and their sites.
lombardi.mrt@gmail.com

Prof. **Sergio Pratali Maffei**, architect, Ph.D in Conservation of architectural heritage, Professor of Architectural restoration at the Department of Engineering and Architecture of the University of Trieste. He is Deputy Director of the same Department and coordinator of Friuli Venice Giulia regional section of Do.Co.Mo.Mo.
pratali@units.it

Prof. **Paolo Rosato**, Ph.D, professor in Economics and Real Estate Appraisal at the Department of Engineering and Architecture, University of Trieste. His research interests are real estate appraisal, natural and cultural resources economics, with a special focus on environmental and cultural goods assessment and management.
paolo.rosato@dia.units.it

Assist. Prof. **Sonja Ifko**, Ph.D, architect and assistant professor at the Faculty of Architecture in Ljubljana for the subjects of Heritage interpretation, Industrial buildings, Preservation of contemporary architectural heritage, which also represent her research topics.
sonja.ifko@fa.uni-lj.si

AMANDA CRISTINA FRANCO GUERALDI, Universidad Politécnica de Madrid, Madrid, Spain
SHIBO SUN, Beijing Forestry University – Landscape Architectural School, Beijing, China
ESTER HIGUERAS GARCÍA, Universidad Politécnica de Madrid, Madrid, Spain

INTERVENTION IN PUBLIC SPACES AS A STRATEGY FOR SPATIAL DEVELOPMENT

THE MADRID EXPERIENCE IN SPANISH CONTEXT

ZAHVATI U JAVNIM PROSTORIMA KAO OSNOVA STRATEGIJE ZA PROSTORNI RAZVOJ

ISKUSTVA IZ MADRIDA U ŠPANJOLSKOM KONTEKSTU

KEY WORDS
public spaces
public space interventions
improvement of public spaces
strategic interventions in public spaces
Madrid

KLJUČNE RIJEČI
javni prostori
zahvati u javnim prostorima
unaprjeđenje javnih prostora
strateški zahvati u javnom prostoru
Madrid

Since the 1980s, public polices of support and investment in public spaces, as well as strategic interventions with all sort of scale raised Spain into a prominent place concerning the specialized debate between improvement of public spaces and urban development, spreading an image of several Spanish cities connected with its public spaces and propagating the idea of a *Spanish livability*, with intensive use of public space, dynamic city centers, and a wide range of touristic attractions and outdoor activities. Taking Madrid as a case study, the paper presents how this system of public spaces affects local spatial development and social dynamics, and how these areas perform a system that support cultural facilities, enhance the historical heritage, organize the mobility and encourage the development of economic activities in a strategy of spatial organization that improves the city for both tourists and inhabitants.

Od 1980-ih godina javne politike potpore i ulaganja u javne prostore, kao i strateški zahvati na svim razinama čiji su rezultati u pojedinim primjerima i međunarodno zapaženi, podižu Španjolsku na istaknuto mjesto u smislu specijalizirane rasprave oko razlike između unaprjeđenja javnog prostora i urbanog razvoja. Brojni zahvati ostvareni u posljednjih nekoliko desetljeća promijenili su sliku nekoliko španjolskih gradova, propagirajući ideju španjolskog načina života u dinamičnim gradskim središtima s intenzivnim korištenjem javnih prostora te širokim spektrom turističkih atrakcija i aktivnosti na otvorenom. Uzimajući Madrid kao studiju slučaja, ovaj rad prikazuje navedene sustave javnih prostora, istražujući nove društvene dinamike i učinke na prostorni razvoj koji proizlaze iz provedbe navedenih zahvata.

INTRODUCTION

The set of strategic interventions in public spaces undertaken in Spain from the 1980s consolidated a model widespread in professional circles and debated by the academic community, making it an essential reference for rehabilitation studies on central areas. In the opposite direction of the strategy adopted by most of the developed countries, which increased the participation of private sector in urban development projects, the responsible for major urban development projects in Spain, since the end of the 1970s, was the Government.[1]

This period, which coincides with a new institutional order after the fall of Franco´s regime (1976), has given great political and economic autonomy to the Spanish cities. With the return of democracy, the city became focus of intense debate and the public space issue achieved highlights, as one of the most notorious subject in the architecture debate.[2]

The example of Barcelona was probably the most paradigmatic of this time. Facing strong social demands and severe restrictions on public resources, it adopted a strategy of small-scale interventions in public spaces and neighborhood facilities with strong social participation, involving residents, neighborhood associations, professional organizations, artists and intellectuals. The great popular participation consolidated what became known as an "urban citizen", based on the establishment of social commitments between local government and community and created a strong sense of identity among the citizens and the city, which was very important for the urban polices accomplished in next decades. The interventions had a leverage effect, stimulating the regeneration of the adjacent urban fabric and laying the ground for larger interventions that occurred following, when the improvement of economic conditions at the end of the 80s and the choice for hosting the 1992 Olympic Games, opened up the possibility to conduct major projects.

In the 1980s, around 300 different scale interventions, half of them in open public spaces, were undertaken in Barcelona, mostly realised in few years. According to Borja (2003), this action was a public police that made up an overall strategy of urban development based in 1) social strategy, by sparking light in several areas of the city, giving a positive response to social demands; 2) strategy of multi-functionality of projects, answering with a single action several problems; 3) strategy of spread the impact of urban interventions, reverberating the positive effects on different scales; 4) strategy of monumentality or quality of design, providing cultural and symbolic attributes that offer visibility and social recognition and 5) strategy of marketing, aiming attract professionals and investors, released by all medias on international stage.

The 1990s represents a change of scale and scope on this intervention model. The recovered of public finances and the possibility to have external resources due hosting world-events and cultural facilities of global scale, increased the expected results. The new goal was to create visibility and spread the image of these cities on international stage attracting investments and tourists.

Besides the paradigmatic interventions for the Olympic Games in Barcelona (1992), other important initiatives took place in Spain in the following years, taking advantage of events on international scale to transform obsolete land and create new areas of development: the Seville International Fair (1992), the City of Arts and Science, in Valencia (1998), and the Guggenheim Museum, in Bilbao (1997).

This strategy of urban development through intervention in public spaces provided by events on international scale has been thoroughly discussed in academic stage and influenced several projects around the world.[3] Those experiences, however, were not restricted to these examples and could be found in several Spanish cities, where interventions in public space contributed to enhance cultural heritage, attracted new investments, commercial activities and a growing number of tourists.

Despite very few have been written about rehabilitation of public spaces in Madrid, in the last years, important accomplishments join official statistics to raise the city to an important place regarding the debate connecting public space, cultural policies and urban regeneration.



Fig 1 CaixaForum, (source: Gueraldi, 2015)



Fig 2 Medialab, (source: www.medialab-prado.es [25/04/2015])

1 Compans, 2003
2 Bohigas, 2003
3 Montaner, 2002

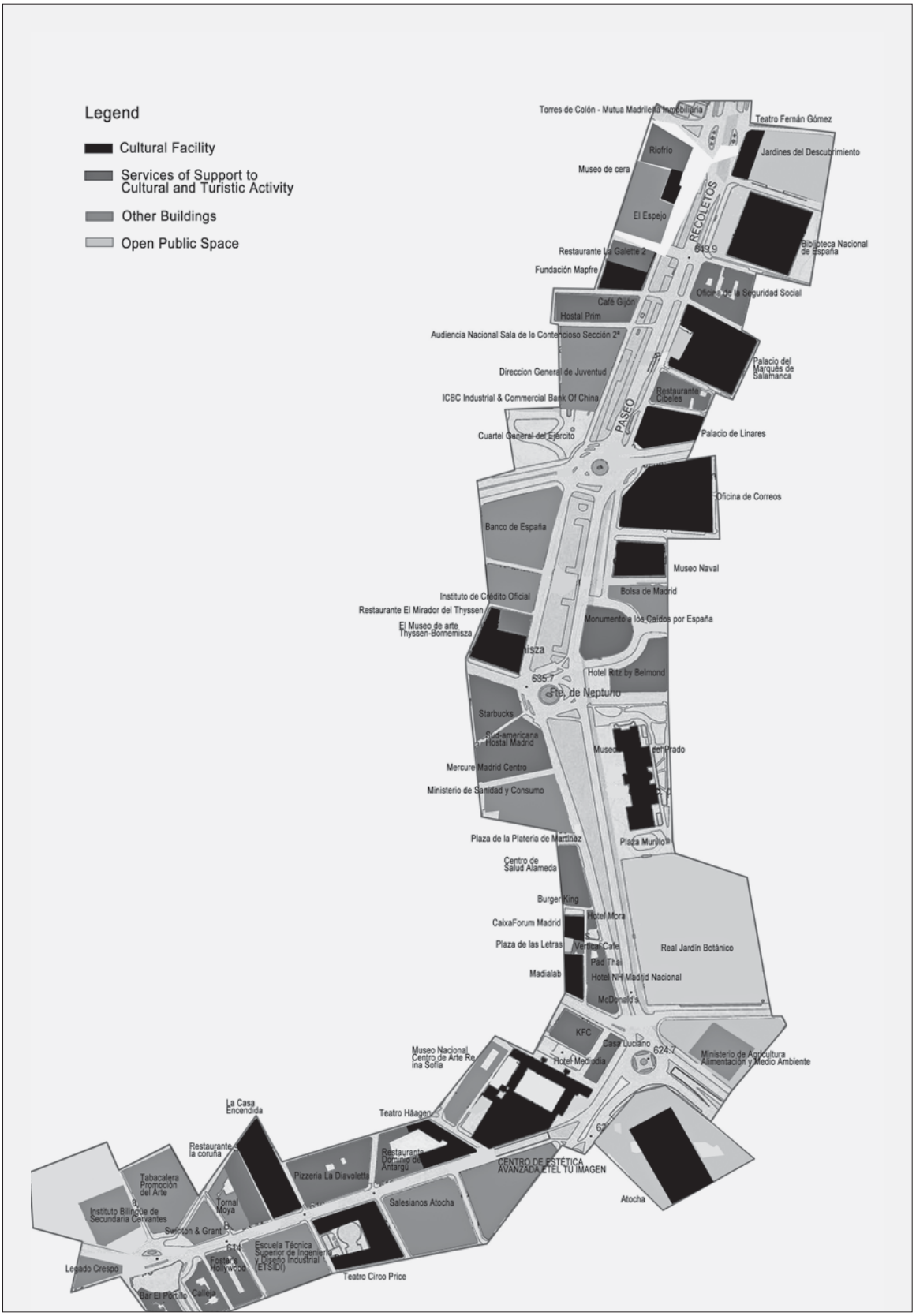


Fig 3 Paseo del Arte plan, (source: Sun, 2015)

PASEO DEL ARTE, MADRID

Paseo del Arte (Fig. 3) is the administrative denomination of the axis that goes from Plaza Colon to Plaza Embajadores through the most traditional boulevards of the city: Paseo de Recoletos, Paseo del Prado, Ronda de Atocha and Ronda de Valencia. This path was created in the eighteenth century as a privileged space for leisure and entertainment and today still keeps this function. Known as "the golden triangle of art", it´s characterized by the exceptional offer of high standard culture facilities and by the presence of important historical heritage as Museo del Prado, Museo Reina Sofia and Museo Thyssen-Bornemisza.

Recent governmental initiatives (2003) extended the limits of this axis, which previously ended in Atocha, to southwest, aiming diversify the offer of cultural attractions, improve the architectonical quality of public scene and, mostly, spread the dynamic effect of cultural offer to southwest neighborhoods with lower income. In this context, three new facilities were incorporated along the Rondas de Atocha and Valencia: the cultural center La Casa Encendida and the theaters Circo Price and Valle-Inclán.

The architectural creation was an efficiently instrument used in the process of renovation and implementation of new facilities along this axis, which had in the Government and Cultural Foundations its main promoters. In the last years, public investments were responsible for the expansion of Reina Sofia Museum (2005); for the rehabilitation of Palacio de las Cibeles (2004); and for the implementation of Medialab Prado (2013); Circo Price (2007) and Valle Inclán (2005) theaters. In the same perspective, private foundations launched the rehabilitation of ancient buildings to host the cultural centers CaixaForum (2008) and Casa Encendida (2002).

The choice of local and international architects for the most important buildings along this axis, as Moneo, Herzog & De Meuron, Nouvel, BOPBAA Team, Bayón, Paredes y Pedrosa, Linazasoro and Arquimática, has fundamental importance not only for the harmonic incorporation of a contemporary architecture in the classic structure of the path, but also to print a new identity to this sequence of boulevards, as the same time contemporary and respectful with the past.[4]

Most of these interventions transcends the scale of the building and reach an active role in the transformation of the territory, by improving the accesses and creating new open spaces that connect the facilities with the boulevard. This initiative widens the offer of touristic attractions and imputes new dynamics that contribute to the intensive use of public space. As an example, CaixaForum (Fig. 1) has its image intrinsically related to the vertical garden created by Patrick Blanc in the blind façade of the adjacent hotel, as well as Medialab (Fig. 2) cannot be seen apart from Plaza de las Letras, kind of an amphitheater for its imposing digital façade.

In this context, *Paseo del Arte* is a spine that spatially structures this exceptional offer of culture, performing a system of public spaces that connects several cultural facilities through a sequence of wide, bosky and benched boulevards, with both sides covered by services that support the cultural and touristic activities: transport facilities, hotels, restaurants, bars and cafes. The small plazas adjacent to the central path also have an important role in this system, providing areas for rest and leisure. The implementation of a renewal project for this path has been discussed since 2006 and was carried out under the direction of Álvaro Siza which lowered the car traffic lanes, widened the sidewalks and improved the green and shaded areas to pedestrians.

The axis represented by Paseo del Arte is an important infrastructure for the cultural offer and can´t be seen only through a touristic perspective. Official statistics shows the important relationship between development and cultural facilities in Madrid. In 2013, museums and cultural centers along the Paseo del Arte received more than 10,5 million of visitors[5]. The importance of culture to residents is also notable, according to the statistics, in 2010-2011, 40,1% of the inhabitants with more than 15 years visited museums; 28,2% visited art exhibitions and 29,8% visited scenic arts exhibition[6] – all rates superior to the Spain average in the correspondent subject. The time spend with leisure and cultural activities is an important indicator to quality of life, once it demon-



Fig 4 Madrid-Río Park, (source: Burgos; Garrido; Porras-Isla, 2014: 146)

4 Lacasa, 2010

5 http://www.madrid.es/UnidadesDescentralizadas/UDCEstadistica/Nuevaweb/Cultura,%20Ocio%20y%20Deporte/Cultura/Museos%20y%20monumentos/B13001 14.xls [27/04/2015]

6 http://www.madrid.org/iestadis/fijas/estructu/sociales/estructuhabitosculturales.htm [27/04/2015]



strates the local investment in culture and also suggests the existence of free time in the citizens daily routine to spend on leisure, indicating a balanced lifestyle, composed not only for obligations relating to work and family.

MADRID-RIO PARK

Madrid-Río Park (2011) (Fig. 4-5) is the most ambitious urban project launched by the Spanish Government in the last years. The burying of 6 kilometers of the M-30 highway in the central area of Madrid created the longest urban tunnel in the world, allowing the implementation of 110 hectares of linear park that cross the city from north to south, with 30.000 new trees, more than 30 kilometers of bike lines and new sports, cultural and leisure facilities.

Idealized by the studios Garrido and Burgos, Porras, Rubio and Álvarez-Sala, in collaboration with the Dutch team West 8, this huge urban structure provided leisure infrastructure and make possible the connection between districts with different levels of income, historically segregated by the river and the highway. The burial of the M-30 lanes and the creation of a park with 33 new pedestrian connections overcome the historical barrier, link the edges of the city along the river and connect the park with the adjacent city.

Except by the footbridge designed by Dominique Perrault, the park doesn´t have impressive landmarks or monuments signed by prominent architects. Its main characteristic is the subtle and respectful insertion in the city fabric. The landscaping proposal and the materials used make symbolic references to the course of Manzanares, from its source in Sierra de Guadarrama through its flows into Jarama River. The infrastructure of leisure and the connection with the formerly neglected areas at the right banks of Manzanares, were provided by a variety of green spaces, playgrounds, ball fields, bike paths and modest bridges. The cultural dimension of the project is represented by the rehabilitation of the ancient *Matadero* to host a new cultural center.

The main criticism about the project came from the local press that reports lack of popular participation in the process and the high costs involved – 5 billion dollars, all but 500 million spent to bury the highway – as one of the main causes of Madrid´s financial crisis. International publications, however, mostly recognize the achievements of the initiative. According to Kimmelman (2011), Madrid-Río arises from a political culture that presumes public service is an end in itself and needed no commercial justification, though is clearly a boon to business and development. For the New York Times critic, the audacity and scale of this project follow the urban renewal success of Barcelona, Spain´s civic trendsetter, once the park belongs to a bigger transformation plan that includes a system of green areas and structural improvements in public transport.

CONCLUSION

The Madrid´s cases presented here are inserted in a context of continuity of a legacy that begun in the 1970s and has the public space as protagonist and the Government as the main promoter. Since then, interventions in public spaces have been frequently used as a strategy to promote spatial, economic and cultural development of several Spanish cities. Despite the results achieved have been quite heterogeneous, some experiments showed important results, bringing new dynamics to obsolete areas and reaching intensive use of public space.

The strategic role and expressive number of interventions accomplished in recent decades contribute to offer great visibility to Spanish public spaces and were responsible to set a strong sense of identity between the cities and these areas, in a process with very unique features in which several cities have their image strongly associated with their public spaces.

We can learn from these case studies how public spaces systems can be important tools in order to promote the spatial development of cities and, above all, how the

model of strategic organization of these axis can contribute to the development of specific topics such as culture and leisure.

It is also important to emphasize the fundamental role of the Government in this process. By managing the interventions, it ensures the actions keep consistency with urban planning´s public policies and set up the proper integration between social, cultural and mobility fields, among others. The new dynamics conquered by these areas after the interventions stem from the combination between public spaces created by the Government, further private investments that took advantage of them and the appropriation of space by users.

At the present moment, one of the main challenges is thinking of alternatives to this model, given the lack of public resources to finance new projects. The main issues point to the risk of compromise the important role played by public spaces in the Spanish public polices due to the inexistence of financing sources. Private financing of urban development, in this context, should be carefully analyzed, once initiatives resulting from this practice differ greatly from the local tradition. Along the process of finding alternative sources of financing is necessary to implement measures that ensure the broad and unrestricted use of public spaces, since they are determining elements of the Spanish citizen's liveabity.

Fig 5 Madrid-Río Plan, (source: Burgos; Garrido; Porras-Isla, 2014: 19)

BIBLIOGRAPHY

1. Bohigas, O. (2003), *Realismo, Urbanidad y Fracasos*, T6, Navarra, ISBN 9788489713697
2. Borja, J. (2003), *Éxitos Pasados, Desafios Presentes, Oportunidades Futuras*
3. Borja, J. (2004), *Urbanismo en el Siglo XXI*, UPC, Barcelona, ISBN 9788483017401
4. Burgos, F.; Garrido, G.; Porras-Isla, F. (2014), *Paisajes en la Ciudad. Madrid Río: Geografia, Infraestructura y Espacio Público*, Turner Libros, Madrid, ISBN 9788415832409
5. Compans, R. (2004), *Intervenções de Recuperação de Zonas Urbanas Centrais*, in: Comin, A. (2004) Caminhos para o Centro: Estratégias de Desenvolvimento para a Região Central de São Paulo, São Paulo, Editora Unesp, ISBN 8598901016
6. Kimmelman, M. (2011), *In Madrid´s Heart, Park Blooms Where a Freeway Once Blighted*, "New York Times", 26/12/2011
7. Lacasa, C. (2010), *Madrid y el Apoio a la Creación*, Ciudades Creativas II, Barcelona, Bellaterra Edicións, ISBN 8461407318
8. Montaner, J. (2002), *La Evolución del Modelo Barcelona 1979-2002*

CURRÍCULUM

Amanda Cristina Franco Gueraldi, architect and urban planner, with undergraduate and M.Phil degrees awarded by the University of São Paulo, Brazil. Ph.D Candidate at Escuela Técnica Superior de Arquitectura de Madrid – Universidad Politécnica de Madrid, Spain, researching the relationship between public spaces and spatial and economic development in both developed and underdeveloped countries.
amandacfranco@gmail.com

Sun Shibo, student, with undergraduate and M.Sc degree in Landscape Architecture awarded by Henan Agriculture University, China Ph.D Candidate at Landscape Architecture School in Beijing Forestry University, and visiting student at Escuela Técnica Superior de Arquitectura de Madrid – Universidad Politécnica de Madrid, Spain, researching issues concerning on public spaces and spatial development.
sunshibo1118@bjfu.edu.cn

Prof. **Ester Higueras García**, Ph.D, professor at Escuela Técnica Superior de Arquitectura de Madrid – Universidad Politécnica de Madrid, Spain, with undergraduation, specialization and Ph.D degrees awarded by Escuela Técnica Superior de Arquitectura de Madrid - Universidad Politécnica de Madrid. Research fields on solar urban planning, urban regeneration and sustainable neighborhoods.
ester.higueras@upm.es

BRUNO BILLECI, Department of Architecture, Design and Urbanism, University of Sassari, Italy
MARIA DESSÌ, Department of Architecture, Design and Urbanism, University of Sassari, Italy
LAURA CALLEA, Department of Architecture, Design and Urbanism, University of Sassari, Italy
MARIA ROSARIA VITALE, Department of Architecture and Civil Engineering, University of Catania, Italy

PRESERVATION AND REUSE
ANALYSES AND REHABILITATION PLANS FOR THE OLD CENTRE OF MARIGNANE, FRANCE

ZAŠTITA I PRENAMJENA URBANOGA NASLIJEĐA
ANALIZA I REHABILITACIJA SREDNJOVJEKOVNOGA GRADA MARIGNANE, FRANCUSKA

KEY WORDS:
Marignane
historical centre
urban regeneration
archaeological analysis
non-destructive tests

KLJUČNE RIJEČI
Marignane
povijesna jezgra
urbana obnova
arheološka analiza
nedestruktivne analize

The first plans for the historical centre of Marignane completely disregarded the presence of valuable architectural elements and proposed the replacement of the traditional houses with new buildings. At the turn of the 20th century, new policies allowed for the beginning of an archaeological campaign and promoted the rehabilitation of the old town. Collaboration between the National Institute of Preventive Archaeological Research and the Universities of Catania and Sassari resulted in an exhaustive survey of nine blocks of the historical centre. The study combines the archaeological approach with non destructive analyses of the historical buildings and their constructional techniques. It also aims to promote a new development of the old city centre by a compatible and sustainable reuse of the existing historical buildings.

U ovom istraživanju je predstavljen slučaj grada Marignane (Francuska), u blizini Marseillea, gdje se prema prvom projektu u povijesnom središtu grada planiralo zamijeniti povijesne građevine novim zgradama.

Krajem 20. stoljeća novi propisi omogućili su početak arheoloških istraživanja i urbane obnove povijesne jezgre Marignanea. Rezultat suradnje između National Institute of Preventive Archaeological Research i Sveučilišta u Cataniji i Sassariju je detaljna analiza 9 blokova u povijesnoj jezgri. Studija obuhvaća arheološku analizu u kombinaciji sa nedestruktivnim analizama povijesnih zgrada i njihove konstrukcije. Cilj studije je urbana obnova povijesne jezgre temeljena na principima održivog razvoja, reupotrebe i obnove povijesnih građevina.

INTRODUCTION

The town of Marignane[1] is a part of the Marseille Métropole Provence conurbation, in the Provence-Alpes-Côte d'Azur region. Since the fifties of the twentieth century, due to more demanding living standards, the oldest part of the town has undergone a gradual depopulation and a progressive social and architectural degradation, which, in a few decades, led the historical heritage to fall into ruins.

In the seventies, in order to limit the excessive devaluation of the historical buildings of the central urban area and to face the emerging social issues, the Municipality of Marignane undertook a policy of progressive acquirement of the historical houses of the old town. Its intention was that of replacing the existing buildings with new ones, within a thorough programme of urban regeneration.

However, following a campaign of archaeological analyses, the quality of the discovered architectural elements, mostly pertaining to the medieval age, determined an important change in the political directions. The decisions turned to the preservation, improvement and rehabilitation of the old centre and in 2009 Marignane was selected among the municipalities that were eligible for funding the recovery of their historical centres. In the framework of the National Programme of Requalification of Degraded Old Districts[2] (PNRQAD), Marignane could start the preliminary diagnostic phase with the purpose of precisely assessing the state of conservation of the historical heritage[3].

After this first campaign of investigation, an international collaboration between the INRAP and the University of Catania and Sassari allowed us to carry out an exhaustive survey of nine blocks of the historical centre (Fig. 1). The study proceeded from a quick urban survey to a detailed investigation at the architectural scale. The multi-scale analysis and the multidisciplinary approach combined the traditional methodologies of the archaeological and architectural research with the use of non-destructive diagnostic techniques.

URBAN MORPHOLOGY

Marignane has been on record since the Roman colonisation. As a result of subsequent enlargements of the first small village, which was likely based on a medieval allotment, nowadays it presents a stratified urban structure[4]. The old centre underwent gradual transformations between the fifteenth and the seventeenth centuries. As in many other Provencal historical centres[5], its present architectural design dates back to the nineteenth century. Still, it maintains several constructional elements of the previous building phases which influenced its development.

The main building type in the historical centre is that of terraced-houses with two or three floors. The urban fabric presents compact blocks, often without internal courtyards. The cadastral parcels are elongated, with small facades overlooking public roads. Their width is generally no more than 4m wide. Over time, the evolutionary process of the urban morphology determined an overall growth of the building units (in volume and height) and a progressive occupation of the inner space of the blocks.

The transformation of the medieval houses into a compact system of terraced houses is the result of the changes in regards to the inhabitants' housing needs, rather than that of planned interventions. Recent and more aggressive transformations affected the former volumetric organisation and the original internal layout of the houses[6]. However, over the years, the old centre has not suffered significant and incongruous modifications – like the reconstruction of entire building units, incoherent additions and major volumetric increases – capable of radically altering its integrity. On the contrary, the expansion of the town reveals the lack of an effective planning activity and a recognizable urban design (Fig. 2).

Therefore, even if abandoned, the old centre represents an important resource for the cultural identity of the town. The archaeological campaign highlighted the presence of

1 The present study continues the work of Billeci et al., 2014.

2 The PNRQAD was established following the approval of Law n. 323 of 25 March 2009, *Loi de mobilization pour le logement et la lutte contre l'exclusion.* The purpose of this program is the recovery of the historical centres through various actions, such as architectural restoration, promotion of social diversity, diversification of the real estate offer (with a balance between residential and commercial use), improvement of the buildings' energy performance and enhancement of public spaces and relevant services. The funds of the PNRQAD amount to 380 million euro on the basis of state and regional funds and other forms of public-private partnerships. Eighty-seven proposals have been submitted, and that of Marignane is among the twenty-five that have been approved. http://www.anru.fr/index.php/fre/Programmes/Programme-Quartiers-Anciens [31.08.2015].

3 In July 2009, the Institut National des Recherches Archéologiques Préventives (INRAP) carried out the first stratigraphic investigation campaign, in order to identify the main phases of the town development and the relative chronology of some significant blocks and buildings. For this purpose, following the conventional archaeological methodology, a series of excavations and masonry surveys led to the identification of four different occupational phases of the area. The oldest one dates back to the period between the end of the 12th and the beginning of the 14th century, and the subsequent settlements trace back to the 16th and 17th centuries. INRAP, 2010 and 2011.

4 INRAP, 2010 and 2011.

5 Massot, 1986.

6 The comparison between the Napoleonic (1818) and current Cadastre shows that 30% of the units of the old town maintain the original plot configuration. The other units have been generally modified by doubling the plot area and unifying two contiguous building parcels. De Giuli Morghen, 2011.



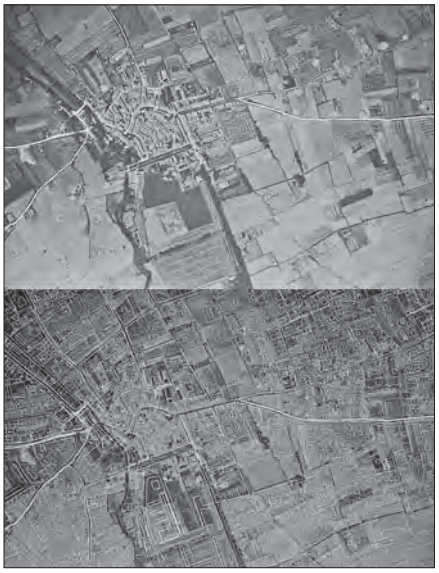


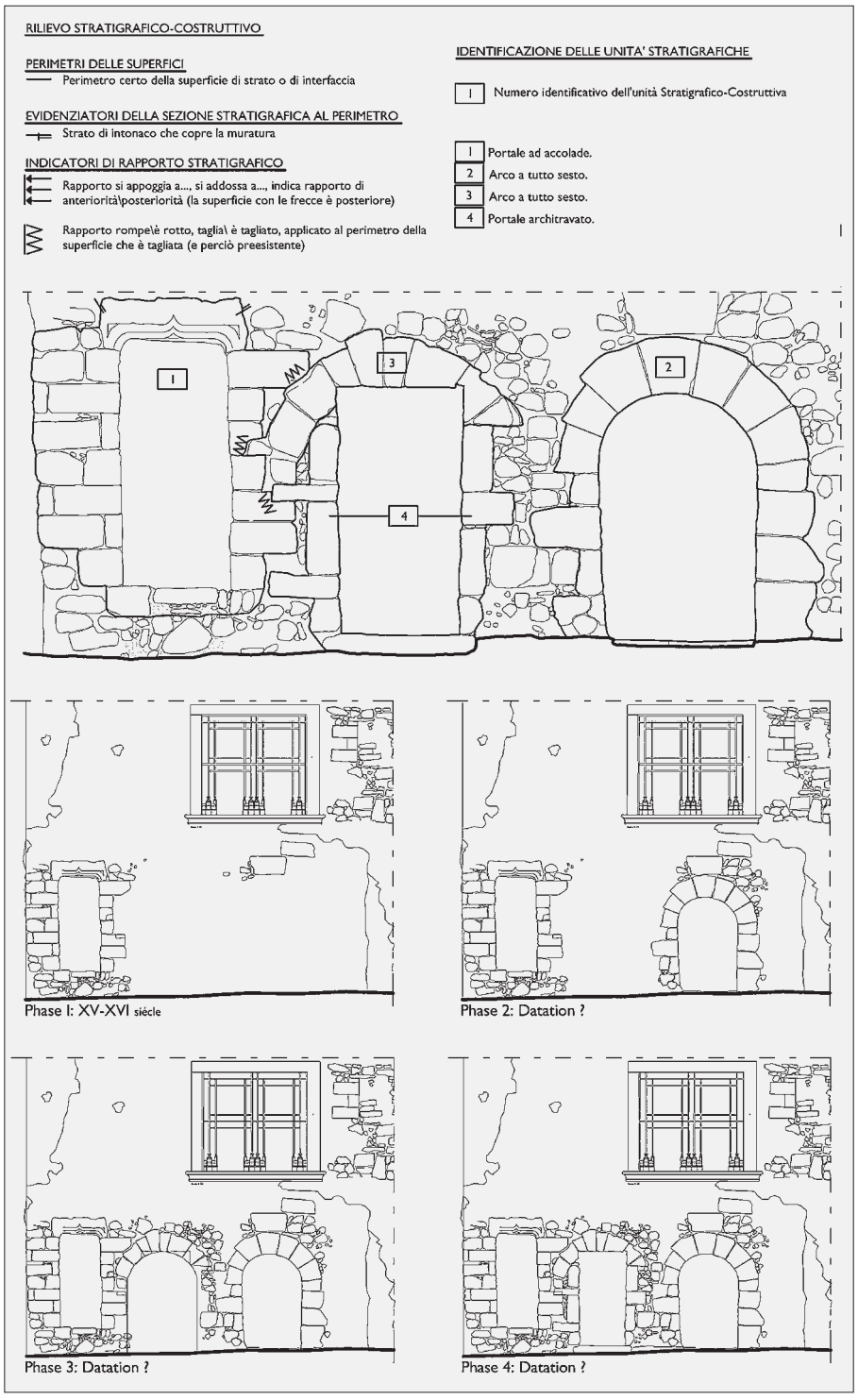


Fig. 1 Marignane's historical centre. Observe the researched blocks (ground floor plan by D. Sanzaro).

Fig. 2 Marignane's territory in 1920 and in 2015 with the current urban plan overlapping it

Fig. 3 Stratigraphic test along Rue du Grand Puits: the archaeological analysis revealed valuable architectural elements.

Fig. 4 Stratigraphic analysis of architectural elements and their transformations over time (by D. Sanzaro)



valuable architectural elements and a rich and complex development of the urban fabric, that ought to be safeguarded and appropriately enhanced (Fig. 3). Surveys and archaeological campaigns confirmed the importance of the preventive investigation for the regeneration of the historical centre, and allowed for the understanding of the urban growth from the medieval period to the Renaissance, as well as the subsequent transformation in modern times (Fig. 4).

Above all, this preventive investigation provided important criteria for the restoration and regeneration plans. In this regard, the proposed demolition of the core of the blocks – the so-called *curetage* – appeared to be incompatible with the historical values, as it would cause the complete destruction of the extant medieval structures in the inner part of the buildings.

DIAGNOSTIC ANALYSES

The study of the historical centre of Marignane included a diagnostic campaign based on non-destructive methods of investigation such as Ground Penetrating Radar, ultrasonic system, thermography and endoscopy (Fig. 5). This study allowed us to deepen our knowledge of the data collected through direct survey. The abandoned old centre became an experimental site where we could develop a methodology for quick analyses to be used in similar case studies. The precarious static conditions of the structures represented the main hindrance to the survey operations, both in terms of safety and of optimal use of the available devices.

At the urban scale, the study concerned the urban fabric, the buildings clustering, the blocks shape, orientation and relation with public spaces. At the building scale, the study provided a sufficiently complete map of the materials and constructional features of the local building tradition. It also allowed us to perform an overall structural assessment, while identifying the main structural transformations and the limit conditions for the conservation of the historical buildings. The transfer of all the gathered data to a GIS platform will permit the creation of a complete archive of the single building units, with the relevant observations.

The diagnostic studies aimed to support the stratigraphic analysis of the elevations and identify constructional techniques and masonry textures. They also enabled the identification of dating materials and elements, while helping us define the relative chronology between the different parts of the buildings and assess their structural behaviour. Using this method we considered the intervention priorities and the most appropriate procedures for reparation, reinforcement and restoration works.

We carried out two campaigns of instrumental survey in the historical centre, which aimed to investigate several hundred meters of wall surfaces (Fig. 6). During the subsequent data procession, the accuracy level of the analyses was punctually adjusted in relation to their specific purposes, the existence of sufficient collected data and the need to abate the survey time.

The crack patterns which we encountered (interruptions of the masonry continuity, deformations and movements of the resistant elements) were generally caused by local damage mechanisms of the façades (such as the failure of a lintel), or weakness of the roof structure and, at times, by the interaction between them both (Fig. 7). Other crack patterns were triggered by external events rather than the building structure itself: in these cases they were attributable to ground instabilities and past seismic events.

The overall damage framework recalls the seismic history of the site (Fig. 8, 9). This hypothesis is confirmed by the presence of various anti-seismic devices (scarp walls, iron tie-rods, etc.) and, above all, by the existence of characteristic cracks in the walls, which are not justifiable only by wind action and the weight of the roofs. This evidence led to a reflection on the impact of past earthquakes in an area that is no longer considered under seismic risk. Therefore, the study aimed to promote preventive conservation in regard to possible medium-intensity earthquakes.

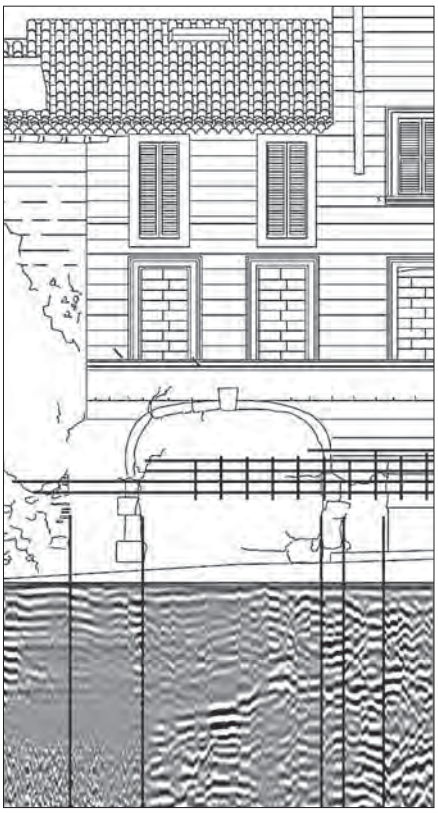


Fig. 5 First surveys, reading n. 1.
The radar signal shows the presence and size of windows and doors

Fig. 6 GPS readings, the sequence of acquisitions





Fig. 7 Corner building with clear phenomena of instability in Rue du Grand Puits

CONCLUSION

The town of Marignane presents an interesting historical centre, which is the result of subsequent transformations that have occurred over time. Its state of abandonment created an extreme situation, whereby lack of maintenance accelerates the deterioration processes. While such a situation makes it easy to inspect almost the whole urban sector, it amplifies the damage mechanisms. The extension of the investigation at the urban scale allowed us to analyse the archaeological evidence of previous phases, along with the constructional techniques and the structural behaviour of the blocks. The study aimed to understand the specific vulnerabilities of the buildings of the historical centre. In this respect, it also strived to establish a coherent framework of the most typical constructional techniques and the main structural problems (Fig. 10).

We are still collecting data and trying to interpret it within a coherent framework, in order to define:

- A better strategy of conservation and transformation of the old town of Marignane, through the identification of the elements to be preserved and compatible solutions for sustainable reuse;
- A framework of the main structural damage of the blocks;
- An overall evaluation of the most effective actions for the improvement and reinforcement of the old buildings;
- A method of quick diagnostic investigation meant to ensure a preventive archaeology and a preliminary assessment of the structural risks of the historical heritage.

Conclusively, we are now able to sustain that the present conditions of the buildings, the historical centre morphology and the sustainable urban regeneration pursued by the local authorities are mutually compatible. These aspects provide the project with suitable solutions that can restore the vitality and viability of the old town. In this urban area, the need to refurbish and rehabilitate the buildings at the same time grants the opportunity to enhance and preserve the existing heritage.





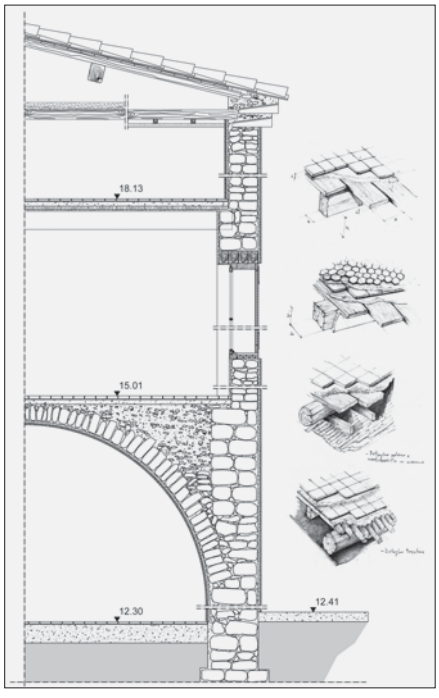


Fig. 8, 9 Place de l'Horloge: signs of abandonment and progressive collapse

Fig. 10 Technological section of a building unit (by P. Valastro) and details of the constructional elements (by A. Marino and P. Mercorillo)

BIBLIOGRAPHY

1. Billeci, B.; Vitale, M. R.; Dessì, M.; Callea, L.; Vecchione, M. (2014), *The historical centre of Marignane (France). Surveys and preliminary analyses*, in: *Diagnosis for the conservation and valorisation of cultural heritage*, Roma, Aracne, pp. 287-297
2. De Giuli Morghen, C. (2011), *Marignane PNRQAD, Mission architecturale et urbaine, Phase 1: diagnostic*, Marignane
3. INRAP (2010), *Bouches-du-Rhône, Marignane, Centre ancient, Îlot et Place de l'Olivier, Évolution d'un quartier du Moyen Âge à la période modern, Rapport de diagnostique*
4. INRAP (2011), *Bouches-du-Rhône, Marignane, Centre ancien. Îlot „13 Habitat", Rapport de diagnostique*
5. Massot, J. L. (1986), *L'art de restaurer en Provence. L'esprit de restauration*, Aix-en-Provence, AREHA

AUTHORS' BIOGRAPHIES

Bruno Bileci, architect, Ph.D in Conservation of Cultural Heritage and Environment (University of Reggio Calabria). until February 2009: Formerly director official architect, coordinator of the Ministry of Heritage and Culture (Superintendence for Architectural Heritage and Landscape – provinces of Sassari and Nuoro); currently a researcher in Restoration (Dep. of Architecture – Alghero).
bbilleci@uniss.it

Maria Dessì, architect, Ph.D in Architectural and Planning (Sassari University); 2013 intern at the Universitat Politecnica de Valencia (Spain); 2014 intern at INRAP (Institut de recherches archeologiques preventives) in Aix en Provence.
mdessi@uniss.it

Laura Callea, architect, in 2009 postgraduate Diploma in Architectural Heritage and Landscape (School of Specialization in Architectural Heritage and Landscape, Politecnico di Milano. Since 2007 she collaborates with the Superintendence for Architectural Heritage-Sassari and Nuoro. Currently a research fellow at the DADU Alghero and she is collaborating in Restoration courses.
lauracallea@tiscali.it

Maria Rosaria Vitale, architect, assistant professor in Restoration (Catania University); 1997: Ph.D in Conservation of Architectural Heritage (Naples "Federico II" University). She currently teaches Theory of Restoration and Architectural Restoration at the School of Architecture in Syracuse where she is also in charge of the Historical Archive.

CARLO MANFREDI, Polytechnic di Milano, Milano, Italy
MARCO COFANI, Polytechnic di Milano, Milano, Italy

URBAN REVITALISATION OF A CONSERVED HISTORICAL CENTRE
A CHALLENGE FOR THE FORTRESS OF PESCHIERA DEL GARDA

URBANA OBNOVA POVIJESNOG CENTRA
IZAZOV OBNOVE UTVRDE PESCHIERA DEL GARDA

KEY WORDS
fortress
urban development
reuse of the fortress
balanced development
Peschiera del Garda

KLJUČNE RIJEČI
utvrda
urbani razvoj
obnova utvrde
uravnoteženi razvoj
Peschiera del Garda

Peschiera del Garda, located on the southern edge of the Garda Lake, still shows the walls of its ancient fortress almost untouched. It was an extremely important military outpost for the Venetian Republic and the Austrian Empire. Within the pentagonal walls of the main fortress, the Habsburg Army added new and imposing buildings modifying the town plan. A headquarter, two large barracks, the grand Army Hospital and the provender ward were built. All these buildings have been abandoned and neglected for more than twenty years, while economic growth has allowed urban sprawl all around the fortress, leaving the old town almost deserted and its buildings as mere scenarios. This paper aims at showing how future goals should necessarily involve a clever and compatible reuse of the fortress and its abandoned buildings through their protection and conservation, in order to foresee a more balanced development for the future.

Naselje Peschiera del Garda sa u potpunosti sačuvanom peterokutnom tvrđavom u središtu, nalazi se na južnoj obali jezera Lago di Garda. Antičku utvrdu sagrađenu na dva manja otoka, Mletačka republika značajno je obnovila u 16. stoljeću. Unutar zidina peterokutne utvrde, vojni arhitekti Austrijskog carstva projektirali su nove zgrade. Sjeverni otok izabran je za gradnju vojnog zapovjedništva i vojarni. Sve vojne zgrade unutar zidina bile su zadnjih dvadeset godina napuštene, dok je gospodarski razvoj usmjeravao širenje modernog naselja anonimne arhitekture obiteljskih kuća i terasastih zgrada u krajoliku uokolo utvrde. Naselje u utvrdi bilo je gotovo u potpunosti napušteno. Priopćenje ima namjeru pokazati kako je u razvoju naselja potrebno uključiti i napuštene zgrade unutar utvrde čija će obnova i zaštita sačuvati će *genius loci* naselja, koji će ujedno biti i kapital u uspostavi ujednačenog razvoja između modernog i starog naselja.

INTRODUCTION

Peschiera del Garda is situated on the southern edge of the Garda Lake at the beginning of the Mincio River. Built upon two islands, it still shows the pentagonal walls of an ancient fortress almost untouched. (Fig. 1)

It was a strategic point for the Serenissima to defend territories in the mainland, and from 1815 it became with Verona, Legnago and Mantua, one of the vertices of the so-called *Quadrilatero* (*die Festungsviereck*). The Quadrangle was the best guarantee for the defence of the Empire from the armies of Western states.

Imperial army reinforced the military settlement during the nineteenth century, until the path of political and territorial unification of the Italian State did not come to include its territory definitively

Even after 1866, however, as a strategic fortress not far from the border between Italy and Austria, and then, after the WW1, due to its proximity to the Iron Curtain, Peschiera permanently kept an active military garrison, which has been gradually dismantled since the 1990s.

The fortress of Peschiera, including the external forts, in the 1850s and 1860s could accommodate up to 3,000 soldiers. The planned reuse of this site constitutes an issue repeatedly discussed but not yet fully resolved.

In recent years, after the dissolution of the Soviet Union, many centres of military importance, mainly in Central Europe, have shared the common fate of seeing the sudden decline of their importance.

Among the best known examples we can mention Komárom in Hungary, Jaromer and Terezin in the Czech Republic, L'viv and Kostrzin nad Odra in Poland, Palmanova and Sabbioneta (even if quite different in their historical development) in Italy. The on going disposal of such a property heritage collides with the use of the territory that has developed alongside and around the monumental forts and barracks, with its own and often different logic, depending on the location, the cultural interest and the perspectives of any site.

In Peschiera the urban sprawl of a densely populated area has been accompanied by the growing importance that the *benacense* territory has been gradually gaining over the past three decades: from the appeal exerted by the lake basin, for water activities, sports and culture, up to the exploration of the new and more subtle potential of contemporary tourism, based on networks able to tie the food and wine production of the area with articulated itineraries, which increasingly point to refine into complex structures a tourism offer less and less episodic.

It comes from the troubled history of this place its role of hinge between different contexts and the necessity of converting, at least partially, the large existing structures to collective use, without sacrificing the eminently tourist destination which is currently the greatest wealth of the territory.



Fig. 1 The pentagonal fortress of Peschiera (source: Google Earth)



Fig. 2 Peschiera nowadays in a bird's eye view (source: Archivio Storico del Comune di Peschiera del Garda)

FORTIFICATION BUILDINGS

The construction of fortified cities is a complex path that has crossed the whole of Europe since ancient times uniting different countries in the search of shared ways of life. This path has shown a strong sensitivity towards scientific, architectural and cultural exchanges in the construction of a common identity since at least the Middle Ages. The constant search for a more balanced spatial development has endured the suffering and destruction caused by the endless wars that for long periods ravaged the agricultural plains of the continent, namely the territories productively stronger, causing famine and hunger in the countries from time to time affected.

In their current structure, the fortified cities owe their configuration to a path that has evolved between the sixteenth and nineteenth centuries, at the beginning with fast and big changes in the architecture and techniques, then with increasing refinement and extent of issues more and more sophisticated. The appearance of gunpowder – in truth, its massive and effective use since the late fifteenth century – led to the search of balance that resulted in the widespread presence of "War Cities"[1] as war engines.

From the studies of the greatest Italian architects such as Francesco di Giorgio, the Sangallo family, up to Michele Sanmicheli, the building of fortified cities soon spread

1 Fara, 2005



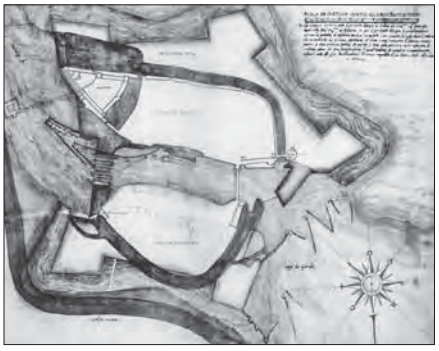


Fig. 3 Peschiera at the end of Austrian domination (1866) in a bird's eye reconstruction (drawing by Lorenzo Confortini)

Fig. 4 Plan of Peschiera by Cristoforo Sorte, 1571 (source: Bozzetto, 1994)

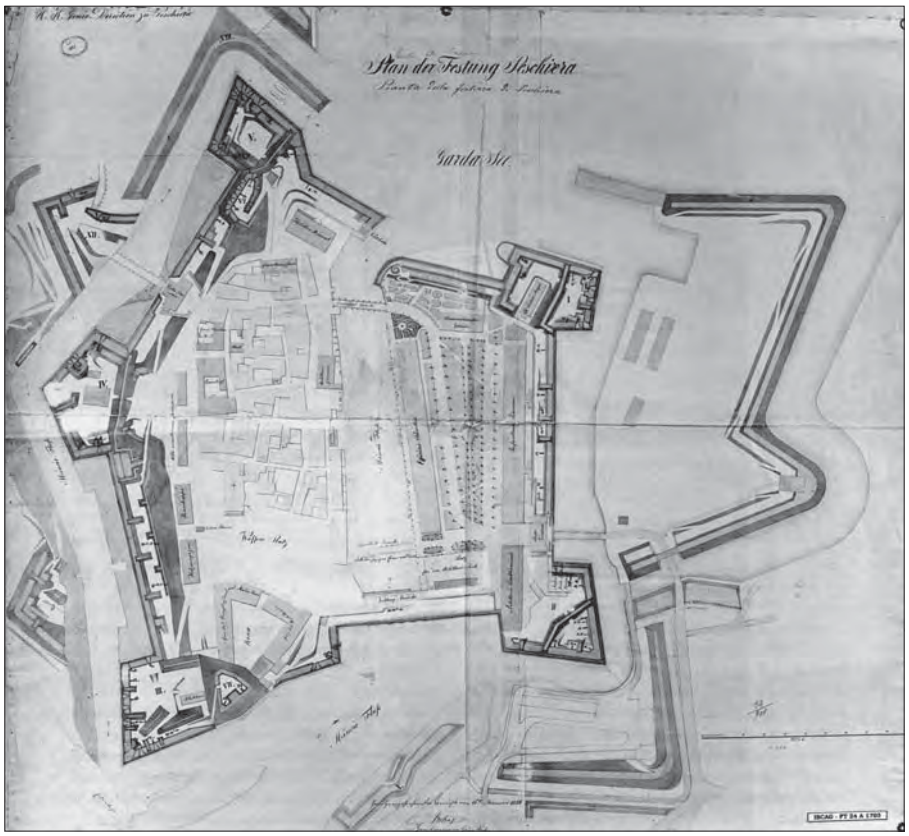


Fig. 5 Plan der Festung Peschiera, K. K. Genie Direction zu Peschiera, 1856 (source: Bozzetto, 1994)

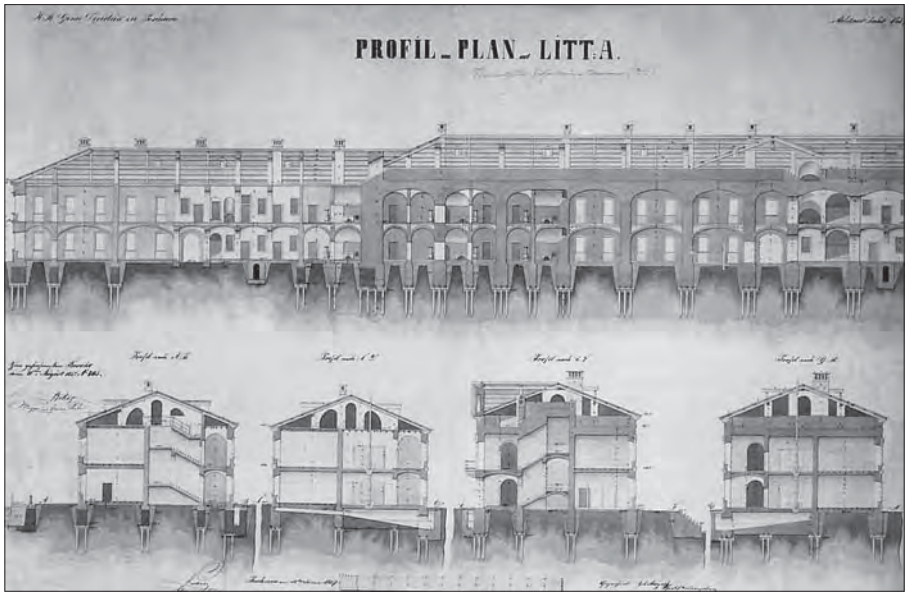


Fig. 6 The Officers' Pavilion, completed in 1856 (source: Bozzetto, 1994)

throughout Europe, in particular to reinforce the lines of defence of the Habsburg Empire and the Venetian Republic against the Ottoman Empire. Their role has been crucial not only in the geopolitical balance in Europe but also in the history of architecture and Renaissance culture in general: in the design of these towns, as a matter of fact Euclidean geometry, ballistics, artillery, structural engineering and hydraulics, architecture and urbanism are harmoniously integrated into the human landscape of modernity. (Figs. 2-3)

PESCHIERA DEL GARDA FROM THE XVI CENTURY

Peschiera owes its role as a modern fortified town to the events that shook the geopolitical structure of the Po Valley in the sixteenth century. The outbreak of the war with the League of Cambrai (1508) swept the Republic of Venice and its weak defences on the Western Front towards Lombardy. After the battles of Agnadello and Ghiera d'Adda (1509) it came the turn of Peschiera that, after a short resistance, was conquered by the French army that wiped out the small Venetian garrison. Verona fell in turn. In the following years the conflicts within the League of Cambrai and the wise policy conducted by the Republic of Venice allowed Venice to regain its lost territory on the mainland.

After the war (1517) Venetian military strategists realized that it was necessary to equip the territory with a system of fortresses of modern design, closely linked to each other. In this system Peschiera was to have a leading role, being on the road which led from Bergamo to Brescia, then to Verona, and from there to the heart of the Republic; Peschiera was also strategic for the control of the Garda lake and the Mincio river, towards Mantua. For these reasons, in 1547 the Serenissima decided to fortify Peschiera. The following year the Duke of Urbino Guidobaldo II della Rovere submitted the project to the Senate of Venice. Guidobaldo, son of Francesco Maria, was at that time the chief of the Venetian army and the heir to the building tradition which erected the fortifications of Urbino and which had its cornerstones in the theories of the bulwark belts conceived by Francesco di Giorgio Martini and developed by Gian Giacomo Leonardi.

The project provided for a closed pentagonal fortification system, with five bastions. The river should flow into the ditches outside the walls but also creep inside, along the Canale di Mezzo, thereby providing a protected harbour of significant size. The project created two islands joined by bridges and connected outside through two fortified gates placed at the opposite sides, towards Brescia and Verona. The program was approved in 1549 and the construction began immediately.

The construction proceeded rapidly in the first phase, but, due to various difficulties, it slowed down greatly towards the end of the century. (Fig. 4)

During the 16th century Francesco Tensini's proposals had to face the increasing decline of the Republic, which led to the inevitable neglect of the fortifications in the mainland, without any maintenance. On May 30th 1796 the Napoleonic army entered Peschiera without a fight and soon after Verona fell without resistance. The age of the Republic had finally faded.

The French fortification program, developed in the early nineteenth century, provided for the restoration of the fortress and the construction of several external works. This reorganization produced a "detached forts" system, raised on the hills around the old settlement.

In 1815 Peschiera and the Lombardo-Veneto were annexed to the Austrian Empire. The fortress was considered a second-class node of an internal frontier. The primary need for Peschiera was to equip the old fortress with new appropriate buildings. The engineer Felix Von Stregen began to reflect upon the urban and architectural reform of the island on the left bank of the Mincio river, hosting military barracks, powder magazines, the bakery and the residences of the commander and the officers. His aim was to develop the area intended for civilian life with a central large urban park.

Stregen's project was adopted and implemented gradually: the great infantry barracks named after Francesco I (now seat of the Academy of the State Police) was built at first to accommodate an entire battalion of nearly a thousand soldiers. The *Genie Direktion* (Corps of Engineers) had also rebuilt the church, seriously damaged during the years of Napoleonic domination.



Fig. 7 The Officers' Pavilion, completed in 1856 (source: Bozzetto, 1994)

The revolution of 1848 was a severe test for the defence system of the Empire in the Lombardo-Veneto: while Verona resisted, Peschiera fell on May 30th 1848 due to a prolonged siege of the Piedmont army. (Fig. 5)

The outcome of the war, however, quickly changed and in August the Austrians regained the fortress. Radetzky, having to face the outcome of the double siege of the city, was forced to reassess the fortified city, with a regional strategy that saw the birth of the so-called *Quadrilatero*, made up by the cities of Verona, Mantua, Peschiera and, with a secondary function, Legnago. Peschiera was fitted with a crown of detached forts, ten more than the two already built by the French, forming a fortified camp around the Venetian fortress that could accommodate an army of 100,000 men.

In the following years the Palace of the Command was built (now seat of a small museum on the *Risorgimento*) and also the railway bridge on the Mincio and the railway station were completed. In 1856 the great and noble building of the Officers' Pavilions (now empty) was completed. In the same years they erected the artillery barrack at Porta Verona, (now seat of many public offices) which hosted nearly 500 soldiers. These interventions completed the urban project on the left bank developed in the '20s in all respects. Just to the north of the sixteenth-century fortress, the new harbour and the arsenal were built in 1861 (now seat of a sport association). In 1862 the artillery department and the *Provianda* within the "Rocca" complex (now empty) were completed. Finally, in 1866 the building of the great Military Hospital, which could accommodate up to 600 inmates, completed the new settlement. The building, surely the work of greater impact and size within the fortified town, was opened a few months before Veneto became part of the Italian Kingdom and, as many of the larger buildings it is currently lying unused. (Fig. 6, Fig. 7)

PESCHIERA DEL GARDA TODAY

Peschiera has now the opportunity to choose and plan, in the medium and long term, which path to follow for the development of its territory and economy. For several years the city has lain on a deadlock with regard to several crucial topics, in particular about the development of high-quality tourism exploiting an appeal based not only on the beaches, but also on excellent agricultural products – wine and so on – environment, cultural heritage, and, more generally, quality of life. This is partly due to some decisions – taken in the recent past – resulting more from circumstances than from a foresight or a serious debate on the future of the city. These choices, moreover, appear nowadays to be related to an economic, social and employment scenery almost completely outdated, because they have not been able to keep up with the times.

Just think of the agrifood sector, whose great potential is not being fully exploited, or the tourist offer, focused only on the summer season and amusement parks. Moreover, urban planning has totally focused on the development of the residential and hospitality sector, usually at the expense of the land devoted to agriculture (land consumption has reached 23.3% of the municipal area)[2]. Thus services and public parks were almost always overlooked; the same inertia characterizes the recovery of the great heritage of military architecture, of which only a small percentage is currently in use and on which there is no shared strategy for the medium and long term.

CONCLUSION

As many fortified towns, Peschiera del Garda must deal with the delicate issue of the re-use of abandoned buildings, in the broader context of a territorial balance that must necessarily measure with the urban role of the town and the catalyst function of the ancient centre. The challenge is not trivial, and for the fortified cities the nineteenth century has been a testing ground that has to be kept in mind. On the one hand, the vision of the Austrian State led to the great development and rare accomplishment in building a European capital, Vienna, with the construction of the more significant public buildings on the grounds of the useless walls. On the other hand, it is also true that very often the waiver of such bulky inheritance did not lead to a lucid reflection on the collective destiny that these items should continue to have: it is, for example, the case of

2 Munafò, 2015
3 Settis, 2010: 109

Milan. Peschiera can, however, count on the recognisability and uniqueness of its architectural heritage and landscape, which more than any other value should represent its hallmark. (Fig. 8)

Finally we want to emphasize here two points: first, that "the principle of 'public utility' of things of cultural interest contains *in nuce* the constant civil and aggregating function of cultural heritage [...]"[3]. In other words, the fact that the town of Peschiera can recognize its identity in the preservation of those buildings is essential to lead to its balanced development in the future. We cannot ignore the role and the "weight" – at a landscape scale – that those objects have played in the past, otherwise the community could suffer an inevitable impairment of its identity. A first step in this direction is to allow citizens and visitors to repossess this heritage, through the opening to the public of these spaces and the integration of basic functions and temporary events.

Secondly it has to be pointed out the close link between land and buildings, buildings and landscape, functions and environment. In particular, we want to say that the spatial context is largely determined by the attitude the community has towards the memory of its past. A thoughtful reflection on the possible reallocation of public, or at least collective functions, alongside the inevitable (and desirable) concessions to the tourist exploitation, could generate a virtuous re-appropriation of the territory by those who inhabit it continuously, and make it recognizable by virtue of shared values. Public transport, agricultural and production policies, landscape assessment, urban planning, and development strategies: all these issues should be part of a coordinated program based on an implemented knowledge of the territory and its characters.

Therefore, we believe that the recovery to the community of the hospital building, the barracks, the fortress, through a complex reflection on their reuse, is to be favoured in the redefinition of the regional planning, which should be oriented towards an aware and mature vision, referring also to some examples in Italy and Europe that may act as models (i.e. Ferrara, Palmanova, Naarden, Bourtange, Wurzburg, etc).



Fig. 8 The Military Hospital, completed in 1866 (source: Bozzetto, 1994)

BIBLIOGRAPHY

1. Bozzetto, L. V. (1997), *Peschiera. Storia della città fortificata*, Franke, Verona
2. De Seta, C.; Le Goff, J. (1989), *La città e le mura*, Laterza, Bari-Roma, ISBN 88-420-3401-0
3. Fara, A. (1993), *La città da Guerra nell'Europa moderna*, Einaudi, Torino, ISBN 88-06-13175-3
4. Pertot, G. (2012), *Milano e le difese militari da Napoleone al 1900: dismissioni, distruzioni, restauri*, Storia Urbana (Milano), vol. 35, no. 136/137, pp. 29-68, Milano, ISSN 0391-2248
5. Gallego Roca, F.J. (1996), *La ciudad y sus murallas: conservacion y restauracion: ponencias presentadas en el curso de restauracion arquitectonica, Baeza, 16, 17, 18 y 19 de agosto 1994*, Universidad de Granada, Granada, ISBN 84-338-2265-9
6. Garača. V.; Ćurčić, N.; Vukosav, S.; Curaković, D. (2012), *Planning and equipping of the Petrovaradin Fortress lower town for touristic purposes*, Journal of the Geographical Institute Jovan Cvijic, SASA, vol. 62, no. 3, pp.105-122, Belgrade, ISSN 03507599
7. Hackelsberger, Ch. (1980), *Das K. K. Oesterreichische Festungsviereck in Lombardo-Venetien: ein Beitrag zur Wiederentdeckung der Zweckarchitektur des 19. Jahrhunderts*, Deutscher Kunstverlag, Muenchen, ISBN 34-220-0710-5
8. Settis, S. (2010), *Paesaggio costituzione cemento*, Einaudi, Torino, ISBN 978-88-06-19871-8
9. Varni, A. (2005), *I confini perduti. Le cinte murarie cittadine europee tra storia e conservazione*, Compositori, Bologna, ISBN 88-7794-469-2
10. Volpe, G. (2014), *Patrimoni culturali e paesaggi di Puglia e d'Italia tra conservazione e innovazione*, Bari, Edipuglia, ISBN 9788872287323

AUTHORS' BIOGRAPHIES

Prof. **Carlo Manfredi**, Ph.D, architect. Born in 1972, graduated in Architecture 1998, he took a Ph.D in Preservation of Architectural Heritage in 2008. He is appointed Adjunct Professor in Architectural Conservation at Politecnico di Milano. He does research in the field of environmental behaviour of ancient buildings, both investigating archival sources and carrying on indoor microclimate monitoring.
carlo.manfredi@polimi.it

Prof. **Marco Cofani**, Ph.D, architect. Born in 1980, graduated in Architecture 2005, he took a Ph.D in Preservation of Architectural Heritage in 2011. He is appointed Adjunct Professor in Constructive Character of Historic Buildings at Politecnico di Milano. He does research in the field of materials and techniques of traditional architecture, both investigating archival sources and carrying on technical surveys and scientific analyses on the buildings.
marco.cofani@polimi.it

ANA MRĐA, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
BOJANA BOJANIĆ OBAD ŠĆITAROCI, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

RELATIONSHIP BETWEEN TOURISM AND CULTURAL HERITAGE IN THE SPATIAL PLANNING OF TOURIST DESTINATIONS ON CROATIAN ISLANDS

ODNOS TURIZMA I KULTURNOG NASLIJEĐA U PROSTORNOM PLANIRANJU TURISTIČKIH ODREDIŠTA HRVATSKIH OTOKA

KEY WORDS
tourism planning
cultural heritage
spatial planning
Croatian islands

KLJUČNE RIJEČI
planiranje turizma
kulturno naslijeđe
prostorno planiranje
hrvatski otoci

The paper examines conflicts among the ideas of heritage and tourism and argues a sustainable approach to the tourism planning of heritage places. The research considers the role of heritage tourism in local development by stressing that tourism can bring about a positive response to global competitiveness, regarding its positive influence on recognition of destination. It investigates the specific problematic context of heritage tourism planning based on Croatian example, identifying that most of the cultural heritage resources are still forgotten, unused or depleted. Finally, the paper explores the shift from traditional spatial planning toward valorization of heritage in spatial planning, meant as an evolution of tourism planning directed toward an engaged and authentic experience.

Složenost odnosa između turizma i kulturnog naslijeđa se ističe u dijalogu između tradicije i suvremenosti. Središnji problem koji se istražuje u priopćenju jest odnos između razine očuvanja obilježja kulturnog naslijeđa i "promjene". U suvremenom svijetu simbioza turizma i kulturnog naslijeđa postala je glavni cilj u upravljanju i planiranju turističkih područja.

Međutim, na hrvatskim primjerima razvidno je da se navedeni trendovi još uvijek ne primjenjuju pri planiranju turizma u Hrvatskoj, a većina kulturnog naslijeđa je zaboravljena, neiskorištena ili iscrpljena. Stoga je cilj ovog istraživanja prikazati čimbenike identiteta prostora te kriterije vrjednovanja prostora kao polazišta za nove zahvate planiranja turizma u prostoru naslijeđa.Istražuju se problemi međuodnosa naslijeđa i turizma te se zalaže za održivi pristup upravljanju i planiranju naslijeđa koji se temelji na održivom prostornom planiranju.

INTRODUCTION - THE ROLE OF HERITAGE TOURISM IN LOCAL DEVELOPMENT

General and inclusive definitions of cultural heritage were given by UNESCO and ICOMOS[1], but what is included in heritage varies for different situations and may largely depend on the specific requirements of the local communities[2]. Heritage tourism has started to become a specific form of tourism, as one of tourism types opposing the mass tourism[3].

However, it also has a destructive potential for its basic resources[4]. Unfortunately, the pressure of the tourism development requirements often contradicts the needs of cultural heritage[5]. In that way heritage and tourism are in conflict and tourism can destroy and even degrade cultural heritage to the point of illegibility.

In contrast, the "cooperation" side between heritage and tourism contend that resource sharing creates partnership opportunities between heritage and tourism, achieving mutually beneficial outcomes[6]. Thus, heritage tourism is praised for reintroducing people to their cultural roots, strengthening people's interest in history or culture, and providing powerful arguments in favor of preserving a region's heritage as tourist attractions. The heritage-tourism relationship can be mutually beneficial, and cultural heritage is even being protected and preserved through tourism.

Heritage sustainability can be characterized by ensuring the continuing contribution of heritage to the present through the thoughtful management of change, which is responsive to the historic environment and to the social and cultural processes that have created it[7]. Furthermore, it is recognized as of great potential for bringing heritage conservation, tourism and economic development into a balanced and constructive relationship, as it is acknowledged that the mistaken neglect of the important economic and social dimensions of heritage in many cases has led to the irreversible decay and destruction of heritage assets[8].

In the end, the complex relationship between tourism and cultural heritage is revealed in the tension between the preservation of the character of existing cultural heritage and change. This tension between "conservation" and "exploitation" has formed the central argument for this paper.

HERITAGE VS. TOURISM

More recently, heritage has superseded conservation with change, where marketing of heritage as a product/resource according to the demands of the consumer, mainly tourists, has resulted in the commercialization of heritage over conservation values. Today, the symbiosis of both tourism and cultural heritage has become a major objective in the management and planning of tourist areas.

For research purposes were analyzed isolated tourist zones provided in the spatial plans for the islands of Hvar[9] and Vis[10]. On the island of Hvar is analyzed a total of 38 tourist zones and on the island of Vis is analyzed a total of 13 tourist zones. Tourist zones which contain any form of cultural heritage are numbered and described in the Table 1.

Based on Croatian example the standard for implementation and revitalization of heritage is not yet applied to tourism planning in Croatia. As the research appoints most of the cultural heritage resources are still forgotten, unused or depleted. (Figs. 1, 2)

VALORIZATION OF HERITAGE IN SPATIAL PLANNING

Three challenging issues in linking heritage and tourism from the spatial planning point of view are pointed out: 1) valorization and planning for heritage tourism, 2) the interdependencies between heritage tourism and its revitalization and enhancement, and 3) spatial planning legislation. Differences in approaches to the three issues indicate that cultural heritage tourism rises more than tourism planning and management issues for developing destinations, they are fundamentally the problems of spatial development.

In that way concern about the cultural heritage should be upgraded from basic conservation and protection to a higher level of heritage planning and management. In this

1 UNESCO,1972; ICOMOS, 1978
2 Mydland, Grahn, 2012
3 Picard,1996
4 Timothy, 2011
5 Edson, 2004; Li, Wu, & Cai, 2008
6 Loulanski, 2015: 841
7 Tunbridge & Ashworth, 1996; Matero, 2003: viii
8 Loulanski, 2015: 843
9 The data used for the catalog are from: Spatial plan of the town of Hvar which was adopted in 2007 (amendment in preparation), Spatial plan of Jelsa municipality which was adopted in 2008, the Spatial plan for the town of Stari Grad which was adopted in 2007 (amendments adopted in 2013), and the Spatial plan of Sucuraj municipality which was adopted in 2008 (amendments adopted in 2012). The analysis is supplemented by the data based on field research in July 2014.
10 The data used for the catalog are from: Spatial plan of the town of Komiža which was adopted in 2006 (amendment in preparation) and Spatial plan of the town of Vis which was adopted in 2010 (amendment in preparation). The analysis is supplemented by the data based on field research in July 2014.



Fig. 1 Tourist zone – Carkvica, Island Hvar (photo: A. Mrđa)



Fig. 2 Tourist zone – Češka Villa, Island Vis (photo: A. Mrđa)

Tab. I List of analyzed tourist zones on the islands of Hvar and Vis containing cultural heritage

No.	Island	City / Municipality	Name of the tourist zone (in spatial plan)	State of the tourist zone (site condition)	Cultural heritage (in spatial plan)	State of the implementation (site condition)
1	Hvar	Hvar	Jagodni bad	active – camping	cultivated landscape	-
2	Hvar	Hvar	Plaža 1	not active	cultivated landscape	-
3	Hvar	Hvar	Plaža 2	not active	cultivated landscape	-
4	Hvar	Hvar	Vira	active – camping	archaeological site	-
5	Hvar	Hvar	Križna luka	active – hotel	cultivated landscape	-
6	Hvar	Hvar	Gradska luka – Majerovica	active – hotel	cultivated landscape	+
7	Hvar	Hvar	Mala Garška	active – hotel	cultivated landscape	+
8	Hvar	Hvar	Pokonji Dol	active – beach	cultivated landscape	-
9	Hvar	Hvar	Milna	active – hotel	historic assembly	+
10	Hvar	Hvar	Sv. Nedilja	not active	cultivated landscape	-
11	Hvar	Jelsa	Zarače	not active	-	-
12	Hvar	Jelsa	Raskovica	not active	-	-
13	Hvar	Jelsa	Makarac	not active	-	-
14	Hvar	Jelsa	Carkvica	not active	archaeological site	-
15	Hvar	Jelsa	Zenčišće	not active hotel – modernistic assembly	-	-
16	Hvar	Jelsa	Soline	active – hotel	-	-
17	Hvar	Jelsa	Soline	active – camping	cultivated landscape	-
18	Hvar	Jelsa	Gromin Dolac	not active	cultivated landscape	-
19	Hvar	Jelsa	Žutica	not active	cultivated landscape	-
20	Hvar	Jelsa	Petrovac	not active	cultivated landscape	-
21	Hvar	Jelsa	Ivanković	not active	ethno zone cultivated landscape	-
22	Hvar	Jelsa	Mina - kamp	active – camping	-	-
23	Hvar	Jelsa	Mina - kamp	active – camping	archaeological site	-
24	Hvar	Jelsa	Mina – turističko naselje	not active	-	-
25	Hvar	Jelsa	Mina – turističko naselje	not active	-	-
26	Hvar	Jelsa	Mina – hotel	active – hotel	-	-
27	Hvar	Jelsa	Fontana - hotel	active – hotel	-	-
28	Hvar	Jelsa	Fontana – turističko naselje	not active	-	-
29	Hvar	Jelsa	Vrboska - hotel	not active hotel – modernistic assembly	-	-
30	Hvar	Stari Grad	Jurjevac	active – camping	urban settlement	-
31	Hvar	Stari Grad	Helios	active – hotel	-	-
32	Hvar	Stari Grad	Stari Grad 1 – Zogonke	not active	-	-
33	Hvar	Stari Grad	Stari Grad 2 – Široki rat	not active	-	-
34	Hvar	Stari Grad	Stari Grad 3 – Brizenica	not active	-	-
35	Hvar	Stari Grad	Borova 1	not active	-	-
36	Hvar	Sućuraj	Mačak	not active	-	-
37	Hvar	Sućuraj	Mlaska	active – camping	archaeological site cultivated landscape	-
38	Hvar	Sućuraj	Mrtinovik	not active	-	-
1	Vis	Komiža	Biševo	active – hotel	-	-
2	Vis	Komiža	Rogači	not active	military site cultivated landscape	-
3	Vis	Komiža	Neptun	not active	industrial site	-
4	Vis	Komiža	Kamenice	not active	-	-
5	Vis	Komiža	Barjoška	not active military assembly	cultivated landscape	-
6	Vis	Vis	Issa	active – hotel	historical site cultivated landscape	-
7	Vis	Vis	Češka vila	not active military assembly	historical site cultivated landscape	-
8	Vis	Vis	Stonca	not active industrial assembly	archaeological site cultivated landscape	-
9	Vis	Vis	Milna	not active – hotel	historical building	-
10	Vis	Vis	Zaravniče	not active	historical site cultivated landscape	-
11	Vis	Vis	Parja	not active	historical site archaeological site cultivated landscape	-
12	Vis	Vis	Zaglav	not active	historical site cultivated landscape	-
13	Vis	Vis	Samogor	not active	military site cultivated landscape	-

process, from the spatial planning point of view, it is highly important to integrate possible scenarios of recognition, evaluation and protection of heritage places identity into the planning process, so as to create a new valorization model which will trigger a new method of specific planning approach.

The process of valorization should consist of three basic steps: 1) recognition and mapping, 2) classification or categorization and 3) evaluation of factors of heritage identity. Recognizing the heritage is based on the mapping process to be able to determine its further potential for tourism development. The second step, categorization determines the capabilities and limitations of preserving heritage characteristics and placing them in the role of tourism resources. Third step is based on a value judgment of any recognized and classified physical characteristic – creation of a tourism resource to further determination of spatial attraction.

The rating step is set according to certain criteria in order to determine the possibilities for integration in the tourism plan and the optimal level of resource use. Mapped and described resources are compared with each other[11], with the aim of determining the permissible development interventions in the tourist area, and the needed level of preservation.

The evaluation procedure is divided into the professional part and the transparent part[12], (to establish a framework for taking public opinion - visitors, local community, city government, tourism associations, etc.), pursuant to which the given objective evaluation conclusions for heritage as tourism resource are taken. Therefore, the role of spatial planning is to identify and classify specific heritage characteristics, which are then placed in relation to the evaluation criteria. On the basis of professional criteria set - qualitative and quantitative methods - respondents give their statements about heritage values[13] in order to control and coordinate the profession opinion and make data tribunal.

Based on the planning assessment it determines the level of spatial planning of protection and conservation and most important the level of activation and use of resources - identifying existing and new attraction. It follows that further description is in hands of the professionalism and the possibility of activating the identified values (spatial planning rules for usage of resources) and in dialogue with the government which institutions should these values / resources / attractions systematize and control. With an aim to valorize the resources of certain areas which form now or in the future significant tourist attractions.

The valorization of cultural heritage requires comprehensive scientific process and a good technical preparation of the database. Therefore, the objective of this study is only to set the starting point and the initial criteria that must be upgraded, as well as interdisciplinary and integrated process to reach conclusions that could be legally binding.

CONCLUSION

Valorization of heritage resources is necessary for defining the factors of heritage identity. Heritage recognizability, authenticity and uniqueness is essential in deciding on potential tourist destination areas are capable of. Also, as these resources are studied, the spatial planning teams and local government should be encouraged to identify solutions to existing problems of tourism.

As presented the heritage is not adequately taken care of in means of protection, but also in means of its potential for enhancement. Appointed valorization model helps to locate the area of interest with suitable competitive context. In fact it directly provides criteria for new interventions and usage of heritage.

The main criteria of using the set of valorization model are: 1) the long-term protection of the area in the form of the cultural values, 2) the preservation of value, specifics and identity of the area by identifying, evaluating and preserving the heritage resources / attractions, and 3) the creation of socio-cultural and experiential aesthetic worthy and

11 Mutual evaluation identified and classified resources within the study area.
12 Owens, Cowell, 2002: 74
13 Setting social scientific method of testing stakeholders, such as questionnaires, interviews, participation by wise and others.

globally competitive tourism environment with positive effects on the state of the local community and local recognition.

The data derived for heritage resources are crucial for the creation of new and improved attractions, and therefore for growth and development of tourism. This research also identifies heritage resources and its current degradation threats, as well as guidelines for the future expansion of tourist activities and construction.

The purpose of this paper is to point out the importance of the factors and the evaluation criteria of space identity as a starting point for new tourism planning method in the area of heritage. According to that the aim of moving towards sustainability is not passive stagnation within the "fairly certain" limits, or doing what the market demands, the goal is a dynamic, integrated and, most important, a democratic and collaborative planning process of socio-environmental changes.

BIBLIOGRAPHY

1. Loulanski, T.; Loulanski, V. (2015), *The sustainable integration of cultural heritage and tourism: a meta-study*, Journal of Sustainable Tourism, vol. 19, no. 7, pp. 837-862
2. Tunbridge, J.; Ashworth, G. (1996), *Dissonant heritage: The management of the past as a resource in conflict*, John Wiley, London
3. UNESCO (1972), *Convention concerning the protection of the world cultural and natural heritage*, Paris, whc.unesco.org/archive/convention-en.pdf
4. ICOMOS (1978), *ICOMOS Statutes, as amended by the fifth General Assembly, regarding The Protection of Historical Cities and Historical Quarters in the Framework of Urban Development*, Moscow, www.icomos.org
5. Mydland, L.; Grahn, W. (2012), *Identifying heritage values in local communities*, International Journal of Heritage Studies, vol. 18, no. 6, pp. 564–587
6. Owens, S.; Cowell, R. (2002), *Land and Limits: Interpreting Sustainability in the Planning Process*, RTPI, Routhledge, NY
7. Picard, M. (1996), *Bali: Cultural tourism and touristic culture*, Archipelago Press, Singapore
8. Timothy, D. J. (2011), *Cultural heritage and tourism – An introduction*, Channel View Publications, Bristol
9. Edson, G. (2004), *Heritage: Pride or passion, product or service*, International Journal of Heritage Studies, vol. 10, no. 4, pp. 333–348
10. Li, M.; Wu, B.; Cai, L. (2008) *Tourism development in world heritage sites in China: A geographic perspective*, Tourism Management, vol. 29, no. 2, pp. 308–319

AUTHORS' BIOGRAPHIES

Ana Mrđa, Ph.D, architect, postdoctoral researcher at the Faculty of Architecture, University of Zagreb. She is the author/co-author of several scientific papers, numerous architectural and urbanistic competitions, studies and projects. She participated in several international scientific and professional conferences.

Prof. **Bojana Bojanić Obad Šćitaroci**, Ph.D, architect, associate professor at the Faculty of Architecture, University of Zagreb. She is the author/coauthor of several scientific books and numerous scientific articles, master plans, studies and projects. She has participated in numerous scientific conferences on topics in the field of traditional architecture and landscape architecture.
bbojanic@arhitekt.hr, www.scitaroci.hr

HELENA KNIFIĆ SCHAPS, Arh Projekt, Zagreb, Croatia

VELEBIT – GRADITELJSKA BAŠTINA BEZ BAŠTINIKA

VELEBIT – ARCHITECTURAL HERITAGE WITHOUT HEIRS

KLJUČNE RIJEČI
Velebit
pučka gradnja
sezonsko stanovanje
zaštićeno područje prirode
depopulacija

KEY WORDS
Velebit
vernacular architecture
seasonal habitat
nature protected area
depopulation

U dijelovima Sjevernog i Srednjeg Velebita pučka je gradnja s arhitektonskoga gledišta istraživana od 2000. godine. Prilikom istraživanja ustanovljena je napuštenost i propadanje najvećeg dijela zaselaka i pojedinačnih građevina. Cilj rada jest podizanje društvene svijesti o nacionalnom identitetu pomoću graditeljskog naslijeđa te poticanje stručne javnosti na sustavno istraživanje koje doprinosi obazrivijem pristupu zaštiti čovjekova životnog prostora. Isključiv biocentrični koncept upravljanja prostorom može dovesti do nestanka tradicijski izgrađenih prostora i biljnih zajednica vezanih uz nazočnost čovjeka, posebice livada. Da bi se zaustavila depopulacija područja Velebita razvoj bi trebalo temeljiti na naslijeđu – ne u smislu komercijalizacije prostora, već zaštite, očuvanja i unaprjeđenja autohtonih zajednica.

The research of the vernacular architecture in northern and central parts of the mountain Velebit started systematically in year 2000. Abandonment and depopulation of most of the settlements and individual buildings was found, especially on the west slope.

This study of the typological variety of residential and ancillary buildings should help to raise public awareness of national identity, sensitize the official policy makers, encourage the professionals on systematic research and more cautious approach to protection of human habitats in physical planning. Exclusive bio centric approach in space management can lead to disappearance of the traditionally built environments and human related plant communities.

In order to stop the planned and ongoing depopulation, further development should be based on heritage in context of protection, preservation and promotion of indigenous communities.

UVOD

Velebit, kultna hrvatska planina i razmeđa klima duljine 145 i širine 10-30 km, na svojih približno 2270 km^2 pokazuje dva različita lica – primorske krševite i pretežito gole te kontinentalne gusto pošumljene padine. Poprečno se dijeli na Sjeverni, Srednji, Južni i Jugoistočni Velebit. Sjevernim i Srednjim Velebitom uzdužno se protežu Podgorje (0-300 m n.m.), Srednja (500-1000 m n.m.) i Gornja planina (iznad 1000 m n.m.) te kontinentalna padina (Sl. 2.).

Cijeli je Velebit zaštićen na nekoliko razina, od UNESCO-ove zaštite do državne.

PLANINA, ČOVJEK, GRADNJA

Ondje, u svojem primarnom (Podgorje) ili sezonskom (planina) domu, čovjek obitava od prapovijesti, prilagođavajući se klimi i stalnom hodu za vodom. Podatci o naseljavanju, regulatornoj osnovi i životu važni za razumijevanje gradnje[1] sežu u razdoblje nakon osmanlijske vladavine početkom 17. st. Tek Austro-Ugarska Monarhija potiče naseljavanje (i prisilno) pustih pograničnih područja, obnovu i gradnju željeznice i cesta, obrte, stočarstvo, proizvodnju drvne građe, osnivanje šumarija, rasadnika, drvnih stovarišta i pilana. Vode se katastri i zemljišne knjige. Poprečno kretanje radi razmjene dobara od kontinentalnog dijela prema moru i obrnuto, trajan je način života. Motivirajući ostanak čovjeka u Velebitu materijalno (sadnjom više od milijun i pol sadnica loze i stotine tisuća maslina) i izobrazbom (poduka u cijepanju *šimle*[2]), vlast brine o čuvanju graničnog područja, ali i područja svojeg državnog suvereniteta.

Odseljavanjem u gradska središta nakon Drugoga svjetskog rata, naselja i skupine zadružnih kuća propadaju, škole se zatvaraju, nestaje stoka *(blago)*, livade i proplanke osvaja šuma, ozelenjuju se morske padine. U Velebitu se više ne živi, u Velebitu se tek ljetuje.

NOVIJA ISTRAŽIVANJA, STANJE I OBILJEŽJA PUČKE GRADNJE

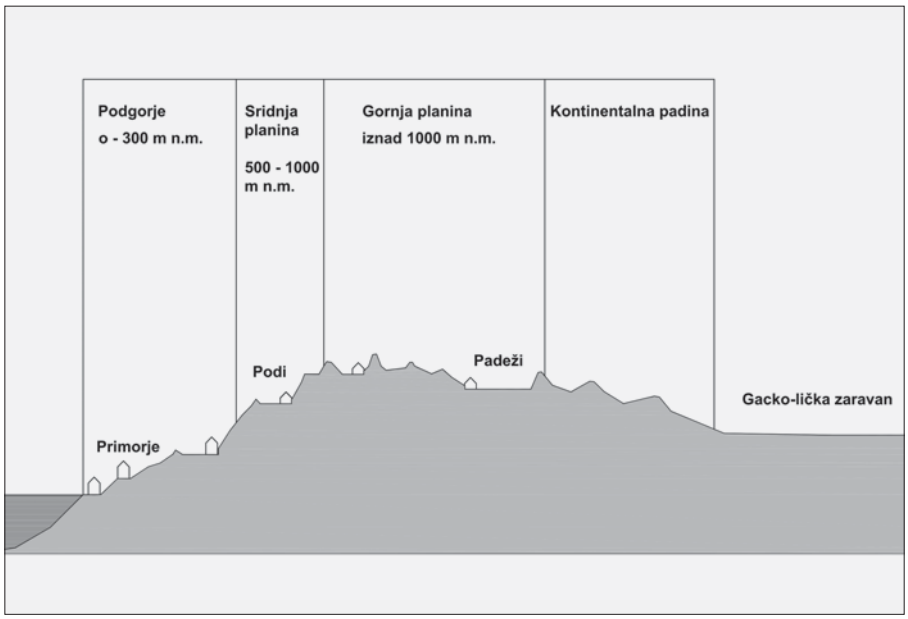
Na područje Velebita, zahtjevnog za istraživanje, nije ulazio ni Aleksandar Freudenreich, a za gradnju u kršu kaže: *Narodno graditeljstvo ogoljenoga krasa stvara ogoljenu arhitekturu, zapravo arhitekturu koju je proizvela svrha*[3]. Dostupne literature sa stručnog je aspekta malo, osobito one o gradnji za potrebe stanovanja. Rezultate upravo takvih istraživanja daje knjiga *Velebit arhitektonski – pučka gradnja u dijelovima Sjevernog i Srednjeg Velebita*. Terenski rad proveden je 2000.-2005. Napravljena je analiza gradnje s obzirom na odabir položaja, orijentaciju, odnos prema slojnicama, uklopljenost u teren, ambijentalne vrijednosti, proporciju, graditeljsko umijeće, građevne elemente i materijale.

Velebitska su naselja, kako na morskoj tako i na kontinentalnoj padini, zasnivana bez plana, međusobno udaljena 1-6 km, s gotovo autarkičnim načinom života. Prema uvjetima što ih postavlja priroda, čovjek odabire mjesto s obzirom na: zaklon (od mora, vjetra/bure, pljačkaša), dostupnost vode i hrane (za čovjeka i stoku), grijanje (sunce, drva), blizinu ali povučenost od glavnog puta, rub obradive površine, prisojni obronak (Sl. 3.). Danas su u Velebitu evidentirana 402 naselja te još stotinjak skupina kuća obiteljskih zajednica i pastirskih stanova[4], 15-ak starohrvatskih kapelica i crkvica[5], skupine mirila, suhozidi, branjevine, šterne, guvna i drugo.

Horizontalna povezanost stalnih naselja morske velebitske padine (u Podgorju) teška je i nedostatna, što ne mijenja ni trasa Jadranske magistrale koja za tako strm teren prolazi predaleko iznad naseljenih područja. Biluća, jedno od rijetkih primorskih naselja na južnoj padini, pokazuje sva obilježja smještaja te prednosti i mane prometne izdvojenosti (Sl. 1.). Ljetni stanovi u *podima* u Sridnjoj planini okupljaju se u stalna naselja (Sl. 7.), a Turinski krč paradigmatski je primjer jednog od najbolje održavanih i uređenih zaselaka (Sl. 8.). U Gornjoj su planini sezonska boravišta *stanovi* (njih i do 50), raštrkani po pašnjacima ili vrtačama, uvijek u blizini vode. Oni u *padežima* (iznad 1000 m n.m.) složenije su strukture, pa ih potomci Podgoraca obnavljaju na tradicijskoj matrici kao vikendice (Sl. 4.). Skupina napuštenih kuća obitelji Mandekić u Marami u Srednjem Velebitu još svjedoči o načinu gradnje i životu obiteljskih zajednica (Sl. 6. i 5.).

1 Rogić, 1965: 35-68
2 Bach, 2010: 80
3 Freudenreich, 1962: 165
4 Lemić, 2013
5 Glavičić, 1981 – 1982





Sl. 1. Biluća (izvor: Knifić Schaps, 2013: 77)

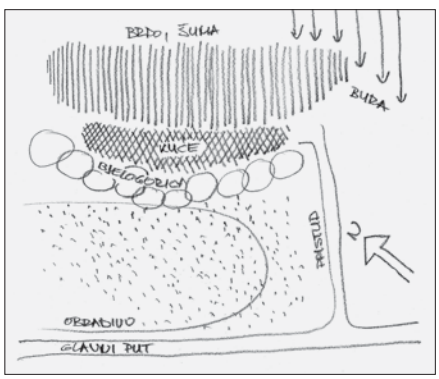
Sl. 2. Poprečni presjek
(izvor: Knifić Schaps, 2013: 25)

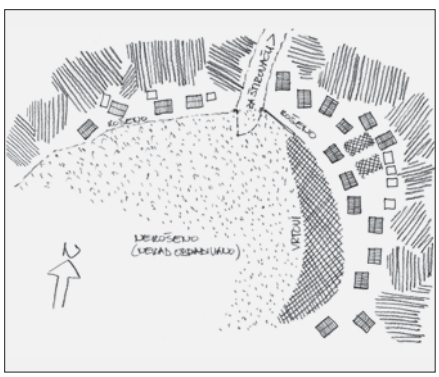
Sl. 3. Shema položaja naselja
(izvor: Knifić Schaps, 2013: 47)

Sl. 4. Jovanović padež
(izvor: Knifić Schaps, 2013: 217)

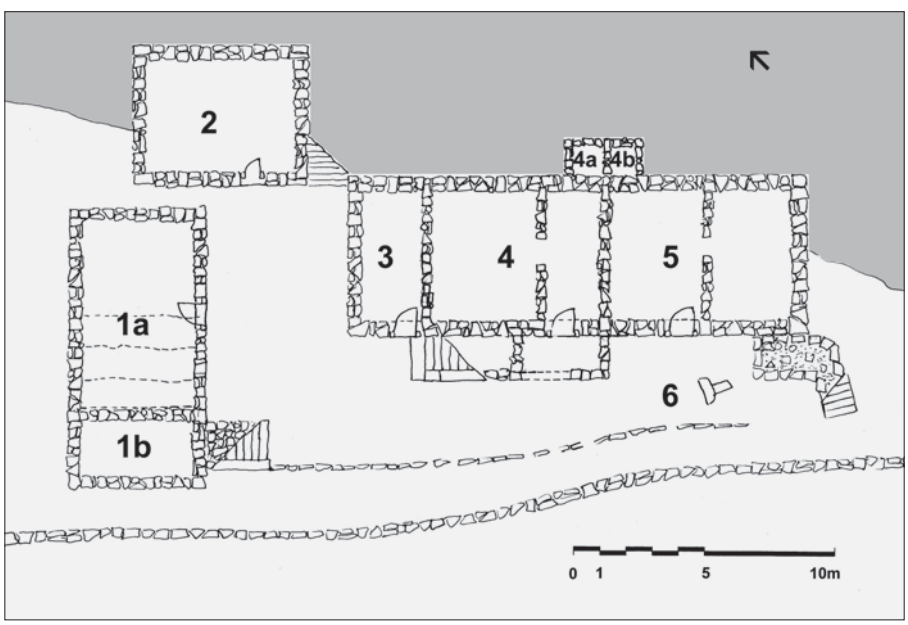
Sl. 5. Marama (izvor: Knifić Schaps, 2013: 324)

Sl. 6. Marama (izvor: Knifić Schaps, 2013: 323)









Naselja kontinentalne padine na ravnijem su terenu, stalna i većinom elektrificirana. Jedna od najvećih i najljepših kuća, tzv. *Pavšina kuća* u Devčićima, srušena je nakon što je arhitektonski snimljena (Sl. 9. i 10.). Kameni je materijal prodan za 500 kn, samljeven i ugrađen u posteljicu ceste. Marginalna ili marginalizirana gradnja?



Sl. 7. Rakita (foto: H. Knifić Schaps, 2003.)



Sl. 8. Turinski krč
(foto: H. Knifić Schaps, 2000.)

REGULATORNA OSNOVA ODRŽIVOG RAZVOJA

Područje Velebita, kao i ostali dijelovi Hrvatske, pokriveno je dokumentima različitih strateških i prostorno-planskih razina koji mogućnost održivog razvoja vide kao: solidarnost svih građana i dodatno poticanje razvoja područja koja znatno zaostaju za nacionalnim prosjekom[6]. Ruralni prostor Velebita obilježavaju tradicijski oblici kulture, socijalna susjedska i rodbinska integracija i povezanost te ekološki ugodna obitavališta. Razvojne prednosti su velike pašnjačke površine, čist okoliš, mogućnosti za razvoj akva i marikulture, vodarstva i ekološke proizvodnje autohtonih proizvoda[7]. Poticajne mjere razvoja malog gospodarstva jesu: kreditiranje subjekata uz subvenciju kamatnih stopa, institucionalna potpora, odobravanje jamstava na kredite poduzetnika[8];... razvoj i unaprjeđenje informatičke i elektroničke komunikacijske infrastrukture[9];... stvaranje preduvjeta za učinkovito korištenje sunčeve energije, energije vjetra, hidroenergije i energije iz bio-mase[10]; poticaji za stanovništvo brdsko-planinskog području – uvećani osnovni osobni odbitak, pravo ubiranja šumskih plodova, zakup poljoprivrednog i šumskog zemljišta[11];... prednost za ostvarivanje ribolovnog i prava na zakup lovišta[12] i dr.

Sa stručno-planerske razine jasno je usmjerenje za postupanje s graditeljskom baštinom: "...čuvanje svih vrijednih predjela prirode i graditeljskoga naslijeđa, čineći preduvjet za društveno-naseobinski skladan, ekološki prihvatljiv i gospodarski samostalan život stanovnika"[13], uz „očuvanje obilježja predjela naselja, vizura i kultiviranog krajolika, zabrana izgradnje novih građevina na atraktivnim mjestima, očuvanje arhitektonskih obilježja tradicijske arhitekture i tradicijskih funkcionalnih značajki, uporaba prepoznatljivih materijala: kamen, drvo, šindra, kupa kanalica"[14] te „osiguranje kreativne slobode interpretacije nove arhitektonske forme i suvremena funkcionalna rješenja. Procjena uklopljenosti ne smije robovati klišeima mimikrije ili sterilne uporabe pseudostilskih obrazaca."[15]

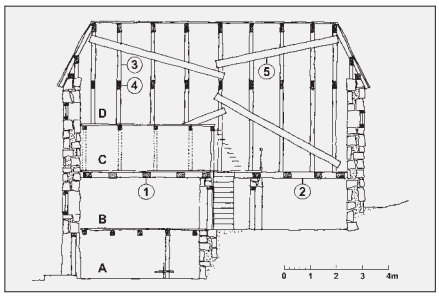
Dio prostornih podataka o Velebitu dostupan je najširoj javnosti na Geoportalu Državne geodetske uprave u formatu DOF (granice administrativnih područja i katastarskih općina, toponimi, nazivi, katastarske čestice, kućni brojevi, vode, infrastruktura ...), a prostorno-planski podatci na portalu ISPU (važeća i prostorno-planska dokumentacija u pripremi, ...). Strateško određenje prema isključivo biocentričnom i/ili djelomično antropocentričnom usmjerenju tog i drugih zaštićenih područja očekuje se i od Strategije prostornog razvoja Republike Hrvatske čiji se završetak očekuje 2015.

GRADITELJSKA BAŠTINA I RAZVOJNE MOGUĆNOSTI

Slijedom akata i prostorno-planskih dokumenata, tradicijska gradnja na tlu Europe više neće nastajati i upravo zato treba vrjednovati onu još postojeću, kao jedan od najjačih simbola nacionalnog graditeljskog identiteta.

Razvoj naselja vanjskog prstena zaštićenog područja Velebita (Senj – Karlobag – Gospić – Kosinj – Otočac – Vratnik – Senj) sa značajnijim planiranim građevnim područjima omogućavaju gospodarske djelatnosti kao što su ribarstvo i marikultura (Podgorje), stočarstvo (kontinentalni dio), turizam (agro, ciklo, vjerski, lovni), sportske aktivnosti, uzgoj ljekovitog bilja, pčelarstvo, prerada drva i slično. Unutar tog prstena moguća je, u okvirima postojećih izgrađenih područja, svrhovita povezanost naseljske strukture uzdužnih (na pr. Senj – Prizna; Perdasi – Oltari – Krasno – Otočac) i poprečnih pravaca (npr. Sv. Juraj - Švica; Donja Klada - Zavižan; Jablanac - Alan - Štirovača - padeži), uz oživljavanje tradicijskih veza s otocima Rabom i Pagom te revitalizacijom očuvanih ambijenata (Mirovo, Turinski krč, Žukalj, Marama, Jovanović padež). Nema u Velebitu opasnosti od spekulativnog trgovanja zemljištem, pretjerane apartmanizacije i sličnih negativnih pojava atraktivnih građevnih područja. Prilika za usporavanje planske depopulacije te poticaj naseljavanju Velebita, uz pretpostavku gruntovnog

6 Zakon o regionalnom razvoju Republike Hrvatske (NN 147/14): 2
7 Županijska razvojna strategija Ličko-senjske županije 2011.-2013., http://www.licko-senjska.hr/images/stories/dokumenti/ZRS.pdf[23.03.2015.]: 86-87
8 Ibid: 88-90
9 Ibid: 167
10 Ibid: 181
11 Strategija regionalnog razvoja RH, 2011. – 2013. http://www.mrrfeu.hr/UserDocsImages/STRATEGIJA_REGIONALNOG_RAZVOJA.pdf [23.03.2015.]:44
12 Zakon o brdsko-planinskim područjima (NN 12/02, 32/02, 117/03, 42/05, 90/05, 80/08, 148/13 i 147/14): Čl. 7.
13 Prostorni plan Grada Senja, http://www.senj.hr/Prostorni_Plan/Tekst/knjiga.pdf [24.03.2015.]: 82
14 Ibid: 82
15 Ibid: 83



Sl. 9. Devčići, Pavšina kuća, presjek (izvor: Knifić Schaps, 2013: 243)



Sl. 10. Devčići, Pavšina kuća (izvor: Knifić Schaps, 2013: 233)

vlasništva, jesu lokalne vrijednosti i posebnosti, djelomična elektrificiranost, uvjeti za ekološku proizvodnju i drugo. Razvojni model „rijetka naseljenost, gusta umreženost" je već zaživio u mnogim izoliranim dijelovima zemalja Europe (nordijske zemlje, Korzika, Švicarska, Austrija i druge), gdje dostupnost interneta omogućava stanovništvu pristup tele-shoppingu, učenju, radu/zapošljavanju, medicini, veterinarskoj službi i sl.

Aktivna zaštita Velebita danas je nominalno briga tek 50-ak stalno zaposlenih u stručnim službama javnih ustanova dvaju nacionalnih parkova i parka prirode (prema godišnjim izvješćima za 2014.). Biocentričnost već rezultira nestankom nekih prostora, vizura i biljnih zajednica vezanih uz čovjekovu prisutnost. Bijela površina na demografskoj karti teško će trajno ostati zelena u Nacionalnoj ekološkoj mreži ako institucionalnu zaštitu ne prati pomoć i suradnja zainteresiranog, osviještenog i educiranog življa kojemu uz regulatorni okvir treba prilika, poticaj i pomoć.

ZAKLJUČAK

Cijeli je Velebit, pa tako i njegov sjeverni i središnji dio, premrežen danas uglavnom napuštenih naselja. Osnovno obilježje gradnje jest svrhovitost u odabiru lokacije, materijala, veličine i tlocrtne dispozicije, uvjetovana podnebljem i gotovo autarkičnim uvjetima života, gdje identitet područja i vrsnoća ambijenata nadilaze vrijednost pojedinačnih građevina.

Zaštita krajolika, prirode, okoliša, ambijentalnih vrijednosti, identiteta i graditeljskog naslijeđa prioriteti su očuvanja vrijednosti Velebita. Kriteriji za zahvate i korištenje naslijeđa postavljeni su u važećoj regulativi (ranije navedenoj), no osnovni stav treba zauzeti u pitanjima: 1) što je održivost razvoja tako velikog, potpuno zaštićenog i praznog područja, te 2) nazočnost čovjeka kao nositelja genetskog koda tradicijskog načina života svoga kraja. O tome ovisi vrjednovanje i planiranje zatečenih ambijenata i pojedinačnih postojećih građevina. Iskustvo uči da revitaliziraciju može iznijeti samo stalni stanovnik (po mogućnosti autohtoni), uz stručno pripremljene modele obnove i metode kontrole[16]. Sve drugo je simulacija života u građevnim falsifikatima tematskih parkova.

Obnova i revitalizacija postojećih građevina i naselja, primjena naprednih tehnologija te ograničeno postupanje sa štetnim emisijama i neobnovljivim izvorima energije ojačat će prednosti razvoja i osigurati uvjete uspješne provedbe mjera zaštite i održive uporabe prostora, pri čemu je demografski oporavak preduvjet a ne zapreka zaštiti. Uporišta planskih modela revitalizacije su prirodne osobitosti, poodneblje/klima, način života i očekivani demografski razvoj, uz sveobuhvatno sagledavanje (graditeljski, demografski, etnografski, gospodarski, kulturološki) mjerljivih pokazatelja razvoja u kontekstu dinamičnih promjena prostora i razvojnih ciljeva. Metode, predstavljanje i odabir načina obnove mogući su tek nakon terenskog pregleda i stručnog vrjednovanja, posebice velebitske tradicijske kuće – kako drvene kontinentalnog, tako i kamene primorskog dijela[17].

Odlaskom čovjeka nestaje graditeljska baština ovog velikog i mnogostruko značajnog područja gorske Hrvatske, a s njom i poveznice s odgovarajućim europskim kulturnim krugom. Prisjetimo li se još odseljavanja i prisilnih naseljavanja tijekom povijesti, jasno je da je svaki ispražnjeni prostor "meko tkivo" jedne države, pa zvalo se ono i Velebit.

16 Ministarstvo turizma i Ministarstvo kulture Republike Hrvatske napravili su to za tradicijsku kuću Slavonije i Baranje (2011.) te posavsku drvenu kuću (2006.)

17 Živković 2013: 195

LITERATURA

1. Bach, F. (1851.-1853., prijevod 2010.), *Povijest Otočke pukovnije*, Zagreb-Otočac, Hrvatski institut za povijest, ISBN 978-953-6324-92-7, Katedra Čakavskog sabora pokrajine Gacke, ISBN 978-953-7297-10-7
2. Freudenreich, A. (1962.), *Narod gradi na ogoljelom krasu*, Zagreb-Beograd, Savezni institut za zaštitu spomenika kulture
3. Glavičić, A. (1981.-1982.), *Prilog istraživanju starohrvatske sakralne arhitekture na primorskim padinama Velebita i Velike Kapele (I. Dio)*, Senjski zbornik, godina IX., Senj, str. 91-114, Gradski muzej Senj, Senjsko muzejsko društvo, YU ISSN 0582-673 X
4. Knifić Schaps, H. (2013.), *Velebit arhitektonski. Pučka gradnja u dijelovima Sjevernog i Srednjeg Velebita*, Zagreb, UPI-2M plus, ISBN 978-953-7703-12-7
5. Lemić, A. (2013.), *Sela i stanovi na Velebitu. Svjedočanstva života od nastanka do nestanka*, Zagreb, Hrvatska geološka ljetna škola, Laser plus d.o.o. Zagreb, Ogranak Matice hrvatske u Gospiću, ISBN 978-953-7623-09-8
6. Rogić, P. (1965.), *Naseljenost velebitske primorske padine kroz historiju,* Senjski zbornik, godina I., Senj, str. 35-68, Gradski muzej Senj
7. Živković, Z. (2013.), *Hrvatsko tradicijsko graditeljstvo*, Zagreb, str. 189-196, Ministarstvo kulture RH, ISBN 978-953-312-081-8

AUTHOR'S BIOGRAPHY

Helena Knifić Schaps, M.Sc, architect, engaged in architectural design, research, publishing and public work. She has projects in Croatia, Germany, the Netherlands and Romania. She is the author of the book *Velebit architecture. Vernacular construction in parts of the Northern and Middle Velebit* (2013). The main area of research: vernacular constructions of Velebit.
arhprojekt@inet.hr

KATARINA HORVAT-LEVAJ, Institut of Art History, Zagreb, Croatia
VEDRAN IVANKOVIĆ, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
PAULA ŠIMETIN, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

IMPLEMENTACIJA „NOVIH" FUNKCIJA U ANTIČKU I SREDNJOVJEKOVNU MREŽU STONSKOG AGERA I SOLANE

IMPLEMENTING „NEW" FUNCTIONS ON THE ANCIENT AND MEDIEVAL STON AGER AND SALTERN NETWORK

KLJUČNE RIJEČI
Ston
Stonsko polje
Solana
ager Narona

KEYWORDS
Ston
Ston Field
Saltworks
Narona Ager

Na osnovi rezultata istraživanja povijesti stonskog područja u dubrovačkoj regiji, kojega karakteriziraju srednjovjekovni sustav dvaju gradova povezanih zidinama, solana u kojoj se eksploatacija soli vrši od neolitika do danas, te plodno polje koje je rimskom kolonizacijom istočne obale Jadrana postalo dio agera Narone, te na osnovi današnjega statusa zaštite, autori u radu utvrđuju glavnu osobitost mjesta. Tu osobitost, koju karakterizira smjena razdoblja razvoja i stagnacije, nazvali su terminom francuskog povjesničara Fernanda Brodela – *longue durée*, i ona postaje temeljni čimbenik određivanja kriterija za koncept mogućih novih razvojnih scenarija stonskog područja čija osnovna polazišta prikazuju u radu.

On the basis of research into the history of the Ston area in the southern Croatian Dubrovnik region, that is characterized by the medieval system of two cities connected with walls, the saltern that has been producing salt since the Neolithic up to today, and a fertile field which became part of Narona through the Roman colonization of the eastern Adriatic, the authors establish the main feature of the town. The authors have named this feature, characterized by periods of development and stagnation, by the French historian Fernand Braudel's term *longue durée*, and this becomes the basic factor for determining the criteria for conceptualizing new development scenarios for the Ston area which are sketched in the paper.

UVOD

Teritorij Stona, smješten na prevlaci koja spaja poluotok Pelješac s kopnom, pokazatelj je dugotrajnog kontinuiteta razvoja funkcija područja. Objedinjuje ostatke prapovijesnih gradina, solanu gdje početke eksploatacije soli vežemo uz prapovijesno doba, rimsku limitaciju polja i utvrđene srednjovjekovne jezgre Velikog i Malog Stona. Uočene mijene napretka i stagnacije upućuju na oblik razvoja koji smo nazvali „dugim trajanjem", terminom francuskog povjesničara Fernanda Braudela. Kontinuitet sporih razvojnih procesa u tom je shvaćanju Braudelova termina jedinstveno i prepoznatljivo obilježje koje i samo čini dio postojećeg, a ne imaginarnog oblika nematerijalne kulturne baštine.

Vidljivi ostaci prapovijesnih i povijesnih građevina i graditeljskih sklopova, procesi kontinuiteta eksploatacije soli i agrara i njihovo sadašnje stanje zaštite, polazišta su za odabir kriterija novog razvoja u skladu s mogućnostima revitalizacije koja ne narušava obilježja specifičnoga „stagnacijskog" održavanja grada i njegovih funkcija koje također prepoznajemo kao obilježje.

U kontekstu navedenog i naosnovi analize povijesnih čimbenika te s osvrtom na postojeće konzervatorske smjernice izvedeni su čimbenici identiteta, utvrđen temeljni kriterij – očuvanje triju funkcija mjesta (stanovanje, poljodjelstvo, eksploatacija soli), te u konačnici iznesen mogući prijedlog poboljšanja naslijeđa.

SOLANA U POVIJESTI STONA

Stonska solana, polje i grad u funkcionalnom i oblikovnom smislu čine nedjeljivu cjelinu. Iako su nastajali u različitim razdobljima, funkcionalno su se nadopunjavali, a oblikovno im je zajednička prostorna organizacija bazirana na ortogonalnom rasteru. Kvadratični bazeni solane, oblikovani dijelom vjerojatno u prapovijesti, imaju svoj odjek u rimskoj limitaciji polja i u utvrđenom planiranom gradu s pravokutnim blokovima. Sva tri ortogonalna sustava međusobno su u laganim otklonima, no i danas su jasno čitljivi u humaniziranom pejsažu stonske prevlake. Tu se i danas iz plitkih kamenih bazena crpi sol, cardo i decumanus i dalje su glavne komunikacije u polju, a utvrđeni srednjovjekovni grad nikada nije dosegnuo zadani okvir, pa je na mjestima neizgrađenih inzula pejsaž ušao unutar njegovih zidina.

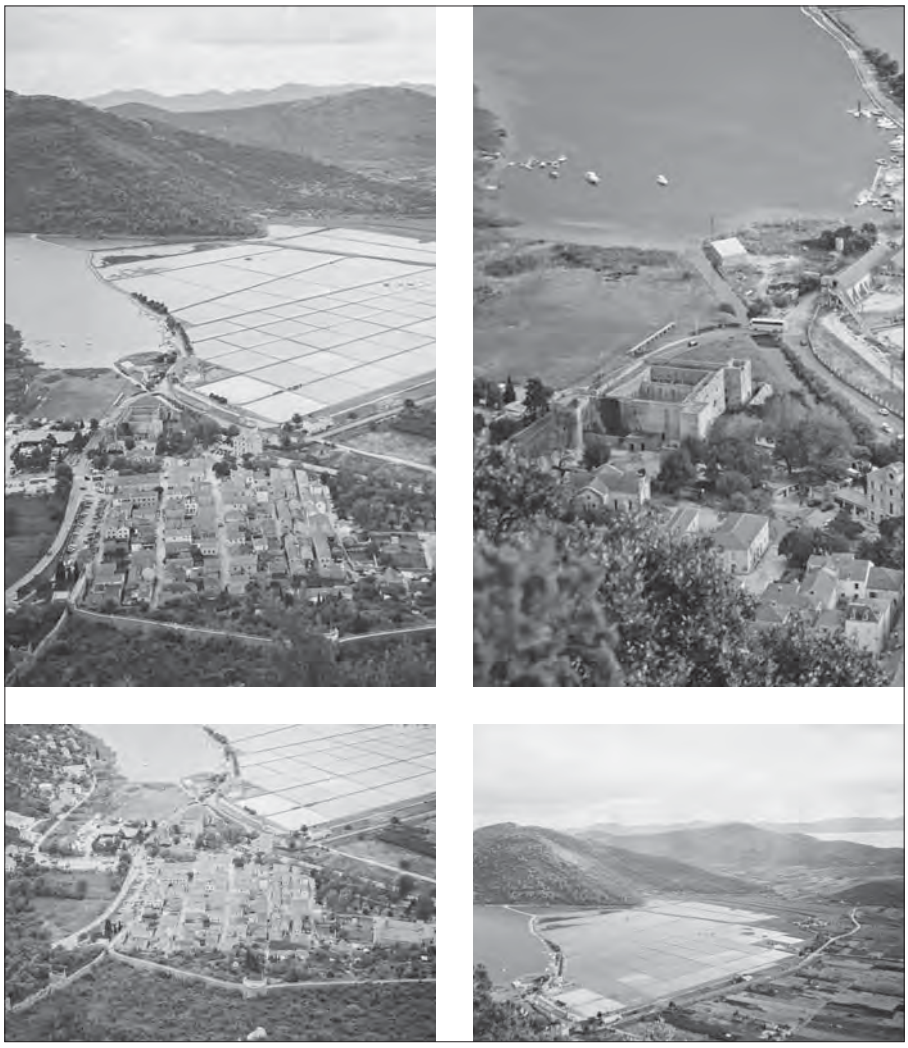
Pojedini elementi te cjeline odavno su prepoznati i valorizirani: antičkom limitacijom Stonskoga polja bavio se Marin Zaninović,[1] a planirana urbana struktura Stona interpretirana je ponajprije u istraživanjima Marije Planić-Lončarić.[2] Složeni fortifikacijski sustav Stona, predmet istraživanja Lukše Beritića,[3] primjerno je restauriran zahvaljujući brizi Konzervatorske službe i Društva prijatelja dubrovačke starine. Ishodište te jedinstvene cjeline, stonska solana, sastavljena od bazena soli, komunikacija i spremišta na 4500 m², u građevnom je smislu ostala gotovo potpuno neistražena – u konzervatorske studije o Stonu nije uključena,[4] a njezina je zaštita samo preventivna.[5]

Sol je od najranijeg doba predstavljala moćno gospodarsko oružje, a svjedočanstva o određenim aspektima kulta soli, kao i shvaćanjima da je korištenje soli simbol viših civilizacijskih dosega, moguće je pronaći u antičkoj i srednjovjekovnoj književnosti, od Katona Starijeg nadalje.[6] Znanstvena pak istraživanja pomiču početke njezine proizvodnje sve dalje u prošlost, sve do neolitika, a sustavna je eksploatacija soli na području Sredozemlja i srednje Europe pospješila u to rano doba i stvaranje velikih trgovačkih mreža.[7] Sol je predstavljala u velikoj mjeri poticaj razvoju, kako to primjerice svjedoči halštatska kultura.[8] Tom razdoblju starijega željeznog doba pripadaju i prva svjedočanstva o eksploataciji soli na području današnjega Stona. Tadašnje stanovništvo Pelješca – ilirsko pleme Plereja – upravo zahvaljujući proizvodnji soli nanizalo je svoje gradine po uzvisinama uokolo Stonskoga polja.[9]

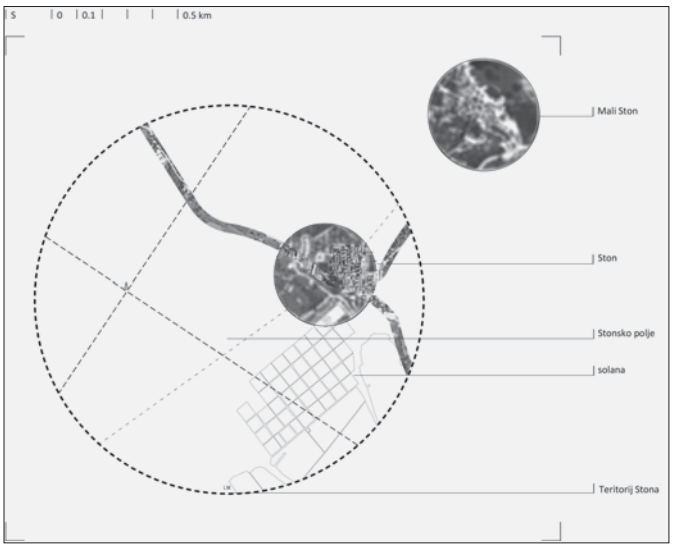
Dizanjem rimskog emporija u Naroni na rang kolonije, područja na Pelješcu postaju dio njezina agera, a limitacija kojom je površina bila podijeljena povezuje se s koloniziranjem stanovništva za rad u solani. Da ilirske gradine po okolnim obroncima dalje žive pod rimskom dominacijom svjedoči preuzimanje smjera njihovih glavnih komunikacija u formiranju limitacije – cardo maximus poštuje liniju predantičkog puta između

1 Zaninović, 1970: 489–502 i dr.
2 Planić-Lončarić, 1982: 33-62
3 Beritić, 1958.
4 Ston, postojeće stanje i prijedlozi zaštite, Institut za povijest umjetnosti, 1983; Ston, analiza razvoja i stanja, prijedlog konzervatorskih smjernica, Institut za povijest umjetnosti, 1987; Ston, obnova povijesne urbanističke cjeline nakon potresa 1996. godine, konzervatorske smjernice i uvjeti, Ministarstvo kulture, Uprava za zaštitu kulturne i prirodne baštine, Konzervatorski odjel u Dubrovniku, Institut za povijest umjetnosti, Zagreb, 1996.
5 Rješenje Uprave za zaštitu kulturne baštine Konzervatorskog odjela u Dubrovniku od 14. srpnja 2006. (Klasa: UP/I-612-08/06-05/9024, Ur. broj: 532-04-19/12-AB-06-01).
6 Saile, 2015: 200-201.
7 Weller, 2015: 78
8 Zaninović, 1991: 256
9 Zaninović, 1991: 263

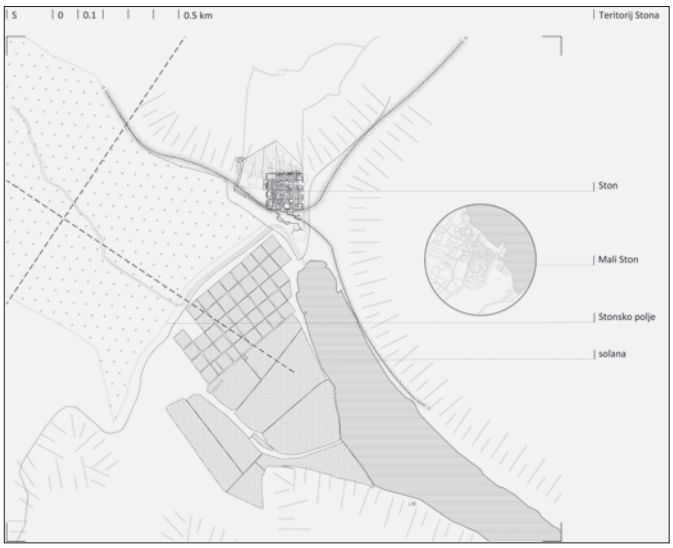
Sl. 1.–4. Ston, solana i Stonsko polje, pogled s Podzvizda
(foto: Katarina Horvat-Levaj, 2001.)



Sl. 5. Prostorna dispozicija Velikog i Malog Stona, solane i stonskog polja
(crtež: Pavla Šimetin, 2015.)



Sl. 6. Prostorna dispozicija glavnih povijesnih antropogenih intervencija u prirodni okoliš
(crtež: Paula Šimetin, 2015.)



Stamnuma i Pardue (Sv. Mihajla i Humca),a decumanus maximus započinje od granične linije između solane i polja.[10]

U ranom srednjem vijeku glavno naselje Stari Ston razvija se na mjestu najznačajnije gradine Stamnum.[11]

Solana je bila značajan, ako ne i ključan poticaj stanovnicima Dubrovačke Republike da, nakon što su u političkom smislu konsolidirali područje Astareje, svoju vlast prošire na poluotok Pelješac (1333. godine).[12] Nakon izgradnje dvaju gradova, Velikog i Malog Stona, oni su poput matičnoga grada okarakterizirani ortogonalnim rasterom s blokovima i dvostrukim nizovima kuća,[13] savršeno primjerenim duhu mjesta u koji su bila već upisana dva slična rastera. Koliko je područje stonske solane bilo značajno za političku i ekonomsku kontrolu područja trgovačkih aspiracija Dubrovačke Republike pokazuje i činjenica da su se među državnim činovnicima izdvajali posebni plemićki dužnosnici, oficijali solane, koji su upravljali radom solana i predvodili čitav birokratski aparat koji je sudjelovao u njihovu radu.[14]

Unaprjeđivanje proizvodnje modernizacijom solane ne prestaje ni u kriznom 17. stoljeću.[15] Premda i nakon 17.stoljeća trgovina solju ostaje ključnim elementom dubrovačkog gospodarstva, grad u kojem se ona odvijala stagnira unutar svojih prvotnih perimetara.

Velik interes za stonsku solanu pokazala je i francuska vlast, a njezin upravitelj Dominique Garagnin nizom odredbi regulira proizvodnju.[16] Za austrijske vlasti osobito je značajna analiza solane od strane okružnog inženjera Lorenza Vitelleschija (1827.) koji daje prijedloge za njezino unaprjeđenje.[17] Djelomično sanirana, solana u novim političkim okolnostima ponovno ulazi u proizvodnju kao državna solana.[18]

Nakon Prvoga svjetskog rata solanom je počela upravljati Uprava državnih monopola. Do Drugoga svjetskog rata uslijedila su tek sitna poboljšanja i proširenja. Nakon rata u novom društvenom poretku obnovljena je proizvodnja soli, ali se nije radilo na većim zahvatima.

SOLANA DANAS

Obrazloženja koja prati Rješenje o preventivnoj zaštiti do 14. srpnja 2006. godine, izdano od Uprave za zaštitu kulturne baštine Konzervatorskog odjela u Dubrovniku, govore da je istraživanje solane i njezina trajna zaštita zadatak koji stoji pred stručnjacima i djelatnicima konzervatorske službe.[19] Solana danas u privatnoj koncesiji, osim privremene zaštite, nema nikakav važniji dokument o zaštiti niti postoje prijedlozi revitalizacije i studija obnove funkcija solane u kontekstu urbanizma Velikog i Malog Stona.

UTVRĐENI ČIMBENICI IDENTITETA NASLIJEĐA I KRITERIJ NJEGOVA POBOLJŠANJA

Teritorij sa svojim specifičnim morfološkim obilježjima i geografskim položajem prepoznat je kao strateški važan prostor na kojem se nalazi djelomično izgrađen grad definiran fortifikacijskim sustavom i pripadajućim pejzažom (polje i solana) uvjetovanim osnovnim ljudskim djelatnostima i potrebama.

Solana je jedinstvena po tome što je svojim smještajem u gotovo neprekinutom trajanju utjecala na razvojne procese teritorija, pejzaža i grada, a možda i svojim smještajem te funkcionalnom mrežom generirala limitaciju agera, i naposljetku izgradnju planiranoga grada, što se sve odvijalo u tri različita duga razdoblja. Tako se stvorio sklop grada i njegove proizvodne i agrarne infrastrukture sa specifičnim obilježjima.

Tri temeljne funkcije – agrar, eksploatacija soli i stanovanje – na teritoriju Stona međusobno nedjeljive, u povijesnim su intervencijama održane poštivanjem njihova kontinuiteta, a nove su vizije iznenađujuće poštivale strukturu starih, pa je razvoj obilježen decentnim „orijentirima", sačuvanima ravnopravno do danas upravo zahvaljujući stanovitoj „minornosti" i sporosti provedbe svih prostornih „inovacija". Poštivanje navedenog u budućnosti stoga bi bio i temeljni kriterij za poboljšanje postojećeg stanja naslijeđa.

10 Zaninović, 1970: 495
11 Fisković, 1985: 79-117; Lupis, 2000: 58-60
12 Gecić, 1955: 96-153. Trgujući solju još od 13. st., potrebe zaleđa nisu mogli zadovoljiti proizvodnjom u manjim lokalnim solanama (na Šipanu, Mljetu, u dubrovačkoj luci).
13 Više o formiranju dubrovačke urbane matrice u: Prelog, 1971/1972: 5-6
14 Stulli, 1989: 71
15 Senat 1710. g. poziva u Ston prota Frana Jakovljeva iz Barlette da svoje iskustvo u poslovima na solani prenese radnicima u solani. Peričić, 2005: 157
16 Peričić, 2005: 146
17 Vitelleschi, 2002: 157-159, Tab. XLVIII. Raster solane iz toga doba zabilježen je na katastarskoj karti iz 1837.-1876. godine. Državni arhiv u Splitu, Arhiv mapa.
18 Budući da su se šibenske solane ugasile, Pag i Ston postaju glavna mjesta eksploatacije soli koja se moderniziraju i prilagođavaju uvjetima novog tržišta srednje i jugoistočne Europe. Piplović, 2003: 315–319
19 Vidjeti bilj. 4.

PRIJEDLOG POBOLJŠANJA NASLIJEĐA

Bilo kakav nagli razvoj stonskog područja u budućnosti narušio bi kontinuitet „dugog trajanja". Svaki bi „nagli potez", dakle, u smislu razvoja turizma, eksploatacije i okupiranja prostornih potencijala, gospodarskog razvoja, ili promjene pejsaža, ugrozio kontinuitet sporog ali konstantnog urbaniteta funkcionalnih parametara mjesta.

Da bismo bolje razumjeli učinke arhitektonskih mijena na ovo povijesno dugotrajno manifestiranje, posegnuli smo za posebnim, ali primjenjivim shvaćanjem vremena koje je postavio Fernand Braudel. Spominjući tzv. longue durée ili „dugo trajanje", Braudel je osmislio konceptualno-metodološko rješenje svoje dalekosežne analize Sredozemlja kroz različite načine temporalnosti koje je definirao kroz događajnu povijest kratkog roka, konjunkture srednjeg trajanja (conjoncture) i longue durée – dugo trajanje. U dugom trajanju, koje Braudel nikada nije želio jednoznačno definirati, pronašao je formulu kako se baviti poviješću a da pritom pojedinačni događaji ne dominiraju interpretacijom. Služeći se njegovom metaforom, dugo trajanje je za slučaj stonskog područja mikroskop okrenut naopako. To je pogled na one strukture vremena koje ostaju dugoročno slične ili iste.

Prilikom novih zahvata u prostoru trebalo bi istaknuti estetski naglašen „koncept atmosfere" koji je po Gernotu Böhmeu u prirodi prisutan sam po sebi.[20] Slijedeći novije radove toga njemačkog filozofa upravo na području nekadašnjegaStonskog polja, solane i grada Stona, nailazimo na njegove argumentacije. U osnovi njegove teze stoji kako arhitekt svojim radom sukreira atmosferu koja u smislu prirode poprima ljudske atribucije. U odnosu na stonsku situaciju, povijest urbanizma i „utilitarna povijest" eksploatacije soli jest onaj dio, ona supstancija koja dodatno naglašava dugoročne veze čovjeka i prirode, kontinuitet i povijesnu opstojnost, potencirajući atmosferu različitim oblicima – rješenjima u prostoru koja se komplementiraju na prirodne elemente stvarajući uvjete estetske mimeze.[21]

Atmosfera novih zahvatana stonskom području isto tako bi nastajala iz skladnog spoja arhitekture i prirode, kao nekoć, kad su se stopili antropogeni pejsaž i priroda što odavno upućuju na dugotrajnost (ali i suzdržanost) nekadašnjih zahvata kojima su navedeni spojevi jednom već i bili oblikovani. Stoga predlažemo model implementacije onih arhitektonskih struktura koje od pejsaža neće napraviti sintetički krajolik.

Ston i pripadajući mu pejsaž materijalizirani su oblici atmosfere teritorija.Pojedinačne strukture Stona i pejsaža koje ga oblikuju (stanovanje, javne zgrade, ulice, vrtovi, maslinici, suhozidovi itd) planskim izmještanjem u teritorij nastavljaju proces dugog trajanja i moderiraju odnose izgrađenog i prepuštenog propadanju, tako da kontinuirani spori razvoj i stanovita stagnacija idalje opstanu. Svojim scenarijem zbog toga, primjenom koncepta atmosfere na specifičnu situaciju definiranog identiteta teritorija, predlažemo projekt kao sredstvo intervencije umjesto intervencije u naslijeđe.

ZAKLJUČAK

U kontekstu povijesne analize sa specifičnim pristupom nejednoznačnog određenja kontinuiteta povijesnog razvoja po francuskom analitičaru F. Brodelu, po kojima teritorij Stona sa svojim „dugim trajanjem" održanja triju funkcija: poljodjelstva, eksploatacije soli i stanovanja, s iznimkom srednjovjekovne intervencije Dubrovačke Republike, predstavlja eklatantan primjer toga procesa, određen je upravo proces stanovite „stagnacije", po Brodelu „dugog trajanja", kao temeljni čimbenik identiteta mjesta. Tri temeljne funkcije, na teritoriju Stona međusobno nedjeljive, u povijesnim su zahvatima održane poštivanjem njihova kontinuiteta, a nove su vizije iznenađujuće poštivale i fizičku strukturu starih, pa je razvoj obilježen decentnim „orijentirima", sačuvanima ravnopravno do danas upravo zahvaljujući „minornosti" i sporosti provedbe svih prostornih „inovacija". Poštivanje navedenoga u budućnosti bi stoga trebao biti i temeljni kriterij za poboljšanje postojećeg stanja naslijeđa.

Usto, po autorima bi, prilikom novih zahvata u prostoru, zbog njegovih specifičnosti prepoznatih u analitičkom dijelu rada, trebalo istaknuti estetski naglašen „koncept atmosfere", koji je prema poznatim filozofskim stajalištima prisutan u prirodi sam po

20 Böhme, 2006; Böhme, 2013.
21 Kasa, 2014: 108

sebi, pa je kao takav određen i kao pristup metodi poboljšanja kulturnog naslijeđa. Kontinuitet i povijesna opstojnost potenciraju atmosferu različitim oblicima – rješenjima u prostoru koja se komplementiraju na prirodne elemente stvarajući uvjete estetske mimeze, i sami bi bili potencirani kao rješenje obnove i poboljšanja kulturnog naslijeđa.

Pojedinačne strukture koje oblikuju teritorij Stona, poput stanovanja, javnih zgrada, ulica, vrtova, maslinika, suhozidova itd., planskim izmještanjem u teritorij nastavili bi proces dugog trajanja i moderirali odnose izgrađenog i prepuštenog propadanju tako da kontinuirani spori razvoj i stanovita „stagnacija" i dalje opstanu kao njegova prepoznatljiva obilježja. Svojim scenarijem zbog toga, primjenom koncepta atmosfere na specifičnu situaciju definiranog identiteta teritorija, autori predlažu metodološki pristup kroz projekt sa zadanim parametrima nužnog održanja navedenih procesa kao novo, ali po tri temeljne funkcije mjesta već odavno postojeće, kontinuirano, a u radu prepoznato sredstvo intervencije, umjesto intervencije u naslijeđe.

LITERATURA

1. Beritić, L. (1958.), *Stonske utvrde*, Dubrovnik
2. Böhme, G. (2006.), *Architektur und Atmosphäre*, München
3. Böhme, G. (2013.), *Atmosphäre: Essays zur neuen Ästhetik*, Frankfurt am Main
4. Fisković, C. (1985.), *Likovna baština Stona*, u: Anali Zavoda za povijesne znanosti Istraživačkog centra JAZU u Dubrovniku, XXII–XXIII, Dubrovnik-Zagreb, 79-117
5. Gecić, M. (1955.), *Dubrovačka trgovinu solju u XIV. veku*, u: Zbornik Filozofskog fakulteta u Beogradu, 3, Beograd, str. 96-153
6. Kasa, E. (2014.), *The Making of Atmosphere in Architecture*, u: Raw: Architectural Engagements with Nature, Brit Strandhagen et al. (ur.), Farnham, str. 93-111
7. Lupis, V. B. (2000.), *Sakralna baština Stona i okolice*, Ston
8. Peričić, Š. (2005.), *Prilog poznavanju stonske solane*, u: Anali Zavoda za povijesne znanosti HAZU u Dubrovniku, 43, Dubrovnik-Zagreb, str. 139-163
9. Piplović, S. (2003.), *Prilog poznavanju dalmatinskih solana u XIX. stoljeću*, u: Radovi Zavoda za povijesne znanosti HAZU u Zadru, 45, Zadar, str. 309-326
10. Planić-Lončarić, M. (1982.), *Planirana izgradnja na području Dubrovačke Republike*, Zagreb, str. 33-62
11. Prelog, M. (1971./1972.), *Dubrovnik*, u: Radovi Instituta za povijest umjetnosti, 1-2, Zagreb, str. 3-6
12. Saile, T. (2015.), *Competing on unequal terms: saltworks at the turn of the Christian era*, u: Archaeology of Salt: Approaching an invisible past, Robin Brigand i Olivier Weller (ur.), Leiden, str. 199-211
13. Stulli, B. (1989.), *Povijest Dubrovačke Republike*, Dubrovnik-Zagreb
14. Vitelleschi, L. (2002.), *Povijesne i statističke bilješke o dubrovačkom okrugu*, Vinicije Lupis (prir.), Dubrovnik
15. Zaninović, M. (1970.), *Limitacija Stonskog polja*, u: Adriatica praehistorica et antiqua. Zbornik radova posvećen Grgi Novaku, Zagreb, 489-502
16. Zaninović, M. (1991.), *Sol u antici naše obale*, Akademija nauka i umjetnosti Bosne i Hercegovine, Posebna izdanja, knj. XCV, Odjeljenje društvenih nauka, knj. 27, Sarajevo.
17. Weller, O. (2015.), *First salt making in Europe: a global overview from Neolithic times*, u: Archaeology of Salt: Approaching an invisible past, Robin Brigand i Olivier Weller (ur.), Leiden, str. 67-83

AUTHORS' BIOGRAPHIES

Prof. **Katarina Horvat-Levaj**, Ph.D, art historian and senior research adviser in Institute of Art History. She teaches as associate professor at the Ph.D programme at the Centre for Croatian Studies, University of Zagreb. She is a member of the National Agency for Science, Higher Education, and Technological Development.
khorvat@ipu.hr

Prof. **Vedran Ivanković**, Ph.D, architect, assistant professor at the Faculty of Architecture, University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. He obtained two years of post-PhD scientific research programme at Le Corbusiers' Fondation in Paris under the fellowship of The Republic of France.
vivankovic@arhitekt.hr

Paula Šimetin, M.Sc, architect, studied Art History at the Faculty of Humanities and Social Sciences in Zagreb. Works at The Faculty of Architecture in Zagreb. She has conceived and organised a number of lectures and exhibitions independently or as a member of a team. Her work includes various types of architecture, from public spaces to interiors.
paula.simetin@arhitekt.hr

IRMA HUIĆ, Croatian Conservation Institute, Zagreb, Croatia
MLADEN OBAD ŠĆITAROCI, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

POSSIBLE MODELS AND SCENARIOS FOR DEVELOPMENT OF CENTRAL ISTRIAN TOWNS KRŠAN AND ŽMINJ

MODELI I SCENARIJI RAZVOJA NASELJA SREDIŠNJE ISTRE NA PRIMJERU KRŠANA I ŽMINJA

KEY WORDS
Central Istria
historical settlements
sustainable development
ideal reconstruction
development models

KLJUČNE RIJEČI
središnja Istra
povijesna jezgra naselja
održivi razvoj
idealna rekonstrukcija
model razvoja

The settlements of central Istria still retain its medieval character and scope. The case studies of Kršan and Žminj allow us to observe the models and scenarios of the development of historical settlements in central Istria.

The paper provides an overview of the research that examines the model of development of the Istrian settlements based on urban and architectural heritage. The aim of the research is to propose a new development model that is the most appropriate for individual settlements, including a model for the protection and use of architectural heritage. These scenarios offer three options of development models: ideal reconstruction of historic settlements, entrepreneurial development and sustainable development.

Naselja središnje Istre, odnosno područje povijesne Pazinske knežije, još uvijek su zadržala svoj srednjovjekovni karakter. U Kršanu i Žminju povijesna jezgra zaštićena je kao kulturno dobro, uz pojedinačno zaštićene zgrade i sklopove unutar naselja.

Priopćenje daje prikaz istraživanja koje sagledava model razvoja istarskih naselja temeljenog na urbanističkom i graditeljskom naslijeđu. Cilj istraživanja jest predložiti nove razvojne modele naselja, najprimjerenije za pojedina naselja uključujuću i model „ponašanja" prema graditeljskom naslijeđu zaštićene povijesne jezgre. Scenariji bi ponudili tri mogućnosti razvoja modela: idealna rekonstrukcija povijesnog naselja, poduzetnički razvoj i održivi razvoj.

INTRODUCTION

The settlements of central Istria, the historic Pazin County, still retain their medieval character and scope. Their architectural forms were created by mixing the characteristics of two different traditions (Central European and Venetian).

The paper provides an overview of research that looks at the model of development of small Istrian towns based on urban and architectural heritage. The aim of the research is to propose a new development model appropriate for historical towns including a model for treatment of architectural heritage and historic centres. The scenarios would offer three options of development models: ideal reconstruction of historic town, entrepreneurial development and sustainable development. The settlements, Kršan – a village that has no inhabitants and Žminj- a small town that lives, were selected as examples for the interpretation of two different models (Fig. 3).[1]

CURRENT RESEARCH

Within the previous research (research projects and master's studies), only guidelines were offered for the preservation and revitalization of the historic centres of some towns in Istria. They have not offered development models that would best meet the specific needs of each town and valorised the interplay between the two traditions.[2]

The Spatial Plan of the County of Istria stresses the need for development of the central area of the County which includes the urban agglomeration of Pazin and larger parts of the municipalities of Rovinj, Kanfanar and St. Peter in the Forest. In the central development area the plan encourages economic systems related to transport, small businesses and crafts, using and processing of natural resources. Tourism on farms becomes significant driving force for the revitalization of rural areas of Istria County.[3]

ŽMINJ (FIG. 1)

Žminj had been inhabited since prehistory and antiquity to the early Middle Ages. In historical documents it was first mentioned in 1178. As a part of the Pazin County, it was run by Kršan family from 1543. They left Žminj to Austrian rule in 1618, and it remained the property of the Habsburgs until 1918.[4]

Today Žminj's development is driven by the good position in the centre of the Istrian peninsula. The contemporary settlement developed close to the historic centre. The medieval historic centre has been substantially destroyed by numerous adaptations to improve housing conditions (Fig. 4). This has changed the character of the historic buildings. New buildings, built within the old tissue, do not correspond to the existing dimensions and historic architectural forms (Fig. 5).

Until 1961 Žminj had been predominantly agriculturally and economically underdeveloped. Only when the development of the industry in nearby towns (Pula, Pazin and Rovinj) and a strong tourist construction in coastal areas started, stronger social and economic development of Žminj began.[5]

KRŠAN (FIG. 2)

The Kršan Castle with its settlement was first mentioned in 1274 as the property of the Patriarch of Aquileia. It became Habsburg's possession with the rest of the Pazin County in 1374. After the Austrian reforms in 1814, the Kršan fife becomes a commune, and a part of Auersperg estate.[6]

The greatest value of the old Kršan is a preserved medieval settlement and defence walls around it. The modern settlement is situated at the foot of the hill on the road between Pazin and Labin, without direct contact with the medieval village.

The displacement of the centre of the village is the main reason why the medieval structure of the old Kršan has been preserved to this day. Unfavourable age structure of the population and lack of economic activity have led to the depopulation of the village. The restoration of the castle takes place without a clear plan and no pre-de-



Fig. 1 Žminj, The position of the historic centre in the town, HOK 1:5000



Fig. 2 Kršan, The position of the historic centre in the village, HOK 1:5000

1 In Kršan and Žminj, the historical centre is protected as a cultural monument, with individually protected buildings.
2 ***(1983.) Buzet; Matejčić, Bradanović, Nefat, Barada, 2002; Nefat, Petronijević, Radolović, Vareško, 1994.
3 *** (2002.) Istarska županija; *** (2003.) Master.
4 Šonje, 1976.
5 The development encouraged the gradual transformation of villages in the municipality and completed the process of deagrarization. According to the 1991 census, agriculture supported 4.29% of all the residents in the municipality, which is two times less than the national average (9.1%). Employment in the secondary sector (industry, construction) is dominant with 43.27%, followed by employment in the tertiary services (transport, trade, tourism) and employment in local government, culture and similar activities with 38.94% of the active population.
The transformation is most evident on transport routes from the coast to the interior of Istria, from Pula to Pazin and Rovinj to Labin, that intercept in the municipality Žminj.
6 De Franceschi, 1899:200-210.

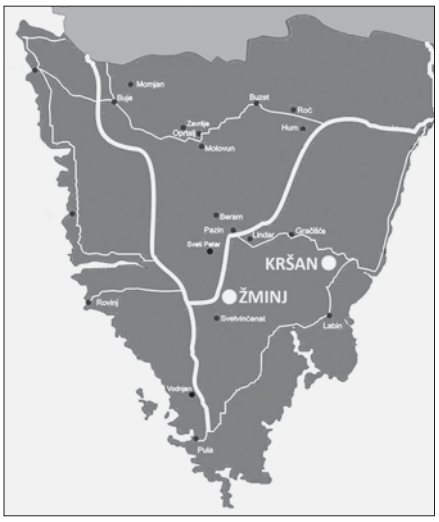


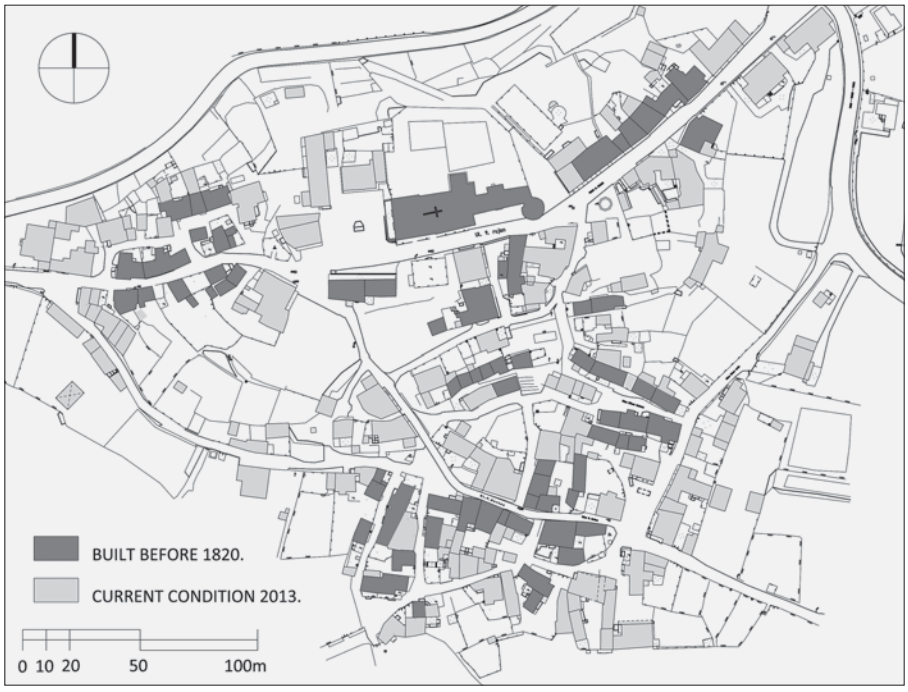
Fig. 3 Map of Istria (author's archive)

Fig. 4 Žminj, Preserved buildings in the historic centre, (author: I. Huić)

Fig. 5 Žminj, View from the south west, (photo by: I. Huić)

Tab. I Correlation between development models and applied analysis for the identification of the identity factors

TOWN	MODEL	ANALYSIS	Identification of existing cultural heritage in the village	Recognition of the social value of identified heritage	Maintenance of cultural heritage in private ownership	Identification of separate entities around each valuable monument) in the center	Recognition within the entire settlement parts that would be new smaller centers
KRŠAN	Ideal reconstruction		+	-	-	+	-
	Entrepreneurial development		+	-	-	-	+
	Sustainable development		+	+	+	+	+
ŽMINJ	Ideal reconstruction		+	-	-	-	+
	Entrepreneurial development		+	-	+	-	+
	Sustainable development		+	+	+	+	+





termined purpose. Configuration of the surrounding terrain and the placement of the new centre of the village allow the development of the village which would not compromise the view of the castle and of the old village (Fig. 6).[7]

The Spatial Plan recognizes the entire area around the historic Kršan as exceptional, substantially preserved landscape.[8]



Fig. 6 Kršan, Medieval village, (photo by: D. Krizmanić)

RESEARCH RESULTS

The case studies of Kršan and Žminj allow us to observe the models and scenarios of the development of historical settlements in central Istria. In addition, the relationship between architectural heritage and development of these settlements would be observed.

The main challenge of the reconstruction of the historic centre, which consists of houses, squares, streets and intangible heritage (way of life, handicrafts and traditions), that local authorities are now facing, is a balance between development, traditional functions and preserving the unique identity of their settlement.[9]

The traditional methods of conservation practices and the protection of historic centres in the case of Kršan and Žminj could not assess the modern interventions in the urban fabric, so they excluded them from the conservation assessment.

Before the start of the application of various models of settlement development, it is necessary to establish the identity factors essential to the restoration in the scope of an integrated urban development. They would be established through the analysis of the following five points:

1. Identification of existing cultural heritage in the village;
2. Recognition of the social value of heritage - values and obstacles that would be encountered during the reconstruction, recognition of local values (intangible heritage);
3. Maintenance of cultural heritage in private ownership[10];
4. Identification of separate entities (in terms of characteristics) around each protected building in the centre that can develop as a smaller "centre"[11]
5. Recognition within the entire settlement (historical and contemporary) of the parts that would in the future be developed as a new smaller centres and prior elaboration of rules for their development (promoting better living conditions and overall development strategy).

These scenarios offer three options of development models: ideal reconstruction of historic settlements, entrepreneurial development and sustainable development.

The model of ideal reconstruction of the historic settlement is based on the evaluation of the best-preserved period. An important feature of this model is the restoration of architectural heritage, which also includes the reconstruction of the unbuilt parts of the settlement and arrangement of squares. The aim of the restoration should be the revival of the medieval village (repopulation) surrounded with preserved historical landscape. This model of development is imposed as the most suitable for an abandoned medieval village of Kršan because of the well preserved historical tissue of the settlement. The detailed urban plan for the old village envisages the reconstruction of 11 of a total of 28 buildings for residential purposes, 8 buildings as public buildings, and 9 buildings already have business purpose (Fig. 9). Reconstruction of only 39% of the buildings in the village as residential, with 32% of the buildings which have a business purpose would not ensure the return of the population in the old village, but would provide a large number of people staying at the village only during a few summer months.[12] The ideal reconstruction does not allow connection of the revitalization of the settlement with the environment, but instead concentrates only on the reconstruction of the buildings.[13]

In the **model of entrepreneurial development**, which has been applied in Žminj, the focus is on the development of zones for the production facilities and industry. The entrepreneurial development model is based on the goals of spatial planning and development of the County of Istria. The backbone of such a development is good infra-

7 The medieval village of Kršan is surrounded by almost untouched medieval landscape.

8 *** (2002.) Kršan; *** (2011.) Stari grad Kršan. In addition to individual buildings designated as cultural property, the plan also provides for the protection of larger areas as cultural landscape. The plan states its determination to protect the landscape and buildings as a resource for further economic development

9 Tweed, Sutherland, 2007; Strange, 1997; Haughton, 1997.

10 In other words how to help owners to take care of their property, the education of the local population

11 The structure of Istrian village is lines of houses, not blocks, therefore we can't talk about blocks as smaller "centers", but it applies to several important monuments that are the center around which a particular neighborhood has developed. For details, see: Huić, Irma (2015), Castles and Settlements of the North-Eastern Istria Between the 10th and the 18th Century – Urban Development and Transformations, doctoral thesis.

12 *** (2011.) Detailed plan, map 1 „Detailed purpose of surfaces".

13 In the practical implementation, the protection of historic landscapes in the Kršan case means the preservation of views of the fields and woods around the castle and preservation of the view of the castle, Kožljak castle and Čepić field.





Fig. 7 Kršan, Loggia (photo by: I. Huić)

Fig. 8 Žminj, View from the south east (photo by: Mount Man)

structure links with major centres such as Pula, Rijeka and Koper. This model does not exclude the development of tourism as an essential factor which is currently on the rise in Žminj area. The Spatial Plan for the Municipality of Žminj envisages the development of a large entrepreneurial zone on the SW edge of the town. Contemporary Žminj, together with the existing business zone located along the northern edge of the historic center, "swallowed" the historical value of the old town. A characteristic silhouette of the Istrian village is no longer recognizable. New entrepreneurial zone closes the remaining views of the Žminj. At the same time, the development of such zones would accelerate the rise in living standard and quality of life, which would affect private owners to maintain historic buildings in their ownership.

The third development model is the **model of sustainable development**. It is based on three factors: economic, social and environmental. The social dimension puts emphasis on improving the quality of life of the population.[14] This is the most important factor when thinking about the inclusion of cultural heritage as a part of the paradigm of sustainable development. Sustainable use of heritage within the sustainable development model includes everyday "use" of heritage as a factor in improving the quality of life of residents in the village.[15]

If we apply this model in Kršan and Žminj, after analyzing compliance with previously established factors that are essential for the restoration within the complete urban development, we can see that the model of sustainable development takes into account all five factors. The model of ideal reconstruction ignores factor 2, 3 and 4 (recognition of social values and the impact of population on the maintenance of the protected heritage), and entrepreneurial development model ignores the social and community development elements of the historic centre. In the model of entrepreneurial development, maintaining heritage in private ownership is ensured because the owners are interested in tourism.

Applying the model of sustainable development in Žminj would require significant interventions in the reconstruction and revitalization of the historic centre that would re-establish the factors that give the unique character of the historic centre (the appearance of house rows, the width of the streets, etc.) and, at the same time, raise the standard of utilities, reduce planned business areas near the town, support a stronger orientation on cultural tourism by investing in the presentation of archaeological sites, restoration and presentation of the castle (Fig. 8).

Depopulation of the historic centre should be stopped with stronger links of the town and its surroundings and households engaged in tourism, including better understanding of particular strengths of each participant in cultural tourism.

Applying the model of sustainable development in Kršan would strengthen the connection of a medieval village with well-preserved historical landscape. Increasing the standard of utilities within the old village and the renovation while respecting its medieval character would help in resettlement and broadening of the activities in cultural tourism (Fig. 7). The restoration of the castle and its new public purpose (maybe a community centre) would also encourage active use of a medieval village.[16]

14 For details, see: Brundtland Commission report (World Commission on Environment and Development, 1987).

15 The study conducted in 2006 among the population of central Istria showed that residents believe that cultural tourism has contributed to better development and better perception of the area, and offering new opportunities for employment. They want to see a better protection of archaeological sites, architectural heritage and cultural identity. As negative aspects, they point out that all the cultural events are happening only in the summer months. For details, see: Project The Rural Tour, INTERREG IIIB CADSES, June 2006 (http://www.europa.eu.int/comm/agriculture/rur/leaderplus/index_el.htm Rural Tour Forum, 2010).

16 Within the course "Built heritage III" on the Faculty of Architecture, University of Zagreb, year 2012/13, the students examined the possibility of restoration of the castle as a community house. The results of the workshop demonstrated the flexibility of the existing historical structure and the ability to fit to the majority of social functions.

CONCLUSION

The model of sustainable development of the settlements for now is the best way to care for the preservation of the architectural and urban heritage and cultural landscape of each community taking into consideration daily use of heritage within the settlement and in their immediate vicinity. The model also allows for sustainable use of the heritage itself.

The restoration of neglected (abandoned) homesteads and households, even when the cost of infrastructure development is irrational, is preferred because of the protection area and landscape. Such a restoration must respect the historic construction, building materials and forms, while ensuring the availability of everyday utilities.

An active policy of the revitalization and restoration of settlements should include the rise of housing and communal standards, better transport links with larger centres, modern agricultural development and other activities.

The residents of central Istria see cultural tourism as one of the stronger drivers of sustainable development that respects the traditions and cultural heritage; it improves the quality of life, preserves the heritage and brings new momentum to the development of this area.

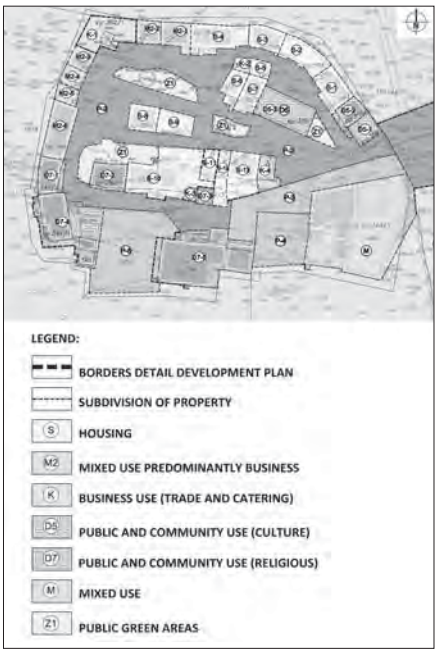


Fig. 9 Detaljni plan uređenja „Stari grad Kršan", izvadak (source: *** (2011) Stari grad Kršan)

BIBLIOGRAPHY

1. De Franceschi, Camillo (1899), *I castelli della vall d'Arsa - Ricerche storiche*, Atti e memorie della Societa Istriana di archeologia e storia patria, vol. 15-18, Rovinj
2. Haughton, G. (1997), *Developing sustainable urban development models*, Cities – The International Journal of Urban Policy and Planning , vol. 14, no. 4, pp. 189-195
3. Matejčić, I.; Bradanović, M.; Nefat, N.; Barada, M. (2002), *Kršan: konzervatorska analiza*, Konzervatorski odjel u Puli, Ministarstvo kulture, Pula
4. Nefat, B.; Petronijević, B.; Radolović, D.; Vareško, V. (1994), *Stari grad u Kršanu, Programsko-urbanističko rješenje* (elaborat), Konzervatorski odjel u Puli, Ministarstvo kulture, Pula
5. Strange, I. (1997), *Planning for change, conserving the past: towards sustainable development policy in historic cities?*, Cities – The International Journal of Urban Policy and Planning , vol. 14, no. 4, pp. 227-233
6. Šonje, A. (1976), *Žminj i Žminjština*, Katedra čakavskog Čakavskog sabora, Žminj
7. Tweed, Christopher; Sutherland Margaret (2007), *Built cultural heritage and sustainable urban development*, Landscape and urban planning, vol. 83, no. 1, pp. 62-69
8. *** (1983), *Buzet: povijesno-građevni razvoj i problemi revitalizacije starog grada* (Dokumentacija za valorizaciju, zaštitu i korištenje građevnog tkiva povijesne jezgre), (koordinator: Milan Prelog), Centar za povijesne znanosti, Odjel za povijest umjetnosti, Zagreb
9. *** (2006), *Prostorni plan uređenja općine Žminj*, Službeni glasnik Općine Žminj, 02/06
10. *** (1999), *Urbanistički plan uređenja industrijske zone Žminj*, Službene novine Općine Žminj, 02/99, izmjene i dopune 06/06, ispravak 05/07
11. *** (2002), *Prostorni plan uređenja općine Kršan*, Službeni glasnik Općine Kršan, 06/02, 01/08, 18/10, 14/12, pročišćeni tekst 23/12, 06/14, 11/14
12. *** (2011), *Detaljni plan uređenja „Stari grad Kršan"*, Službeni glasnik Općine Kršan, 09/11
13. *** (2002), *Prostorni plan Istarske županije*, Službene Novine Istarske Županije 02/02, 01/05, 04/05, 14/05, pročišćeni tekst, 10/08 i 07/10
14. *** (2003), *Master plan razvoja turizma Istre za period od 2004.-2012. godine*, http://www.istra-istria.hr/masterplan/, uvid svibanj 2015.

AUTHORS' BIOGRAPHIES

Irma Huić, Ph.D, Dipl.Eng.Arch., senior conservator in the Croatian Conservation Institute. She received her PhD at the Faculty of Philosophy, University of Zagreb, Department of History of Art with the theme *Castles and Settlements of the North-Eastern Istria Between the 10th and the 18th Century –Urban Development and Transformations*.

Prof. **Mladen Obad Šćitaroci**, Ph.D, Dipl. Eng.Arch., full professor at the Faculty of Architecture, University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. He is head of the research project *Heritage Urbanism*. Areas of research: history of town planning, history of landscape architecture, cultural heritage and revitalization of heritage.
mos@arhitekt.hr, www.scitaroci.hr

MARKO RUKAVINA, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
MLADEN OBAD ŠĆITAROCI, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

ARHEOLOŠKO NASLIJEĐE I URBANISTIČKO PLANIRANJE U MÉRIDI (ŠPANJOLSKA)

MODEL UPRAVLJANJA I UNAPRJEĐENJA

ARCHAEOLOGICAL HERITAGE AND URBAN PLANNING IN MÉRIDA (SPAIN)

MANAGEMENT AND ENHANCEMENT MODEL

KLJUČNE RIJEČI
arheološko naslijeđe
urbanističko planiranje
upravljanje arheološkim naslijeđem
unaprjeđenje arheološkog naslijeđa
urbana integracija

KEY WORDS
archaeological heritage
urban planning
archaeological heritage management
enhancement of archaeological heritage
urban integration

U radu se istražuje međuodnos urbanističkog planiranja i zaštite arheološkog naslijeđa u španjolskom gradu Méridi, gdje se prati kontinuitet naseljenosti od 1. st. pr. Kr. s brojnim vidljivim arheološkim nalazima. Arheološko je naslijeđe u suvremenom razdoblju prepoznato kao osnovni turistički i razvojni resurs. Analizom važnijih urbanističkih planova istražen je urbanistički pristup problematici zaštite i unaprjeđenja arheološkog naslijeđa. Cilj je utvrditi urbanističke pretpostavke važne za urbanu integraciju arheološkog naslijeđa pri čemu se naslijeđe prepoznaje kao aktivni subjekt, a ne zaštićeni objekt. Suvremeni urbanistički planovi prepoznaju se kao model unaprjeđenja arheološkog naslijeđa, kao model revitalizacije povijesne jezgre grada te kao model za kulturni i gospodarski razvoj gradova bogatih naslijeđem.

The paper explores the interrelations between urban planning and protection of the archaeological heritage in the Spanish town of Mérida which has been continuously inhabited since 1st century BC and has many visible archaeological remains which are recognised as the main tourism and development resource. By analysis of relevant urban plans urban planning approach to the protection and enhancement of the archaeological heritage is determined. The aim is to determine urban planning assumptions important for urban integration of archaeological heritage where the heritage is recognized as an active participant and not as a protected object. Valid urban plans are recognized as a model of the archaeological heritage enhancement, as a model of town historic centre revitalization and as a model of cultural and economic development.

UVOD

Grad *Colonia Iulia Augusta Emerita* osnovao je rimski car August krajem 1. st. pr. Kr. na mjestu gdje su se presijecale glavne prometnice Hispanije tako da je grad ubrzo postao važno administrativno, trgovačko i prometno središte te glavni grad provincije Luzitanije. Grad je predstavljao paradigmu rimske urbanizacije s ortogonalnim rasterom ulica, javnim zgradama, sustavom kanalizacije, vodovoda i uređenim zaleđem s poljodjelskim imanjima. Provalom barbara početkom 5. st. grad nije pretrpio veća razaranja, a 469. g. osvajaju ga Vizigoti. Vizigotska uprava traje do 711. godine kada grad bez razaranja osvajaju Arapi u čije doba grad gospodarski propada i gubi na važnosti, a stanovništvo se iseljava. Grad je osvojila kršćanska vojska 1230. g. nakon čega nije došlo do znatnijeg oporavka. U doba dolaska željeznice, u drugoj polovici 19. st., Mérida je bila gotovo ruralno naselje.

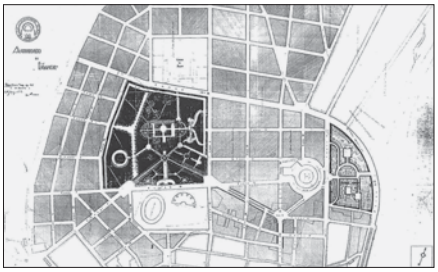
Premda arheološka iskopavanja u Méridi započinju još krajem 18. st. do značajnijih istraživanja i otkrića dolazi tek u prvoj polovici 20. st. kada se iskopavaju i konzerviraju brojne antičke građevine (teatar, amfiteatar, nekropola, terme, hipodrom), a grad postaje turističko odredište. Zbog izbijanja građanskog rata (1936.-1939.) i razdoblja diktature koje je uslijedilo arheološka istraživanja se smanjuju. Tek nakon 1963. godine[1] dolazi do ponovne značajnije aktivnosti na konzervaciji i zaštiti spomenika (teatar, „Dijanin hram", akvedukti, forumski trijem) te na arheološkim istraživanjima. Pravna zaštita arheološkog predjela Méride proglašena je 1973. godine (Sl. 1.).

Mérida postaje glavni grad autonomne zajednice 1983. godine, a nakon toga slijede pojačane graditeljske i druge aktivnosti kao što su: otvorenje novog arheološkog muzeja (1986., arh. R. Moneo), usvajanje novog nacionalnog zakona o kulturnom naslijeđu 1985.[2], proglašenje grada lokalitetom svjetske baštine – UNESCO 1993.[3], osnivanje nove javne ustanove za upravljanje arheološkim naslijeđem 1996.[4] te donošenje posebnog plana povijesne jezgre 2000.[5] Sve je to potaknulo nova arheološka istraživanja, prezentaciju, integraciju i unaprjeđenje arheološkog naslijeđa.

U radu su analizirani važniji prostorni i urbanistički planovi Méride izrađeni u razdoblju od 1927. do 2014. g. u odnosu na problematiku očuvanja naslijeđa i suživota suvremenoga grada s arheološkim naslijeđem. Cilj analize jest ukazati na mogućnosti urbanističkog planiranja u svrhu unaprjeđenja arheološkog naslijeđa i njegove integracije u život grada. Time se stvaraju preduvjeti za održivo korištenje i očuvanje naslijeđa, koje je istodobno i pokretač gospodarskog (turističkog) razvoja.



Sl. 1. Ostaci antičkog hipodroma u Méridi, (izvor: http://emeritosdelpatrimonio.blogspot.com/2014/03/visita-guiada-al-circo-para-alumnos-del.html)



Sl. 2. Urbanistički plan, 1927. (izvor: Barbudo, 2006: 154)

URBANISTIČKI PLAN, 1927. (Sl. 2.)

Prvi urbanistički/regulacijski plan[6] grada obuhvatio je regulaciju ulica na prostoru povijesne jezgre te proširenje grada prema jugo-istoku. Predložen je zahvat u povijesnoj jezgri koji je predviđao rekonstrukciju ulične mreže i „obnovu" glavnih ulica antičkoga grada.[7] Širenje grada se planiralo na neizgrađenom predjelu bogatom arheološkim ostatcima. Do provedbe plana nije došlo zbog izbijanja građanskog rata. U odnosu na arheološko naslijeđe plan se ocjenjuje nepovoljnim zbog planirane zamjenske izgradnje na izgrađenom dijelu arheološkog predjela te planirane nove izgradnje na neizgrađenom dijelu arheološkog predjela. Planom nije predviđena mogućnost otkrića, integracije i prezentacije novih, još neotkrivenih nalaza, iako je na tom predjelu bilo utvrđeno postojanje arheoloških ostataka i pretpostavljeno rasprostiranje antičkoga grada.

URBANISTIČKI PLAN, 1943.-1949. (Sl. 3.)

Planom su se po prvi puta pokazali problemi kompatibilnosti širenja grada i zaštite kulturnog naslijeđa u Méridi. Prostor širenja grada odgovarao je onom planiranom prethodnim planom iz 1927. g. Zbog otkrića arheoloških ostataka visoke vrijednosti i shvaćanja da se slične situacije mogu vrlo vjerojatno ponoviti Uprava za zaštitu kulturno-povijesnog naslijeđa zaustavila je provedbu plana.[8] Plan se u odnosu na arheološko naslijeđe ocjenjuje nepovoljnim zbog širenja grada na arheološki predio bez predviđene mogućnosti novih otkrića, bez integracije naslijeđa s gradom i prezentacije novih, još nepoznatih nalaza.

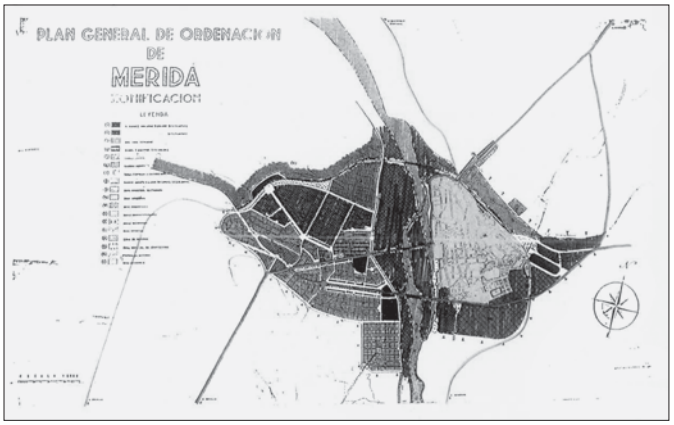
1 Osnivanje ustanove za zaštitu arheološkog naslijeđa grada – *Patronato de la Ciudad Monumental Histórico-Artística y Arqueológica*
2 *Ley de Patrimonio Histórico Español*. Prema tom zakonu povijesni grad se promatra kao cjeloviti fenomen (*yacimiento único*) za koji mora postojati integralni projekt urbane arheologije (*Proyecto Integral de Arqueología Urbana*) koji uključuje četiri osnovna aspekta: istraživanje, konzervaciju, integraciju i uporabu. Integralni projekt podrazumijeva primjenu jedinstvenih kriterija (registar i način dokumentacije), koordinaciju rada te suradnju između arheologa i urbanista. Durán, Rodrígez, 2004: 157-160; ***, 2010: 177-192
3 *Archaeological Ensemble of Mérida*
4 *Consorcio da la Ciudad Monumental Histórico-Artística y Arqueológica de Mérida*
5 *Plan Especial del Conjunto Historíco-Arqueológico*. Taj plan zamjenjuje plan upravljanja zaštićenim arheološkim sklopom.
6 Autori plana: Antonio Gómez Millán, Leopoldo Carrera
7 Barbudo, 2006: 12-13
8 Barbudo, 2006: 13



Sl. 3. Urbanistički plan, 1949.
(izvor: Barbudo, 2006: 184)

Sl. 4. Generalni urbanistički plan
(Plan namjene površina), 1954.
(izvor: Barbudo, 2006: 189)

Sl. 5. Generalni urbanistički plan
(Plan namjene površina), 1971.
(izvor: Barbudo, 2006: 216)





Tab. I Usporedba analiziranih urbanističkih planova u odnosu na arheološko naslijeđe

	Urbanistički plan /Plan regulacije	Urbanistički plan /Plan regulacije	*Plan General de Ordenacion Urbana*	*Plan General de Ordenacion Urbana*	*Plan General de Ordenacion Urbana*	*Plan General Municipal de Ordenacion-revision Mérida + Plan Especial del Conjunto Historíco Arqueológico*
godina usvajanja plana	1927.	1943.-1949.	1954.	1971.	1987.	2000.
autor/i plana	Antonio Gómez Millán, Leopoldo Carrera		García-Pablos, Bailly	Riesco, San-Diez de Ulzurrun	Blein-Sánchez de León	Urbanismo y Arquitectura López-Bermúdez
nepovoljno u odnosu na arheološko naslijeđe						
planirana zamjena/rekonstrukcija postojeće izgradnje na arheološkom predjelu	*					
planirana nova izgradnja / širenje grada na arheološkom predjelu	*	*		*	*	*
nije predviđena mogućnost otkrića, integracije i prezentacije novih/nepoznatih arheoloških nalaza	*	*		*		
nepostojanje konkretnih mjera zaštite arheološkog naslijeđa	*	*		*		
povoljno u odnosu na arheološko naslijeđe						
planirano čuvanje neizgrađenog arheološkog predjela od izgradnje			*			
mjere zaštite kulturnog naslijeđa					*	*
planirano unaprjeđenje smještaja arheoloških spomenika perivojnim i pejsažnim površinama			*	(*)	*	*
planirani zahvati na poboljšanju izgrađenoga gradskog tkiva (smještaj nalaza)						*
potreba izrade detaljnijeg plana izgrađenog područja				*		
utvrđene različite razine zaštite arheološkog naslijeđa						*
podjela arheološkog predjela u različite razdjele/zone dopuštenih zahvata						*
planirana urbanistička integracija arheološkog naslijeđa (urb. projekti)						*
urbanistički sustavni pristup unaprjeđenju arheološkog naslijeđa						*

(*) samo određeni arheološki spomenici

URBANISTIČKI PLAN, 1954. (Sl. 4.)

Generalni urbanistički plan iz 1954.[9] donio je bitne promijene u odnosu na dotadašnje planove i zaštitu arheološkog naslijeđa. Planirani prijelaz grada na drugu obalu rijeke riješio je problem širenja grada, a istodobno omogućio istraživanje arheoloških ostataka.[10] Na predjelu jugo-istočno od povijesne jezgre (ranijim planovima predviđenom za izgradnju) planirane su velike pejsažne površine, a izgradnja nije dopuštena do provedbe sustavnih arheoloških istraživanja.[11]

Doba 1960.-tih godina obilježava znatna neplanska i divlja stambena izgradnja (u suprotnosti s planom) u okolici povijesne jezgre grada te dolazi i do narušavanja smještaja brojnih antičkih spomenika (rimski most, cirkus, akvedukt *San Lazaro*).[12] Plan se u odnosu na arheološko naslijeđe može ocijeniti povoljnim jer se arheološki predio čuva od izgradnje, a uokolo arheoloških nalaza planirane su pejsažne i perivojne površine.

URBANISTIČKI PLAN, 1971. (Sl. 5.)

Novi generalni urbanistički plan[13] predvidio je povezivanje arheološkog predjela teatra i amfiteatra s arheološkim predjelom cirkusa u jednu pejsažnu cjelinu s ciljem objedinjavanja različitih elemenata u zajednički pejsažni okvir (nije provedeno). Predviđala se izrada plana regulacije i preoblikovanja postojećeg izgrađenog područja.[14] Plan ne donosi konkretne mjere zaštite kulturno-povijesnog naslijeđa.[15] Plan se može ocijeniti razmjerno nepovoljnim zbog nepostojanja konkretnih mjera zaštite za unaprjeđenje arheološkog naslijeđa.

URBANISTIČKI PLAN, 1987. (Sl. 7.)

Generalnim urbanističkim planom[16] su prvi puta donesene odredbe o zaštiti kulturno-povijesnog i arheološkog naslijeđa. Planom je predviđeno smanjenje visina izgradnje dopuštenih prethodnim planovima, smanjenje gustoće te potreba obnove i zaštite ambijenata u povijesnoj jezgri. Obje obale rijeke Albarregas su namijenjene pejsažnim površinama s ciljem povećanja raspoloživih pejsažnih površina u gradu, ali i s ciljem urbane obnove degradiranog i narušenog ambijenta u kojem su smješteni antički spomenici. Naglašeno je uređenje pročelja grada prema rijeci te uređenje arheoloških predjela. Planom je predviđeno i novo prometno rješenje ulaza u povijesnu gradsku jezgru, kojim je pomaknuta cesta koja je dijelom prolazila antičkim hipodromom.[17] Plan se u odnosu na arheološko naslijeđe može ocijeniti razmjerno povoljnim zbog planirane sanacije smještaja vidljivih arheoloških nalaza i planiranog uređenja arheoloških predjela. Planom je ipak predviđeno širenje grada na arheološki predio.

URBANISTIČKI PLAN I PLAN ZA POVIJESNO-ARHEOLOŠKO PODRUČJE, 2000. (Sl. 6.)

Izmjene i dopune Generalnoga urbanističkog plana[18] i novi Plan za povijesno-arheološko područje grada[19] (oba su još u primjeni) predstavljaju suvremenu plansku osnovu za očuvanje i unaprjeđenje arheološkog naslijeđa u gradu. Planom je predložena nova proširena granica povijesno-arheološkog predjela te prijedlozi za proglašenje pravne zaštite pojedinačnih spomenika[20] koji do tada nisu bili pod zaštitom kao pojedinačno dobro. Sastavni dio plana su i katalozi arhitektonskih i arheoloških spomenika na prostoru grada.

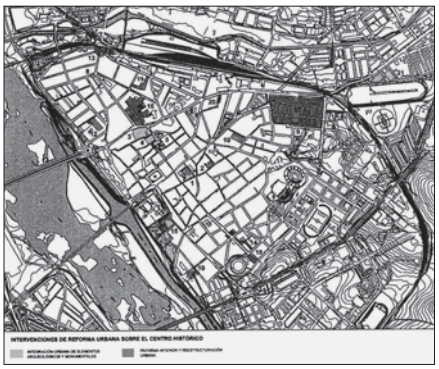
Arheološki spomenici podijeljeni su u tri razine zaštite: A – cjelovita zaštita (odnosi se na spomenike najviše vrijednosti); B – generalna zaštita (odnosi se na konzervirane i pristupačne spomenike u prostorima manjeg urbanističkog značaja, omogućeni su zahvati na njihovu unaprjeđenju); C – arheološki ostatci u ruralnom ambijentu (manje vrijednosti, isključivo arheološki značaj).

Na čitavom području Méride moguća su nova arheološka otkrića, a planom je gradski teren podijeljen u pet razdjela zaštite za koje su predviđeni različiti zahvati:

9 *Plan General de Ordenacion Urbana*, autori: García-Pablos, Bailly
10 Barbudo, 2006: 13
11 *Povijesna vrijednost grada zahtijeva cjeloviti plan istraživanja podzemlja bez kojega ovaj rad, od nacionalnog interesa, uzrokuje napetosti zbog potrebe grada da usmjeri intenzivni suvremeni rast temeljen na Planu Badajoz*. Barbudo, 2006: 187;
Grad treba ostati u postojećim granicama, osim u posebno opravdanim slučajevima. Ta mjera omogućuje izradu plana istraživanja koji će pružiti mogućnost utvrđivanja vrijednosti podzemnih ostataka rimske Méride. Prikladno je izraditi plan parcijalnih aktivnosti koje za cilj imaju zaštitu područja najviše arheološke i spomeničke vrijednosti uspostavljanjem perivojnih prostora za uređenje i poboljšanje naslijeđenoga rimskoga grada:
- posebna zaštita spomeničkih cjelina, prvenstveno područja rimskog teatra, amfiteatra i hipodroma;
- stvaranje pejsažnih/perivojnih površina koje okružuju spomenike;
- ostali predjeli zaštite kao područje rijeke Albarregas koja daje vrijednost sačuvanim akveduktima.

Uspostavljanje predjela zaštite na području prilaznih cesta prema Cáceresu i Madridu:
- *predio vrtnoga grada u blizini rimskog hipodroma i predio na jugu uz novu cestu prema Madridu izgrađene su skromnim četvrtima koje mogu služiti samo do izgradnje „novoga grada" (Nueva Ciudad);*
- *predjeli pričuve na području južno od teatra i amfiteatra te s druge strane nove ceste za Madrid, na kojoj nije moguća izgradnja dok se dovoljno ne istraži i arheološki upozna podzemlje*. Barbudo, 2006: 188-189

12 Barbudo, 2006: 215
13 *Plan General de Ordenacion Urbana*, autori: Riesco, San-Diez de Ulzurrun
14 *Plan de Alineaciones y de Remodelación del casco existente*. Barbudo, 2006: 220-221
15 Barbudo, 2006: 14
16 *Plan General de Ordenacion Urbana*, autor: Blein-Sánchez de León
17 Barbudo, 2006: 14, 246-248
18 *Plan General Municipal de Ordenacion-revision Mérida*, 2000., izrađivač: Urbanismo y Arquitectura López-Bermúdez
19 *Plan Especial del Conjunto Historíco Arqueológico*, izrađivač: Urbanismo y Arquitectura López-Bermúdez
20 *Bien de Interés Cultural* (BIC)



Sl. 6. Karta planiranih zahvata *unutarnje reforme i poboljšanja* te integracije arheološkog nasljeđa, 2000. (izvor: Barbudo, 2006: 293)



Sl. 7. Generalni urbanistički plan (Plan namjene površina), 1987. (izvor: Barbudo, 2006: 247)

- Razdjel I. – posebna zaštita (prostori antičkih foruma, kod nove izgradnje obvezno je arheološko istraživanje, konzervacija i prezentacija arheoloških ostataka *in situ* u podrumskoj etaži);
- Razdjel II. – povišena zaštita (antički grad unutar zidina, prije nove izgradnje propisana su obvezna arheološka istraživanja, očuvanje arheoloških ostataka *in situ* (ponovno zatrpavanje ili prezentacija), zabrana izgradnje podruma, izvedba posebnih temelja);
- Razdjel III. – normalna zaštita (urbanizirano područje antičkoga grada izvan zidina koje uključuje nekropole i prilazne ceste, prije nove izgradnje obvezno je sondiranje, a ako se otkriju nalazi i arheološko istraživanje);
- Razdjel IV. – preventivna zaštita (prostori predviđeni za urbanizaciju, obvezan je arheološki pregled terena, u slučaju otkrića nalaza obvezna je njihova integracija u novu regulaciju);
- Razdjel V. – opća zaštita (neurbanizirano područje grada, izuzeti su ostatci antičkih vodovoda, propisan je obvezan arheološki nadzor).

Osim mjera zaštite u plan su uključeni i prijedlozi zahvata za poboljšanje gradskoga tkiva. Takvi zahvati obuhvaćaju dvije osnovne grupe: a) zahvati u strukturi gradskoga tkiva te b)*unutarnji preustroj i poboljšanje*. Grupa zahvata u strukturi gradskoga tkiva obuhvaća: uličnu mrežu, namjenu i korištenje te novu izgradnju (visina, volumen, tip izgradnje). Grupa zahvata usmjerenih na *unutarnji preustroj i poboljšanje* obuhvaća: urbanističku integraciju arheoloških ostataka, integraciju povijesne jezgre s ostatkom grada te oporavak izgrađenih prostora i unaprjeđenje javnih prostora. Sastavni dio plana predstavlja i niz urbanističkih projekata integracije vidljivih arheoloških ostataka u gradu, koji imaju cilj postizanja suživota rimskoga i suvremenog grada.

U odnosu na arheološko nasljeđe plan se može ocijeniti povoljnim jer su utvrđene razine zaštite nasljeđa, podjela arheološkog predjela u razdjele s dopuštenim zahvatima, planirana je urbanistička integracija arheološkog nasljeđa te je primijenjen sustavni pristup arheološkom nasljeđu.

USPOREDBA URBANISTIČKIH PLANOVA

Od šest urbanističkih planova različitih razina za grad Méridu, izrađenih u razdoblju od 1927. do 2014. godine, dva plana možemo ocijeniti nepovoljnima u odnosu na arheološko naslijeđe (1927., 1943.), razmjerno nepovoljnim možemo ocijeniti generalni plan iz 1971., dok tri plana možemo ocijeniti povoljnim u odnosu na arheološko naslijeđe (1954., 1987., 2000.koji uključuje i *Plan Especial*). Planom iz 1954. godine pokušalo se riješiti očuvanje arheološkog naslijeđa planiranjem prelaska grada na drugu obalu rijeke. Plan iz 1987. te njegove izmjene i dopune 2000. godine predstavljaju suvremenu plansku osnovu za očuvanje i unaprjeđenje naslijeđa u gradu s ciljem suživota arheološkog naslijeđa i suvremenoga grada. Temeljem specifičnog metodološkog pristupa (*Plan Especial,* 2000.) utvrđene su različite razine zaštite arheološkog naslijeđa, arheološki predjel je podijeljen u razdjele/zone dopuštenih zahvata, izrađeni su prijedlozi zahvata na poboljšanju izgrađenoga gradskog tkiva te na integraciji arheološkog naslijeđa.

ZAKLJUČAK

Primjer provedbe planskog procesa revitalizacije povijesne jezgre i urbane obnove pojedinih dijelova grada Méride, povezan s procesom upravljanja i urbane integracije arheološkog naslijeđa grada, a temeljen na važećim prostorno-planskim dokumentima prepoznat je kao:

1) mogući **model revitalizacije i urbane obnove** gradova ili njihovih dijelova s vidljivim arheološkim naslijeđem te kao
2) mogući urbanistički **model upravljanja i unaprjeđenja** vidljivog arheološkog naslijeđa u gradovima i naseljima.

Takav planski model moguće je primijeniti i u drugim gradovima ili naseljima s bogatim arheološkim naslijeđem. Primjena modela podrazumijeva visoki stupanj poznavanja arheološkog potencijala nekog područja, a najbolje je primjenjiv kod gradova s arheološkim nalazima dobre sačuvanosti (najčešće ostatci iz antičkoga doba) zbog trajnijih materijala od kojih su građeni.

LITERATURA I IZVORI

1. *** (2000.), *Plan general de Ordenacion – Revision Mérida/Plan Especial del Conjunto Historico-Arqueologico*
2. *** (2010.), *Mérida 2000 Años de Historia 100 Años de Arqueología*, Museo Nacional de Arte Romano de Mérida/Consorcio de la Ciudad Monumental de Mérida/Instituto de Arqueología de Mérida, Mérida
3. *** (2014.), *UNESCO Periodic Report – Second Cycle Section II-Archaeological Ensemble of Mérida*
4. Barbudo, F. (2006.), *Mérida, su dasarollo urbanístico*, Asamblea de Extremadura, Mérida
5. Barroso, A. (2003.), *Urbanismo y patrimonio: el Plan Especial del Conjunto Arqueológico de Mérida*, „Foro", no. 30, str. 2-3
6. Durán, R. M., Germán Rodrigez, F. (2004.), *Veinticinco años de arqueología urbana en Mérida*, „CuPAUAM", no. 30, str. 153-166
7. Fernández, R., Grondona, J. (1999.)m *El planeamiento y la protección del patrimonio: criterios generales sobre la intervención en la ciudad histórica y metodología. El caso del plan especial de protección del conjunto de Mérida*, „Mérida Ciudad y Patrimonio", vol. 3, no. 3, str. 69-83
8. Rukavina, M. (2015.), *Metoda integracije arheološkog naslijeđa u urbanističkom planiranju*, doktorska disertacija, Arhitektonski fakultet Sveučilište u Zagrebu
9. http://mefra.revues.org/449

AUTHORS' BIOGRAPHIES

Marko Rukavina, Ph.D, architect, senior research assistant at the Department of Urban Planning, Spatial Planning and Landscape Architecture, Faculty of Architecture University of Zagreb. He is a researcher on scientific project *Heritage Urbanism*. Area of research: field of urban planning, town planning and landscape architecture with an emphasis on the issues of integration and enhancement of archaeological heritage by urban and spatial planning methods.
marko.rukavina@arhitekt.hr

Prof. **Mladen Obad Šćitaroci**, Ph.D, architect, full professor at the Faculty of Architecture, University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. He is head of the research project *Heritage Urbanism*. Areas of research: history of town planning, history of landscape architecture, cultural heritage and revitalization of heritage.
mos@arhitekt.hr, www.scitaroci.hr

JESENKO HORVAT, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
MARINA PAVKOVIĆ, Zagreb Fair, Zagreb, Croatia

CIRKULARNO PLANIRANJE I PROGRAMIRANJE
TRANSFORMACIJA ARHEOLOŠKOG LOKALITETA KASTRUM U CENTAR ZA POSJETITELJE OTOČAC

CIRCULAR PLANNING AND PROGRAMMING
TRANSFORMATION OF ARCHEOLOGICAL SITE KASTRUM TO VISITOR CENTER OTOČAC

KLJUČNE RIJEČI
preobrazba
arheološko nalazište
cirkularna ekonomija
komercijalna održivost
Kastrum, Otočac

KEY WORDS
transformation
archaeological site
circular economy
commercial sustainability
Kastrum, Otočac

U priopćenju se daje prikaz integralnog razvojnog modela prostornog planiranja i programiranja temeljenog na metodi urbanističke, ekonomske i kulturne konsolidacije. Zbog svog multisektorskog pristupa nazvan je "cirkularno planiranje i programiranje". Oslanja se na načelima cirkularne ekonomije koja, kao instrument razvoja lokalnih ekonomija, aktivira i stavlja u funkciju sve lokalne resurse, rezultirajući smanjenim trošenjem prirodnih resursa, štednjom energije, smanjenjem otpada, zaštitom životne sredine i u konačnici otvaranjem novih radnih mjesta. Polazište cirkularnog projektiranja jest reciklaža, prenamjena, popravak i prerada postojećeg, te projektiranje novog koje će izvedbom i korištenjem biti prilagođeno rastućem trendu kružne ekonomije. Metoda je istraživana kroz projekt redefinicije i revalorizacije postojećeg sklopa na području nalazišta Kastrum u Otočcu i njegove preobrazbe u Centar za posjetitelje Otočac.

The text presents integral model of physical planning and programming based on the method of urban, economic and cultural consolidation. Because of its multi sectoral approach the model is called "Circular design (Planning and Programming)." It relies on the principle of circular economy, which as an instrument of the local economy development activates all local resources, resulting in reduced consumption of natural resources, saving energy, reducing waste, protecting the environment and ultimately creating jobs. Circular design includes recycling, reuse, repair and processing. It means a new way of using existing and design of new which will be realised and used according to the growing trend of circular economy .The method has been investigated through the project of redefinition and evaluation of existing space contents in the area of the archaeological site "Kastrum in Otočac" and its transformation into a "Visitor Center Otočac".

UVOD

Priopćenje daje prikaz integralnog razvojnog modela prostornog planiranja i programiranja temeljenog na metodi urbanističke, ekonomske i kulturne konsolidacije. Zbog svog multisektorskog pristupa nazvan je "cirkularno planiranje i programiranje". Oslanja se na načela cirkularne ekonomije koja, kao instrument razvoja lokalnih ekonomija, aktivira i stavlja u funkciju sve lokalne resurse, rezultirajući smanjenim trošenjem prirodnih resursa, štednjom energije, smanjenjem otpada, zaštitom životne sredine i u konačnici otvaranjem novih radnih mjesta te sveukupnim rastom kvalitete života. Polazišteje cirkularnog projektiranja reciklaža, prenamjena, popravak i prerada, novi način korištenja postojećeg, te projektiranje novog koje će izvedbom i korištenjem biti prilagođeno rastućem trendu kružne ekonomije. Metoda je istraživana kroz projekt redefinicije i revalorizacije postojećeg prostorno građevnog sklopa na području arheološkog nalazišta Kastrum u Otočcu i njegove preobrazbe u Centar za posjetitelje Otočac.

ARHEOLOŠKI LOKALITET KASTRUM

Današnji Otočac u Lici razmjestio se uokolo *Kastruma* – srednjovjekovnoga plemićkoga grada (Wasserburg), na otočiću usred rijeke Gacke i poplavnog područja jedinstvene gačanske doline. Mada prvi zapisi potječu iz 1316. godine, ime grada spominje se i ranije na Bašćanskoj ploči vezano uz benediktinski samostan Sv. Mikule.[1] Hrvatski knezovi, među kojima i krčki (kasnije Frankopani) na toponimu grade svoje sjedište, potvrđujući tako, po svemu sudeći, laku branjivost položaja. Da je tome tako, potvrđuje i povijesna činjenica da utvrdu niti Turci nisu uspjeli zaposjesti, mada su stoljećima kružili područjem.

Kako se radi o lokaciji neposredno uz središte grada na kojoj su se neprekidno odvijale gradbene i infrastrukturne preinake, vidljivih ostataka srednjovjekovnoga grada danas je ostalo malo. O tome svjedoči i zapis objavljen u kulturnoj rubrici web portala Glas Gacke, datiran 19. 12. 2012., svega dva mjeseca nakon što su u listopadu iste godine započela i završena početna istraživanja na lokalitetu srednjovjekovnoga Staroga grada. Bila su to prva službena istraživanja ikad provedena na lokalitetu, koja su financijski poduprli Grad Otočac i Ministarstvo kulture Republike Hrvatske. Zbunjuje činjenica da su se utvrdom starom barem osam stoljeća, smještenoj na području izrazito dinamičnih povijesnih zbivanja, službene institucije i struka odlučili baviti s takvim izrazitim povijesnim odmakom, o čemu govori i autor gore spomenutog članka.[2] S obzirom da je arheološko istraživanje organiziralo Gacko pučko otvoreno učilište Otočac, u provedbi Muzeja Like iz Gospića i pod stručnim vodstvom arheologinje dr. sc. Tatjane Kolak, u nastavku priopćenja se navode rezultati koje je po završetku početnog istraživanja sažela voditeljica istraživanja, ukazujući na potrebu provođenja cjelovitog i sustavnog istraživanja.[3]

Slijedeće (drugo po redu) istraživanje arheološkoga nalazišta Stari grad (Kastrum) Otočac uslijedilo je u kolovozu 2014., dvije godine nakon prvog i trajalo je svega deset dana. Nastavak istraživanja je i tada vodila dr. sc. Tatjana Kolak. Rezultati iskapanja nisu bili spektakularni, no pronađena je arheološka građa iz druge polovice 15. odnosno prve polovice 16. stoljeća.[4] Uočljiva je visoka razina iščekivanja lokalnoga stanovništva vezana uz, za njih, mistično i misteriozno nalazište. Istodobno je iskazana i bojazan da tim tempom istraživanja još barem nekoliko otočkih generacija neće spoznati vrijednosti povijesne baštine uz koju žive. Toga su bile svjesne i vlasti grada Otočca. Stoga su godinu dana prije početka arheoloških radova naručili stručnu studiju na temu komercijalnog aktiviranja prostorne cjeline. Studija je imala za cilj ponuditi održivi razvojni model koji će urbanistički i ekonomski revitalizirati zapušteno nalazište, ne zapriječivši pritom daljnja arheološka istraživanja.[5]

CENTAR ZA POSJETITELJE OTOČAC

Okruženje i položaj

Grad Otočac nalazi se na atraktivnom položaju između dva nacionalna parka – Sjeverni Velebit i Plitvička jezera, od kojih potonji godišnje posjeti preko milijun posjetitelja.

1 http://www.glasgacke.hr/?ispis=detalji&novost=829&kat=71

2 "Gotovo nevjerojatno zvuči da do danas arheoloških istraživanja tako intrigantnoga lokaliteta nije bilo. Na jugoistočnoj strani uz zidinu ostao je mali trag pravokutne kule. Građena je velikim blokovima priklesana kamena (…) odudara od romaničkih i ranogotičkih načina gradnje, pa ju to smješta u još starije razdoblje od samih zidina. Postoji pretpostavka da se radi o ostatku neke specifične arhitekture, možda templarske. Gacka je, naime, bila templarski posjed 50-ak godina u 13. stoljeću. Osim toga, s druge strane ulice ispod drvene šupe jedva se naziru plitki zidovi nekadašnje župne crkve sv. Marije, koja se prvi put spominje 1501. godine. Denivelacija terena koja prati lagano uzdignuti kružni prostor uokolo bivše vojne pekare zapravo označava položaj nekadašnjih zidina uokolo starog kaštela. I to je sve." (http://www.glasgacke.hr/?ispis=detalji&novost=829&kat=71)

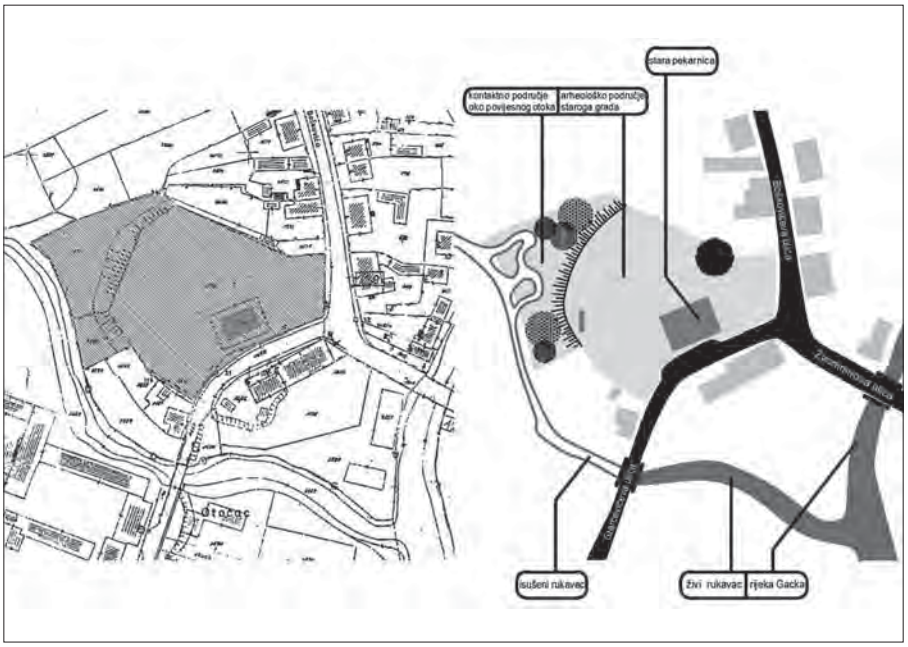
3 "Nakon tih kratkotrajnih i djelomičnih istraživanja manjeg opsega (za koje je izdvojen iznos od svega trideset tisuća kuna, op.aut.) provedenih po prvi put na iznimno značajnom srednjovjekovnom lokalitetu, središnjem naselju nekadašnje župe Gacka, a svakako i šire, nužno je što prije pristupiti cjelovitom projektu sustavnog istraživanja. U tom prvom istraživanju evidentirali smo da je zbog višestoljetnih građevnih aktivnosti do nedavnih dana, lokalitet višekratno devastiran te da relativno intaktni sloj možemo očekivati tek na dubini od 150 centimetara (…), budući da je veći dio devastiran izgradnjom današnje prometnice na istoku i recentnog objekta na zapadu (…), tragovi građevnih aktivnosti mogu se pouzdano očekivati od početka 14. stoljeća jer se zemlja Otočac prvi put spominje u povelji iz 1300. godine u vezi s knezom Dujmom Krčkim. Međutim, to ne isključuje mogućnost da je građenja bilo i u još ranijim razdobljima, u kojima se također gospodarilo tim prostorom, a mogao je biti pogodan prostor za naseljavanje i u prapovijesti. Tu tezu potkrepljuju naznake u pronađenoj pokretnoj građi iz sonde 1. Radi se o većem broju ulomaka prapovijesne keramike ispremiješanih s fragmentima posuđa iz kasnog srednjovjekovlja i bližih faza (…) Svakako bi se puno jasnija i cjelovitija slika dobila kada bi se istražila veća površina lokaliteta." (http://www.glasgacke.hr/?ispis=detalji&novost=829&kat=71)

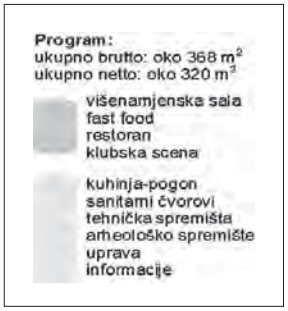
4 http://www.glasgacke.hr/?ispis=detalji&novost=5545&kat=71

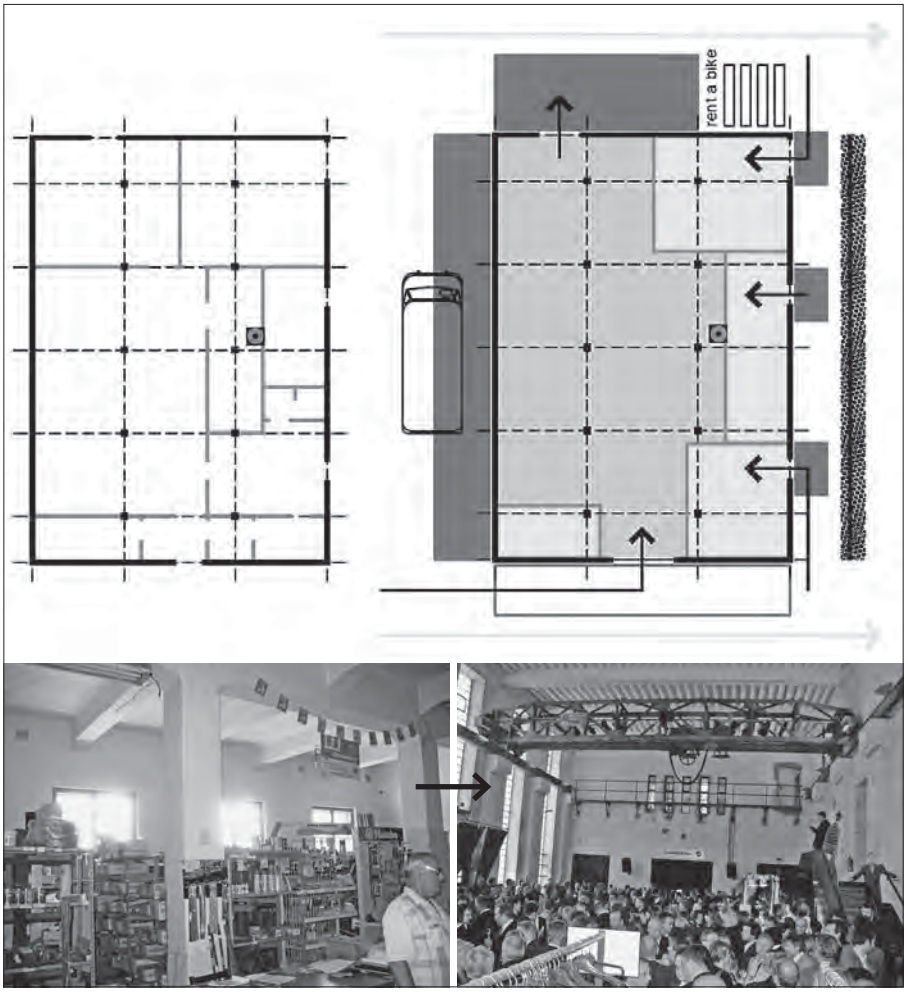
5 "Otočac – program korištenja i uređenja čestica 2518, 2519 I 2520 K.O. Otočac", Naručena studija koju je izradio Arhitektonski fakultet Sveučilišta u Zagrebu, 2011., autorski tim: J. Horvat i M. Pavković.

Sl. 1. Zatečeno stanje i prijedlog uređenja nalazišta (izvor: autori, 2011.)

Sl. 2. Arhitektonsko preoblikovanje postojećeg skladišta na nalazištu, privremeno zadržavanje građevine (izvor: autori, 2011.)









Sl. 3. Fotosimulacije uporabe i recikliranja zatečenoga gradbenog inventara na nalazištu (izvor: autori, 2011.)

Dio njih na jezera dolaze prolaskom kroz grad Otočac. To je činjenica koju je potrebno sustavno valorizirati. Istodobno, s obzirom da je smješten na glavnom ulazu u grad, nalazište "Kastrum" predstavlja prvu točku dodira posjetitelja, svojevrsni *"welcome point"* grada i kao takav ima izuzetnu turističku vrijednost (Sl. 1.). Svojim povoljnim prometnim položajem na raskrižju nekoliko ulica, nudi niz kulturnih, turističkih i gospodarskih prednosti, čija odgovarajuća valorizacija podiže razinu spremnosti grada za kvalitetnu informaciju i doček. Svemu dodatno pridonosi činjenica da se lokalitet nalazi uz cestu koja spaja grad Otočac s državnom autocestom.

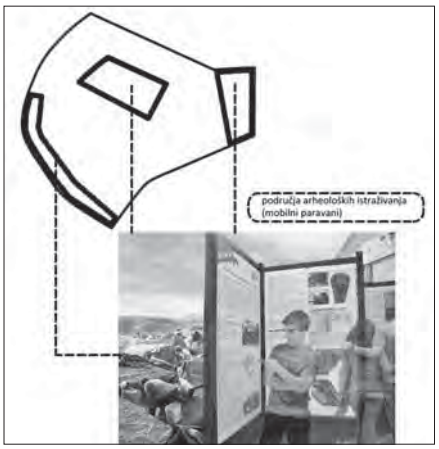
Modalitet korištenja

Polazeći od činjenice da se na nalazištu nalazi neistraženo arheološko blago, koje može biti turistički atraktor i za vrijeme istraživačkih radova, studijom je predloženo da se nalazište transformira u Centar za posjetitelje Otočac. S obzirom da su, zbog konzervatorskih ograničenja, zahvati u volumen postojeće građevine i eksterijer ograničeni, naglasak je kratkoročno stavljen na prenamjenu postojeće građevine u turističke informativne i ugostiteljske svrhe uz minimalne građevne zahvate (Sl. 2.).

Predviđeno je korištenje mobilnih drvenih platformi na isušenom rukavcu rijeke Gacke (za relaksaciju i odmor), te marketinško isticanje arheoloških radova koji se provode *in situ*. Dugoročno se predviđa povratak vode u isušeni rukavac i afirmacija *plavi* kao tradicijskog plovila. Iz tog razloga su svi predloženi prostorni zahvati (vanjski i unutarnji) površinskog karaktera, promjenjivi i/ili reverzibilni (Sl. 3.).

Razvojni učinak

Izvedbom projekta preobrazbe "Arheološkog nalazišta Kastrum" u "Centar za posjetitelje Otočac", Grad Otočac ostvaruje višestruku korist: urbanistički konsolidira ulazni dio grada; turistički, odnosno gospodarski, potiče razvoj ponude grada kroz prihvat i zadržavanje posjetitelja; kulturno jača jedinstveni arheološki atraktor financijskom samoodrživošću koja će pridonijeti njegovu daljnjem razvoju. U konačnici, Centar za posjetitelje Otočac, gostu će pružiti parkirališni prostor, informaciju, kulturnu i autohtonu ponudu. Žiteljima svoga grada pružit će mjesto susreta, stvaranja nove vrijednosti i radnih mjesta. Gradu Otočcu donijet će punjenje proračuna i rast gradskoga proizvoda.



Sl. 4. Arheološka istraživanja i radne prezentacije istraženog *in situ*
(izvor: autori, 2011.)

RAZVOJNA METODA

Polazišta i kriteriji

Prostorno programsko istraživanje krenulo je od nekoliko polaznih postavki:

- kulturni identitet lokacije zadan je postojanjem još neistraženog arheološkog nalazišta;
- arheološko nalazišteje glavni razvojni čimbenik lokaliteta;
- neistraženost arheološkog nalazišta je specifični razvojni čimbenik lokaliteta;
- prostorni smještajnalazišta (na glavnoj gradskoj prometnici) čimbenik je njegove turističke te samim tim i ekonomske konkurentnosti.

Polazne postavke, te uz njih vezani čimbenici, utjecali su na utvrđivanje kriterija bitnih za odabir razvojnog modela:

- povijesna baština mora ostati neoštećena i dostupna za daljnje istraživanje;
- prostorno programski zahvat treba biti neinvazivan, te omogućiti daljnje nesmetano istraživanje;
- prostorno programski zahvat treba biti inovativan i komercijalno atraktivan. Sadržaji trebaju biti komplementarni i komercijalno atraktivni, te jačati ekonomsku samoodrživost;
- ekonomska samoodrživost prostora treba pridonijeti daljnjem istraživanju baštine.

Cilj je bio razviti model koji će metodom kružnih prostorno programskih zahvata pomiriti arheološko bogatstvo lokacije (Sl. 4.) s održivom komercijalizacijom prostora, a grad Otočac ojačati za novu atraktivnu točku kao sastavnicu cjelokupnog razvojnog procesa grada. Predloženi prostorni zahvati (vanjski i unutarnji) površinskog su karaktera u cilju nesmetanog istraživanja arheologije i očuvanja baštine, te u svrhu nesmetanog konzervatorskog nadzora.

Krajnji je cilj preobrazba "Arheološkog lokaliteta Kastrum" u "Centar za posjetitelje Otočac",koji će svojom polivalentnošću opravdati poduzetnička ulaganja, podići razinu turističke usluge i obogatiti ponudu grada koristeći njegov kulturni i povijesni potencijal.

Razvojni model

Primjena metode cirkularnog planiranja dovela je do integralnog razvojnog modela temeljenog na urbanističkoj konsolidaciji ulaznoga dijela grada, ekonomskoj konsolidaciji zapuštenog dijela grada i kulturnoj kosolidaciji zapušteng arheološkog naslijeđa.

Model je zbog svog multisektorskog karaktera nazvan "cirkularno planiranje i programiranje". Oslanja se na načelu cirkularne ekonomije[6] koja kao instrument razvoja lokalnih ekonomija aktivira i stavlja u funkciju sve lokalne resurse, rezultirajući smanjenim trošenjem prirodnih resursa, štednjom energije, smanjenjem otpada, zaštitom životne sredine i u konačnici otvaranjem novih radnih mjesta.[7] Analogija ima uporište u iterativnom kreativnom postupku koji dinamično preispituje iznova postavljene programske i fizičke odnose u prostoru.

Za razliku od linearnog modela rasta, koji se oslanja na sustavno trošenje postojećih resursa, a kojim se globalno gospodarstvo razvijalo još od industrijske revolucije, kružno, odnosno cirkularno gospodarstvo, je svjesno obnovljivo. (Sl. 5.) Sukladno tome, težište cirkularnog projektiranja jest reciklaža, prenamjena, "popravak i prerada", novi način korištenja postojećeg, te projektiranje novog koje će izvedbom i korištenjem biti prilagođeno rastućem društvenom trendu uvođenja cirkularne (kružne) ekonomije.[8]

ZAKLJUČAK

Provedbom projekta preobrazbe "Arheološkog nalazišta Kastrum" u "Centar za posjetitelje Otočac", Grad Otočac ostvaruje višestruku korist: urbanistički konsolidira ulaznu

6 A circular economy is an alternative to a traditional linear economy (make, use, dispose) in which we keep resources in use for as long as possible, extract the maximum value from them whilst in use, then recover and regenerate products and materials at the end of each service life. (http://www.wrap.org.uk/content/wrap-and-circular-economy)

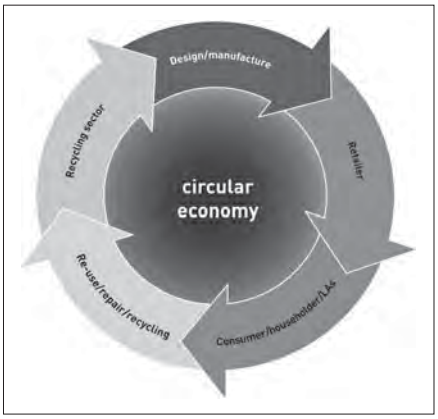
7 Towards a circular economy: A zero waste programme for Europe /* COM/2014/0398 final */

8 Prijedlog rezolucije EU Parlamenta o učinkovitoj uporabi resursa: prijelaz na cirkularnu ekonomiju (2014/2208(INI); EU komunikacije: Prema kružnom gospodarstvu: program nulte stope otpada za Europu" (COM(2014)0398), „Inovacijama do održivog rasta: biogospodarstvo za Europu" (COM(2012)0060); „Resursno učinkovita Europa – vodeća inicijativa u okviru strategije Europa 2020." (COM (2011)0021); „Europa 2020. – strategija za pametan, održiv i uključiv rast" (COM (2010)2020).

dio grada; gospodarski potiče razvoj turističke ponude grada kroz prihvat i zadržavanje posjetitelja; kulturno jača jedinstveni arheološki atraktor financijskom samoodrživošću koja će pridonijeti njegovurazvoju. Centar za posjetitelje Otočac gostu će pružiti parkirni prostor, informaciju, kulturnu i autohtonu ponudu. Žiteljima grada Otočca pružit će mjesto susreta, stvaranja nove vrijednosti i radnih mjesta. Gradu Otočcu donijet će punjenje proračuna i rast gradskog proizvoda.

Znanstveno i stručno, projekt je poslužio za istraživanje i razradu metode cirkularnog programiranja/planiranja/projektiranja – razvojnog modela oslonjenog na paradigmu cirkularne ekonomije, koja kao instrument razvoja lokalnih ekonomija aktivira i stavlja u funkciju sve lokalne resurse, rezultirajući smanjenim trošenjem prirodnih resursa, štednjom energije, smanjenjem otpada, zaštitom životne sredine i otvaranjem novih radnih mjesta.

Zadaća cirkularnog projektiranja jest da to prepozna i pruži kreativna, inovativna i stručno odgovorna rješenja.



Sl. 5. Model cirkularne ekonomije (izvor: http://www.wrap.org.uk/content/wrap-and-circular-economy)

LITERATURA

1. Horvat, J.; Pavković, M. (2011.), *Otočac – program korištenja i uređenja čestica 2518, 2519 i 2520 k.o. Otočac*, studija, Arhitektonski fakultet Sveučilišta u Zagrebu
2. *** (2014.), *Prijedlog rezolucije EU Parlamenta o učinkovitoj uporabi resursa: prijelaz na cirkularnu ekonomiju* (2014/2208(INI)
3. *** (2014.), *Towards a circular economy: A zero waste programme for Europe* /COM/2014/0398 final/
4. *** (2014.), *EU komunikacije: Prema kružnom gospodarstvu: program nulte stope otpada za Europu*, (COM(2014)0398)
5. *** (2012.), *Inovacijama do održivog rasta: biogospodarstvo za Europu* /COM(2012)0060/
6. *** (2011.), *Resursno učinkovita Europa – vodeća inicijativa u okviru strategije Europa 2020*, /COM(2011)0021/
7. *** (2010.), *Europa 2020. – strategija za pametan, održiv i uključiv rast* /COM(2010)2020/

AUTHORS' BIOGRAPHIES

Prof. **Jesenko Horvat**, Ph.D, architect, associate professor at the Faculty of Architecture, University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture, teaches Urbanism, City Planning Workshop and Urban Workshop. He won several urban and architectural competitions and an award on Slavonian Biennale in Osijek, for architecture and urban planning.
jhorvat@arhitekt.hr

Marina Pavković, economist and Ph.D student on Faculty of Architecture, University of Zagreb. Holds the position of General Manager of the Zagreb Fair. In addition to scientific and professional work in the field of spatial economics and branding, deals with strategic development planning and urban marketing.
marina.pavkovic1@zg.t-com.hr

ANNA SULIMOWSKA-OCIEPKA, Silesian University of Technology, Gliwice, Poland

TROUBLESOME HERITAGE: A BURDEN OR A CHANCE FOR A DEVELOPMENT
CASE STUDY OF UPPER SILESIAN AGGLOMERATION, POLAND

ZAPUŠTENO NASLIJEĐE: OPTEREĆENJE ILI PRILIKA ZA RAZVOJ
PRIMJER INDUSTRIJSKOG PODRUČJA GORNJE ŠLESKE, POLJSKA

KEY WORDS
architecture
industrial heritage
urban renewal
urban landscape
industrial agglomeration

KLJUČNE RIJEČI
arhitektura
industrijsko naslijeđe
urbana obnova
urbani krajolik
industrijska aglomeracija

In the cultural landscape of the industrial cities, evolving at the turn of 20th century, there is usually lack of elements that are commonly recognised as the cultural heritage. It is factory halls and chimneys that have taken over. In the period of the restructuring of industry the valuable post-industrial buildings were often destroyed before they reached historical value. With the change in perception of the post-industrial architecture in the 1990's, also a change in the views about the renewal of degraded areas took place. Nowadays, in the age of increasing competitiveness of the cities, the development potential of industrial heritage is appreciated. Such actions are also taken in the Upper Silesian Agglomeration (Poland), and show how industrial heritage can enhance the development potential and build creative city spaces.

U kulturnom krajoliku industrijskih gradova i sklopova (aglomeracija), koje su se razvile na prijelazu iz devetnaestog u dvadeseto stoljeće, najčešće nedostaju elementi koji se inače povezuju s kulturnim naslijeđem. Brojne vrijedne postindustrijske građevine su uništene prije nego li su postale povijesno naslijeđe. S promjenom percepcije postindustrijske arhitekture devedesetih godina dvadesetog stoljeća mijenja se i stav prema oporavku degradiranih područja. Danas, u vremenu rastuće kompetitivnosti gradova, razvojne mogućnosti industrijskog naslijeđa prihvaćene su kao veoma važni elementi nove pozitivne slike gradskog prostora. Sličan je pristup ostvaren i u primjeru industrijskog predjela u Gornjoj Šleskoj (Poljska), jednom od najvećih industrijskih sklopova u Europi, koji pokazuje način na koji industrijsko naslijeđe može unaprjediti razvojni potencijal i stvoriti nove kreativne gradske prostore.

INTRODUCTION

The Upper Silesian Agglomeration is situated in the south–west of Poland. Today the region is the largest and most densely populated urban agglomeration in Poland. The area of the Agglomeration covers 1200 km^2 with a population of 2.5 million. The industry still employs about 50% of the working population. Similarly to other European industrial agglomerations, the Upper Silesian Agglomeration was formed in the 19th and 20th centuries as a result of an intensive industrial development in the coal basin. Industrial development began here nearly 200 years ago, with the discovery of shallow coal deposits, and the first coal mines and steel mills started to operate in the first half of the 19th century. The Industry initiated by the Prussian state developed here, taking advantage of the latest technologies. After World War II Upper Silesia was located within present Polish borders and the industry's further development was based on the centrally controlled socialist economy. In the 90's of the 20th century the country underwent a political and economic transformation and a lot of outdated and underfunded industrial complexes collapsed, which resulted in the need to restructure the traditional industry.

ORIGIN OF THE PROBLEM - FACTORS RELEVANT TO THE HERITAGE IDENTITY

Industry over the years was a generator of economic development here – owing to it the area which only 200 years ago was sparsely populated has transformed into one of Europe's largest industrial agglomerations. The result of the industrialisation is the present cultural landscape of the Upper Silesian Agglomeration, which was formed by the developing cities, large industrial complexes, and workers' estates. The industrial settlements that surrounded the arising coal mines and a dense network of roads and railways was connecting steelworks and the sparse cities of a historical origin. The dynamic development, subordinated only to the requirements of the narrowly conceived economy of production, was creating the amorphous polycentric urban structure, with no care for urban composition and beauty of the city space (Fig. 1).

In the period of economic transition and the collapse of traditional industries, it became troublesome ballast and an obstacle to the harmonious development of Agglomeration. Large areas of degraded wasteland and abandoned industrial buildings were and still are real barriers to the development of the Upper Silesian cities. On the one hand, they are spatial barriers, which disintegrate the urban structure of the cities. Moreover, they form mental barriers, deepening the negative stereotype of dirty industry and discouraging investment.

HERITAGE PROTECTION CRITERIA AND THE RELIANCE OF INDUSTRIAL HERITAGE

In western European countries, the economic transformation leading to recession and the downfall of traditional branches of the industry started about 30 years earlier. Cities and whole regions were faced with the problem of historic industrial buildings degraded by industrial activities. Many architecturally and culturally precious buildings were destroyed before they acquired a historic value. Often it turned out that such radical decisions were incorrect and the continuous modernisation and financial support of the collapsing industry was not bringing the desired effects. In the 1980s, together with the change of the way of thinking and perception of historic industrial architecture, the idea about the restoration methods of degraded areas underwent a change.[1]

The beauty and the cultural value of the historic industrial buildings has now been recognised and they have been included in the circle of broadly understood cultural heritage. Nowadays, such an approach is not surprising, but it had taken us lot of years of experience before we admitted that the industrial culture belonged to the European cultural heritage and required a similar protection. The experience of the Western European countries shows that the potential hidden in the industrial heritage makes it possible to create a new, positive image of the degraded spaces. Its potential also brings measurable economic benefits.

1 Alfrey, Putnam, 1992: 41; Walczak, 2010: 6

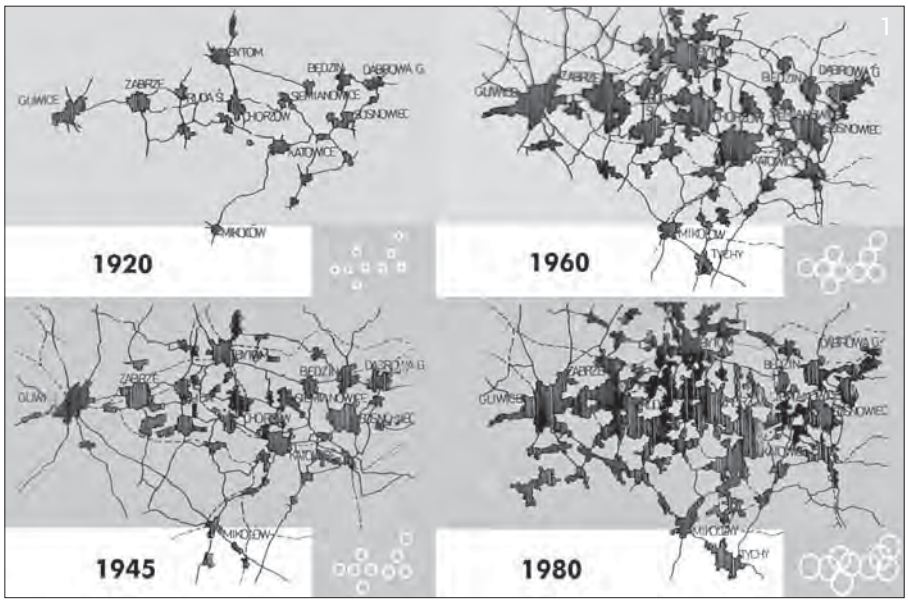


Fig. 1 Development of the Upper Silesian Agglomeration (source: Juzwa, 2010: 34)



Fig. 2 Ferdinand Coal-Mine, Katowice, beginning of the 20th Century (source: http://fotopolska.eu/foto/400/400411.jpg)



Fig. 3 Area of Culture, former Ferdinand Coal-Mine, Katowice (photo by A. Sulimowska-Ociepka, 2015)



Fig. 4 New Silesian Museum, Katowice (photo by A. Sulimowska-Ociepka, 2015)



Fig. 5 Guido Coal-Mine during a performance, Zabrze (source: http://www.kopalniaguido.pl)



Fig. 6 Aerial view of a former Gliwice Coal-Mine, currently transformed into a Centre of Business and Education, Gliwice (photo by A. Witwicki, 2014)



Fig. 7 Miners' changing-hall and engine-hall buildings converted into an education center and an office building (photo by A. Sulimowska-Ociepka, 2015)

METHODS AND MODELS FOR INDUSTRIAL HERITAGE REVITALISATION

These experiences also define the course of actions being currently taken in Upper Silesia, although the scale of the problem here is significantly higher than in the majority of industrialised areas of Western Europe.[2] The problem does not concern the individual objects included in the urban structure of the cities, but vast spreads of degraded land. In addition, the collapse of traditional industry, which for years was the basis for the development of the region, has resulted not only in an economic problem but also in the social problem of unemployment. The largest problems are the vast areas of degraded industrial and post-industrial waste sites. Located in the downtown area they present an obstacle to the harmonious development of the urban structure. Moreover, redbrick halls of beautiful architectural detail, the most typical industrial buildings of the cultural landscape are falling into ruins.

Despite previous experiences of Western Europe, common errors related to the restructuring of heavy industry in Upper Silesia could not be avoided in the first period of economic transformation. Initially, the restructuring assumed two directions. In the first case, the plants were maintained by constant subsidising of the unprofitable production, which brought huge financial losses. In the latter case, the collapsing factories were closed down, the industrial facilities being demolished or becoming a ruin, the degraded land, often well located, was waiting for a new strategic investor, who did not appear. Such actions deepened a number of negative socio-economic and spatial phenomena, related to the collapse and restructuring of the industry, and resulted both from inadequate funding and from the lack of complementarity of undertaken interventions.

It was no until Poland entered the European Union in 2004 that new possibilities of financing and introducing new complex revitalisation actions appeared. The actions are aimed at preserving and strengthening the potential of the industrial heritage through remediation of degraded brownfield sites and through the adaptive re-use of historic industrial buildings. Strategies and objectives of the revitalisation depend on the development visions of individual cities, but they are always based on preserving a place's identity and on the creating of a new positive image, based on the promotion of art and culture and on the dependency of science and technology.

CULTURE AND ART MODEL

One of the most interesting examples of intervention in the post-industrial area of the city is creating the so-called Area of Culture on the grounds of the former Ferdinand coal-mine, which worked until 1999 in the downtown of Katowice city - the capital of the region (Fig. 2). After its closure the majority of surface structures were demolished. Only a few redbrick halls, representing the greatest historical value were preserved, but the 20 ha of degraded post-industrial landscape became a burden on the way to the harmonious development of the city centre for over 10 years.

On taking control of the land the city authorities decided upon its revitalisation through creating a high quality urban space, grouping cultural objects. Today the 'Area of Culture" includes the Concert Hall of the National Symphony Orchestra[3], the International Conference Centre[4], but the most interesting and connected with the history of the place is the New Silesian Museum[5] (Fig. 3). Within 2 years of construction an inconspicuous boxes appeared between the historical post-industrial buildings. However, their genuine values, as well as a surprise, are hidden under the ground's surface, where a visitor may find a reference to the place's mining traditions. Above the surface there appears merely 6 architecturally neutral glass boxes, which illuminate the exhibition space. The historic building of the engine house has been adapted into a restaurant, and the clothing warehouse has been transformed into a Polish Center of Stage Design. The symbol of the mine, the shaft tower, after building an elevator on, has been transformed into a viewing platform (Fig. 4).

With the construction of the Area of Culture, a degraded and isolated post-industrial area has been re-included in the urban structure of the city. Both the alteration of the place's image and an increase in the attractiveness of the grounds surrounding the

2 The scale and complexity of the problem in Upper Silesian Agglomeration can be compared to the Ruhr area in Germany, where degraded brownfield sites have been covered by a comprehensive revitalisation within the IBA EmscherPark programme in years 1989 - 1999.

3 Concert Hall of the National Symphony Orchestra is designed by Konior Studio. The great 1800-seats concert hall is considered to be one of the best in the world. The redbrick façade refers to the local building tradition and the identity of the place.

4 International Conference Centre was designed by JEMS Architekci as multifunctional place for congress, conference, exhibition, fair and performance with total surface area of 39 000 m^2. Dark, dynamic form, covered with geen roof emerges from the surroundings.

5 The new Silesian Museum was designed by Riegler Riewe Architekten. The exhibition hall with total surface area of 6000 m^2 is hidden 14 m under the ground and presents pre-war and contemporary arts collection.

investment are of considerable importance for the development of a modern and creative city.

INDUSTRIAL TOURISM MODEL

Zabrze – a typical Silesian industrial city has decided to build its new image based on industrial tourism. Guido Mine and Luisa Mine, two Zabrze coalmines characterised by unique historical value, were open to the public after the coal resources stopped being exploited. In 2010 they were incorporated in ERIH - the European Route of Industrial Heritage, an organisation, which promotes and connects the most valuable industrial heritage objects in Europe. Apart from being a tourist attraction, Guido Mine is also an arena of various cultural events, including concerts, theatre performances and art exhibitions, all of them being held underground at a depth of 320 m. These actions have created an attractive venue where people arrive from all over the region, the city having gained a positive image (Fig. 5).

SCIENCE AND TECHNOLOGY MODEL

Gliwice – one of the few historic cities within the Silesian Agglomeration – has based its economic development strategy on the development of science and technology. One of the activities following the strategy was the revitalisation of the grounds of the former Gliwice coalmine. After the mine had been closed down in 2000, more than 15 hectares of a degraded land covered with slag heaps, railway lines, shafts and coke batteries appeared. This area posed an ecological threat but, on the other hand, due to its location, was a great place for new investments. The strategy of the revitalisation of this area was both to create an educational center, a business incubator, and to boost the development of innovative companies in the R&D and IT sectors. The method of renewal was based on preservation and adaptation of the most characteristic monumental red-brick miners' changing-hall and engine-hall for a new function, as well as on re-cultivation of the degraded surrounding area for location the new objects forming a science and industry park (Fig 6).

The miners' changing-hall has been converted into a local college and an education center. The engine-hall building has been transformed into an office building. Originally, the huge undivided interiors were filled with independent structures, housing office space. 15 hectares of a reclaimed brownfield has been transformed into a local Silicon Valley, providing jobs for creative young people, at the same time being an architectural testing ground, on which the seats of innovative companies combining science, technology and industry are currently being built. The area which ten years ago was utterly degraded, precious historical buildings close to crumbling, is now a landmark of the city, which, by promoting its industrial heritage, is trying to live up to the expectations of the contemporary life (Fig. 7).

CONCLUSION

The European experience and a brief history of actions taken in Upper Silesia prove that the industrial heritage is a valuable component of cultural landscape on which one may build economic, social and cultural development of cities and industrial regions. In the cultural landscape of the industrial cities and agglomeration, evolving at the turn of 20th century, there is usually a lack of elements that are commonly recognised as cultural heritage. There are no admirable palaces, historic churches or priceless works of art. In the area of industrial cities it is factory halls, chimneys and technical monuments that have taken over. They are the ones to create the place's identity, which should be highlighted and used to build a new quality and be competitive in the globalised world. Growing awareness of the value of industrial heritage makes it become an element of the strategy of urban development, and the need for its conservation and use of its potential has been repeatedly recorded in the documents stating the course of urban policy in the European Union.[6]

6 The most important are: The Venice Charter (1964), The Nizhny Tagil Charter for the Industrial Heritage (2003), The Dublin Principles – Joint ICOMOS – TICCIH Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes (2011), Greenwich Declaration Europa Nostra Industrial and Engineering Heritage Committee – IEHC (2011), UNESCO Recommendation on the Historic Urban Landscape (2011), Resolution 1924 (2013) Industrial heritage in Europe

Upper Silesian Agglomeration, due to its history of industrial development, abounds in postindustrial objects of impressive architecture. Some of them have irretrievably disappeared, some have been given a new life and a new function, but others are still waiting for their turn. It's for the best as there is still a lot to be done in that matter. However, due to enormous costs of such interventions and the scale of the problem, one should select only the objects of the greatest development potential, holding complementary cultural and spatial value. The most significant cultural and spatial values include: the object's connection with the urban structure along with transport availability, a relatively low degree of degradation and spatial qualities enabling the adaptation of historical buildings to their new functions.

BIBLIOGRAPHY

1. Alfrey J.; Putnam T. (1992), *The Industrial Heritage; Managing resources and uses*, London, Routledge, ISBN 0-414-07043-0
2. Juzwa N. (2010), *Architektura i urbanistyka współczesnego przemysłu*, Gliwice, Wydział Architektury, Politechnika Śląska, ISBN 978-83-926402-2-6
3. Opania S. (2012), *Tożsamość a wizerunek obszarów poprzemysłowych: przykład aglomeracji górnośląskiej*, Gliwice, Wydawnictwo Politechniki Śląskiej, ISBN 978-83-7335-995-6
4. Sulimowska-Ociepka A. (2009), *Hidden Beauty of an Industrial City*, ULAR 4 – Urban Landscape Renewal, Attractivenes of the City, pp. 785-790, Gliwice, Wydział Architektury, Politechnika Śląska, ISBN 978-83-926402-1-9
5. Sulimowska-Ociepka, A. (2013), *Industrial Heritage in the Landscape of the Upper Silesian Agglomeration*, Central Europe Towards Sustainable Building, CESB 13, pp. 275-278, Prague, ISBN 978-80-247-5015-6
6. Walczak B. (2010), *Zespoły fabryczno-mieszkalne w europejskim przemyśle włókienniczym*, Łódź, Politechnika Łódzka, Zeszyty Naukowe, no. 1084, ISSN 0137-4834

AUTHOR'S BIOGRAPHY

Anna Sulimowska-Ociepka, Ph.D, is a lecturer and assistant professor in the Faculty of Architecture at the Silesian University of Technology, Gliwice, Poland. She was awarded the EU Prize for Cultural Heritage in 2006 for her Ph.D thesis on the Old Workers' Estates in Upper Silesia. Her main research area focuses on industrial heritage and its influence on the development of the modern city space.
anna.sulimowska-ociepka@polsl.pl

KRISTINA CAREVA, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
BOJAN BALETIĆ, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
MORANA PAP, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

PREOBRAZBA NASLIJEĐENE INDUSTRIJSKE ARHITEKTURE U PROSTOR ZA INTERDISCIPLINARNA ISTRAŽIVANJA

POTICAJ NOVIM STRATEGIJAMA PROSTORNOG RAZVOJA

TRANSFORMATION OF THE INDUSTRIAL ARCHITECTURE HERITAGE IN THE SPACE FOR INTERDISCIPLINARY RESEARCH

AN ENCOURAGEMENT FOR NEW SPATIAL DEVELOPMENT STRATEGIES

KLJUČNE RIJEČI
industrijsko nasljeđe
sveučilišni kampus
istraživanja u umjetnosti i tehnologiji
interdisciplinarno istraživanje
adaptacija arhitektonskog nasljeđa

KEY WORDS
industrial heritage
university campus
arts and technology research
interdisciplinary research
refurbishment of architectural heritage

Zagrebačko Sveučilište se na početku 21. tisućljeća usmjerilo od obrazovnog prema istraživačkom, što je započeto 2006. godine kada je zemljište bivše Vojarne Borongaj dodijeljeno na korištenje Ministarstvu znanosti za novi kampus Sveučilišta u Zagrebu. Urbani razvoj na području novoplaniranoga kampusa ostavio je u naslijeđe nekoliko zgrada koje je, iako ih ne svrstavamo u kulturno naslijeđe, bilo vrijedno zadržati i uklopiti u novu strategiju te tako ostvariti kontinuitet prostornog razvoja. Posebice je zanimljiva zgrada robnog vojnog spremišta zbog njenih prostornih kvaliteta te jasne industrijske estetike. Unutar scenarija programiranja kampusa za tu je zgradu predviđena nova namjena Centra za umjetnička istraživanja. Smještajem nekonvencionalnog sadržaja Centra unutar granica Borongaja, želi se apostrofirati uloga Kampusa kao revitalizatora urbane preobrazbe gradske četvrti te pokretača novog promišljanja.

The University of Zagreb is currently shifting its focus from education to research which started in 2006 when the site of the former military barracks was assigned for the new Borongaj Campus. The newly planned campus area inherited several buildings which, even if we do not classify them as cultural heritage, would be worth keeping and incorporating into the new strategy, thus achieving continuity of the spatial development. The building of the army stock warehouse is particularly interesting in this respect, because of its spatial qualities and distinct industrial aesthetics. This building shall receive a new role in accordance with the campus programming scenario – centre for artistic research. The role of the Campus in revitalizing urban transformation of the city district and its role as a motivator of new ideas in general will be emphasized by placing the Centre with its non-conventional contents within borders of Borongaj.

UVOD

Tema povezivanja umjetnosti i novih tehnologija koristeći interdisciplinarne trendove prisutna je na svjetskoj i domaćoj sceni od pedesetih godina 20. stoljeća, uz dodatnu aktualizaciju posljednjih dvadesetak godina. Taj trend prepoznat je i na Zagrebačkom sveučilištu koje se od obrazovnog usmjerava k istraživačkom te intredisciplinarnom, među ostalim i pokretanjem Centra za umjetnička istraživanja. Rezultati takvih istraživanja često su inovativni i neočekivani, a jednako je takva i ideja da se Centar, unutar novoplaniranog Sveučilišnog kampusa Borongaj, smjesti u postojeću i napuštenu zgradu vojnog skladišta. Prenamjena postojeće zgrade vojnog skladišta u prostore Centra govori o mogućnosti da nezaštićeno naslijeđe svjedoči o prostornoj preobrazbi urbane cjeline te da pomoću novih obrazaca korištenja ostvaruje kontinuitet prostornog razvoja.

INTERDISCIPLINARNA ISTRAŽIVANJA U UMJETNOSTI I TEHNOLOGIJI

Interdisciplinarnost karakterizira želja za poticanjem dijaloga među disciplinama radi artikulacije, međusobne prilagodbe i reinterpretacije novih oblika znanja.[1] Interdisciplinarna suradnja na rješavanju zadataka doprinosi razvoju novih dijaloga, zanimljivijih od onih koje vode pripadnici iste profesije.[2] Različita izražavanja među strukama ne znače nužno da je razumijevanje njihovih pripadnika otežano, već da iste riječi imaju drugačije značenje unutar različitih ambijenata.[3] Posebno je zanimljivo povezivanje znanstvenika, koji probleme često oslovljavaju na teoretskoj razini, i umjetnika, koji su više usmjereni k produkciji.[4] Ponekad do razgovora među pripadnicima različitih disciplina dolazi spontano, no potpuni razvoj interdisciplinarnog dijaloga pretpostavlja njegovo odvijanje u odgovarajućem prostoru, unutar institucija ili studija.

Početkom 20. stoljeća sveučilišta su već naveliko provodila taksonomiju znanja, pa je u toj razgrananoj podjeli bilo teško razmjenjivati zamisli među strukama. To je potaknulo institucionaliziranje interdisciplinarnog djelovanja umjetnika i inženjera s osnovnim ciljem omogućavanja prostora za razgovor te dokidanjem do tada postavljenih okvira u kojima je svako znanje i razmišljanje trebalo umetnuti u ispravno imenovanu ladicu. U osamdesetim godinama 20. stoljeća, uslijed težnji da se odredi utjecaj novih tehnologija na svakodnevni život, osnivaju se institucije koje djeluju još i danas. Dvije najpoznatije institucije nastale u tom razdoblju su *Zentrum für Kunst und Medientechnologie Karlsruhe* (ZKM) i *Massachusetts Institute of Technology Media Lab* (MIT Media Lab). (Sl. 1., Sl. 2.) U 21. stoljeću institucije se osnivaju pri sveučilištima koja su uvidjela potrebu istraživačkog djelovanja nekoliko disciplina na nekom problemu te razvijanje mišljenja izvan tradicijskih okvira.[5]

BIPOLARNI SPEKTAR INSTITUCIJA ZA INTERDISCIPLINARNA ISTRAŽIVANJA U UMJETNOSTI I TEHNOLOGIJI

Rezultati interdisciplinarne suradnje najčešće su nepredvidivi, a samim time i novi, odnosno inovativni. Isto tako i sam cilj istraživanja i rada ne mora od početka biti jasan ili se može tijekom procesa mijenjati. Obično se radi o znatiželji, osjećaju da nešto može biti ili može funkcionirati drugačije. Neki od rezultata mogu obogaćivati ljudsku percepciju u vidu umjetničkih radova, kao u slučaju ZKM-a iz Karlsruhea, a neki su praktično primjenjivi te značajni za poboljšanje kvalitete života, o čemu svjedoče radovi stručnjaka MIT Media Laba. Na osnovi tih uvida osmišljen je bipolarni spektar koji u jednom polu postavlja umjetničko stvaranje podržano tehnološkim dostignućima, a u drugom polu društveno osjetljive inženjerske projekte dodatno osnažene kreativnim umjetničkim impulsom.[6] Pol umjetničkog stvaranja u sprezi s novim tehnologijama predstavlja ZKM, dok pol inženjersko-umjetničkih pronalazaka predstavlja MIT Media Lab. (Sl. 3.) Potonja institucija bavi se primjenom nesvakidašnjih istraživačkih pristupa kako bi se odredio utjecaj novih tehnologija na svakodnevni život, dok se ZKM bavi brzim razvojem informacijskih tehnologija i promjenama u socijalnim strukturama te pruža forum znanosti, umjetnosti, politici i ekonomiji, uz suradnju s drugim institutima.

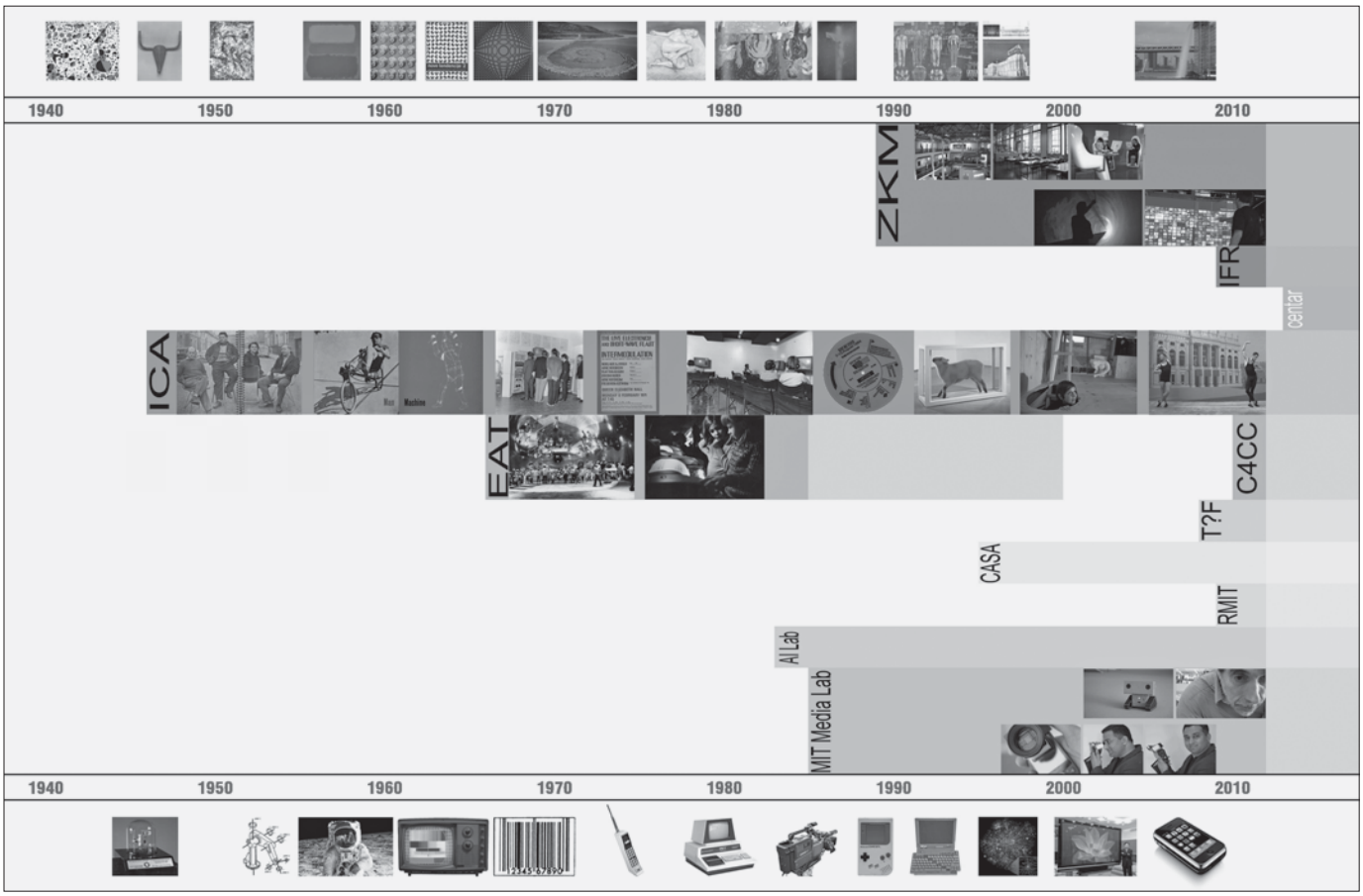


Sl. 1. Prikaz radnih prostora MIT Media Laba u Wiesner Building (foto: Bojan Baletić)



Sl. 2. Prikaz izložbenih i radnih prostora ZKM-a u Karlsruheu (izvor: http://collection.daimler.com, pristup 15.01.2012.)

1 Thompson Klein, 1990: 11
2 Obrist, 2003: 301
3 Obrist, 2003: 342-343
4 Obrist, 2003: 384
5 Careva, 2012: 47
6 Careva, 2012: 48-49



Sl. 3. Grafikon bipolarnog spektra institucija za interdisciplinarna istraživanja u umjetnosti i tehnologiji (izradila Kristina Careva)



Sl. 4. Smještaj Centra za umjetnička istraživanja unutar plana prvonagrađenog rada na javnom natječaju za izradu idejnog urbanističko-arhitektonskog rješenja za Znanstveno-učilišni kampus Borongaj – projekt *Park B* ureda "njiric+ arhitekti"

CENTAR ZA UMJETNIČKA ISTRAŽIVANJA SVEUČILIŠTA U ZAGREBU

Zagrebačko sveučilište na početku 21. stoljeća stavilo je još veći naglasak na istraživanje i prijenos tehnologija za što je trebalo osigurati nove prostore. Godine 2006. Vlada Republike Hrvatske dodijelila je na korištenje Ministarstvu znanosti zemljište bivše vojarne Borongaj za razvoj novog Kampusa te za prateće institute i agencije. Tada je pokrenuta i inicijativa za stvaranje Centra za umjetnička istraživanja te njegov smještaj unutar kampusa Borongaj. Stvaranje Centra inspirirano je potrebom i naslijeđem interdisciplinarnih istraživanja u Hrvatskoj. Tijekom posljednjih pedesetak godina Zagreb neprestano dokazuje svoju važnost u stvaranju i objašnjavanju te interpretaciji moderne umjetnosti u sprezi s novim tehnologijama.[7] Centar se osniva kako bi postao prostor kreativnih istraživanja u presjeku umjetnosti i tehnologija, prostor inkubacije ideja i realizacija te naposljetku, kako bi njegovo utemeljenjepotaknulo stvaranje novih interdisciplinarnih studija.

Promatrajući bipolaran spektar i pokušavajući u njemu smjestiti Centar za umjetnička istraživanja, logično je smjestiti ga bliže konceptu ZKM-a. Ta je težnja vidljiva iz Pravilnika o ustrojstvu i djelovanju Centra, a za nju postoje povijesni i tehnološki razlozi. Povijesno gledano, Zagreb je već pola stoljeća važna točka umjetničkih istraživanja pri čemu kao najznačajnije platforme od međunarodnog interesa možemo spomenuti Exat 51,[8] Nove tendencije[9] te Media-Scape.[10] S druge strane, sve veći razvoj i prisutnost informatičkih i komunikacijskih tehnologija otvara prostor kreativnog i umjetničkog korištenja tehnologija. Sveučilišno okruženje na Kampusu, gdje će Centar djelovati, čine većinom tehnološki fakulteti te nekoliko društvenih. U tom kontekstu, Centar za umjetnička istraživanja vidi se kao potencijal razvoja kreativnosti i kulture, ali i inovativnih tehnoloških rješenja za novi Kampus. Smještaj Centra na novom kampusu Borongaj planiran je kako bi on karakterom svog programa i aktivnosti stimulirao dinamičnost i komunikaciju sveučilišne, urbane i kulturne sredine te potaknuo sinergiju akademske zajednice sa stanovnicima šireg područja. Centar bi trebao biti simbol novog Kampusa i atraktor na razini grada.

PROJEKT PRENAMJENE POSTOJEĆE ZGRADE VOJNOG SKLADIŠTA NA KAMPUSU BORONGAJ

Prostor kampusa Borongaj posljednjih je stotinjak godina prolazio preobrazbe od livada izvan grada, prvog aerodroma, do vojarne okružene gradskim tkivom.[11] Takav razvoj na području novoplaniranog Kampusa ostavio je u nasljeđe dvije zgrade koje je, iako nisu svrstane u kulturno nasljeđe, bilo vrijedno zadržati i uklopiti u novu strategiju te tako ostvariti kontinuitet prostornog razvoja.[12] Krajem 2010. godine raspisan je natječaj za izradu idejnog urbanističko-arhitektonskog rješenja za kampus Borongaj u Zagrebu na kojem je prvu nagradu osvojio rad pod nazivom "Park B", djelo grupe arhitekata iz ureda "njiric+arhitekti", pod vodstvom arhitekta prof. Hrvoja Njirića. Projektni program predviđao je zadržavanje i trajnu obnovu nekih zgrada, među kojima je i vojno skladište hrane (Objekt 37) koje je, zbog prostornih kvaliteta te jasne industrijske estetike, predviđeno za prenamjenu u zgradu Centra. (Sl. 4.)

Postojeća zgrada vojnog skladišta pripada nezaštićenom arhitektonskom nasljeđu. Zgrada potječe iz vremena kada je prostor današnjega Kampusa služio kao aerodrom te je zbog svoje starosti vrijedna poštovanja, iako se godinama ne koristi te je u lošem stanju. Sastoji se od prizemlja i kata u punoj tlocrtnoj površini 95 x 25 metara te podrumskog prostora pod manjim dijelom volumena. Unutrašnjost zgrade odlikuju dva otvorena, longitudinalna prostora visine oko 4 m, postavljena jedan iznad drugog, definirana obodnim zidovima te stupovima u pravilnom rasteru 520 cm x 830 cm. Uz zabatne zidove smještena su dva stubišta, a kat i prizemlje povezani su i teretnim dizalom. Krov malog nagiba je dvostrešan. Na duljim pročeljima vidljiva je nosiva konstrukcija stupova i greda, a u svakom je rasteru smješten veliki horizontalno postavljen prozor ili vrata. (Sl. 5.) Prema prvonagrađenom natječajnom rješenju kampusa Borongaj, uz zapadno pročelje zgrade predviđen je glavni pješački tok u smjeru sjever-jug, dok će istočnim pročeljem zgrada graničiti sa sveučilišnom livadom.

7 Pravilnik Centra, inačica od 27.01.2009.

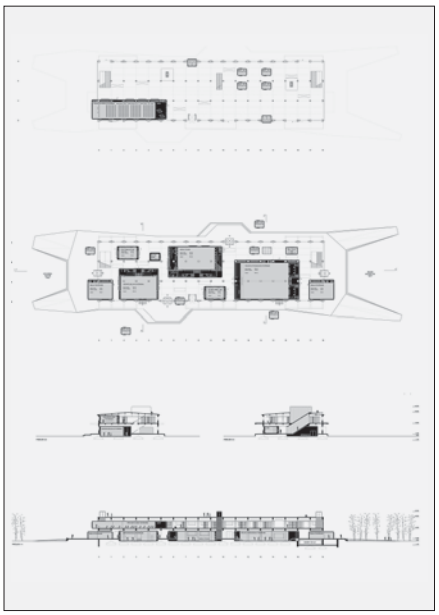
8 EXAT 51 (Eksperimentalni atelje) naziv je grupe čiji su članovi bili slikari i arhitekti koji su se zalagali za apstraktnu umjetnost, suvremene vizualne komunikacije te sintezu svih disciplina likovnog stvaralaštva. EXAT 51 djelovao je u Zagrebu od 1950. do 1956. godine.

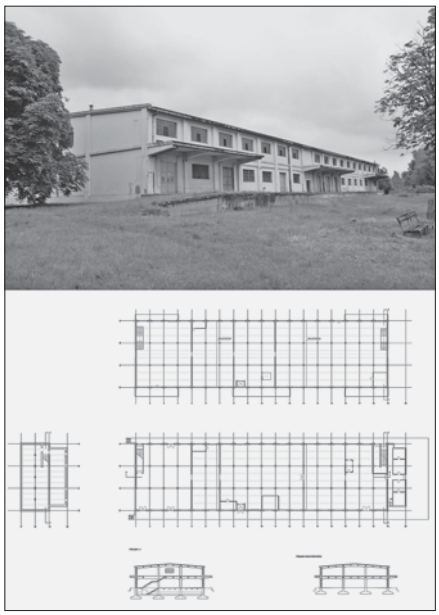
9 Naziv Nove tendencije označava pet međunarodnih manifestacija (izložbe, seminari, publikacije) koje su u razdoblju od 1961. do 1973. godine održane u Zagrebu. Manifestacije su stekle međunarodni ugled te su dale poticaj stvaranju pokreta istog imena, a kasnije se naziv Nove tendencije počeo koristiti za različite umjetničke težnje toga doba.

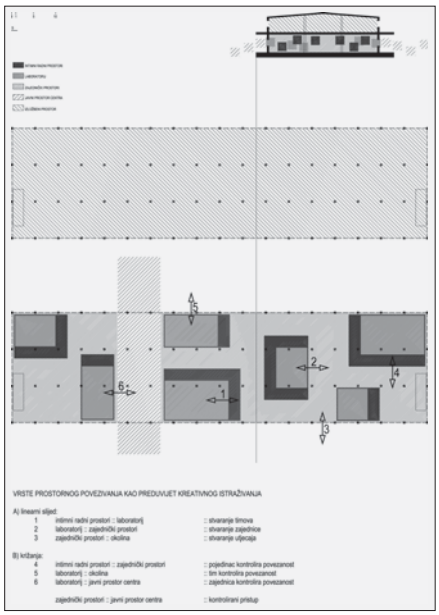
10 Manifestacija Media-Scape nastala je početkom 1990-ih godina u Zagrebu u želji da se povežu tradicija, odnosno izvori suvremenih stremljenja u umjetnosti, s njihovim perspektivama u budućnosti te da se na taj način medijskoj umjetnosti daju nove odrednice.

11 „Bivši aerodrom na Borongaju izgrađen je 1926. godine. Na njegovoj zapadnoj strani sačuvani su i danas zaštićeni kao spomenici kulture svi stambeni objekti, upravna zgrada, dva dvostruka hangara za smještaj zrakoplova te još jedan dvostruki hangar na sjevernom dijelu bivšeg aerodroma, uz željezničku prugu. Hangari se danas nalaze unutar kompleksa Holdinga Končar. Svi ovi objekti sagrađeni su prije Drugoga svjetskog rata. Na istočnoj strani bivšeg aerodroma, na području današnjeg Znanstveno-učilišnog kampusa Borongaj, nalazi se nekoliko objekata koji su izvorno sagrađeni za smještaj zrakoplovaca, skladište živežnih namirnica te dva manja objekta, jedini sagrađeni u vrijeme Nezavisne Države Hrvatske a jedan od njih je u to doba bila zgrada uprave zračne luke Zagreb i služio je za prihvat i otpremu putnika." Iz teksta neobjavljenog rukopisa Marka Jerasa.

12 Zgrada vojnog skladišta hrane (Objekt 37) je katnica izgrađena u drugoj polovini 1930-ih godina. Zgrada tehničkih radionica (stolarija, građevinske sekcije i intendantski servisi – Objekt 210) je prizemnica, izgrađena 1987. Zgrade su u dobrom stanju. Iz dostupnog materijala nije bilo moguće utvrditi autore.







Sl. 5. Projekt prenamjene zgrade vojnog spremišta u prostore Centra za umjetnička istraživanja u kampusu Borongaj autorice Helene Paver Njirić: tlocrti, presjeci i pročelja

Sl. 6. Postojeće stanje zgrade vojnog spremišta namijenjenog za prostore Centra za umjetnička istraživanja u kampusu Borongaj. Gore: fotografija eksterijera (foto: Rene Lisac). Dolje: tlocrti, presjeci i pročelja (Objekt 37 / Centar za umjetnička istraživanja / Borongaj / Zagreb / HPNJ +, verzija 09.05.2010)

Sl. 7. Shematski prikaz vrsta prostornog povezivanja kao preduvjeta kreativnog istraživanja na primjeru prenamjene vojnog skladišta na Borongaju u Centar za umjetnička istraživanja (foto: K. Careva)

Projektom prenamjene arhitektica Helena Paver Njirić predlaže: „Konceptualno se zadržava i ostaje dominantna industrijska estetika i čistoća armiranobetonske konstrukcije – 'umještanjem' prostornih jedinica – modula – prostora za studijski rad, radionica i dvorana, slobodno u prostor. Moduli se dimenzioniraju prema potrebi sadržaja, a njihova je opna dvostruka – u opni su smješteni servisni prostori svakog modula. Radni prostori su smješteni u prizemlju, kat se koristi kao pričuva prostora za budućnost, kao i za okupljanje većeg broja ljudi. Postojeće ukrcajno-iskrcajne platforme se ruše i na istoj visini gradi se nova vanjska površina kojom se građevina 'sidri' u okoliš. Pročelja građevine zadržavaju svoju jednostavnost. Zabati će biti ostakljeni. Planirano je jedno novo stubište koje uz postojeća dva vodi do krova. Na krovu su planirane tri terase."[13] (Sl. 5.)

ARHITEKTONSKI MODEL PROSTORA ZA INTERDISCIPLINARNA ISTRAŽIVANJA U UMJETNOSTI I TEHNOLOGIJI I REVALORIZACIJA PREDLOŽENOG PROJEKTA PRENAMJENE

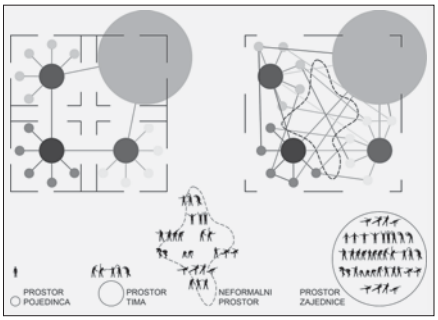
Provjera projekta provedena je pomoću arhitektonskog modela prostora za interdisciplinarna istraživanja u umjetnosti i tehnologiji. Model je postavljen sintezom i diskusijom rezultata dobivenih usporedbenom analizom funkcionalnih, oblikovnih i konstruktivnih elemenata arhitektonskih artefakata, namijenjenih interdisciplinarnom istraživanju u umjetnosti i tehnologiji te zgrada koje su projektirane, izvedene i/ili prenamijenjene u želji da povežu više sadržaja raznih područja.[14] Uočeno je da je imperativ, odnosno zadaća arhitekta, pri promišljanju prostora za interdisciplinarna istraživanja, osigurati fluidnost socijalnih procesa suradnje, karakterističnih za takvu vrstu istraživanja, odnosno prostornom organizacijom omogućiti što više razina socijalnog povezivanja. (Sl. 8.) Zadaća je projektanta osigurati prostore čija funkcija nije jasno definirana, omogućiti prostornu fleksibilnost odabirom konstrukcije, ostvariti transparentnost i povezanost odabirom, kako materijala, tako i prostorne organizacije, te predvidjeti prostore većih volumena od minimalno potrebnih.[15]

Projekt arhitektice Paver Njirić s velikom pažnjom pokušava udovoljiti svim traženjima te pritom ostvaruje kvalitetu cjelovitog arhitektonskog prostornog koncepta. Ograničenje postojeće zgrade jest razmjerno mala visina prostora, što autorica vješto kompenzira blagim ukapanjem nekih od modula. Budući da postojeća zgrada nije pod zaštitom, bilo je moguće intervenirati i u njezina pročelja, što Paver Njirić i čini ostakljivanjem zabata te izbacivanjem nekih od modula izvan postojećeg perimetra te, na kraju, krovnim terasama. Tim se projektantskim odlukama nutrina zgrade i procesi koji

13 Verzija projekta od 09. svibnja 2010. godine.
14 Careva, 2012: 135
15 Careva, 2012: 135-138

se u njoj odvijaju vizualno povezuju s prostorima kampusa Borongaj u neposrednoj blizini. Također je uspostavljeno otvaranje na socijalnoj razini, jer se proces umjetničkog djelovanja i istraživanja, nerijetko separiran, otvara zajednici. U prostorima intenzivnog kreativnog djelovanja predviđena je dobra tehnološka opremljenost kako bi bili podržani svi predviđeni i potencijalno nepredviđeni vidovi rada.

Budući da je u arhitektonskom modelu kao imperativ prepoznato ostvarivanje prostora suradnji, potrebno je razmisliti o mogućnostima ostvarivanja fizičkog i/ili vizualnog povezivanja različitih prostornih elemenata. U linearnom slijedu povezivanje intimnih radnih prostora s laboratorijima dovelo bi do stvaranja timova, povezivanje laboratorija sa zajedničkim prostorima do stvaranja zajednice, a povezivanjem zajedničkih prostora i okoline doprinijelo bi se stvaranju utjecaja. Kako se kod kreativnih procesa često ne slijede linearna načela, potrebno je ponuditi i mogućnosti križnih prostornih povezanosti. Dokidanje gradacije križanjem može stvoriti osjećaj nelagode korisnika uslijed izloženosti. Stoga je važno jasno definirati kontrolu povezanosti: vezu između intimnih radnih prostora i zajedničkih prostora kontrolira pojedinac, povezanost laboratorija i okoline kontrolira tim, a povezanost laboratorija i javnih prostora kontrolira zajednica. U potpunosti kontroliran pristup trebalo bi osigurati između zajedničkih prostora i javnih prostora Centra. (Sl. 7.) Vrijedno je razmisliti i o uvođenju javnog prostora u prizemlje, jer neposredna blizina prometne arterije i sveučilišne livade daje urbani kontekst otvaranja sadržaja Centra zajednici (od promatrača do angažiranih pojedinaca) kao i da se sveučilišna livada koristi kao prostorna ekstenzija Centra.



Sl. 8. Dijagramski prikaz linearnog, odnosno hijerarhijskog (lijevo) i umreženog (desno) ostvarivanja suradnje u prostoru (foto: K. Careva, Objekt 37 / Centar za umjetnička istraživanja / Borongaj / Zagreb / HPNJ +, verzija 09.05.2010)

ZAKLJUČAK

Primjer prenamjene postojeće zgrade vojnog skladišta u Centar za umjetnička istraživanja zanimljiv je po svojem urbanističkom kontekstu u novoplaniranom zagrebačkom Kampusu, interesantnoj artikulaciji i prilagodbi specifične namjene unutar staroga zdanja te promociji aktualne teme interdisciplinarnih istraživanja. Preobrazba postojeće zgrade u inovativne svrhe i simbolično predstavlja novi spoj koji rezultira dodanom vrijednošću, čestu pojavu kod interdisciplinarnih istraživanja. Projektom prenamjene, zgrada nije izgubila industrijski karakter, usprkos zahvatima – kako u njezinoj unutrašnjosti, tako i na vanjštini. Skeletni sustav i veliki rasponi pogodni su za novu funkciju Centra koja zahtijeva prilagodljivost prostora. Pokazano je da povijesna zgrada može podnijeti prenamjenu, primiti novi sadržaj te se prilagoditi novoj funkciji i tako aktivno sudjelovati u procesu urbane preobrazbe. Smještajem nekonvencionalnog sadržaja Centra unutar granica Borongaja, želi se naglasiti uloga Kampusa kao čimbenika u urbanoj preobrazbi gradske četvrti te pokretača novog promišljanja uopće.

LITERATURA

1. Careva, K. (2012.), *Arhitektonski model prostora za interdisciplinarna istraživanja u umjetnosti i tehnologiji*, doktorska disertacija, Sveučilište u Zagrebu – Arhitektonski fakultet, Zagreb
2. Jeras, M., *Povijest zagrebačkog aerodroma na Borongaju*, neobjavljeni rukopis
3. Obrist, H. U. (2003.), *Interviews*, Volume I, Edizioni Charta, Milano
4. *** (2009.), *Pravilnik Centra za umjetnička istraživanja*, inačica 27.01.2009.
5. Thompson Klein, J. (1990.), *Interdisciplinarity: history, theory, and practice*, Wayne State University Press, Detroit

AUTHORS' BIOGRAPHIES

Prof. **Bojan Baletić**, Ph.D, architect, doctorate at the Faculty of Architecture of the University of Zagreb in 1995 with the work "Information codes mutant forms". He has been employed at the Faculty of Architecture since 1983 where he, in 1995, founded the CADLab. Holds the position of the Faculty Vice dean from 1996 to 2001 and from 2003 to 2006. From 2006 to 2014 was the vice chancellor of the spatial development of the University of Zagreb. Heads many research projects.
bojan.baletic@arhitekt.hr

Kristina Careva, Ph.D, architect, doctorate at the Faculty of Architecture of the University of Zagreb in 2012 with the work "Architecture model space for interdisciplinary research in art and technology." Head of the interdisciplinary program "Acupuncture city" with an emphasis on social innovation.
kristina.careva@arhitekt.hr

Morana Pap, architect, winner of the Rector's Award 2008, graduated from the Faculty of Architecture of the University of Zagreb (AF) 2010. During her studies she worked in the field, and after graduation became assistant to the AF. Doctoral studies at AF entered 2011 active interest in the topic of student housing.
morana.pap@arhitekt.hr

TIHOMIR JUKIĆ, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
FEĐA VUKIĆ, University of Zagreb – Faculty of Architecture, School of Design, Zagreb, Croatia

ZAGREBAČKI VELESAJAM U ZAGREBU
PROSTORNI MODEL PREOBRAZBE INDUSTRIJSKOG NASLIJEĐA JEDNE NAMJENE U POLIFUNKCIONALNO URBANO PODRUČJE

ZAGREB FAIR
SPATIAL MODEL OF TRANSFORMATION OF SINGLE-PURPOSE INDUSTRIAL HERITAGE INTO A MULTI-FUNCTIONAL URBAN AREA

KLJUČNE RIJEČI
Zagrebački Velesajam
zapušteno industrijsko područje
urbana preobrazba
inovacijsko urbano područje
identitet

KEY WORDS
Zagreb Fair
brownfield
urban transformation
inovation district
identity

Rad propituje moguće modele preobrazbe područja napuštenih industrijskih prostora u gradu koji nisu u prvobitnoj funkciji, koji se koriste djelomično ili neprimjerenom namjenom, a predstavljaju cjeline jedne, u ovom slučaju industrijske namjene, u literaturi nazivane *brownfield*. Kontinuiranom preobrazbom i razvojem grada, industrijske cjeline koje su nekada bile na gradskoj periferiji, danas se nalaze na atraktivnim lokacijama u gradskom središtu i u postupku preobrazbe moraju primiti nove funkcije. Propituju se modeli zaštite koje je najprimjerenije rabiti za velike (industrijske) cjeline jedne namjene kada imamo nekoliko razina zaštite. Istražuje se koji se modeli preobrazbe mogu primijeniti kako bi se dobili raznoliki sadržaji primjereni gradskom središtu, skladan odnos zatečenog i novog, atraktivnost, otvorenost i propulzivnost područja, uz poštivanje tradicije i konteksta.

This paper is an exploration of possible models of transformation of abandoned industrial areas in the city that are not in their original function, are partly used or have an improper purpose, and represent a complex of industrial purpose, which is known in professional literature as *brownfield*. Continuous transformation and development of the industrial units, which were once on the city outskirts are today located in prime locations in the city centre and in the process of transformation must accommodate to new functions. Models of protection that are most appropriate for large industrial units when several layers of protection exist are being examined. What is explored are transformation models that can be applied to obtain numerous leisure activities appropriate to the city centre, the harmonious relationship of the current and new, attractiveness, openness and cutting-edge areas, while respecting the tradition and context.

UVOD

Primjeri uspješno obnovljenih i prenamijenjenih zaštićenih bivših industrijskih prostora u Zagrebu (Gliptoteka, Lauba,...) pokazuju kako je „tijekom vremena bilo moguće vratiti uložen novac u investiciju, te istodobno osigurati zaštitu i sigurnost kulturnog nasljeđa predstavljenoga građevinama i povijesnim ambijentima."[1] Projektnim zadatkom valja uskladiti sadržaj koji se planira unijeti u građevinu s njezinim spomeničkim svojstvima, a nakon toga verificiranom projektnom dokumentacijom, kontroliranom kvalitetnom izvedbom i primjernim korištenjem i održavanjem zgrade osigurati njezinu održivu namjenu."[2] Kako je tema ovog istraživanja[3] ispitivanje modela preobrazbe bivših industrijskih i gospodarskih cjelina jedne namjene u polifunkcionalno urbano područje – Zagrebački Velesajam je poslužio za propitivanje tog modela, kao jedan od najvažnijih predjela/prostora u gradu.[4] Prostor nekadašnjega Zagrebačkog Velesajma koristi se djelomično u izvornoj namjeni, a preostali se dio koristi najvećim dijelom za sportske sadržaje i za skladišta.



Sl. 1. Zagrebački velesajam, zaštićeni paviljoni br. 9, 11, 15, 20, 35, 36, 40. i glavne komunikacijske osi (podatci o zaštiti i trenutnom korištenju paviljona nalaze se u Tabeli 3) (izvor: autori)

POLAZIŠTE ZA URBANU OBNOVU – DRUŠTVENO EKONOMSKI KONTEKST

Kao i u većini europskih gradova nakon procesa širenja i zauzimanja novih prostora u drugoj polovici 20. stoljeća, promijenili su se gospodarski i demografski uvjeti pa je i u Zagrebu došlo do prvih urbanih rekonstrukcija[5] i sažimanja grada. Najveći dio bivših industrijskih i ostalih gospodarskih i vojnih predjela gubi svoju namjenu u desetljeću nakon Domovinskoga rata. Ti su predjeli najčešće zapušteni ili u cijelosti neiskorišteni, imaju problema s onečišćenjem i zahtijevaju zahvate da bi ih se ponovo vratilo u uporabu. Često su devastirani, čekaju novu namjenu ili se prodaju s mogućnosti prenamjene u druge komercijalne djelatnosti, kao što je to svojedobno bila prenamjena za stanovanje. Bio je to početak pojave i razvoja *brownfileds*-a[6] u Hrvatskoj. Uzrok je bila gospodarska tranzicija, ali i neodgovarajući zakoni.[7]

CILJ ISTRAŽIVANJA

Cilj provedenog istraživanja bio je utvrditi međuodnos službenih modaliteta zaštite, planskih elemenata GUP-a grada Zagreba i predviđenih postupaka i procedura za velike gradske prostore industrijskoga nasljeđa jedne namjene, u polifunkcionalno urbano područje koje zadovoljava današnje potrebe i omogućava istovremeno zaštitu i razvoj.

KRITERIJI ODABIRA KARAKTERISTIČNIH LOKACIJA I GOSPODARSKIH SUBJEKATA ZA ISTRAŽIVANJE

Postoje određene sličnost između pojedinih odabranih lokacija za istraživanje, ali i gotovo identični problemi procesa njihove preobrazbe, iako su ti prostori formirani u različitima razdobljima i etapama razvoja industrije u Zagrebu. Bio je to jedan od razloga odabira usporedbenih primjera. Odabrani su sljedeći primjeri: Tvornica vagona i tračnih vozila Janko Gredelj (II. etapa razvoja industrije), Gradska klaonica i sklop Remize na Trešnjevci (III. etapa razvoja industrije) i Zagrebački velesajam (IV. etapa razvoja industrije i gospodarskih sadržaja). Razmatrani su prostori koji trenutno nisu u gospodarskoj funkciji ili se djelomično koriste u osnovnoj ili nekoj drugoj namjeni, prostori koji očekuju funkcionalnu i strukturalnu preobrazbu, prostori veće površine obuhvata u središnjem dijelu grada, te prostori koji se smatraju barijerama u gradu. Svi imaju veliki razvojni potencijal.

ODNOS MODALITETA ZAŠTITE I PLANIRANOG RAZVOJA

Iako se u sva četiri ispitana prostora radi o gospodarskim sklopovima jedne namjene samo su Zagrebački velesajam i Gradska klaonica proglašeni *nepokretnim kulturnim dobrom – kulturno-povijesna cjelina*. U industrijskom sklopu „Gredelj" zaštićena je samo skupina strojeva kao *pokretno kulturno dobro*. Na Remizi na Trešnjevci (garaža tramvaja) zaštićena su dva tramvajska vlaka kao *pokretno kulturno dobro*, ali nisu

1 Bellemo, 2005: 34
2 Maroević, 2005: 39
3 Istraživanje je dio znanstvenoistraživačkog projekta *Urbanizam naslijeđa – Urbanistički i prostorni modeli za oživljavanje i unaprjeđenje kulturnoga naslijeđa* (2032) kojeg financira Hrvatska zaklada za znanost i kojeg na Arhitektonskom fakultetu Sveučilišta u Zagrebu vodi akademik Mladen Obad Šćitaroci.
4 Na inicijativu i u suradnji s Gradskim uredom za strategijsko planiranje i razvoj grada Zagreba izrađena je 2015.g. u Zavodu za urbanizam, prostorno planiranje i pejzažnu arhitekturu Arhitektonskog fakulteta u Zagrebu studija pod nazivom "Programske smjernice i program sadržaja strateškog gradskog projekta Zagrebački Velesajam".
5 U stručnoj literaturi se za novo promišljanje i aktiviranje napuštenih ili djelomično korištenih industrijskih i gospodarskih predjela koriste različiti modaliteti zahvata kao što su urbana afirmacija, urbana rekonstrukcija (urban reconstruction), pomoć daljnjem razvoju (redevelopment), obnavljanje/obnova (regeneration), revitalizacija (revitalisation), reciklaža/recikliranje (recycling) i ponovno korištenje, ponovna uporaba (reuse). Izvor: www.eudict.com
6 Ne postoji ujednačena definicija koncepta *brownfield*-a u Europi. *Brownfield* je naziv koji označava zastarjelo područje, područje neuspjele investicije, slabo iskorišteno područje, područje kojem "istječe vrijeme trajanja". EPA Final Report, 2001. *Brownfield* područja se definiraju kao "područja industrijske ili komercijalne namjene koja su napuštena ili neiskorištena u svom punom kapacitetu, gdje je daljnji razvoj i širenje ograničeno stvarnim i/ili mogućim zagađenjem. Izvor: Sustainable brownfield regeneration, Cabernet Network report.
7 Zakon o privatizaciji – NN 21/1996., 71/1997., 16/1998., 73/2000.

Tab. I. Zagrebački velesajam – popis paviljona, privremeno ili stalno korištenje paviljona, njihova površina i modaliteti zaštite (stanje na dan 1. 9. 2014. godine)

Lokacija	Dosadašnje korištenje	Površina m²	Napomena*	Zaštita
Paviljon 1	sport dugogodišnji najam	14.400		
Paviljon 2	dugogodišnji najam sport, skiadištni prostor	11.520		
Paviljon 5	priredba, ugostiteljstvo	10.648	*građevni fond ambientalne vrijednosti	
Paviljon 6	priredba, sport, ugostiteljstvo u dugogodišnjem najmu	14.400	*građevni fond ambientalne vrijednosti	
Paviljon 7	priredba, obrazovanje	2.828		
Paviljon 7a	priredba; prodajni prostor	553		
Paviljon 8	priredba	2.791	*građevni fond ambientalne vrijednosti	
Paviljon 8a	priredba i poslovni prostor	7.012		
Paviljona 8b	sport, skladište ZV-a	1.036		
Paviljon 9	priredba, uredski prostor ZV-a	3.182	*građevni fond spomeničke vrijednosti	
Paviljon 10	sport	2.653		
Paviljon 10/jug	uredski prostor ZGH, banka, prodajni prostor sve u dugogodišnjem najmu	2.407		
Paviljon 10a	priredba			
Paviljon 11	dugogodišnji najam, uredski prostori	3.395	*građevni fond spomeničke vrijednosti	
Paviljon 11a	priredba	3.190	*građevni fond spomeničke vrijednosti	
Paviljon 12	dugogodišnji najam, prodajni prostor	16.368		
Paviljon 13	dugogodišnji najam, prodajni prostor	1.853		
Paviljon 14	skladište	1.665		
Paviljon 14a	uredski prostor u dugogodišnjem najmu, sport, prodajni prostor	540		
Paviljon 15	u derutnom stanju, nije za korištenje	3.902	*građevni fond spomeničke vrijednosti	
Paviljon 16	poslovni prostor u dugogodišnjem najmu	2.769		
Paviljon 18	sport dugogodišnji najam	1.956	*građevni fond ambientalne vrijednosti	
Paviljon 19	sport dugogodišnji najam	1.484		
Paviljon 20	sport dugogodišnji najam	2.464	*građevni fond spomeničke vrijednosti	
Paviljon 22	skladišni prostor ZV-a	2.345		
Paviljon 23	skladišni prostor, sport u dugogodišnjem najmu	3.534		
Paviljon 24	uredski prostor ZV-a	192		
Paviljon 25	sport, uredski prostor u dugogodišnjem najmu	13.464		
Paviljon 28	u derutnom stanju, nije za korištenje	722	*građevni fond ambientalne vrijednosti	
Paviljon 29	uredski prostor i skladište štand materijala ZV-a	3.016		
Paviljon 31	skladišni prostor	734		
Paviljon 32	skladišni prostor	2.850		
Paviljon 33	skladišni prostor	666		
Paviljon 34	skladišni prostor, uredski prostor	4.153		
Paviljon 35	poslovni prostor u dugogodišnjem najmu	4.373	*građevni fond spomeničke vrijednosti	
Paviljon 36	sport dugogodišnji najam	4.733	*građevni fond spomeničke vrijednosti	
Paviljon 39	dugogodišnji najam prodajni prostor	4.746		
Paviljon 40	sport	4.052	*građevni fond spomeničke vrijednosti	
Upravna zgrada I (U)	uredski prostor ZV-a uredski prostor u najmu	3.615		
Upravna zgrada II (U)	uredski prostor ZV-a, ZGH	707		
Kongresni centar (RK)	kongresna dvorana ZV-a, ugostiteljski prostor, dvorane u dugogodišnjem najmu	4.493		
Južni ulaz prizemlje (JU)	dugogodišnji najam	1.843		
Južni ulaz 1. kat (JU)	dvorane ZV-a, uredski prostor ZV-a	1.976		
Zgrada Carine (C)	uredski prostor, ugostiteljstvo, prodajni prostor u dugogodišnjem najmu	555		
Objekt E	uredski prostor ZV-a, skladišni prostor	3.842		
Nadstrešnica - ljuska (H)			*građevni fond spomeničke vrijednosti	



a) PAVILJON BR. 9 – 1956. (SSSR)



b) PAVILJON BR. 36 – Božidar Rašica, 1957. (MAŠINOGRADNJA)



c) PAVILJON BR. 15 – Giuseppe Sambito, 1962. (TALIJANSKI)



d) HIPAR – Božidar Rašica, 1964.

Sl. 2a. a), b), c) d) Zagrebački velesajam, zaštićeni paviljoni – autori i godina izgradnje (izvor: autori)

zaštićene garaže ambijentalnih vrijednosti, iako su potencijal za daljnju preobrazbu i smještaj javnih društvenih i sportskih sadržaja.

Sklop Zagrebačkog velesajma zaštićen je kao cjelina s osam posebno istaknutih paviljona u kategoriji *spomeničke vrijednosti* i pet paviljona u kategoriji *ambijentalne vrijednosti*. Osim paviljona potrebno je uvažavati izrazito kvalitetan javni prostor unutar Velesajma.

Prema aktualnom Zakonu o zaštiti i očuvanju kulturnih dobara[8], kulturnopovijesnom cjelinom smatra se naselje ili dio naselja, kao i područje, koji su zaštićeni kao kulturno dobro. U daljnjim člancima zakona propisuju se postupci u povijesnoj cjelini. Tako se u članku 57. navodi da se radi zaštite i očuvanja kulturno-povijesne cjeline izrađuje urbanistički plan uređenja (UPU).[9] Usporedbom zakonske odredbe i analize primjera razvidno je da postoji neusklađenost u proglašenju pojedinih lokaliteta „kulturno-povijesnom cjelinom", kao i neusklađenosti između sustava zaštite i planerskih postavki GUP-a grada Zagreba. Dok prema članku 57 Zakon o zaštiti i očuvanju kulturnih dobara postoji obveza izrade urbanističkog plana uređenja (UPU) u GUP-u grada Zagreba, u dijelu zvanom Procedure, ne postoji planska obveza izrada UPU-a za navedene primjere, a za prostor Zagrebačkog velesajma i Trešnjevačke remize niti obveza da se u budućnosti u procesu preobrazbe tih prostora provede javni arhitektonsko-urbanistički natječaj. To je u neskladu i sa člankom 101 istog GUP-a koji za gradske projekte[10] propisuje provedbu arhitektonsko-urbanističkog natječaja. Budući da se Zagrebački velesajam vodi kao „gradski projekt" znači da se po toj osnovi mora provesti arhitektonsko-urbanistički natječaj, a prema članku 57 Zakona o zaštiti i očuvanju kulturnih dobara postoji obveza izrade Urbanističkog plana uređenja. Nezamislivo je da se za prostor veličine 50 ha u središtu grada ne izrađuje UPU jer se jedino takvim planom mogu uskladiti različiti interesi u istom prostoru.

ZAGREBAČKI VELESAJAM KAO PRIMJER PREOBRAZBE INDUSTRIJSKOG NASLIJEĐA JEDNE NAMJENE U POLIFUNKCIONALNO URBANO PODRUČJE

Vizija Zagreba kao urbanog inkubatora održivih koncepata, poduzetništva i novih vrijednosti u potpunosti odražava/podupire koncept razvoja i preobrazbe Zagrebačkog velesajma. Razloge za preobrazbu tog područja u inovativnu četvrt nalazimo u tradiciji Zagrebačkog velesajma. On je oduvijek bio mjesto cijelog kompleksa (ili kompleksnih) inovacija, odnosno prezentacije novog ili još neviđenog te mjesto dokazivanja gospodarske snage, suvremenih dostignuća te položaja Grada i Hrvatske u širem, po mnogočemu i svjetskom okruženju.[11]

Stoga je za Zagrebački velesajam potrebno:

- rješavati prostor kao cjelinu – holistički pristup (ne ga rješavati u dijelovima);
- otvoriti prostor korisnicima i učiniti ga propusnim i atraktivnim;
- osigurati mješovitost funkcija (sajamske aktivnosti, istraživanje i razvoj, kultura, obrazovanje, zabava, ...);
- iskoristiti kulturno naslijeđe za atraktivnost, prepoznatljivost i jedinstvenost prostora s kojim se građani/tvrtke mogu identificirati.

Na prostoru Zagrebačkog velesajma potrebno je zadovoljiti tri razine potreba:

- LOKALNA – na razini Novog Zagreba (150.000 stanovnika) treba promišljati o novom gradskom središtu (gradski centar), koje bi bilo mjesto okupljanja i zadovoljavanja dnevnih, tjednih i povremenih potreba stanovništva;
- GRADSKA – centralni i ostali sadržaji koje koriste svi građani Grada;
- REGIONALNA– regionalno u ovom slučaju promatramo u europskom kontekstu pa ju možemo smatrati i nadnacionalnom razinom.

Poduzetnički inkubatori, *start-up* inicijative, umjetničke platforme, nezavisne scene, ali i dodatni kapaciteti etabliranim institucijama, programi cjeloživotnog učenja, sportski klubovi i vankurikularne ekstenzije akademskih institucija, kao i predtercijarnog obrazovanja neki su segmenti takvog novog hibridnog "Velesajma kreativnosti", koji bi obuhvatio i spojio gospodarstvo, kulturu i naobrazbu.

8 Zakon o zaštiti i očuvanju kulturnih dobara (NN 69/1999., NN 151/2003., NN 157/2003. ispravak, NN 87/2009., NN 88/2010., NN 61/2011., NN 25/2012., NN 136/2012., NN 157/2013.,NN 152/2014.)

9 Detaljan opis vidjeti: Bilušić, 2009: 88-93

10 Za tip velikih projekata u organizaciji grada u engleskom jeziku koriste se termini: *urban development project, city project, city controlled project, target area* (ciljano područje),a u njemačkom jeziku: *Projekte der Stadtentwicklung / Zielgebiet* (ciljano područje).

11 Temeljna polazišta za razvoj utvrđena su Razvojnom strategijom Grada Zagreba – *ZagrebPlanom*, a prostorno-planskom dokumentacijom Zagrebački velesajam je određen kao gradski projekt – projekt od kojeg se očekuje nova gradska kvaliteta.



e) PAVILJON BR. 20 – Jozef Hruby, 1964. (ČEHOSLOVAČKI)



f) PAVILJON BR. 11 – 1957. (KINESKI)



g) PAVILJON BR. 40 – Ivo Vitić, 1957.



h) PAVILJON BR. 35 – Božidar Rašica, 1964.

Sl. 2b. e), f), g) h) Zagrebački velesajam, zaštićeni paviljoni – autori i godina izgradnje (izvor: autori)

	KORIŠTENJE	GUP ZAGREBA				ZAŠTITA	
lokalitet	postojeće korištenje	obveza izrade UPU-a	Obveza provedbe arh.-urb. natječaja	gradski projekt čl.101	namjena	zaštita	status zaštite
GREDELJ – tvornica vagona	napušteno	NE	DA	DA arh.-urb. natjecaj	M2	djelomična	pokretno kult. dobro – skupina strojeva
GRADSKA KLAONICA	napušteno	NE	DA	DA arh.-urb. natjecaj	M2	DA	kulturno-povijesna cjelina
ZAGREBAČKI VELESAJAM	djelomično u funkciji	NE	NE	DA arh.-urb. natjecaj	K1	DA	kulturno-povijesna cjelina
REMIZA NA TREŠNJEVCI	uizvornoj funkciji	NE	NE	NE	M1	NE	pokretno kult. dobro - dva tramvajskavlaka

lokalitet	oznaka dobra	vrsta kulturnog dobra	zaštita cjelovitog sklopa	obveza UPU-a – Zakon o zaštiti i očuvanju kulturnih dobara, čl.57
GREDELJ – tvornica vagona	Z-3885	POKRETNO kulturno dobro – skupina strojeva	NE	NE
GRADSKA KLAONICA	Z-1534	NEPOKRETNO kulturno dobro – kulturno-povijesna cjelina	DA	DA
ZAGREBAČKI VELESAJAM	Z-2951	NEPOKRETNO kulturno dobro – kulturno-povijesna cjelina	DA	DA (NE prema GUP-u)
REMIZA NA TREŠNJEVCI	Z-3887	POKRETNO kulturno dobro – dva tramvajskavlaka	NE	NE

ZAGREBAČKI VELESAJAM I IDENTITET GRADA ZAGREBA: PROMJENOM DO NOVOG IDENTITETA

Zagrebački velesajam bio je jedan od ključnih elemenata formiranja modernog identiteta urbane cjeline Zagreba. Kultura sajmovanja u Zagrebu ima tradiciju od sredine 19. stoljeća, upravo otkako i počinje proces industrijske modernizacije uvođenjem liberalne ekonomije i građanske demokracije u feudalni kontekst.[12] Ta je aktivnost po sebi djelovala poticajno i razvojno u pretvaranju Zagreba iz perifernog austrougarskog grada u južnoeuropsku metropolu, u kvantitativnom i kvalitativnom smislu.[13] Vizualni identitet Zagrebačkog zbora i kasnije Zagrebačkog Velesajma itekako je utjecao na formiranje identiteta grada. Zagrebački Velesajam danas postaje središnji polufunkcionalni gradski prostor i kao takav ponovno je bitan dio tranzicijske "polumodernizacije", kako je to definirao Josip Županov, odnosno aktualnog stanja u kojem je identitet grada slojevito rastočen gospodarskim i kulturnim problemima.[14] Uzevši u obzir teorijski okvir kakav je uspostavio Kevin Lynch, Velesajam je danas nedvojbeno *landmark*, dakle, jaka identitetska oznaka u prostoru, ali koji to nikako ne uspijeva postati u funkcionalnoj društvenoj stvarnosti jer neprestano klizi prema "mijenjajućoj slici".[15]

ZAKLJUČAK

Kontinuiranom preobrazbom i razvojem grada zaštićene industrijske cjeline, koje su nekada bile na gradskoj periferiji, danas se nalaze na atraktivnim mjestima u gradskom središtu i u postupku preobrazbe moraju primiti nove funkcije. Kod zaštićenih predjela malog obuhvata jedna namjena zamjenjuje onu nekadašnju uz nastojanje da namjena bude primjerena građevnom korpusu građevine. To je lako sagledivo na arhitektonskoj razini, ali kada se radi o znatno većem obuhvatu (ponekad i više od 50 ha) onda se javljaju drugačiji zahtjevi. Tada nije primjereno da samo jedna namjena zamijeni drugu jer bi time veliko gradsko područje ostalo zatvoreno za javno korištenje kao što je bilo i prije preobrazbe.

Uvažavajući okolnosti aktualne krize, a imajući na umu neke od glavnih agendi Europske Unije, to su: inkluzivnost, interdisciplinarnost i kreativnost. Moguća rješenja se na-

12 Gostl, 1996.
13 Rogić, 2003: 16-40
14 Županov, 2001:11-37
15 Lynch,1960: 78-83 i 85-87
16 Vukić, 2013.: 62-65

laze u potencijalnim okvirima unutar kojih se nedvojbeno vrijedan prostor i arhitektonske paviljonske cjeline mogu reaktivirati u novom duhu polifunkcionalnim sadržajima.

Da bi se takav ambiciozni poduhvat preobrazbe mogao provesti iz prostora industrijskog naslijeđa jedne namjene u polifunkcionalno urbano područje, uz planerske postavke najprije je potrebno istražiti realne mogućnosti preobrazbe, kao i potrebe građana. Uspostaviti "identitetsku mapu" neposredne okoline, kao i šireg konteksta grada Zagreba s novodefiniranim prostorom Velesajma, svakako podrazumijeva i uključivanje sudionika, prepoznavanje identitetskih potencijala od strane građana.[16] Jedino će se na takav način, *bottom-up* pristupom, moći integrirati već dugo zapušteni i tek djelomično funkcionalni prostor u svakodnevne protokole urbanog života. Novi Velesajam kreativnosti mogao bi postati temeljem novog i drukčijeg identiteta Zagreba, shvaćenog razvojno i življenog inkluzivno kao "smart city".

Tab. II. GUP grada Zagreba – postojeće stanje, planske postavke i zaštita

Tab. III. Zaštita pokretnih i nepokretnih kulturnih dobara (prema registru Ministarstva kulture RH)

BIBLIOGRAFIJA

1. Bellemo, G. (2005.) *Profit from the architectural and artistic patrimony*, Villas, International conference Contemporary use and creative managment of manors, castles and villas, Community initiative, Interreg IIIB, Faculty of Architecture University of Zagreb, Zagreb
2. Dumbović Bilušić, B. (2009.) *Određenje pojma kulturno-povijesne cjeline u kontekstu recentne konzervatorske prakse*, Kvartal (Zagreb), VI -1|2, pp. 88-93.
3. Gostl, I. (1996.) *Najsjajnija zagrebačka predstava: u ozračju gospodarske izložbe, velike preteče Zagrebačkog velesajma*, ABC naklada, Zagreb
4. Lynch, K. (1960) *The Image of the City*, MIT Press, Boston
5. Maroević,I. (2005) *Sustainable use of castles, curiae and villas related to recognition and protection of their monument properties*, Villas, International conference Contemporary use and creative management of manors, castles and villas, Community initiative, Interreg IIIB, Faculty of Architecture University of Zagreb, Zagreb
6. Rogić, I. (2003.) *Što se dogodilo u Zagrebu*, u: Zagreb, modernost i grad, (ur. Vukić F.), AGM I ZFF, 2003., pp. 16-40.
7. Vukić, F. (2013.) *Grad kao identitetski sustav, Prema metodi sustavnog projektiranja identiteta zajednice*, Arhitetkonski fakultet, Studij dizajna, Sveučilište u Zagrebu, pp.62-65.
8. Županov, J. (2001.) *Industrijalizirajuća i dezindustrijalizirajuća elita u Hrvatskoj u drugoj polovici 20. stoljeća*, u: Upravljačke elite i modernizacija (ur. Čengić D., Rogić I.), Institut društvenih znanosti Ivo Pilar, pp. 11-37, Zagreb
9. ***(2014.) *Programske smjernice i program sadržaja strateškog gradskog projekta Zagrebački velesajam*, Zavod za urbanizam, prostorno planiranje i pejzažnu arhitekturu, Arhitektonski fakultet Sveučilišta u Zagrebu u suradnji s Gradskim uredom za strategijsko planiranje i razvoj grada Zagreba, Zagreb

AUTHORS' BIOGRAPHIES

Prof. **Tihomir Jukić**, Ph.D, architect, full professor at the Department of Urban and Regional Planning and Landscape Architecture at Faculty of Architecture University of Zagreb. Field of interest: contemporary processes in planning and transformation of the city, the transformation of derelict industrial areas. Author, alone or in team, of fifty urban studies, spatial and urban plans. He has won six first prizes in architectural and urban competitions. Member of the Croatian Academy of Engineering.
tjukic@arhitekt.hr

Prof. **Feđa Vukić**, Ph.D, art historian, associate professor at University of Zagreb – Faculty of Architecture, School of Design. Doctorate in the field of design theory at the University of Ljubljana. Since 1994 he has been teaching the theory and history of design at the School of Design, Faculty of Architecture University of Zagreb. Fellow The Wolfsonian Foundation / Florida International University in 1995. He has published several dozen scientific studies and papers in Croatian and foreign periodicals. Since the late nineties investigating the identities of communities on topic and published scientific articles and book City as the identity system 2013.
fvukic@arhitekt.hr

DAMIR KRAJNIK, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
LEA PETROVIĆ KRAJNIK, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

KRITERIJI ZA SUVREMENE ZAHVATE NA MJESTU BASTIONSKIH UTVRĐENJA U GRADOVIMA

CRITERIA FOR CONTEMPORARY INTERVENTIONS ON THE BASTION FORTIFICATIONS IN CITIES

KLJUČNE RIJEČI
bastionska utvrđenja
urbana preobrazba
gradska središta
suvremeni zahvati
kriteriji za planiranje

KEY WORDS
bastion fortifications
urban transformation
city centers
contemporary interventions
planning criteria

Bastionska utvrđenja koja su tijekom četiri stoljeća snažno obilježila morfologiju renesansnih i baroknih gradova, gube potkraj 18. stoljeća uporabnu svrhu. Ovisno o specifičnim strateškim i političkim razlozima, utvrđenja se u pojedinim gradovima zadržavaju u izvornom obliku, dok se u drugima djelomično ili potpuno uklanjaju te prostor na njihovu mjestu doživljava urbanu preobrazbu koja u brojnim primjerima pokazuje novi identitet i nove urbane vrijednosti. Priopćenjem se utvrđuju čimbenici identiteta prostora na mjestu bastionskih utvrđenja u gradovima te mogući pristupi korištenju i planiranju, ovisno o tome jesu li utvrđenja sačuvana ili je na njihovu mjestu nastala nova urbana struktura. Temeljem postavljenih kriterija za urbanističke i arhitektonske zahvate određena su tri moguća modela budućeg razvoja takvih prostora.

Bastion-type fortification systems, strongly impacting the morphology of Renaissance and Baroque towns over the course of four centuries, started losing their original purpose towards the end of the 18th century. Depending on specific strategic and political situation, some cities kept their fortifications in original state, while in most cities fortifications were partially or completely demolished and transformed into areas with concentration of public buildings and public spaces, creating new identity and new urban values. This paper determines identity factors of bastion-type fortification areas in cities and possible approaches to their planning and use. By setting the criteria for urban planning and architectural interventions, three possible models for future development of such areas are suggested.

UVOD

Bastionska utvrđenja koja su tijekom četiri stoljeća snažno obilježila morfologiju renesansnih i baroknih gradova (Sl. 1. i 2.), zbog promjena geopolitičke situacije u Europi i načina ratovanja određenog modernizacijom vatrenoga oružja, potkraj 18. stoljeća gube uporabnu svrhu i postaju prepreka urbanom razvoju.

Ovisno o specifičnim strateškim i političkim razlozima bastionska se utvrđenja u pojedinim gradovima zadržavaju u izvornom obliku[1], dok se u drugima djelomično ili potpuno uklanjaju. Gradski predjeli nastali uklanjanjem utvrđenja doživljavaju oblikovnu i funkcionalnu preobrazbu u sklopu koje se ostvaruje povezivanje dotad razdvojenih gradskih cjelina – jezgre i predgrađa. Preobrazbom bastionskih utvrđenja u pojedinim europskim gradovima tijekom 19. stoljeća ostvarena su neka od najvažnijih urbanističkih rješenja toga doba, pri čemu prostori stvoreni na njihovu mjestu postaju kvalitetno oblikovana proširenja gradske jezgre u kojima prevladavaju zgrade javne namjene, reprezentativne stambene građevine i javni gradski prostori (trgovi, perivoji, avenije i bulevari).

Početkom 21. stoljeća prostori na mjestu bastionskih utvrđenja u europskim gradovima mogu se prema urbanističkim obilježjima podijeliti u dvije osnovne skupine. Prvoj skupini pripadaju područja s očuvanim bastionskim utvrđenjima, a drugoj ona koja su bila podvrgnuta preobrazbi.

Druga se skupina prema geometriji i urbanističkim obilježjima može razdijeliti u dvije podskupine. Prvu podskupinu čine područja gdje je preobrazba provedena uz poštivanje naslijeđa – geometrije fortifikacijske strukture između gradske jezgre i predgrađa i gdje pretežu zgrade javne namjene te javni gradski prostori. Toj skupini pripadaju urbanistički vrijedni prostori poput paradigmatskog primjera bečkog *ringa*, prostora na mjestu utvrđenja u Frankfurtu, Rigi, Kopenhagenu i dr., ali i prostori u drugim gradovima nastali prema sličnom obrascu[2], no u drukčijim društveno-političkim okolnostima zbog čega je preobrazba provedena djelomično, manje dosljednoili reprezentativno. Osim urbanističke vrijednosti, takvi se prostori redovito ističu i vrijednim arhitektonskim naslijeđem toga doba.

Drugu podskupinu čine područja u kojima, pri provedbi preobrazbe, nije poštivana geometrija fortifikacijske strukture između jezgre i predgrađa, u kojima ne postoji koncentracija zgrada javne namjene i javnih gradskih prostora, a površina bivših utvrđenja uglavnom je izgrađena te se u današnjoj tlocrtnoj slici grada ne može razabrati (takav tip preobrazbe proveden je primjerice u Kasselu, Dresdenu, Győru i dr).



Sl. 1. Karlovac- tlocrt iz 1783. g. (izvor: Marković, 2001.)

ČIMBENICI IDENTITETA

Prostori (nekadašnjih) bastionskih utvrđenja u brojnim europskim i hrvatskim gradovima predstavljaju vrijedno kulturno naslijeđe i prepoznatljiv element urbanog identiteta. Ovisno o tome jesu li bastionska utvrđenja sačuvana u izvornom obliku ili su doživjela preobrazbu, možemo prepoznatinekolikovrsta vrijednog kulturnog naslijeđa koje kao čimbenike povijesnog identiteta možemo sagledati s urbanističkog, arhitektonskog, pejsažno-perivojnog, kulturno-povijesnog isociološkog motrišta.

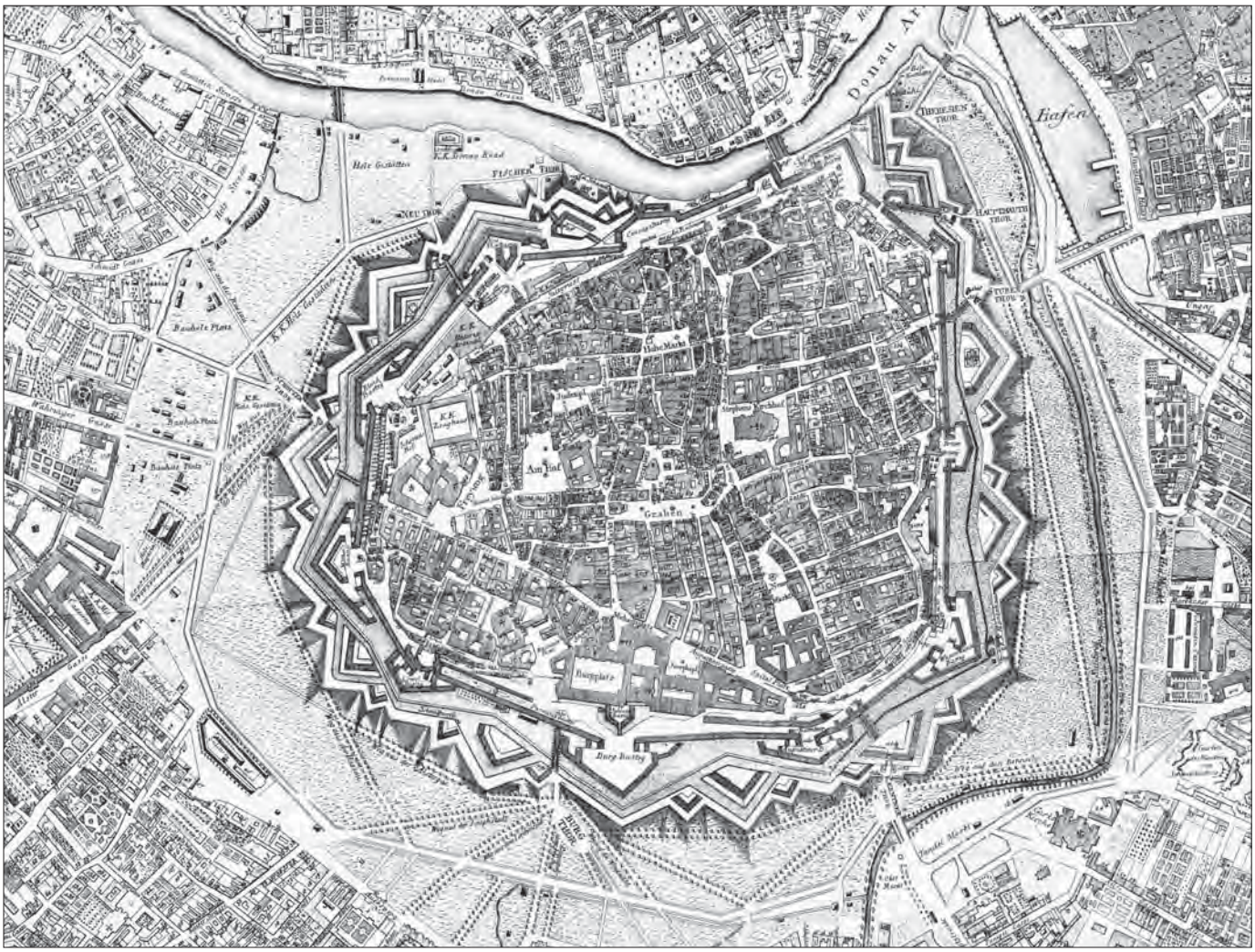
U gradovima u kojima nije provedena preobrazba utvrđenja, urbanističke čimbenike identiteta činefortifikacijski sklopovi na prostoru između gradske jezgre i predgrađa koji sujasno čitljivi u današnjoj tlocrtnoj slici gradova kao što su Lucca, Palmanova, Naarden i dr. (Sl. 3. i 4.)

U gradovima u kojima je provedena preobrazba, urbanističke čimbenike identiteta predstavljaju cjelovito oblikovani središnji gradski predjeli koje obilježava koncentracija izgradnje javne namjene i javnih gradskih prostora, te čitljivost nekadašnje urbanističke strukture u današnjoj tlocrtnoj slici grada, budući da je njihova geometrija proizašla iz nekadašnjih utvrđenja. Primjeri ovakvih predjela postoje u gradovima poput Beča, Rige, Würzburga, Koprivnice, Osijeka, Bjelovara i dr. (Sl. 7. i 8.)

Ovisno o tome jesu li utvrđenja sačuvana ili su doživjela preobrazbu, arhitektonske čimbenike identiteta čine sačuvani elementi utvrđenja (primjerice Eugenov bastion osječke Tvrđe ili jugoistočni bastion u Koprivnici) i/ili izgradnja građevina javne namje-

1 Postoje primjeri gradova u kojima bastionska utvrđenja nisu doživjela razgradnju i preobrazbu te su do danas očuvana kao dio povijesnoga urbanog identiteta (Lucca, Palmanova, Verona, Slavonski Brod i dr.).

2 U literaturi o problematici urbane preobrazbe – prema kojoj su nove urbane vrijednosti i novi identitet grada na prostoru nekadašnjih bastionskih utvrđenja nastali izgradnjom zgrada javne namjene, reprezentativnih stambenih građevina i javnih gradskih prostora – najčešće se navodi koncept prstena (*ringa*). Taj koncept predstavlja model preobrazbe prevladavajući u planiranju prostora na mjestu utvrđenja u europskim gradovima 19. stoljeća. Iako u doba kada su se takve preobrazbe planirale i provodile, koncept prstena nije bio točno određen nekom planerskom doktrinom ili čak urbanističkom legislativom sa strogo određenim urbanističkim parametrima, većina tako nastalih prostora ima slična urbanistička obilježja.



Sl. 2. Beč - prikaz iz prve polovice 19. stoljeća (izvor: Mollik, Reining, Wurzer, 1980.)



Sl. 3. Lucca - satelitska snimka početkom 21. st.
(izvor: Google Earth, 2011.)



Sl. 4. Palmanova- satelitska snimka početkom 21. st.
(izvor: Google Earth, 2011.)

ne[3] te reprezentativnih stambenih građevina iz 19. i početka 20. stoljeća poput onih u Beču, Grazu ili Rigi (Sl. 5. i 6.).

Bitan čimbenik identiteta čine pejsažni i perivojni prostori, bilo da se radio pejsažno uređenim prostorima sačuvanih utvrđenja (primjerice u Palmanovi) ili o reprezentativnim trgovima, perivojima i bulevarima nastalim u sklopu preobrazbe utvrđenja u gradovima poput Bremena, Graza, Karlovca, Osijeka i dr. (Sl. 9. i 10.).

Povijesne čimbenike identiteta primarno čine sačuvani sklopovi ili dijelovi bastionskih utvrđenja uz koje se vežu događaji bitni za povijesni razvoj pojedinoga grada. U prostorima nastalim preobrazbom utvrđenja možemo jasno prepoznati i sociološke čimbenike identiteta budući da su takvi predjeli u pravilu vrlo brzo nakon preobrazbe postali središta društvenog života građanskog sloja[4] (koji se ostvarivao u zgradama javne namjene i javnim gradskim prostorima za koje do preobrazbe nije bilo mjesta u gradskoj jezgri, dok je značajna tlocrtna površina prostora nastalog rušenjem utvrđenja bila u to doba dovoljna za smještaj svih potrebnih novih sadržaja), a tu su funkciju zadržali do danas.

Identitetska obilježja prostora (nekadašnjih) bastionskih utvrđenja u gradovima razlikuju se ovisno o urbanističkim procesima koji su se u pojedinom gradu odvijali od kraja 18. do početka 20. stoljeća. U kontekstu odnosa prema naslijeđu i planiranja budućeg razvoja takvih predjela bitno je prepoznati specifična identitetska obilježja svakog pojedinog primjera kako bi se osiguralo njihovo poštivanje i afirmacija u kontekstu budućeg razvoja, koji se mora temeljiti na poštivanju naslijeđa ali i na stvaranju mogućnosti za njegovo osuvremenjivanje kojim će se naslijeđu omogućiti kontinuitet.



Sl. 5. Osijek -sačuvani dijelovi utvrđenja početkom 21. st. (snimio: D. Krajnik, 2011.)



Sl. 6. Beč -Kunsthistorisches Museum (snimio: D. Krajnik, 2009.)

KORIŠTENJE I PLANIRANJE PROSTORA (NA MJESTU) BASTIONSKIH UTVRĐENJA

Korištenje i planiranje prostora bastionskih utvrđenja u pojedinom gradu ovisi o nizu čimbenika, pri čemu ključne čimbenike predstavljaju tipovi urbanističkog odnosno arhitektonskog naslijeđa.

Pristup korištenju i planiranju bitno ovisi o tome radi li se o prostoru cjelovito sačuvanog fortifikacijskog sklopa, prostoru koji je doživio djelomičnu preobrazbu pri čemu su sačuvani dijelovi nekadašnje fortifikacijske strukture ili o prostoru u kojem su bastionska utvrđenja u cijelosti uklonjena nakon čega je na njihovu mjestu oblikovana „nova" urbanistička cjelina.

U svakom od primjera, bez obzira na genezu, buduće zahvate potrebno je temeljiti na prepoznavanju i sagledavanju cjelovitog prostora (nekadašnjih) fortifikacija te bi za takve gradske prostore ovisno o njihovu tipu, obuhvatu i slično trebalo izraditi urbanistički plan uređenja ili cjeloviti urbanističko-arhitektonski projekt.

Vrsta arhitektonskog naslijeđa takvih gradskih predjela izravno ovisi o urbanističkoj genezi, pri čemu možemo razlikovati naslijeđe fortifikacijske arhitekture u prostorima ili njihovim dijelovima u kojima nije provedena preobrazba, odnosno koji su sačuvani u više ili manje izvornom obliku, te naslijeđe arhitekture građevina javne i stambene namjene izgrađenih na prostoru nekadašnjih utvrđenja tijekom preobrazbe od kraja 18. do početka 20. stoljeća.

Probleme pri izvedbi cjelovitog rješenja uređenja prostora na mjestu nekadašnjih utvrđenja mogu činiti veliki prostorni obuhvati zahvata i s tim vezane financijske mogućnosti provedbe, neprepoznavanje povijesne vrijednosti cjeline u kontekstu grada (primarno u gradovima gdje nije sačuvana fortifikacijska struktura već naslijeđe predstavlja više ili manje dovršena urbanistička cjelina nastala njihovom preobrazbom), postojeća neprimjerena izgradnja (proizvodni pogoni, substandardna stambena izgradnja nastala tijekom 20. stoljeća i sl.), vlasnički odnosi i dr.

KRITERIJI ZA PLANIRANJE I PROJEKTIRANJE

Kriteriji za planiranje prostorana mjestu utvrđenja bitno ovise o njihovu tipu. U situacijama kada je fortifikacijska arhitektura sačuvana, buduće se zahvate mora temeljiti na očuvanju i obnovi povijesnog identiteta prema konzervatorskim načelima, kako za

3 Muzeji, kazališta, vijećnice, knjižnice i sl.

4 Ojačali građanski sloj početkom 19. stoljeća nošen humanističkim idealima želi podići kvalitetu života u urbanim sredinama poboljšavanjem osnovnih higijenskih uvjeta i razvijanjem obrazovanja, kulture i umjetnosti. Građanstvo postaje nositeljem osnivanja javnih gradskih prostora, napose gradskih perivoja te izgradnje zgrada javne namjene.





Sl. 7. Beč - plan proširenja gradske jezgre (Grundplan) iz 1859. g.
(izvor: Mollik, Reining, Wurzer, 1980.)

Sl. 8. Koprivnica - regulatorni nacrt iz 1903. g.
(izvor: Hrvatski državni arhiv, 2010.)

pojedinačne elemente utvrđenja[5], tako i za sačuvane cjeline fortifikacijskoga sklopa, pri čemu polazište za planiranje trebaju biti povijesne karte gradova, sačuvani nacrti vojnih inženjera i sl.

U gradovima u kojima su utvrđenja djelomično ili u cijelosti uklonjena te je provedena djelomična ili potpuna preobrazba, pri određivanju kriterija za buduće planiranje prostora potrebno je razumijevanje urbanističkih procesa koji su uvjetovali njihov nastanak. U tom smislu jedno od polazišta trebalo bi biti određivanje tipa prostora nastalog preobrazbom utvrđenja kako bi se utvrdili karakteristični elementi koji ga čine (struktura i namjena izgradnje, udio javnih gradskih prostora, tip prometnog sustava), koji onda mogu poslužiti kao kriteriji za buduća urbanistička rješenja.[6] Za prostore nastale preobrazbom utvrđenja polazišta za planiranje trebaju biti povijesne karte gradova prije i nakon preobrazbe te neizvedeni planovi i projekti preobrazbe.

Kriteriji za arhitektonske zahvate na predjelima gdje je provedena preobrazba mogu biti: 1. očuvanje i obnova naslijeđa prema konzervatorskim načelima za pojedine povijesno vrijedne (i zaštićene) građevine i sklopove, 2. kreativna interpretacija naslijeđa za novu izgradnju na mjestu nekadašnjih utvrđenja koja svojom geometrijom, strukturom i namjenom može nadograditi i dodatno afirmirati povijesni identitet prostora, 3. kreativna interpretacija nekadašnje fortifikacijske strukture kroz zahvate uređenja javnoga gradskog prostora.

ZAKLJUČAK

Planiranje prostora bastionskih utvrđenja u gradovima treba temeljiti na sagledavanju cjeline, pri čemu treba uzeti u obzir urbanističke, arhitektonske, perivojne i sociološke čimbenike identiteta. Ovisno o specifičnostima svakog pojedinog primjera, promišljanje budućeg razvoja takvih prostora može se temeljiti na sljedećim modelima:

1. model očuvanja i afirmacije bastionskih utvrđenja (konzervatorski zahvati, prezentacija fortifikacijskog naslijeđa);
2. model očuvanja i afirmacije urbanističke cjeline nastale preobrazbom utvrđenja (u smislu geometrije, strukture i namjene prostora) koji uključuje očuvanje i afirmaciju povijesnih građevina (u građevnom smislu te u smislu zadržavanja ili unošenja primjerenih sadržaja) te javnih gradskih prostora;
3. model kreativne interpretacije povijesnoga naslijeđa (u slučajevima u kojima su utvrđenja uklonjena, a na njihovu mjestu nije nastala nova izgradnja ili je nastala izgradnja koja strukturom i namjenom nije primjerena središnjem gradskom prostoru).

5 Bastion, revelin, opkop i sl.

6 Istraživanjem provedenim u doktorskoj disertaciji autora (Krajnik, 2007.) utvrđena su urbanistička obilježja i karakteristični tipovi središnjih gradskih prostora nastalih preobrazbom utvrđenja. Usporedba gradova koji prema urbanističkim obilježjima prostora na mjestu bastionskih utvrđenja pripadaju istom *integralnom tipu* može poslužiti kao dodatni kriterij i jedno od polazišta za suvremene zahvate urbanističkog dovršavanja, definiranja ili preobrazbe središta gradova. Tako se, primjerice, usporedbom europskih i hrvatskih gradova koji pripadaju *integralnom tipu 1-A*, dakle Bremena, Frankfurta, Graza, Hamburga i Kopenhagena s Karlovcem i Osijekom, mogu sugerirati elementi za buduće planiranje, bilo da se radi o promišljanju oblikovanja neprekinute obilazne ulice oko karlovačke Zvijezde te strukturi i namjeni izgradnje u njenom dodirnom pojasu ili o konceptu preobrazbe predjela komunalno-servisne i proizvodne namjene na istočnom dijelu nekadašnjih utvrđenja u Osijeku.





Sl. 9. Bremen -satelitska snimka početkom 21. st. (izvor: Google Earth, 2011.)

Sl. 10. Karlovac - ortofoto karta početkom 21. st. (izvor: Državna geodetska uprava, 2011.)

LITERATURA

1. Bojanić Obad Šćitaroci, B.; Obad Šćitaroci, M. (2004.), *Gradski perivoji Hrvatske u 19. stoljeću*, Šćitaroci, Sveučilište u Zagrebu - Arhitektonski fakultet, Zagreb
2. Knežević, S. (1996.), *Zagrebačka zelena potkova*, Školska knjiga, Zagreb
3. Krajnik, D. (2007.), *Urbanistička preobrazba bastionskih utvrđenja – Modeli i urbanistička obilježja preobrazbe sedam gradova kontinentalne Hrvatske u kontekstu europske gradogradnje* (doktorska disertacija), Sveučilište u Zagrebu, Arhitektonski fakultet, Zagreb
4. Krajnik, D. (2011.), *Preobrazba bastionskih utvrđenja u europskim i hrvatskim gradovima*, Arhitektonski fakultet Sveučilišta u Zagrebu, Zagreb
5. Mollik, K.; Reining, H.; Wurzer, R. (1980.), *Plannung und Verwicklichung der Wiener Ringstrassenzone*, Franz Steiner Verlag GMBH, Wiesbaden

AUTHORS' BIOGRAPHIES

Prof. **Damir Krajnik**, Ph.D, architect, associate professor at the Faculty of Architecture, University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. He is a member of the research project Heritage Urbanism. Areas of research: history of town planning, cultural heritage and revitalization of heritage.
dkrajnik@arhitekt.hr

Prof. **Lea Petrović Krajnik**, Ph.D, architect, assistant professor at the Faculty of Architecture, University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. She is a member of the research project Heritage Urbanism. Areas of research: urban and spatial planning, heritage of world and international exhibitions, sustainable development.
lea.petrovic@arhitekt.hr

JASNA JOSIPOVSKI, Ministry of Culture of the Republic of Croatia – Conservation Department in Zagreb, Croatia

REVITALIZACIJA INDUSTRIJSKOG NASLIJEĐA
TVORNICA KARBON U ZAPREŠIĆU

REVITALISATION OF INDUSTRIAL HERITAGE
KARBON FACTORY IN ZAPREŠIĆ, CROATIA

KLJUČNE RIJEČI
industrijsko nasljeđe
zaštita nasljeđa
revitalizacija nasljeđa
tvornica Karbon, Zaprešić

KEY WORDS
industrial heritage
protection of heritage
revitalization of heritage
factory Karbon, Zaprešić

Tvornica Karbon u Zaprešiću primjer je industrijskoga sklopa u kojem trebaju biti zaštićene pojedine industrijske građevine zbog svoje urbanističko-arhitektonske i povijesne vrijednosti. Problem koji se istražuje jest model zaštite i scenarij revitalizacije pojedinih građevina unutar industrijskoga sklopa, koji posjeduje prostorni i strukturni potencijal značajan za grad Zaprešić. Postupak istraživanja usmjeren je prema usklađivanju hrvatske i europske metodologije konzervatorske zaštite. Cilj istraživanja jest odrediti kriterije, metode, modele i scenarij zaštite urbanističko-arhitektonskog sklopa koji će omogućiti prenamjenu i korištenje uz uvažavanje naslijeđenih identitetskih vrijednosti značajnih za grad Zaprešić. Očekivani rezultat i doprinos istraživanja jest model zaštite pojedinih građevina i scenarij revitalizacije industrijskog sklopa heterogene vrijednosti.

Karbon factory in Zaprešić is an example of an industrial complex that is being researched with the objective to bring it on the List of the Protected Cultural Monuments of Croatia. Problem which is being researched is the model of protection and the scenarios for the revitalization of individual buildings within industrial complex. Process of research is focused on adjusting Croatian and European methodology of conservation protection. Aim of the research is to determine criteria, methods, models and scenarios for protection urban-architectural complex to enable conversion and usage. Expected result and contribution of a research is a model of protection for individual buildings and revitalization scenarios for industrial complex that has heterogonous value.

UVOD

Industrijsko nasljeđe je jedna od bitnih odrednica identiteta grada. Danas se postavlja pitanje koja je vrijednost i mjesto industrijskog nasljeđa u kulturnom identitetu grada. Može li se na nasljeđe vezati budući razvoj grada? Može li industrijsko nasljeđe postati zaštićenim nasljeđem čijom prenamjenom grad može postati prepoznatljivo mjesto unutar ukupnog hrvatskog kulturnog nasljeđa i dio zajedničkog europskog identiteta? Odgovori na ta pitanja nisu jednostavni i treba ih tražiti u kontekstu arhitektonske, povijesne i konzervatorsko-restauratorske struke, ali i politike. Cilj koji se može postaviti jest poticanje revitalizacije industrijskih građevina i sklopova, koji bi obnovom postali prepoznatljivi kulturni prostori i podsjetnici na prošlost. Industrijsko bi nasljeđe, kao i sveukupno kulturno nasljeđe, trebalo postati jedna od glavnih tema pri raspravama o razvoju grada i njegovoj budućnosti.

ZAŠTITA I OČUVANJE INDUSTRIJSKOGA NASLIJEĐA

Problem koji se istražuje jest model zaštite koji će omogućiti održivo korištenje industrijskog nasljeđa. Postojeći propisi o zaštiti kulturnog nasljeđa nisu u potpunosti primjenjivi za industrijske sklopove i ne bi trebali biti primijenjeni mehanički. U Hrvatskoj još uvijek ne postoje standardizirani i jasno utvrđeni kriteriji za zaštitu industrijskog nasljeđa, a nije ustanovljena ni metodologija kojom bi se štitilo industrijsko nasljeđe.

Cilj je odrediti kriterije, metode, modele i scenarij zaštite industrijskog nasljeđa. Da bi se očuvalo industrijsko nasljeđe za buduće naraštaje potrebno je uključiti u zakonodavstvo kriterije koji se primjenjuju pri identifikaciji i valoriziranju te unijeti sve od interesa. U sveobuhvatnu službenu bazu podataka industrijskoga nasljeđa potrebno je unijeti mogućnosti i uvjete korištenja kojima se osigurava poštivanje karaktera građevina i krajolika, kao i identitet zajednice. Tako se uspostavlja integralan proces i standardiziraju postupci povezivanja zaštite i korištenja industrijskog nasljeđa.

Istraživanje industrijskog nasljeđa Zaprešića pokrenuo je početkom 2015. godine Konzervatorski odjela u Zagrebu s izradom elaborata za utvrđivanje svojstava i vrjednovanja nepokretnoga kulturnog dobra, građevine ili sklopa, na primjeru tvornice Karbon u Zaprešiću (Sl. 1.) s ciljem donošenja rješenja o upisu u Registar kulturnih dobara Republike Hrvatske. Postupak istraživanja usmjeren je prema usklađivanju hrvatske i europske metodologije konzervatorske zaštite. Dokument Preliminarne tehničke procjene (PTA)[1] činio je bazu pri izradi elaborate, a u određivanju kriterija za prepoznavanje/identifikaciju i vrjednovanje/valorizaciju korištene su Povelja za industrijsko nasljeđe iz Nizhny Tagila[2] i Uputa za vrjednovanje kulturnih dobara predloženih za upis u Registar kulturnih dobara Republike Hrvatske Ministarstva kulture.[3] Na temelju postojećih hrvatskih i europskih dokumenata o zaštiti i očuvanju nasljeđa izrađen je elaborat za utvrđivanje svojstava I vrjednovanje nepokretnoga kulturnog dobra (građevine ili sklopa) koji bi mogao potaknuti izradu hrvatske metodologije zaštite i očuvanja industrijskog nasljeđa. Elaborat za tvornicu Karbon sastoji se od tekstualnog i grafičkog dijela te je njegov dio iznesen u ovom radu.

UTVRĐIVANJE SVOJSTAVA I VRJEDNOVANJE TVORNICE KARBON

Tvornica Karbon u Zaprešiću primjer je industrijskoga sklopa iz početka 20. stoljeća. Smještena je između željezničke pruge i Ulice maršala Tita, koja predstavlja glavnu gradsku prometnicu i jedan od glavnih prilaza središtu grada iz smjera juga. (Sl. 2.)

Povijesni razvoj

Gradnja urbanističko-arhitektonske cjeline tvornice Karbon počela je 1920-ih godina te se veže uz osnivanje Industrije mesnih proizvoda Zagreb-Zaprešić. Do kraja 20. stoljeća industrijski sklop je nekoliko puta bio dograđivan. Prema arhivskim podatcima i katastru iz 1939. godine vidljivo je da se sklop sastojao od industrijskih građevina (pogon, skladište, stambeno-poslovna zgrada, vodotoranj i dr.) na prostoru omeđenom s dva poprečna puta kojima su bile spojene glavna cesta i željeznička pruga. (Sl. 3.) Indu-

1 Zajednički projekt Vijeća Europe i Europske komisije pod nazivom Regionalni program za kulturno i prirodno nasljeđe u jugoistočnoj Europi (Regional Programme for Cultural and Natural Heritage in South East Europe) započet 2003. godine uspješno je uveo nove instrumente u metodologiji i upravljanju nasljeđem. Jedan od primjera je dokument preliminarne tehničke procjene (PTA) koji se koristi za vrjednovanje i kategorizaciju nasljeđa. Preliminarna tehnička procjena bi trebao biti alat za upravljanje nasljeđem u rukama nadležnih tijela koji će se koristiti za određivanje kratkoročnih i dugoročnih programa strategija te će pomoći u pregovorima s investitorima.

2 Početci sustavne razrade identifikacije, valorizacije i zaštite industrijskog nasljeđa vezani su uz osnivanje TICCIH-a (International Committee for the Conservation of the Industrial Heritage / Međunarodni odbor za zaštitu industrijskog nasljeđa) 1978. godine. Na konferenciji održanoj u Rusiji 2003. godine nastala je Povelja za industrijsko nasljeđe iz Nizhny Tagila, koja se smatra središnjim dokumentom suvremene zaštite industrijskog nasljeđa u kojoj su definirane vrijednosti industrijskog nasljeđa.

3 Uputa za vrjednovanje kulturnih dobara predloženih za upis u Registar kulturnih dobara Republike Hrvatske za listu zaštićenih kulturnih dobara iz 2004. godine.



Sl. 1. Pogled na stambeno-poslovnu zgradu i vodotoranj tvornice Karbon (snimio: Zoran Bogdanović, 2015.)



Sl. 2. Položaj tvornice Karbon u Zaprešiću (izradila: Jasna Josipovski, 2015.)

strijski sklop se smjestio na sjevernu polovicu zemljišta na način da su građevine formirale veliko središnje dvorište. Autor urbanističko-arhitektonskog rješenja nije poznat. Kemijska industrija Karbon preselila se tu 1960. godine, u dotadašnji industrijski sklop industrije mesa zbog nedostatka prostora u Zagrebu. Tijekom šezdesetih i sedamdesetih godina 20. stoljeća dogodile su se najveće promjene unutar urbanističko-arhitektonskog sklopa. Pojedine građevine su zamijenjene, izgrađena je južna polovica zemljišta i prostor sjeverno od puta koji spaja glavnu cestu i željezničku prugu.



Sl. 3. Tvornica Karbon na staroj katastarskoj karti iz 1939. (obrada: Jasna Josipovski, 2015.)

Obilježja

Industrijski sklop sastoji se od petnaestak industrijskih građevina na atraktivnoj gradskoj lokaciji u neposrednoj blizini željezničkog kolodvora Zaprešić. Vodotoranj je najprepoznatljivija građevina unutar industrijskoga sklopa. Oblikovan je kao osmerobridna prizma izvedena opekom i zaključen naglašenim završnim vijencem i trostranim natpisom Karbon. Uz naknadne izmjene u materijalu i konstrukciji prostornih elemenata koji ga okružuju, očuvao se do danas kao prostorni akcent urbanističko-arhitektonskog sklopa horizontalnog urbanog uzorka. Prvotnom sklopu pripada i dugačka prizemnica, stambeno-poslovna zgrada smještena na istočnom rubu parcele, orijentirana s glavnim pročeljem prema cesti. Očuvana prizemnica stambeno-poslovne zgrade bitan je prostorni element šire okolice, budući da urbanistički regulira potez tvornice i određuje pročelje prema glavnoj cesti.

Postojeće stanje

Današnji industrijski sklop prilično se razlikuje od prvotnog, ali i nadalje je bitan element u sagledavanju prilazne vizure gradu. Prema Generalnom urbanističkom planu Zaprešića iz 2008. godine, nalazi se unutar poslovne i proizvodne gospodarske namjene. Vlasnik je međunarodna tvrtka Rofix d.o.o, koja u poslovno-proizvodne svrhe koristi samo manji dio tvornice dok većina industrijskih građevina i vodotoranj nisu u funkciji. Pojedine građevine su uglavnom neodržavane ili nekvalitetno obnovljene.

Vrjednovanje

Tvornica Karbon u Zaprešiću primjer je industrijske arhitektura iz početka 20. stoljeća koja se i u malim mjestima, koristeći logiku prometnih komunikacija i zatečenih gospodarskih resursa, počela nametati dotadašnjem manufakturnom načinu proizvodnje. Zahvaljujući razvoju industrije i povoljnom prometnom položaju, Zaprešić je tada doživio veliko prostorno širenje i povećanje broja stanovnika. Najznačajnije građevine – vodotoranj i stambeno-poslovna zgrada uz glavnu cestu – pripadaju prvotnom industrijskom sklopu, dok je ostatak industrijskih građevina izgrađenih 1960-ih i 1970-ih godina i te se građevine ne ocjenjuju urbanističko-arhitektonski i povijesno vrijednima. Vodotoranj i stambeno-poslovna zgrada tvornice Karbon važni su u oblikovanju slike grada te kao gradski simboli izražavaju kulturno bogatstvo grada. Inventarizacijom i vrjednovanjem postojećeg stanja utvrđeno je da vodotoranj zajedno s trostranim natpisom Karbon i ulično pročelje stambeno-poslovne zgrade posjeduje obilježja industrijskog naslijeđa vrijedno očuvanja, s obzirom na graditeljska i oblikovna obilježja te stupanj očuvanosti izvornoga građevnog tkiva. Posebno veliku vrijednost ima vodotoranj tvornice Karbon, kao rani i rijetki primjer specifičnog industrijskog naslijeđa. Stari vodotoranj u Vukovaru iz 1916. godine, podignut prema projektu Frana Funtaka, jedini je primjer vodotornja koji je očuvan i zaštićen kao kulturno dobro. Upisom u Registar kulturnih dobara Republike Hrvatske omogućiti će se korištenje urbanističko-arhitektonskog sklopa tvornice Karbon, koji ima prostorni i strukturni potencijal uz uvažavanje naslijeđenih identitetskih vrijednosti značajnih za grad Zaprešić.

Prijedlog smjernica za očuvanje

Prema utvrđenom sustavu mjera zaštite nepokretnih kulturnih dobara planira se očuvati vodotoranj i stambeno-poslovna zgrada te ih afirmirati uklapanjem u novo prostor-



Sl. 4. Karta planskih mjera, elaborat za utvrđivanje svojstva/valorizaciju tvornice Karbon (izradila: Jasna Josipovski, 2015.)

no rješenje zadržavanjem gospodarske namjene ili mogućom prenamjenom u sadržaje primjerene njihovim graditeljskim i oblikovnim obilježjima. (Sl. 4.) Očuvanje navedenih građevina planira se obnovom i sanacijom izvornoga građevnog tkiva, pročelja te konstruktivnih i prostornih obilježja, uz mogućnost prenamjene i preinaka unutar postojećih gabarita radi prilagodbe novoj namjeni te uz poštivanje bitnih izvornih konstruktivnih i oblikovnih elemenata i obilježja. Zaštita okruženja obuhvaća katastarsku česticu dvorišta industrijskog sklopa, gdje se želi očuvati vizura iz smjera Zaprešića, a koja se pruža s glavne gradske prometnice na građevinu vodotornja i stambeno-poslovnu zgradu.[4]

UPRAVLJANJE INDUSTRIJSKIM NASLIJEĐEM

Početak 21. stoljeća dalo je nove poglede na industrijsko naslijeđe. Doprinos industrijskog naslijeđa u razumijevanju povijesti, način na koji joj pristupaju znanstvena istraživanja, njezino mjesto u evoluciji krajolika i društva, sve to doživljava brze promjene. Jedna od najvažnijih tema koja se danas promišlja i oko koje se vode rasprava jest upravljanje industrijskim naslijeđem. Sadržajna prenamjena industrijskog naslijeđa može postati okosnicom razvoja gradova i regija. Funkcionalnost industrijske arhitekture pritom otvara brojne mogućnosti njihove prenamjene. Potencijali napuštenih industrijskih sklopova i prateće infrastrukture mogu se koristiti kao osnova urbane, gospodarske, demografske i ekološke revitalizacije nekoć proizvodnih sredina.

Industrijsko naslijeđe može imati ključnu ulogu za teritorijalni razvoj. Revitalizacija industrijskog naslijeđa ovisit će o mnogim čimbenicima – o vrijednosti, očuvanosti i građevnom stanju naslijeđa te o mogućnostima prenamjene utvrđenih lokalnim razvojnim strategijama. Uspjeh takvih projekata ovisit će o interakciji s drugim kulturnim resursima i kulturnim naslijeđem koje je dostupno na lokalnoj razini, ali i na regionalnoj i međunarodnoj razini, kao što su kulturni putovi, kulturne mreže, dani kulturnog naslijeđa, tematske aktivnosti i dr.[5]

Kulturni menadžment prepoznaje vrijednost industrijskog naslijeđa. Kulturne su industrije jedinstvene u današnjem poslovanju i pridonose ekonomskom, umjetničkom i društvenom razvitku. Sudjeluju pri osmišljavaju identiteta zajednica i krajeva, otvaraju nova radna mjesta te mogu biti vrlo profitabilne. Globalna potražnja kulturnih proizvoda i usluga je u porastu, a kulturne industrije pripadaju najbržim rastućim sektora svjetskoga gospodarstva. Još uvijek aktivne tvornice su među ključnim partnerima industrijskog naslijeđa. Tvornice mogu poticati i iskoristiti svoje naslijeđe na različite načine, od očuvanja i otvaranje njihovih arhiva i povijesnih zbirki, otvaranje muzeja ili organiziranih posjeta njihovim pogonima.

ZAKLJUČAK

U ovom članku izneseno je istraživanje modela zaštite i scenarij revitalizacije industrijskog naslijeđa na primjeru tvornice Karbon u Zaprešiću, kako bi se industrijsko naslijeđe i njezini potencijali uspješnije i učinkovitije koristili kao razvojni resurs na načelima održivog razvoja. Rezultat i doprinos istraživanja jest izrada elaborata za utvrđivanje svojstva/valorizaciju nepokretnog kulturnog dobra/građevine ili sklopa koji je nastao usklađivanjem hrvatske i europske metodologije konzervatorske zaštite. Kroz izradu elaborata definirani su čimbenici identiteta industrijske baštine koji nju čine prepoznatljivom i jedinstvenom, odnosno kriteriji vrednovanja. To su samo počeci u izradi sveobuhvatne metodologije zaštite i očuvanja naslijeđa kojom se uspostavlja integralan proces i standardiziraju postupci povezivanja zaštite i korištenja industrijskog naslijeđa s ciljem osiguranja sigurnosti ulagača i korisnika industrijskog naslijeđa. Preporuka Vijeća Europe je da međusobno umrežavanje udruga na međunarodnoj razini može doprinijeti stvaranju metodologije zaštite industrijskog naslijeđa te međusobnom suradnjom, savjetodavnom i financijskom pomoći doprinijeti rješavanju problema brojnih industrijskih građevina i sklopova.[6]

Pametno osmišljenom strategijom koja se veže uz zaštitu, industrijsko je naslijeđe moguće pretvoriti u kulturno dobro koje donosi gospodarski napredak i razvoj kraja u

4 Elaborat za utvrđivanje svojstava i vrjednovanje tvornice Karbon predan je na stručno povjerenstvo za utvrđivanje svojstva kulturnog dobra Republike Hrvatske.

5 Jedan od takvih primjera je Europska ruta industrijskog naslijeđa koja se razvila iz projekta istog imena i trenutno predstavlja više od 900 mjesta u 35 zemalja s 80 točaka, 16 regionalnih putova i 13 tematskih putova. Danas se Europska ruta industrijskog naslijeđa uglavnom bavi mrežom muzejskih Internet stranica.

6 Vijeće Europe podržava kampanju Europske federacije udruga industrijskog i tehničkog naslijeđa (E - FAITH) proglasivši 2015. godinom Europskog industrijskog i tehničkog naslijeđa (European Industrial and Technical Heritage Year 2015). Jedan od glavnih ciljeva Godine europskog industrijskog i tehničkog naslijeđa jest promicanje kontakata i suradnje udruga i dobrovoljaca preko granica, promicanjem zajedničkih partnerskih i prekograničnih projekata.

kojem se nalazi, što je ujedno i jedino rješenje ako ga želimo dugoročno očuvati i osigurati mu aktivnu ulogu u suvremenom životu. Širom Europe prenamjena industrijskih građevina postaje trend i u strategijama se naslijeđe koristi kao sredstvo za privlačenje investicija. Kultura je tijekom posljednjih desetljeća prepoznata kao gospodarski resurs. Industrijsko naslijeđe je postalo osnova ne samo za promicanje memorije na industrijsku prošlost, već i marketinški alat u urbanoj obnovi. Forum za raspravu o temi industrijskog turizma u suradnji s tvornicama će se razvijati na 16. Međunarodnom TICCIH kongresu u Lilleu u jesen 2015. godine pod nazivom *Industrijsko naslijeđe 21. stoljeća, novi izazovi*. U širem smislu, to je vrijedno pitanje o tome kako industrijsko naslijeđe može biti alat u razvoju znanstvene, tehničke i industrijske kulture.

LITERATURA

1. Cizler, J. (2014.), *Industrijsko nasleđe kao potencijal za razvoj kreativne ekonomije*, dostupno na: https://www.academia.edu/7305457/Industrijsko_nasleđe_kao_potencijal_za_razvoj_kreativne_ekonomije_Industrial_heritage_as_a_potential_for_development_of_creative_economies_
2. Ratkajec, M. (2014.), *Zaštita industrijske baštine na primjeru tvornice strojeva i ljevaonice metala braća Ševčik,* Portal, no. 5, str. 243-256, Zagreb
3. *** (2011.), *Strategija zaštite, očuvanja i održivog gospodarskog korištenja kulturne baštine RH za razdoblje 2011.-2015.*, Ministarstvo kulture Republike Hrvatske, dostupno na: http://www.min-kulture.hr/userdocsimages/bastina/STRATEGIJA_BASTINE_VRH.pdf
4. *** (2003.), *The Nizhny Tagil Charter for the Industrial heritage,*TICCIH – TagilInternational Committee for the Conservation of the Industrial Heritage dostupno na: http://ticcih.org/wp-content/uploads/2013/04/NTagilCharter.pdf
5. *** (2012.), *Industrial Heritage Re-Tooled,* TICCIH, Lancaster

AUTHOR'S BIOGRAPHY

Jasna Josipovski, architect, graduated from the Faculty of Architecture of the University of Zagreb. She works as a conservator for immovable cultural heritage in the Conservation Department in Zagreb, Croatian Ministry of Culture.
jasna_josipovski@yahoo.com

ŽELJKA PERKOVIĆ, Ministry of Culture of the Republic of Croatia, Conservation Department in Slavonski Brod, Croatia
DARIJA PERKOVIĆ, Eko-Murvica, Crikvenica

TVRĐAVE BROD I STARA GRADIŠKA
POTENCIJALI ZA RAZVOJ

FORTRESSES BROD AND STARA GRADIŠKA
DEVELOPMENT POTENTIALS

KLJUČNE RIJEČI
fortifikacijska arhitektura
graditeljsko naslijeđe
krajobrazne vrijednosti
identitet prostora
obnova i revitalizacija

KEY WORDS
fortification architecture
architectural heritage
landscape values
identity of space
reconstruction and revitalization

Značajno naslijeđe u Hrvatskoj čini fortifikacijska arhitektura. Renesansno-barokne tvrđave, iz razdoblja od 16. do 18. stoljeća, važne su zbog prostornog obuhvata, smještaja i povezanosti s okruženjem (reljef, vizure, vodotoci, vegetacija) i predstavljaju vrijedan kulturni krajolik. Ovim radom prikazat će barokne tvrđave Brod i Stara Gradiška, koje su nastale kao dio sustava utvrda na granicama ondašnje Habsburške Monarhije (Hrvatska) i Osmanlijskoga carstva (Bosna). Analizirat će se njihov nastanak, povijest te današnje, većinom ruševno stanje, kao rezultat utjecaja prirode i antropogenog (ne)djelovanja. Potrebna je obnova tvrđava primjenom najpogodnijih metoda, tehnika i materijala, koji će biti prihvatljivi s gledišta zaštite baštine i zaštite okoliša, ali i u pogledu prenamjene koja će omogućiti samoodrživost. Preduvjet vrsnoće projekata jest određenje kriterija za nove zahvate u građevinama i njihovu pripadajućem krajoliku.

An important part of Croatian cultural heritage is fortification architecture. Renaissance and Baroque fortresses from 16th to 18th century are unique part of cultural landscape, with its position and coherence with natural landscape. This paper presents fortresses Brod and Stara Gradiška, which were built as a part of the system of fortifications on the border of the Habsburg Monarchy (Croatia) and the Ottoman Empire (Bosnia). The research analyzes their history and current, mostly ruined condition, as a result of natural and anthropogenic influence. Their renewal should be directed towards application of the most suitable methods, techniques and materials, which will be acceptable according to conservation and environmental standards, with conversion into new functions that will enable self-sufficiency. That is the reason to develop new scenarios and define criteria for the possible new operations in fortification structures and belonging landscape.

UVOD

Cilj priopćenja jest prikazati razvojno orijentiranu zaštitu i obnovu fortifikacijskoga naslijeđa, kao primjer revitalizacije suvremenim zahvatima u povijesno tkivo pridavanjem novih namjena, uporabom pogodnih materijala i metoda s gledišta zaštite naslijeđa, učinkovitosti i prihvatljivosti za okoliš. Fortifikacijsku arhitekturu iz razdoblja od 14. do 18. stoljeća s područja Brodsko-posavske županije čine srednjovjekovne utvrde i barokne tvrđave. Barokne tvrđave izgrađene su na strateškim položajima kao dio sustava obrane na granicama Istoka i Zapada. Iako im se razlikuju *genius loci* i okruženje, svima im je zajednički potencijal za razvoj. Ovim radom će se predstaviti tvrđave Brod i Stara Gradiška. Njihovo današnje, većinom ruševno stanje rezultat je višestoljetnog utjecaja prirodnih sila i antropogenog (ne)djelovanja. Posljednjih dvadesetak godina se intenzivnije pristupilo istraživanju, zaštiti i revitalizaciji.



Sl. 1. Tvrđava Brod, panoramski snimak (izvor: Ministarstvo kulture, D-816.1.14)

SMJEŠTAJ, OPIS I POVIJESNI PREGLED TVRĐAVA BROD I STARA GRADIŠKA

Tvrđave Brod i Stara Gradiška izgrađene su u 18. stoljeću na strateškim položajima, na obali rijeke Save (Sl. 1.). Imale su značajnu ulogu u europskoj povijesti, kao dio sustava utvrda na granici tadašnje Habsburške Monarhije i Osmanlijskoga carstva. Pripadale su sustavu obrane, kojega je planirao strateg princ Eugen Savojski. Izgrađene su prema Vaubanovom predlošku, a sastoje se iz niza obrambenih nasipa i jaraka koji su im dali karakterističan zvjezdoliki oblik.

Brod je dijelom habsburške Vojne krajine postao 1702., a gradnja Tvrđave Brod započela je 1715. godine, između civilnog naselja i srednjovjekovne tvrđave Vukovac, koja je do tada čuvala granični prijelaz.[1] Građena je u etapama zemljanim nabojima i opekom, te u manjoj mjeri drvetom i kamenom. Bila je predviđena za smještaj oko 4000 vojnika. U početku je imala četverokutni tlocrtni oblik, prema dizajnu inženjera Willera i Perette iz 1715.,[2] a čine ga bastioni (sv. Karla, sv. Elizabete, sv. Mihovila i sv. Eugena) povezani bedemima, dijelom ozidani s vanjske strane. Između bastiona su kurtine sa zemljanim nabojem s gornje strane, u kojima su bili prostori za smještaj vojnika, strijeljiva i radionice neophodne za funkcioniranje tvrđave. U središnjem dijelu je zgrada Kavalira sa 108 kazamata. Tvrđava je zauzimala 1738. godine oko 350 hvati zemljišta. Konačni pravilni zvjezdoliki oblik (Sl. 2.) dao joj je glavni projektant Vojne krajine, švicarski inženjer Nikole Doxat de Demoret. Vanjski obrambeni pojas činili su revelini, a unutar bedema zapadnog i istočnog su reduiti, priručne barutane i oružarnice. Južna strana, okrenuta prema Savi, dodatno je ojačana utvrđenjem u obliku roga, *Hornwerk*. Slobodni prostori su korišteni kao perivojne površine i vrtovi. Tijekom 19. stoljeća vojni značaj tvrđave je postupno opadao te je ona 1860. godine izgubila status pogranične fortifikacijske građevine.[3]

Ukidanje zabrane gradnje na esplanadnom prostoru je imalo velik značaj za razvoj grada i promjenu karaktera i korištenja tvrđave.[4] Vojarna je u tvrđavi bila do 1990-ih godina, a nakon toga zgrade su samo djelomično održavane. Ipak, izvorna graditeljska cjelina je vrlo dobro očuvana. Tvrđava Brod u cijelosti pripada Gradu Slavonskom Brodu, zaštićeno je kulturno dobro (Z-1294), a 2007. je proglašena kulturnim dobrom od nacionalnog značenja (N-42).

U slavonsko-srijemskom području u različitim vremenskim razmacima započela je gradnja tvrđava u Petrovaradinu, Osijeku, Rači, Brodu i naposljetku u Gradiški.[5]

Tvrđava Stara Gradiška izgrađena je na mjestu nekadašnjega starog kaštela pod imenom *Festung Alt Gradisca*. Zvjezdoliki tlocrtni oblik činilo je sedam bastiona i jedanaest zemljanih bedema s grabištima ispunjenim vodom (Sl. 3.). Za razliku od brodske, tvrđava Stara Gradiška je obuhvaćala i civilno naselje gdje je bio i franjevački samostan.[6] Od kada su 1799. godine u tvrđavu dovedeni francuski vojni zarobljenici, tijekom gotovo dva stoljeća koristila se kao zatvor. Doživjela je i brojne destrukcije uslijed čestih prenamjena. Do kraja 19. stoljeća bila je austrougarski zatvor, nakon 1918. politički zatvor, a u razdoblju 1941.-1945. bila je logor. Nakon Hrvatskog proljeća 1971. godine

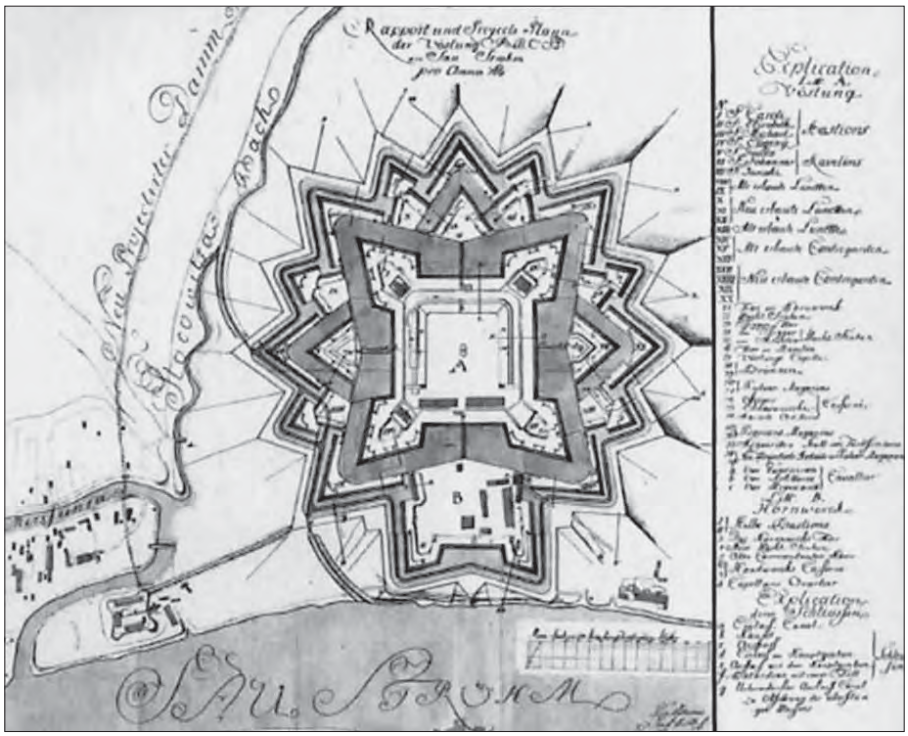
1 Kljajić, 1998: 51
2 Marković, 1994: 118
3 Vojna krajina je ukinuta 1873. godine.
4 Kvočić, 2009: 4
5 Bedenko, 1978: 111
6 Kvočić, 2008: 10

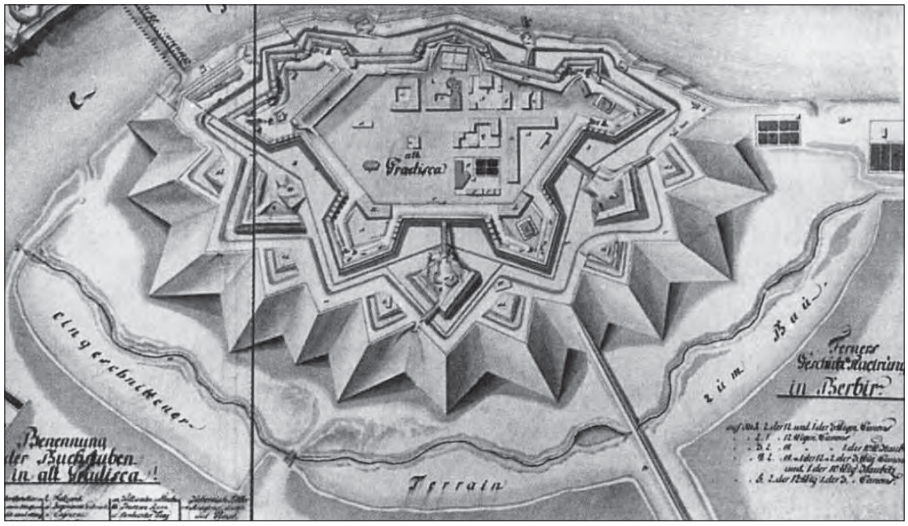
Sl. 2. Tvrđava Brod, izvorna morfologija (izvor: Kvočić, 2009: 22)

Sl. 3. Tvrđava Stara Gradiška, povijesni plan (izvor: Kvočić, 2008: 27)

Sl. 4. Tvrđava Stara Gradiška, Kurtina i gradska vrata (snimila: Ž. Perković, 2008.)

Sl. 5. Tvrđava Brod, Galerija Ružić (snimila: D. Perković, 2015.)









bila je kazneno-popravni dom za intelektualce, a 1991. je pretvorena u zarobljenički logor kojim je upravljao banjalučki korpus *Jugoslavenske armije*. Izvorna morfologija tvrđave danas nije čitljiva jer su grabišta zatrpana i dograđene su zgrade za zatvorske potrebe, pri čemu nije poštivan povijesni izvornik. Očuvane su samo tri pojedinačne barokne zgrade tvrđave Stara Gradiška. Najznačajnija je Kavalir-Kula, monumentalna dugačka zgrada zidana opekama baroknih dimenzija, izgrađena u začelju bastiona sv. Leopolda i sv. Ferdinanda.[7] Prizemlje je iz bačvasto svođenih kazamata. Zgrada je bila utvrđena zemljanim grudobranom. Vertikalni akcent je dograđeni vodotoranj nazvan Kula. Sjeverna kurtina (Sl. 4.) je građevina koja je spajala bastione. Arhitektonski volumen nije očuvan u cijelosti, već njezin istočni dio s reprezentativnim gradskim vratima oblikovanim u duhu baroknog klasicizma. U drugoj graditeljskoj etapi, dogradnjom arkadnog trijema kurtina dobiva barokno-klasicističko krovište. Dijelom je očuvana katna zgrada časničkog paviljona (vojarna), tlocrtno u obliku slova L (Sl. 6.). Unutrašnja prostorna organizacija je u skladu s namjenom, koju prema dvorišnoj strani čine hodnici iz kojih se ulazi u spavaonice (ćelije). Prizemlje je presvođeno bačvastim svodovima, a visoko, barokno krovište pokriveno je crijepom. Početkom 20. stoljeća južno je krilo produženo arhitektonskim korpusom samica. Tvrđava Stara Gradiška je registrirana kao kulturno dobro (Z-1300), dijelom pripada Općini Stara Gradiška (kurtina i časnički paviljon), a dijelom (Kavalir-Kula) Javnoj ustanovi spomen područja Jasenovac.



Sl. 6. Tvrđava Stara Gradiška, Časnički paviljon (snimila: Ž. Perković, 2012.)



Sl. 7. Tvrđava Brod, Slavonska vojarna, most i kapela sv. Ane (snimila: D. Perković, 2014.)

ČIMBENICI IDENTITETA, VALORIZACIJA, KRITERIJI I METODE OBNOVE

Tvrđave su danas integralni dio urbanog tkiva. Teorijska osnova obnove proizlazi iz proučavanja povijesnih izvora i literature, a osobito je važna koordinacija pri konzervatorskim istraživanjima, mjerama zaštite i aktivnom uključivanju u život grada[8] planiranjem obnove.

Sveobuhvatna arhitektonska i krajobrazna, te funkcionalna obnova usmjerena je ostvarivanju novih kvaliteta. Budući da obje cjeline imaju izuzetan značaj, metode obnove podrazumijevaju interdisciplinarni pristup pri inventarizaciji, analizi i vrjednovanju zatečenog stanja, istraživanju dokumentacije i literature, terenskom istraživanju, promišljanju o strategiji i scenarijima obnove, te izradi i provedbi konkretnih projekata i programa, temeljenih na interaktivnim i inovativnim pristupima i planerskim alatima.

Jedinstveni *genius loci* povijesnih prostora tvrđava, koji svjedoči o burnoj pograničnoj povijesti toga kraja, nastoji se zadržati i očuvati, kako fizičkom obnovom tako i karakterom prostora. Izvorne materijale i tehnike gradnje, koji su očuvani i još uvijek prisutni, poštuju se i primijenjuju u postupcima obnove koja se provodi metodama rekonstrukcije, restauracije i konzervacije. Nakon istražnih radova za nekolicinu urušenih građevina kojima su očuvani temelji, u obnovi je bilo moguće primijeniti metodu replike.

Tvrđave su važni dio europske povijesti fortifikacija, zbog čega bi se metodologija obnove trebala povezati i usmjeriti ka obnavljanju spone sa srednjoeuropskim kulturno-civilizacijskim krugom, kao i promidžbom u međunarodnim znanstvenim, stručnim i turističkim krugovima. Smjernice proizašle iz rješenja o zaštiti ovih kulturnih dobara također su neizostavni kriteriji pri izboru i primjeni metoda obnove. Javno vlasništvo (Grad Slavonski Brod, općina Stara Gradiška i Javna ustanova spomen područja Jasenovac) bitan su kriterij pri pojednostavljenju administrativnih postupaka.

Zbog očuvanih izvornih struktura neopterećenih novim konstrukcijama i zahvatima zadiranja u povijesnu strukturu, gotovo netaknutog prostornog obuhvata, te dobre prakse u drugim europskim zemljama, Tvrđavu Brod moguće je obnoviti metodom integralne obnove.

Zbog značajnih degradacija, oblik izvorne Tvrđave Stara Gradiška više se gotovo ne prepoznaje, pa obnova cjeline nije moguća. Obnovu je moguće provoditi na način da se u što većoj mjeri pomire povijesni kontekst i zatečeno stanje – rekonstrukcijom pojedinačnih zgrada, postupnim uklanjanjem novije gradnje te pejsažnim uređenjem novih cjelina s reminiscencijama, koje bi trebale evocirati izvorne povijesne konture.

7 Pešut, 2012: 3
8 Kljajić, 1998: 18



Sl. 8. Tvrđava Brod, Časnički paviljon (snimila: D. Perković, 2008.)



Sl. 9. Tvrđava Brod, temelji stožerne vojarne (snimila: Ž. Perković, 2008.)

REVITALIZACIJA, STRATEGIJA I SUVREMENI ZAHVATI

Današnje stanje Tvrđave Brod, rezultat je ustrajnosti struke i zajednice, da se povijesna cjelina obnovom uključi u život grada. Koncepcija obnove osmišljena je prema proučenoj arhivskoj dokumentaciji, valorizaciji i smjernicama.[9]

Izrađene su geodetske podloge, arhitektonske snimke zatečenog stanja, konzervatorski elaborati i tehnička dokumentacija. Povijesna cjelina je očišćena od vegetacije. Opkopi i bastioni su obnovljeni zemljanim radovima, čime je vraćen izvorni izgled i prostorni obuhvat. Do sada su provedeni preliminarni istražni (arheološki i konzervatorski) radovi, rekonstruirane očuvane pojedinačne zgrade, uz revitalizaciju prostora unošenjem novih funkcija. Jugozapadni dio Kavalira (Sl. 5.) je rekonstruiran (grudobran, izvorni elementi pročelja, unutrašnje uređenje), imajući u vidu unaprjeđenja pojedinih tehničkih detalja uz minimalne promjene povijesne strukture. Na južnom dijelu Oružnog trga, rekonstruirana je zgrada Slavonske vojarne (Sl. 7.).

U središtu Oružnog trga, na očuvanim temeljima, izgrađena je replika kapele sv. Ane. Zgrade zapovjednika tvrđave i Časnički paviljon (Sl. 8.) rekonstruirane su i prenamijenjene. Arheološkim istražnim radovima je otkriveno stupište mosta kojim se prilazilo Oružnom trgu s postamentom zaštitnika grada sv. Ivana Nepomuka, koji su zatrpani oko 1949.[10] Obnova metodom rekonstrukcije je u tijeku. U okviru programa oživljene povijesti, u dijelu zapadne kurtine uređene su povijesna ljekarna, tradicijska kuhinja, zatvor, kovačnica i postav povijesti tambure.

Istražni radovi u Tvrđavi Stara Gradiška, na mjestu porušenog franjevačkog samostana i crkve sv. Mihaela Arkanđela, započeli su 2011. godine. Istraženi su temelji barokne crkve, otkriveni ostatci starijih građevnih struktura (tri graditeljske etape) i pokretna građa (keramičko posuđe, okov s korica turske sablje).[11] Otkriven je dio prilaznog mosta s gradskim vratima s očuvanim izvornim popločenjem. Potrebni istražni radovi su provedeni, izrađena je dokumentacija i postupak rekonstrukcije za Kavalir-Kulu, kurtinu i Časnički paviljon. Planirana je nova, edukacijska i muzejska namjena Kavalir-Kule, uspostavom centra za izučavanje žrtava logora Jasenovac i Stara Gradiška, kao i istraživanje ratnih stradanja. Nove planirane namjene prostora kurtine su upravna, kulturno-umjetnička (izložbeni prostor, knjižnica, čitaonica), zabava (igraonica za djecu). Planira se prenamjena prostora Časničkog paviljona u javne sadržaje Općine Stara Gradiška – memorijalni muzejsko-edukacijski centar i poduzetnički inkubator.

MOGUĆI SCENARIJI PONOVNOG KORIŠTENJA

Obnove Tvrđava su u tijeku, a prihvaćeni su društveno-kulturni i turistički scenariji obnove na razini koncepta.[12] Na očuvanim temeljima stožerne vojarne Tvrđave Brod (Sl. 9.), u skladu s povijesnim izvorima, trebala bi se izgraditi replika nekadašnje zgrade, uz novu namjenu. Preostale tvrđavske prostore planira se obnoviti u restauratorsko-konzervatorsko-muzejski centar granice, s popratnim kongresnim, izložbenim i pratećim uslužnim sadržajima.

Krajobrazno uređenje cjeline do sada nije bilo predmet promišljanja i planiranja, nego se vanjske površine održavaju i uređuju stihijski, povremeno i privremeno. Cjelovita povijesna studija i studija obnove pejsažne arhitekture prostora svakako će biti potrebna u postupku obnove.

Tvrđava Stara Gradiška krenut će u obnovu nakon što se osigura novac (Sl. 10.), Krajolik tvrđave trebao bi biti glavni motiv prepoznatljivosti. Provedena je krajobrazna analiza kojom su izdvojeni izvorni motivi i valorizirano je zatečeno stanje. Njihovom usporedbom, tehnikom preklapanja i metodom kompilacije, napravljen je projektni prijedlog pejsažne obnove, kojim bi se izgubljeni izvorni oblici fortifikacijske cjeline mogli reinterpretirati s volumenima, linijama i plohama vegetacije. Oblikovno rješenje je izrađeno varijantno, arhitektonsko-povijesno, ekološko i suvremeno, a razlikuju se u pristupu, izboru biljnog materijala i opreme prostora.

9 Smjernice Republičkog zavoda za zaštitu spomenika kulture iz Zagreba izrađene sredinom 20. st. i prijedlog projektnog tima „SAM n.p.p." iz Zagreba (S. Lončarić i Z. Uzelac) koje je grad prihvatio kao strateški dokument. Vizija obnovljene Tvrđave u crtežu arhitektice Branke Kaminski bila je dodatni poticaj početku obnove.

10 Artuković, 2013: 40

11 Mihaljević, 2011: 3-4

12 Za Tvrđavu Brod je 2012. godine tvrtka „Lončarić-Planić" iz Zagreba izradila analizu koncepta ranijeg idejnog rješenja uključivanja Tvrđave u prostor grada s arhitektonsko-urbanističkom analizom.

ZAKLJUČAK

Projekti i postupci obnove tvrđavskih cjelina Brod i Stara Gradiška uvažavaju današnje prostorne i društvene potrebe i promoviraju mogućnosti kreativnog korištenja naslijeđa novim scenarijima, a rezultat su multidisciplinarnog pristupa. Primjeri su pristupa određivanju vrijednosti, kriterija i metodologije obnove, kao i pristupa upravljanju u procesima preobrazbe urbanih, povijesnih i kulturnih krajolika, te uključivanja naslijeđa u prostorni i gospodarski razvoj zajednice u duhu filozofije održivog razvoja. Posebna vrijednost koja proizlazi iz obnove tvrđava jest što nekadašnja arhitektura rata danas postaje arhitektura mira.



Sl. 10. Tvrđava Stara Gradiška, sjeverna kurtina, gradska vrata (snimio: Ž. Perković, 2012.)

LITERATURA

1. Artuković, I. (2013.), *Izvješće s izvršenog zaštitnog istraživanja u Tvrđavi Brod*, Muzej Brodskog Posavlja, Slavonski Brod
2. Bedenko, V. (1978.), *Urbanistička prošlost Stare Gradiške*, Godišnjak zaštite spomenika kulture Hrvatske, no. 2-3 (1976-1977), Zagreb
3. Kljajić, J. (1998.), *Brodska tvrđava*, Slavonski Brod, Hrvatski institut za povijest, Podružnica za povijest Slavonije, Srijema i Baranje, Slavonski Brod
4. Kvočić, D. (2008.), *Tvrđava u Staroj Gradiški*, Elaborat povijesnih istraživanja, Nova Gradiška
5. Kvočić, D. (2009.), *Građevine Oružnog trga u Tvrđavi Brod*, Konzervatorska studija, Nova Gradiška
6. Marković, M. (1994.), *Brod: kulturno-povijesna monografija*, Slavonski Brod
7. Mihaljević, M. (2011.), *Izvješće o radu za 2011. godinu*, 1.2. Terensko istraživanje, arheološki odjel, Gradski muzej Nova Gradiška
8. Mihaljević, M. (2012.), *Tvrđava Stara Gradiška – sjeverna kurtina*, Preliminarno konzervatorsko-arheološko istraživanje, Gradski muzej Nova Gradiška
9. Pešut, D. (2012.), *Elaborat istražnih konzervatorsko-restauratorskih radova u Tvrđavi Stara Gradiška*, Osijek

AUTHORS' BIOGRAPHIES

Željka Perković, architect, graduated in 1982 at the Faculty of Architecture on the University of Zagreb, attended postgraduate study at the University of Osijek. Works at Projektbiro in Slavonski Brod, and from 1994 to 2007 at Department for architecture in the city of Slavonski Brod as the coordinator of the restoration of the Fortress Brod. Since 2007 she is Head of the Conservation Department in Slavonski Brod. Participates as a (co)author on professional and scientific conferences and workshops on international and national level.
zeljka.perkovic@min-kulture.hr

Darija Perković, landscape architect, graduated in 2010 at the Faculty of Agriculture on the University of Zagreb, working in the field of landscape planning and strategic environmental impact assessment. Since 2009, participates as a (co) author of the international scientific and professional conferences in the field of heritage, urban planning and biotechnical sciences. Since 2012 lives and works in Crikvenica, as an engineer for development and investment in the town company.
darija.perkovic@gmail.com

LUIGI COCCIA, University of Camerino – School of Architecture and Design, Camerino, Italy
MARCO D'ANNUNTIIS, University of Camerino – School of Architecture and Design, Camerino, Italy

BEYOND THE BEACH – ITALIAN AND CROATIAN ADRIATIC COASTAL AREAS
EXPERIMENTAL LABORATORIES FOR NEW URBAN AND TOURISTIC MODELS BASED ON THE VALORISATION OF THE ENVIRONMENTAL, NATURAL AND CULTURAL HERITAGE OF THE MIDDLE ADRIATIC BASIN

BEYOND THE BEACH – TALIJANSKA I HRVATSKA JADRANSKA OBALA
EKSPERIMENTALNI LABORATORIJ ZA NOVE URBANISTIČKE I TURISTIČKE MODELE UTEMELJEN NA VALORIZACIJI OKOLINE, PRIRODNE I KULTURNE BAŠTINE SREDNJEG JADRANSKOG BAZENA

KEY WORDS
adriatic scape
identity
mapping
soft-infrastructures
experiential tourism

KLJUČNE RIJEČI
jadranski pejsaž
identitet
mapiranje
"mekana" infrastruktura
doživljajni, iskustveni turizam

The importance of valorising a community's cultural heritage is inseparable from the dynamics for its fruition. The study focused on a cross-border section encompassing the Italian and Dalmatian coastlines and examined the spatial declinations of new tourism practices with the aim of defining a unique field of experimentation involving different forms, natural and cultural, of environmental heritage. The method is an experimental one, exploiting the use of architectural planning to develop tools for defining suitable spaces to new free time practices. The results illustrate a form of development for local communities in which the valorisation of endogenous resources and the introduction of new, through experimental architecture, can contribute to renewing the meaning of the "cultural heritage": a collection of assets, all but closed, open and dynamic, in perpetual expansion.

Istraživanje se usredotočilo na obalna područja Srednjega Jadrana, prepoznata u pograničnom dijelu kojega zajedno čine talijanska i dalmatinska obala, definiraju opseg u kojem su turistička odredišta poslužila kao eksperimentalni laboratorij za izgradnju novih urbanih modela koji uključuju različite čimbenike prirodne i kulturne baštine. Metoda istraživanja je eksperimentalna te iskorištava lokalne resurse, kao što su elementi promicanja lokalnog područja, te predstavljanje novih resursa kroz inovativnu i eksperimentalnu arhitekturu može pomoći reinterpretaciji potpunog značenja izraza *kulturno naslijeđe:* skup dobara, daleko od zatvorenog, otvoren i dinamičan, uvijek otvoren.

"... the Mediterranean is the sea of affinity, the Adriatic is the sea of intimacy ..."
Predrag Matvejević



Fig. 1 Field investigation

HERITAGE, GEOGRAPHY AND TOURISM

The importance of protecting and valorising a community's cultural heritage, today seems inseparable from a close examination of the methods and tools available for its fruition. These dynamics lead to a re-evaluation of those spaces dedicated to free time in contemporary residential culture, and when intertwined with geography contribute to defining new territories for tourism. Geography and tourism therefore becomes the object of critical reflection, insofar as they are inescapable terms of reference when developing hypotheses for territorial transformation and development. These two elements in turn characterise the possible relationship between architectural planning and environmental, natural and cultural heritage.

The study performed by the School of Architecture & Design of Ascoli Piceno, culminated in the book *Beyond the beach_new spaces for Adriatic tourism* [1], examined the possible spatial declinations of new tourism **practices, going beyond the recurring distinction between natural and cultural resources,** with the aim of defining a unique field of experimentation involving a combination of different forms of environmental heritage. A new territory therefore, represented by maps that valorise local resources, interweaving possible itineraries able to support day-to-day movements and facilitate the pervasive nature of tourism flows, supporting the recent exploratory nature of tourism.

The study focused on the coastal areas of the Middle Adriatic basin, specifically a cross-border section encompassing the Italian and Dalmatian coastlines, both characterised by the strong tie between their historical-cultural heritage and territorial planning. A privileged environment therefore, in which to also assess the possibility for new relationships between coastal and inland territories, in a relational scenario that acts not only in a linear motion along the coasts, but also transversally, configuring new relationships amongst heterogeneous spatial contexts. In this context, tourism spaces are considered as experimental laboratories for the development of new architectural devices that enable the fruition of cultural and environmental heritage, as well as for the definition of innovative urban and territorial development models.

New tourism space planning is therefore predominantly oriented towards the interpretation of territories, so as to understand their constitution and the culture of the places therein, in order to knowledgably interpret the concept of **identity** that resides within the intimate relationship between geography and architecture.

ADRIATIC IDENTITY

The distinguishing feature of the Adriatic segment is owing to the diversity of its places, a form of geography that profoundly and diversely influences the different types of coastal settlements and their connections with the hinterland. Unique combinations of water and land, coastlines and infrastructure, settlements and terrain, each unpredictably characterise the **coastal landscapes** in a variety of combinations that are then multiplied, stretching our view of the horizon from one side of the Adriatic to the other. All this leads to a transversal exploration of the territory, which is not limited to the Italian threshold of water, but rather pushes on to the opposite shores, shedding light on new and different levels of potential relationships with the Croatian territory. The notion of diversity between these two different faces of the same sea, including all those aspects normally taken into account when formulating new hypotheses for the development and management of cultural and environmental heritage (the relationship between natural systems and settlements, mobility and tourism, identity and art), can't help but place previous acquisitions into perspective and offer new food for thought on architectural planning.

At first glance, Adriatic territories entirely correspond to that "Mediterranean" hybridisation described by Predrag Matvejevic[2], able to interpret " *(...) the indefinable passing of nature in history and art, the extended form of coastlines through architectural forms (...).*"[3] In any

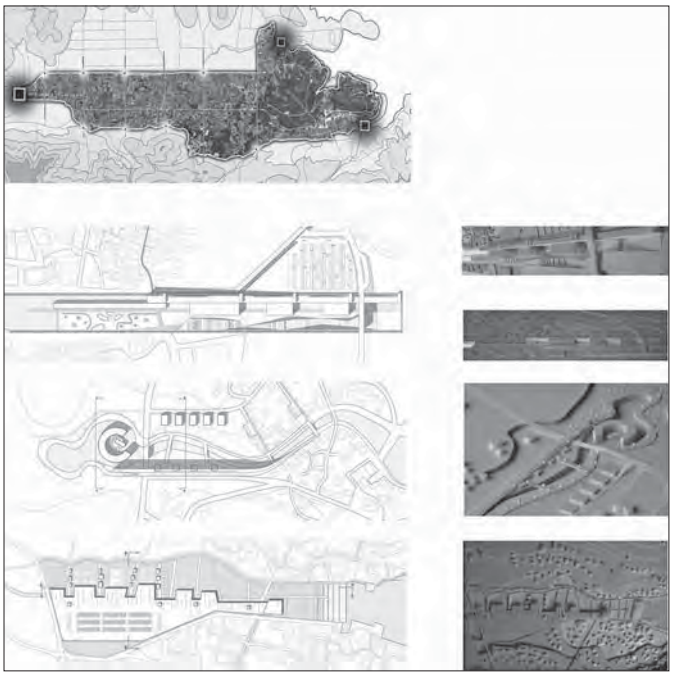
1 Coccia L. e D'Annuntiis M. 2012
2 Matvejević P. 1987
3 Magris C. 1991: 10

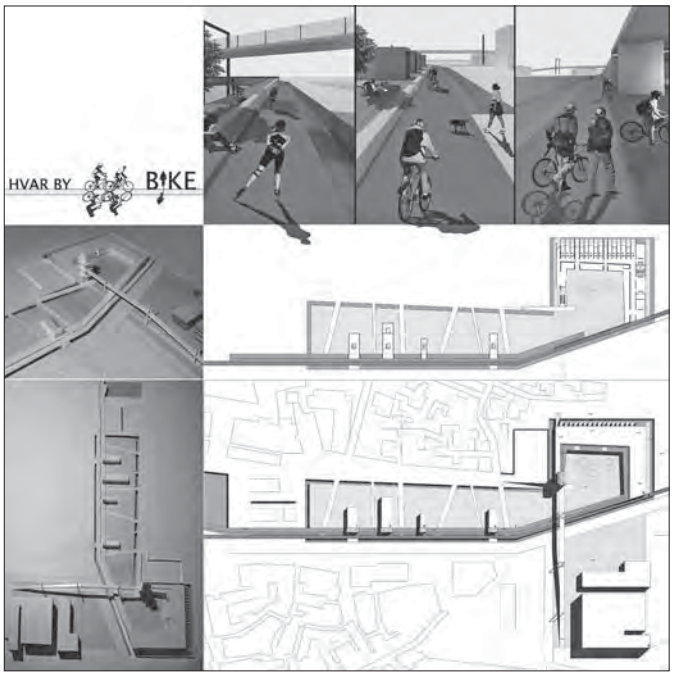











HVAR BY BIKE

case, these two coasts at a **geographical intersection,** respond in a manner that contradicts such categories of study.

Along the Italian coast, the geophysical aspects of the transformations that have taken place offer us immediately visible "data". Firstly, the continuous overlapping and interweaving of unitary-type elements: natural systems (water, valleys, hills and mountains) and artificial systems (railways, state roads and motorways). Secondly, the formation of a specific territorial configuration, characterised by a strong sense of direction determined by the coastline, which continues for approximately 300 kilometres, offering an unequivocal model of urban development. Its characteristics are synthetically represented through the comb-type interweaving of two different settlement plans, one that follows the Apennine-hill system, constituted by historical ridge-type paths and settlements essentially tied to the sharecropping economy, and the other structured along the coastline and valleys, home to the majority of recent construction.

More organic and fractal, the Dalmatian coastlines jaggedly snake for approximately 6,000 kilometres, weaving and chipping their way through dry land and hundreds of islands. Rock faced summits, swallowed up by the sea throughout history, surface just above the water, splitting the horizon into countless sequences. In the background, the hard Dinaric Alps relentlessly denote the border, physical and otherwise, with the Balkan regions. Geographic, climatic and biological contrasts that highlight the diversity of Dalmatia despite its being profoundly Adriatic. Discrete and with an aleatory geography, its settlements reaffirm the rationale and hierarchies of its original nuclei. City centres occupied by sailors and fishermen, formed in those areas best sheltered from the Bora, today characterised by consistently urban-centric development, the result of the imposing pressure of tourism flows.

Radically different landscapes, even in their geological composition, emerge in contrast along the two faces of the Adriatic: softly, clayey-sandy to the west, and porously calcareous to the east. Different types of land inscribed by the work of humans: the first carved into with crevices, the second divided by dry stone walls. Different matter, the structure of which has given rise to warm, plastic mountain-seaside villages on one hand, and the slicing shadows of the whitish seaside apartment blocks, on the other. Materials which, using specific methods on both fronts, have characterised the architectural forms we see today and which constitute a complex form of **Adriatic environmental heritage**, both natural and cultural, which any eventual acts of transformation must necessarily consider.

Fig. 2 Environmental heritage (Photo by: D. Maurizi, 2010)

Fig. 3 Cultural heritage (Photo by: D. Maurizi, 2010)

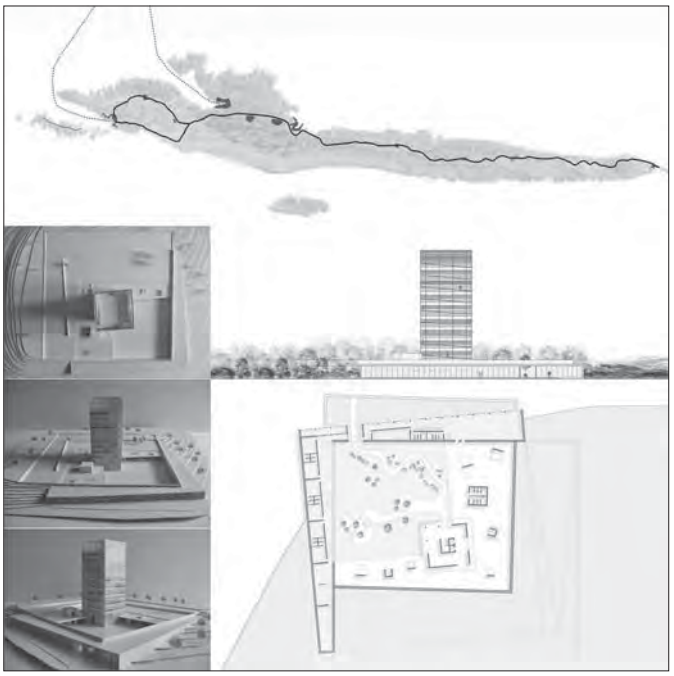
Fig. 4 Settlements (Photo by: D. Maurizi, 2010)

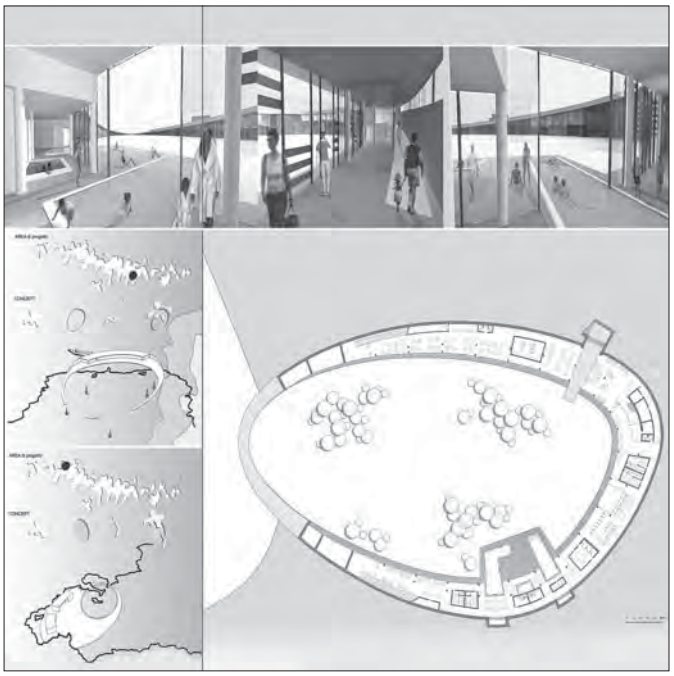
Fig. 5 Infrastructure-Hvar (Project by: S. Armandi, S. D'Angelo, D. Di Nicola, 2010)

Fig. 6 Bike Hotel – Starigrad (Project by: A. Mammoli, E. Muci, 2010)

Fig. 7 Observatory – S. Clement (Project by: M. Farabolini,2010)

Fig. 8 Enonauts hotel – S. Clement (Project by: V. Bizzarri, M. Di Marco, 2010)





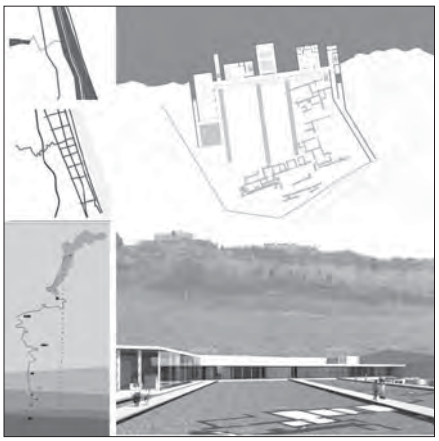


Fig. 9 Archaeological museum – Tortoreto (Project by: A. Croci, A. Gandelli, 2013)

NEW SPACES FOR TOURISM

The search for new tourism spaces forms part of a programme geared towards enhancing the value of resources in the cross-border Adriatic territory, through the planning of a series of innovative and sustainable interventions. It is based on a conscious detachment from the practices and spaces of mass tourism, which beginning from the after-war and with the help of a strong impetus in the seventies, contributed to the "great transformation" of the coastal landscape. That which inscribed this long period of Adriatic tourism was a form of short-sightedness, a focus on a selected number of circumscribed areas, predominantly coastal, where planning actions sought to reinforce the extraneous nature of these areas with respect to their territory of pertinence. Within this vision, "mass tourism space is more simulated than it is real, more convincing than it is true, translated into enclaves and closed space characterised by the typical monofunctional nature of non-places"[4]. Working within these parameters, planning became a tool with which to "produce tourism in a specific site", the outcome of which, claims Alessandro Simonicca[5], was measured in terms of "performance", implementing forms that in many cases were far-removed from their local contexts.

The new approach to tourism space planning seeks to refine those tools capable of overcoming the atopic nature that has traditionally defined mass tourism spaces, eventually facilitating the true and genuine experimentation of such places. In doing so, the notion of "performance" is translated into a cognitive exercise through which the place, having unveiled its constitutive structure, also demonstrates its virtuosity or rather its ability to contemplate a form of knowledgeable transformation, in harmony with its context of pertinence.

The virtuous interaction between geography and architecture constitutes the base **element** around which the study is geared, in an effort to successfully redefine the concept of heritage, through the evaluation of its physical dimension and linked to a specific context. Nature and culture come into play in a project for the valorisation of local resources, which when formalised, defines the range of action of exploratory tourism, aimed at new travellers seeking to discover the territory by stopping over in the places along their path, thereby renouncing the idea of a destination being the single objective of one's travels.

The **criteria** adopted when identifying the areas to be included in this planning action, tend to express the unavoidable geographic placement of this theme: the valorisation of heritage invests into dislocated places along an extended stretch of territory intercepted by new tourism infrastructures. Cultural assets or natural sites constitute the cornerstones of the tourism territory, which through targeted planning actions is enriched by new discoveries.

The **method** selected to manage the study is an experimental one, exploiting the use of architectural planning to develop rules and principles for the purpose of defining spaces that are both suitable and conformant to new free time trends and practices. Planning new tourism spaces means knowing how to reformulate architectural themes, making use of categories that are all but practical, themes that are more capable of evoking a spatial idea than they are of providing a response to practical demands. As has always been the case throughout history, and as was demonstrated to us by the great masters of architecture, at times when the need for innovation was most perceived, the answer was to recall upon various archetypes, upon the idea of a native space linked to the deepest form of conceiving, building and experiencing places.

Docks, refuges, platforms, enclosures, paths, shelters, observatories are the terms used to nominate new spaces for exploratory tourism. Points of arrival and departure, places to take a break or for transfers, welcoming areas, protected posts or privileged locations from where to view the landscape, are all spatial conditions in which reflection and meditation is stimulated, allowing tourists to enjoy a rich and stimulating experience. Open yet safe spaces, with porous yet incomplete visibility, respectful of nature, related to their context without renouncing their own vocation of contemporary design, experimental in their use of technology and materials without falling into the

4 Augé M. 1993
5 Simonicca A. 2004
6 Achleitner F. 1997. When asked to comment on the Vals thermal springs developed by Peter Zumthor in the Grisons, Friedrich Achleitner writes: "Tourism is to be reproached for valorising the cultural and environmental resources of a country without creating new ones. What results is the existence of touristic architecture without architectural tourism. But in Vals, a resource has been created that not only enhances the tourism experience of a compulsory stopover, but which also represents a significant stimulus for conventional tourism. Compared with the usual cliché Alpine tourist locations, this project in no way succumbs to popular trends and presents itself as the "anti-model" of "mass tourism", yet its construction is enjoying remarkable success to the point that it is even raising suspicions. Perhaps man is not as stupid as tourism operators think"

trap of unrestrained virtuosity; this is how the quality of new tools available to tourists can be described.

The correct formulation of architectural themes associated with tourism practices leads to the development of new spatial **models** able to enhance the value of pre-existing resources, whilst also producing new ones. In this sense, the act of planning and renouncing the baleful temptation to satisfy popular trends, must move in the direction of unconventional architectural solutions that establish a certain distance from the usual clichés of tourism locations, and which represent an "anti-model of mass tourism"[6].

Planning experiments performed in Adriatic territories have outlined new **scenarios** in which cultural and environmental forms of heritage thrive. New tourism spaces, in radical contrast with mass tourism stereotypes, are adapted to the specific features of their local contexts, highlighting and enhancing their differences.



Fig. 10 Linear platforms for turism – Pescara (Project by: L. Yuxuan, Z. Shen Zhen, 2013)

CONCLUSIONS

Using the tool of architectural planning, the study has underlined the unique traits of Adriatic areas. Possible solutions have been developed, providing a response to the generally shared view that processes of Middle Adriatic coastal transformation need to be redirected towards more **sustainable and alternate models**, unlike the experiences of the last century. The designs already prepared illustrate a form of **development for local communities** in which the valorisation of endogenous resources and the introduction of new resources through experimental and innovative architecture, can contribute to **renewing the deep meaning of the expression "cultural heritage"**: a collection of assets, all but closed, open and dynamic, in perpetual expansion.

BIBLIOGRAPHY

1. Augé, M. (1993), *Nonluoghi*, Milan, Elèuthera, ISBN 9788885861428
2. Achleitner, F. (1997), *Elementare profondità*, Casabella no.648, pp. 60-61 , Milan, ISSN 0008-7181
3. Bonomi, A. (1999), *Il distretto del piacere*, Turin, Bollati Boringhieri, ISBN 9788833911892
4. Coccia, L.; D'Annuntiis, M. (2012), *Oltre la spiaggia_nuovi spazi per il turismo adriatico*, Macerata, Quodlibet, ISBN 9788874625208
5. Matvejević, P. (1987), *Mediteranski Brevijar*
6. Magris, C. (1991), *Preface* to: Matvejević P. *Mediterraneo_un nuovo breviario*, Milano, Garzanti, ISBN 9788811598626
7. Simonicca A. (2004), *Turismo e società complesse*, Rome, Meltemi, ISBN 9788883532894

AUTHORS' BIOGRAPHIES

Prof. **Luigi Coccia**, Ph.D, architect, associate professor at School of Architecture and Design in Ascoli Piceno, University of Camerino, Architectural and Urban Design. Visiting Professor at the École Nationale Supérieure d'Architecture Paris-Malaquais and at the École des Hautes Éstudes en Sciences Sociale, Paris. Member of Research Doctorate in *Architecture, Environment and Design* of School for Advanced Studies. Coordinator for the curriculum in Knowledge and Design of Urban Landscape. Member of the editorial board *of Almatourism, Journal of Tourism, Culture and Territorial Development*.
luigi.coccia@unicam.it

Prof. **Marco d'Annuntiis**, Ph.D, architect, associate professor at School of Architecture and Design in Ascoli Piceno, University of Camerino, Architectural and Urban Design. Member of Research Doctorate in *Architecture, Environment and Design* of School for Advanced Studies, and of the International PhD Program *"Villard d'Honnecourt"*, based at IUAV. National coordinator of the Itinerant Seminar of Architecture Design "*Villard d'Honnecourt*". Redactor in scientific journal *Spazio Ricerca* and editorial series "*Le città di Villard*", he is director of the editorial series "*Arquitectura y Paisajes*" (dgb.books, Santa Fe, Argentina).
marco.dannuntiis@unicam.it

VLADIMIR MARKOVIĆ, Croatian Academy of Sciences and Arts, Zagreb, Croatia

ARBORETUM U TRSTENOM – LJETNIKOVAC OBITELJI GUČETIĆ
POVIJEST I OBNOVA

ARBORETUM TRSTENO, DUBROVNIK – SUMMER RESIDENCE OF FAMILY GOZZE
HISTORY AND RESTAURATION

KLJUČNE RIJEČI
Trsteno
ljetnikovac obitelji Gučetić
revitalizacija
arboretum
renesansa

KEY WORDS
Trsteno, Dubrovnik area
summer residence of family Gozze
revitalization
arboretum
renaissance

Među još uvijek sačuvanim ljetnikovcima dubrovačkog područja, ljetnikovac u Trstenom ima osobito mjesto. Izgradila ga je vlastelinska obitelj Gučetić oko 1500. godine. U prvoj polovici 20. stoljeća perivoj ljetnikovca proširen je velikom površinom arboretuma. Nakon Drugoga svjetskog rata briga o ljetnikovcu povjerena je Hrvatskoj akademiji znanosti i umjetnosti. Arboretum i ljetnikovac su otvoreni za posjetitelje, a povijesne zgrade su zapuštene i izvan funkcije. Cilj obnove i nove namjene ljetnikovačkoga sklopa Gučetić u Trstenom jest predstaviti važne vrijednosti dubrovačkog povijesnog krajolika te tako znatno proširiti kulturnu i turističku ponudu, sada ograničenu samo na sadržaje koji se nalaze u staroj povijesnoj jezgri Dubrovnika. Istodobno, na taj će se način potaknuti razvitak turističke ponude i gospodarske djelatnosti u naselju Trsteno.

Trsteno holds a special place among the preserved summer nobility residences in Dubrovnik area between the 15th and the late 18th century. The villa with garden of the noble Gozze family was built around the year 1500. After the Second World War the summer residence was placed in the care of the Croatian Academy of Sciences and Arts. The villa and garden-arboretum are open for visitors, but the historic buildings are derelict and disused. The goal of the restauration and the new use is to showcase the important values of the Dubrovnik historic landscape, thus expanding the cultural and tourist supply currently limited to attractions within the historic centre of Dubrovnik. At the same time, it will also boost the development of tourism supply and economic activity in the village of Trsteno and north cost of Dubrovnik area.

UVOD

U povijesti Hrvatske Dubrovnik ima osobito značajno mjesto. Razlog nije samo u tome što je tijekom gotovo pola tisućljeća bio politički samostalan grad-država, a u vrijeme kada su druge hrvatske zemlje bile podijeljene pod upravom moćnih europskih sila – Venecije, Austrijskog Carstva i Osmanlija. Ne manje važan je udio Dubrovnika u hrvatskoj kulturalnoj povijesti, u književnosti, arhitekturi, povijesti glazbe i likovnim umjetnostima i svim onim djelatnostima koje određuju kulturni identitet jednog naroda.

O kulturi života dubrovačkog društva svojim urbanizmom svjedoči i sam njihov grad te pojedina arhitektonska ostvarenja poput izuzetno vrijednih i dobro očuvanih obrambenih zidina. Osobito važno svjedočanstvo o tim povijesnim vrijednostima jest način na koji dubrovačka vlastela koristi krajolik, obalu i otoke u akvatoriju koji je bio u sastavu Dubrovačke Republike. Od 15. pa do kraja 18. stoljeća dubrovačka vlastela izgradila su gotovo stotinjak ljetnikovaca namijenjenih ladanju. Premda su tijekom vremena mnogi stradali, još i danas je sačuvan velik broj ljetnikovaca. Među njima je i ljetnikovac vlastelinske obitelji Gučetić u Trstenom, osobito vrijedan zbog svojeg, i za dubrovačke razmjere, izuzetnog i dobro očuvanog perivoja.

POVIJEST

Trsteno je naselje 25 kilometara zapadno od Dubrovnika, smješteno uz cestu ispod koje se na strmini prema moru rasprostire ljetnikovac Gučetić sa svojim pratećim godspodarskim zgradama i perivojem. Kamena ploča koja se nalazi u perivoju, s natpisom u pohvalu ladanja i upisanom 1502. godinom, svjedoči da je ljetnikovac početkom 16. stoljeća već bio izgrađen[1]. Da je perivoj bio u tijeku izgradnje u posljednjem desetljeću 15. stoljeća potvrđuju arhivski dokumenti iz 1494. godine, s narudžbama Ivana Martinova Gučetića za izradu stupića koji nose odrinu u šetnicama perivoja[2]. Istodobno je iza stambene zgrade ljetnikovca u prostoru perivoja izgrađena kapela posvećena sv. Jeronimu, a ispred paviljona glorijet (natkrovljena terasa) na vrhu strme padine iznad mora. U sklopu povijesnih građevina nalazi se i mlinica za proizvodnju maslinova ulja, također građena oko 1500. godine, što pokazuje da je namjena te ladanjske cjeline bila i gospodarska.

Sklop ljetnikovca s građevinama i perivojem ima obilježja renesansnoga stila. Zgrada ljetnikovca tipičan je primjer dubrovačkoga ladanjskog stanovanja sa središnjom dvoranom u prizemlju i na katu, te s dvije manje, s obje strane bočno postavljene prostorije. Površina perivoja bila je podijeljena pravokutnom mrežom šetnica, natkrivenih odrinom koju su nosili stupići[3].

U potresu 1667. godine teško je stradao grad Dubrovnik, a među mnogima oštećen je i ljetnikovac obitelji Gučetić. Uslijedila je dugotrajna obnova. Stambena zgrada ljetnikovca djelomično je pregrađena, ali je zadržana simetrična shema rasporeda njezinih prostorija. Renesansni perivoj znatno je proširen i naglašena je, u duhu baroknog načina povezivanja prostornih dijelova, njegova središnja osovina izgradnjom velike fontane sa špiljom (grotom) postavljenom iza ljetnikovca[4]. Ispred špilje, a iznad prostranog bazena postavljeni su mramorni kipovi antičkoga boga Neptuna i do njega dvije nimfe, postavljeni iznad prostranog bazena. Bazen vodom opskrbljuje akvedukt, kroz izljeve u špilji i mlazove koji brizgaju iz figuralno-dekorativne plastike.

Fontana je izgrađena tridesetih godina 18. stoljeća. Njezina figuralna plastika donesena je sa susjedne obale Jadrana, iz Italije, ali nacrt špilje morao je izvesti neki dubrovački majstor, budući da ona uključuje i dvije simetrično raspoređene zidne plohe na kojima su bile, ali sada već posve iščezle naslikane figure. Korištenje zidne slike u organizaciji perivojnih i vrtnih prostora specifičnost je dubrovačke arhitektonske kulture 18. stoljeća. To potvrđuju ostaci zidnih slika na ogradnim zidovima u dnu šetnica ljetnikovaca Gjivoje, Pitarević i Bozdari[5].

U tijeku obnove ljetnikovca nakon potresa, obitelj Gučetić je dala izgraditi vrtnu kuhinju s krušnom peći te je vjerojatno i dogradila gospodarsku zgradu. Zbog želje za baroknom udobnosti ladanjskog stanovanja, dvorana u prizemlju ljetnikovca obogaćena je kasnobaroknim štukaturama. Pažljivo njegovanje perivoja se nastavljalo. Krajem 19. i u prvim



Sl. 1. Nacrt renesansno-baroknog perivoja, 1978. (izradila: M. A. Kovačević)

1 Fisković, C. (1947.)
2 Fisković, C. (1947.)
3 Grujić, N. (1994.)
4 Obad Šćitaroci, M.; Bojanić Obad Šćitaroci B. (2006.); Obad Šćitaroci, M.; Kovačević, M.A. (2014.).
5 Fisković, C. (1966.); Marković, V. (1985.).







Sl. 2. Ljetnikovac, pogled sa zapada, 2007. (snimio: M. O. Šćitaroci)

Sl. 3. Ljetnikovac, pogled iz glorijeta, 2007. (snimio: M. O. Šćitaroci)

Sl. 4. Kapela u perivoju, 2007. (snimio: M. O. Šćitaroci)





Sl. 5. Pogled iz glorijeta, 2007. (snimio: M. O. Šćitaroci)

Sl. 6. Fontana sa špiljom, 2007. (snimio: M.O. Šćitaroci)

Sl. 7. Glorijet, pogled iz ljetnikovca, 2007. (snimio: M. O. Šćitaroci)

Sl. 8. Šetnica u perivoju, pogled na ljetnikovac s istoka, 2007. (snimio: M. O. Šćitaroci)

Sl. 9. Mlinica i okolne gospodarske zgrade, 2007. (snimio M.O. Šćitaroci)







godinama 20. stoljeća njegova površina znatno je povećana kasno romantičarsko oblikovanim velikim površinama sa šetnicama i rundelama opremljenim historicističkim perivojnim „inventarom" ali i autentičnim renesansnim kipovima. Na vidikovcu iznad mora izgrađena je umjetna ruševina s ugrađenim arhitektonskim dijelovima koji su vjerojatno pripadali renesansnim zgradama ljetnikovca, porušenim u potresu 1667. godine. Ljetnikovac obitelji Gučetić najvrjednija je arhitektonsko-pejsažna cjelina iz starijih povijesnih razdoblja u jadranskoj Hrvatskoj, koja svjedoči o ladanjskoj kulturi života hrvatskog plemstva u razdoblju od kasnog feudalizma pa sve do modernog doba.

STANJE

Ljetnikovac je bio u vlasništvu obitelji Gučetić do 1948. godine kada je povjeren na upravljanje Hrvatskoj akademiji znanosti i umjetnosti. Akademija je osnovala Arboretum o kojemu brinu stručnjaci, stalni zaposlenici, baveći se uzgojem mediteranskih i egzotičnih biljnih kultura, a posebice autohtonih vrsta dalmatinskih maslina. Već su započeli s obnovom tradicijskog načina proizvodnje maslinova ulja, koju su stoljećima ranije njegovali i vlasnici ljetnikovca. Arboretum je otvoren javnosti i turisti ga posjećuju tijekom cijele godine. Međutim, povijesne zgrade u lošem su građevnom stanju, a bile su dodatno oštećene 1992. godine u Domovinskom ratu, tako da su samo djelomično pristupačne posjetiteljima. Hrvatska akademija znanosti i umjetnosti stoga je započela sustavnu obnovu i građevina i perivoja. Planirani su programi novih namjena s namjerom da se prošire i razviju kulturni i edukacijski sadržaji koji će biti predstavljeni u povijesnim građevinama, ali isto tako i novi način korištenja perivojnih površina.

ZAMISAO OBNOVE

Iz stambene zgrade ljetnikovca bit će izmješteni ured uprave Arboretuma i spremnica gospodarskog pribora potrebnog za održavanje perivoja,a premjestiti će se i sanitarne prostorije za posjetitelje. Ti će se sadržaji smjestiti u Pojatu, malu gospodarsku zgradu, izgrađenu ili temeljito pregrađenu prije stotinjak godina. Zbog nove namjene Pojata će biti preuređena i dograđena. Radovi na njezinu uređenju su u tijeku.

Stambena zgrada ljetnikovca bit će obnovljena u svojem povijesnom izgledu, kao reprezentativni prostor ladanjskog stanovanja dubrovačkih plemića. U tu će se svrhu prvi kat opremiti još uvijek u ljetnikovcu sačuvanim povijesnim pokućstvom i galerijom obiteljskih portreta te drugim izlošcima vezanim uz povijest obitelji Gučetić. U prizemlju će se prikazati povijest izgradnje ljetnikovca i perivoja od 15. stoljeća do suvremenog doba, s osobitim osvrtom na nasade koji se njeguju u Arboretumu. U postavi materijala koristit će se suvremene mogućnosti vizualne predstave izložaka.

Zgrada mlinice i u njoj smještena stara postrojenja za proizvodnju maslinova ulja bit će obnovljena zajedno sa svojim inventarom (djelomice iz 17. stoljeća) koji će se osposobiti za proizvodnju maslinova ulja, a jedna od prostorija mlinice poslužit će za muzejski postav, koji će didaktički predstaviti alate i procese proizvodnje ulja na tradicijski način.

Obnovit će se kapela, fontana i vidikovac (koji je sada statički ugrožen), ali i kasnoromantičarski dio perivoja sa svojim arhitektonskim i plastičko-dekorativnim dijelovima, kako bi dugotrajna povijest perivoja bila ravnopravno predstavljena u svim svojim cjelinama.

Predviđa se izgradnja prizemnice, koja će biti smještena u rubnom dijelu Arboretuma, gdje se uzgaja autohtono mediteransko raslinje. U toj novoj zgradi nalazit će se velika multimedijalna dvorana za održavanje didaktičkih programa i stručnih skupova vezanih uz djelatnost Arboretuma i mediteranskih biljnih kultura uopće, kao i studijski prostori za stručni rad suradnika i gostiju.

U svrhu pripreme za obnovu povijesnih zgrada ljetnikovca i cijelog arboretuma do sada su završena konzervatorsko-restauratorska istraživanja stambene zgrade ljetnikovca i mlinice. Izrađeni su elaborati s prijedlozima njihove obnove kao spomenika povijesne arhitekture. U tijeku su istraživanja povijesnih postrojenja za izradu maslinova ulja koja



Sl. 10. Mlinica, unutrašnjost, postrojenje za preradu maslina, 2013. (snimio: Z. Marinović)



Sl. 11. Romantičarski perivoj Drvarica, stanje nakon požara, 2007. (snimio: M. O. Šćitaroci)



Sl. 12. Obnovljeni maslinik, 2007. (snimio: M. O. Šćitaroci)

se čuvaju u zgradi mlinice, sa svrhom njihove obnove te konzervatorsko-restauratorska istraživanja kapele. Sljedećih nekoliko godina planira se, uz pomoć državnih ministarstava, izraditi cjelokupnu dokumentaciju za obnovu i revitalizaciju arboretuma. Temeljem sveobuhvatne dokumentacije moguća je prijava na natječaje EU fondova namijenjeni revitalizaciji i novim namjenama spomenika kulture.

CILJEVI OBNOVE

Cilj obnove jest uključivanje muzejskog postava u glavnoj zgradi ljetnikovca i mlinici u turističku ponudu Arboretuma. U mlinici se planira prodavaonica proizvoda i suvenira vezanih uz djelatnosti u Arboretumu i okolnim seoskim domaćinstvima. U Pojati će, osim uprave, biti i ugostiteljski prostori namijenjeni posjetiteljima. Izgradnja prizemnice s multimedijalnom dvoranom i studijskim kabinetima omogućit će da se program godišnje manifestacije „Botanički vrtovi i arboretumi Republike Hrvatske" proširi novim sadržajima i načinima njihove realizacije te da se razvije suradnja s fakultetima koji uključuju nastavne teme iz perivojne arhitekture, uzgoja i korištenja biljnih vrsta te održavanje znanstvenih simpozija i edukacijskih skupova koji će unaprijediti uzgoj kultura karakterističnih za mediteransko podneblje. Pri tome se smjera i na međunarodnu suradnju, osobito sa susjednim zemljama iz jadranskog područja.

Tako proširen program turističke i edukacijske ponude te stručnih djelatnosti u Arboretumu omogućit će otvaranje novih radnih mjesta što uključuje djelatnike u muzejskim prostorima (čuvari, vodiči, tehničko osoblje), povećanje broja stručnih suradnika koji će se baviti istraživanjima i organizacijom skupova te suradnjom sa sličnim ustanovama u zemlji i inozemstvu. Na taj način proširit će se mogućnosti zapošljavanja lokalnog stanovništva, osobito iz samog Trstenog. Povećani broj posjetitelja i korisnika usluga Arboretuma, koji se opravdano očekuje s obzirom na već sada dobar posjet, bit će poticaj za razvoj turističkih smještajnih i ugostiteljskih te trgovačkih djelatnosti u Trstenom. Zbog novih sadržaja koji će se razvijati u Arboretumu, a od interesa su i za život naselja, uspostavljaju se kontakti s lokalnom upravom, s gradom Dubrovnikom i s Dubrovačko-neretvanskom županijom.

Obnovljeni Arboretum s ljetnikovcem Gučetić znatno će doprinijeti turističkoj ponudi Dubrovnika, sada svedenoj samo na prostor stare gradske jezgre. Obnovljeni Arboretum s ljetnikovcem bit će prva lokacija izvan gradskih zidina Dubrovnika koja će posjetiteljima nuditi sustavno priređeni turističko-edukacijski program. Ugostiteljska ponuda u mjestu Trsteno mogla bi uključivati i višednevni boravak posjetitelja jer obala ispod ljetnikovca sa starom i slikovitom lučicom te osobito lijepim obalnim krajolikom pruža turistima mogućnosti odmora koji, zajedno sa sadržajima Arboretuma i ljetnikovca, nadilaze uobičajenu ponudu u malim primorskim mjestima.

ZAKLJUČAK

Arboretum Trsteno na površini od 28 hektara sastoji se od graditeljskoga sklopa ljetnikovca s pomoćnim zgradama te od pejsažne cjeline koju čine renesansno-barokni perivoj uz ljetnikovac s fontanom i akveduktom, neoromantičarski perivoj (Drvarica), maslinik, nasadi agruma i palmi te raznolika prirodna vegetacija šume i makije. Održivost Arboretuma kao cjeline nije moguća bez sustavnog i sveobuhvatnog programa razvoja Arboretuma kao suvremene institucije, koja je u stanju njegovati i čuvati naslijeđeni identitet, ali ponuditi i suvremeno održivo upravljanje. Arboretum kao kulturno-povijesno naslijeđe ne može opstati samo kao zaštićeni objekt, već on mora postati kreativni subjekt kao nositelj razvoja lokalne sredine – naselja Trsteno i Dubrovačkoga primorja.

Čimbenici identiteta Arboretuma proizlaze iz njegove očuvanosti razvojnih etapa – od renesansnoga do današnjeg doba kao petstogodišnje dubrovačke ladanjske cjeline. Prepoznatljive vrijednosti i posebnosti Trstena, u svim aspektima graditeljskoga i pejsažnog naslijeđa, čuvaju se i obnavljaju metodama koje afirmiraju sve slojeve povijesne matrice. Čimbenici identiteta postaju ishodište kriterija za nove zahvate, potrebni radi prilagodbe suvremenim standardima, a u svrhu posjećivanja i aktivnog

korištenja da bi Arboretum u budućnosti postao prepoznatljivo turističko i kulturno odredište dubrovačke rivijere i hrvatskog turizma. Da bi se postigla željena vrsnoća potrebni su strogi znanstveno utemeljeni kriteriji za sve nove zahvate i novo korištenje Arboretuma – ponajprije kulturno-povijesni, prostorno-urbanistički, pejsažni i arhitektonsko-graditeljski. Za obnovu ljetnikovca, pratećih povijesnih građevina te povijesnih perivoja (renesansno-baroknog i romantičarskog) primijenit će se konzervatorske metode restauracije i djelomice rekonstrukcije. Metoda suvremene interpretacije naslijeđa i kulturnog krajolika moguća je u rubnim dijelovima Arboretuma (sjeverozapadni dio), posebice za izgradnju multimedijalne dvorane i studijsko-didaktičkih prostora, pri čemu se zahtjeva «neprimjetna» nova izgradnja visoke arhitektonske i tehnološke vrsnoće koja će afirmirati vrijednosti proizašle iz prepoznatih čimbenika identiteta kulturnog krajolika. U revitalizaciji Arboretuma očekuje se primjena muzeološko-edukacijskog modela. Muzeološki koncept unaprijedit će jugoistočne dijelove Arboretuma s naslijeđem od renesansnoga do novoga doba, a edukacijski model afirmirat će sjeverozapadni dio Arboretuma koji je uvijek bio gospodarsko-proizvodni prostor ladanjske cjeline.

Takav pristup mogao bi osigurati trajno očuvanje i održivost Arborteuma Trsteno kao jedinstvene povijesne, kulturne i prirodne spomeničke cjeline na području šire dubrovačke okolice, ali i Hrvatske u cjelini.



Sl. 13. Lučica naselja Trsteno podno Arboretuma, 2007. (snimio: M. O. Šćitaroci)

LITERATURA

1. Fisković, C. (1947.), *Naši graditelji i kipari XV. i XVI. stoljeća u Dubrovniku*, Zagreb
2. Grujić, N. (1994.), *Dubrovačka ladanjska arhitektura 15. stoljeća i Gučetićev ljetnikovac u Trstenom*, Prilozi povijesti umjetnosti u Dalmaciji, vol. 34, str. 141-167, Split
3. Obad Šćitaroci, M.; Bojanić Obad Šćitaroci, B. (2006.), *Dubrovnik Renaissance Gardens, Trsteno Garden and Arboretum*, Oxford Companion to the Garden, str. 477, 2006, Oxford
4. Obad Šćitaroci, M.; Kovačević, M. A. (2014.), *Arboretum Trsteno - perivoj renesansnog ljetnikovca*, Art bulletin 64, str. 101-131, Zagreb
5. Fisković, C. (1966.), *Kultura dubrovačkog ladanja*, Split.
6. Marković, V. (1985.), *Zidno slikarstvo 17. i 18. stoljeća u Dalmaciji*, Zagreb

AUTHOR'S BIOGRAPHY

Prof. **Vladimir Marković**, Ph.D, art historian, full professor in retirement. He is a full member of the Croatian Academy of Sciences and Arts. He was chairman of the Department of Renaissance and Baroque Art at the Department of Art History, University of Zagreb. He is the author of numerous books and articles in the field of art history and head of several major exhibitions – the Golden Age of Dubrovnik XV and XVI century (1987), The Baroque in Central Europe (1992), Croatians – Christianity, Culture, Art (Vatican Museums, 2000). He was head of the research project Architecture and easel painting XVII. and XVIII. century in Croatia. He was president of the Croatian Council for Cultural Heritage and the Croatian National Council for Culture.
vladimir.markovic.hazu@gmail.com

KORALJKA VAHTAR-JURKOVIĆ, The County of Primorje and Gorski Kotar – Department for Physical Planning, Civil Engineering and Environmental Protection; University of Rijeka – Faculty of Civil Engineering, Rijeka, Croatia

OBNOVA BOTANIČKOG VRTA U OPATIJI
OSTVARENJE IDEJE O ZBIRCI KAMELIJA

RESTORATION OFTHE BOTANICAL GARDENIN OPATIJA
THE REALIZATION OF THE IDEA OF A COLLECTION OF CAMELLIAS

KLJUČNE RIJEČI
urbanističko planiranje i razvoj
perivojno nasljeđe
botanički vrt
zbirka kamelija
Opatija

KEY WORDS
urban planning and development
garden heritage
botanical garden
collection of camellias
Opatija

Nekad raskošan terasasti perivoj s pogledom na Kvarner, uređen početkom 20. st., koji su Opatijci nazivali *Amerikanskim vrtovima*, koristio se kao rasadnik. Godinama, pa i danas, stoji napušten i zapušten. Grad Opatija ga želi obnoviti i u njemu ostvariti višegodišnju ideju o zbirci kamelija, koja bi trebala doprinijeti turističkom *brendiranju* Opatije kao grada kamelija. U priopćenju se donosi metoda planiranja po modelu oživljavanja nasljeđa kao pokretača urbanističkog, turističkog pa time i gospodarskog razvoja grada. Metoda se temelji na polazištu da novim sadržajima ne treba opterećivati povijesne prostore grada ako su oni sačuvani i uzorno se koriste. Novu namjenu, pa tako i u slučaju opatijskog botaničkog vrta kamelija, poželjno je udaljiti od središta mjesta kako bi novi botanički vrt postao pokretač razvoja šireg prostora grada.

Historical botanical garden in Opatija, so called *American gardens*, was used in second half of 20th century as a nursery. For years, and even today, stands empty and neglected. Nowadays the City of Opatija wants to renew it and realize there the idea of a collection of camellias, which should contribute to tourist destination branding. The paper contribute to the method of urban planning based on the model of reviving heritage as a driver of urban, tourist and thus economic development of the city. The method is based on the starting point that new facilities should not burden historical areas of the city. New purpose preferably should be dislocated away from the town centre to the wider area of the city. By applying this method revitalised heritage become drivers of development of the whole city, not just its centre.

UVOD

Jedan od brojnih opatijskih perivoja je nekadašnji botanički vrt na Novoj cesti (Sl. 1.). Terasasti perivoj s prekrasnim pogledom na Kvarner uređen 1930-ih godina[1], koji su domaći stanovnici nazivali *Amerikanskim vrtovima* jer se njegov osnivač obogatio trgovinom u Americi, koristila je u drugoj polovici 20. stoljeća gradska tvrtka *Parkovi* kao rasadnik (Sl. 5.). Od 2003. godine je napušten pa ga Grad Opatija želi obnoviti i u njemu ostvariti višegodišnju ideju o zbirci kamelija, koja bi trebala doprinijeti turističkom brendiranju Opatije kao grada kamelija.[2] Slično kako su biljke postale simbolima najpoznatijih europskih turističkih rivijera i njihovih središta, jer su one najbolje potvrđivale povoljne značajke njihove klime[3], tako su kamelije postale simbolom Opatije.[4]

Cilj istraživanja bio je utvrditi povijesnu matricu perivoja te na temelju nje dati prijedlog njegove obnove i uređenja, pri čemu su korištene sljedeće metode: istraživanje arhivske građe, katastarskih planova, prostorno-planske dokumentacije i do sada izrađene dokumentacije za revitalizaciju botaničkog vrta te je obavljen terenski obilazak. Očekivani rezultat bio je i odgovor na pitanje može li se u ovome perivoju zbog mikroklimatskih uvjeta urediti zbirka kamelija i treba li se baš ovaj perivoj namijeniti toj svrsi jer postoje i druga razmišljanja – da bi se to trebalo dogoditi u srcu grada, najvjerojatnije u Perivoju *Angiolina*. Svrha provedenog istraživanja bila je pridonijeti rasvjetljavanju teme te ukazati na potrebu znanstveno utemeljenog pristupa prilikom kreiranja programa obnove perivoja.



Sl. 1. Nekadašnji botanički vrt u Opatiji na orto-foto snimci, 2015. (izvor: Javna ustanova Zavod za prostorno uređenje Primorsko-goranske županije, GIS-baza)

SADAŠNJE STANJE PERIVOJA

Perivoj se nalazi u jugozapadnom dijelu grada, unutar zaštićene kulturno-povijesne cjeline Opatije (Sl. 7.). U blizini su zdravstvena ustanova *Thallaso therapia*, središnja gradska plaža Slatina, Crkva Marijina navještenja, brojni hoteli te marina *Admiral*.

Od perivojno-arhitektonskih građevina, u središnjem dijelu parcele su tri staklenika te još jedan na sjeveroistočnome dijelu, svi napušteni i u lošem građevnom stanju (Sl. 2.). U jugozapadnom dijelu parcele je glavno stubište i manja prizemna građevina. Na vrhu je na polukružnoj terasi petnaest stupova iza kojih je zasađen niz čempresa. U obuhvat površine botaničkog vrta, predviđene Urbanističkim planom Opatije, ulazi i stambena građevina u njezinu južnom dijelu (Sl. 4.). Provedena je inventarizacija 51 biljne vrste te devet vrsta voćaka.[5]

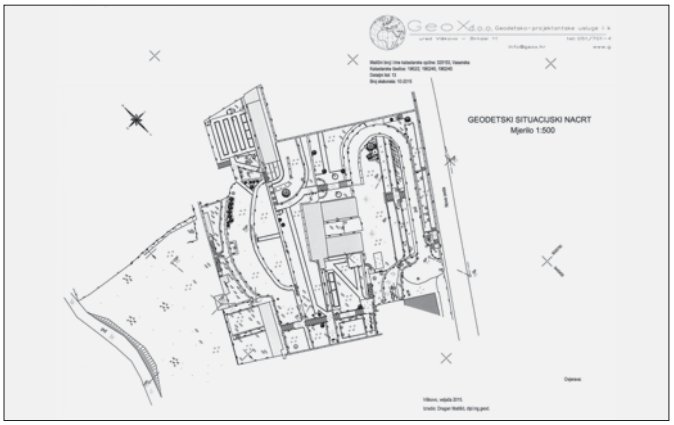
POVIJESNI RAZVOJ PERIVOJA

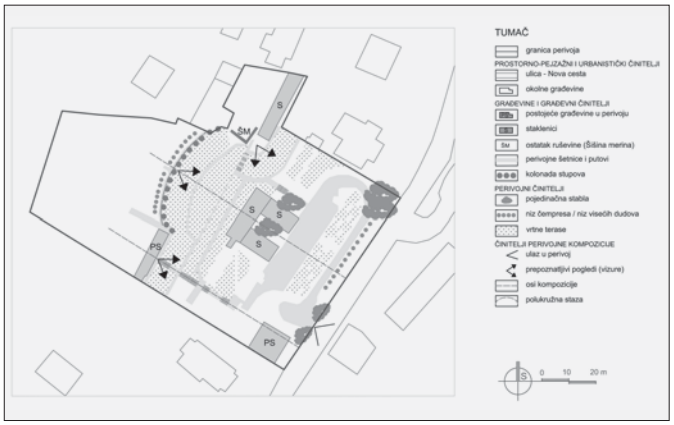
Perivoj je osnovao mađarski trgovac Michael Paulus Kuczor[6], uredivši 1930-ih godina na svome imanju plantažu cvijeća i botanički vrt[7], te se do 1941., kada se iselio u Mađarsku, bavio uzgojem i trgovinom cvijećem.

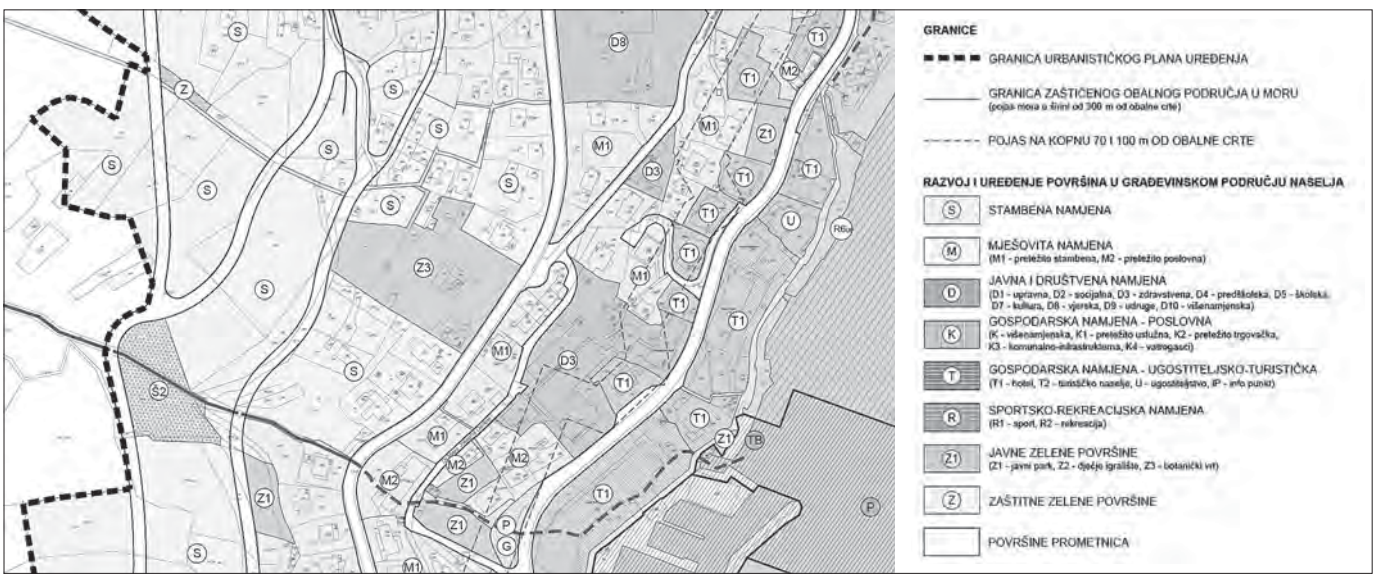
Radi utvrđivanja povijesnog razvoja perivoja obavljeno je istraživanje arhivske građe.[8] S obzirom da za uređenje perivoja nije bilo potrebno ishoditi građevinske dozvole, nacrtna dokumentacija za vrt nije sačuvana. Uređenje zemljišne čestice prikazano je na nacrtu koji je izradio građevinski inženjer Cesare Sirola (Sl. 8.), prema kojemu je u središnjemu dijelu parcele trebala biti izgrađena glavna vila (III), u sjevernome kućica za vrtlara (I), a u zapadnome dijelu manja vila (II). Iz nacrta je razvidna i položaj komunikacija kojima je svladana velika visinska razlika. Godine 1930. izdana je dozvola za radove na vrtlarevoj kućici po projektu arhitekta Felicea Treitlera. Godine 1937. odobrena je gradnja kuće s garažom i otvorene galerije u južnom dijelu parcele za koju je projekte izradio ing. Terzi&C, a koja je izgrađena umjesto glavne vile. Izgrađena je i sačuvana i manja prizemna vila u zapadnome dijelu parcele.

Od 1960-ih godina do 2003. godine vrt je korišten kao rasadnik tvrtke *Parkovi* i nije bio otvoren za posjetitelje. U tome razdoblju izgrađena su u središtu parcele tri staklenika te još jedan na njezinom sjeveroistočnom dijelu, a ponešto su izmijenjeni i putovi i stubišta. Te promjene, skicirane olovkom, vidljive su na izvornome položajnom nacrtu (Sl. 8.).

1 Vahtar-Jurković, 2004: 59
2 Ideju o Opatiji kao gradu kamelija prvi je uobličio krajobrazni arhitekt Dragutin Kiš 1990-ih godina, no njena će se provedba intenzivirati nakon2008. g. djelovanjem Udruge ljubitelja kamelija *Iginio Scarpa*, koja prikuplja donacije različitih vrsta kamelija radi sadnje u opatijske perivoje. Vahtar-Jurković, 2012.
3 Palme su simbol Nice i Azurne obale, ruža Portoroža, a općenito cvijeće simbol je Sanrema. Vahtar-Jurković, 2010: 176-177
4 Kamelija je bila na promidžbenim turističkim materijalima iz druge polovice 20. st., Festival zabavne glazbe i Karneval imali su isti simbol, kao i nekad najznačajnija turistička agencija Kvarner Express. Urban, 2014: 36-38.
5 Izvor podataka je tvrtka *Parkovi* d.o.o. iz Opatije, koja je posjednik i vlasnik zemljišta, ukupne površine 7.407 m^2. U vrtu postoji razvod vode, jednako kao i priključak na elektro-energetsku mrežu. Nema sustava za navodnjavanje, za odvodnju oborinskih voda, kao ni rasvjete.
6 Michael Paulus Kuczor rođen je 1871. u Szegedu, Mađarska. http://vasanska.net/povijest/
7 Ulaznica za razgled gardenija, kamelija i vinograda – 5 lira. Muzur, 1998: 129.
8 Državni arhiv u Rijeci, Glavarstvo općine Veprinac, Građevinski arhiv.







Sl. 2. Stanje perivoja na geodetskoj snimci, 2015. (izvor: *Parkovi*, d.o.o., nacrt izradio *GeoX* d.o.o. Viškovo)

Sl. 3. Perivojna kompozicija botaničkog vrta (autor: K. Vahtar-Jurković)

Sl. 4. Perivoj u Urbanističkom planu uređenja Opatije, 2012. (izvor: Javna ustanova Zavod za prostorno uređenje Primorsko-goranske županije, Registar prostornih planova)

Sl. 5. Perivoj na fotografiji iz zraka, 2015. (izvor: *Parkovi*, d.o.o.)



Tijekom čitavog razdoblja očuvan je dio zagonetne ruševine, tzv. Šišine mirine u sjevernom dijelu parcele.[9]

Urbanističkim planom uređenja Opatije 2012. godine, izmijenjena je površina parcele na način da je vrtlareva kuća isključena jer je dobila zasebnu zemljišnu česticu, a površina vrta je povećana sa sjeverozapadne strane radi izgradnje kolnog pristupa i parkirališta s buduće prometnice (Sl. 2.).

PERIVOJNA KOMPOZICIJA

Perivoj se sastoji iz nekoliko cjelina: ulazni dio, središnji prostor s tri postojeća staklenika, viši dijelovi perivoja s postojećom prizemnom građevinom na najvišoj koti, prostor staklenika i gredica uz Šišinu mirinu te završna kolonada stupova s nizom čempresa iza kojih se prostire za sada još nedefinirani sjeverozapadni dio parcele (Sl. 3.).

Uz okolne stambene građevine i njihove vrtove te Novu cestu koji određuju njegovu površinu, nagib terena[10] je glavni prostorno-pejsažni i urbanistički činitelj koji određuje karakter prostora i daje mu osnovnu privlačnost – mogućnost uživanja u jedinstvenim vizurama, kao i izvrsnu insolaciju.

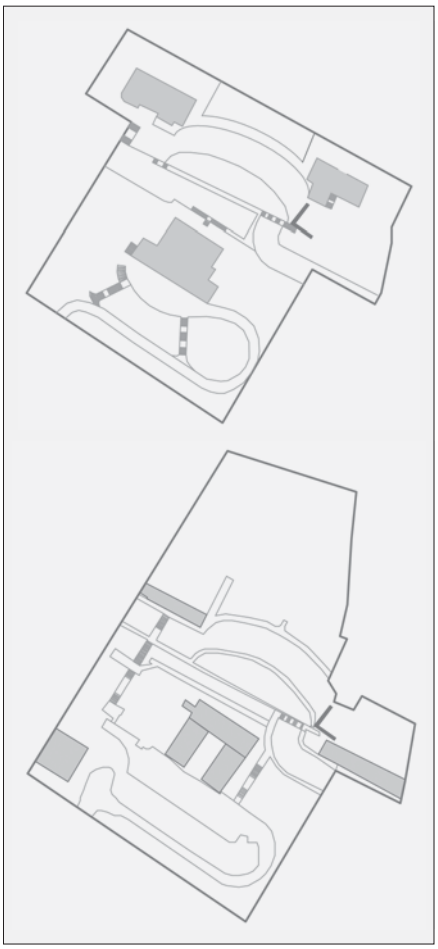
Građevni činitelji jesu postojeće građevine, pristupni put koji vodi od ulaza do središta parcele, monumentalno stubište u jugozapadnom dijelu parcele, vrtne terase s podzidima te završna kolonada stupova i pergole.

Perivojni činitelji su dva piramidalna čempresa koja naglašavaju monumentalnost ulaza te odmah uz njih palme žumare, a desno od ulaza niz visećih dudova. Tu je zatim više terasastih polja na kojima su zasađene biljne vrste. Najsnažniji perivojni činitelj je završni niz čempresa koji čini zelenu krunu perivoja.

Činitelji perivojne kompozicije jesu postojeći ulaz u perivoj, os koju u jugozapadnome dijelu označava monumentalno stubište i os kroz središte perivoja, završna polukružna staza između kolonade stupova i niza čempresa te znakovite točke u perivoju među kojima su najistaknutije one s kojih se pružaju najljepše vizure – vrh jugozapadnog stubišta i središte završne polukružne staze. Za sada na nižim kotama nema točaka iz kojih bi se mogao doživjeti cijeli perivoj pa bi takvu točku trebalo formirati na platou ispred sadašnjih staklenika. Perivojne interijere čine vrtne terase koje bi trebalo oživjeti novim nasadima.

Osnovni je ugođaj doživljaj ekstrovertiranog prostora otvorenog okolnom prostoru – gradu, moru, Riječkome zaljevu i otocima u daljini. Kako je cijela perivojna kompozicija u sadašnjoj situaciji gotovo podređena tom doživljaju vanjskog prostora, uređenjem perivoja trebalo bi dodati vrijednost i njegovu interijeru.

Perivoj ima historicistička stilska obilježja, što je vidljivo u oblikovanju perivojnih građevina i detalja – ulaznog portala, stubišta, kolonade stupova, pergola i ukrasnih vaza.



Sl. 6. Povijesni razvoj perivoja (autor: K. Vahtar-Jurković)

ČIMBENICI BITNI ZA IDENTITET NASLIJEĐA

Analiza perivojne kompozicije omogućila je utvrđivanje čimbenika bitnih za identitet perivoja koje je prilikom obnove potrebno sačuvati. To su prostorno-pejsažni, građevni, perivojni i činitelji perivojne kompozicije, među kojima su najznačajnije vizure, terase i stubišta, te završna kolonada stupova s nizom čempresa iza njih.

Potrebno je očuvati i čimbenike značajne za identitet grada – gradotvorno perivojno nasljeđe, bogatstvo biljnih vrsta, među kojima su značajne mediteranske i autohtone vrste[11], ali i egzote, posebno kamelije koje su simbol Opatije.

KRITERIJI OBNOVE

Prilikom obnove treba zadovoljiti osnovni kriterij da projekt mora afirmirati ne samo čimbenike identiteta perivoja, nego i čimbenike identiteta grada te mora biti gradotvoran.

Za urbanističko planiranje grada bitno je da se ono temelji na afirmaciji nasljeđa. U slučaju Opatije posebice je važna afirmacija perivojnog nasljeđa jer joj upravo ono, u jedinstvu s arhitekturom, daje jedinstvenost i identitet.

9 Posjed na kojemu je Kuczor uredio botanički vrt kupljen je od Ivana Jurkovića, nadimkom Šiša, pa je cijela parcela nazvana Šišina mirina jer je Jurkovićev uvjet bio da se na zemljištu zadrži započeta gradnja, zvana mirina (od tal. muro=zid). http://vasanska.net/povijest/

10 Na geodetskoj snimci kota ulaza je 46,16 m.n.m., a kota najviše točke 73,37 m.n.m.

11 Biljne vrste znakovite za opatijske perivoje navedene su u knjizi *Opatijski gradski perivoji* pa ih treba zasaditi i u novome botaničkom vrtu, jednako kao i autohtone zaštićene biljke opatijskog područja – primjerice, istarski zvončić.



Sl. 7. Položaj nekadašnjega botaničkog vrta u Opatiji(izvor: Javna ustanova Zavod za prostorno uređenje Primorsko-goranske županije, GIS-baza)

Za očuvanje prepoznatljivosti perivoja bitno je vratiti mu namjenu botaničkog vrta i otvoriti ga javnosti, te sačuvati osnovu njegove koncepcije i perivojne kompozicije, a to su: perivojne terase i pergole, jugozapadno stubište s postojećom zgradom na vrhu te završnu polukružnu stazu s kolonadom stupova i nizom čempresa iza njih, koje omogućuju očuvanje najveće njegove posebnosti – „jedinstvenih vizura na krovu Opatije". Novu izgradnju treba prilagoditi obličju terena uz uvjet, prije svega za nove sadržaje u središtu perivoja, visoko kvalitetno arhitektonsko oblikovanje kako bi se postigla atraktivnost svojstvena Opatiji. U priču o perivoju treba uključiti simpatičnu i pomalo zagonetnu Šišinu mirinu koja može postati zanimljiv motiv za fotografiranje.

Privlačnosti perivoja pridonijelo bi i osnivanje zbirke kamelija, kao njegove posebnosti, što bi ujedno bio doprinos brendiranju Opatije kao grada kamelija. Ranija iskustva potvrđuju da one mogu uspijevati na ovoj lokaciji jer su i raanije tu uzgajane. Tako se novim atraktivnim sadržajem ne bi opteretilo središte grada, nego bi obnovljeni perivoj postao pokretačem razvoja širega gradskog prostora.

Da bi novi gradski sadržaj pridonio gospodarskom razvoju grada, njegov bi obilazak trebalo ugraditi u turističke programe te omogućiti u njemu održavanje posebnih događanja. To bi osiguralo djelomičnu samoodrživost projekta. Valja olakšati dostupnost rješavanjem kolnog i pješačkog pristupa, posebice osobama s posebnim potrebama. Održivosti projekta pridonijelo bi i uređenje primjerenog ugostiteljskog sadržaja u obnovljenoj građevini na vrhu monumentalnoga stubišta. Ukoliko se riješe vlasnički odnosi, bilo bi preporučljivo vilu u južnom dijelu parcele prenamijeniti za prodavaonicu ulaznica, sadnica i suvenira, s višenamjenskom dvoranom u kojoj bi se mogla održavati prigodna edukacijska predavanja o perivojnom nasljeđu Opatije, njegovoj vrijednosti i povijesti, o održavanju biljaka i sl.

Ispunjavanjem navedenih kriterija, obnovljeni će perivoj zasigurno pridonijeti kulturnom, ali i gospodarskom razvoju grada koji će biti obogaćen novim društvenim prostorom edukacije, ali i odmora, opuštanja i doživljaja ljepote Kvarnera.

METODA I MODELI OBNOVE

Sukladno utvrđenim kriterijima, najprikladnije je prilikom obnove primijeniti metodu revitalizacije kojom će perivoju biti vraćena prvobitna funkcija botaničkog vrta i pridodana nova suvremena funkcija javnog prostora.

Odabranoj metodi mogli bi biti kompatibilni sljedeći modeli: konzervatorski, suvremeni, turističko-gospodarski ili njihova kombinacija.

Konzervatorski model bi trebao u najvećoj mjeri afirmirati nekadašnji izgled perivoja, što nije izgledno jer ne raspolažemo dovoljnim podacima o njegovu izvornom uređenju. Na tragu tog modela potrebno je očuvati osnovnu koncepciju perivoja.

Suvremeni model bi afirmirao sadašnje potrebe, ali i suvremeni arhitektonski izričaj uz primjenu suvremenih materijala. Taj model bio bi primjenjiv u dijelu nove izgradnje u središtu perivoja, na mjestu sadašnjih devastiranih staklenika. Taj bi sadržaj trebalo planirati s posebnom pažnjom jer on postaje buduće žarište interesa perivoja, a razmišlja se o stakleniku, kako je predviđeno urbanističkim planom uređenja[12], ili o atraktivnoj fontani.

Turističko-gospodarski model polazi primarno od ekonomskih ciljeva koji omogućuju održivost projekta. I taj je model prikladan jer je već na početku potrebno uložiti znatna sredstva ne samo u uređenje perivoja, obnovu postojećih građevina i gradnju novog središnjeg sadržaja, nego i u gradnju novog kolnog i pješačkog pristupa te parkirališta. Naplatom ulaznica, prodajom sadnica i suvenira te sredstvima uprihođenim organizacijom posebnih događanja i ostvarenih radom ugostiteljskog objekta, potrebno je osigurati sredstva za održavanje budućeg botaničkog vrta.

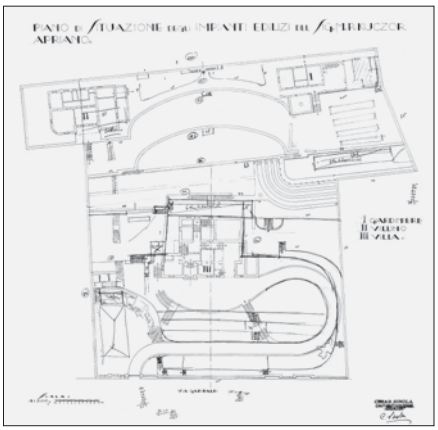
Niti jedan od navedenih modela ne može se primijeniti samostalno, već je potrebna njihova kombinacija.

Moguća su dva scenarija ponovnog korištenja: da se perivoj koristi samo kao botanički vrt, s naglaskom na ostvarenje ideje o zbirci kamelija, ili da se osim botaničkog vrta

12 Urbanističkim planom uređenja naselja Opatija predviđa se mogućnost gradnje ostakljenog paviljona najveće tlocrtne površine 200 m², najviše jedne nadzemne etaže te visine od najniže kote terena uz građevinu do vijenca 10 m, a 12 m do sljemena. Postojeće građevine je moguće zadržati u zatečenoj funkciji s time da ih je moguće uključiti u sadržajni sklop rasadnika. Pangos, Hrelja: 12

13 S obzirom da ovako ambiciozan zahvat iziskuje znatna financijska sredstva, plan je provesti ga u etapama. U prvoj etapi bi se izvršili potrebni popravci, a u drugoj izradili projekti novog staklenika ili fontane u središtu perivoja te budućeg kolnog i pješačkog pristupa. Planira se kolni pristup sa sjeverne strane pa bi se na sjevernom dijelu parcele riješilo parkiranje automobila i autobusa. Radi sigurnijeg pješačkog pristupa planira se nathodnik iznad Nove ceste. U trećoj se etapi planira izvedba projekta hortikulturnog uređenja. U četvrtoj etapi se planira izgradnja novih građevina, a u petoj organizacija gospodarskog korištenja botaničkog vrta. *Parkovi*, 2014: 34-35

perivoj koristi i za druge svrhe – primjerice, za organizaciju događanja kao što su vjenčanja, koncerti i sl. Zbog održivosti projekta, preporuka bi bila da se realizira drugi scenarij, na čijem su tragu i planovi Grada Opatije.[13]



Sl. 8. Arhivski situacijski nacrt uređenja zemljišne čestice (izvor: HAR HR-DARI-39 (Glavarstvo općine Veprinac), Građevinski arhiv. Vasanska 190 i 203)

ZAKLJUČAK

U radu se iznosi primjer obnove nekadašnjega botaničkog vrta u Opatiji kao *case study*. Istraživanjem je obuhvaćeno sadašnje stanje perivoja i njegov povijesni razvoj. Analiza perivojne kompozicije omogućila je utvrđivanje čimbenika bitnih za identitet naslijeđa. Na temelju odčitanih čimbenika identiteta, postavljeni su kriteriji za obnovu. Naglašeno je da projekt mora afirmirati ne samo čimbenike identiteta perivoja, nego i čimbenike identiteta grada te da mora biti gradotvoran.

Utvrđeno je da je prilikom obnove najprikladnije primijeniti metodu revitalizacije kojom će perivoju biti vraćena funkcija botaničkog vrta i pridodana nova suvremena funkcija javnog prostora, pri čemu je potrebno primijeniti kombinaciju konzervatorskog, suvremenog i turističko-gospodarskog modela.

Preporuka je da se novi botanički vrt kamelija koristi i za organizaciju kulturnih priredbi jer takav scenarij osigurava projektu samoodrživost. Na taj način perivoj neće biti samo spomenik prošlosti, nego bi trebao postati kreativan subjekt suvremenog života te kulturnog, društvenog, gospodarskog i prostornog razvoja Opatije, što ujedno opravdava i ulaganje u njegovu obnovu.

LITERATURA

1. Muzur, Amir (1998.), *Kako se stvarala Opatija*, Naklada Benja, Rijeka
2. Pangos, Igor; Hrelja, Igor (2014.), *Arhitektonski snimak izvedenog stanja s popisom biljnih vrsta i smjernice za realizaciju botaničkog vrta u Opatiji*, PANGOS, d.o.o. Rijeka
3. Urban, Jan-Bernd (2014.), *Opatijske kamelije*, Udruga ljubitelja kamelija *Iginio Scarpa*, Opatija
4. Vahtar-Jurković, Koraljka (2004.), *Opatija: urbanistički razvoj i perivojno naslijeđe*, Glosa, Rijeka
5. Vahtar-Jurković, Koraljka (2010.), *Opatijski gradski perivoji*, Glosa, Arhitektonski fakultet Sveučilišta u Zagrebu, Rijeka
6. Vahtar-Jurković, Koraljka (2012.), *Zlatna knjiga kamelija*, predgovor, Hrvatski muzej turizma, Opatija
7. *** (2014.), Elaborat *Revitalizacija botaničkog vrta u Opatiji*, *Parkovi*, d.o.o. Opatija
8. *** HR-DARI-39 (Glavarstvo općine Veprinac), Građevinski arhiv. Vasanska 190 i 203
9. http://vasanska.net/povijest/
10. *** Izvadak iz Katastra zemljišta, Državna geodetska uprava, Područni ured za katastar Rijeka, Odjel/Ispostava Opatija, Katastarska općina Vasanska, Posjedovni list 421, http://www.katastar.hr/dgu/pretrazivacIspisPL?mbrko=320153&findNumber=421&trazi, 9.4.2015. i Izvadak iz Zemljišnih knjiga, Općinski sud u Rijeci, Zemljišnoknjižni odjel Opatija, broj uloška 947, http://e-izvadak.pravosudje.hr/detalji-uloska-tisak.htm?ulozakId=954990045&sudId=45, 9.4.2015.

AUTHOR'S BIOGRAPHY

Koraljka Vahtar-Jurković, Ph.D, civil engineer, head of the Administrative Department for Physical Planning, Construction and Environmental Protection Primorsko-goranska County. At the Faculty of Civil Engineering, University of Rijeka teaches courses in the field of spatial planning and environmental protection. She is the author of several scientific and professional papers, two independent book chapters and the author and editor of several books and publications.
koraljka.vahtar-jurkovic@pgz.hr

MLADEN OBAD ŠĆITAROCI, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
BOJANA BOJANIĆ OBAD ŠĆITAROCI, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
KSENIJA RADIĆ, Zagreb, Croatia

LJEČILIŠNI PERIVOJ U LIPIKU
ČIMBENICI IDENTITETA I KRITERIJI ZA REVITALIZACIJU I OSUVREMENJIVANJE

SPA GARDEN IN LIPIK
FACTORS OF IDENTITY AND CRITERIA FOR THE REVITALISATION AND MODERNISATION

KLJUČNE RIJEČI
Lipik
lječilište
lječilišni perivoj
obnova povijesnog perivoja
gradnja u povijesnim prostorima

KEY WORDS
Lipik
spa
spa garden
revival of historic park-garden
interventions in historical area

Lječilišni perivoj u Lipiku (Požeško-slavonska županija), zaštićen kao kulturno dobro, dio je urbanističko-arhitektonske cjeline povijesnoga lječilišta iz druge polovice 19. i početka 20. stoljeća. U južnom dijelu perivoja 1980-ih godina izgrađen je hotel i vanjski bazeni. Neprekinuti razvoj lječilišta i naselja trajao je do 1991. godine kada su u ratnim razaranjima neke zgrade izgorjele, neke su srušene, a perivoj je jako oštećen. Dok se sjeverni (bolnički dio) obnovio te se koristi, južni (gradski, hotelski) dio do danas nije obnovljen. Glavni problem jest revitalizacija i obnova južnog (hotelskog) dijela perivoja te utvrđivanje suvremenih potreba i budućih programa/sadržaja. Istraživanje je provedeno s ciljem utvrđivanja čimbenika, kriterija, metoda, modela i scenarija za obnovu i revitalizaciju perivoja te za novu izgradnju u perivoju.

Spa garden in Lipik (northern Croatia) is protected cultural heritage as a historical spa from second half of the 19th and begining of 20th century. In the southern part of the garden hotel and outdoor pools were built in the 1980s. Continuing development of garden and settlement lasted until 1991 and war destruction – some buildings were burned down, some shattered and the garden was badly damaged. While the northern part of garden is revived and used (hospital), the southern part is still unrenewed. The main problem is the revitalization and reconstruction of the southern part of the garden and the formulation of contemporary needs and future programs of this assembly. The research was carried out to determine the factors, criteria, methods and models for the reconstruction and revitalization of the garden and spa complex.

UVOD

Lječilišni perivoj u Lipiku iz kraja 19. stoljeća ocjenjuje se vrijednim naslijeđem Hrvatske. Njegova vrijednost sagledava se s motrišta urbanističko-arhitektonskog razvoja te s kulturno-povijesnog i botaničkog motrišta. Lječilišni perivoj čine sjeverni bolnički i južni hotelski dio. Perivoj i povijesne zgrade čine nedjeljivu cjelinu koju u ovom radu nazivamo *lječilišnim sklopom*.

Istražuju se mogućnosti obnove, revitalizacije te osuvremenjvanja lječilišnoga sklopa, koji je nekada bio pokretač gospodarskog i turističkog razvoja Lipika.[1] Istraživani su čimbenici identiteta te kriteriji i modeli za revitalizaciju i novu gradnju. Perivoj je dobro dokumentiran arhivskom dokumentacijom i literaturom,[2] a zadnjih četrdeset godina izrađeno je nekoliko studija i projekata za perivoj[3] te brojni projekti za preuređenje povijesnih zgrada. Sačuvan je izvorni plan perivoja s kraja 19. stoljeća. Postojeća urbanistička dokumentacija sagledava grad Lipik kao cjelinu i ne ulazi u pojedinosti lječilišnoga sklopa. Detaljni urbanistički plan lječilišta i središta Lipika nije izrađen. Urbanističko-arhitektonska cjelina lječilišta zaštićena je kao kulturno dobro, a posebno je zaštićen i perivoj.

Suvremeni zahvati započeli su 1980. izgradnjom novog hotela u perivoju, a obnova perivoja započela je 1985. godine izradom studije i projekta obnove. Prva etapa obnove provedena je 1988., a onda su 1992. godine ratna razaranja uništila perivoj i brojne zgrade. Poslijeratna obnova još nije završena. Sjeverni, bolnički dio perivoja većim je dijelom obnovljen. Pokušaji obnove južnog, nekad hotelskog dijela nisu uspjeli tako da i nakon 23 godine od ratnih razaranja on još uvijek ne živi.

ČIMBENICI IDENITETA

Poštivajući i afirmirajući identitetska obilježja čuvamo naslijeđe, ali dopuštamo i njegovo osuvremenjivanje, što omogućava kontinuirani život naslijeđa. U slučaju Lipika čimbenike identiteta valja sagledati s nekoliko motrišta: urbanističkog, perivojno-botaničkog, arhitektonsko-konzervatorskog, kulturno-povijesnog, društveno-sociološkog, gospodarsko-turističkog i bolničko-lječilišnog.

Urbanistički čimbenici: lječilišni sklop prepoznatljiv je prostor Lipika. Lječilišni perivoj je središte mjesta – perivoj u funkciji trga, odnosno trg u obliku perivoja. Urbanistički nedjeljiv dio lječilišnoga sklopa je Ulica Marije Terezije s vilama s početka 20. stoljeća. Urbanistički je važno očuvati funkcionalnu i oblikovnu cjelovitost lječilišnoga sklopa na ukupnoj površini od približno 10,4 hektara, neovisno o različitim vlasnicima.

Perivojno-botanički čimbenici: najstariji perivoj oko paviljona *Izvor* potječe iz sredine 19. st., krajem stoljeća proširuje se na jug, zauzima današnju površinu te poprima kasnoromantičarska i historicistička obilježja.

Arhitektonsko-konzervatorski čimbenici: lječilišni sklop sačinjavaju brojne zgrade i perivojne građevine iz kraja 19. i početka 20. st., historicističkih arhitektonskih obilježja.

Kulturno-povijesni čimbenici: lječilište su pohodile mnoge znane osobe nekadašnjih razdoblja. Među gostima je bio i austrijski car i hrvatski kralj Franjo Josip I. U literaturi je lječilišni sklop zabilježen kao prostor koji je gradio kulturnu povijest mjesta i okolice.

Društveno-sociološki čimbenici: perivoj je uvijek bio prostor društvenog života - gradska pozornica, šetalište, mjesto susreta i odmora, mjesto posebnog ugođaja.

Turističko-gospodarski čimbenici: lječilište s perivojem oduvijek je utjecalo na turistički i gospodarski razvoj Lipika te je bilo glavni nositelj razvoja.

Zdravstveni čimbenici: lječilišna funkcija je izvorna, ona je bila pokretač razvoja. Mnogi gosti su dolazili zbog oporavka i liječenja radi ljekovite termalne vode.

PROBLEMI I RIZICI OBNOVE I REVITALIZACIJE

Zamisao revitalizacije lječilišnoga sklopa mora se temeljiti na cjelovitosti prostora. Preduvjet je izrada urbanističkoga plana povijesnoga središta Lipika. Budući da takav urbanistički plan ne postoji, velik je rizik za uspješnost revitalizacije.

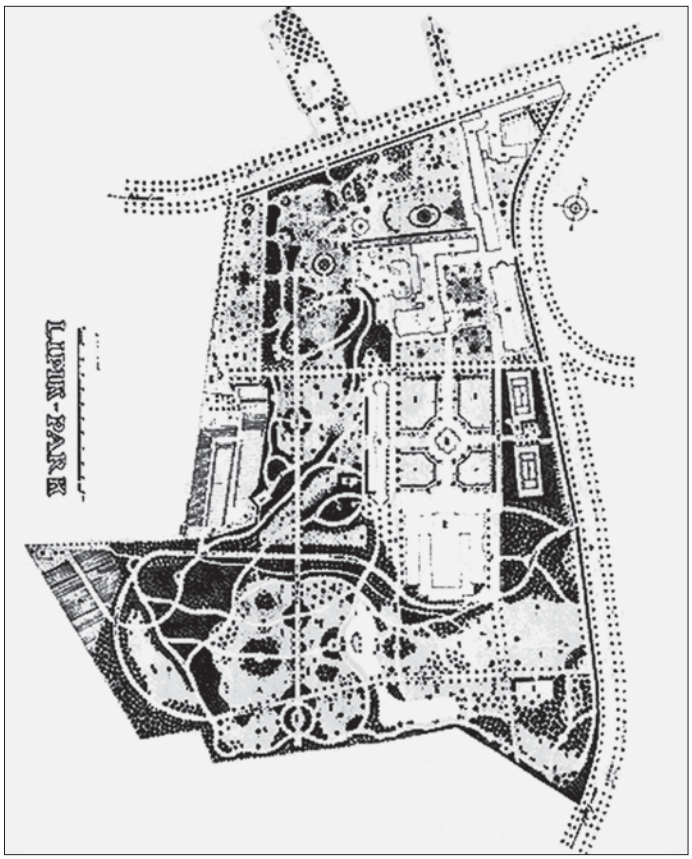
1 Priopćenje je skraćeni prikaz istraživanja koje je provedeno u istraživačkoj temi *T-11 Perivojno naslijeđe* u sklopu istraživačkog projekta *Heritage Urbanism* (HERU), kojega financira Hrvatska zaklada za znanost.

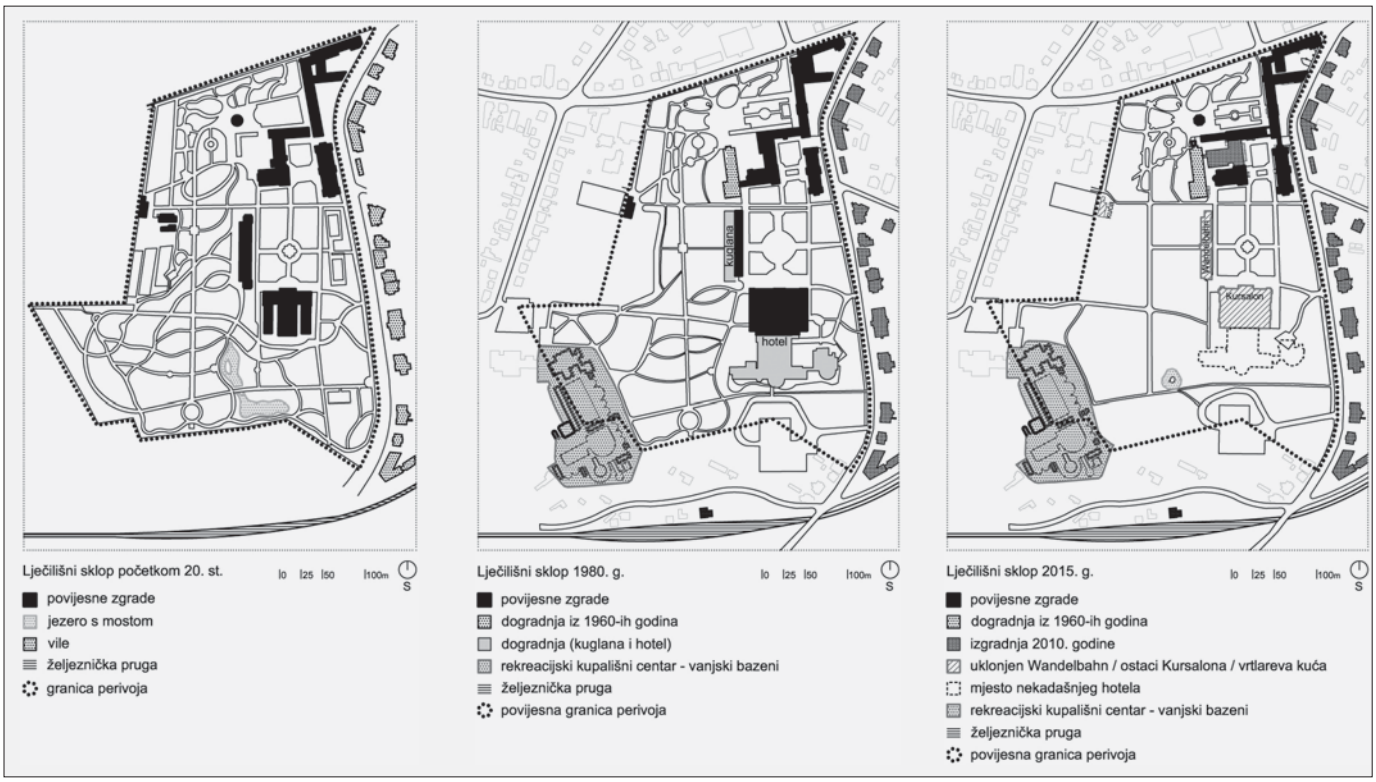
2 Starija literatura o perivoju i lječilištu: Kern, H. (1873.) *Das Jodbad Lipik*; Kern, H. (1877.) *Jodna kupelj Lipik i njezine toplice*; Kramberger, E. (1881.), Lipik, Vienac (Zagreb), vol. 13, br. 28, str. 447.; (1900.) *Lipik*, Pakrac; (1908.) *Lipik*, Budapest; (1913.) *Lipik furdo*, Budapest; Gutschy, F. (1929.) *O ljekovitosti vrela u Lipiku*, Osijek; Schneider, J. (1935.) *Značaj pića i kupanja u lipičkoj mineralnoj void*; Rauš, Đ. (1977.) *Stari parkovi u Slavoniji i Baranji*, Split.

3 Dosadašnje studije i projekti za lječilišni perivoj: *Idejni projekt obnove bolničkoga dijela lječilišnoga perivoja u Lipiku - zamisao obnove, revitalizacije i afirmacije*, autori: M. Obad Šćitaroci, B. Bojanić Obad Šćitaroci i K. Radić, 2014.; *Idejno rješenje obnove bolničkoga dijela lječilišnoga perivoja u Lipiku - prepoznavanje i vrjednovanje naslijeđenih vrijednosti povijesnoga perivoja*, autori: M. Obad Šćitaroci, B. Bojanić Obad Šćitaroci i K. Radić, 2013.; *Lječilišni perivoj u Lipiku - dendrološki plan s vrjednovanjem nasada bolničkoga dijela lječilišnoga perivoja*, autori: M. Obad Šćitaroci, B. Bojanić Obad Šćitaroci, Amalija Denich i K. Radić, 2013.; *Lipik - prostorno-urbanistički plan razvoja turizma u Lipiku*, diplomski rad, Sonja Sić, Arhitektonski fakultet Sveučilišta u Zagrebu, mentor prof.dr.sc. M. Obad Šćitaroci, 2013.; *Lječilišni perivoj u Lipiku - studija zaštite i obnove*, seminarski rad na kolegiju Zaštita i obnova povijesnih perivoja, Ivona Pucić, Arhitektonski fakultet Sveučilišta u Zagrebu, mentor prof.dr.sc. M. Obad Šćitaroci, 2009.; *Studie für Schutz und Wiederaufbau der Kurparkanlage / Studija zaštite i obnove lječilišnoga perivoja u Lipiku*, autori: M. Obad Šćitaroci i B. Bojanić Obad Šćitaroci, suradnici: Nikša Božić i Damir Krajnik, 2001.; *Program obnove Lipika – dendrološka determinacija i inventarizacija (postojeće stanje)*, autori: A. Denich i Jadranka Janjić, 1994.; *Projekt obnove perivoja u Lipiku*, autori: M. Obad Šćitaroci, Tihomir Jukić i A. Denich, Arhitektonski fakultet Sveučilišta u Zagrebu, 1986.; *Studija zaštite i obnove lječilišnoga perivoja u Lipiku*, autori: M. Obad Šćitaroci, T. Jukić i A. Denich, Arhitektonski fakultet Sveučilišta u Zagrebu, 1985.; *Elaborat o zaštićenom perivoju u Lipiku (nacrt stanja)*, Republički zavod za zaštitu prirode, autor: A. Denich, 1979.

Sl. 1. Izvorni plan lječilišnog perivoja u Lipiku, kraj 19. stoljeća (izvor: zbirka Šćitaroci)

Sl. 2. Glavne razvojne etape lječilišnoga sklopa u Lipiku (grafički prikaz: K. Radić)











Sl. 3. Kursalon, oko 1930. (izvor: zbirka Šćitaroci)

Sl. 4. Kursalon razoren u ratu 1992., stanje 2012. god. (foto: K. Radić)

Sl. 5. Wandelbahn – natkrivena šetnica, oko 1913. (izvor: zbirka Šćitaroci)

Drugi problem jest neujednačena i neistodobna obnova bolničkoga i hotelskog dijela perivoja. Kod bolničkoga dijela glavno je pitanje obnova i osuvremenjivanje, a kod hotelskog dijela problem je sveukupne obnove uništenih i nestalih zgrada i perivoja te izgradnja novog hotela ili čak nekoliko hotela.

Osim nedostatka novca, problem bi moglo biti i nerazumijevanje za temeljitu obnovu povijesnoga perivoja, kao i nespremnost ulaganja u njegovu obnovu i kasnije održavanje.

Pitanje samoodrživosti perivoja sljedeći je problem. Velika površina perivoja i brojne povijesne zgrade teret su za obnovu i održavanje ukoliko lječilišni sklop ne donosi dovoljne prihode.

Podjela lječilišnoga sklopa između tri vlasnika može otežati cjelovitu obnovu i održavanje. Ako se očekuje razvoj Lipika kao turističkoga mjesta tada se cijeli bolničko-hotelski sklop s perivojem mora jedinstveno obnoviti i kasnije usklađeno održavati.

HIPOTEZE ISTRAŽIVANJA

Uvažavajući čimbenike identiteta, kao i promišljanje o aktivnom korištenju naslijeđa postavljene su tri hipoteze kao polazišta za istraživanja:

1. Povijesni identitet – afirmacija naslijeđenih vrijednosti. Lječilišni perivoj treba preuzeti društvenu i turističku funkciju, što će omogućiti održivost lječilišnoga sklopa i razvoj mjesta.
2. Suvremeni pristup – zaštita aktivnim korištenjem naslijeđa. Lječilišni perivoj može primiti novu izgradnju i prateće sadržaje u mjeri koja će afirmirati i nadograditi povijesne vrijednosti te očuvati identitet mjesta i duh lječilišta.
3. Novi identitet – zaštita kreativnim zahvatima. Suvremeni zahvati moraju svojom vrsnoćom stvoriti novi identitet mjesta, što u budućnosti može postati novo naslijeđe.

KRITERIJI ZA OBNOVU, REVITALIZACIJU I NOVE ZAHVATE

Preduvjeti za obnovu lječilišnoga perivoja su osigurani. Na raspolaganju je izvorni nacrt perivoja, sačuvane su stare fotografije, a na terenu postoje ostatci izvornoga perivoja.

Slijedom hipoteza postavljaju se *opći kriteriji* revitalizacije: 1. očuvanje i obnova povijesnog identiteta prema konzervatorskim načelima – za pojedine povijesne/zaštićene zgrade kao i za cjelinu perivoja (Kursalon, Wandelbahn, perivojne građevine); 2. suvremeni pristup, kreativna interpretacija naslijeđa, uz nadogradnju i afirmaciju povijesnog identiteta – za novu izgradnju u perivoju (novi hotel/i, nova zgrada na mjestu vrtlareve kuće); 3. novi urbanističko-arhitektonski identitet i novi sadržaji u oblikovnom skladu s naslijeđenim zgradama i perivojem – za rekreacijski kupališni centar, izgradnju na južnom i zapadnom rubu perivoja.

Kriteriji za obnovu, revitalizaciju i osuvremenjavanje proizlaze iz povijesnog identiteta lječilišta, postavljenih hipoteza i analize usporedbenih primjera.[4] Kriteriji se postavljaju za lječilište kao cjelinu (sjeverni bolnički i južni hotelski dio) – *primarni kriteriji*, kao i za uže i šire okruženje lječilišta (rekreacijski kupališni centar i prostor šireg središta Lipika) – *sekundarni kriteriji*.

Primarni kriteriji odnose se na lječilišni sklop na površini od 10,4 hektara što odgovara povijesnoj površini perivoja. *Sekundarni kriteriji* odnose se na prostor središta Lipika,

4 Usporedbena analiza napravljena je za nekoliko srednjoeuropskih lječilišta: Bad Ischl (Austrija), Baden Baden (Njemačka) i Rogaška Slatina (Slovenija).



Sl. 6. Vrt između Mramornih kupki i Kurhotela, 1926. (izvor: zbirka Šćitaroci)



Sl. 7. Vrt hotela Dependence, 1939. (izvor: zbirka Šćitaroci)



Sl. 8. Paviljon *Izvor*, 2015. (snimila: K. Radić)

koji okružuje lječilište i utječe na njegove funkcije i svakodnevni život.[5] *Tercijarni kriteriji* odnose se na cijelo mjesto Lipik s namjenama koje mogu biti nadopuna lječilišnim aktivnostima.[6]

Obnova perivoja provodi se uvažavajući sljedeće osnovne kriterije:

- polazište za obnovu perivoja i perivojnih građevina jesu izvorni nacrt perivoja te stare fotografije;
- perivoj se ne promatra samo kao funkcionalni vanjski prostor zgrada, već kao jedinstvena, nedjeljiva i ravnopravna cjelina koju sačinjavaju zgrade, perivojne građevine, tematski vrtovi i šetnice s alejama;
- obnova perivoja odvija se u duhu kasnoromantičarskog i historicističkog perivojnog izričaja;
- temeljem starih nacrta dendroflore u perivoj se vraćaju nestale vrste i nestali nasadi;
- u dovršeni dio perivoja ne unose se novi sadržaji koji bitno mijenjaju ambijentalna obilježja;
- u izmijenjenim dijelovima perivoja u odnosu na izvorno stanje projektiraju se novi nasadi u duhu povijesnog izgleda;
- možebitne suvremene sadržaje planirati u proširenju perivoja (južni i/ili zapadni rub);
- ratom i neodržavanjem devastirani južni dio perivoja obnavlja se vraćanjem i sadnjom porušenih i uništenih hrastovih aleja te obnovom romantičarskih jezera.

Obnova, izgradnja i osuvremenjivanje zgrada u ovom istraživanju promatra se s motrišta očuvanja i unaprjeđenja lječilišnoga sklopa kao cjeline. Obnova povijesnih zgrada provodi se prema konzervatorskim kriterijima pri čemu treba uvijek sagledavati cjelinu lječilišta.[7] Osuvremenjivanje postojećih zgrada iz druge polovice 20. stoljeća provodi se na način da se ne naruši ambijentalna slika historicističkoga lječilišnog sklopa.

Možebitna *izgradnja novih zgrada u južnom i zapadnom dijelu perivoja* uvjetovana je obnovom perivoja i očuvanjem njegovih identitetskih vrijednosti. Nova izgradnja mora proizaći iz sveobuhvatne zamisli cijeloga lječilišnoga sklopa te sagledavanjem užega središta Lipika. Nova izgradnja prilagođava se povijesnim obilježjima perivoja, odnosno mora omogućiti obnovu uništenih hrastovih aleja i jezera. Urbanističko-arhitektonskim i perivojnim analizama valja razmotriti prednosti i nedostatke izgradnje hotela na južnom i zapadnom rubu perivoja, kao i na mjestu porušenog hotela iz 1980. godine.

Urbanističko dovršavanje užega središta Lipika uvjetovano je obnovom i revitalizacijom cjeline lječilišnoga sklopa. Lječilišni perivoj je središnji prostor oko kojega se smještavaju nove zgrade. Za sadržaje užega središta Lipika – rekreacijski kupališni centar, željeznička stanica, možebitni hotel/i – perivoj se koristi kao zajednički javni prostor te isključivo kao pješački prilaz i pješački ulaz za sve građevine. Kolni prilazi, parkirališta automobila i magistralna komunalna infrastruktura za potrebe nove izgradnje mora se smjestiti izvan granica povijesnoga perivoja.

Ulica Marije Terezije važan je ambijentalni okvir lječilišta.Sve vile i građevine u toj ulici obnavljaju se prema konzervatorskim kriterijima. Nova namjena osigurava održivost vila i drugih građevina.

ZAKLJUČAK

Obnovi, revitalizaciji i osuvremenjivanju lječilišnoga sklopa pristupa se kao jedinstvenoj i nedjeljivoj cjelini. Istodobno se sagledava i promišljaju urbanističke, arhitektonske, perivojne, društvene i turističke odlike i mogućnosti, a u kontekstu ograničenja, vlasničke podijeljenosti i gospodarske održivosti.

U promišljanju obnove i revitalizacijelječilišnoga sklopa mogu se postaviti dva temeljna *modela* kao mogući pristupi promišljanju:

1. model očuvanja i afirmacije povijesnih zgrada/građevina – svi novi sadržaji smještavaju se u povijesne zgrade, bez nove izgradnje ili s minimalnom novom

5 Od utjecaja na lječilište smatraju se: Ulica Marije Terezije s povijesnim vilama i drugim zgradama (istočni rub lječilišta), Ulica dr. Franje Tuđmana s povijesnom i novom izgradnjom (sjeverni rub lječilišta), željeznička pruga sa željezničkom stanicom i postojećom skromnom izgradnjom (južni rub lječilišta) te rekreacijski kupališni centar – vanjski bazeni, dječji dom i dječji vrtić (zapadni rub lječilišta).

6 Od interesa za lječilište mogu biti: ergela, konjički i biciklistički putovi, društveni i kulturni sadžaji, športsko-rekreacijski centar i dr.

7 Od povijesnih zgrada za obnovu su preostali *Kursalon* (ruševina) i *Wandelbahn* (metalni ostatci građevine su uklonjeni i pohranjeni).

dogradnjom radi prijeko potrebnog osuvremenjivanja i zadovoljavanja propisanih standarda;

2. model osuvremenjivanja i proširenja lječilišne ponude – novi sadržaji smještavaju se u povijesne i u nove zgrade koje se podižu u rubnim dijelovima perivoja na način da svojom veličinom i smještajem ne obezvrijede povijesni perivoj, već ga učine atraktivnijim i društveno relevantnim javnim prostorom.

Obzirom na stoljetnu tradiciju Lipika i mnoge druge uspješne europske primjere lječilišta, Lipik posjeduje brojne pozitivne pretpostavke za razvoj i unaprjeđenje što može omogućiti da ponovno zauzme prepoznatljivo mjesto među srednjoeuropskim lječilištima.

LITERATURA

1. Bojanić Obad Šćitaroci, B.; Obad Šćitaroci, M. (2004.), *Gradski perivoji Hrvatske u 19.stoljeću – javna perivojna arhitektura hrvatskih gradova u europskom kontekstu*, Zagreb, Šćitaroci i Arhitektonski fakultet Sveučilišta u Zagrebu
2. Kliček, D. (2013.), *I moj i tvoj Lipik*, Grad Lipik
3. Crnjac, T.; Zelić, J. (2012.), *Park u Lipiku, zaštićeni spomenik parkovne arhitekture*, Javna ustanova za upravljanje zaštićenim područjem Požeško-slavonske županije
4. Obad Šćitaroci, M. (1993.), *Modaliteti zaštite i obnove lječilišnoga perivoja u Lipiku*, Prostor (Zagreb), vol. 1, br. 2-4, str. 213-222
5. Maruševski, O. (1992.), *Belle epoque u srcu Slavonije*, Život umjetnosti (Zagreb), br. 5, str. 43-48
6. Obad Šćitaroci, M. (1992.), *Hrvatska parkovna baština – zaštita i obnova*, Zagreb, Školska knjiga
7. Obad Šćitaroci, M. (1992.), *Hrvatska parkovna arhitektura – prilog vrednovanju hrvatske povijesne parkovne arhitekture u kontekstu europske vrtne umjetnosti*, Encyclopedia moderna (Zagreb), vol. 13, br. 2 (38), str. 273-279
8. Obad Šćitaroci, M.; Bojanić Obad Šćitaroci, B. (1992.), *Il patrimonio dei giardini e dei parchi nella Croazia – valorizzazione, tutela e restauro*, u: "Parchi e Giardini storici, Parchi letterari – conoscenza, tutela e valorizzazione", str. 70-79
9. Obad Šćitaroci, M. (1988.), *Il giardino di Lipik – rinnovamento del giardino tra i metodi e le possibilita*, u: "La trasmissione delle idee dell'architettura", str. 422-428
10. Obad Šćitaroci, M. (1988.), *Perivoj Lipik – povijesni pregled, valorizacija i obnova*, Šumarski list (Zagreb), vol. 12, br. 1-2, str. 37-50

AUTHORS' BIOGRAPHIES

Prof. **Mladen Obad Šćitaroci**, Ph.D, architect, full professor at the Faculty of Architecture, University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. He is head of the research project *Heritage Urbanism*. Areas of research: history of town planning, history of landscape architecture, cultural heritage and revitalization of heritage.
mos@arhitekt.hr, www.scitaroci.hr

Prof. **Bojana Bojanic Obad Šćitaroci**, Ph.D, architect, associate professor at Faculty of Architecture University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. She is head of doctoral research of the project *Heritage Urbanism*. Area of research: history of landscape architecture, the relationship of contemporary landscape architecture and heritage.
bbojanic@arhitekt.hr, www.scitaroci.hr

Ksenija Radić, M.Arch, graduated at the Faculty of Architecture University of Zagreb. Attending postgraduate studies *Ecological landscape design, enviromental protection and horticulture* at the Faculty of Forestry, Zagreb. She is a member of a reseach project *Heritage Urbanisam*. Area of research: cultural landscape, historic gardens – revivial, revitalization and reconstruction.
ksenijaradic@gmail.com

MIRNA MEŠTROVIĆ, City Office for the Strategic Planning and Development, Zagreb, Croatia
IRENA MATKOVIĆ, Croatian Institute for Spatial Development, Zagreb, Croatia
MLADEN OBAD ŠĆITAROCI, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

LJEČILIŠTE BRESTOVAC NA MEDVEDNICI
PLANSKA USMJERENJA I KRITERIJI ZA OBNOVU I OŽIVLJAVANJE

BRESTOVAC HOSPITAL ON MEDVEDNICA MOUNTAIN
PLANNING GUIDELINES AND CRITERIA FOR RENEWAL AND REVIVAL

KLJUČNE RIJEČI
lječilište Brestovac
Medvednica, Zagreb
park prirode
revitalizacija
kriteriji

Brestovac na Medvednici (Zagreb) prvi je sanatorij za liječenje tuberkuloze u jugoistočnoj Europi. Izgrađen 1909. godine, smješten na 800-850 metara nadmorske visine unutar Parka prirode Medvednica. Priopćenjem se želi ukazati na zapuštenost, devastaciju i propadanje nekadašnjeg lječilišta te istražiti mogućnosti održive i prihvatljive namjene koja može omogućiti oživljavanje. Provodi se vrjednovanje, utvrđuju čimbenici koji određuju identitet Brestovca, određuju kriteriji za planiranje prostora nekadašnjega lječilišta, predlažu modeli moguće revitalizacije i suvremenog korištenja te se ispituju mogućnosti povrata izvornog stanja krajolika s osunčanim livadama.

KEY WORDS:
Brestovac Hospital
Medvednica Mountain, Zagreb
nature park
revitalisation
criteria

Brestovac on mountain Medvednica (Zagreb) was the first sanatorium for treating tuberculosis in South-East Europe. Built in 1909, it is situated at 800-850 meters above sea level within the Medvednica Nature Park. The aim of the paper is to point out the disrepair, devastation and degradation of the former health resort and to explore the variety of sustainable and acceptable new uses as a basis for revitalization. Evaluation and determination of identity factors of Brestovac and planning criteria for the former health resort area are presented as well as models of revitalization through contemporary use and recovery of the original state of the landscape with sunny meadows.

UVOD

Graditeljski sklop Brestovca na Medvednici, danas ruševina, prvo je lječilište za liječenje tuberkuloze u jugoistočnoj Europi. Nekadašnji pokazatelj razine zdravstva u prvoj polovici 20. stoljeća danas je zaboravljeni dio zagrebačke prošlosti. Gradnja lječilišta[1] je započela u proljeće 1906., a za bolesnike je otvoreno 1909. godine s kapacitetom od 40 kreveta. Smješteno je unutar područja današnjeg Parka prirode Medvednica.[2]

U prostorno-funkcionalnom pogledu, nekadašnje lječilište sastojalo se od dva dijela: zapadnog dijela – "starog Brestovca", koji je predstavljao jezgru razvoja i na kojem su glavne zgrade građene trajnim građevnim materijalom, te istočnog dijela – "novog Brestovca" gdje su izgrađene barake i manje zidane građevine. Na lokalitetu lječilišta Brestovac su, uz bolničke paviljone, bile uređene i održavane pejsažne površine s osunčanim livadama.[3] Danas su one zapuštene, a zbog nekošnje obrasle šumom (Sl. 1.).

Zbog novih uvjeta u zdravstvenoj službi i novog načina liječenja tuberkuloze, lječilište je zatvoreno1968. godine. Preseljenje lječilišta provedeno je 1969. godine, a napuštene zgrade nisu dobile novu namjenu. Tada započinje propadanje lječilišta Brestovac iako je u nekoliko navrata predlagana njegova prenamjena.

Za područje Parka prirode Medvednica i za pojedine lokalitete provedena su brojna istraživanja, izrađeni su planovi i studije sa smjernicama za buduće uređenje. Ovim radom sagledat će se prostorne osobitosti Brestovca koristeći spoznaje dosadašnjih studija i planova. Postupkom analize prostorno-planske dokumentacije te vrjednovanjem sadržaja u kontekstu osjetljivosti prostora Parka prirode utvrdit će se čimbenici koji određuju identitet Brestovca, odredit će se planerski kriteriji za planiranje prostora nekadašnjega lječilišta te pokazati modeli moguće revitalizacije i suvremenog korištenja. Posebna će se pozornost posvetiti krajoličnom oblikovanju istražujući mogućnosti povrata izvornog stanja s osunčanim livadama, a u odnosu na današnje stanje vegetacije i održivi kapacitet korištenja s obzirom na zahtjeve zaštite prirode.

OSOBITOSTI PREDJELA BRESTOVAC

Brestovac se nalazi u vršnom području Parka prirode Medvednica[4], u drugom razdjelu (zoni) zaštite, gdje nisu dopušteni zahvati kojima se ugrožavaju bitne značajke krajolika i prirodnih vrijednosti. Izgradnja se može izvoditi uz ishođenje uvjeta zaštite prirode, a dopušteno je usmjereno korištenje u funkciji posjećivanja, prvenstveno za tradicijski odmor i rekreaciju.

Predjel Brestovca obuhvaća površinu oko 20 ha, što je približno jednako površini nekadašnjega lječilišta. Južno od postojećih zgrada izvorište je potoka Pustodol, a u dodirnom području nalazi se i specijalni rezervat šumske vegetacije Bliznec – Šumarev grob. Unutar predjela Brestovac nema pojedinačno zaštićenih dijelova prirode. Područjem prolazi trasa sljemenske žičare te planinarski putovi (Sl. 4.).

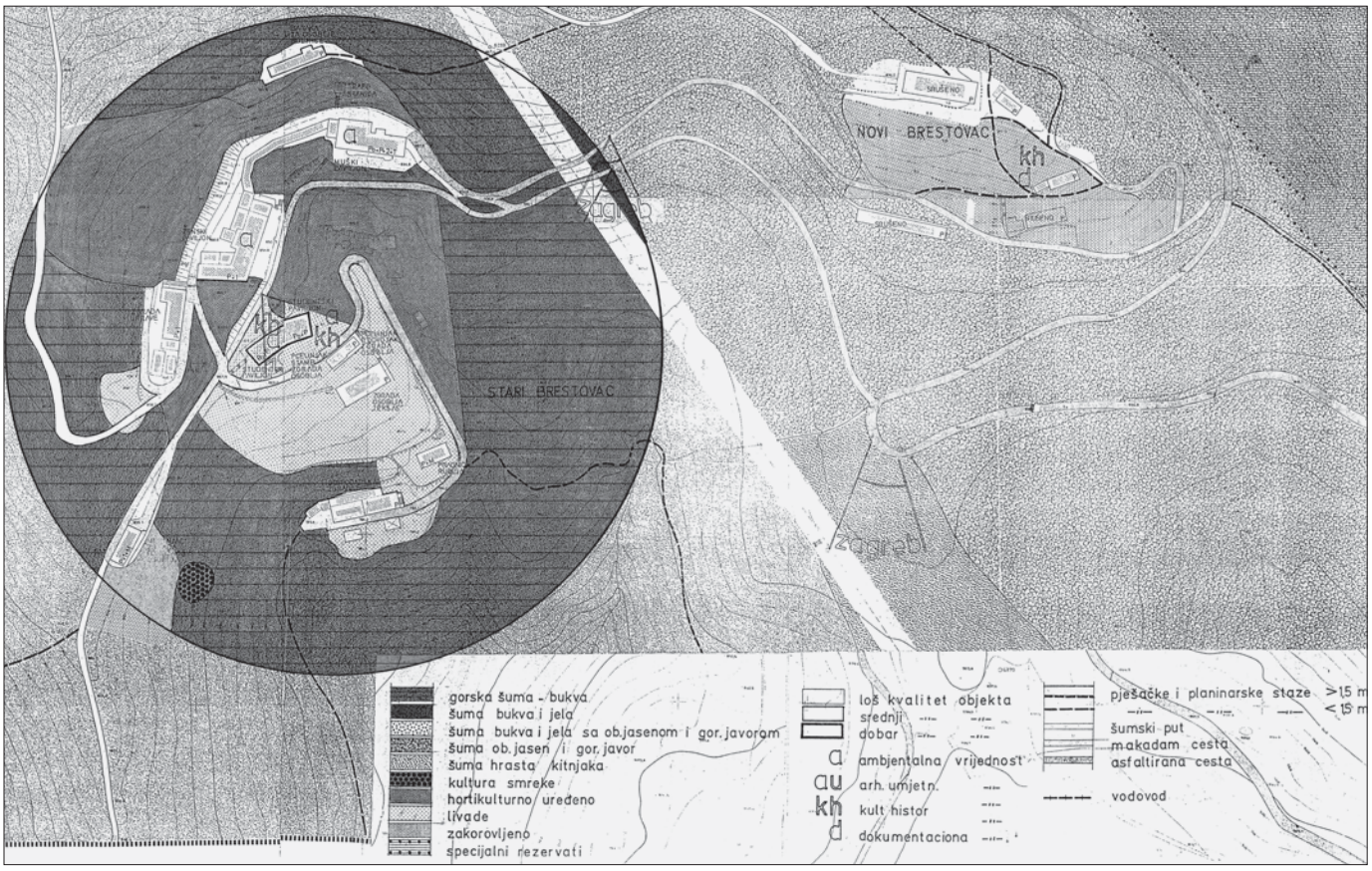
Brestovac je prometno dostupan motornim vozilima odvojkom koji ga povezuje sa Sljemenskom cestom, a pješacima planinarskim stazama iz Gračana ili od gornje postaje žičare na vrhu.[5] Zgrade nekadašnjeg lječilišta su smještene na južnoj prisojnoj padini s vizurama prema jugu i Zagrebu.[6] Napuštene zgrade su okružene kvalitetnom šumom. Vodoopskrbu je omogućavao interni vodovod koji se napajao iz kaptiranog izvora potoka Pustodol i Bliznec, dok su se otpadne vode odvodile u sabirnu jamu i preko taložnice u potok Pustodol.

S obzirom da je lječilište napušteno već gotovo polovicu stoljeća, današnje stanje zgrada i njihove konstrukcije posljedica je neodržavanja, dugogodišnjeg utjecaja planinskog podneblja i destruktivnoga djelovanja ljudi.[7] Ne koriste se ni vanjski pejsažni prostori jer nisu održavani (Sl. 2. i 3.).

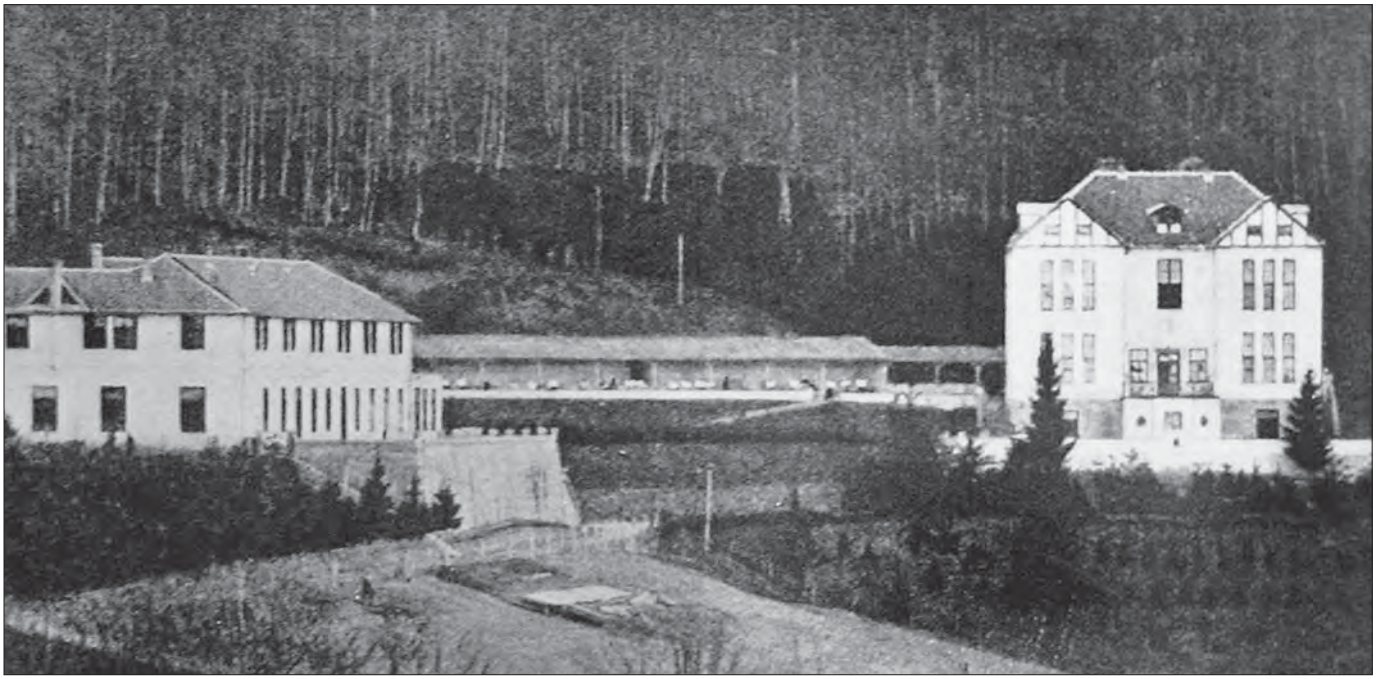
PROSTORNO-PLANSKA DOKUMENTACIJA

Sustavna obrada područja Medvednice u prostorno-ekološkom, ekonomskom i društvenom pogledu započela je 1974. godine pripremnim radovima za izradu Prostornog

1 U literaturi se navodi da su prvi projektanti lječilišta Benedik i Baranyai (Galjer, 1999: 8)
2 Zakonom o proglašenju zapadnog dijela Medvednice parkom prirode (NN 24/1981) obuhvaćen je dio gorskog masiva Medvednice površine 22.826 ha. Zakonom o izmjenama Zakona o proglašenju Medvednice Parkom prirode (NN 25/2009) područje obuhvata Parka prirode smanjeno je za oko 5000 ha. Parkom prirode Medvednica upravlja javna ustanova u nadležnosti Ministarstva zaštite okoliša i prirode Republike Hrvatske.
3 ***, 1993.
4 Vršno područje Parka prirode Medvednica obuhvaća predjele na nadmorskoj visini iznad 750 m, a sklop Brestovac je smješten na 800-850 m.n.m.
5 Žičara Sljeme zatvorena je 2007. godine kao zastarjela i neisplativa za daljnji popravak. Planira se izgradnja nove žičare.
6 Zbog svojeg položaja Brestovac je nekoliko stupnjeva topliji od vrha Medvednice.
7 Jedina suvremena namjena Brestovca jest *paintball* poligon.



Sl. 1. Prostorna raspodjela pejsažnih površina predjela lječilišta Brestovac (šume, parkovne površine, livade) – stanje 1993. (izvor: *** (1993), *Sklop Brestovac:* V. Grafički prilozi – postojeće stanje, obrada: M. Vidović)



Sl. 2. Lječilište Brestovac – izvorni sklop sa starom zgradom "muškog" paviljona, oko 1909. (izvor: zbirka A. Laslo, obrada: M. Meštrović)

plana Medvednice, koji su sadržajno obuhvatili izradu dva elaborata: *Evidencija i sistematizacija dokumentacionog materijala* i *Metodologija, valorizacija i program za dopunu radova*. Urbanistički zavod grada Zagreba izradio je 1976. godine *Prostorni plan Medvednice, prioritetne zone – I etapa*, koji nije bio usvojen.[8] Planom je predviđena prenamjena u planinski izletnički centar.

Slijedom prostornog plana za cjelovito područje Medvednice izrađen je 1979. godine *Provedbeni urbanistički plan centralnog vršnog područja Medvednice, Program i plan*.[9] Za područje Brestovca predviđena je etapna izvedba planiranih izletničkih sadržaja, gdje bi se na osnovu izvedenog stanja odlučivalo o kapacitetima izgradnje u sljedećoj etapi. Plan nije usvojen.

U *Prijedlogu Prostornog plana područja posebne namjene parka prirode Medvednica* iz 1988. godine[10] predio Brestovac planiran je za odmor i rekreaciju u prirodnom okruženju, a ne kao lječilište i bolnica. Niti taj plan nije usvojen.

Izrađene su i dvije studije – *Problematika postojećeg stanja i planska usmjerenja za lokalitet Brestovac na Medvednici* iz 1990. godine[11] te *Kompleks Brestovac, osnove koncepcije, obnove i korištenja* iz 1993. godine.[12]

Prostorni plan Parka prirode Medvednica konačno je usvojen 2014.[13] Planom se dugoročno određuju smjernice zaštite i poseban režim uređivanja i održivog korištenja prostora na području Parka prirode Medvednica, s posebnim naglaskom na očuvanju prirodne cjelovitosti, krajoličnih značajki i pojedinačnih sastavnica prirodne i kulturne baštine, a posebno na očuvanju vrsta i stanišnih tipova značajnih za očuvanje ekološke mreže Natura 2000.[14] Područje Brestovca je planom naznačeno kao čimbenik kulturno-povijesnog identiteta Medvednice i prostor svojevrsnih kolektivnih memorija s posebnim ambijentalnim vrijednostima.

Planirana namjena: Planom su predviđene moguće buduće namjene i sadržaji otvorenog tipa kao što su hotel s posebnim režimom korištenja, edukacijska namjena, rekreacija, wellness, zdravstvena namjena (rehabilitacija) i slične uskladive namjene, a podrobniji program odredit će potrebe budućih korisnika. Predviđena je obnova povijesnih zgrada.

Uvjeti gradnje: Ukupna građevna bruto površina ne smije prelaziti 15.000 m^2. Moguća je etapna gradnja, uz uvjet da se ostvari funkcionalna, krajolična i oblikovna cjelovitost područja, te sačuvaju osnovni ambijentalni odnosi. Površine unutar kojih se mogu razviti tlocrti zgrada u pravilu su određeni tlocrtima postojećih zgrada. Najveća visina građevina jest dvije etaže, uz mogućnost gradnje podruma i potkrovlja. U oblikovanju zgrada se preporuča korištenje tradicijskih materijala – drva i kamena te dvostrešna krovišta uz mogućnost oblikovanja ravnoga krova u funkciji terase (npr. sunčalište).

Oblikovanje vanjskih prostora: Vanjske prostore temeljiti na obnovi zapuštenog lječilišnog perivoja i obazrivom oblikovanju livada kao rekreacijskih površina. Šumu treba čuvati i njegovati te unaprjeđivati kao autohtonu vegetaciju. Livade, granični pojas prema šumi i blaže padine planom se predviđa koristiti u rekreacijske svrhe, dok je površine za sportsko-rekreacijske aktivnosti moguće ostvariti na terenima nastalim rušenjem zgrada. Odgovarajućom opremom potrebno je osigurati zaštitu vode, tla i zraka, a time i šume, što je preduvjet očuvanja posebnosti mikroklimatskih prilika.

Prometna dostupnost: Planom je predviđeno da se u sklopu izgradnje nove stanice žičare Dolje-Sljeme istraži mogućnost izvedbe međustanice žičare na Brestovcu. Postojeća prilazna šumska cesta može se rekonstruirati u sadašnjoj trasi od raskrižja sa Sljemenskom cestom do parkirališta istočno od trase žičare kao kolno-pješačka prometnica širine 6,0 m, a dalje kao servisni i vatrogasni prilazi pojedinim građevinama širine do 5,5 m. Postojeću mrežu putova treba zadržati i urediti. Na skupnom parkiralištu treba osigurati prostor za smještaj osobnih vozila za 50-75 mjesta i 3-4 autobusa, a kod pojedinih građevina samo za vozila opskrbe i servisa s okretištem.



Sl. 3. Lječilište Brestovac – "muški" paviljon 2007. (foto: M. Meštrović)

8 Plan je izrađen prije proglašenja Medvednice parkom prirode.
9 Plan je izradio Urbanistički zavod grada Zagreba.
10 Prijedlog plana izradio je Urbanistički zavod grada Zagreba.
11 Studiju je izradio Urbanistički zavod grada Zagreba.
12 Studiju je izradio Gradski zavod za planiranje razvoja Grada i zaštitu čovjekova okoliša.
13 Odluku o donošenju Prostornog plana Parka prirode Medvednica donio je Hrvatski sabor 15. srpnja 2014. godine (NN 89/2014). Plan je izradio Zavod za prostorno uređenje Grada Zagreba, a izradu je koordinirao Hrvatski zavod za prostorni razvoj.
14 Park prirode Medvednica je 2007. u svojim tadašnjim granicama proglašen dijelom ekološke mreže temeljem Uredbe o proglašenju ekološke mreže Republike Hrvatske (NN 109/2007). Na temelju Uredbe o ekološkoj mreži, koju je donijela Vlada Republike Hrvatske 2013., postao je dijelom mreže Natura 2000 (NN 124/2013).



Sl. 4. "Stari Brestovac" – digitalni ortofoto snimak 2005. s katastarskim planom i slojnicama (autori, obrada: M. Vidović)

ČIMBENICI IDENTITETA PREDJELA BRESTOVAC I PLANERSKI KRITERIJI REVITALIZACIJE

Analizom identitetskih odrednica prostora, ambijenta i građevnoga sklopa utvrđeni su čimbenici prepoznatljivosti predjela Brestovac. Među **identitetskim čimbenicima** koji bitno utječu na određenje planerskih kriterija ističu se sljedeći:

- Prirodni čimbenici: položaj u zaštićenom dijelu prirode, autohtona vegetacija i kvalitetna šuma koja daje osnovno obilježje prostoru;
- Povijesni i društveni značaj: Brestovac je dio zagrebačke povijesti i u njega su utkana djela i životi građana;[15] istodobno je dokaz društvene odgovornosti i brige o zdravlju u građanskom Zagrebu s početka 20. stoljeća;
- Prepoznatljive vrijednosti graditeljskoga sklopa i krajoličnog oblikovanja: čine ih osnovni prostorni i ambijentalni odnosi „starog Brestovca" s prepoznatljivim elementom sunčališta („sunčanih i zračnih kupelji"), perivojne površine i livade.

Pri planiranju koncepcije obnove i novoga korištenja Brestovca važno je primijeniti sljedeće **kriterije**:

- Obazrivost prema prirodi u sadržajnom, oblikovnom i organizacijskom smislu tijekom gradnje i kasnijeg korištenja;
- Zaštita šumskog ekosustava – prostori šume mogu biti predjeli tihog odmora, šetnji, pješačenja i ostalih aktivnosti kojima se ne ugrožava specifični režim života šumske zajednice;
- Zaštita svih sastavnica okoliša, kao preduvjet očuvanja posebnosti mikroklimatskih prilika i samoga predjela, posebice korištenjem suvremenih tehnologija energetske učinkovitosti i zaštite okoliša u odvodnji otpadnih voda i gospodarenju otpadom koji nastaje na lokalitetu;
- Promoviranje povijesti lječilišta i planiranje atraktivnog prezentacijskog prostora namijenjenog izobrazbi posjetitelja o borbi protiv tuberkuloze početkom 20. stoljeća u Zagrebu;
- Uvažavanje holističkog pristupa zdravlju – prihvatljive nove namjene su one koje na suvremeni način interpretiraju ideju lječilišta;
- Očuvanje osnovnih prostornih i ambijentalnih odnosa „starog Brestovca";
- Oblikovanje vanjskih prostora zasnovano na obnovi zapuštenih perivojnih nasada i livada kao rekreacijskih površina, uz preispitivanje vrijednosti u međuvremenu zašumljenih površina;
- Dostupnost javnim prijevozom (žičara, autobus).

MODEL ODRŽIVOSTI REVITALIZACIJE I SUVREMENOG KORIŠTENJA

Uvažavanjem kriterija održivosti, pri čemu se održivost sagledava s različitih motrišta, moguće je obnovu i revitalizaciju nekadašnjega lječilišta sagledati u kontekstu **modela održivosti**, kojega možemo promatrati u nekoliko podmodela. Svaki podmodel mora odgovoriti na postavljene kriterije na način njihove afirmacije i suvremene interpretacije, a u skladu s prepoznatim vrijednostima prostora. Mogući su sljedeći podmodeli, a svakoga obilježava posebnost pristupa:pristup ekološke održivosti, pristup društvene održivosti i pristup gospodarske održivosti.

*Podmodel/pristup **ekološke održivosti*** afirmira prirodne vrijednosti, obnovljive izvore energije, autohtone materijale i autohtonu gradnju pri čemu se autohtono ne mora odčitavati kao tradicijsko, već kao suvremeno proizašlo iz tradicije.

*Podmodel/pristup **društvene održivosti*** oslanja se na društvenoj opravdanosti, javnoj potrebi, osuvremenjenoj memoriji prostora, ciljanim skupinama korisnika (primjerice: vrhunski sportaši u programima pripreme i rehabilitacije, osobe opterećene stresom suvremenog života, mladi i djeca s posebnim potrebama i dr.).

*Podmodel/pristup **gospodarske održivosti*** podrazumijeva racionalnost i funkcionalnost u izvedbi, jednostavnost u korištenju, prilagodljivost različitim potrebama te dugoročno (samo)održavanje.

15 Grof Miroslav Kulmer ml. darovao je zemljište za izgradnju lječilišta. Milivoj Dežman (1873.-1940.), književni kritičar, pisac, novinar i liječnik specijalist za plućne bolesti, bio je prvi upravitelj lječilišta Brestovac (1908.-1920.). Jedna od prvih pacijentica Brestovca bila je Ljerka Šram (1874.-1913.), hrvatska glumica. (Bilić, Ivanković, 2006: 79)

Model održivosti revitalizacije naslijeđa postiže učinke međusobnim nadopunjavanjem i istodobnim korištenjem sva tri podmodela ili pristupa.

ZAKLJUČAK

Na primjeru nekadašnjega lječilišta Brestovac u Parku prirode Medvednica u Zagrebu razmotrio se mogući pristup u pronalaženju metoda, modela i scenarija za revitalizaciju naslijeđa. U slučaju Brestovca naslijeđe se prepoznaje kao isprepletena i nedjeljiva cjelina koju sačinjavaju: *prirodno naslijeđe* (park prirode, šume kao temeljni fenomen prostora, danas u dobrom stanju), *graditeljsko naslijeđe* (ostatci lječilišnih zgrada i vanjskog uređenja iz razdoblja protomoderne, danas u lošem stanju), *društveno naslijeđe* (prvi sanatorij za liječenje tuberkuloze u jugoistočnoj Europi, odavno napušten), *krajolično naslijeđe* (spoj prirodnog i antropogenog krajolika, antropogeni dio zapušten), *zdravstveno naslijeđe* (sunčane planinske kupeljina osunčanim livadama, odavno zarasle i nestale), *rekreacijsko naslijeđe* (planinarski putovi, šetnje) i dr.

Slučaj Brestovca primjenjuje metodu *pars pro toto*. Na konkretnom primjeru istražuju se pristupi i mogućnosti primjenjivi u mnogim sličnim slučajevima, ali i u većim prostornim obuhvatima.

LITERATURA

1. Galjer, J. (1999.), *Aladar Vladimir Baranyai, arhitektura i dizajn 1899.-1936.*, katalog izložbe, Muzej za umjetnost i obrt, Zagreb
2. *** (1974.a), *Evidencija i sistematizacija dokumentacionog materijala*, Urbanistički zavod grada Zagreba, Zagreb
3. ***(1974.b), *Metodologija, valorizacija i program za dopunu radova,* Urbanistički zavod grada Zagreba, Zagreb
4. *** (1976.), *Prostorni plan Medvednice, prioritetne zone - I etapa*, Zagreb
5. *** (1979.), *Provedbeni urbanistički plan centralnog vršnog područja Medvednice, Program i plan,* Urbanistički zavod grada Zagreba, Zagreb
6. *** (1988.), *Prijedlog Prostornog plana područja posebne namjene parka prirode Medvednica*, Urbanistički zavod grada Zagreba, Zagreb
7. *** (1990.), *Problematika postojećeg stanja i planska usmjerenja za lokalitet Brestovac na Medvednici*, Urbanistički zavod grada Zagreba, Zagreb
8. *** (1993.), *Kompleks Brestovac, osnove koncepcije, obnove i korištenja*,Gradski zavod za planiranje razvoja Grada i zaštitu čovjekova okoliša, Zagreb
9. *** (2014.), *Prostorni plan Parka prirode Medvednica,* Zavod za prostorno uređenje grada Zagreba, Zagreb
10. Bilić, J.; Ivanković, H. [ur] (2006.), *Zagrebački leksikon 1, A-LJ*, Leksikografski zavod Miroslav Krleža, p. 79, Zagreb, ISBN 953-157-484-7

AUTHORS' BIOGRAPHIES

Mirna Meštrović, M.Sc, architect, Ph.D student, head of Section for Strategic Plans and Development Decisions in the Strategic Planning Department of the City of Zagreb. She is a member of research project *Heritage Urbanism*. Area of research: urbanism, spatial and landscape planing, protection of cultural heritage, villas/summer houses.
mestrovic.mirna@gmail.com

Irena Matković, M.Sc, architect, head of Croatian Institute for Spatial Development. She was Leader for drawing up City of Zagreb development Strategy (ZagrebPlan, 2009-2012). Area of research: strategic planning, spatial planning, urban development.
irena.matkovic@mgipu.hr

Prof. **Mladen Obad Šćitaroci**, Ph.D, architect, full professor at the Faculty of Architecture, University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. He is head of the research project *Heritage Urbanism*. Areas of research: history of town planning, history of landscape architecture, cultural heritage and revitalization of heritage.
mos@arhitekt.hr, www.scitaroci.hr

RUDOLF KLEIN, Szent István University – Miklós Ybl Faculty of Architecture and Civil Engineering, Budapest, Hungary

REUSE OF ABANDONED SYNAGOGUES IN EAST-CENTRAL EUROPE

PRENAMJENA NAPUŠTENIH SINAGOGA U ISTOČNOJ SREDNJOJ EUROPI

KEY WORDS:
synagogues
East-Central Europe
reuse
urban context
monument preservation

KLJUČNE RIJEČI:
sinagoge
Istočna srednja Europa
prenamjena
urbani kontekst
zaštita spomenika

The Holocaust decimated Jewish population in East-Central Europe. Subsequent emigration of the surviving Jews of the region reduced their number further, and even Jews who remained moved to major cities, leaving behind synagogues that fell into decay. Except some early cases in the 1950s, it was in the 1970s that abandoned synagogues were cared for *en masse* by local municipalities, and in the subsequent three decades many of them have been rescued and adapted to secular use. This endeavour peaked after the fall of the Berlin Wall, when domestic efforts were complemented with support from abroad. Restoration became more appropriate in terms of function and accurate in terms of spatial arrangement, structures and details. Synagogues were converted into Jewish and Holocaust museums, memorials, concert halls, cultural centres, galleries, etc. The paper highlights general tendencies and discusses criteria for the evaluation of reuse and restoration.

Židovska je populacija u Istočnoj srednjoj Europi bila desetkovana holokaustom. Uslijedilo je iseljavanje preživjelih Židova koje je drastično smanjilo njihov broj, a čak su se i oni preostali preselili u veće gradove, ostavljajući za sobom sinagoge koje su prepuštene propadanju. Uz iznimku od par slučajeva u 1950-ima, tek tijekom 70-ih za mnoge su se od tih sinagoga brinule lokalne vlasti, a tijekom sljedeća tri desetljeća, mnogo je njih spašeno i prenamijenjeno za sekularne namjene. Ovo nastojanje doseglo je svoj vrhunac padom Berlinskoga zida, kada su se lokalni napori počeli sve više podupirati inozemnim sredstvima. Obnova je postala funkcionalno prikladnija i vjernija u prostornom rasporedu, konstrukciji i detaljima. Sinagoge su pretvarane u židovske muzeje, muzeje i spomenike holokausta, koncertne dvorane, kulturne centre, umj. galerije i dr. Priopćenje donosi osnovne tendencije i ustanovljava kriterije vrjednovanja prenamjene i obnove.

INTRODUCTION

In Germany and Austria during the Kristallnacht[1] almost all major synagogues were destroyed. In other European countries a large number of Jewish places of worship survived Nazism, while the majority of Jews did not.[2] Moreover, even the few Jews who survived, left the region; the very few that remained, moved to major cities. Hundreds of provincial synagogues and prayer houses were left empty and fell into decay.

Communist hostility towards religion, sacred architecture, and the supposed bourgeois Jews, the rush and forced urbanisation, the lack of care for architectural and cultural heritage as well as the neglect of integrity and authenticity of urban context has led to the destruction of many urban synagogues. There were relatively few instances of good care for abandoned synagogues from the 1940s to the 1960s.

Beginning with the 1970s numerous abandoned synagogues were rescued by local municipalities, and over the course of the subsequent three decades many of them have been adapted to secular use in the Communist Block. This endeavour peaked after the fall of the Berlin Wall, when domestic efforts were complemented by support from abroad.[3] With the rise of new democracies, not only quantity of restored synagogues increased, but quality too: restoration became more appropriate in terms of function, spatial arrangement, structures and details.

RELIGIOUS CONSIDERATIONS

Judaism is more liberal than Christianity or Islam regarding the reuse of its sacred buildings. When the eternal light is removed,[4] the synagogue ceases to be a sacred building and it may be used for secular purposes.[5] Still, when considering a reuse of a synagogue the initial function should be kept in mind. The function of a synagogue is described by its traditional names, such as *beith knesset*, the house of gathering (synagogue in Greek), *beith tfila*, the house of prayer and Schul (*beith midrash*),[6] the house of study. For reuse almost all cultural functions are suitable save very explicit 3D visual representation – gallery of large sculpture – that contradict Judaic image ban,[7] and other functions that starkly negate the initial function and spatial determinants. Picture galleries are suitable, as are concert halls, cultural centres and any content related to the Jewish/Judaic past. Almost half of all restored synagogues from the 1980s have a dual purpose: concert hall and gallery, museum and communal centre, etc. In the heyday of Communism synagogues were often converted into sporting facilities or even to pubs. These are the functions that contradict the original spiritual and communal purpose of a synagogue.

THE PHILOSOPHY OF REUSE AND RESTORATION

The philosophy of reuse has changed in the past 70 years. Immediately after World War Two, for urban planners and architects abandoned synagogues had only ambient value as parts of the historic urban fabric. Interiors were often altered beyond recognition. Libraries or cultural centres the existing ceilings/galleries for women were replaced or extended over men's prayer hall with which the original spatial experience disappeared.[8] Building permit was given if the exterior of the synagogue remained largely unchanged.[9]

From the 1980s the principle of authenticity began to stipulate the preservation of the interior space, which reduced the options for new function practically to the cultural. At the same time, by the slackening of Communism and emerging the awareness of Jewish past in the region prompted functions close to the original one: Jewish historic museums, museums of Jewish or modern art, Holocaust museums and similar. Often the original sacred function was also retained, by preserving the bimah, the Ark and the eternal light.

ARCHITECTURAL SOLUTIONS – PRESERVATION OF THE ORIGINAL ELEMENTS, NEW MATERIALS AND STRUCTURES, LAYERS

Form the 1980s original cast iron columns, steel-brick ceiling were just supplemented with new structural elements, when necessity. As new function complied more and

1 The famous pogrom during which much of Jewish property was destroyed by the Nazis, carried out meticulously by locals, called after broken glass – synagogue windows, shops, etc. It occurred on November 9-10 1938.
2 The survival rate of Jews varied between wide margins in Europe: Germany, Austria and Poland 10%, Hungary 30%, Yugoslavia 40%, France 74%, Bulgaria 78%, Italy 80%, Russia 89%, Denmark 99%; for the whole of Europe in average 33%.
3 Donations came first from private foundations in the US and later from the support of the EU in conjunction with local resources.
4 The eternal light symbolizes God's presence and it is lit during the consecration of the synagogue and extinguished when its sacred function ends.
5 It includes keeping waste, animals, using it as brothel and similar that the Nazis and to a certain degree Communists pursued.
6 Often beith midrash is a separate building, but the synagogue remains Schul, the place of learning.
7 Such an unfortunate case is in the Hungarian town of Tata, where huge sculptures figure as an idol-collection in the interior of the former synagogue.
8 One of the finest synagogues disfigured this way is in Kecskemét. The exterior is nicely restored, but the fine interior, one of the best of Hungarian Romanticism is lost for ever.
9 In special cases, like for instance in the historic synagogues of the old Jewish town of Prague, the Josefov, synagogues were treated more favourably even in Communist times: they got Jewish historic function, became museums of Judaica.



Fig. 1 The restored Pinchas synagogue in Prague in the evening



Fig. 2 The interior of the Pinchas synagogue in Prague, Holocaust museum with minimal intervention – bars protect the walls with the inscriptions



Fig. 3 The interior of the neo-Classicist synagogue in Baja – open shelves on the gallery, circulation and reading room on the ground floor



Fig. 4 The original setting of the interior of the neolog synagogue in Košice



Fig. 5 Detail of the interior of the Pinchas synagogue in Prague – the names of 77,000 Holocaust victims – special lighting makes the text legible

Fig. 6 The neolog synagogue in Košice, today concert hall. The western entrance was replaced by a large Stalinist building (to the left from the dome), containing lobbies, cloakrooms.



Fig. 7 The interior of the neolog synagogue in Košice today; The proportions of the interior remained largely the same, but windows and the dome were sealed off.



more with the character of the synagogue, major structural changes became unnecessary and restorations/renewals became more authentic retaining the buildings integrity, its prayer hall, lobby, adding just needed offices, special rooms and toilettes. New materials were chosen carefully – metal, timber, glass – aiming for a dialogue with the old ones.

MAINTENANCE, PROFITABILITY

As Communism crumbled and market economy took hold, synagogues restored/reused faced another challenge: profitability. Earlier reuse did not ponder heat insulation and in some cases maintenance costs sharply increased and some synagogues were again abandoned by their new users and fallen again to decay. Financial means for restoration and reuse today is relatively easy to obtain, but maintenance costs pose the biggest obstacle for the reuse of abandoned synagogues.

THE NEW FUNCTIONS OF ABANDONED SYNAGOGUES

This survey encompasses all known, major conversions of synagogues in East-Central Europe, i.e. in the following countries: Croatia, Czech Republic, Hungary, Poland, Slovakia, Slovenia, until the conclusion of the research, carried out from 2009 to 2014.

The term synagogue covers only visibly free-standing buildings that served as places of Jewish worship. Prayer rooms and other bi- or multi-functional facilities used for religious purposes integrated into larger ensembles are excluded.

Synagogues converted to Jewish museums, usually preserved their interior spaces, including often the Ark and *bimah*. Ritual objects are displayed in vitrines and on the walls. In some cases, this is the sole new function of a synagogue, more frequently it is combined with other cultural purposes or even the original sacred function.[10]

Synagogues as Holocaust museums/centres are set up in capital cities, frequented by tourists and pupils. One of the first of this kind was the Pinchas synagogue in Prague. In addition to the memorial content there are sometimes research centres with lecture rooms and archives, as in the synagogue in Páva Street, Budapest. On the women's gallery of the synagogue in Nitra a Holocaust memorial has been placed, while the ground floor serves as a municipal cultural centre.

Synagogues as picture or photo galleries were set up in middle-sized cities either for spring-summer-autumn (without heating) or for the entire year. Usually roomy, well-lit nineteenth-century synagogues are the best candidates for this solution. Both the central layout and basilical layout are suitable for this purpose. In some cases the nave and aisles are separated by glass walls, which serve as a background for photographs allowing former views and thus preserving the original spatial experience of the synagogue interior, for instance in the orthodox synagogue in Trnava/SK. In some other cases the gallery function is supplemented with a concert hall as in the large neolog synagogue in Győr.[11]

Synagogues were converted into libraries in smaller towns. The circulation area was placed below the women's galleries, usually on the west side, and the reading room was located in the roomier men's space. The women's gallery, with a U-shaped plan, can serve as an open-shelf section with reading desks. These synagogues have usually a memorial function around the Ark and *bimah* and provide space for small performances. Some synagogues functioned as libraries for short periods of time and were then abandoned again (Szydłów/PL, Apostag/HU).[12]

Synagogues were converted into concert halls from the 1950s, as major synagogues often have good acoustics for concerts. Usually the prayer hall was changed slightly and new spaces for lobbies, cloakrooms, rehearsal rooms were added. In some cases, as in Novi Sad, the building can be still used as a synagogue.[13]

Synagogues became houses of culture or multi-purpose cultural institutions in smaller towns in the 1960s-1970s. At the beginning their interiors were radically changed, later the interiors survived with slight alterations.[14]

10 Cracow-Stara, Prague-Klaus, Prague-Maisels, Łańcut Synagogue/PL, Lesko/PL, Bratislava-Heydukova, Prešov-Orhtodox (the upper floor)/SK, Holešov/CZ, Koričany/CZ, Zamość/PL, Iași/RO (just the gallery), Spišske Podhradie/SK; Tykocin/PL and Włodawa Great Synagogue (municipal museums), Przysucha (Museum of Oskar Kolberg)/PL, etc.

11 Győr/HU, Kecskemet-Orthodox/HU, Szekszárd/HU, Šachy/SK, Trnava-Orthodox/SK, Trnava-Status-quo-ante/SK, Košice--Zvonárska Street SK, Brezno/SK, Trenčín/SK, Hranice na Moravě/CZ, Maribor/SI, Cracow-Visoka etc.

12 Baja/HU, Apostag/HU, Szentes/HU, Uherské Hradiště/CZ, Piotrków Trybunalski/PL, Przemyśl-Nova/PL, Zamość/PL (in the communist period)

13 Košice-Neolog/SK, Novi Sad/SR, Sered/SK, Strážnice/CZ, Mikulov/CZ, Boskovice/CZ, Koprivnica/HR, Budapest-Rumbach Street (project).

14 Bjelovar/HR, Brezno/SK, Nitra/SK, Šurany/SK

Synagogues as pubs, restaurants emerged like some converted churches, particularly smaller ones with substantial changes to the interiors.[15]

Synagogues were converted to youth centres in the Communist times and they lost their original form. The walls and ceilings were used, but merely to accommodate the new function.[16]

Synagogues can be arranged as studios for artists or and even home and atelier of one artist, either by dividing the interior into upper and lower spaces or simply by devoting the entire building to this creative purpose.[17]

Synagogues are suitable edifices for *churches*, particularly Protestant ones, where a gallery is common. Only minimal interventions are needed, and a 19th century reform synagogue can easily be converted into a church. The orthodox synagogue layout differs remarkably from the layout of both Catholic or Protestant churches, including Eastern Orthodox churches, and in the case of a nine-bay synagogue arrangement it is very difficult to use the space for a Christian liturgy.[18]

Smaller synagogues were utilized as apartment buildings for the gentiles immediately after the Holocaust in the post-World-War-Two shortage of housing. In synagogues that were two-stories high, the women's gallery was extended over the prayer hall in order to accommodate flats. These synagogues lost partly or entirely the distinctive look that they once had, as windows were changed and the synagogue-specific ornamentation was removed. Nevertheless, numerous synagogues of this type were restored in German villages and small towns precisely to the original on the basis of archive photographs.[19]

Synagogues as storage spaces were arranged immediately after the Holocaust, as some large and middle-size synagogues that had been abandoned. Some of them still serve that purpose, which is detrimental to the buildings.[20]

Synagogues as shops and department stores appeared in the Communist period, including significant ones like the great synagogue of Mukačevo/UA or the large inter-war-period synagogue in Gyöngyös/HU, the exterior of which retained its original look, while the interior was changed beyond recognition.[21]

Synagogues as gyms came into being by extending the women's gallery over the main prayer room, while the exterior was usually restored.[22]

Synagogues as offices/archives appeared mainly in the 1950-60s and they have lost their original interiors and often outside appearance too.[23]

Synagogues converted to schools required significant changes to the original interior and the windows. This conversion was carried out for smaller synagogues.[24]

SELECTED EXAMPLES

From the aforementioned conversions three examples have been selected for more detailed presentation, each representing one of the most frequent new functions of abandoned synagogues.

The Pinchas Synagogue in Prague: Holocaust Museum – Built in about 1535 by Aaron Meshullam Horowitz as a private synagogue, the second oldest in the Jewish Town of Prague, later became public and after the Holocaust it stood empty until it was turned into a Holocaust museum in 1955-60, for the memory of the 77000 Czech and Moravian Jews murdered by the Nazis. Architecturally the Gothic-Renaissance edifice has been little changed; careful restoration was followed by years of inscribing the victims' names. After the Soviet invasion of Czechoslovakia in 1968, the memorial was closed to the public for more than 20 years. It was fully restored and reopened to the public in 1995 after the fall of the Communism.[25]

The Košice Neolog Synagogue: The House of Art (Dom umenia)[26] – In 1927 architect Lajos Kozma built the neolog synagogue with a capacity of 1100 seats, topped by a large elliptical dome with diameters of 21m and 24m. After 1955 new thin walls were inserted parallel to the existing perimeter walls in order to create corridors and the in-

15 Bojna/SK
16 Križevci/HR
17 Malacky/SK, Tarcal/HU
18 Osijek-Donji grad/HR
19 Cracow-Bobov/PL, Sombor/SR, Vinogradov/UA
20 Bonyhád/HU, Ivančice/CZ, Veselí nad Moravou/CZ, Bardejov/SK
21 Komárno/SK, Gyöngyös/HU, Košice-neolog/SK, Mukačevo/UA
22 Budapest-Aréna út (Today: Dózs György út)/HU, Komárno-Orthgodox/SK
23 Nový Jičín/CZ, Kielce/PL, Sandomierz/PL
24 Loštice/CZ, Sisak/HR [See: Karač, 2000]
25 See: Klenovsky, 2001
26 Both the original building and its reuse occurred in the times of the Czechoslovak Republic, first the democratic, second the Stalinist dictatorship. [See: Borsky, 2007]
27 The reuse marks the period of slackening of the Hungarian Communist system. [See: Klein, 2011]

terior largely remained as it had been before. The capacity shrank to 700 seats, but the acoustic remained very good. To the west a Socialist Realist addition with lobby and staircases was constructed that harmonizes with the interwar neo-Baroque style of architect Kozma. It also contains a chamber hall for some 130 people and offices. The lobby can house 400 chairs for events and weddings. Communists carefully covered or removed remnants of the building's sacred past – the six-pointed Star of David was replaced by a lute on the top of the dome. The original is kept in the Jewish cemetery.

The synagogue in Baja: Municipal Library[27] – Built between 1842 and 1845 by Lajos Frey, one of the last neo-Classical synagogues on the territory of the Hungarian Kingdom, was adopted 1986 for the purpose of municipal library and cultural centre. The original layout was minimally changed, new staircases were restored, the gallery was partitioned in order to accommodate more bookshelves in the open shelf department. The ground floor contains the circulation and service functions. The Ark and Bimah have been preserved and contain some Judaica, which is shown to school children and tourists. The good acoustics enable the building to function also as a hall for chamber music.

CONCLUSION

The success of a synagogue conversion into secular use depends on numerous factors. First, the new function should complement the physical, spiritual and architectural qualities of the original building. Second, it should strive to achieve a creative dialogue with the previous life of the building and bridge historic periods, from which encounter new qualities can arise. Third, it should represent the needs and wishes of the local municipality or any other client who undertakes the reuse and restoration.

Fourth, Economic viability and sustainability is a precondition as these buildings have to live up to the expectations of the public – unlike synagogues which are attended and maintained regardless of their architectural qualities – and to generate profit or at least to break even.

The success of reuse does not depend on whether preservation is conservative or a free and creative one. Both ways can be fruitful. Probably a more relaxed approach to preservation would offer a bit more than the one cluttered by bureaucratic rules and procedures. Each conversion is a great opportunity to create architectural qualities that never existed before, to amplify the message of the past and add the one of the present, as well as to establish continuity between them. Often the gentle and small scale intervention proves to be more successful than the radical change of space, structure and look.

BIBLIOGRAPHY

1. Borský, M. (2007), *Synagogue Architecture in Slovakia: A Memorial Landscape of a Lost Community*, Jewish Heritage Foundation – Menorah, Bratislava, ISBN 8096972006
2. Gerő, L., ed. (1989), *Magyarorszagi zsinagogak*, Műszaki konyvkiado, Budapest, ISBN 9631082318
3. Klein, R. (2011), *Zsinagógák Magyarországon 1782-1918: Fejlődéstörténet, tipológia és építészeti jelentőség / Synagogues in Hungary 1782-1918: Genealogy, Typology and Architectural Significance*, Terc, Budapest, ISBN 9789639968011
4. Klenovsky, J. (2001), *Židovske pamatky Moravy a Slezska*, Vydavatelstvi Era, Brno, ISBN 9788086517087
5. Karač, Z. (2000), *Arhitektura sinagoga u Hrvatskoj u doba historicizma,* in: Historicizam u Hrvatskoj, katalog izložbe [ed. Maleković, V.], Muzej za umjetnost i obrt, Zagreb, pp. 167-185, ISBN 9536084449

AUTHOR'S BIOGRAPHY

Prof. **Rudolf Klein**, Dr.Eng., Ph.D., Doctor of Hungarian Academy of Sciences, is full professor of 19th and 20th century architectural history, theory and monument preservation. He researches 19th and early 20th century synagogues and Jewish cemeteries in Central Europe, high modernism and late 20th century movements. He is author of nine and co-author of three books and some 60 reviewed papers.
kleinrud@gmail.com,
klein.rudolf.ymmf.hu

PONGPISIT HUYAKORN, University of Sassari – Faculty of Architecture, Design and Urban Planning, Sassari, Italy
PAOLA RIZZI, University of Sassari – Faculty of Architecture, Design and Urban Planning, Sassari, Italy
UMPIGA SHUMMADTAYAR, Chiang Mai University, Thailand

INHERITING OF LOCAL CRAFTSMANSHIP: THE TEMPLE AS A STUDY AND COMMUNITY CENTER

CASE STUDY OF WUALAI COMMUNITY, CHIANG MAI, THAILAND

NASLJEĐIVANJE TRADICIJSKOG OBRTA NA PRIMJERU ŠKOLE I DRUŠTVENOG CENTRA U NEKADAŠNJEM HRAMU

PRIMJER WUALAI ZAJEDNICE, CHIANG MAI, TAJLAND

KEYWORDS
craftsmanship
community market
sustainable business model
local network
communitybased planning

KLJUČNE RIJEČI
obrt
tržište zajednice
održivi poslovni model
lokalna mreža
planiranje temeljeno na zajednici

Silversmith and silver crafting has been the main lifeline of Wualai community for more than 200 years, Since Lanna period, Wualai has been recognized as the village of talented silversmiths. This research would try to identify the key factors behind the accomplishment of Wualai community development model, whether it is the community social network, sustainable business model, community plan development, eco-tourism awareness, local people participation, local government policy, etc. Subsequently the researcher will propose the community development model that has the temple, which is, not only has the value as a main cultural heritage of the local community but likewise reignites as a new community center for the conservation and instigation of community essential heritage and craftsmanship.

Obrt za izradu srebra činio je srž Wualai zajednice grada Chiang Mai u Tajlandu tijekom više od 200 godina. Od Lanna razdoblja, Wualai je prepoznat kao mjesto talentiranih obrtnika izrade srebra. Cilj istraživanja je identificirati ključne čimbenike provedbe razvojnog modela Wualai zajednice istraživanjem utjecaja mreže zajednice, jačanja svijesti eko-turizma, sudjelovanjem lokalnog stanovništva, politikom lokalne samouprave, itd. Uspostavit će se model razvoja zajednice, koji predstavlja glavno kulturno naslijeđe lokalne zajednice – hram Wat-Srisuphan kao novi društveni centar za očuvanje i promicanje naslijeđa i obrta zajednice.

INTRODUCTION

Chiang Mai the capital city of northern Thailand was the former capital of Lanna Kingdom (1296–1768), and later on it became a tributary state of the Kingdom of Chiang Mai from 1774–1939. Chiang Mai contains more than 300 Buddhist temples, which Thai people call "wat". It has the area of 20,107 km^2, second only to Bangkok. The city is rich of many cultural heritages such as temples, monuments, old city walls, etc. Lanna people has always produced and prospered from craftsmanship and trade, she is the main trading area for regional treasures and skills. With rice and agriculture weaving the backbone of the glorious kingdom past, masonry, silver, woodcraft, architecture, and textile masters have led Chiang Mai into one of the leading city of culture and art of Thailand and ASEAN region as a whole likewise.

There was an evidence of silver crafting in Chiang Mai since the year 1296,[1] the town governor at that period requested many artisans from Myanmar and silver smiths were among them. The community was originally called "Baan Ngualai" or Baan Wualai, located on Wualai Street, Muang district, Chiang Mai; it consists of two neighborhoods, Mhuensaan-wualai and Wat-Srisuphan. From the historical evidences, the two neighborhoods have been residing near two main temples of the community, firstly, Mhuensaan temple (Wat-Mhuensaan), which was built around 1441, was one of the main study center of the local people, from the collection of manuscripts and books, which contain the translation of the royal orders, the social research institute of CMU found 163 palm leaf manuscripts, some of them are over 200 year and because of these reasons the community has been developing closely with this temple for 5 centuries.[2] Srisuphan temple was built in the year 1500, the golden era of Lanna period. Through out the period of 500 year, there were many installments in the temple, mainly Lanna styles buildings and pagoda, and in the year 2004 the silver chapel was built as the first silver chapel of the world. (Figs. 1, 2)

The first big transformation in the area happened 118 years ago, King Rama 5 ordered the reformation of Wualai community; they modernized the local government structure from the old feudalism into the local mayor and village chief system instead and in this period they also built the school in Srisuphan temple as well.[3] After those changes the silver crafting started to flourish in this community especially from the stimulation of infrastructure developments in the northern region from the center government starting from the year 1957, since then Chiang Mai has been becoming more and more connected with Bangkok and other countries wherewith.

As Chiang Mai became more connected, Wualai grown into a main tourist district for both Thais and foreigners who is looking for authentic silverware and silver craft, they could find all of this easily in the shop surrounding both Mhuensaan and Srisuphan temple, Wualai developed into one of the well-known tourist attraction of Chiang Mai, however, the development that came after is not always the positive thing for the community, it is like a double-edge sword, with more development many other businesses such as department store, B&Bs and spas tried to establish themselves in the area, some replaced the old craftsman shop, Wualai started to lose its charm in the late 90s, the youngster left the neighborhood, so there was not enough people to inherit the silver crafting skill and the shop neither. The community started to lose its identity and they were in the risk of losing its important heritage.

Moreover, separated by new street that cut through the center of the community, the two neighborhoods became more dividends. In order to prevent that, Wualai local government listed itself as an official associate in the year 2001 and then promoted Mhuensaan, Srisuphan temple and their silverware artifact to present the beauty of the silver crafting, initially they set Srisuphan temple up as the community center for the study of silversmith craftsmanship. With the temple as the community center, local people can learn the silver crafting easily, the center has been promoting the process of silver crafting, which involve people from many ages including, teenagers, adults and elders. We tried to ascertain the factors of Wualai accomplishment and its relation with community development; as to it is the community social network, sustainable busi-



Fig. 1 Mhuensaan temple (source: author)



Fig. 2 Silver chapel, Srisuphan temple (source: http://chiangmaimice.com/?p=1673 accessed on 16/4/15)

1 Chiang Mai cultural center, History of silver crafting, 2008 (in Thai): 1
2 Okamoto, 2010: 2
3 Piccu, 1998: 2



Fig. 3 Silversmith in Wualai (http://handmade-chiangmai.com/mobile/th/directory/directory_map/location/wualai_road_saturday_walking_street accessed on 2/9/2015)

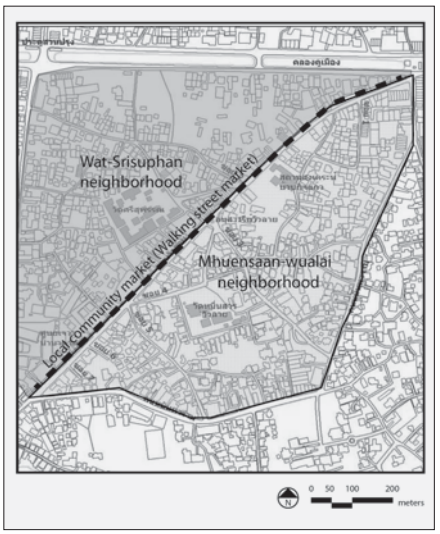


Fig. 4 The map of Wualai community (source: author)

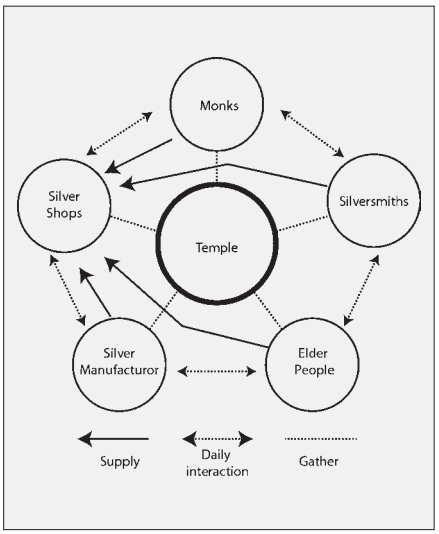


Fig. 5 Relationship among the stakeholders at the center (source: U. Shummadtayar, developed from the interview with the local stakeholder)

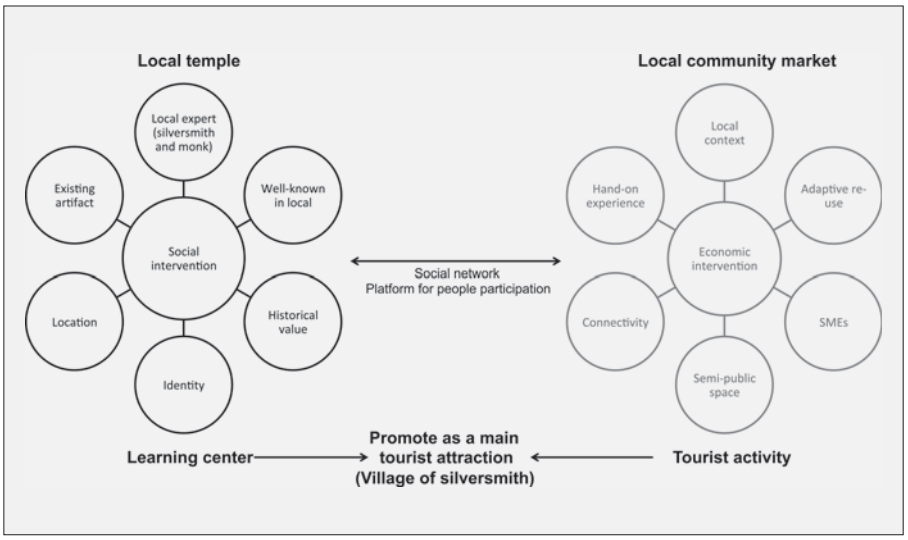


Fig. 6 Wualai development model (source: author)

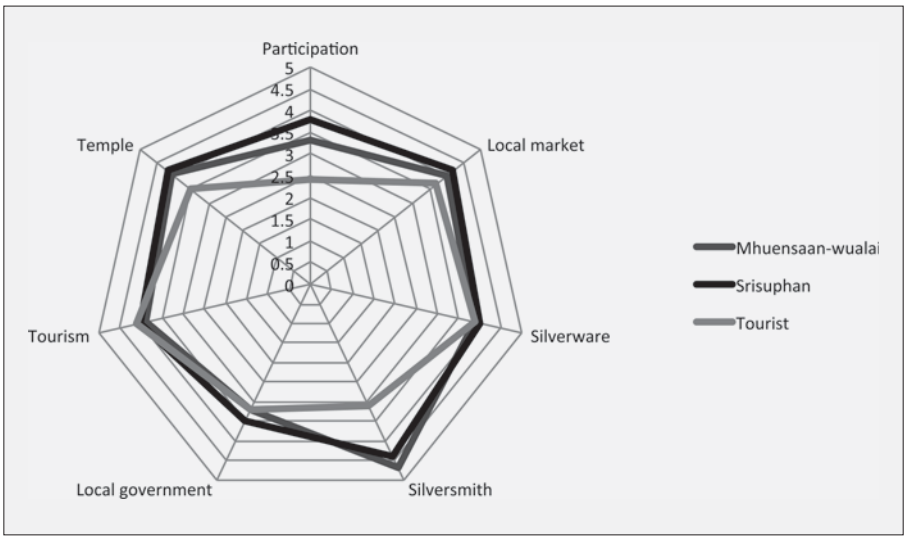


Fig. 7 Key factor for inheriting local cultural heritage (source: author, accumulated from the questionnaires)

ness model, community plan development, eco-tourism awareness, local people participation, local government policy, etc. in the scope of community planner. We illustrated the relationship among the stakeholders who involve in silver crafting process with the center in Fig. 5.

URBAN REVITALIZATION AND CULTURAL HERITAGE CONSERVATION

This research tried to investigate the relationship between community development through urban revitalization and cultural heritage conservation in the community level, thus it is necessary for us to have a look into the existing theory regarding urban revitalization and cultural heritage conservation.

Zielenbach has proposed 2 main approaches for urban revitalization, the first approach is the Individual-base approaches, which focus on the community quality of life and efficiency such as Social development; school, community center, vocational center, Program-driven economic development; accessibility development, job training, Trickle-down economic growth; commercial support. The second approach is the Place-based approaches, which focus on the physical development such as Gentrification, Incumbent upgrading; the prevention of outside developer, Adaptive re-use. (Zielenbach, 2000) Nowadays, there are the mix approaches that combine these two aspects together with Postmodern and Urbanism concepts that emphasize in people participation, collective result, transparency and it could be fit perfectly with community project development base on cultural heritage according to Pimonsathean. (Pimonsathean, 2002)

For cultural heritage conservation in Chiang Mai area (Lanna) we should consider 4 main aspects according to Euemanan as follow 1. Conservation of concepts 2. Conservation of styles 3. Conservation of craftsmanship and 4. Conservation of building material.[4] In the case of this study, we focus on the conservation of craftsmanship that normally has been overlooked by the authorities,[5] for this type of conservation, it is very important that the artisans train younger generation with the techniques and pass on the tool to them. According to Pimonsathean the cultural heritage conservation will give the positive impacts to the local community, particularly in cultural memory, successful proxemics, environmental diversity and economic gain.[6]

RESEARCH METHOD

This research was formulated with the qualitative method; through direct observation and in-depth interviews by the researchers. We conducted the in-depth interview with 20 of the local people (10 from each community); among them there are monks, local people, the leader of local community, the owner of silverware shop, the silversmith, etc, and 10 tourists. The interviewees were asked about their community, the two temples, the silver crafting, the cultural heritage etc. In addition, we asked them to give the score from 5 (most important) to 1 (least important) regarding the key factors for the inheriting of local craftsmanship in Wualai.

WUALAI COMMUNITY DEVELOPMENT MODEL (Figs. 3, 4)

Wualai, like other traditional Thai community, has been developing with the local temple as a center of community, however due to the road that cut through the center of the community and the gentrification that follow, the community was separated. All the local stakeholders pointed out that the 2 main factors for the community development model are the platform for people participation within the community and then the strong social network, which will follow that platform. "The temple is a perfect place for us because it is normal for Lanna people that a temple is the school and center of our community" (Silversmith A). Until now the network is consisted of the local government, the silversmith, the teacher from the school, the monk and the local businessmen as quoted "The local silversmiths and local people participation are indispensable

4 http://wetland.onep.go.th/onep/ncecd/index.php?name=onep_3&file=readnews&id=9 [23.04.2015] (in Thai): 5
5 Shummadtayar, 2005: 5
6 Pimonsathean, 2009: 5

for our community development, both as a main economic and for our heritage preservation as well" (Monk A)

According to the community leader and other local stakeholders, the ways they could bring the life and silver crafting back were two small interventions that they all came up with and implemented in Wualai, the first one was social intervention through Srisuphan temple as they designated it as a learning center, they mentioned that there are 6 factors that they used to reach this solution: 1. The historical value of the temple; 2. It is well known for the local people; 3. It could represent the identity of Wualai as a silver village; 4. There are experts (silversmith and monk) in the temple already; 5. Existing artifact, which has its own value as the cultural heritage as well as an example for silver crafting; and 6. The location as the heart of the community (Fig. 6). The second intervention was the economic intervention through local community market that re-connected the two neighborhoods and became the main tourist activity wherewith. They stated that there are 6 factors that they considered as follow; 1. The market could fit with Chiang Mai context (Lanna); 2. The adaptive re-used of the existing space (the road that cut through the community); 3. The economic activity, which include all of the local small and medium enterprises; 4. The semi-public space that conglomerate public and private spaces; 5. The connectivity that bridge the two neighborhoods back together and connect it to other area likewise; and 6. The activity that give the hand-on experience of silver crafting to the tourist.

Moreover, from the score sheet about key factors for inheriting local cultural heritage that we gave to the local stakeholders and the tourists of Wualai community, The stakeholders from two neighborhoods have pointed out the same three main factors which are the silversmith (4.7 and 4.4) the temple (4.1 and 4.2) and the local market (4.0 and 4.2). However, the tourists have the different opinion, for them the three main factors are tourism (4.1), silverware (3.9) and local market (3.7) (Fig. 7).

CONCLUSION

As the aim of this research is trying to investigate the community development based on cultural heritage, which in Wualai case the development could also assist as one of the process for inheriting the local important heritage. The most important thing is how to find an appropriate spaces, tools and/or activities that can be applied to stimulate the people participation, create and promote the jobs and incomes for the local artisans as well as people perception regarding the local cultural heritage, and for this case study the local government and silversmith turned to the temple for their solution. It is clear to us that it does not need to be a big project from the central government; we just need many small local interventions that do not require much budget and time for implementation, however, it can improve the identity of the community, preserve the cultural memory, connect the local people and the artisan, attract the tourist and then incite the local economic as a result.

We must emphasize that this is just an introduction paper due to time and budget limitation, there are still many contexts, which need to be explored, i.e. economic aspect of the walking street market (community market), bigger group of stakeholder need to be interviewed, as we could perceive from the score sheets that there are still different perception among the local people and the tourist about the inheriting of local cultural heritage as the tourists still do not consider the temple as the important place to conserve the local craftsmanship, for the way forward, Wualai community needs to consider about how they can stimulate the participation from the tourist likewise, for example, they can try to promote more eco-tourism which focus about local artisan workshop with both Thai and foreign tourists, or they should consider to improve the media for their learning center in order to make the foreign tourist understand more about the process of silversmith, etc.

The findings are appropriate for the local community, which has the craftsman as the main lifeline and deep connection between the community people, artisan and main community center (in this case temple) that could be strengthen through local organ-

ization, as for Wualai model to be successful, the local project of walking street market could fit smoothly with the surrounding neighborhood and Chiang Mai town as well. For the study in the future, we can look upon other project such as artisan touring, museum, art gallery, etc. that could be implemented as a re-ignition for traditional and cultural heritage conservation of small and medium size community in other city, province or country.

BIBLIOGRAPHY

1. Pimonsathean, Y. (2002), *Current issues concerning adaptive re-use in the conservation of urban cultural heritage,* Conservation Information Network (BCIN), vol. 4, pp. 45-51, ICCROM, ISSN 1682-1106
2. Zielenbach**,** S. (2000), *The Art of Revitalization: Improving Conditions in Distressed Inner City Neighborhoods,* Taylor & Francis, ISBN 978081533598

AUTHORS' BIOGRAPHIES

Pongpisit Huyakorn, Ph.D candidate in the Faculty of Architecture, Design and Urban Planning, University of Sassari, Italy. Pongpisit has been engaged in urban planning profession for 5 years; specialized in Urban Gaming Simulation, Community-based Planning and Disaster Management Planning.
p.huyakorn@gmail.com

Prof. **Paola Rizzi**, Ph.D, architect, professor of Urban Planning and director of Diver S City lab at the Faculty of Architecture, Design and Urban Planning, University of Sassari, Italy. Paola is the founder and director of the International Summer School ISAGA – international simulation and gaming association, (2004, Munich, Krakow 2005; 2006 Dornbirn, 2007 Venice, 2008 New Delhi, 2009 Cluj-Napoca, 2010 Paramaraibo).
rizzi@uniss.it

Umpiga Shummadtayar, Ph.D, architect, doctor of engineering (Urban design system) Saga University Japan. Lecturer, Faculty of Architecture, Chiang Mai University, Thailand.
umpiga.sh@cmu.ac.th

NATSUKI SASSA, Chiba University – Graduate school of Engineering, Chiba, Japan
AKIKO OKABE, Chiba University – Graduate school of Engineering, Chiba, Japan

GONJIRO PROJECT
SUSTAINABLE DEVELOPMENT WITH THATCHED ROOF HOUSING

PROJEKT *GONJIRO*
ODRŽIVI RAZVOJ POTAKNUT ARHITEKTUROM SLAMNATOG KROVA

KEY WORDS
Satoyama ecosystem
minka
thatching
sustainability

KLJUČNE RIJEČI
Satoyama ekosistem
minka
slamnati pokrov
održivost

Satoyama is a traditional rural landscape in Japan. In Satoyama, harmonious interaction between people and nature provides the goods and services needed by humans while maintaining ecosystem in a sustainable manner. Therefore, Satoyama has been highly appreciated as cultural landscape and it is regarded as heritage. On the other hand, the preservation of traditional rural housings *minkas* as heritage has been discussed in architectural circles.

This paper shows from architectural approach that *minka* is beyond physical element that composes Satoyama landscape. Our action research of re-thatching Gonjiro house with straw since five years ago has revealed that the continuous thatching with the community generates Satoyama ecosystem, nurturing fields with old straw and maintaining straw fields by harvesting every year.

Satoyama je tradicionalni ruralni krajolik Japana. U *satoyami* skladni međuodnos ljudi i prirode osigurava osnovne ljudske potrebe zadržavajući održivi ekosistem. Stoga je *satoyama* visoko cijenjeni kulturni krajolik koji je zaštićen kao kulturna baština. Istodobno unutar arhitektonske struke vodi se rasprava o zaštiti i očuvanju tradicijskih japanskih kuća *minka.*

Tijekom proteklih pet godina koliko traje *Gonjiro* projekt, tradicijska kuća pokrivena slamom postala je jezgra seoske zajednice, čime je dokazan značaj procesa zajedničkog rada na zaštiti kulturnog naslijeđa. Pokrivanje krova tradicionalnim slamnatim pokrovom potiče razvoj novog ekosustava – održivog seoskog krajolika.

INTRODUCTION

Satoyama is term for a kind of traditional rural landscape in Japan. *Satoyama* has been mainly studied to achieve both sustainable agriculture and environmental conservation.[1] *Satoyama* has become widely known through the IPSI International Partnership of *Satoyama* Initiative. "Knowledge in traditional land use systems has evolved from local communities' long-term efforts to adapt to their surrounding environments and enjoy their bounties in a sustainable manner. Harmonious interactions which have occurred in such areas have created complex mosaics of different land use types, and contributed to both human well-being and biodiversity. Spain has its *dehesa* landscapes, Hawaii has *ahupua'a,* and Japan has *satoyama* landscapes".[2] In Japanese *satoyama,* people have had self-sufficient lifestyles engaging in agriculture and fishery. They cultivate rice and vegetables. They get logs and kindling for fuel from wooded hillside behind their dwellings and fallen leaves fermented are used as fertilizer on farms. Seaweed is also a source of minerals for farms. Human interventions in the natural ecosystem contribute to enrich biodiversity. Therefore, satoyama is held in high regarded as cultural landscape and is regarded as heritage from a rural point of view.[3]

Satoyama has been considered mainly in the context of interaction between humanity and nature through diversified agricultural and rural activities.[4] *Satoyama* landscape includes architectural elements such as vernacular houses.[5] However architecture has been regarded as a mere component of the satoyama landscape.

On the other hand, the conservation of traditional rural houses (minkas) as heritage has been discussed in architectural circles.[6] Japanese rural houses, like those throughout the world, have different styles and design features adapting them to local climate and habitat. *Minka* architecture has historical value, preserved authentic layouts and details from the remote past (the medieval period) and is consequently highly valued by architectural historians. Also those of wealthy farmers have been carefully preserved because of their sophisticated architecture and the high quality of craftsmanship. They are frequently relocated to eco-museums and preserved as architectural heritage so that people can learn the rural past.

We can summarize by saying that both *satoyama* and *minka* are highly prized as cultural heritage but in different contexts and based on different criteria.

THE PURPOSE OF THIS RESEARCH: THATCHED HOUSES AS GENERATORS OF ECOSYSTEMS

It is easy to appreciate that minka have an inseparable relationship with the *satoyama* ecosystem.[7] And also, growing interest in eco-architecture is promoting evaluation of *minka* and *satoyama* integrally as cultural heritage.

We can find some examples where settlements as a whole and not as individual buildings are recognized as valuable architectural heritage. Miyama (Kyoto) is famous for its beautiful *satoyama* landscape of scattered thatched roof houses. The Shirakawago and Gokayama area has been declared a world heritage site. These settlements are characterised by huge and steep roofs because of heavy snow. The communal corporation in thatching and re-thatching houses has been highly commended.[8]

Our action research project undertaken five years consists of gradually re-thatching the roof of a *minka Gonjiro*, a typical house of Boso area. Through the experience of the *Gonjiro* project, we have become aware that the maintenance and renovation of the thatched roof are inseparable from and vital to the *satoyama* ecosystem.[9]

Focusing on the *Gonjiro* project as piece of action research, this paper discusses the role of *minka* architecture in the context of the management of the *satoyama* ecosystem in this area.

GONJIRO AND COASTAL VILLAGE SHIOMI

Gonjiro is a typical *minka*, a farmer-fisherman's house with a thatched roof located at the southern end of the Boso peninsula in Japan.[10] It was built around 120 years ago.

1 Takeuchi, 2001
2 Satoyama Initiative website: http://satoyama-initiative.org/en/about/#1: The Ministry of the Environment of Japan (MOEJ) and the UNU for the Advanced Study of Sustainability jointly initiated the Satoyama Initiative in 2010.
3 Yokohari and Watanabe, 2009
4 Oku, 2013b
5 Takamido, Takahashi and Shigematsu, 1991
6 Ando, 2004
7 Oku, 2013a
8 Wada et al. 2007
9 Okabe, 2014
10 Shiomi, Tateyama, Chiba



Fig. 1 The *Satoyama* landscape of Shiomi (authors)



Fig. 2 *Gonjiro* before our intervention (authors)



Fig. 3 The process of thatching (authors)



Fig. 4 Everyone thatching the roof (authors)

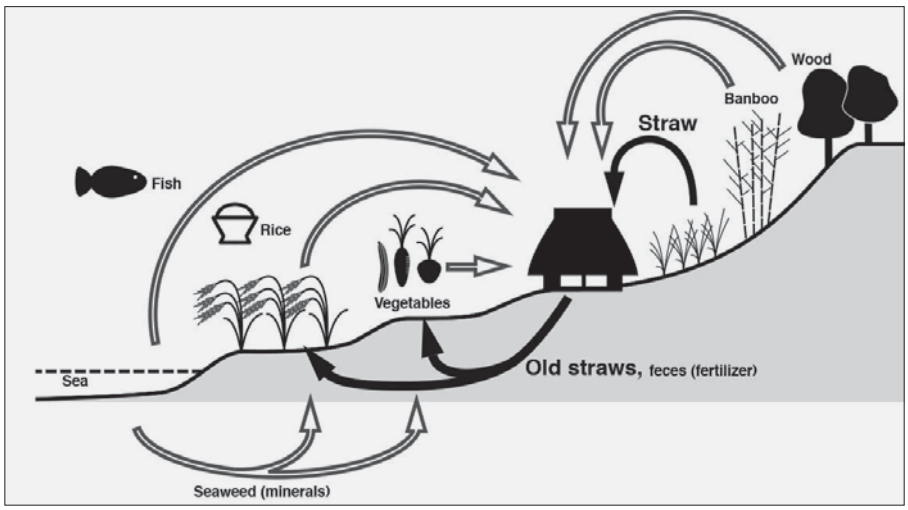


Fig. 5 *Satoyama* ecosystem generated by thatching (authors)

Gonjiro consists of a main house, kitchen building and warehouse (Fig. 6). It is characteristic of the *minka* in the southern Boso area that kitchen and bath facilities were found in a kitchen building independent from main house from ancient times.

The village where *Gonjiro* stands is one of numerous small *satoyama* settlements in Japan. The name of the village is Shiomi, and it is located on the coast area. It was self-sufficient thanks to the natural resources of its mountainous hinterland from ancient times and the sea. It sits in a small valley. In addition to wood for fuel, building materials were also obtainable from the mountains behind the houses: timber from the upper slopes and bamboo and straw from lower down. There were rice fields at the bottom of the valley along the river. The houses are arranged in a line along the skirts of the mountains. There are unirrigated lands between the rice fields and the houses. Human activities help to keep maintain the diversity of the vegetation. It is a typical *satoyama* coastal settlement (Fig. 1).

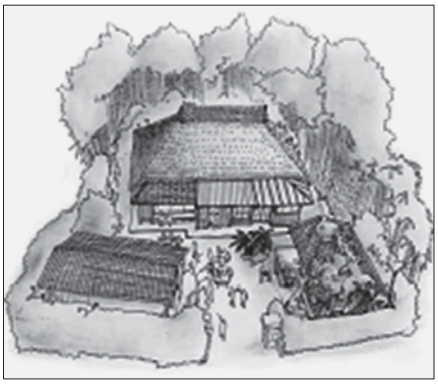


Fig. 6 *Gonjiro* panoramic view (authors)

GONJIRO PROJECT

Gonjiro was a thatched farm house which had been abandoned for more than ten years and it was in a state of near collapse (Fig. 2). In the early 20th century, Shiomi village had more than 40 thatched roof houses. However now, *Gonjiro* is the only surviving which has a thatched roof. When we saw the settlement from the village shrine we were suddenly aware that *Gonjiro* is the key element that recalls for us the former satoyama landscape. We, urban-lab members of Chiba University, have devoted ourselves to rescue the house since 2009.

Gonjiro's roof was leaking badly. Repair of the thatched roof was required urgently. However, the roofing material, straw, is hard to obtain from today's market of construction materials. Moreover the demand for professional thatchers is decreasing and young thatchers are scarce.

Thatching a whole roof normally needs 10,000 bundles of straw but we had only 150 bundles stocked in the storehouse. Fortunately, we were able to find a professional thatcher who agreed to help us to stop the roof from leaking with the limited straw we had. His name is *Kayazo.* Prior to repairing the thatch, we asked a local carpenter to repair the wooden structure. During thatching, 5-10 students lived together in *Gonjiro* for 10 days (Fig. 4). *Kayazo* directed the thatching work and he also lived with us in Gonjiro. Firstly, a temporary scaffold was elected using poles. Secondly, the old straw is removed. Thirdly, the new straw was fixed with bamboo and rope. Finally, the re-thatched part of the roof was trimmed (Fig. 3). We were able to stop the leaks by re-thatching 1/5 of the roof in 2010.

At the same time, we looked for somewhere harvest straw in the Boso area and tried to get straw for further re-thatching in the following year. In this way, we were able to re-thatch 1/5 of the roof every year. Finally, we completed thatching the whole roof in the autumn of 2014.

In the past, harvesting straw from a common field and renewing the roofs of 2-3 houses per year was a communal task in the same way as communal agricultural work. It was only possible to sustain thatched houses by having a well-organized community. Traditional *satoyama* communities are suffering from an aging population. If we still believe in the importance of *satoyama,* we should create alternative communities by adapting the traditional lifestyle to that of today's society. *Gonjiro* project proposes an alternative rural community in which the university participates.

Students were not welcomed by the aging rural community at the beginning. But gradually, when the thatching started, neighbours came to join the work. The older women come to offer us their produce from their fields. Working together for thatching, both the elderly local people and the students realized they were creating a new community.

We receive many visitors who were interested in our project. We were obliged to prepare food for many people. However, the former kitchen building of *Gonjiro* was in ruins, invaded by wild plants, and in an advanced state of biodegradation. Respecting the



Fig. 7 Community kitchen (authors)



Fig. 8 Abandoned hayfield (authors)



Fig. 9 Harvesting straw (authors)

ruins kitchen as it was, we inserted new kitchen facilities into it and now we can prepare party meals for 50 people. It is now used as a new community kitchen (Fig. 7).

Kayazo normally works on the repair of cultural properties all over Japan. He always seeks to achieve higher quality thatching. But here, he discovered another value of thatching. He says, "the *Gonjiro* experience taught me that thatching has the miraculous power to generate communities involving young and old, men and women regardless of culture and nationality. The organic material is easy to work with even for children and the simple construction methodology is crucial."

In order to continue re-thatching *Gonjiro,* it is indispensable to maintain hayfields which provide enough straw. Straw is a naturally occurring wild plant. Left to themselves hayfields can produce straw without any fertilizer if we just cut them every year. But as the thatched houses disappeared from Shiomi village, the practice of harvesting straw also disappeared. Now, it is e hard even to identify former hayfields because most of the hayfields have turned into wasteland (Fig. 8). *Satoyama* landscape has gradually been lost from the deep valley.

Now, we are working to regenerate hayfields in Shiomi in order to provide straw for *Gonjiro's* roof (Fig. 9). We couldn't harvest good straw in the first year, but gradually the quality of the straw is improving. By such efforts, the former wastelands are being converted into productive hayfields. On the other hand, the old straw removed from the roof can be used to nurture farmland. Therefore, we started to cultivate farmland with the elderly women of the neighbourhood.

When we started the *Gonjiro* project with the intention of repairing its roof as an architectural prospect, we did not imagine that our work would spread beyond architectural practice to maintenance of sustainable hayfields and the cultivation of farmland.

In the *Gonjiro* project, we have re-thatched the house little by little every year starting from the most urgent parts because of the limited quantity of straw available. This process of *Gonjiro* project has ultimately generated a new annual cycle in Shiomi village; harvesting the straw, thatching the roof, cultivating the farmland, harvesting vegetables and celebrating the partial re-thatching with the emerging community of local people and students (Fig. 5).

CONCLUSION

Our action research of re-thatching the *Gonjiro* house, begun five years ago, has revealed that continuous thatching by the community is what generates the *satoyama* ecosystem, fertilising fields with old straw and maintaining straw fields by harvesting every year. The *Gonjiro* project shows in practical term that *minka* are more than just an element in the *satoyama* landscape.

If we desire to perpetuate inherit the true value of *minka* as vernacular architecture, we should focus more on their role as generators of the *satoyama* ecosystem. The beautiful *satoyama* landscape with harmonious thatched houses could also be interpreted as an appearance of the socio-economic activities of the *satoyama.*

BIBLIOGRAPHY

1. Kunihiko, A. (2004), *Kayabuki no minzokugaku*, Tokyo, Haru shobo
2. Okabe, A. (2014), *The Gradual Intervention to Thatched Roof House: Generating Care Cycle of Natural, Built and Social Environment* (in Japanese), in: Public Studies, vol. 10, no. 1, pp. 55-68
3. Hirakazu, O. (2013a), *Farmhouses Form Satoyama Landscape,the Satoyama Woodslands Create the Farmhouses and the Farmhouses Train People* (in Japanese), in: The Association of Rural Planning, vol. 32, no. 2, pp. 121-124
4. Hirakazu, O. (2013b), *Some Problems of Ecosystem Servicies from Satoyama Forests and Roles of Rural Planning(in Japanese)*, in: The Association of Rural Planning, vol. 32, no. 1, pp. 20-23
5. Kazuhiko, T. (2001), *Nature Conservation Strategies for the "SATOYAMA" and "SATOCHI", Habitas for Secondary Nature in Japan,* in Global Environ. Res, vol. 5, no. 2, pp. 193-198
6. Mariko, T., RIkio, T.; Toshinori, S. (1991), *Studies on the Conservation of Thatched Roofs as a Traditional Component of the Village Landscape* (in Japanese), in: The Association of Rural Planning vol. 10, no. 1, pp. 25-35
7. Naoko, W.; Masakazu, S.; Makoto, Y. (2007), *A Study on the Maintenance of System of Thatched Roofs in Gokayama Ainokura Village, Japan* (in Japanese), in: Journal of the Japanese Institute of Landscape Architecture, vol. 70, no. 5, pp. 689-694
8. Makoto, Y.; Yosuke, W. (2009), *Conservation of Counting Cultural Landscapes in Rural Areas* (in Japanese). In: Journal of the Japanese Institute of Landscape Architecture, vol. 73, no. 1, pp. 10-12

AUTHORS' BIOGRAPHIES

Natsuki Sassa, student of the Graduate school of Engineering Division of Architecture and Urban science Chiba University.
sassan823@gmail.com

Prof. **Akiko Okabe**, Ph.D, architect, professor at the Graduate School of Frontier Science of University of Tokyo. She worked with Arata Isozaki and associates in Barcelona till 1987. Professor at Chiba University till 2014. She has published several books including Barcelona: a Mediterranean City (2010), Sustainable Cities: Regional and Environmental Strategies at the European Level (2003) and Euro-architects (1998).
aokab@nifty.com

TOMASO LONGO, Politecnico di Milano – Department of Urban Studies, Milano, Italy

CULTURAL HERITAGE PRESERVATION AND ECONOMIC DEVELOPMENT IN CONTEMPORARY WORLD

CHINESE CITY MUSEUMS AND ECOMUSEUMS AS PARADIGMATIC APPROACH

ZAŠTITA KULTURNOGA NASLIJEĐA I GOSPODARSKI RAZVOJ U SUVREMENOM SVIJETU

KINESKI GRADSKI MUZEJI I EKOMUZEJI KAO PARADIGMATSKI PRISTUP

KEY WORDS
urban museography
heritage management
cultural identity
economic development
China

KLJUČNE RIJEČI
urbana muzeografija
upravljanje naslijeđem
kulturni identitet
gospodarski razvoj
Kina

Globalization effects on contemporary world seem turn cultural heritage less important deleting, at first sight, any connection with regional identity. China, continuously balancing itself between strong innovations and tradition recovery, works as paradigmatic example in this field. Chinese city museums growth informs about a renovate attention given to the city and its history. Similarly, eco-museums in China put the attention on the cultural heritage and on its role as development agent for local communities resisting to their assimilation into the mainstream culture. Both two typologies extend their interest to the surrounding context activating a sort of urban museography and bringing into question a renovate importance of heritage presentation in order to save and rework local heritage allowing a real economic development.

Utjecaj globalizacije na suvremeni svijet kao da čini kulturno naslijeđe manje vrijednim uslijed kulturalne i kontekstualne homogenizacije. Kina je tako postala paradigmatskim primjerom za povezivanje urbanog razvoja i naslijeđa. Nakon kolonizacijske traume, Kina u svojoj potrazi za novim identitetom uspijeva održati ravnotežu između velikih inovacija i ponovne uspostave tradicije. Impresivan rast kineskih gradova i broja planiranih muzeja govori o ponovno uspostavljenoj pozornosti usmjerenoj prema gradu i njegovoj povijesti, a u vezi sa sličnim primjerima u svijetu. Veoma sličnoga pristupa jest i zamisao ekomuzeja u Kini, usmjeren na kulturno naslijeđe i njegovu ulogu kao čimbenika razvoja lokalnih zajednica koje se odupiru asimilaciji sveprisutne globalne kulture. Oba tipa razlikuju se od tradicijskih muzeja, proširuju svoje djelovanje na neposredni okoliš, aktivirajući tako svojevrsnu urbanu muzeografiju.

INTRODUCTION

The contemporary world appears to be avoiding its cultural heritage by standardizing values and contexts. Rapid changes are transforming local cultures as well as the places where their identity was built. Globalization and new media channels have reduced the distance between cultures making concepts of time and space less important. More efficient and faster interconnections have reached beyond regional boundaries and deleted the distance between populations by reducing geographical and cultural hurdles. National cultures, traditional urban fabric, places and modes of socialization are all in a critical state and are being sacrificed on the altar of globalized modernity. Within this framework, the rapid economic changes of this century question culture positions and specific local characteristics apparently severing any connection with regional identity.

GLOBAL IMPACT ON CULTURAL HERITAGE – THE NEW URBAN POLARITY

The need to compete in a global scenario is gradually shrinking the importance and reach of the nation by moving the space dedicated to relationships to a wider field. Since the Second World War, connections have been extended, steadily reducing the role of boundaries and territories in favor of more and more far reaching networks, "*the systems of interconnection of small but important territories like cities or islands*".[1] New polarities are acquiring a crucial role by competing with each other and attracting ideas and financial flows. In addition, the projects of globally renowned architects often avoid any interaction with the local context by introducing their personal expressiveness, regardless of the impact they may have on the reality within which they have been chose to operate. Therefore, cities around the world are becoming increasingly more similar; striving for international exposure, they are adapting their image to the new course of events where seemingly, at a glance, traditions and identities cannot find a collocation.

"*The twenty-first is an urban century, and the solutions to the century's problems will be found in cities. As an increasingly fundamental political, social, and economic unit, the urban region will increasingly displace the nation-state as the basic unit of self-identification and culture. It will be increasingly in metropolitan regions that people will seek rootedness—a sense of place—and their own sense of community.*"[2]

China is paradigmatic for the strength and the speed at which these processes are evolving. Economic reforms introduced by Deng Xiaoping in 1978 opened the doors to the market economy, making the country one of the strongest economies on the global stage. However, China's success has inevitably brought with it the desire to modernize the country, overcoming the sense of backwardness and the memory of national humiliation suffered between 1840 and 1949 with the Japanese and Western colonialism continuously balancing itself between the drive towards strong innovations and a return to lost traditions.

Global characteristics of metropolises involve a uniformity of urban shapes, both architecturally and structurally. Great financial resources and population pressure have opened the doors to ambitious projects, often at the expense of the heritage and ways of life that characterized the city.

In October 2014, during a symposium of literature in Beijing, Chinese President Xi Jinping in his speech questioned the proliferation of bizarre buildings, drawing attention to the fact that art and architecture should "*be like sunshine from the blue sky and the breeze in spring that will inspire minds, warm hearts, cultivate taste and clean up undesirable work styles*."[3] President Xi's speech reflected the government's commitment to the re-moralization of the nation but it referred also to the downturn in tourism in Beijing highlighting the fact that global architecture had contributed relatively little to favoring the tourist industry[4]. "*The development of tourism is one of the important economic changes after 1979*"[5] characterized by impressive growth from its introduction providing an important source of income for economic development.



Fig. 1 The first generation of Chinese ecomuseums, the Suoga ecomuseum in the Guizhou province (draft: T. Longo, 2014)



Fig. 2 Distribution map of Chinese ecomuseums (draft: T. Longo, 2014)

1 Prévélakis, 2008: 16
2 Orloff, 2008: 30
3 http://blogs.wsj.com/chinarealtime/2014/10/17/xi-jinping-isnt-a-fan-of-weird-architecture-in-china/ [25.01.2015]
4 http://www.forbes.com/sites/profdrwolfganggarlt/2014/10/19/architecture-and-tourism-in-beijing-and-london/ [15.02.2015]
5 Lu, 2014: 140

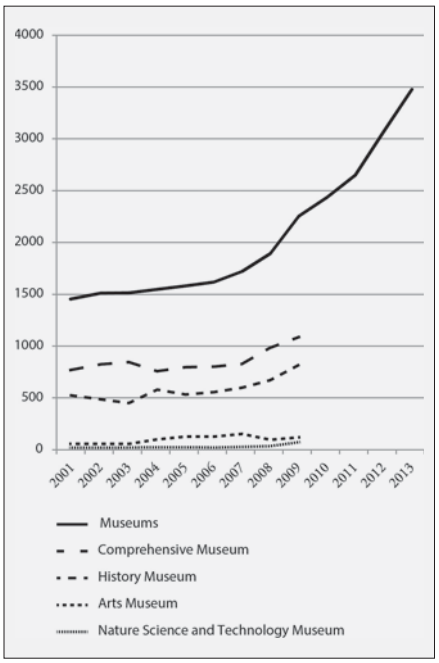


Fig. 3 Growth in number characterizing Chinese museums from 2001 to 2013. Source: National Bureau of Statistics of China (draft: T. Longo, 2015)



Fig. 4 The vast model of the city in the Shanghai Urban Planning Exhibition Hall, Shanghai, China (photo by: T. Longo, 2015)



Fig. 5 The Shanghai Urban Planning Exhibition Hall, Shanghai, China (photo by: T. Longo, 2015)



Fig. 6 The Shikumen Wulixiang Museum, Shanghai, China (photo by: T. Longo, 2015)



Fig. 7 Old photographs of Shanghai stored on racks that the visitor can pull out. Shanghai Urban Planning Exhibition Hall, Shanghai, China (photo by: T. Longo, 2015)



Fig. 8 The exhibition in the Shikumen Wulixiang Museum, Shanghai, China (photo by: T. Longo, 2015)

THE ROLE OF CULTURAL HERITAGE IN URBAN REWORK

If at first sight the effects of global trends are diminishing the role of cultural heritage in defining local identities, attention towards the culture and local peculiarities is on the increase, as they provide and strengthen the sense of belonging and promote the urban image. It is interesting to note that the use of culture for the revitalization of the city and the recovery of abandoned sites is a popular strategy in the post-industrial city favoring a multidisciplinary approach.

"To address the challenges of the century will require the involvement and contributions of all institutions with intellectual resources relating to urban issues. Leaders among such institutions are city museums. The relative importance of the role of museums about a city in helping citizens understand their place — a role most city museums already do well — will increase accordingly."[6]

It is thus interesting to look at the role that a museum approach could have on a city and the territory. Looking at the possibilities given by the management of cultural heritage connected with the social and economic development of society, it is evident that there is potential of an extension of the museum approach outside its traditional boundaries.

The communicative power characterizing the museum allows for close dialogue with the visitor activating "*that form of ancient and powerful memory that combines the eidetic and semantic memory in a coherent complex, integrating them with even more ancestral forms of memory, linked to tactility.*"[7] the museum approach allow physical contact and interaction between the inhabitants and their own history enabling them to understand the stratifications that have shaped the spaces in which they live. The city becomes an entity that operates successively creating and destroying its own heritage, striving in an on-going search for equilibrium that it never quite achieves. It comprises many tangible and intangible[8] stratifications involving both its buildings, its spaces and their relationships with its inhabitants, making it similar to a book full of episodes that are difficult to read and seemingly unrelated to each other.

Two museum typologies in particular seem to contribute particularly well to the context to which they are applied. Both the city museum and the eco-museum extend their influence beyond their physical borders, reinforcing the connection between the museum and its social surroundings and environment, questioning the role of collections and reversing the organization of its exhibits.

THE ECOMUSEUM AS KEY PLAYER IN CULTURAL HERITAGE PRESERVATION AND SUSTAINABLE SOCIAL DEVELOPMENT

In 1971 Georges-Henri Rivière and Hugo de Varine highlighted the link existing between heritage and environment and proposed a new type of museum[8]. The eco-museum introduces a substantial revolution to the concept of a museum extending its attention to the surrounding area. It does not simply exhibits collections but it focuses its attention on the territory that produced them.

The introduction of the eco-museum in China[9] is a response to focusing attention on issues concerning the protection of its natural resources and the local cultures of Chinese ethnic minorities. "*When such a society is affected by outside influences, the ancient culture progressively loses its intrinsic societal environment and can be lost forever.*"[10] Heavy industrialization stemming from the introduction of the market economy has driven powerful economic development but it has also provoked disastrous repercussions on the environment and traditional cultures.

The first eco-museum in China was founded in Guizhou Province (Fig. 1) to safeguard the delicate natural environment and preserve the ancient culture of the Miao ethnic minority that has remained isolated from the outside world and is characterized by its subsistence economy. That successful experience encouraged the spread of this typology (Fig. 2) in the country as an instrument able to "*do something at this stage of social development; otherwise, their cultural heritage may die out once the villages are*

6 Orloff, 2008: 305 - Lu, 2014: 140
7 Tricoli; Sposito, 2004: 47 orig. in Italian, translated by the author
8 Su, 2008: 30
9 Su, 2008: 34
10 Su, 2008: 35



Fig. 9 Xintiandi District, Shanghai, China (photo by: T. Longo, 2015)

merged into the mainstream culture"[11]. Moreover, "*there were therefore several good reasons for establishing an eco-museum in these isolated villages, which at the time were seeking to break the bonds of poverty.*"[12] The Chinese eco-museum responds to specific social and economic needs giving great importance to the sustainable, social and economic development of the people, while preserving its ties with the region, its local peculiarities and improving standards of living. They consist in a small exhibition space that preludes the visit to the village testifying the attention given to the territory.

CITY AS AN ARTIFACT. CITY MUSEUM AS OVERTURNING OF THE MUSEOGRAPHIC APPROACH

Traditional city museums are where the city collects and preserves its treasures. They removed artifacts from their original context in order to collect and organize them in a place ideally out of time and space. "*The past, as embodied in historic sites and museums, while existing in a frame which separates it from the present, is entirely the product of the present practices which organize and maintain that frame*"[13]. Traditionally, they deal mainly with the past and do not necessarily have any real connections with the city. This role is changing however: "*many new and renewed city museums, whose mission and purpose are being developed beyond their traditional role toward a more active social involvement within the contemporary city and its community*"[14].

Impressive growth in number characterizing Chinese city and planning museums that are connected with the comprehensive museum (Fig. 3) implies that renewed attention is being given to the city.

Urban planning exhibition halls are not dissimilar to the contemporary conception of city museums and "*thus become one of the instruments of local government in city marketing*"[15]. Their focus is mainly concerned with extolling the achievements of a city's local government leaders by legitimizing their power and authority[16] but they also show efforts to advance the city's image by creating a sense of pride for both its citizens and foreigners alike.

The Shanghai Urban Planning Exhibition Hall (Fig. 5) is the first example of its kind[17] and it provides a model for other city halls in the country. It organizes its exhibits by presenting "*an economic future that goes hand in hand with a nostalgic representation of Shanghai's past*".[18] The main element is a vast model of the city (Fig. 4) as it will appear when planned projects are executed. The mezzanine is dedicated to Shanghai's history, from its origins right up to the first foreign settlements. It is presented through old photographs and models giving a nostalgic representation of the city's past (Fig. 7) and shows listed buildings in various areas of the city, the Bund and Xintiandi among others. Some displays and models focus on the traditional Shanghainese house, the Shi-Ku-Men, which merges Chinese and Western characteristics. Moreover, maps and captions link the exhibition to the locations themselves, highlighting its role as a visitor center for the next visit to the city.

Xintiandi works as a perfect example of spatial and economic development based on the local heritage. The Shikumen Wulixiang Museum gives the idea of this renewed attention focused on heritage. It comprises, a renovated house furnished with historical pieces reflecting the life of those times (Fig. 6). The residence's second floor, also hosts an exhibition of Shi-Ku-Men housing, showing their characteristics as well as efforts made to save them from degrade (Fig. 8).

The refurbishment of the old houses has made the area home to one of the most representative house styles in Shanghai. The main streets are currently full of high-level restaurants and cafés (Fig. 9). This emphasizes the commercial interests that promoted the neighborhood's recovery by rehabilitating a dilapidated area and its adjacent streets, transforming them into an historical yet economically vibrant area.

11 Su, D. (10-03-2004) http://www.norway.cn/ARKIV/News-and-events/Environment-and-development/Development_Cooperation/ecomuseum/#.VT0LbCHtkj1 [25-03-2015]
12 Su, 2008: 35
13 Di Prete, 2011: 28
14 Jones, 2008: 5
15 Chi; Szu, 2008: 100
16 Denton, 2014: 249
17 Denton, 2014: 250
18 Denton, 2014: 255
19 Jones, 2008: 5

CONCLUSION

The article shows that the role of the museum can break free from its traditional role as static, timeless, preserver of the past. It can extend its contribution to the context in which it has been inserted; it can strengthen relations between people and places, making the cultural heritage an integral tool for the development of the city. On closer inspection, the museum has moved its focus from local treasures alone, and now "*the city has become the artifact*"[19] totally revolutionizing the museum concept. The museum is no longer an institution disconnected from time and space but actively favors public participation in its activities. It works as a sort of visitor center, an introduction prior to visiting the city.

Examples of Chinese eco-museums and city museums draw attention to and renew the importance of the preservation and extension of cultural heritage to a much wider context. Xintiandi district explains how the city museum can work as a tool spreading awareness of the heritage and promoting its reuse and rehabilitation. The economic spin-off is undeniable as it re-presents the cultural heritage in a totally different light by favoring social, architectural and spatial development as well.

BIBLIOGRAPHY

1. Bennet, T. (1995), *The birth of the museum: history, theory, politics*, London, Routledge, ISBN 0415053889
2. Di Prete, B. (2011), *Città come arcipelago di relazioni,* in: Città come: Sguardi d'interni sul territorio dello spazio aperto, Maggioli, pp. 28-39, Milano, ISBN 9788838760327
3. Denton K. A. (2014), *Exhibiting the Past: Historical Memory and the Politics of Museums in Postsocialist China*, Honolulu, University Of Hawai'i Press, ISBN: 9780824836870
4. Jones, I. (2010), *Cities and Museums about Them* in: City Museums and City Development, AltaMira Press, Plymouth, ISBN 9780759111813
5. Lanz, F. (2013), *City Museums in Transition: A European Overview*, in Basso Peressut, L.; Lanz, F.; Postiglione G., *Mela Book 07 – European Museums in the 21st Century: Setting the Framework (vol. 2)*, Milano, DPA-Politecnico di Milano, pp. 411-439, ISBN 9788895194332.
6. Lu, T. L. D. (2014), *Museums in China. Power, politics and identities*, New York, Routledge, ISBN 9780415828550
7. Orloff. C. (2010), *Museums of Cities and the Future of Cities* in: City Museums and City Development, AltaMira Press, Plymouth, ISBN 9780759111813
8. Prévélakis, G. (2010), *City Museums and the Geopolitics of Globalization* in: City Museums and City Development, AltaMira Press, Plymouth, ISBN 9780759111813
9. Su, D. (2008), *The Concept of the Ecomuseum and its Practice in China*, Museum International, vol. 60, no. 1–2, pp. 29-39, Bhnaṃ Bẽn, Blackwell Publishing Limited, ISSN 13500775
10. Tricoli, M. C.; Sposito, C. (2004), *I siti archeologici dalla definizione del valore alla protezione della materia*, Palermo, Flaccovio, ISBN 9788877585455

AUTHOR'S BIOGRAPHY

Tomaso Longo, architect, Ph.D candidate at Politecnico di Milano, Department of Architecture and Urban Studies. As registered architect, he works developing renovation projects as well as interior and museum designs. Areas of research: architecture and exhibition design trends in contemporary Chinese museums; the relationship of contemporary architecture, museums and heritage.
tomaso.longo@polimi.it

BOJAN BALETIĆ, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
RENE LISAC, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
ROBERTO VDOVIĆ, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

INTERAKTIVNA BAZA ZNANJA SVEUČILIŠNIH KAMPUSA
PLANIRANJE NA TEMELJU URBANOG I KULTURNOG NASLIJEĐA

INTERACTIVE KNOWLEDGE BASE OF THE UNIVERSITY CAMPUSES
PLANNING BASED ON URBAN AND CULTURAL HERITAGE

KLJUČNE RIJEČI
interaktivna baza znanja
sveučilišni kampusi
održivost
urbano nasljeđe
kulturno nasljeđe

KEYWORDS
interactive knowledge base
university campuses
sustainability
urban heritage
cultural heritage

Sveučilišni kampusi i njihovi novi oblici danas predstavljaju najsuvremeniju prostorno-funkcionalnu strukturu za provođenje kvalitetnih edukacijskih, znanstveno-istraživačkih i stručnih aktivnosti. Bez obzira na njihov odnos prema gradu, oni uvijek najavljuju novi urbanitet ili redefiniraju stariji. Planerske odluke uvijek su reakcije na postojeće urbano i kulturno nasljeđe. Interaktivna baza znanja sveučilišnih kampusa predstavlja novi planerski i razvojni alat koji se razvija s ciljem učinkovitog povezivanja europskih sveučilišta, te poticanjem razmjene znanja o planiranju kampusa, usporedbe i poboljšanja planerskih strategija i aktivnosti. Analiziranjem niza europskih i svjetskih sveučilišta – njihovih kampusa i planerskih aktivnosti, kao i socijalnog, kulturnog i urbanog konteksta – bit će moguće uspoređivati i unaprjeđivati različite planerske metode i aktivnosti na kampusima, posebice povezane s njihovim kulturnim nasljeđem.

Today, university campuses and their new forms represent the cutting edge spatial and functional structures for conducting high quality educational, scientific-research and professional activities. Regardless of where they are located in relation to the city – they announce new urbanity or they redefine the older one. Their planning decisions are always reactions to the existing urban and cultural heritage, they issue from it and they redefine it. Interactive university campuses knowledge base represents a new developmental and planning tool aimed at efficiently linking European universities, encouraging interaction on the campus planning topics, and facilitating the comparison and improvement of planning strategies and activities. By examining universities in Europe and worldwide - their campuses, social, cultural and urban context and planning activities – it will be possible to compare different planning methods and campus activities in relation to their cultural inheritance.

UVOD

Sveučilišta i sveukupnost procesa koji se na njima odvijaju predstavljaju izniman kapacitet za usmjeravanje razvoja društva. Sveučilišni kampusi i njihovi novi oblici danas predstavljaju najsuvremeniju prostorno-funkcionalnu strukturu za provođenje kvalitetnih edukacijsih, znanstveno-istraživačkih i stručnih aktivnosti i time je njihovo održivo planiranje postalo primaran fokus Sveučilišta u održivim nastojanjima. Dok s jedne strane koncentracija studenata, sveučilišnih djelatnika i razvojnih procesa čine kampus živućim laboratorijem za razvoj budućeg društva, stvaranjem kampusa kao grada u malom provjeravaju se nove tendencije i potencijali u razvoju urbanih sredina.

Opisani urbani i društveni fenomen sveučilišnih kampusa može se pronaći u svim dijelovima svijeta. Osim što nastaju u različitim društvenim i kulturnim okolnostima, kampusi su smješteni ili se planiranju u različitim urbanim kontekstima gradova u kojima se nalaze. Bilo da svojim položajem u odnosu na grad najavljuju novi urbanitet ili redefiniraju stariji, svojim planerskim odlukama oni uvijek reagiraju na postojeće urbano i kulturno nasljeđe, iz njega nastaju i njega transformiraju. Kao što je nemoguće unificirati koje strategije i praktične pristupe održivosti treba provoditi u planiranju kampusa, isto tako svako sveučilište karakterizira specifičan povijesno-kulturni i društveno-gospodarski kontekst. Umjesto traženja univerzalnih modela, najprikladnija metoda za razvoj znanja o planiranju sveučilišnih kampusa je ilustriranje i usporedba što većeg broja različitih održivih planerskih aktivnosti kampusa diljem svijeta.[1] Interaktivna baza znanja planiranja održivih sveučilišnih kampusa omogućava upravo takvu funkcionalnost, razumijevanje i inspiriranje različitim pristupima u različitim kontekstima i otvaranje novih prostora za kombiniranje novih metoda i unaprjeđivanje postojećih. Transfer znanja koji baza omogućuje uključuje prepoznavanje novih projektantskih metoda, kriterija, scenarija ili modela unutar primjera i otvara mogućnost njihove kritičke usporedbe i eventualne primjene u praksi.

RAZVOJ IDEJE

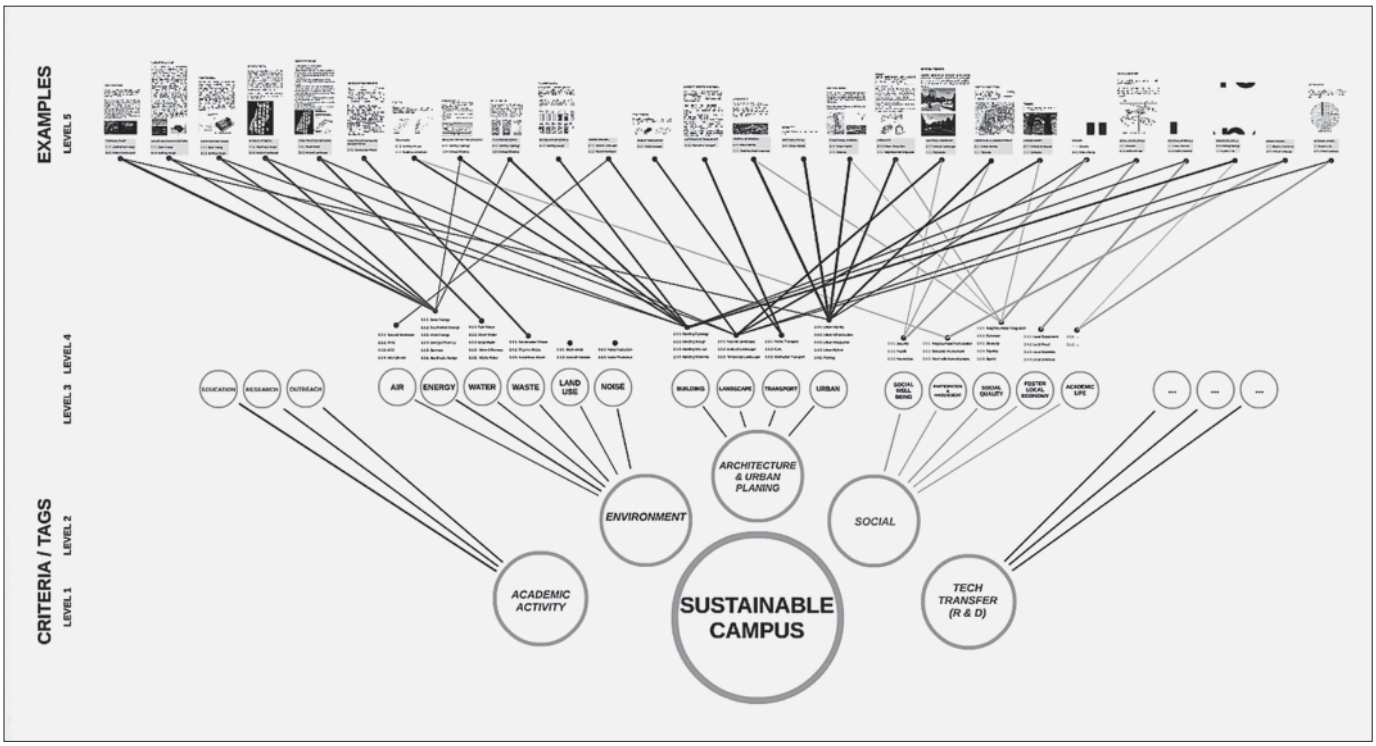
Značaj kontinuiranog razvoja znanja o održivom planiranju sveučilišnih kampusa prepoznata je ubrzo nakon potpisivanja deklaracija i povelja te uskoro nastaje organizacija *Međunarodna mreža održivih kampusa* (ISCN).[2] Poput globalnog foruma, organizacija ima za cilj dati potporu planiranju i upravljanju sveučilišnim kampusima kroz dostupnost i razmjenu informacija, ideja i najboljih praksi u ostvarivanju održivih kampusa.[3] Aktivno sudjelovanje Sveučilišta u Zagrebu u udruženju ISCN potaknulo je ideju interaktivne baze znanja planiranja održivih sveučilišnih kampusa, te njezinom prezentacijom na međunarodnom skupu ISCN-a *Bolji kampus za bolji grad*,[4] 2010. godine u Šangaju. Tijekom protekle četiri godine ideja je razvijena u koncept informacijske platforme za interaktivnu bazu znanja svjetskih sveučilišnih kampusa, koja uključuje njihove strategije za održivost te konkretne mjere za njihovo ostvarenje. Prototip je testiran na primjeru kampusa Borongaj i svih planerskih održivih aktivnosti koje se na njemu predviđaju, a doživio je doradu u suradnji s nekoliko inozemnih primjera sveučilišnih kampusa. U ožujku 2015. godine prezentiran je i predložen kao razvojni alat inicijativi UGAF (UNICA zeleni akademski otisak)[5] asocijacije UNICA (Mreža sveučilišta glavnih gradova Europe).[6]

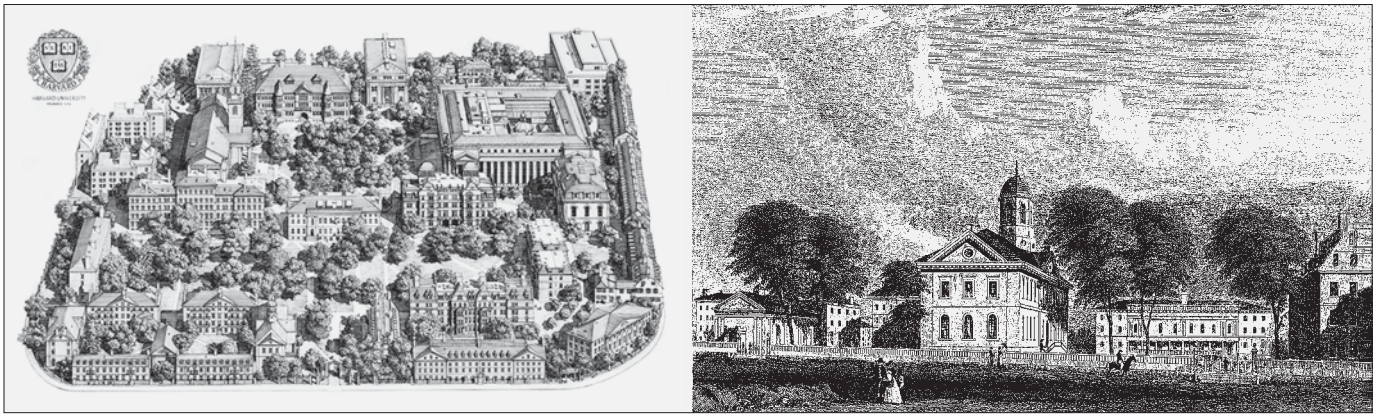
SVRHA INTERAKTIVNE BAZE

Planiranje kampusa zahtijeva dubinsko razumijevanje složenih procesa koji se zbivaju u okviru sveučilišta i mijenjaju se tijekom vremena. Mnogi arhitektonski prijedlozi iz recentne povijesti, uslijed uskog sagledavanja problema, danas pokazuju značajne nedostatke, dok neki od kampusa starih i preko 200 godina predstavljaju uzor suvremenom planiranju. U svrhu dobivanja uvida u složeni život na kampusu te sagledavanja dobrih praksi u planiranju pokrenut je projekt izrade baze podataka o održivim kampusima u svijetu.

Raznoliki spektar aktivnosti prikupljenih s kampusa diljem svijeta, kao i iskustva različitih sveučilišta mogu proširiti vidike, ukazati na nova dostignuća i inspirirati planere da osmisle optimalnu strategiju za vlastiti kampus. Da bi željena preglednost i funkcio-

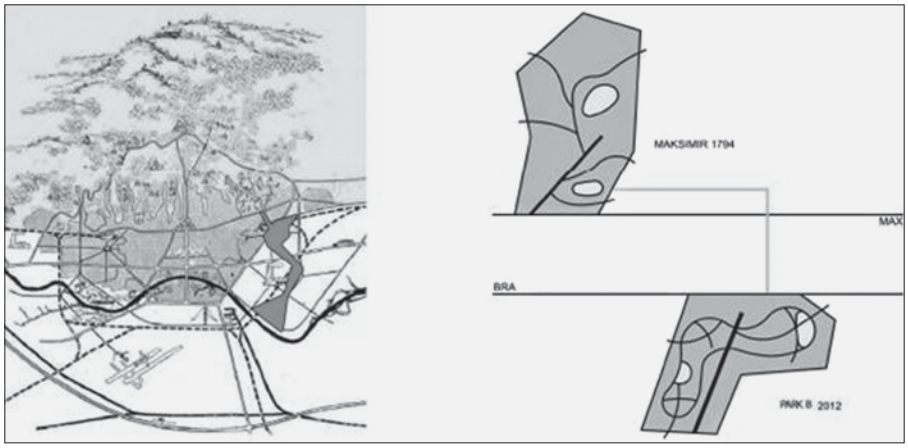
1 "Nasuprot globalnom primjenjivanju univerzalnih, u održivom planiranju očekuju se raznolikost u pristupima i rješenjima, kao i individualni pristup i lokalno derivirana cjelovita rješenja." (Lisac, 2012: 23)
2 International Sustainable Campus Network (ISCN).
3 Lisac, 2012: 45
4 ISCN Symposium „Better Campus, Better City"
5 UNICA Green Academic Footprint
6 Network of Universities from the Capitals of Europe





Sl. 1. Prikaz strukture interaktivne baze, povezanost primjera (sveučilišnih aktivnosti na kampusu) i strukture kriterija unutar kojih su primjeri razvrstani (shema: Rene Lisac, 2014.)

Sl. 2. Povijesni identitet Harvarda, Harvard Yard (Knjiga o Harvardu, http://www.marshal.harvard.edu/gifts.html, 2015.)



Sl. 3. Pejsažni koncept kampusa na Borongaju, afirmiranje zagrebačkih poteza vegetacije od Medvednice prema jugu (izvor: Njirić, H. (2011.), „Park B" idejno urbanističko i arhitektonsko rješenje za kampus Borongaj, Sveučilište u Zagrebu)

nalnost bila ostvarena, potrebno je širok spektar mogućih aktivnosti raščlaniti po kriterijima po kojima ih je kasnije moguće pregledavati i uspoređivati. Svrha baze jest omogućiti jednostavnu preglednost i usporedbu primjera održivih planerskih aktivnosti na sveučilišnim kampusima diljem svijeta. Preglednost bi omogućila planerima, arhitektima, sveučilišnim djelatnicima i uredima za upravljanje održivosti na kampusima, da sagledaju razinu suvremenih definicija i očekivanih ponašanja zgrada i korištenja prostora, te da uspoređuju, kombiniraju i osmišljavaju moguće strategije za planiranje i upravljanje održivosti na vlastitom kampusu. Višeslojnost i isprepletenost primjera u bazi omogućuje da ona postane kontinuirani metodološki alat na kojeg se referira u svim etapama projektantskog posla – od strateškog planiranja i programiranja, preko konceptualnih i idejnih faza, do izvedbenih detalja te projekata ostalih vezanih struka.

STRUKTURA, SADRŽAJ I METODOLOGIJA INTERAKTIVNE BAZE

Istraživanja koja su prethodila izradi interaktivne baze bavila su se pronalaženjem strukture kriterija prema kojima je moguće karakterizirati svaku pojedinu aktivnost. Kriteriji su podijeljeni u dvije skupine: načela održivosti (okolišni, društveni i ekonomski) i planerska načela(arhitektonska, urbanistička i dr.).[7] (Sl. 1.) Dodjeljivanjem odgovarajućih kriterija pojedinoj aktivnosti omogućuje se selektivno izdvajanje primjera po odabranom kriteriju, primjerice uspoređivanje svih aktivnosti svjetskih kampusa koji se bave upravljanjem vodom, nastoje unaprijediti socijalnu koheziju, omogućavaju održivi promet i sl. Na ovaj način baza sadrži cjelovito umreženo znanje, no istovremeno omogućuje koncentrirano tematsko uspoređivanje i proučavanje.

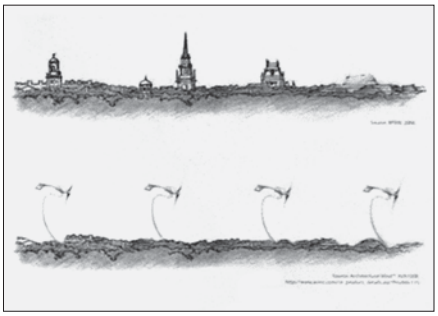
Jedinični sadržaj koji sačinjava bazu jest pojedinačna planerska aktivnost sveučilišta. Zbir aktivnosti na jednom sveučilištu predstavlja studiju slučaja istog, te je uokvireno kontekstualnim podatcima poput općih podataka, društveno-gospodarskog i kulturnog konteksta, povijesnog razvoja kampusa, arhitektonskog i urbanističkog nasljeđa na temelju kojeg se razvija, razvojnih strategija za kampus i sl. Pretraživanjem i usporedbom kampusa s izrazitim nasljeđem u svojoj urbanoj strukturi pružat će niz uvida korisnih za razumijevanje upravljanja nasljeđem u suvremenom svjetskom kontekstu. Sekundarno, kroz korištenje baze, moguće je izdvojiti teme upravljanja naslijeđem u odnosu na pojedinačnanačela održivosti. Koje su sve metode kojima se u naslijeđeni prostorno-vizualni identitet uklapa nova održiva infrastruktura? Kako se nove strategije za održivi promet na kampusu uklapaju u naslijeđenu urbanu strukturu? Kako se primjerci zaštićene arhitekture susreću sa suvremenim održivim zahtjevima poput energetske učinkovitosti ili socijalne interakcije u interijeru? Upravo na ovakva pitanja baza nastoji, nimalo jednoznačno, dati svoje odgovore – prepoznavanjem testiranih suvremenih modela korištenja naslijeđa u praksi, stvaraju se novi i prilagođeni konkretnoj situaciji i lokalnim odnosom kampusa i zatečenog nasljeđa.

PRIMJERI

Baza je trenutačno u svojoj razvojnoj fazi i očekuje se njezino popunjavanje s niza svjetskih sveučilišta u bližoj budućnosti. Za potrebe razvoja ideje i testiranja cjelokupnog sustava prikupljeno je nekoliko studija slučaja planiranja održivih sveučilišnih kampusa, čije su pojedinačne aktivnosti, mjere ili projektantske odluke ubačene u strukturu baze. Sljedeća četiri primjera ilustriraju planerska promišljanja u smjeru održivosti u susretu s četiri razine nasljeđa: povijesni identitet prostora u suvremenom kontekstu, urbanistička struktura i novi prostorni zahtjevi, afirmacija pejsažnog naslijeđa te obnova zaštićene zgrade u okviru suvremenih zahtjeva. Osim različitih razina naslijeđa, primjeri ilustriraju i četiri kategorije znanja koje se njima prenose: kriteriji, modeli, scenariji i metode.

Vizura krovova na Allston kampusu, Harvard

Prilikom planiranja proširenja sveučilišta Harvard, novog održivog kampusa na području Allston, posebna pažnja posvećena je oblikovanju vizure krovova. Tradicijska vizura koja predstavlja povijesni identitet Harvarda sastoji se od linije vegetacije iz koje

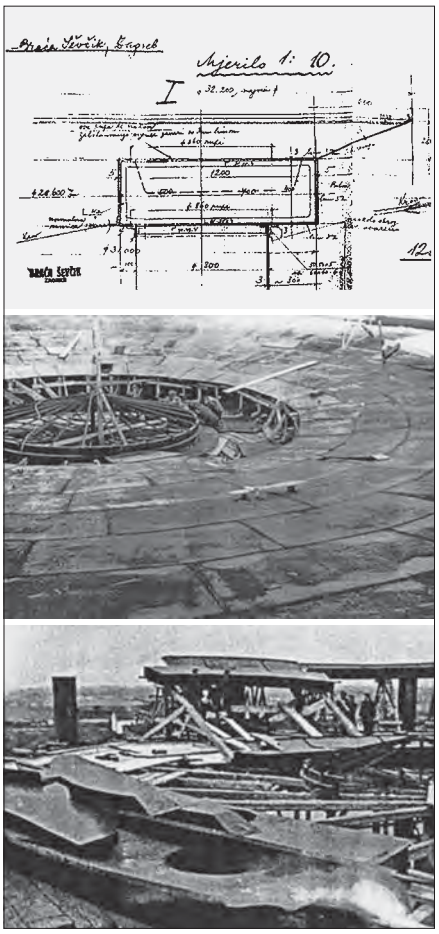


Sl. 4. Konceptualna skica tradicijske vizure Harvard Yarda i novog kampusa na Allstonu (izvor: The Allston Initiative (2009.), The Allston Development Group, Harvard University, Cambridge, MA, SAD)



Sl. 5. Plan revitalizacije javnih prostora na EPFL kampusu Ecublens, modernistička megastruktura i nova zgrada „The Rolex Learning Centre" (izvor: http://logement.epfl.ch/estudiantines-map)

7 Lisac, 2012: 52



Sl. 6. Detalji gradnje Francuskog paviljona 1937. (izvor: Muzej arhitekture)

izviruje niz tornjeva istaknutih zgrada Harvard Yarda. (Sl. 2.) Novi kampus zadržava nisku razinu izgradnje i veliku koncentraciju visokog raslinja, te propituje koji su to novi simboli održivog kampusa koji će poput povijesnih tornjeva provirivati iznad linije krošnji.[8] (Sl. 4.) Vizure krovova i novog vizualnog identiteta kampusa koji se time stvara, primjer su prepoznavanja novog kriterija prema kojem se može promatrati planiranje sveučilišnih kampusa.

Prostor socijalne interakcije na Ecublens kampusu sveučilišta EPFL, Lausanne

Osnova urbanističkog naslijeđa na kampusu modernistička je megastruktura modularne izgradnje, izgrađena u sedamdesetim i osamdesetim godinama 20. stoljeća. Mjestimično udaljavanje komunikacije od partera, koje je ostavljeno za servisni pristup i promet, kao i praćenje neprirodnog dijagonalnog smjera kretanja, dovelo je do konfuznih komunikacija i posebno izostankom prostora za socijalne interakcije. Recentno planiranje rubnih zona megastrukture uključuje stvaranje novih kvalitetnih, otvorenih prostora, dizajniranih za boravak, druženje i rad te je podržano izgradnjom studentskog stanovanja na kampusu i 24 satnom prisutnošću studenata u prostoru. Posebno se ističe zgrada nove knjižnice *The Rolex Learning Center*, koja svojim „mekanim" oblikovanjem tvori kontrapunkt krutoj megastrukturi, te sadržajem poziva na cjelodnevni boravak na kampusu.[9] (Sl. 5.) Primjer suvremene preobrazbe prostora i sadržaja na kampusu Ecublens ilustrira neuspjeh jednog usko funkcionalnog modela i njegovu zamjenu cjelovitim.

Park Borongaj, koncept za pejsažni karakter novoga kampusa Sveučilišta u Zagrebu

Park Borongaj logičan je nastavak dugogodišnje zagrebačke tradicije planiranja javnih parkova i perivoja kao neposredan nasljednik Maksimirskog perivoja i park-šume.[10] Park Borongaj afirmira povijesni koncept "zelenih prstiju", zagrebačkog urbanista Vladimira Antolića, klimatski značajnih pejsažnih poteza koji se spuštaju od Medvednice prema jugu, te se u poveznici s ostalim potezimanasada, strukturirano provlači skroz do rijeke Save. (Sl. 3.) Predjele rekreacije, kao vrlo značajan dio planiranja grada, arhitekt Antolić inaugurirao je u sklopu Direktivne regulatorne osnove Zagreba 1949.-1953. godine.[11] Primjer ukazuje na planersko prihvaćanje scenarija koji postoji na razini grada i na temelju njega artikulaciju lokalnog pejsažnog scenarija na razini kampusa.

Obnova Francuskog paviljona u sklopu Studentskog centra Sveučilišta u Zagrebu

Prostor između tri pruge, predio Studentskog centra Sveučilišta u Zagrebu u Savskoj ulici 25 i ostalih sadržaja poput kompleksa Cibone i Tehničkog muzeja, predstavlja značajan prostorni rezervat za poticanje novih sadržaja i revitalizaciju urbanog središta kao poveznice triju gradskih četvrti.[12] Nedavna obnova Francuskog paviljona primjer je suočavanja zaštićene arhitektonske baštine s novim zahtjevima. (Sl. 6.) Aktualni propisi o stabilnosti, zahtjevi za energetskom učinkovitosti zgrade, kao i nova, proširena namjena prostora izravno utječu na izvorno tkivo zaštićene građevine te je njena obnova zahtijevala niz pažljivo promišljenih kompromisa. (Sl. 7.) Veliki jednoprostorni interijer omogućuje fleksibilnost za različite scenarije korištenja, dok s druge strane specifični kružni oblik zgrade stvara složene akustičke uvjete. Obnova Francuskog paviljona ilustrira konkretne projektantske metode u složenim tehničkim i konzervatorskim okolnostima te inspirira daljnju obnovu arhitektonske baštine u sklopu Studentskog centra.

ZAKLJUČAK

Interaktivna baza znanja o održivom planiranju sveučilišnih kampusa predstavlja razvojni alat, usmjeren primarno sveučilišnim krugovima. Na temelju akumuliranoga globalnog iskustva, koje će baza tijekom vremena izgraditi, moguće je razviti modele primjenjive na sve urbane sredine, s obzirom na to da je struktura kampusa, njegov razvoj i odnos s naslijeđem analogan gradskim.

8 Lisac, 2012: 101
9 Lisac, 2012: 111
10 Lisac, 2012: 142
11 Antolić, 1949: 5-30
12 Laslo, 2007: 23



Sl. 7. Obnova Francuskog paviljona 2009.-2014. (foto Rene Lisac, 2012.; desno gore: DAZ, http://www.d-a-z.hr/hr/vijesti/na-uzarenom-celicnom-krovu-francuskog-paviljona,1551.html, 2015., dolje: UNIZG, http://www.unizg.hr/o-sveucilistu/sveuciliste-jucer-danas-sutra/razvojni-projekti/obnova-francuskoga-paviljona/, 2015.)

U hrvatskom kontekstu aktualan je proces prostorne preobrazbe Sveučilišta u Zagrebu. Planiranje kampusa Borongaj, konsolidiranje ostalih sveučilišnih predjela raspršenih po gradu, kao i održiva obnova postojećih nekretnina, otvaraju prostor za formiranje i testiranje novih planerskih modela na temelju vlastitog i međunarodnog iskustva. Isprepletenost Sveučilišta u Zagrebu s različitim razinama naslijeđa također zahtijeva primjenu lokalnih strategija za ostvarivanje održivih načela u povijesnom okruženju, u čemu interaktivna baza može zauzeti značajnu ulogu.

Dugoročni scenarij korištenja interaktivne baze podrazumijeva kontinuirano akumuliranje iskustva, nove aktivnosti na kampusima, inspirirane bazom znanja, postaju novi dijelovi baze i time dolazi do kontinuiranog razvoja kriterija i metoda, promjena u paradigmi u održivom planiranju kao i upravljanju nasljeđem. Baza postaje metoda u projektantskom poslu koja živi i razvija se na brz i učinkovit način, lokalan, ali temeljen na globalnom iskustvu.

LITERATURA

1. Antolić, V. (1949.), *Regulacioni plan i direktivna regulaciona osnova Zagreba*, Urbanistički institut hrvatske, „Arhitektura", str. 18-22 (3), Zagreb
2. Lisac, R. (2012.), *Sustav smjernica za planiranje održivih sveučilišnih kampusa*, doktorska disertacija, Sveučilište u Zagrebu, Arhitektonski fakultet, Zagreb
3. Laslo, A. (2007.), *Građevna povijest Studentskog centra*, u: Auf-Franić, H., *Prostorna studija Studentskog centra Sveučilišta u Zagrebu*, Sveučilište u Zagrebu, Zagreb
4. The Halifax Declaration (1991.), The Halifax Conference, Dalhousie University, Halifax, Kanada
5. The Swansea Declaration (1993.), Association of Commonwealth Universities, Fifteenth Quinquennial Conference, Swansea, Wales
6. The Talloires Declaration (2005.), On the Civic Roles and Social Responsibilities of Higher Education; Talloires Conference, Talloires, Francuska

AUTHORS' BIOGRAPHIES

Prof. **Bojan Baletić**, Ph.D, architect, doctorate at the Faculty of Architecture of the University of Zagreb in 1995 with the work "Information codes mutant forms". He has been employed at the Faculty of Architecture since 1983 where he, in 1995, founded the CADLab. Holds the position of the Faculty Vice dean from 1996 to 2001 and from 2003 to 2006. From 2006 to 2014 was the vice chancellor of the spatial development of the University of Zagreb. Heads many research projects.
bojan.baletic@arhitekt.hr

Rene Lisac, Ph.D, architect, research assistant at the Faculty of Architecture, University of Zagreb, doctorate at the Faculty of Architecture in 2012 with the work "The system of guidelines for planning sustainable university campuses." Head of the interdisciplinary program "Acupuncture city". Topics of interest are sustainability, interdisciplinary approach and participation.
rene.lisac@arhitekt.hr

Roberto Vdović, M.Sc, architect, finished master's degree in 2002 with the work "The digital landscape – elements of visualization." In addition to professional work, his continuous interest in the recent technology and cutting edge applications in architecture result in development of its own visualization and multimedia projects.
roberto.vdovic@arhitekt.hr

KRUNOSLAV ŠMIT, University of Zagreb – Faculty of Architecture, Zagreb, Croatia
NATAŠA IVANIŠEVIĆ, Arhitektura i Arheologija, Dubrovnik, Croatia
NIKOLINA PAVLOVIĆ, Dubrovnik, Croatia

ŽUPA DUBROVAČKA
INTEGRIRANI PROSTORNI RAZVOJ STAMBENIH I TURISTIČKIH PREDJELA

ŽUPA DUBROVAČKA
INTEGRATED SPATIAL DEVELOPMENT OF RESIDENTIAL AND TOURIST AREAS

KLJUČNE RIJEČI
Župa dubrovačka
Kupari
integrirani prostorni razvoj
stambeni predjeli
turistički predjeli

KEY WORDS
Župa Dubrovačka
Kupari
integrated spatial development
residential areas
tourist areas

Kulturno nasljeđe je aktivan resurs koji se koristi za prostorni i gospodarski razvoj u obalnom području jadranske Hrvatske. Obalno područje Župe dubrovačke južno od Jadranske magistrale obilježava intenzivna hotelska izgradnja uz naselja Župskog zaljeva – Kupari, Srebreno, Mlini i Plat. U tijeku je proces rekonstrukcije hotela koji su izgrađeni u drugoj polovici 20. stoljeća kako bi se prilagodili suvremenim potrebama turističke industrije. Istodobno se može uočiti i intenzivna izgradnja stambenih predjela uz prostorno širenje građevnog područja. Cilj je rada odgovoriti na pitanje: mogu li se programi hotelske izgradnje, smještene u obalnom području, unaprijediti ugradnjom sadržaja koji nedostaju stanovnicima naselja uz koja nastaju.

Cultural heritage is an active resource that is used for spatial and economic development in the Adriatic part of Croatia. The coastal area of Župa dubrovačka (Dubrovnik area) is marked by intensive constructions of hotels next to the settlements of Župa bay. The ongoing process of reconstruction of the hotels that were built in the 2nd half of the 20th century search to accommodate the modern needs of the tourism industry. Some hotels are replaced with new buildings and programs, while others are renovated expanding their capacity and improving functionality. At the same time, the intensive construction of residential buildings takes place with the expansion of urbanized area. The aim of this paper is to answer the question: can the intervention programs for hotels in the coastal area be improved by implementing the missing facilities for the residents.

UVOD

Kulturno naslijeđe je aktivan resurs koji se koristi za prostorni i gospodarski razvoj u obalnom području jadranske Hrvatske. Obalno područje Župe dubrovačke južno od *Jadranske magistrale* obilježava intenzivna hotelska izgradnja uz naselja Župskog zaljeva – Kupari, Srebreno, Mlini i Plat (Sl. 1.). U tijeku je proces rekonstrukcije hotela koji su izgrađeni u drugoj polovici 20. stoljeća kako bi se prilagodili suvremenim potrebama turističke industrije. Jedan se dio hotela u potpunosti ruši i zamjenjuje novim građevinama s novim programima, dok se drugi dio hotela nadograđuje uz proširenje kapaciteta i poboljšanje funkcionalnosti. Istodobno se može uočiti i intenzivna izgradnja stambenih predjela uz prostorno širenje građevnoga područja. U stambenim predjelima izostaje izgradnja primjerenih pratećih sadržaja kojima se ostvaruje kvaliteta suvremenog stanovanja, a primjetljiva je i nekontrolirana hiperprodukcija turističkih apartmanskih sadržaja. Cilj je rada odgovoriti na pitanje: mogu li se programi novih zahvata hotelske izgradnje, smještene u obalnom području, unaprijediti ugradnjom sadržaja koji nedostaju stanovnicima naselja uz koja nastaju. Istraživanje će se provesti s pomoću analize prostorno-funkcionalnih obilježja turističkog predjela *Kupari* na obali i naselja Kupari u zaleđu.[1] Turistički predio *Kupari* čine hotel *Grand*, hotel *Pelegrin*, hotel *Goričina I*, hotel *Goričina II*, i hotel *Kupari* (Sl. 3.). Hotel *Grand* i hotel *Pelegrin* su zaštićeni kao kulturno naslijeđe. Posebno će se ispitati potencijal hotela *Grand* kao aktivnog resursa uključenog u suvremeni život i kao pokretača održivog razvoja koji uvažava kulturno-povijesne, prostorno-okolišne i društvene posebnosti prostora.

POVIJESNI RAZVOJ

Naselje Kupari naslonjeno na sjeverne padine brijega Gorice uvuklo se u duboki potkovasti zaljev[2] (Sl. 4.). Ime su dobili po *Kuparici*, tvornici u kojoj se proizvodio crijep. Sveukupnu proizvodnju nadzirala je Dubrovačka Republika koja je određivala cijenu, organizirala prijevoz i prodaju.

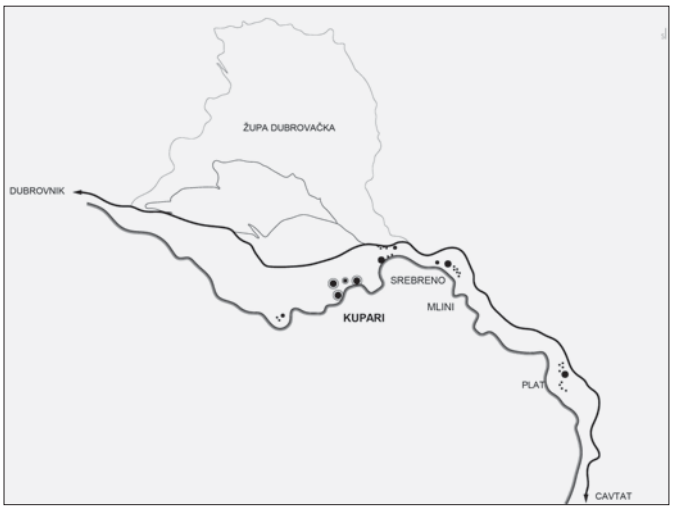
Početak razvoja modernog turizma u Dubrovniku krajem 19. stoljeća odrazio se i na Župu dubrovačku. Pješčane uvale Kupara i Srebrenog s rijetkom okolnom izgradnjom postaju pogodne za razvoj kupališnog turizma. Oko 1900. uvedeni su izleti iz Dubrovnika za Srebreno manjim parobrodima, a 1912. osnovano je Dubrovačko kupališno i hotelsko društvo u Pragu, koje je kupilo terene u Kuparima i Srebrenom. Za vrijeme Prvoga svjetskog rata dolazi do stagnacije. Zgrade unutar kuparskog zaljeva bivaju prenamjenjene u svrhu smještaja vojnika. Društvo nastavlja s ulaganjima,1919. kupuje zgrade ciglane u Kuparima i 1920. otvara prvi hotel. Nekadašnje ciglane postupno se, tijekom dvadesetih godina 20. stoljeća, preuređuje u elitno odmaralište.

Hotel *Grand* je bio prvi hotel izgrađen na području Kupara[3] (Sl. 5.). Projektant je bio češki arhitekt Zima. Kapacitet hotela iznosio je 80 postelja. Uz njega je izgrađena depadansa *Kisela*. Usporedno s izgradnjom zgrada uređuje se perivoj barokne zamisli čija je najveća vrijednost bila aleja palmi koja je djelomično očuvana i danas. Taj dio odmarališta prostorno je i arhitektonski formiran od 1920. do 1924. Do tridesetih godina 20. stoljeća turiste je najvećim dijelom privlačila blaga zima i zimzelena vegetacija. Tada je bio razvijen zimski turizam. Od 1931. u Kuparima se počinje razvijati i ljetna turistička sezona. Dolazi do preuređivanja i dogradnje hotela *Grand* te podizanja pratećih sadržaja poput sportskih terena i uslužnih djelatnosti. Sredinom 1930-ih godina hotel u Kuparima slovi kao najveći na Jadranskom primorju. Svoj razvoj ponajviše zahvaljuje blizini Dubrovnika, koji je i tadaprivlačio mnogobrojne turiste. Dolazi razdoblje Drugoga svjetskog rata kadase prekidaju turističke veze s inozemstvom i stradavaju smještajni kapaciteti. Nakon rata dolazi promjena u vlasničkoj strukturi. Proces nacionalizacije zahvaća i hotele u Kuparima. Obnova turizma započela je rekonstrukcijom glavnih ugostiteljskih i ostalih turističkih zgrada. Pedesetih godina 20. st. hoteli u Kuparima su pod vojnom upravom gdje ostaju do Domovinskog rata 1990-ih. Šezdesetih godina dolazi do intezivne gradnje smještajnih kapaciteta. Na takav razvoj utjecala je izgradnja *Jadranske magistrale*, koja prolazi područjem Kupara, te otvaranje dubrovačke zračne luke. Od novih hotela grade se hotel *Pelegrin* i *Goričina*. U izdvojenoj uvali zapadno od kuparske gradi se hotel *Galeb* te vile *Borovka* i *Dubravka*.

1 Analize su nastavak istraživanja koje je provedeno pri izradi diplomskog rada „Urbanističko arhitektonsko rješenje turističke zone Kupari" diplomantice Nikoline Pavlović pod mentorstvom izv. prof. dr. sc. Krunoslava Šmita. Vidjeti: Pavlović (2014).

2 Povijesni razvoj Kupara i okolnog prostora detaljno je opisan u konzervatorskoj dokumentaciji koja je prethodila izradi Urbanističkog plana uređenja Srebreno I. Vidjeti: *** (2010).

3 Za obnovu hotela Grand utvrđeni su konzervatorski uvjeti u obrazloženju kojih se daje prikaz povijesnog razvoja sklopa i ističu elementi vrijednih obilježja hotela kao zaštićenog kulturnog dobra. Vidjeti: *** (2015).



Sl. 1. Župa dubrovačka – Kupari: položaj (izradila: N. Pavlović, 2014.)

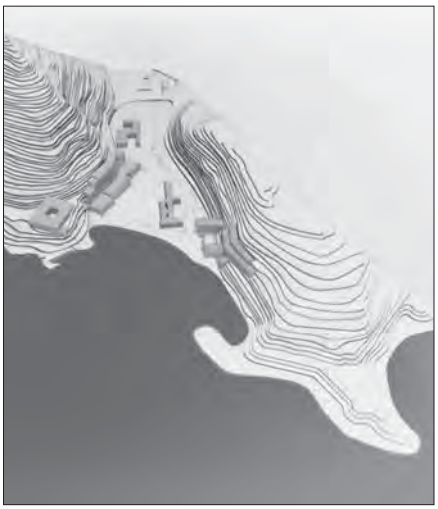


Sl. 2. Turistički predio Kupari: hotelski i prateći sadržaji – analiza programa obnove (izradila: N. Pavlović, 2014.)



Sl. 3. Turistički predio Kupari: hotelski sklop (izradila: N. Pavlović, 2014.)

Sedamdesetih godina dolazi do proširenja odmarališta na područje iznad *magistrale* gdje se podiže autokamp s pratećim sadržajima. Najveće promjene se događaju unutar kuparske uvale izgradnjom hotela *Kupari* i njegovih servisnih i pratećih građevina. Hotel koji brojem svojih smještajnih kapaciteta odskače od ostalih hotela čini to i svojom pojavom. Unutar njega grade se sadržaji poput bazena, kongresne dvorane i rekreacijskog centra čime se željela ostvariti popunjenost tijekom cijele godine. Osamdesetih godina dolazi do dogradnje postojećeg hotela *Goričina*. Tom izgradnjom dovršava se slika prostorne organizacije kuparske uvale koja je sačuvana do danas. Razdoblje devedesetih godina obilježeno je Domovinskim ratom u kojem dolazi do devastacije hotelsko turističkih zgrada višestrukim granatiranjem. Cijeli hotelski sklop dolazi pod upravu Ministarstva obrane Republike Hrvatske i ostaje zatvoren do 2001. godine.



Sl. 4. Turistički predio Kupari: topografski smještaj (izradila: N. Pavlović, 2014.)

TURISTIČKI PREDIO *KUPARI*

Bivši vojni odmarališni sklop čine pet hotelskih zgrada, građevina centralnog ekonomskog pogona, te nekoliko manjih pomoćnih građevina, uglavnom u funkciji plažnih sadržaja.[4] Uz zapadni rub smješteni su hotel *Pelegrin* i hotel *Kupari*, te *Centralni ekonomski pogon*, dok istočni dio zauzimaju hoteli *Goričina 1* i *Goričina 2*.[5] U središnjem dijelu predjela smješten je hotel *Grand*.

Hotel *Grand* izgrađen je 1920. kao jedan od prvih hotela na širem dubrovačkom području i prvi hotel u Župi dubrovačkoj. Hotel je smješten u središnjem dijelu kuparske udoline, južno od brda Goričina. Dogradnjama u prvoj polovici dvadesetog stoljeća u *internacionalnom*, *modernom* stilu narušen je integritet izvorne zgrade. Krajem sedamdesetih godina prošlog stoljeća, porušene su neodgovarajuće dogradnje, a na dijelu oslobođenog prostora, izgrađeno je novo krilo, oblikovano u potpunosti prema izvornom predlošku.

Građevina hotela *Pelegrin* smještena je poviše zapadnog ruba kuparske pješčane plaže, na rtu Pelegrin. Hotel je izgrađen 1964. kao autonomna funkcionalna cjelina sa svim potrebnim sadržajima i kao jedna od prvih zgrada novoplaniranog, zatvorenog vojnog odmarališta. Projekt je arhitekta Davida Fincija iz 1963. godine. Zgrada je projektirana kao atrijski hotel, sa sobama orijentiranim na sve četiri vanjske strane i pristupnim galerijama s unutarnje strane.[6]

Hotel *Goričina 1* prva je zgrada izgrađena u vojnom odmarališnom sklopu unutar turističkogpredjela Kupari. Sagrađen je 1962., a smješten je na južnoj padini brda Goričina. Izvorno stanje i funkcionalna organizacija iz doba gradnje potpuno su promijenjeni 1983. projektom rekonstrukcije.

Hotel *Goričina 2* smješten je na južnoj padini brda Goričina, istočno od hotela *Goričina 1*, s kojim čini funkcionalnu cjelinu. Izgrađen je 1983.s intencijom nadopunjavanja smještajnih kapaciteta i potreba javnih sadržaja hotela *Goričina 1*. Svi javni sadržaji u hotelu dimenzionirani su za oba hotela, a topla veza osigurana je preko spojnog trakta.

Hotel *Kupari* sagrađen je 1978. na istočnoj padini brda Pelegrin uz prometnicu s koje se pristupa na razinu recepcije. Iz smjera kuparske udoline osiguran je ulaz za goste. Zatvorenim komunikacijama hotel je s južne strane povezan s hotelom *Pelegrin*, a sa sjeverne strane s građevinom *Centralnog ekonomskog pogona*. U najnižem dijelu s izravnim pristupom iz udoline smješten je 33 metarski bazen i višenamjenska dvorana.

Centralni ekonomski pogon građen je zajedno s hotelom *Kupari* krajem 1970-ih. Smješten je između bivše upravne zgrade i hotela *Kupari*, uz vodotok. Osnovna mu je namjena bila racionalizacija servisnih sadržaja u pojedinačnim hotelskim zgradama te centralizacija kuhinjskih sadržaja i glavnih skladišta za cijeli sklop.

INTEGRIRIRANJE STAMBENIH I TURISTIČKIH PREDJELA

Sagledavajući kontekst u kojemu je smješten turistički predio *Kupari* primjetna je nepovezanost stambenih naselja s obalom.[7] Najveću prepreku predstavlja Jadranska magistrala. Primjetan je nedostatak javnih sadržaja i otvorenih javnih prostora. Najveći

4 U programu za izradu Urbanističkog plana uređenja Kupari I. analizirana je prostorno planska dokumentacija koja obrađuje područje turističkog predjela (zone) Kupari, nakon koje je provedena detaljna analiza svih pripadajućih građevina sklopa uz isticanje mogućnih prijedloga njihove obnove. Vidjeti: *** (2010).

5 Urbanistička i arhtektonska obilježja hotela Pelegrin, Kupari i Goričina analizirani su u radu „Izgradnja turističkih objekata u Jugoslaviji". Vidjeti: Zhi Fang (1983).

6 Arhitektonska vrijednost hotela Pelegrin i hotela Goričina posebno studirana u radu „David Finci: Dva hotela u Kuparima". Vidjeti: Venturini (1965).

7 Urbanistička obilježja prostornog konteksta turističkog predjela Kupari mogu se sagledati analizom prostornog plana općine Župa dubrovačka i prostornog plana Dubrovačko neretvanske županije. Vidjeti: *** (2008) i *** (2015).



Sl. 5. Turistički predio Kupari: hotel Grand, (snimila: N. Pavlović, 2014.)

otvoreni javni prostor predstavlja područje uz obalu u dijelu naselja Srebreno u Mlinima. Vidljiv je nedostatak prostora koji omogućuje okupljanje stanovnika u zimskom razdoblju.

Moguće je uočiti jasnu podjelu strukture izgradnje naselja Kupari koju obilježava stambena izgradnja što je smještena u unutrašnjosti, u obalnom zaleđu, dok se uz obalu javlja hotelska izgradnja puno većeg mjerila. Pojedini primjeri hotelskih građevina svojim dimenzijama odudaraju od okruženja i narušavaju doživljaj ambijentalne i prostorne cjelovitosti Župskog zaljeva.

U turističkom predjelu Kupari moguće je formiranje javnog perivojnog prostora koji izravnom pješačkom komunikacijom povezuje unutrašnjost naselja Kupari i Župskog polja s morskim obalnim područjem. Javni perivojni prostor moguće je podići uz postojeći potok Taranta, što bi pospješilo uređenje trenutnog stanja vodotoka i njegovo uređenje. S obzirom na nedostatak javnih površina na području Župe dubrovačke moguće je i površine uz potok Taranta kostititi za smještaj javnih sadržaja. *Jadransku magistralu* koja čini prepreku i barijeru u povezivanju zaleđa s obalnim dijelom Kupara moguće je učiniti protočnom formiranjem pješačkih pojaseva duž potoka Taranta, što omogućuju i povezivanje s ljetnikovcima smještenim u Župskom polju uz njihovo značajnije aktiviranje u prostoru.

ZAKLJUČAK

Hoteli vrjednovani kao zaštićeno kulturno nasljeđe, imaju utvrđene elemente koji se štite, čime se omogućuje istraživanje potencijala za ugradnju dodatnih funkcija kojima mogu postati značajni i za lokalno stanovništvo. Zaštićene građevine koje nemaju aktivnu ulogu kod lokalnog stanovništva i od njega su izolirane, zasigurno nisu u punini svoga značenja ispunile funkciju zaštićenog kulturnog dobra. One trebaju svjedočiti o najkvalitenijim elementima kulturne baštine iz razdoblja njihova nastanka. Mogu se obnoviti kao ekskluzivna mjesta visokog turizma, ali bi se mogle obnavljati i kao mjesta u kojima se nalaze također vrijedni, a nedostajući društveno značajni sadržaji. Zaštićeni se hoteli zbog uvjeta očuvanja povijesno vrijednih značajki ne mogu u potpunosti prilagoditi potrebama hotelske industrije i njihovih turističkih proizvoda, pa se njihovo uređenje uvijek prilagođava i odstupa od uobičajenog standarda. Pri utvrđivanju prilagođenog programa sadržaja svakako bi se mogle istražiti mogućnosti ugradnje i onih sadržaja koji mogu biti društveno važni za stanovnike naselja iz okruženja.

Hotel *Grand* s perivojem i svojim središnjim smještajem u turističkom predjelu ima naglašene mogućnosti za sadržaje koji uz osnovnu hotelsku funkciju, imaju i dodatnu javnu funkciju što ne mora isključivo biti povezana s turizmom, i može biti usmjerena na zadovoljavanje potreba stanovnika okolnih naselja. Pri tome se može uočiti potencijal obnove hotela *Grand* u sklopu turističkog predjela *Kupari* za stvaranje aktivnog resursa uključenog u suvremeni život kao pokretača održivog razvoja, što uvažava kulturno-povijesne, prostorno-okolišne i društvene posebnosti prostora.

Hotel *Grand* na primjer može biti kavana, društveno okupljalište ili muzej usmjeren ne samo na turiste nego i na stanovnike okolnog područja. Perivoj kao sastavni dio povi-

jesnoga hotela može se obnoviti i također biti važan element interakcije turista i lokalnih stanovnika. Hotelske terase na Jadranu u prethodnim su razdobljima u razvoju turizma bile primjer interakcije društvenosti jer su okupljale na događaje podjednako turiste i lokalne stanovnike.

Obnovom hotela *Pelegrin*, *Kupari*, *Goričina 1* i *Goričina 2* također se mogu razmatrati mogućnosti ugradnje dodatnih sadržaja kojima se zadovoljavaju potrebe stanovnika naselja (Sl. 2.). Ipak, može se postaviti i pitanje na koji način istodobno zadovoljiti potrebe stanovnika i zahtjeve hotelske industrije. Hoteli nisu skloni miješanju gostiju sa stanovnicima iz okruženja želeći ostvariti sigurno i kontrolirano okruženje. Nadalje, jedna od značajnih prednosti turizma u Hrvatskoj jest mogućnost aktivne interakcije s lokalnim stanovnicima, što stvara slojevitost specifičnog turističkog doživljaja odredišta uz izostanak sigurnosnih poteškoća. Mogu se stoga opravdati razmišljanja usmjerena prema programiranju hotela s dodatnim, društveno važnim sadržajima za lokalne stanovnike.

Jedno od rješenja moglo bi biti u istodobnom projektiranju hotelskih građevina za dva načina korištenja. S intenzivnim korištenjem i povećanim brojem korisnika – ljeti, i s minimalnim intenzitetom korištenja s korisnicima koje pretežito čine stanovnici iz okruženja – zimi.

Integrirani razvoj stambenih i turističkih predjela ostvariv je integralnim sagledavanjem turističkih predjela i okolnih stambenih naselja, programiranjem hotelskih građevina s ugrađenim dodatnim sadržajima, kojima se osim primarnih turističkih funkcija u turističke predjele smještavaju i sekundarne funkcije koje nedostaju u okruženju, uz uspostavljanje slojevitijeg interaktivnog odnosa svih korisnika: povremenih turista i stalnih lokalnih stanovnika.

LITERATURA

1. Pavlović, N. (2014.), *Urbanističko arhitektonsko rješenje turističke zone Kupari*, Diplomski rad, mentor: Krunoslav Šmit, Arhitektonski fakultet, Sveučilište u Zagrebu, Zagreb
2. Venturini, D. (1965.), *David Finci: Dva hotela u Kuparima*, Arhitektura, no. 90, str. 45-49
3. Zhi Fang, B. (1983.), *Izgradnja turističkih objekata u Jugoslaviji*, Sveučilište u Beogradu, Arhitektonski fakultet, Doktorska disertacija, Beograd
4. *** (2008.), *Prostorni plan uređenja općine Župa dubrovačka*, Službeni glasnik Općine Župa Dubrovačka 06/2008, Mlini
5. *** (2010.), *Program za izradu UPU Kupari I*, Institut IGH d.d. Zavod za planiranje, studije i zaštitu okoliša, Odjel za urbanizam, Dubrovnik
6. *** (2010.), *UPU Srebreno I – konzervatorska dokumentacija*, Institut IGH d.d. Zavod za planiranje, studije i zaštitu okoliša, Odjel za urbanizam, Dubrovnik
7. *** (2014.), *Projekt Kupari – konzervatorski uvjeti*, Ministarstvo kulture, Uprava za zaštitu kulturne baštine, Konzervatorski odjelu u Dubrovniku, Dubrovnik
8. *** (2015.), *Prostorni plan Dubrovačko neretvanske županije*, Službeni glasnik Dubrovačko neretvanske županije 06/2003, 03/2005, 07/2010, 04/2012, 09/201 i 02/2015, Dubrovnik

AUTHORS' BIOGRAPHIES

Prof. **Krunoslav Šmit**, Ph.D, architect, University of Zagreb – Faculty of Architecture. Dissertation: Structural and functional transformation of the Osijek region – optimization of factors of sustainable development in the urban region model. Research projects: Basis of space valorization for the general theory of spatial and landscape planning, Evaluation criteria of Croatian landscapes, Spatial aspects of tourism development in the coastal area of the Adriatic Croatian.
ksmit@arhitekt.hr

Nataša Ivanišević, architect, graduated from the Faculty of Architecture of the University of Zagreb and the Faculty of Architecture of the University of Seville. She works in architectural office Yamur Arquitectura y arqueología etc. in Malaga. Co-founder and director of the architectural office Architecture and archeology Ltd. in Dubrovnik. In professional work deals with urban planning and architectural design, protection and restoration of monuments of architectural heritage.
natasa.ivanisevic@gmail.com

Nikolina Pavlović, architect. She graduated in 2014 at the Faculty of Architecture University of Zagreb with a thesis *Urban architectural solution of the tourist zone Kupari*. She lives and works in Dubrovnik.
nikolina.pavlovic@yahoo.com

TEA GORUP, University of Zagreb – Faculty of Humanities and Social Sciences, Zagreb, Croatia

DVORAC DRAŠKOVIĆ U REČICI POKRAJ KARLOVCA
SCENARIJI REVITALIZACIJE

DRAŠKOVIĆ MANOR IN REČICA NEAR KARLOVAC
SCENARIOS OF REVITALIZATION

KLJUČNE RIJEČI
dvorac
revitalizacija dvoraca
kulturno naslijeđe
Rečica, Karlovac

KEY WORDS
manor
revitalization of manors
cultural heritage
Rečica, Karlovac

Dvorac Drašković u Rečici, 13 km udaljen od Karlovca, sa svojim perivojem i gospodarskim zgradama primjer je klasicističkog ladanjskog sklopa prve polovice 19. stoljeća. Desetljećima već propada. To je maleni dvokatni dvorac, tlocrtno u obliku slova L. Tijekom njegove povijesti izmjenjivali su se brojni vlasnici, od kojih je najznačajniji grof Janko Drašković te redovnici trapisti. Pomoću prepoznatih kriterija vrjednovanja, metoda i modela, prikazat će se mogući scenariji revitalizacije – izvorni, idealni, konzervatorski, gospodarski, i naposljetku održivi. Razmotrit će se i mogući dodatni sadržaji ponude, poput mogućnosti uključivanja dvorca u mrežu kulturnih putova.

Drašković country house in Rečica near Karlovac, in continental part of Croatia, is a typical example of the neoclassicist country house from the first half of the 19th century. House with garden has been neglected for decades. The country house is a simple, two-storey building with an L-shaped ground plan. In its past it has changed many owners, the most notable were the Count Janko Drašković and Trappist monks. The goal is to present possible scenarios of revitalization from different points of view: the original, ideal, conservation, economic and sustainable scenarios. The paper discusses and elaborates possible additional facilities offers, such as the possibility of including the country house in the cultural routes network.

UVOD

Dvorac Drašković u Rečici sa svojim perivojem i gospodarskim zgradama primjer je manje klasicističke ladanjske cjeline prve polovice 19. stoljeća.[1] To je još jedan u nizu hrvatskih primjera kojima je potrebna obnova i revitalizacija kako bi ga se sačuvao od potpunog uništenja i nestanka.

Uvidom u literaturu može se ustanoviti da je dvorac u Rečici neopravdano zanemarivan. Do sada dvorac nije sustavnije istraživan i objavljivan. U literaturi se on najčešće spominje tek uz kratko objašnjenje. Istraživanje prikazano u ovom radu je objedinilo proučavanje arhivske građe i dokumentacije te obilazak terena.[2] U daljnjem tekstu sagledat će se mjestopisna, kulturno-povijesna te arhitektonska obilježja dvorca uz pomoć prepoznatih kriterija vrjednovanja, metoda i modela. Prikazat će se mogući scenariji revitalizacije iz raznih motrišta, poput izvornog, idealnog, konzervatorskog, gospodarskog i održivog.

OBILJEŽJA I VRIJEDNOSTI DVORCA

Dvorac je smješten u dolini rijeke Kupe, 13 kilometara sjeveroistočno od Karlovca. Pristupa mu se državnom cestom koja vodi do naselja Rečica, zatim ulicom Rečica koja vodi do dvorca smještenog u južnom dijelu naselja. Sklop dvorca je okružen perivojem koji ga vizualno odvaja od naselja. Prometna povezanost, prirodna obilježja prostora te gospodarska razvijenost sredine u kojem se dvorac nalazi,utječu na očuvanje i planiranje njegove revitalizacije u budućnosti.

U naselju Rečica nalazi se barokna župna crkva sv. Ivana Krstitelja[3], a sačuvano je i nekoliko tradicijskih kuća s okućnicama.[4] Ta kulturna dobra, uz dvorac Drašković, najvrjednija su ostvarenja u Rečici.

Dvorac Drašković je evidentiran 1961. godine kao kulturno dobro, a tek je 1988. godine, rješenjem tadašnjega Regionalnog zavoda za zaštitu spomenika kulture u Zagrebu, preventivno zaštićen.[5] Danas je zaštićen kao pojedinačno nepokretno kulturno dobro i upisan je u Registar nepokretnih spomenika kulture pod oznakom Z-3375.[6] Riješen spomenički status jedan je od uvjeta koji moraju bi zadovoljeni prije prijedloga revitalizacije i stvarnih zahvata na građevini.

Kulturno-povijesni kontekst jedan je od bitnih čimbenika za vrjednovanje naslijeđa. Svojim smještajem i veličinom, u odnosu na naselje Rečica, i dugom poviješću, dvorac je bio važan dio života lokalne zajednice.

Svojim imenom dvorac Drašković upućuje na prošlost svojih vlasnika.[7] Obitelj Drašković imala je golemu gospodarsku moć.[8] Istaknuti član obitelji, grof Janko Drašković, u Rečici je često boravio.[9] Uslijed financijskih neprilika 1846. godine dvorac je prodan bečkoj obitelj Herzberg, a 1899. godine dvorac dolazi u ruke trapista, redovnika iz Banja Luke. Konačno, poslije Drugoga svjetskog rata vlasnik dvorca postala je Mjesna zajednica.[10] Od 2012. godine dvorac je u privatnom vlasništvu.

Na mjestu prijašnje drvene kurije, grof Janko Drašković je 1807. godine podigao zidani dvorac te započeo s uređenjem perivoja.[11] Dvorac je jednostavna, dvokatna građevina. Tlocrtna zgrade je u obliku slova L. Ulazno pročelje odlikuje se jednostavnošću, raščlanjeno je sa sedam nejednakih prozorskih osi, s decentno istaknutim ulaznim portalom. Na pročeljima nema arhitektonsko-dekorativnih ukrasa. Na katu su se nekada nalazile stambene prostorije, dok su u niskom prizemlju bile smještene pomoćne prostorije.

Klasicistički ladanjski dvorski sklop su nekada činile brojne gospodarske zgrade unutar perivoja.[12] U doba Janka Draškovića, a prema njegovoj zamisli, perivoj je bio izveden kao „prirodni perivoj", usklađen i podređen prirodnim značajkama mjestopisnog položaja.[13] Granica između perivoja i okolnih livada i oranica ne postoji. Uz prilaznu cestu bile su zasađene gredice s cvijećem i trajnicama. Ispred dvorca, na lijevu i na desnu stranu, širili su se veliki travnjaci, dok se na početku nalazilo jezerce za kornjače te skupine stabala.[14] Pokraj dvorca nalazio se staklenik koji je srušen nakon Drugog svjetskog rata. Na suprotnu stranu, ispod prilazne ceste, pružao se voćnjak i povrtnjak. Iza dvorca, pa sve do Kupe protezao se drvored jablana te poljodjelske površine. Na padini

1 Rečica, Dvorac Drašković (2015.), u: Registar kulturnih dobara Ministarstva kulture Republike Hrvatske, pristup 25.04. 2015, online: http://www.min-kulture.hr/default.aspx?id=6212&kdId=186958683
2 Istraživanje je provedenou sklopu kolegija Revitalizacija dvoraca na Arhitektonskom fakultetu Sveučilišta u Zagrebu, kojega vodi prof.dr.sc. Mladen Obad Šćitaroci.
3 Rečica, Crkva sv. Ivana Krstitelja (2015.), u: Registar kulturnih dobara Ministarstva kulture Republike Hrvatske, pristup 25.04. 2015, online:http://www.min-kulture.hr/default.aspx?id=6212&kdId=186958651
4 Živković, 2013: 148
5 ***(s.a.): 1; *** (1988): 1-2.
6 Rečica, Dvorac Drašković (2015.), u: Registar kulturnih dobara Ministarstva kulture Republike Hrvatske, pristup 25.04. 2015, online: http://www.min-kulture.hr/default.aspx?id=6212&kdId=186958683. Registriran je pod brojemZ-3375 što znači da je nakon 1999. godine provedena revizija rješenja.
7 Draškovići su hrvatska velikaška obitelj. Pretpostavlja se da potječu iz plemena Kršelaca, premda V. Klaić drži da su podrijetlom iz plemena Mogorovića. Drašković (2015.), u: Hrvatska enciklopedija, Leksikografski zavod Miroslav Krleža, pristup 25.04.2015., online: http://enciklopedija.hr/Natuknica.aspx?ID=16185
8 U varaždinskom kraju Draškovići su posjedovali vlastelinstva Trakošćan, Klenovnik, Vinicu i Opeku sa Zelendvorom. U križevačkom kraju posjedovali su vlastelinstva Veliki Bukovec, Bisag i Hrašćinu. U okolici Zagreba bili su vlasnici Brezovice i Božjakovine, a pokraj Karlovca posjedovali su Rečicu. Draškovići su posjedovali brojne palače i kuće: palaču u Pešti, kuću u Grazu, nekoliko kuća i palaču u Varaždinu te u Zagrebu. Izvor: Kruhek, 1972: 82-95.
9 Janko Drašković (1770.-1849.) je uz Ljudevita Gaja bio pokretač hrvatskoga nacionalnoga ilirskog preporoda tridesetih godina 19. stoljeća. Autor je prve programske političke brošure napisane štokavskim narječjem pod naslovom *Disertatia iliti Razgovor darovan gospodi poklisarom zakonskim i budućem zakonotvorcem Kraljevinah naših za buduću Dietu ungarsku odaslanem*. Drašković, Janko (2015), u: Hrvatska enciklopedija, Leksikografski zavod Miroslav Krleža, pristup 25.04.2015., online: http://enciklopedija.hr/Natuknica.aspx?ID=16192#top
10 Jurčić, 1993: 61-62
11 Kruhek, 1993: 131
12 Gospodarske zgrade: majur, staje, mljekara, kovačnica, skladište plodova, stan za upravitelja i peć za opeke. Izvor: Jurčić, 1993: 63
13 Jurčić, 1993: 62; Hrvatski državni arhiv, obitelj Drašković, kutija 97, br. 41, pismo Kitaibela Janku Draškoviću 12.12.1812.
14 Jurčić, 1993: 63







Sl. 1. Dvorac Drašković; snimio N. Vranić, 1962. (izvor: Ministarstvo kulture, MK-UZKB-F, inv. br. 24500; neg. I-F-225)

Sl. 2. Glavno pročelje dvorca i dio prilazne ceste (snimila: T. Gorup, 2015.)

Sl. 3. Glavno pročelje dvorca (snimila. T. Gorup, 2015.)

Sl. 4. Općina Rečica, katastarska karta iz 1862. (izvor: Hrvatski državni arhiv, sig. HR-HDA-1421-1-9-439)

Sl. 5. Dvorac Drašković – zidani ulaz, snimio N. Vranić, 1970. (izvor: Ministarstvo kulture, fototeka, inv. br. 30415, neg. II-76237)

Sl. 6. Ulazni portal, pogled s prilazne ceste (snimila: T. Gorup, 2015.)







iza dvorca nalazio se vinograd te samoniklo i posađeno drveće. Trapisti su podigli monumentalni portal na ulazu u dvorac. Vrjednovanje i oblikovanje perivoja trebalo bi imati jednu od važnih uloga u budućim planovima revitalizacije i gospodarenja.

Prilikom istraživanja obilježja i vrijednosti dvorca potrebno je utvrditi stanje očuvanosti naslijeđa. Posebice je važno utvrditi dopušta li trenutno stanje zahvate, kakvi bi to zahvati bili te kakav bi bio način njihove izvedbe. Dvorac Drašković primjer je sustavnog zanemarivanja i neodržavanja, o čemu je pisala Anđela Horvat još 1970. godine.[15] On je već tada bio bez namjene te u gotovo ruševnom stanju, pa se pristupalo kao naslijeđu koje ne živi. U gospodarskoj zgradi bila je smještena zdravstvena stanica. Perivoj je većim dijelom nestao, a na dijelovima je u potpunosti zarastao. Sadašnje stanje (2015.) ne svjedoči o prošlosti i nekad kvalitetnom prostorno-arhitektonskom oblikovanju cijeloga ladanjskoga sklopa. Trenutačno stanje dvorca Drašković ne doprinosi unaprjeđenju mjesnog života, već postaje izvorom problema.

Smještaj u slikovitom krajoliku doline rijeke Kupe, kulturno-povijesni kontekst (obitelj Drašković i etnološka baština), arhitektonsko-graditeljska i perivojno-pejsažna obilježja ukazuju na važnost i prepoznatljivost dvorskoga sklopa na lokalnoj i regionalnoj razini.



Sl. 7. Nekadašnja gospodarska zgrada (snimila: T. Gorup, 2015.)

SCENARIJI REVITALIZACIJE DVORCA DRAŠKOVIĆ

Mogući scenariji revitalizacije povijesnih zgrada i graditeljskih cjelina, pa tako i dvorca u Rečici, velikim dijelom proizlaze iz čimbenika identiteta povijesne zgrade i njenoga pripadajućeg sklopa kojega čine pomoćne zgrade, perivoj i okolni izgrađeni ili pejsažni ambijent. Konzervatorska prostorno-pejsažna i arhitektonska studija će objediniti rezultate interdisciplinarnog istraživanja i postaviti kriterije za daljnje planerske, arhitektonske, graditeljske, perivojne i druge zahvate. Revitalizacija dvorskoga sklopa Rečica ovisi i o strategiji razvoja naselja i cijele općine, koja bi trebala naslijeđe uključiti u gospodarski, kulturni i turistički razvoj. Smjernice se razlikuju ovisno o scenariju revitalizacije, no zajedničko im treba biti zadržavanje i nadopunjavanje postojećih vrijednosti kulturnog dobra.

Ovisno o predloženom scenariju mijenjaju se metode i modeli revitalizacije kulturnoga dobra. U istraživanju scenarija revitalizacije valja promatrati mogućnosti i načine uključivanja dvorca u razvoj lokalne sredine. *Strategija kulturnog razvoja grada Karlovca 2014.-2024.* usredotočena je na grad Karlovac te ne uključuje graditeljsko naslijeđe naselja Rečica, ali spominje etnološka obilježja – tradicijsku gradnju i njegovanje starih plesova i običaja u Kulturno-umjetničkom društvu Rečica.[16] *Strategija razvoja turizma grada Karlovca 2012.-2020*. daje analizu i inventarizaciju turističkih resursa. Iako samo na idejnoj razini razvoja županije, postoji svijest o potrebi uspostave raznolike turističke ponude, unaprjeđenja mreža pješačkih, biciklističkih i poučnih staza, uređenja krajolika oko potencijalnih turističkih točaka, osnivanja muzeja, razvoja seoskog turizma, itd. Svojim povoljnim prometnim položajem dvorac u Rečici ima dobre uvjete postati dio turističke ponude Karlovačke županije. Naseljem teče rijeka Kupa, stoga bi se naglasak mogao staviti na razvoj riječnog i ribolovnog turizma. U buduću ponudu trebalo bi uključiti i lovni turizam, koji na ovom području ima dugu tradiciju. Kulturna ponuda trebala bi uključivati i druge spomenike kulture i prirode na području općine.

U *Strategiji razvoja turizma grada Karlovca 2012.-2020*. predviđena je mogućnost iskorištavanja geotermalnih izvora Rečice za zdravstveni i rekreacijski turizam.[17] Mogućnosti uključivanja u turističke tokove trebale bi postati dio plana revitalizacije. Osmišljavanjem cjelovitog plana revitalizacije postoji veća mogućnost za pronalazak investitora, poput financiranja projekata iz europskih fondova. Važna postavka suvremenog turizma kod kulturnih dobara jest njihova samoodrživost nakon obnove.

Zbog lošega građevnog stanja dvorca potrebni su opsežni zahvati obnove. Potrebno je zadržati klasicistička obilježja, pokazati razliku između autentičnih starih i dijelova nastalih novim zahvatima. Sve korištene metode i postupci trebaju poštivati postojeće vrijednosti dvorca. Perivoj treba hortikulturno obnoviti što podrazumijeva afirmaciju povijesnog perivojnog izgleda.

15 Horvat, Habunek-Moravac, Aleksić, 1970: 57

16 *** 2014: 27, 45, 57-62; http://www.karlovac.hr/news.aspx?newsID=2970&pageID=50, pristup: 17.7.2015.

17 Godine 1983. INA je u Rečici s dvije bušotine istraživala geotermalno ležište: Ka-2 i Ka-3 na razmaku od 3 kilometra. Na temelju dubinskih mjerenja temperature u navedenim bušotinama utvrđena je ležišna temperatura od 140°C protoka od 50 l/s. Geotermalnu energiju moguće je koristiti za dobivanje električne i toplinske energije, u proizvodnji papira, pasterizaciji mlijeka, plivačkim bazenima, u procesu sušenja drveta i vune, itd. Jedna je mogućnost izgradnja geotermalne elektrane Karlovac. Bakić, 2012: http://www.vecernji.hr/sredisnja-hrvatska/iskoristimo-izvore-vruce-vode-u-recici-za-grijanje-karlovca-415973[15.04.2015]



Sl. 8. Ulazno predvorje dvorca (snimila: T. Gorup, 2015.)

Konzervatorski scenarij revitalizacije

Anđela Horvat je 1970. godine predložila kako bi u dvorac, koji je tada bio iznajmljen stanarima, bilo pogodnije smjestiti manju socijalnu ustanovu koja bi sa zdravstvenom stanicom, smještenom u gospodarskoj zgradi, djelovala u skladnom dijalogu. Također je predložena obnova perivoja.[18] Lokalnoj zajednici dobro bi došao kulturni scenarij, ali je trenutno neostvariv zbog privatnog vlasništva dvorca. U prostorije dvorca mogle bi se smjestiti kulturne udruge koje djeluju na području Rečice poput *Kulturno umjetničkog društva Rečica* te *Lovačkog društva Rečica*. U dijelu dvorca moguće je smjestiti prostorije Mjesnog odbora, kao i izložbu posvećenu grofu Janku Draškoviću. Dio dvorca mogao bi se koristiti za povremena događanja. Takav bi scenarij obogatio i potaknuo društveno-kulturni život zajednice. Negativna strana tog scenarija jest upitna financijska održivost za malu općinu.

Gospodarski i održivi scenarij revitalizacije

Sadašnji vlasnik zamislio je prenamijeniti dvorac u hotel, no zbog nedostatka novca dvorac sve više i brže propada.[19] Zbog svoje prostorne organizacije, dvorac bi se mogao preurediti u hotel. Na prvom i drugom katu mogle bi se urediti smještajne jedinice, a u podrumskom prostoru ugostiteljski sadržaj. Dom zdravlja bi se u tom slučaju trebalo izmjestiti, a bivšu gospodarsku zgradu prenamijeniti u višenamjensku dvoranu gdje bi se mogla održavati razna događanja, poput konferencija, koncerata, vjenčanja i sl. Uređenjem perivoja dvorca stvorile bi se mogućnosti za odvijanje događanja na otvorenom. Obnova perivoja podrazumijeva rekonstrukciju starih šetnica te postavu poučnih tabli s objašnjenjima o povijesti dvorca i grofu Janku Draškoviću, kao i o biljnim vrstama u perivoju. Pristup perivoju treba biti javno dostupan. U njegovu stražnjem dijelu valja urediti prostor za održavanje koncerata i različitih svečanosti. Turističko korištenje dvorca zahtjeva i uređenje šireg prostora, kao i cijeloga naselja. Uređenje šetnice na obali rijeke Kupe unaprijedilo bi okolni prostor, ne samo vizualno nego i sadržajno. Zbog blizine Kupe mogu se uvesti razni sadržaji, poput pecanja i kanuinga. Moguće je uključivanje i lokalnog lovačkog društva, što bi pridonijelo razvoju lovnog turizma. U studiji *Strategija razvoja turizma grada Karlovca 2012.-2020* obližnji geotermalni izvori predviđeni su za zdravstveni i rekreacijski turizam. Korištenjem termalne vode dvorac bi kao hotel i dio rekreacijsko-zdravstvenog programa mogao naći svoju pravu afirmaciju kao mjesto smještaja posjetitelja te odvijanja sportskih i edukacijskih programa te stručnih i znanstvenih konferencija. Povezivanje dvorca Rečica biciklističkim putovima u mrežu s ostalim kulturnim i prirodnim znamenitostima i turističkom ponudom Karlovačke županije stvorili bi se preduvjeti za održivi scenarij revitalizacije danas propalog kulturnog naslijeđa.

Izvorni scenarij revitalizacije

Izvorni scenarij revitalizacije dvorca podrazumijeva vraćanje prvobitne stambene namjene. S obzirom na vlasnički status dvorca Drašković taj bi scenarij bio izvediv pod uvjetom velikog ulaganja u obnovu i kasnije održavanje. Zbog stanja u kojem se dvorac danas nalazi, male su nade u realnost takvog scenarija koji bi obnovio dvorac i neposredni ambijent, ali ne bi doprinosio razvoju lokalne sredine.

ZAKLJUČAK

Dvorac Drašković u Rečici danas je bez namjene i u jako lošem stanju. Dvorac nije primjer kulturnoga dobra visoke kategorije zaštite, ali je važan na lokalnoj i županijskoj razini kao dio kulturno-povijesnih vrijednosti i posebnosti šireg karlovačkog područja. Svako povijesno razdoblje dvorca dobilo je svojevrsni trag njegovih vlasnika. Perivoj dvorca, premda danas zapušten, čini dvorac uzornim primjerom manjega ladanjskog sklopa početka 19. stoljeća. Svojim postojanjem i mijenama dvorac Drašković svjedoči o kulturno-povijesnom razvitku ladanjske kulture i njenom 'propadanju' te o kulturi lokalne zajednice. Postupkom istraživanja, utvrđivanjem čimbenika, metoda i smjernica

18 Horvat, Habunek- Moravac, Aleksić, 1970: 57

19 Draškovićev dvorac u Rečici postaje hotel? (2007) [15.04.2015] http://novine.novilist.hr/default.asp?WCI=Rubrike&WCU=285A285A2863285F2863285A28582858285F28632890289A28632863285A2860285B285A285C28592863286328632863X

ponuđene su ideje za scenarije moguće revitalizacije dvorca. Prikazani su konzervatorski, gospodarsko-održivi te izvorni scenarij revitalizacije dvorca. Prema trenutnoj situaciji, koja bi mogla dulje potrajati, za budućnost dvorca i razvoj lokalne sredine (općine i županije) najprikladniji scenarij bi bio gospodarsko-održivi. Prema tom scenariju dvorac bi prenamjenom u hotel postao dio turističke ponudu županije, a u njegovoj blizini moguća je izgradnja društveno-kulturnih i sportsko-rekreacijskih sadržaja. Revitalizaciji dvorca treba pristupiti interdisciplinarno kako bi se osmislio detaljan plan obnove i uključivanja dvorca u gospodarski, odnosno turistički razvoj lokalne zajednice te kako bi takav projekt zaživio i održao se u budućnosti.

LITERATURA I IZVORI

1. Bakić, M. (2012.), *Iskoristimo izvore vruće vode u Rečici za grijanje Karlovca,* http://www.vecernji.hr/sredisnja-hrvatska/iskoristimo-izvore-vruce-vode-u-recici-za-grijanje-karlovca-415973 [25.04.2015]
2. Horvat, A.; Habunek-Moravac, Š.; Aleksić, N. (1970.), *Dvorci i kurije sjeverne Hrvatske – stanje i mogućnosti njihova uključivanja u suvremeni život,* Republički zavod za zaštitu spomenika kulture, Zagreb
3. Jurčić, I. (1993.), *Tragom nastanka i sudbine povijesnog perivoja Rečica grofa Janka Draškovića,* Kaj: časopis za kulturu i prosvjetu, 1, str. 61-64, Zagreb, ISSN 0453-1116
4. Kruhek,M. (1972.), *Posjedi, gradovi i dvorci obitelji Drašković,* Kaj: časopis za kulturu i prosvjetu, 11/V, str. 82-95, Zagreb, ISSN 0453-1116
5. Kruhek, M. (1993.), *Graditeljska baština Karlovačkog Pokuplja,* Matica hrvatska, Karlovac
6. Živković, Z. (2013.), *Hrvatsko tradicijsko graditeljstvo*, Ministarstvo kulture – Uprava za zaštitu kulturne baštine, Zagreb, ISBN 978-953-312-081-8.
7. *** (2012.), *Karlovac grad susreta: Strategija razvoja turizma grada Karlovca 2012.-2020.,* Turistička zajednica grada Karlovca
8. *** (2014.), *Strategija kulturnog razvoja grada Karlovca 2014.-2024.,* http://www.karlovac.hr/news.aspx?newsID=2970&pageID=50, pristup: 17.7.2015.
9. *** *Karlovac, općina Karlovac: Popis spomenika - dvorci,kurije, kašteli*, Ministarstvo kulture – Uprava za zaštitu kulturne baštine
10. *** (1988.), Rečica, Ministarstvo kulture: Uprava za zaštitu kulturne baštine, RZG 88027

AUTHOR'S BIOGRAPHY

Tea Gorup, MA in Art History, Ethnology and Cultural Anthropology received at Faculty of Humanities and Social Sciences, University of Zagreb. During her studies she participated in workshops: Multidisciplinary research of Brezovica manor complex and the Summer School of documenting and interpreting of architectural heritage in Senj. Research interests: history of architecture and the protection of tangible cultural heritage and its active use.
gorup.tea@gmail.com

TEA HORVATIN, University of Zagreb – Faculty of Humanities and Social Sciences, Zagreb, Croatia
MLADEN OBAD ŠĆITAROCI, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

DVORCI BILJE I DARDA U BARANJI
PROBLEMI I PRIJEDLOZI OBNOVE I REVITALIZACIJE

MANORS BILJE AND DARDA IN BARANJA
PROBLEMS AND RECOMMENDATIONS FOR RECONSTRUCTION AND REVITALIZATION

KLJUČNE RIJEČI
dvorac
revitalizacija dvoraca
kulturno naslijeđe
Bilje, Darda
Baranja

KEY WORDS
manor
revitalization of manors
cultural heritage
Bilje, Darda
Baranja

Na primjerima baranjskih dvorca Eugena Savojskog u Bilju i dvorca Esterházy u Dardi, ukazat će se na složenu problematiku zaštite, unaprjeđenja i revitalizacije ladanjske arhitekture dvoraca kao tipa nepokretnoga kulturnog naslijeđa. Dvorci se analiziraju u kontekstu naselja kojem pripadaju s obzirom na njegova gospodarsko-turistička, kulturno-povijesna i prometna obilježja te druge vrijednosti njegova kulturnog krajolika. Revitalizacija dvoraca promišlja se u okviru razvoja lokalne zajednice i u skladu s važećom prostorno planskom dokumentacijom. Na temelju takvog holističkog pristupa utvrđuje matrica čimbenika, kriterija, metoda, modela i tipova revitalizacije ladanjske arhitekture te u konačnici i mogući scenariji za unaprjeđenje toga tipa graditeljskog naslijeđa.

On the examples of Eugene of Savoy's manor in Bilje and Esterházy manor in Darda, both in Baranja, this research will point out the complexity regarding protection, improvement and revitalization of landscape architecture of manors as type of immovable cultural heritage. Manors are analyzed in context with the settlement which they belong to, considering their economic, touristic, cultural, historical and traffic characteristics as well as others values of their cultural landscape. The revitalization of manors is questioned within the development of the local community and according to the valid urban planning. Such holistic approach has determined a matrix of factors, criteria, methods, models and types of revitalization for landscape architecture and, finally, possible scenarios for improvement of this type of architecture heritage.

UVOD

Dvorac Eugena Savojskoga u Bilju (Sl. 1.) i dvorac obitelji Esterházy u Dardi (Sl. 2.) smješteni su Baranji (sjeveroistočni dio Hrvatske, sjeverno od Osijeka). Primjeri su to ladanjske arhitekture s velikom kulturnom, povijesnom i umjetničkom vrijednošću. Potrebna im je obnova i revitalizacija u skladu s aktivnim korištenjem. Osim što bi se sačuvala vrijedna kulturna dobra, njihovom prenamjenom unaprijedila bi se slika i kvaliteta života lokalne i regionalne zajednice. Unatoč međusobnoj udaljenosti od svega nekoliko kilometara oba dvorca posjeduju jedinstvena povijesna i arhitektonska obilježja koja valja posebno sagledati s obzirom na prirodna obilježja okolnoga prostora, prometnu povezanost, razvijenost sredine u kojoj se nalaze i druge specifičnosti koje uvjetuju njihovo očuvanje i revitalizaciju.[1]

OBILJEŽJA DVORACA – ČIMBENICI IDENTITETA

Da bi se moglo razmišljati o budućnosti kulturnoga dobra i njegovoj revitalizaciji, potrebno je utvrditi posebnosti i vrijednosti dvorca i dvorskoga sklopa – građevine same po sebi, ali i u odnosu na okolinu koja ga okružuje. Povijesno-umjetnička vrijednost ključan je čimbenik identiteta dvorca. Osim prepoznatljivosti, izvornosti i jedinstvenosti građevine, određuje ga i trenutno stanje koje je u slučaju oba dvorca nezadovoljavajuće. Unatoč tomu, kod oba dvorca zadržani su izvorni povijesni oblici kao primjeri barokne ladanjske arhitekture s pripadajućim perivojima, koji zajedno s dvorcem čine jedinstvenu prostorno-pejsažnu cjelinu. Zbog povijesne i arhitektonske vrijednosti oba dvorca su upisana u Listu nepokretnih kulturnih dobara Republike Hrvatske. Promatrajući ih u kontekstu šireg prostora vidljiva je njihova značajna uloga kao prepoznatljivih motiva lokalne sredine s obzirom na to da predstavljaju jedinstvena i kulturno-povijesno najvrjednija ostvarenja u naselju, gdje se danas nalaze.

Utvrđivanje povijesne i arhitektonske vrijednosti oba dvorca provedeno je temeljitim istraživanjem na zahtjev Općine Darda i Općine Bilje. Istraživanje je proveo Institut za povijest umjetnosti u Zagrebu, koji je 2012. objavio rezultate u konzervatorskom elaboratu za dvorac Esterházy u Dardi, a godinu poslije za dvorac Eugena Savojskoga u Bilju.

Oba dvorca nastala su početkom 18. stoljeća, na području netom oslobođenom od Turaka, a sagrađeni su na vlastelinstvima koje su njihovi vlasnici dobili od Habsburških vladara zbog ratnih zasluga i oslobođenje Slavonije od Osmanlija.

Princ Eugen Savojski, poznati vojskovođa koji je vodio austrijsku vojsku prilikom oslobađanja Slavonije od Turaka, 1707. godine dao je izgraditi svoj lovački dvorac na području današnjega Bilja.[2] Osim povijesno značajnoga vlasnika, dvorac u Bilju posjeduje veliku povijesnu vrijednost jer svojom arhitekturom svjedoči o razdoblju koje je obilježilo novo doba europske povijesti zahvaljujući konačnom porazu Turaka. Izvorno se nije radilo o ladanjskom, već o lovačkom dvorcu, odnosno o četverokrilnoj "privatnoj utvrdi" koja je spoj civilnoga i vojnoga graditeljstva (Sl. 3.).[3] Takvo rješenje dvorac u Bilju čini jedinstvenim i prepoznatljivim s obzirom na ostale primjere ladanjske arhitekture u Hrvatskoj. Pretpostavlja se da je sredinom 19. stoljeća oblikovan pejsažni perivoj oko dvorca.[4] Od nekadašnje utvrde s bastionima na uglovima danas su preostali tek ostatci opkopa.

Dvorac u Dardi građen je u nekoliko navrata od početka 18. stoljeća, a kao najkvalitetnija razvojna etapa izdvaja se barokno-klasicistička kada je izveden kao trokrilna građevina. Nekoliko kasnijih manjih zahvata nisu bitno izmijenili dominantno barokno-klasicistička obilježja dvorca. Arhitektura dvorca ne predstavlja jedinstveno rješenje kao dvorac u Bilju jer se tlocrtnom i osovinskom prostornom organizacijom nadovezuje na karakteristična barokna rješenja kakva se mogu vidjeti u Slavoniji.[5] Dovršenje 1813. godine pod vlasništvom ugarske plemićke obitelji Esterházy (Sl. 4.).[6] Kao i dvorac u Bilju, dvorac u Dardi povijesno je značajan zbog svojih vlasnika – obitelji Esterházy, Veterani i Schamburg-Lippe.

KRITERIJI ZA OBNOVU I REVITALIZACIJU DVORACA

Zamisao obnove i revitalizacije polazi od utvrđivanja identiteta naslijeđenoga dobra, a kriteriji za obnovu i revitalizaciju postavljaju se na temelju čimbenika identiteta. Cilj je

1 Mogućnosti revitalizacije dvoraca Bilje i Darda istraživani su u sklopu kolegija *Revitalizacija dvoraca* na Arhitektonskom fakultetu Sveučilišta u Zagrebu, kojega vodi prof.dr.sc. Mladen Obad Šćitaroci.
2 Žmegač, 2000.: 84
3 Botica, 2013.: 190
4 Obad Šćitaroci, 1998: 74
5 Horvat-Levaj, K. et.al., 2012: 30
6 Horvat-Levaj, K. et.al., 2012: 31





Sl. 1. Glavno pročelje dvorca u Bilju (snimila: T. Horvatin, 2014.)

Sl. 2. Glavo pročelje dvorca u Dardi (snimila: T. Horvatin, 2014.)

Sl. 3. Dvorac u Bilju – pogled iz zraka s jugoistoka (izvor: Gyrocopter Slavonija, 2014.)

Sl. 4. Dvorac u Dardi – pogled iz zraka sa sjeverozapada (izvor: Gyrocopter Slavonija, 2014.)





da se povijesnim sklopovima dvoraca ne naruše spomeničke vrijednosti te da im se omogući suvremeno korištenje koje će njihove vrijednosti nadopuniti.

Nekoliko je važnih tema koje valja razmotriti, ponajprije spomenički i vlasnički status, odnosno pravni kriterij. Oba dvorca zaštićena su kao nepokretno kulturno dobro, a perivoj dvorca u Bilju i kao spomenik parkovne arhitekture. Budući da oba dvorca imaju formalno spomenički status, on predstavlja polaznu točku za daljnje zahvate obnove i scenarije revitalizacije, čije planiranje treba od početka provoditi u suradnji s konzervatorima.

Važan preduvjet za obnovu i revitalizaciju jest riješen vlasnički status. Dvorac u Dardi u vlasništvu je Općine Darda, dok je vlasničko pitanje dvorca u Bilju trenutno u administrativnome postupku.[7]

Od važnosti za obnovu i revitalizaciju dvoraca jest stanje očuvanosti građevina i cijeloga dvorskoga sklopa. Dvorac u Bilju trenutno ima namjenu, iako neprimjerenu, koja ga ipak čuva od propadanja. Dvorac u Dardi gotovo dva desetljeća se ne koristi, prazan je i u znatno je lošijem, gotovo ruševnom stanju.

Ekononsko-financisjki kriterij najveći je problem, ne samo dvoraca u Bilju i Dardi, nego i za sve dvorce u Hrvatskoj. U doba ekonomske krize i smanjenja ulaganja u kulturne projekte s razmjerno visokim rizikom teško je naći investitore koji su voljni uložiti novac u obnovu, a bez jamstva financijske isplativosti i kasnije gospodarske održivosti.

Budući da Država nema novca za obnovu i revitalizaciju brojnoga naslijeđa u Hrvatskoj, a nema niti jasne zamisli revitalizacije kulturnog naslijeđa pa tako i hrvatskih dvoraca, izlaz se često vidi u traženju sredstava putem europskih fondova. Međutim, to je dug i mukotrpan put koji uvelike ovisi o naporima lokalne samouprave (gradova i općina). Općina Darda već godinama bezuspješno traži investitora, a u Bilju do toga koraka nije ni došlo. Jasno je da revitalizaciju dvoraca treba sveobuhvatno osmisliti: od strateške državne razine do provedbene lokalne s primjenom metoda koje će umrežiti sve „mrtve kapitale" kulturnoga naslijeđa i neiskorištene mogućnosti materijalnog, nematerijalnog i prirodnog naslijeđa širega prostora. Poželjno je zaustaviti i smanjiti gradnju novoga kada istodobno postoji naslijeđe koje propada i koje se može iskoristiti za suvremene potrebe.

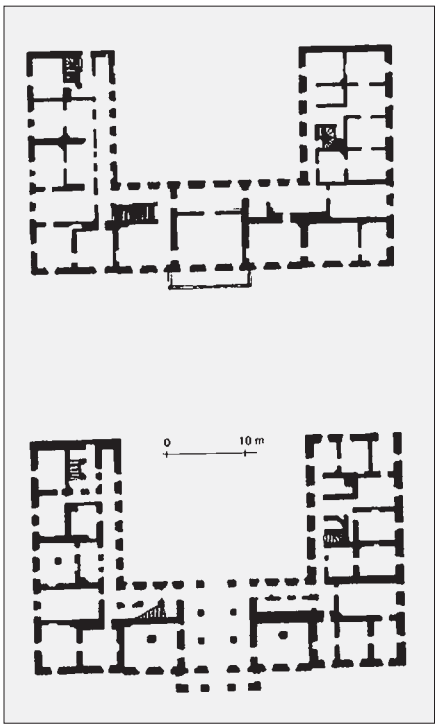
Neizostavan kriterij, koji uvjetuje revitalizaciju kulturnoga dobra, jest i prostorno-urbanistički. Da bi se stvorilo raspoloženje za dugoročne aktivnosti revitalizacije dvoraca potrebno je postaviti koncept koji ne započinje s graditeljsko-konzervatorskom obnovom dvorca i završava s njom, već polazi od prostornoga scenarija širokog obuhvata i završava s gospodarski i društveno opravdanim i održivim vizijama. Te se vizije ne smiju zaustaviti na razini pojedinaca ili lokalne sredine, već ih se mora uspostaviti barem na regionalnoj razini, a u slučaju Hrvatske barem na razini nekoliko županija. Poželjno je rješavati i sagledavati problem i izvan državnih granica.

Važan kriterij za revitalizaciju dvorca jest mogućnost njegova uključivanja u razvoj lokalne sredine. Unatoč velikom potencijalu i činjenici da se radi o jednoj od najvažnijih grana hrvatskoga gospodarstva, turizam se sporije razvijao u kontinentalnoj Hrvatskoj, osobito u Slavoniji i Baranji, zbog poslijeratnog oporavka. U *Prostornom planu Osječko-baranjske županije* iz 2010. godine predviđa se povezivanje kulturne i turističke politike što se odnosi na uključivanje kulturno-povijesnih sadržaja i graditeljskog naslijeđa u turističku ponudu.[8] Međutim, valja utvrditi je li dvorac zadovoljava kriterije za uključivanje u turističku ponudu. Osim veličine građevine i obilježja okolnoga urbanoga tkiva, moraju biti zadovoljeni kriteriji prometne dostupnosti, ambijentalne prepoznatljivosti, kulturno-povijesne umreženosti i brojni drugi važni čimbenici. Zbog blizine Osijeka, županijskoga središta, te riječnih tokova Drave i Dunava, oba naselja u kojima se nalaze dvorci, Darda i Bilje, dobro su prometno dostupni.

Na to se nadovezuje prostorno-pejsažni kriterij. Baranja posjeduju brojne prirodne i turističke mogućnosti u koje se ubraja nizinski i agrarno vrijedan prostor, područja prirodnih šuma s očuvanim biljnim i životinjskim vrstama, vodene površine te ruralno područje s kulturno prepoznatljivim tradicijskim naslijeđem. U Prostornom planu Županije ističe se potreba za očuvanjem i razvojem turističkoga prostora tako što bi se

7 Dvorac Bilje trenutno posjeduje tvrtka *Hrvatske šume*, koja ga prema dnevnom tisku namjerava prodati Osječko-baranjskoj županiji. http://www.tportal.hr/vijesti/hrvatska/67232/Barokni-dvorac-u-Bilju-propada-zbog-birokracije.html

8 Prostorni plan Osječko-baranjske županije, 2010: 237



Sl. 5. Tlocrt dvorca u Bilju – prizemlje i prvi kat (izvor: Obad Šćitaroci, M.; Bojanić Obad Šćitaroci, B., 1998: 74)

poticali specifični oblici turističke ponude s naglaskom na edukacijske, znanstvene i ekološke programe.[9] Primjer su takve specifične ponude biciklistički putovi koje prolaze Baranjom, a u budućnosti se planira povezivanjes mrežom europskih biciklističkih staza. Bilje i Darda idealna su odredišta za avanturiste, rekreativce i zaljubljenike u prirodu te bi turističkoj potražnji takvoga tipa posjetitelja valjalo prilagoditi i namjenu dvorca. Unutar toga kriterija neizostavno je uključivanje pripadajućih perivoja dvoraca u scenarije revitalizacije.

Ključno je promišljati o revitalizaciji dvorca u odnosu na ostale kulturne vrijednosti okolnoga prostora i s obzirom na same građevine, a to se odnosi na zadovoljenje kulturnoga te ujedno i povijesnoga kriterija. Blizina Parka prirode Kopački rit, kao jedinstvene turističke atrakcije, iznimno je važna za Bilje. Za Dardu bi mogao biti značajan rekonstruiran Sulejmanov drveni most iz 1566. godine, čiji su ostatci pronađeni u ribnjaku Mala Đola zapadno od dvorca. Rekonstrukcija mosta dugačkoga osam kilometara, koji je povezivao osječku Tvrđu i Dardu, doprinijela bi boljoj povezanosti Osijeka i Darde, a dvorac bi dobio na važnosti te mogućnost promidžbe.[10]

MOGUĆNOSTI REVITALIZACIJE

Postoje različiti mogući scenariji za revitalizaciju oba dvorca koji dalje uvjetuju metode i modele njihove obnove i ponovnoga korištenja. Na primjer, primjenom scenarija stambene namjene vratila bi se izvorna svrha dvorca, no ne bi se doprinijelo razvoju lokalne sredine. Poželjan je tip revitalizacije prenamjena dvorca u javnu kulturnu ustanovu poput muzeja, čime bi nedvojbeno bio unaprijeđen kulturni život sredine. Kod takvog tipa revitalizacije ostaju pitanja financijske održivosti dvorca i njega kao pokretača gospodarskoga razvoja lokalne sredine.

Na temelju prethodno iznesenih kriterija, u nastavku će biti ponuđen idealan scenarij revitalizacije koji bi ujedno bio i gospodarski održiv jer se temelji na uključivanju dvoraca u turizam uz planirano sudjelovanje u razvoju sredine. U slučaju oba dvorca predlaže se obnova građevine i perivoja metodom revitalizacije kojom bi ih se prilagodilo aktivnom korištenju. Uz restauraciju i rekonstrukciju izvornih oblika povijesne građevine, primijenila bi se i građevna prilagodba (adaptacija) uz mogućnost ugradnje/izgradnje novih dijelova. Te su metode osjetljive zbog niza ograničenja i uvjeta koje valja poštivati da ne bi narušile postojeće vrijednosti arhitekture dvorca. Potrebno je konzervirati sve povijesne nasade i sva obilježja perivojne kompozicije, rekonstruiranjem bi trebalo obnoviti nestale dijelove perivoja, a suvremeno oblikovanje primijeniti u skladu s novom namjenom.

Nova namjena, odnosno scenarij revitalizacije u slučaju dvorca u Dardi, predlaže se putem uključivanja dvorca i perivoja u turističku ponudu lokalne sredine koja bi se ostvarila primjenom svih navedenih metoda, ali s većim naglaskom na osuvremenjivanju građevine zbog aktivnoga korištenja. Takav bi scenarij uključivao osmišljavanje cjelokupne ponude dvorca koja bi osim hotelske ponude uključivala organiziranje seminara, konferencija, radionica i drugih sadržaja povezanih sa sportsko-rekreacijskim sadržajima iz neposredne okoline. Uz dvorac se nalaze dva jezera i sportsko-rekreacijski centar u sklopu kojega su kupalište, prostor za odmor i boravak u prirodi, hipodrom i drugi sportski sadržaji (Sl. 4.). Hotelske sadržaje moguće je ostvariti u svim krilima dvorca, dok bi podrumska razina mogla primiti konferencijsku dvoranu i multimedijske prostorije, a prizemnice u produžetku krila druge prateće sadržaje (Sl. 5.). Prostrano dvorište na zapadu okruženo trima krilima, kao i perivoj, povoljni su za organiziranje događaja na otvorenom. Romantičarski perivoj pruža poželjan ambijent za održavanje intimnijih svečanosti.

Sličan model revitalizacije bio bi poželjan i za dvorac u Bilju, no s drukčijim naglaskom. Budući da su dvorac i perivoj od izuzetne povijesne vrijednosti te se nalazi na rubu Kopačkoga rita, trebalo bi težiti povezivanju muzejske i znanstveno-edukacijske namjene što je zbog višekrilne organizacije dvorca ostvarivo. Znanstveno-edukacijske prostore moguće je smjestiti na podrumskoj razini, a turističke sadržaje u ostala četiri krila prizemlja (Sl. 6.). Prvi kat pogodan je za smještaj manjega muzejskoga prostora. Velik potencijal za uključivanje u takav scenarij posjeduje i prostrani perivoj čijom bi se obnovom postigla cjelovitost baroknoga sklopa. Obnovljeni perivoj poboljšao bi sliku

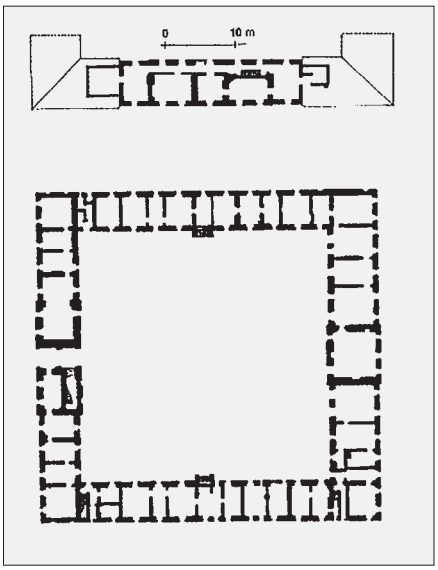
9 Prostorni plan Osječko-baranjske županije, 2010: 237.

10 *Veliki Osječki most / The Great Osijek Bridge*, Zavod za znanstveni i umjetnički rad HAZU u Osijeku, Institut za povijest umjetnosti u Zagrebu, 2015., urednik: Andrija Mutnjaković, autori tekstova: Ivana Hanič ar Buljan, Nenad Moačanin, Milan Pelc, Mladen Pešić i Ratko Vučetić. Planirana je rekonstrukcija mosta sredstvima europskih fondova. Izvor: http://www.glas-slavonije.hr/176578/3/Turski-investitori-i-EU-obnovit-ce-most-Sulejmana-Velicanstvenog [15.02.2015]

naselja i pridonio turističkoj ponudi te omogućio održavanje izobrazbe u prirodnom ambijentu. Bilje je povezano s mrežom baranjskih turističkih staza, stoga bi djelomična prenamjena dvorca s ugostiteljskim sadržajem u okviru agroturističke ponude pomogla da dvorac postane neizostavno odredište i kulturno-turistička atrakcija s muzejskom i ugostiteljskom ponudom. Oba bi dvorca trebalo povezati s ostalima u Baranji u jedinstvenu mrežu raznolike turističke i kulturne ponude toga kraja.

ZAKLJUČAK

Na temelju razmotrenih kriterija za obnovu i revitalizaciju utvrđeni su problemi koji uvjetuju, otežavaju ili onemogućuju revitalizaciju te putovi promišljanja aktivnoga korištenja dvoraca. Najveći problem jest nepostojanje konkretne strategije revitalizacije hrvatskih dvoraca i plana revitalizacije baranjskih i slavonskih dvoraca koji bi ponudili moguće i poželjne scenarije revitalizacije dvorskih sklopova i širega prostora. Bez promišljenih scenarija i prostornoga sagledavanja revitalizacije i unaprjeđenja širega prostora nemoguće je privući ulagače u provedbeno zahtjevne projekte i velike investicije. U skladu s posebnostima oba dvorca i sredine u kojoj se nalaze, predložen je jedan od mogućih scenarija revitalizacije koji se temelji na uključivanju oba dvorca u turističku mrežu regije, što bi bilo korisno povijesnim građevinama koje bi bile obnovljene i razvoju lokalne zajednice te unaprjeđenju kontinentalnoga turizma, koji je u Hrvatskoj tek u začetku.



Sl. 6. Tlocrt dvorca u Dardi – prizemlje i prvi kat (izvor: Obad Šćitaroci, M.; Bojanić Obad Šćitaroci, B., 1998: 112)

LITERATURA

1. Botica, D.(2013.), *Arhitektura 18. st. kontinentalne Hrvatske u kontekstu srednjoeuropske arhitekture – problemi istraživanja utjecaja bečke arhitekture na odabranim primjerima (Belje, Čakovec, Zagreb),* Zbornik 3. kongresa hrvatskih povjesničara umjetnosti, Institut za povijest umjetnosti, Zagreb
2. Horvat-Levaj, K.; Vučetić, R. et. al. (2012.), *Darda: Dvorac Esterhazy, Povijesno-građevinski razvoj, valorizacija i prijedlog konzervatorskih smjernica*, Institut za povijest umjetnosti, Zagreb
3. Obad Šćitaroci, M.; Bojanić Obad Šćitaroci, B. (1998.), *Dvorci i perivoji u Slavoniji – od Zagreba do Iloka*, Šćitaroci, Zagreb
4. Žmegač, A. (2000.), *Bastioni kontinentalne Hrvatske*: *prilog fortifikacijskoga graditeljstva u Hrvatskoj od 16. do 18. stoljeća*, Golden marketing / Instut za povijest umjetnosti, Zagreb
5. **** Dvorci i ljetnikovci – kulturno naslijeđe kao pokretač gospodarskog razvoja / Manors and gardens – cultural heritage as a generator of economic development*, zbornik radova međunarodnoga znanstveno-stručnog skupa, Arhitektonski fakultet Sveučilišta u Zagrebu, Zagreb, 2006., ISBN 953-6229-49-8
6. **** Suvremeno korištenje i kreativno upravljanje dvorcima, kurijama i ljetnikovcima / Contemporary use and creative management of manors, castles and villas*, zbornik radova međunarodnoga znanstveno-stručnog skupa, Arhitektonski fakultet Sveučilišta u Zagrebu, Zagreb, 2005., ISBN 953-6229-40-4
7. **** Prostorni plan Osječko-baranjske županije – plan prostornog uređenja*, Zavod za prostorno uređenje Osječko-baranjske županije, 2010
8. http://www.prostorobz.hr/dokumenti/OBZ/PPOBZ%202002/usvojeni%20plan/tekst/TEKST%20PLANA.pdf (23.10.2013.)
9. Kartuš, K. (2010.) *Barokni dvorac u Bilju propada zbog birokracije*, tportal [02.02.2014] http://www.tportal.hr/vijesti/hrvatska/67232/Barokni-dvorac-u--Bilju-propada-zbog-birokracije.html
10. Latinović, V. (2012) *Turski investitori i EU obnovit će most Sulejmana Veličanstvenog?*, "Glas Slavonije", [15.02.2015] http://www.glas-slavonije.hr/176578/3/Turski-investitori-i-EU-obnovit-ce-most-Sulejmana-Velicanstvenog

AUTHORS' BIOGRAPHIES

Tea Horvatin, MA in Art History and MA in Ethnology and Anthropology. She has participated in workshops Multidisciplinary research of castle Brezovica (2013) and Summer school of documenting and interpreting architectural heritage in Senj (2014). Main research areas: conservation, restoration and active usage of immovable cultural heritage.
teahorvatin7@gmail.com

Prof. **Mladen Obad Šćitaroci**, Ph.D, architect, full professor at Faculty of Architecture University of Zagreb, Department of Urban Planning, Spatial Planning and Landscape Architecture. He is head of research project *Heritage Urbanism.* Area of research: history of town planning, history of landscape architecture, cultural heritage and revitalization of heritage.
mos@arhitekt.hr, www.scitaroci.hr

ENRICA PETRUCCI, University of Camerino – School of Architecture and Design, Camerino, Italy
ANGELA GIOVANNA LEUZZI, University of Camerino – School of Architecture and Design, Camerino, Italy
DIANA LAPUCCI, University of Camerino – School of Architecture and Design, Camerino, Italy
ENRICO PRENNA, University of Camerino – School of Architecture and Design, Camerino, Italy

ENERGY PERFORMANCE PLANNING IN HISTORICAL CITY CENTERS
GEOCLUSTER APPROACH

PLANIRANJE ENERGETSKE UČINKOVITOSTI U POVIJESNIM GRADSKIM CENTRIMA
GEOCLUSTER PRISTUP

KEY WORDS
heritage
geocluster
energy performance
computational and parametric analysis
energy managing tool

KLJUČNE RIJEČI
naslijeđe
geocluster
energetska učinkovitost
računalna i parametarska analiza
sredstvo upravljanja energijom

The theme of energy performance planning in historical city centers is discussed, starting with an innovative vision that requires coordination and an interdisciplinary approach in order to organize and correlate existing knowledge and new information. The research aims to apply the concept of "geocluster", which includes a group of buildings, sufficiently homogeneous to be treated like a system; the studied buildings are associated through a series of indicators and parameters. The final goal is the development of a tool for managing the energy and environmental performance of the buildings/monumental heritage through computational analysis, with measurement campaigns and simulations to help understand the energy requirements of the analysed context, thus allowing to identify the best strategies and management actions.

Rad se bavi temom planiranja energetske učinkovitosti u povijesnim gradskim centrima, započevši inovativnom vizijom koja zahtjeva učinkovitu koordinaciju i interdisciplinarni pristup s ciljem organizacije postojećeg znanja i njegova povezivanja s novim, lokalno dostupnim informacijama. Cilj istraživanja jest provedbena organizacija koncepta *geoclustera* – skupine građevina/lokacija čija razina homogenosti ukazuje na mogućnost tretiranja istih kao sustava. Cilj istraživanja jest razvoj alata za upravljanje energijom i utjecajem na okoliš graditeljskog naslijeđa računalnom analizom, organiziranim mjerenjima i simulacijama, s ciljem doprinosa razumijevanju energetskih potreba analiziranog konteksta i identifikaciji kvalitetnih strategija i aktivnosti upravljanja.

EUROPEAN CITIES COMPARED					
City	Ascoli Piceno (Italia)	Merida (Spagna)	Pola (Croazia)	Komarno (Slovacchia)	Klagenfurt (Austria)
Coordinates	42°51'17"N 13°34'31"E	38°54'00"N 6°19'59.88"W	44°52'N 13°51 'E	47°45'45"N 18°07'52"E	46°37'N 14°18'E
Altitude	154 m a.s.l.	217 m a.s.l.	0 m a.s.l.	109 m a.s.l.	446 m a.s.l.
Surface Area	158,02 km^2	865,6 km^2	51,36 km^2	103,17 km^2	120,11 km^2
Population	50079 (2013)	57797 (2011)	57765 (2011)	35769 (2006)	95450 (2013)
Average Winter Temperature	5,4°C	8,9°C	6°C	–1,4°C	–3,8°C
Average Summer Temperature	23,5°C	25,8°C	23,6°C	20,6°C	18,5°C





Fig. 1 Some European cities compared

Fig. 2 Similar areas on the European regions

Fig. 3 A case study: Ascoli Piceno (Italy) – 1. Palazzo dei Capitani del Popolo; 2. Complesso di Sant'Agostino; 3. Teatro dei Filarmonici; 4. Scuola elementare Malaspina

INTRODUCTION

Today energy efficiency has become a relevant issue which is even more crucially into the question of the building heritage.

Energy efficiency has become a primary topic for professionals and the public administrators. Following the transposition of European directives regarding the energy performance of new buildings, the main problem today is undoubtedly intervene on buildings in quantitative terms but also in relation to the difficulties of working on existing ones, especially when historical and architectural characteristics are present. It's required programming non-invasive energy efficiency interventions to preserve the building's intrinsic value.

GEOCLUSTER CONCEPT

Researches aimed at energy efficiency measures are undoubtedly linked to endogenous and external characters.

A key aspect is related to the climatic context that characterizes the area of intervention. In addition to the environmental factors should be considered the socio-economic, technological and anthropic ones. To organize one's work better, is possible to identify a set of GeoClusters: for which it can be established characters' uniformity that allows defining similar intervention approaches and developing uniform guidelines.

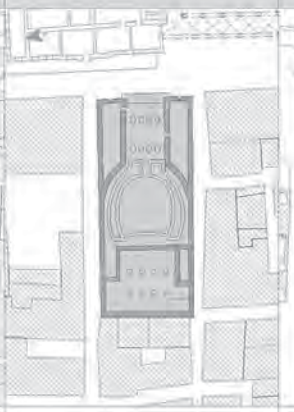
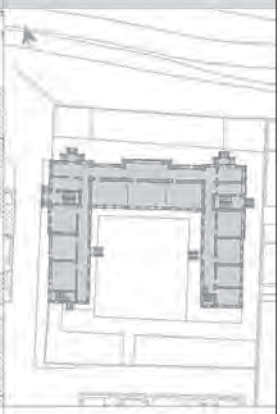
The European Commission has promoted and funded several initiatives to analyse the GeoCluster concept. It is defined as a set of cross-border areas that have strong similarities, e.g. in climatic or geographical terms, economic and cultural aspects, as well as in terms of new and existing buildings efficiency and energy behaviour, and even for building types, energy and resources cost, the gross national product (GNP).

Several GeoCluster have been identified. Taken as a whole, they involve all European regions, by grouping homogeneous areas. This approach allows taking on globalization challenges more efficiently, adapting technical solutions and Community policy instruments to the individual local contexts. The GeoCluster's identification involves the analysis and the construction of representative models of European regional contexts; so as to create a solid data infrastructure. Through the studied models, it'll be possible to locally use skills and tools for energy efficiency internationally developed, including Key performance indicators (KPI) and best practices or technologies already tested.

The GeoCluster approach aims to identify cross-border macro areas with similar characteristics, through the collection of complex data, to test the potential application of innovative technologies for buildings energy efficiency.

1 GeoClusters will support the definition of a coherent set of solutions in energy efficiency, tackling both technological and non-technological barriers and maximising the business potentials.

2 The 5 main objective for the GeoCluster creation are: Analysis of existing clusters and initiatives available at European, national and local scale; identification and characterisation of a first set of layers gathering homogeneous indicators and parameters identified during the analysis; definition of a methodology to correlate the different layers; validation of the methodology; development of a GeoCluster mapping tool to guide stakeholders and policy makers towards the implementation of energy-efficient solutions for buildings.

DETAILS OF THE CASE STUDIES				
Building name	Palazzo dei Capitani del Popolo	Complesso di Sant'Agostino	Teatro dei Filarmonici	Scuola Elementare Via dei Malaspina
Enviromental context				
Climatic zone- Degree days	D – 1698 GG	D – 1698 GG	D – 1698 GG	D – 1698 GG
Historical -Typological datas				
Era/Year of construction	post XIII sec.	post XIII sec.	1829 – 1832	XIX sec.
Building typology	Building single with courtyard	Conventual system with two cloisters	Dedicated: theater and stage	Building with three wings
Architectural typology	Bearing wall and wood structure	Bearing wall and wood structure	Bearing wall and wood structure	Bearing wall structure
Physical parameters				
Height	19,72 m ca	12,85 m ca	14,4 m ca	12 m ca
Above-ground floors	4	3	/	3
Function	Conference halls, municipal offices	Preschool and First Cycle, City Library, Museum	Disused	Elementary school
Annual use	Continuing	Continuing	/	From September to June

Tab. I

Identified a sample area, for the proper setting up of a GeoCluser it's necessary to proceed at the systematization of data on: climate, morphology of the territory, population, building types and constructive techniques, socio-economic aspects, energy consumption, etc., through the use of open source digital tools on geographical basis.

The result of data collection and analysis is a complex system based on the geographical clusters identification, that allow to develop shared operational tools aimed at improving the building stock energy efficiency, regardless of geographic location.

PARAMETERS

The evaluation parameters identification was carried out considering multiple aspects and their impact on buildings energy performances.

Parameters are grouped into three classes:

1. Descriptive Parameters include all data related to territorial and environmental layout, geometric and morphological configuration, historical data, and refurbishment interventions.

This data includes: building's identification parameters (name and code, geographic location, cadastral data); historical and typological data (construction year or period, type of building, construction technology, use classification, time of use); geometric and morphological data (height, floors, solid and void ratio, dispersing surfaces).

2. Technological Parameters group the data related to technological aspects and to the performance that refers to the construction elements classification resulting from the UNI 8290 part1. Based on this standard, we evaluated the technological features that affect the buildings' energy performance, in particular: thermal insulation, hygrometric behaviour, solar radiation, thermal inertia, efficiency and yield of plants, use of passive solar elements, presence of active solar collection elements, use of natural ventilation systems.

3. Usage Parameters refer to the buildings' use, analysing the energy consumption data through a collection and systematization of historical data relating to the incurred costs for winter heating, summer cooling, artificial lighting, the operation of machine or specialized equipment related to the function of analysed buildings.

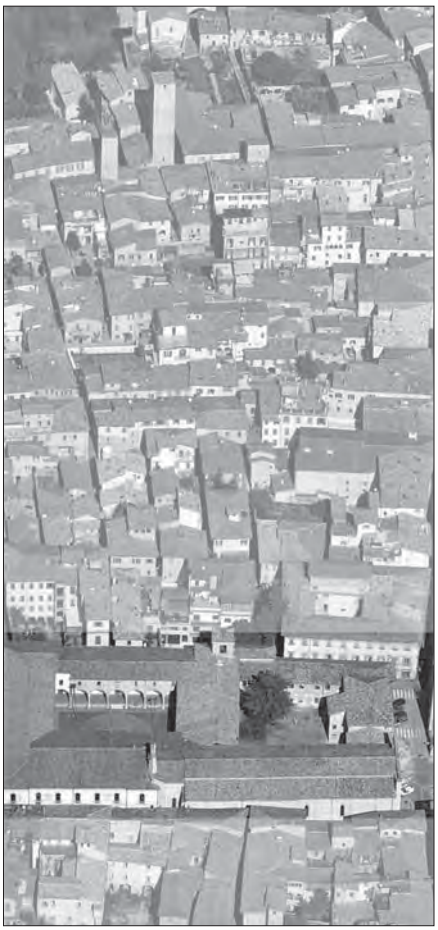


Fig. 4 View of Sant'Agostino's building

A CASE STUDY: ASCOLI PICENO (ITALY)

To test the methodology, a case study has been identified in the city of Ascoli Piceno situated in the Marche Region (Italy). The city has about 50,000 inhabitants. Its historic centre is built, almost entirely, of travertine and it's one of the most interesting in the region, thanks to its artistic and architectural heritage. At this architectural value corresponds a series of problems that need to be analysed in order to propose a programming strategy of refurbishment, aimed at the energy saving and the sustainability.

The layout of the city is closely linked to the presence of two rivers (Tronto and Castellano) that surround the old town, built in pre-Roman times in the alluvial plain created by the two water courses. About the climate aspects, we are in a sub-Apennine area, characterized by cold and wet winters with possible snowfalls and sharp temperature drops. The summers are hot and with not frequent rainfall.

The average temperature in January is 5-6°C, while in July is 24-25°C. Demographic information can be useful to determine the characteristics of the old town: there resides about 14% of the population of the entire municipality. By a specific survey, conducted in 2008, the inhabitants were mostly elderly.

Into the historic centre, one aspect should be emphasized about public buildings: there are not new buildings, if not rare cases, and most of public activities are carried out within historical - monumental complexes. These have been adapted over time to new uses through numerous unsystematic interventions. For this, many buildings still have substantial management, safety and energetic problems.

3 The main problem to improve the traditional buildings performance is that most of them are considered "hard-to-treat". The characteristic that define a traditional building also made these buildings difficult to upgrade. Conventional measures, like cavity wall insulation, loft insulation or air tightness, are not always possible to apply. Moreover, beyond the technical difficulties that could appear, the inherent characteristics of heritage buildings require specific approaches in each particular case.

4 UNI 8290/1981 'Classification of the technological system' concerns the physical elements of the building structure that can be considered basic to identify the requirements technology that result from security needs, welfare, usability, appearance, of integrability, construction, management and economy.



Fig. 5 Ascoli Piceno, sorrounding area of "Palazzo dei Capitani del Popolo". Perceived Temp. (°C), Summer scenario h. 12.00



Fig. 6 Ascoli Piceno, sorrounding area of "Palazzo dei Capitani del Popolo". Perceived Temp. (°C), Summer scenario h. 14.00

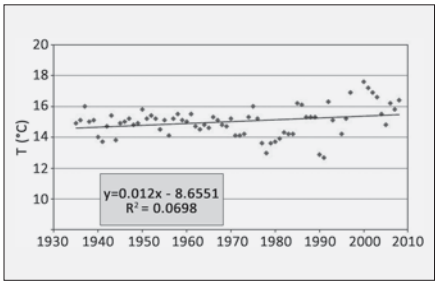


Fig. 7 Ascoli Piceno: Average annual temperature (°C) from 1935 to 2008

METHODOLOGY

The European Directive 2010/31 / EU "Buildings' Energy Performance", promotes the model of "Nearly Zero Energy Building", defined as "building with very high energetic performance" whose "energy requirements, very low or almost zero, should derive from renewable resources ". The Directive requires that the model of "nearly zero energy building" have to be applied for all new buildings, by 2020, but also that it should affect interventions on existing buildings, as long as these are "technically, functionally and economically feasible."

The application of the Directive does not directly concern "buildings and monuments officially protected for its architectural or historic values, when the requirements application involves unacceptably alter of their character or appearance". Despite the exemption granted, it cannot be excluded a large part of the housing stock by issues related to environmental and energy improvement. Therefore, it is necessary to start a research aimed at the study of appropriate energy efficiency measures, also for all that buildings with "architectural and historical value".

It must program a sustainable preservation. To do this we have to operate in a system based on best practices for the development of technologies, research and training. The guidelines proposed should be appropriate and sustainable in their local context, but should be developed in a broad and shared context achievable only through the application of GeoCluster approach.

The historical centre of Ascoli Piceno is characterized by a wide variety of building types, but has uniform materials and building technologies. In this operating environment, the main target is to conduct a census of the local architectural heritage, and classify it into broad categories as school buildings, monumental buildings, ordinary buildings, churches, etc. This allows classifying each building to study energy performance requirements on certain environmental - technological factors and management costs during use. The research aims to develop a management tool for the public administration. The tool will allow the planning of energy efficiency measures in public buildings and the development of guidelines for single planned projects.

The research is conducted through three different steps:

I) Knowledge: developed through archival analysis, surveys, diagnosis, oriented towards building a comprehensive outline of the state of the art.

II) Interpretation: through the evaluation of the collected data and virtual simulations of the scenarios analysed during the first phase.

III) Proposal: aimed at developing a tool capable of helping administrations to make decisions with regard to the cultural heritage, its preservation, and energy management asset.

CONCLUSION

This paper illustrates a research start-up phase aimed at studying historical building energy efficiency.

In this period, public administrations do not have the resources to initiate existing buildings recovery processes; we need to find new approaches to avoid the loss of the historical and artistic heritage and ensuring adequate levels of energy efficiency. The problem is increasingly urgent and it's necessary to think in terms of process and planning to make effective the use of limited financial resources. The notion of process, a term derived from technological disciplines (sequence of steps required to produce an object) is applied, in our case, to the knowledge, the conservation and the enhancement of historical public buildings in the centre of Ascoli Piceno.

The initial phase of knowledge defines the heritage identity factors (recognition, authenticity and uniqueness) through the analysis of several case studies.

For these case studies were outlined some basic criteria for intervention for a full integration of building, new features and user needs; we have defined new processes of

5 For the energy efficiency in the historical centre of Ascoli Piceno view Petrucci E.; Cocci Grifoni R. (2014): p. 790. This analysis started from an estimate of the solar radiation and a microclimate evaluation of useful parameters such as the sky view factor, shadows, and thermo-hygrometric parameters.

public management, with effects and consequences for the cultural development, environmental protection and social and economic growth.

Identified case studies have a significant behaviour, that can promote the development of a reuse strategy based on innovative technologies and integrated projects to reducing energy consumption through digital tools.

The digital tools, to support public administrators and professionals, are still in development and testing. Completed this phase, the final product will be tested by the municipality of Ascoli Piceno to validate the results and to test the possibility of applying a GeoCluster approach. In this way the tool developed can be exported to other territories that have similar characterizing factors.

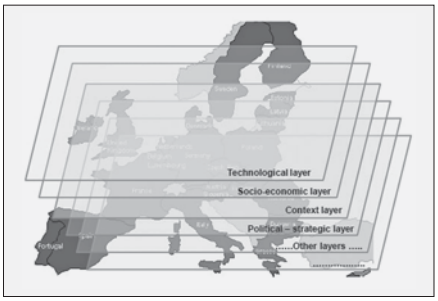


Fig. 8 "The GeoCluster mapping will not be based on fixed geographic regions, but on multiple parameters and indicators organized in homogeneous layers and sub-layers." (source: EU (2014) Final Report Summary)

BIBLIOGRAPHY

1. AA. VV. (2013), *Computational Science and Its Applications*, in: "13th International Conference, ICCSA 2013", Ho Chi Minh City, Vietnam, no. 4, pp. 359-370
2. Cestari B. (2008), *Diagnosi e riqualificazione energetica del patrimonio edilizio esistente*, in: Atti del convegno, Ferrara, no. 1, pp. 42-57
3. Della Torre S. (2010), *Sostenibilità e conservazione di fronte al mito dell'efficienza energetica*, in: "ANANKE", no. 60, pp. 135-137
4. EU (2014) Final Report Summary – GE2O (Geo-clustering to deploy the potential of Energy efficient Buildings across EU)
5. Latini G.; Cocci Grifoni R.; Tascini S. (2011), *The Representative Day Technique in the Analysis of Thermal Comfort in Outdoor Urban Spaces*. In: Bodart M. – Evrand A., *Architecture & Sustainable Development*, no. 27, pp. 397-491, Louvain: UCL Presses Universitaires de Louvain
6. Petrucci E.; Cocci Grifoni R. (2014), *Methodologies for Analyzing the Solar Energy of Historical Centres and the Identification of New Scenarios for Sustainability*, in: Atti del convegno, Bressanone, no. 1, pp. 786-795
7. Zuppiroli M.; Ambrogio K. (2013), *Energia e restauro. Il miglioramento dell'efficienza energetica in sistemi aggregati di edilizia pre-industriale, tra istanze conservative e prestazionali*, FrancoAngeli, Milano

AUTHORS' BIOGRAPHIES

Prof. **Enrica Petrucci** is an assistant professor of restoration at the University of Camerino, where she teaches "Theory and History of Restoration" and "Laboratory of Architectural Restoration". Her main area of research addresses the study of ancient buildings in the Marche Region.
enrica.petrucci@unicam.it

Prof. **Angela Giovanna Leuzzi** holds a Ph.D in architecture, and is an adjunct professor teaching "Materials and design of construction elements" at the University of Camerino. She conducts research in technological innovation in the design of building components, energy savings, the quality of built spaces, and environmental comfort.
angela.leuzzi@unicam.it

Diana Lapucci holds an undergraduate degree in architecture and is a PhD student at the University of Camerino; her research field is the computerized management of the energy efficiency of public buildings.
diana.lapucci@unicam.it

Enrico Prenna is an architect and Ph.D student at the University of Camerino; his research field is Computational Fluid Dynamic applied to Meteorological Architecture, Environmental design and Architecture for Third Countries.
enrico.prenna@unicam.it

ANKA MIŠETIĆ, University of Zagreb – Faculty of Architecture, School of Design, Zagreb, Croatia
GERAN-MARKO MILETIĆ, Institute of Social Sciences Ivo Pilar, Zagreb, Croatia
SARA URSIĆ, Institute of Social Sciences Ivo Pilar, Zagreb, Croatia

ULOGA PARTICIPACIJE U PLANIRANJU PROSTORA NASLIJEĐA
POGLED IZ DUBROVAČKE PERSPEKTIVE

THE ROLE OF PARTICIPATION IN SPATIAL PLANNING OF HERITAGE SITES
A VIEW FROM DUBROVNIK'S PERSPECTIVE

KLJUČNE RIJEČI
participacija
baština
kolaborativno planiranje
grad

U radu se analiziraju rezultati istraživanja provedenog u sklopu projekta "Baština – pokretač razvoja", provedenog kao dio IPA projekta 2013. godine u Dubrovniku. Teorijsko je polazište Habermasova teorija društva kao komunikacijske zajedice, a u području planerske prakse autori se referiraju na koncept kolaborativnog planiranja (Healey). Istraživanje je provedeno na 187 ispitanika iz Dubrovnika. Ispitanici su definirani kao akteri javnosti sukladno Bassandovoj tipologiji aktera u urbanom prostoru: ekonomski akteri, stručnjaci različitih profila i kulturni akteri. Ispitanici su naglasili ulogu medija, ali također i odgovornost lokalne vlasti koja ima obvezu informirati čime bi se unaprijedio participatorni proces na lokalnoj razini, a naglašena je i odgovornost lokalnih aktera.

KEY WORDS
participation
heritage
collaborative planning
city

In this paper authors present results of the research "Heritage – driver of development" that was conducted as a part of IPA project in 2013 in Dubrovnik. Theoretical starting points is Habermas's theory of society as communication action and in the field of planning praxis authors refer to Healey's view of collaborative planning concept. Research was conducted on 187 respondents in Dubrovnik. Respondents are defined as public actors referring to the Bassand's typology of actors in the urban space: economic actors, experts in various fields and cultural actors. Respondents emphasized the role of local media, but also the responsibility of the city government that has the obligation to inform thus improving participatory processes should be addressed at the local level and at the responsibility of local actors.

UVOD

Tema participacije već je nekoliko desetljeća prisutna i u planerskom i u znanstvenom diskursu, a danas se ona posebno osnažuje kroz koncepte socijalne održivosti[1]. U okviru planiranja, ideja se intenzivno razvija 1980.-ih i 1990.-ih, a najutjecajniji teorijski okvir na koji se referira jest Habermasova teorija komunikacijskog djelovanja. Okosnica nove paradigme građanska je javnost koju čine skupine zainteresiranih aktera te društvo kao komunikacijska zajednica u kojoj se odluke donose kroz komunikaciju, pregovaranje, interakciju[2]. Slijedom takvog koncepta participacija se afirmirala kao uključivanje većeg broja građana u politiku, ali i kao povećanje broja političkih pitanja koja su se otvarala građanima i za javnu raspravu[3].

Participativni proces povezan je s konceptom kolaborativnog planiranja, pri čemu je važno istaknuti da kolaborativno planiranje predstavlja oblik djelovanja koji je teorijski utemeljen i dio je zaokreta prema interaktivnom razumijevanju planiranja (*communicative turn*), afirmiranom 1990-ih godina[4], a usmjereno je na promišljanje o demokratskom upravljanju otvorenom prema lokalnoj zajednici.

KONCEPTUALNI OKVIR

U radu se analiziraju rezultati istraživanja participacije javnosti u planiranju razvoja Dubrovnika kao grada čiji je urbani kapital obilježen izrazitim vrijednostima baštine. Konceptualni okvir istraživanja čine dvije ideje: ideja kolaborativnog planiranja, koja je obilježila postmoderne planerske prakse i ideja javnosti kao heterogene društvene formacije koja se diferencira kroz različite aktere društvenog djelovanja. Za potrebe ovog istraživanja[5] akteri su definirani prema Bassandovoj tipologiji u urbanom prostoru[6], koja je prilagođena trima važnim akterima:

(1) Ekonomski akteri: poduzetnici, direktori, članovi i predsjednici uprava te slična zanimanja koja se u djelovanju vode logikom poslovanja i upravljanja koje donosi ekonomsku dobit.

(2) Stručnjaci različitih profila, koji rješavaju različite probleme vodeći se strukom (npr. stručnjaci za područja prostora i građenja, turizma, obrazovanja, povijesti, mora i priobalja i dr.). Riječ je o akterima zainteresiranim za profesionalnu/strukovnu afirmaciju.

(3) Kulturni akteri koji u svakodnevnom radu doprinose razvoju i/ili održavanju kulturnog sektora – kulturno-umjetničke produkcije ili kulturne baštine (glazbeni, likovni i dramski umjetnici, književnici, konzervatori, kustosi). Njima su pridruženi akteri civilnog društva organizirani u udruge radi promicanja različitih vrijednosti ili specifičnih aktivnosti (tradicijska kultura, ekologija i dr.). Riječ je o akterima zainteresiranima za promicanje specifičnih kulturnih vrijednosti i načina života.

CILJEVI

Ciljevi empirijskog istraživanja koje se prikazuje u ovome radu jesu dobiti uvide u razinu informiranosti i zadovoljstva postojećim modelima participacije u procesu planiranja razvitka te utvrditi komunikacijske kapacitete glavnih participacijskih aktera zainteresiranih za razvoj Dubrovnika.

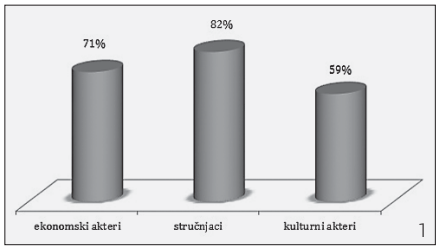
METODA

Anketno istraživanje provedeno je primjenom on-line upitnika u razdoblju od rujna do prosinca 2013. godine. Ukupno je u istraživanju sudjelovalo 187 ispitanika. Raspodjela po poduzorcima bila je sljedeća: ekonomski akteri – 76, profesionalci/stručnjaci različitih profila – 60, akteri kulturnog i civilnog sektora – 51 ispitanik.

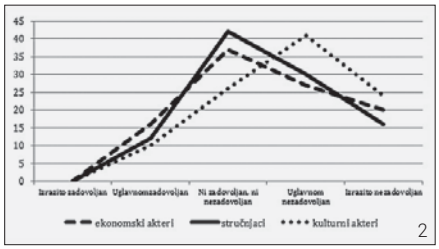
Poštujući hipotezu da je javnost socijalno heterogena formacija i da se različiti akteri na javnoj sceni pojavljuju sa specifičnim ciljevima, aspiracijama i stavovima, rezultati se ne prikazuju ukupno za cijeli uzorak, već zasebno, respektirajući posebnosti triju identificiranih skupina aktera.

1 Baker, Coaffee, Sherriff, 2007; Doak, Parker, 2005; Healey et al., 2008
2 Seferagić, 2007
3 Zeman, 2004
4 Harris, 2002
5 Istraživanje na temu provedbe participacijskog procesa na pilot području Dubrovnika dio je IPA projekta „Baština – pokretač razvoja". Nositelji su Zavod za prostorno uređenje Dubrovačko-neretvanske županije (Hrvatska) i Općina Tivat (Crna Gora).
6 Seferagić, 2007

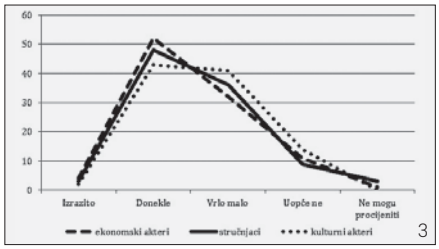
Sl. 1. Udio ispitanika koji smatraju da je dubrovačka javnost zainteresirana za informacije o gradskim razvojnim projektima (izvor: autori)



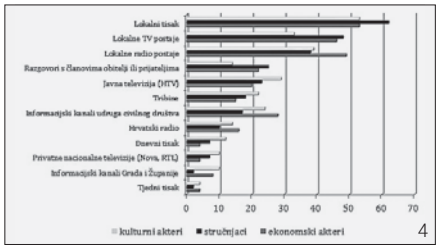
Sl. 2. Zadovoljstvo dostupnošću informacija koje javnost dobiva o gradskim razvojnim projektima (izvor: autori)



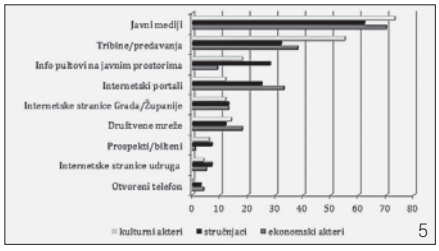
Sl. 3. U kojoj su mjeri informacije koje su dolazile do šire javnosti o gradskim razvojnim projektima potpune i vjerodostojne? (izvor: autori)



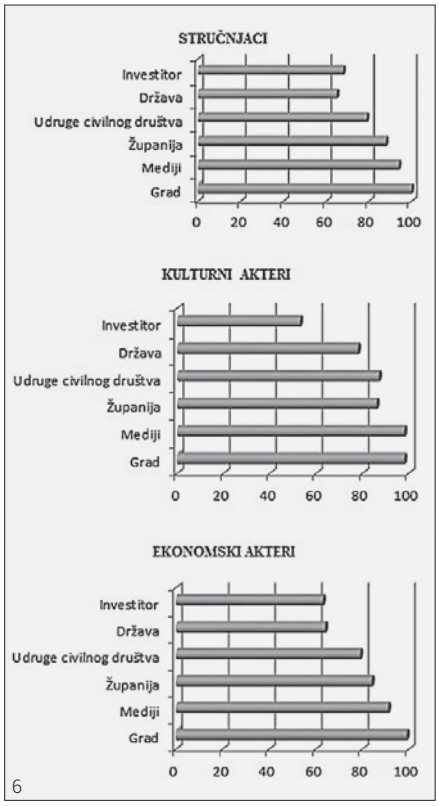
Sl. 4. Izvori koji najpotpunije informiraju javnost o gradskim projektima - % slaganja pojedinačno za svaki odgovor (izvor: autori)



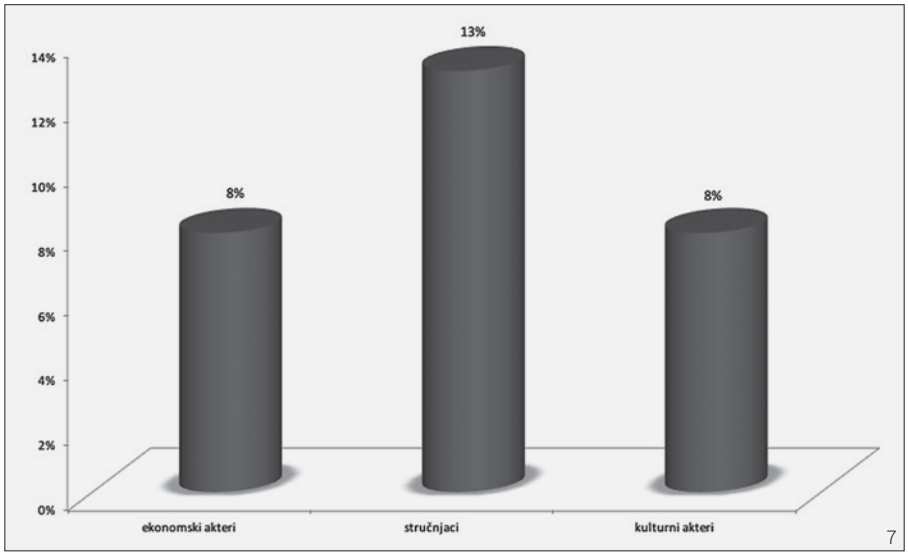
Sl. 5. Najprikladniji informacijski kanali za predstavljanje gradskih razvojnih projekata - % slaganja pojedinačno za svaki odgovor (izvor: autori)



Sl. 6. Tko bi trebao imati obvezu cjelovitog i kontinuiranog informiranja šire javnosti? - % slaganja pojedinačno za svaki odgovor (izvor: autori)



Sl. 7. Jeste li zadovoljni sa sadašnjim dijalogom između gradske uprave i građana kada je riječ o planiranju i razvoju vašeg grada? (izvor: autori)



REZULTATI

Interes javnosti, informiranje i sudjelovanje

Tema komunikacije s lokalnom zajednicom analizirana je kroz pitanja o informiranju i sudjelovanju različitih aktera zainteresiranih za baštinu. Cilj ovih pitanja bio je ispitati komunikacijske navike, stupanj zadovoljstva i povjerenja u informacije te najprikladnije komunikacijske kanale.

Prvo pitanje otkriva koliko je, po mišljenju ispitanika, dubrovačka javnost zainteresirana za informacije o gradskim razvojnim projektima. Odgovori na pokazuju različitu percepciju interesa građana, a statistička obrada potvrdila je da među skupinama aktera postoji statistički značajna razlika na razini $p<0.05$. (Sl. 1.)

Stručnjaci različitih profila iskazali su stav da je javnost u velikoj mjeri zainteresirana za informacije o razvojnim projektima, nešto manje u to su uvjereni ispitanici iz skupine ekonomskih aktera, dok je nešto više od polovine kulturnih aktera uvjereno u zanimanje šire zajednice za gradske razvojne projekte. Razmjerno je nizak udio ispitanika iz svih triju skupina koji su izrazili zadovoljstvo dosadašnjom dostupnošću informacija o razvojnim projektima, pri čemu je nezadovoljstvo dostupnošću informacija najviše izraženo kod ispitanika iz skupine kulturnih aktera (Sl. 2.)

Istaknimo ovdje da je većina informacija koja dopire do javnosti, po mišljenju kulturnih aktera, tek „donekle" ili "nimalo" vjerodostojna, što upućuje na zaključak da je komunikacijsko polje u velikoj mjeri zauzeto „nepovjerenjem" (Sl. 3.). I ispitanici iz ostalih grupa s time su suglasni, uz nešto slabiji intenzitet sumnje. Time se potvrđuje manjak povjerenja u javni dijalog, što ozbiljno narušava participacijske procese.

Odmjeravanje vjerodostojnosti medija u informiranju gradske javnosti pokazalo je nadmoć lokalnih medija (tisak, televizija i radio), kojima je u natpolovičnoj većini potvrđena legitimacija izvora koji najpotpunije informiraju javnost. Razmjerno visoko kotiraju informacijski kanali civilnoga društva, javna televizija i neformalni kanali, koji su se u redoslijedu našli ispred velikih medijskih kuća (Sl. 4.)

Može se primijetiti da neformalne mreže poput "usmene predaje" unutar zajednice mogu odigrati važnu ulogu kada institucionalne mreže nemaju zadovoljavajuće povjerenje građana.

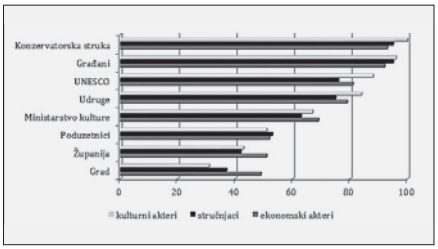
Odgovore na prethodno analizirano pitanje dobro je usporediti s mišljenjem o najprikladnijim informacijskim kanalima za predstavljanje gradskih razvojnih projekata (Sl. 5.) Iz rezultata je vidljivo da je status javnih medija kao najprikladnijih informatora neupitan. Dijelom to mogu zahvaliti dostupnosti najvećem broju građana i ustaljenim komunikacijskim navikama. Od kanala povezanih sa širenjem novih tehnologija ističu su internetski portali i društvene mreže. Na dnu ljestvice su kanali poput biltena i otvorenog telefona, za koje možemo reći da su „ograničenog dometa" jer nemaju svojstvo da u kratkom vremenu proslijede informaciju velikom broju ljudi, te internetske stranice udruga, koje prati ograničen broj korisnika.

Usporedba po grupama pokazuje veću sklonost kulturnih aktera prema neposrednoj razmjeni mišljenja – dijalogu, tribinama i predavanjima.

Važno pitanje u sklopu analize informiranja jest pitanje odgovornosti za kontinuirano i cjelovito informiranje javnosti. Rezultati pokazuju da je za sve aktere Grad najodgovornija adresa s obvezom informiranja građana. (Sl. 6.) Drugo mjesto medija potvrđuje njihovu društvenu odgovornost u procesima planiranja. Postojeće razlike u stavovima izražene među skupinama statistički su značajne na razini $p<0.05$, što govori da s njima treba i dalje računati.

Rezultati govore u prilog jednom konceptu informiranja koji nije monopolan, koji u velikoj mjeri traži aktivnost različitih sudionika: civilnoga društva, medija, investitora, države, lokalne uprave.

Podaci pokazuju da je vrlo nizak udio ispitanika koji su zadovoljni sadašnjim dijalogom između uprave i građana. Nešto više zadovoljstva zabilježeno je kod skupine stručnjaka, vjerojatno zbog toga jer je upravni sektor zakonski obvezan na suradnju i mišljenje profesija, koje su obuhvaćene uzorkom. (Sl. 7.)



Sl. 8. Važnost mišljenja pojedinih aktera za planiranje razvojnih projekata u Dubrovniku - % slaganja pojedinačno za svaki odgovor (izvor: autori)

Tko postavlja kriterije?

Odgovori na pitanje čije je mišljenje najvažnije za planiranje razvojnih aktera, pokazuju tko bi trebao imati najveći utjecaj za formiranje kriterija. (Sl. 8.)

Ocjenjujući važnost pojedinih razvojnih dionika u postavljanju kriterija, ispitanici su najveću prednost dali stručnjacima čije je uže područje interesa baština, te građanima: konzervatorskoj struci i građanima Dubrovnika, UNESCO-u i udrugama građana. Natpolovično povjerenje dobilo je i Ministarstvo kulture. U donjem su dijelu poretka institucije lokalne razine upravljanja (županija i gradsko poglavarstvo) i poduzetnici. Takav poredak upozorava na nedostatak povjerenja u lokalnu upravu, čije mišljenje o planiranju razvojnih projekta, za veliki dio ove skupine ispitanika, nije osobito relevantno. U usporedbi s drugim akterima ističe se nedostatak povjerenja u Grad od strane kulturnih aktera.

ZAKLJUČAK

U radu se nastojalo istražiti na koji način različiti društveni čimbenici sudjeluju u procesima upravljanja naslijeđem u Dubrovniku. U tu svrhu korištena je metoda anketiranja nekoliko tipova socijalnih aktera. Općenito se može reći da je upitnikom kod svih skupina utvrđeno nezadovoljstvo dosadašnjom razinom participacije i da u tom nezadovoljstvu prednjači skupina kulturnih aktera. Akteri iz kulturnog i civilnog područja su općenito kritičniji od ostalih, a razlike se pokazuju više u intenzitetu nego u smjeru stava. Vjerodostojnost medija jedan je od preduvjeta komunikacije[7]. Stoga smo kao dio strategije primjene procesa participacije u planiranju i upravljanju naslijeđem ispitivali stavove o ulozi medija kao komunikacijskog kanala. Premda se lokalni mediji smatraju najviše relevantnima, uvjerljivost medijskog posredovanja informacija narušava podatak o čestom oslanjanju na neformalne izvore informacija. Ono je uobičajeni dio komunikacije u lokalnim zajednicama, ali u slučaju lošeg, neadekvatnog i nepotpunog informiranja, te mreže mogu zauzeti mjesto formalnih i društveno odgovornih komunikacijskih kanala.

Kao što je naglašena uloga lokalnih medija, tako je naglašena i odgovornost Grada za obvezu informiranja pa je i unaprjeđivanje participacijskog procesa naslovljeno na lokalnu razinu i odgovornost lokalnih sudionika. Ispitanici su izrazili stav da je uloga Grada osigurati informacije, dok je mišljenje gradskih službi poredano daleko iza mišljenja (neovisne) struke i građana.

Povjerenje u "struku" i građane značajno je veće nego povjerenje u institucije vlasti. Stoga se ta dva razvojna aktera nameću kao stabilni partneri čije bi mišljenje moglo biti presudno za sudbinu budućih razvojnih projekata. Političari, ali i poduzetnici, svoju reputaciju mogu "popraviti" ili "steći" kroz otvoreni dijalog za koji su svi načelno zainteresirani i koji se nameće kao jedan od kriterija uspješnog upravljanja naslijeđem. Upravljanje prostornim razvojem je proces koji se nerijetko suočava s društvenim preprekama[8], a rezultati ovog istraživanja mogu doprinijeti njihovu prevladavanju ako se ugrade u modele upravljanja naslijeđem. Takvi nalazi sukladni su i s rezultatima istraživanja provedenom na uzorku stručnjaka zaposlenim u gradskim upravama[9], a potvrđuju potrebu promjene modela planiranja i upravljanja zaokretom prema participacijskom procesu kao metodi koja uzima u obzir specifičnosti pojedinih društvenih grupacija i generalno vodi smanjivanju konflikta. Na primjeru Dubrovnika može se preporučiti da se u početku proces treba osloniti na savez stručnjaka i građana, upotrebu lokalnih medija te aktiviranje Grada kao komunikacijskog moderatora i institucije zadužene da osigura protočnost potrebnih informacija.

7 Tomašić, 2010
8 Mannberg & Wihlborg, 2008.
9 Mišetić, Miletić i Ursić, 2012.

LITERATURA

1. Baker, M.; Coaffee, J.; Sherriff, G. (2007.), *Achieving successful participation in the new UK spatial planning system*. Planning Practice and Research, vol. 22*, no.* 1, str. 79-93, doi: 10.1080/02697450601173371
2. Doak, J.; Parker, G. (2005.), *Networked space? The challenge of meaningful participation and the new spatial planning in England*,Planning, Practice & Research, vol. 20*, no.* 1, str. 23-40, doi:10.1080/02697450500261699
3. Harris, N. (2002.), *Collaborative Planning: From Theoretical Foundations to Practice Forms*, in Allmendinger, PH.; Tewdwr-Jones, M. (ed.) Planning Futures: New Directions for Planning Futures, Routledge, str. 21-44
4. Healey, P.; Booher, D. E.; Torfing, J.; Sørensen, Peterson, P.; Albrechts, L. (2008.), *Civic Engagement, Spatial Planning and Democracy as a Way of Life*, Planning Theory & Practice, vol. 9, no. 3, str. 379-414, doi:10.1080/14649350802277092
5. Mannberg, M.; Wihlborg, E. (2008.), *Communicative planning – Friend or foe? Obstacle and opportunities for implementing sustainable development locally*,Sustainable Development, vol. 16, no. 1, str. 35-43, doi:10.1002/sd.325
6. Mišetić, A.; Miletić, G. M.; Ursić, S. (2012.), *Vitalni gradovi,* Institut društvenih znanosti Ivo Pilar, Zagreb
7. Seferagić, D. (2007.), *Akteri društvenih promjena u urbanom prostoru Hrvatske*, Sociologija i Prostor, vol. 45, no. 3-4, str. 361-376
8. Tomašić, A. (2010.), *Vjerodostojnost medijskih objava na javnome radiju*. Medianali, vol. 4, no. 7, str. 127-138

AUTHORS' BIOGRAPHIES

Prof. **Anka Mišetić**, Ph.D, sociologist, full professor at the Faculty of Architecture, University of Zagreb. Her research interest is mainly in the development of the social sustainability concept and re-examination of the role of different social actors in post-modern processes of urban transformation. She has published 40 scientific papers and participated in a number of projects as well as research related to quality of life and town-planning in position of project leader or researcher.
amisetic@arhitekt.hr

Geran-Marko Miletić, Ph.D in sociology at the Faculty of Humanities and Social Sciences, Zagreb University. Since 2001 he has been employed at the Institute of Social Sciences Ivo Pilar. His interests broadly concern social aspects of settlements transformation, and so far he has published about twenty scientific and professional papers.
geran-marko.miletic@pilar.hr

Sara Ursić, Ph.D, sociologist, postdoctoral fellow in Institute of Social Sciences Ivo Pilar. In 2014 she obtained Ph.D at Faculty of Philosophy in Zagreb with thesis *Socio-spatial aspects of transformation of cities' outskirts: two examples from Croatia*. Her scientific interest is in the field of urban sociology and urban planning, with emphasis on suburban and edge spaces.
sara.ursic@pilar.hr

DUBRAVKA VRANIĆ, Forma studio, Zagreb, Croatia

NOVI ZAGREB KAO NASLJEĐE
POLITIKA URBANOG RAZVOJA

NEW ZAGREB AS HERITAGE
POLITICS OF URBAN DEVELOPMENT

KLJUČNE RIJEČI
Novi Zagreb
modernistički grad
modernističko naslijeđe
prostorna baština

KEY WORDS
Novi Zagreb
modernist city
modernist heritage
urban heritage

Novi Zagreb nastao 1960-ih godina smatramo naslijeđem modernističkog urbanizma. Priopćenje ima namjeru pokazati do koje je mjere Novi Zagreb bio planirani grad. Okolnosti nastanka Novog Zagreba još uvijek su nejasne. Istraživanje je pokazalo da je Novi Zagreb bio planiran kao cjelina prije *Plana za Južni Zagreb* iz 1962. godine. U istraživanju se koristitila kombinacija metoda interpretacije arhivskih podataka i empirijska metoda intervjua s još živućim sudionicima izgradnje Novoga Zagreba. Neke studije tvrde da je izgradnja prvih građevina južno od rijeke Save, rađena bez namjere izgradnje stambenih naselja. Provedeno istraživanje ukazuje da je izgradnja tih prvih projekata s južne strane rijeke bila dio pažljivo osmišljene strategije za izgradnju modernističkoga grada. Zagreb će se usporediti s Brazilijom koja je priznata kao spomenik UNESCO-a s ciljem prepoznavanja Novoga Zagreba kao modernističkog planerskog naslijeđa i nematerijalne urbane baštine.

New Zagreb was created int he 1960s and it is a legacy of modernist urban planning. This paper examines the extent to which New Zagreb was a planned city. As the circumstances of its inception are still obscure, it is argued that it came into existence as a project for a modernist city long before the first Plan for South Zagreb in 1962. Preliminary archival research and the oral history interviews show that the majority of strategic decisions about the construction of infrastructure projects south of the river Sava, which enabled the construction of the new modernist city a decade later, were taken by local authorities in the late 1940s and early 1950s. Therefore New Zagreb should be viewed as an autonomous project whose modernist ideas contained in the 1962 Plan for South Zagreb should be recognized as a modernist heritage similarly as the plan for Brasilia, World Heritage Site, by introducing the concept of *Intangible Spatial Heritage*.

UVOD

Danas je Novi Zagreb veliko područje Zagreba južno od rijeke Save,sagrađeno prema modernističkim načelima. Bio je planiran za 250.000 stanovnika,[1] a izgrađen je velikim dijelom 1960-ih i 1970-ih godina. Nije nikada u potpunosti dovršen, a danas u njemu živi 120.000 ljudi.[2] Iako je godinama bio kritiziran kao jednoličan, bez identiteta i životnosti, a bio je i percipiran kao greška modernog urbanizma, tijekom zadnjeg desetljeća prepoznat je kao mjesto koje pruža odlične uvjete za život, što je pokazala nedavna antropološka studija.[3] Kako bi se održala i poboljšala postojeća kvaliteta življenja u današnjem poslijetranzicijskom razdoblju, koje nosi nove izazove, trebalo bi ga zaštititi. Stoga će ovo priopćenje pokazati na koji načinje planiran Novi Zagreb te koje su njegove prostorne i konceptualne vrijednosti koje treba čuvati.

Okolnosti nastanka Novog Zagreba do danas nisu razriješene. Plan za južni Zagreb iz 1962. (Sl. 1.) se pojavio gotovo desetljeće nakon početka gradnje velikih urbanih sklopova – Brodarskog Instituta (1949.)[4] i Zagrebačkog Velesajma (1955.)[5] kad je intenzivna izgradnja stanovanja južno od rijeke Save već započela (Naselje februarskih žrtava 1955., Savski Gaj, 1957.), a nakon što je prvo u cijelosti planirano naselje već bilo u izgradnji (*mikrorajon* Novi Zagreb, 1959.).

ODNOS IZMEĐU ARHITEKTURE I DRUŠTVA

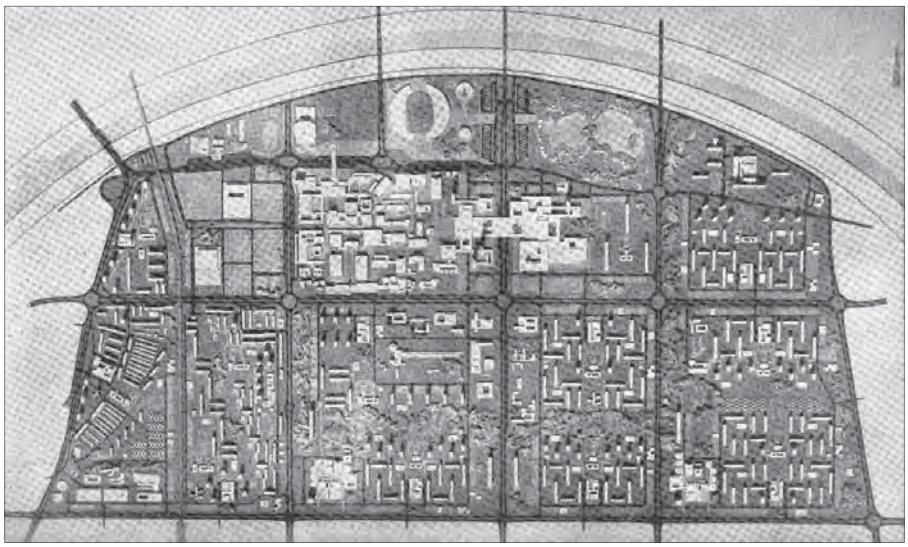
Da bismo razumjeli kako je nastao Novi Zagreb, potrebno je razumjeti odnos između *arhitekture i društva*, jer je grad najizravnija refleksija društvene stvarnosti.[6] U odnosu arhitekture i društva postoje dvije suprotne strane – prema jednoj je arhitektura percipirana kao *instrument kulture* ovisan o vanjskim realnostima kao što su socioekonomske, političke i tehnološke sile, dok je prema drugoj arhitektura predstavljena kao *autonomno stvaranje forme*, imuno na vanjske utjecaje.[7] Druga se oslanja na koncept *arhitektonske autonomije*, odnosno sposobnosti arhitekture za unutarnje istraživanje i preobrazbu svog specifičnog jezika. Iako je arhitektura autonomna disciplina, ona je istodobno određena i društvenim okolnostima, zbog čega ju Hays smještava *između kulture i forme*. Međusobna ovisnost arhitekture i društva istražena je u studiji Tahla Kaminera, gdje se dokazuje da tijekom društvenih kriza, zahvaljujući svojim idealističkim korijenima, arhitektura ima sposobnost *autonomne* preobrazbe neovisne o trenutnim društvenim okolnostima, kako bi bila sposobna za suočavanje s novom društvenom stvarnošću nakon krize. U skladu s tom tezom u ovom se priopćenju ukazuje da je Novi Zagreb bio *autonomni* projekt. Tvrdeći da je bio *projekt* ne znači da je postojao nacrt prema kojem je građen, nego da je postojala *strategija* pomoću koje je nastao.

NOVI ZAGREB – GRUPA SLUČAJNO POVEZANIH NASELJA?

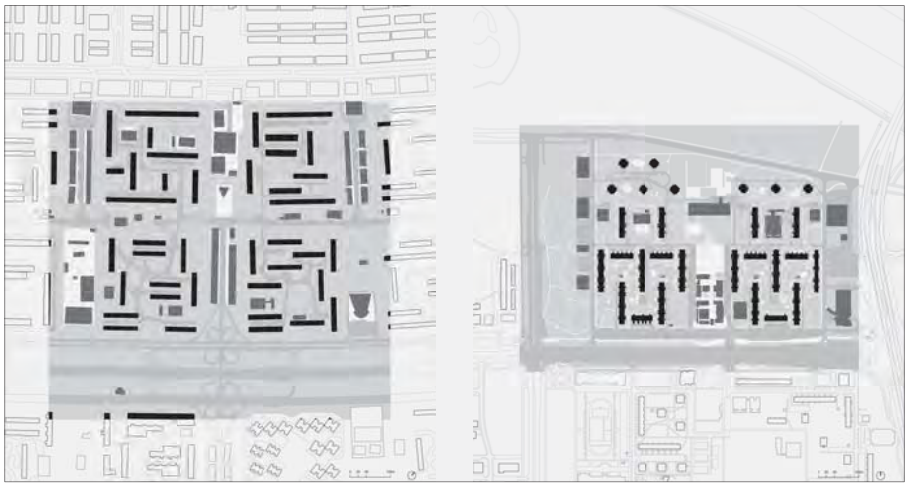
O urbanom razvoju Novoga Zagreba nije puno pisano. U dostupnoj literaturi nekoliko je studija koje se bave njegovim urbanim razvojem,[8] a studije o modernizmu i poslijeratnoj arhitekturi u Zagrebu ga ne spominju kao cjelinu. Iako studija od Gulin Zrnić pruža najopsežnijipregled njegova urbanog razvoja, ne objašnjava dovoljno jasno razloge i logiku njegova nastanka. Dok ga s jedne strane opisuje kao grad „moderne arhitekture i funkcionalističkog urbanizma»,[9] citirajući Fisher,[10] pomalo kontradiktorno nastavlja da sredinom 1950-ih, za vrijeme izgradnje Brodarskog Instituta i Zagrebačkog Velesajma, nije postojao cjelovit urbanistički plan Novoga Zagreba, niti je postojala ideja o masovnoj stambenoj izgradnji južno od rijeke Save.

Za razliku od Fischer i Gulin Zrnić, ovo priopćenje tvrdi da je izgradnja Brodarskog instituta i premještanje Velesajma bio dio *strategije* koja je pripremila okvir za buduću izgradnju modernističkoga grada, nudeći „radikalna rješenja" tadašnjoj gorućoj potrebi za stanovanjem u Zagrebu.[11] Tvrdnja da su ti prvi urbani sklopovi bili dio jednog projekta implicira da je Novi Zagreb bio osmišljen ranije, u kasnim 1940-im i ranim 1950-im godinama, zbog čega je arhivsko istraživanje fokusirano na političke odluke iz tog vremena. Razgovori sa sudionicima izgradnje Novog Zagreba, koji su još u tijeku, usmjerili su arhivsko istraživanje i omogućili jasniji uvid u logiku nastanka Novog Zagreba.[12]

1 Kolacio, 1962: 4.
2 Gulin Zrnić, 2009: 85.
3 Gulin Zrnić, 2009.
4 Kao početak gradnje navedena je 1949. godina kada je odlučeno da će Brodarski institut biti građen s južne strane Save. HR-BI-Zapisnik sa sastanka održanog u Inženjerskom projektnom Zavodu 4.11. 1949. na kojem su bili prisutni Vladimir Antolić, Kruno Tonković i Marijan Haberle.
5 Odulka o preseljenju Velesajma na jug donesena je 1954. (HR DAZG-37-NOGZ-1954/I, sig.38; Zapisnik sa 21 sjednice NOGZ, 12.1.1954. str. 3-4). Izgradnja je započela 1955. Godine (Mlinar, 2004:13).
6 Dio teksta koji slijedi je dijelom skraćena inačica dijela članka objavljenog u *Sociologija i Prostor*: Vranić, 2014., 41-67.
7 Hays,1984: 14-29.
8 Fisher (1985.); Blau, E.; Rupnik, I. (2007.); Gulin Zrnić (2009.); Bobovec, B.; Mlinar, I.; Sentić, D. (2012.); Mlinar, I.(2014.). Za detaljniju analizu vidjeti: Vranić, 2014:46-48.
9 Gulin Zrnić, 2009:61.
10 Fisher, 1985:88.
11 Nedostatak stambenog prostora bio je jedan od najvećih problema u poslijeratnom Zagrebu. Godine 1956. u Zagrebu je postojala potreba za 30.000 stanova, a broj je rasao svake godine za 4.000 stanova. Za opširniju analizu vidjeti: Vranić, (2014): 48.
12 Do sada su napravljeni intervjui s Bogdanom Budimirovim, prof. Brankom Kinclom, Nevenom Kovačevićem, prof. Borisom Magašem te Josipom i Nadom Uhlik.







Sl. 1. Idejno urbanističko rješenje južnog Zagreba, 1962., Urbanistički zavod grada Zagreba, autori: Neda Bešlić, Vojteh Delfin, Vladimir Ivanović, Grozdan Knežević, Zdenko Kolacio, Mirko Maretić, Zdenka Smolej i Josip Uhlik te suradnici (izvor: Kolacio, Z. 1962.)

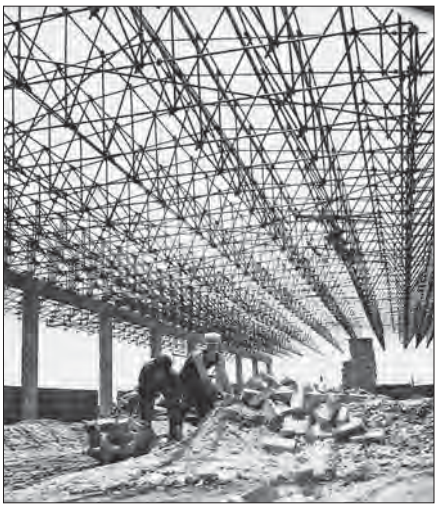
Sl. 2. Pogled na izgradnju okruglog bazena Brodarskog instituta, prije 1955., snimio: ing. Špehar (izvor: Brodarski Institut, sign. BI-B3-32)

Sl. 3. Usporedba stambenog naselja Brazilije (četiri superquadre),720x600m (lijevo) i stambenog naselja Zaprađe u Novom Zagrebu, 700x500m (desno), grafički prikaz: Dubravka Vranić

Prema sjećanjima Josipa Uhlika,[13] arhitekta koji je aktivno sudjelovao u planiranju južnog Zagreba, nakon Drugoga svjetskog rata u Zagrebu je pokrenuta velika industrijalizacija. Radništvo je dolazilo iz svih krajeva tadašnje Jugoslavije pa su se trebali izgraditi stanovi. Stoga se tražio potpuno slobodan prostor gdje bi se moglo organizirano graditi u skladu s tadašnjim mogućnostima i tehnološkim uvjetima. Grad je tada brzo donio odluku da se prijeđe Sava i da se gradi u južnom dijelu grada. Uhlik nadalje tvrdi da je Velesajam bio odlučan korak za sintagmu „Idemo preko Save." Prisjeća se da je bilo jasno da će premještanje Velesajma otvoriti mogućnost širenja grada južno od rijeke. Nekoliko studija tvrdi da je premještanje Zagrebačkog Velesajma bilo pokretač urbanog razvoja Novoga Zagreba,[14] što je u skladu s tradicijom korištenja preseljenja sajma kao instrumenta širenja na rubna područja grada.[15]

Arhivsko istraživanje je pokazalo da je prvi izgrađeni urbani sklop bio Brodarski Institut (Sl. 2.).[16] Uslijedila su daljnja četiri poteza – premještanje Zagrebačkog Velesajma (Sl. 4.), izgradnja mosta Slobode (Sl. 5.), teritorijalna podjela grada i izgradnja termoelektrane s toplanom (Sl. 6.) – o čijoj gradnji je 1953. godine odlučila gradska vlast na čelu s gradonačelnikom Većeslavom Holjevcem.[17] Taj niz naizgled nepovezanih infrastrukturnih projekata južno od rijeke Save, započetih u kasnim 1940-im, a nastavljen u ranim 1950-im godinama, omogućio je kasniju izgradnju Novoga Zagreba. Stoga će se tvrditi da je svih pet strateških poteza bio dio jednog jedinstvenog *autonomnog projekta*, iza kojeg je stajala jasna *ideja modernističkoga funkcionalnog grada.*

Tijekom povijesti Zagreb se često prilagođavao političkim promjenama. Budući da je bio rubno smješten u odnosu na centre moći, koji su bili smješteni drugdje – bilo u Beču, Budimpešti ili Beogradu – lokalne vlasti su bile prisiljene autonomno pregovarati o izgradnji grada. Od ranog 19. stoljeća, nacionalne aspiracije za neovisnost usmjerile su se u stvaranje nacionalnog kulturnog i društvenog centra – glavnoga grada – nakon čega Zagreb počinje biti percipiran kao hrvatska metropola.[18] Stoga grad umjesto da reflektira društvene okolnosti i bude instrument kulture, postaje *autonomni projekt* za promjenu društvenih okolnosti.



Sl. 4. Izgradnja Zagrebačkog Velesajama, 1956., snimio: Šime Radovčić (izvor: Muzej grada Zagreba, sign. MZG-PA-41.284)

NOVI ZAGREB – AUTONOMNI PROJEKT?

Budući da postoji velika razlika između onoga što je pisano o nastanku Novog Zagreba i pogleda ovog priopćenja, koristit će se Kaminerova teza da bi se testirala pretpostavka da je Novi Zagreb bio *autonoman* projekt.[19] U skladu s tom teorijom pretpostavlja se da je izgradnja Novoga Zagreba bila finalni korak na putu preobrazbe arhitekture koja je uslijedila nakon raspada Austrougarske Monarhije 1918. godine. Nakon Prvoga svjetskog rata Hrvatska je postala dio Kraljevine Srba, Hrvata i Slovenaca, nakon čega su uslijedila dva desetljeća političke nestabilnosti zbog sukoba između vladajuće središnje vlasti u Srbiji i Hrvatske, koja je bila gospodarski razvijeniji dio Kraljevstva. Za to vrijeme Zagreb se trebao suočiti s brzo rastućim brojem stanovnika, poslijeratnom stambenom krizom i ekonomskim posljedicama svjetske krize 1929.-1933. Te velike političke i društvene promjene pokrenule su autonomnu preobrazbu arhitekture koja je započela s povlačenjem u područje„idealnog" mijenjajući svoje procedure, metodologije i samorazumijevanje da bi se mogla suočiti s nadolazećim društvenim promjenama.[20] Redefinicija arhitekture započela je uspostavljanjem javnog arhitektonskog natječaja kao obveznog, auslijedilo je osnivanje formalnih institucija, kao što su škole arhitekture i Zavodi za urbanističko planiranje, te neformalnih kulturnih grupa. U Zagrebu se vrlo rano pojavila *funkcionalistička arhitektura* i *internacionalni modernizam* velikim dijelom zbog suradnje mladih Hrvatskih arhitekata s internacionalnim učiteljima kao što su Loos, Le Corbusier, Poelzig, Beherns. Na kulturnoj sceni, koja je bila prožeta ljevičarskim idejama i socijalno angažirana, mladi hrvatski arhitekti analiziraju stambene probleme u brzorastućoj metropoli i prezentiraju ih na IV. CIAM kongresu „Funkcionalni grad," gdje doznaju da osnovni element modernoga grada više nije zgrada, kao u tradicijskom gradu, nego *infrastruktura*. Po povratku u Zagreb ugrađuju ideje *modernističkoga funkcionalnog grada* u Regulacioni plan iz 1936. i prenose ih široj kulturnoj javnosti kroz javna predavanja i profesionalni tisak.

13 Josip Uhlik (r. 1921.) bio je jedan od najvažnijih arhitekata prilikom izrade Urbanističkog plana južnog Zagreba iz 1962. Projektirao je Zagrabački aerodrom te planirao mikrorajon Zapruđe i GUP Zagreba iz 1972.

14 Blau, E.; Rupnik, I. (2007); Bobovec, B.; Mlinar, I. i Sentić, D. (2012), str. 221.

15 Blau, E.; Rupnik, I. (2007), str. 232-233.

16 Vranić, D. (2014): 50.

17 HR-DAZG-37-NOGZ-1954/I, sig.38; Zapisnik 22. sjednice Gradskog vijeća Narodnog odbora grada Zagreba održane 25.1.1954.; Godišnji izvještaj predsjednika Narodnog odbora: O radu Narodnog odbora Grada Zagreba u 1953. godini, Zagreb, 19.1.1954.str. 44/27-28. Pogledati: Vranić, D. (2014): 51-54.

18 Rogić, 2003:17.

19 Teorija tvrdi kako disciplina arhitekture u vrijeme društvenih prevrata ciklički prolazi put preobrazbe povlačenjem od potrebe za sudjelovanjem u realnosti, nakon čega slijedi razdoblje oživljavanja u kontekstu „idealnog", prije nego je ponovno sposobna uključiti se u kontekst „realnog". Kaminer (2011)

20 Zbivanja u arhitekturi u 1920-im i 1930-im godinama opisana u tekstu prema: Radović Mahečić (2007): 17-19 i Šerman, K. (2007).



Sl. 5. Izgradnja Mosta slobode, 1958., snimio Milan Pavić (izvor: Muzej grada Zagreba, sign. MGZ-PA-41.310)



Sl. 6. Izgradnja Termoelektrane II s toplanom, Savica, 1960., snimio: Mato Pintar (izvor: Hrvatski državni arhiv, sign. HDA-P-752-013)

Hrvatski arhitekti su spremno dočekali završetak Drugoga svjetskograta uvjereni da je *funkcionalni modernizam,* odnosno model *funkcionalnoga grada* najprikladniji model za izgradnju ratom porušene zemlje. U novoj državi, socijalističkoj Jugoslaviji, *socrealizam* je bio nametan kao službeni stav. Tek nakon prekida sa Staljinom 1948. i Krležinog govora u Ljubljani 1952., ideološki pritisci na umjetnost su počeli popuštati jer se Jugoslavija, stiješnjena između Istoka i Zapada, odlučila za geopolitičku nesvrstanost.

U kratkom poslijeratnom razdoblju (1945.-1952.) hrvatski arhitekti su aktivno sudjelovali u definiranju koncepta modernističkoga grada odupirući se socrealizmu na natječaju za novi glavni grad – Novi Beograd, 1947. godine. Iako se na natječaju za dvije novobeogradske zgrade – zgradu Vlade i zgradu Centralnog komiteta zahtijevala monumentalna i reprezentativna arhitektura, većina pristiglih radova, uključujući radove hrvatskih arhitekata koji su osvojili dvije od tri prve nagrade, pokazala je modernistički zaokret prema novom diskursu moderne arhitekture, za razliku od tada prevladavajućeg socrealizma. U prvom broju časopisa *Arhitektura*, 1947. godine, Andre Mohorovičić iznio je koncept *poopćenog funkcionalizma*, implicitno sugerirajući prihvaćanje funkcionalnog modernizma kao službene poetike, što je za urbanizam značilo prihvaćanje modernističke paradigme *funkcionalnoga grada* kao prikladne reprezentacije novog društvenog poretka.[21]

Nakon popuštanja političkih pritisaka, 1952. godine, arhitektura je bila spremna suočiti se s realnošću. Te iste godine Većeslav Holjevac je postao gradonačelnik Zagreba, a Mohorovičić, gorljivi zagovornik *funkcionalnog modernizma* i aktivni sudionik u poslijeratnom urbanističkom planiranju Zagreba, napisao je tekst koji možemo smatrati prijedlogom širenja grada na jug.[22] Lokalne vlasti koje su imale iskustvo djelovanja u nestabilnim političkim uvjetima i bile svjesne nedostatka entuzijazma za širenjem Zagreba, odlučile su poduzeti strateške poteze koji će omogućiti kasniju izgradnju Južnog Zagreba. Iako je važnost gradonačelnika u provođenju projekta neupitna, za pretpostaviti je da je veća grupa intelektualaca bila uključena u njegovo osmišljavanje. Čini se da su hrvatski arhitekti, aktivni u međuratnom razdoblju, formirali autonomnu mrežu međusobnih odnosa i nadvladali režimsko protivljenje razvoju grada preko rijeke. Iako nije postojao plan na papiru dok sva *infrastruktura* za grad nije već bila izvedena na terenu, postojala je *strategija* za formiranje okvira koji će omogućiti kasniju izgradnju *modernističkoga* grada. U tom smislu Novi Zagreb može biti smatran paradigmatskim primjerom *autonomnog projekta* jer su institucije arhitekture utjelovljene u krug zagrebačkih arhitekata omogućile provedbu plana za novi modernistički grad, temeljen na ideji *funkcionalnoga grada*, zbog čega bi Novi Zagreb primjerenije bilo zvati gradom, negoli dijelom grada.

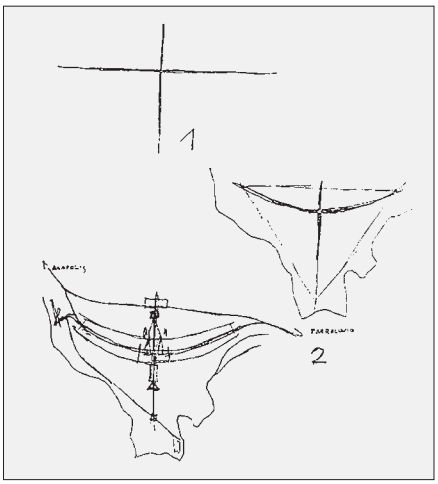
BRAZILIJA – PRIMJER ZAŠTITE MODERNISTIČKOGA NASLIJEĐA

Za razliku od Novoga Zagreba, za koji nije postojao natječaj, niti nacrt za vrijeme početka njegove izgradnje, za Braziliju je održan natječaj na kojem je pobijedio rad Lúcia Coste prema kojem je izgrađen grad u samo četiri godine.[23] *Plano Piloto* (Sl. 7.) se sastoji od monumentalne i rezidencijalne osi, a planiran je u četiri sloja koja se međusobno isprepliću: monumentalni, rezidencijalni, društveni i bukolički (pastoralni) što je nedoslovna reinterpretacija modernističkih načela *Atenske povelje* – rada, stanovanja i rekreacije. Iako su glavne reprezentativne i administrativne zgrade na monumentalnoj osi izgrađene u iznimno kratkom roku, rezidencijalni dio, čija osnovna jedinica je *superquadra*,[24] je građen tijekom duljeg razdoblja. Da bi se plan očuvao, zaštićene su njegove *konceptualne vrijednosti*, odnosno *prostorna načela planiranja*. Osim nekoliko palača uz monumentalnu os, u rezidencijalnom dijelu grada čuvaju se samo volumeni zgrada i neizgrađeni prostori, što znači da *većina zgrada* u Braziliji *može biti srušena ukoliko će njihova zamjena slijediti parametre navedene u izvornom planu*.[25] S obzirom da je Brazilija prva urbanistička cjelina koju je zaštitio UNESCO 1987. godine, na njenom primjeru možemo učiti kako štiti Novi Zagreb, čiji su *mikrorajoni* veličinom i načelima planiranja slični superquadrama (Sl. 3.). Kod superquadri, kao i kod *mikrorajona*, višestambene zgrade planirane su kao samostojeće u parku te su neizgrađeni prostori, svojevrsne „praznine", važni čimbenici kakvoće življenja u oba grada.

21 Šerman, K. (2007) Detaljnije: Mohorovičić, A. (1947), Teoretska analiza arhitektonskog oblikovanja, Arhitektura, no. 1-2, str. 6-8.
22 Mohorovičić, A. (1952): 49
23 Brazilija, kao paradigmatski primjer modernističkoga grada, građena je kao većina novoplaniranih gradova nakon Drugoga svjetskog rata na osnovu plana, obično dobivenog na natječaju koji je bio izraz političke namjere nekog društva.
24 Superquadra je četverokut približne veličine 300x300 m, omeđen s 20 metara širokim pejsažnim pojasom unutar kojega je kompozicija radikalno jednostavnih rezidencijalnih šesterokatnih lamela (12x80m), isprepletena otvorenim prostorima. Kompozicija lamela može različita ri čemu je važno slijediti nekoliko načela: da je najviše 15% izgrađenog terena i da su šesterokatnice sa slobodnim prizemljima. Pessôa, J. (2005): 86-88.
25 Pessôa, J. (2005): 84
26 Pessôa, J. (2005): 84
27 GUP danas štiti samo dovršena naselja. Pogledati rad u ovom zborniku autorica Gulin Zrnić i Vranić, "Praznine" Novog Zagreba.

ZAKLJUČAK

Da bi se omogućio budući razvoj Novoga Zagreb te unaprijedila i očuvala postojeća kakvoća življenja, potrebno ga je zaštititi od aktualnih prostornih zahvata koji ne poštuju prostornu logiku modernističkog planiranja. Zbog toga je važno razumjeti kako je Novi Zagreb nastao. Ovo priopćenje, koje je nastalo na temelju provedenog opsežnog istraživanja, pokazuje da je Novi Zagreb *autonomni* projekt nastao na osnovu modernističkih ideja *funkcionalnoga grada* ugrađenih u urbanistički plan za južni Zagreb iz 1962. Stoga ga je potrebnopromišljati kao jedinstvenu urbanu cjelinu i zaštititi kao modernističko urbanističko naslijeđe. Na primjeru Brazilije vidimo da se modernistička urbanistička baština štiti tako da se čuvaju *konceptualne vrijednosti plana i prostorna načela planiranja*,[26] *odnosno nematerijalna kvaliteta prostora koja je sadržana u samoj ideji grada*, a koju bismo mogli nazvati *nematerijalna prostorna baština.* Iako se metode planiranja Brazilije i Novoga Zagreba razlikuju, a planovi su drugačiji jer Novi Zagreb nema monumentalnog niti reprezentativnog sloja kao što ima Brazilija ili Novi Beograd, potrebno je zaštiti cjeloviti plan kojim je izložena zamisao modernističkoga grada južno od rijeke Save, a ne samo nekih njegovih naselja što je danas slučaj.[27] Stoga se predlaže uvođenje pojma *nematerijalne prostorne baštine* i njegovo ugrađivanje u zakonsku regulativu. U skladu s tim trebalo bi vrjednovati Plan južnog Zagreba iz 1962. – utvrditi koji dijelovi su izgrađeni prema planu u potpunosti ili djelomično, a koji dijelovi uopće nisu izvedeni ili su izvedeni suprotno od izvornog plana – te odrediti metode obnove, revitalizacije ili izgradnje, tako da se očuva ideja i vrijednosti modernističkog urbanističkog projekta Novog Zagreba.



Sl. 7. Plano Piloto Lúcia Coste (izvor: Stäubli, W. 1966., London: Leonard Hill Books)

LITERATURA

1. Bobovec, B.; Mlinar, I.; Sentić, D. (2012.), *Zagrebački Velesajam kao poticaj razvoju novozagrebačkog centra*, Prostor, vol. 20, no. 1 (43), str. 186-197
2. Fisher, M. (1985.), *Neke primjedbe o oblikovnim značajkama nove izgradnje u južnom Zagrebu*, Radovi Instituta za povijest umjetnosti, vol. 9, str. 88-91
3. Gulin Zrnić, V. (2009.), *Kvartovska spika – značenja grada i urbani lokalizmi u Novom Zagrebu*, Naklada Jesenski i Turk, Zagreb
4. Hays, K. M. (1984.), *Critical Architecture: Between Culture and Form*,Perspecta, no. 21, str. 14-29
5. Kaminer, T. (2011.), *Architecture, Crisis and Resuscitation: The reproduction of post-Fordism in late-twentieth-century architecture*, Abingdon, Routledge
6. Kolacio, Z. (1962.), *Južni Zagreb*, Čovjek i Prostor, no. 116
7. Mlinar, I. (2014.), *Remetinečki gaj – početak sustavne urbanizacije novozagrebačkog područja*, Centar za kulturu Novi Zagreb, Zagreb
8. Mohorovičić, A. (1952.), *Analiza historijsko-urbanističkog razvoja grada Zagreba*, vol. 287, str. 27-51, Jugoslavenska akademija znanosti i umjetnosti.
9. Pessôa, J. (2005.), *Protected by Law: The Superquadra's "Historic" Modernity*, u: F. El-Dahdah (Ed.), *Lucio Costa: Brasilia's Superquadra* (CASE, str. 78-89), Munich, Berlin, London, New York, Prestel, Harvard Design School
10. Radović Mahečić, D. (2007.), *Modern Architecture in Croatia 1930s*, Zagreb, Institute of Art History, Školska knjiga, Zagreb
11. Šerman, K. (2007.), *The new reality and the phenomenon of abstraction: on some aspects of Croatian Architecture in the 1950s and 1960s*, Architektúra&urbanizmus, Journal of Architectural and Town-Planning Theory, no. 41, str. 135-146
12. Vranić, D. (2014.), The Resistance of Architecture to Politcal Regime(s): The Case of Novi Zagreb, Sociology and Space, vol. 52, no. 1 (198), str. 41-67

AUTHOR'S BIOGRAPHY

Dubravka Vranić, architect, studied architecture at the University of Zagreb, Faculty of Architecture, and the Berlage Institute, Rotterdam, from which she graduated in 2005. She is currently a Ph.D candidate at the Faculty of Architecture, Ljubljana, with the dissertation about New Zagreb and works as a practicing architect in FORMA studio. She worked as an assistant at the Faculty of Architecture in Zagreb from 2006 to 2010. With her colleagues, she won several architectural competitions.
dubravkavranic@gmail.com

ANNA PECZE, Corvinus University of Budapest – Department of Urban Planning and Design, Budapest, Hungary

SOME TWIN-TOWNS IN THE HABSBURG EMPIRE
EVOLUTION, PRESERVATION AND REVITALIZATION

NEKOLIKO DVOJNIH GRADOVA HABSBURŠKE MONARHIJE
POVIJESNI RAZVOJ, OČUVANJE I REVITALIZACIJA

KEY WORDS
twin-town
the river Tisza
morphology
urban-architectural protection
main street
KLJUČNE RIJEČI
dvojni gradovi
rijeka Tisa
morfologija
urbanističko-arhitektonska zaštita
glavna ulica

Twin-town is a specific urban development phenomenon of Central Europe and broader geographical context. The term applies to towns on two sides of a river, which are connected historically, functionally and visually. Twin-towns along the river Tisza, developed in symbiosis, acquired the ability to complete each other with the success of avoiding the inability to live independently. The most characteristic examples of twin-towns are small towns, whereas the connection here comes to the strongest expression. The specialty of twin-towns' morphology is formed especially by two factors: the protection of settlements from floods and the towns' basic need to build a connection across the river.

The urban-architectural protection, but at the same time finding a framework which will allow these towns to evolve organically, is the fulcrum of this presentation, which will contain characteristic examples.

Dvojni grad jest specifičan oblik urbanog razvoja karakterističan za središnju Europu i širi zemljopisni kontekst. Termin se primjenjuje za povijesno, funkcionalno i vizualno povezane gradove nastale na nasuprotnim stranama rijeke. Dvojni gradovi uz rijeku Tisu razvijani u simbiozi, razvili su sposobnost međusobnog dovršavanja uz uspješno izbjegavanje nemogućnosti da funkcioniraju neovisno jedan od drugog. Prepoznatljivi primjeri dvojnih gradova jesu manji gradovi, s obzirom da je kod takvih slučajeva međusobna povezanost cjelina najizraženija. Posebnost morfologije dvojnih gradova nastaje utjecajem dvaju čimbenika – potrebom naselja da se zaštiti od poplava te potrebom za gradnjom poveznice preko rijeke. Urbanističko-arhitektonska zaštita, uz istodobni pronalazak okvira koji će dopustiti njihov organski razvoj uporište je priopćenja koje će sadržavati karakteristične primjere preuzete iz doktorskog istraživanja koje je u tijeku.

INTRODUCTION

The paper aims to analyze the urban development of twin towns along the river Tisa.

The term twin towns must be strictly differentiated from the term "sister cities". Namely the second is a form of legal and social agreement between towns or cities that has no effect on the urban development process. In Hungary one of the best-known twin-towns was Budapest. A new period was launched in 1873, when three towns were united. The union of Buda with Óbuda and Pest did not cause radical changes in their national situation, as they evolved in symbiosis, and had the privileges associated with the royal seats.

Twin-towns are geographically adjacent and closely interconnected. The connection was usually generated by the trade roads. When the river is the obstacle of the flow of trade, ports must be established on both sides of the river. That has brought about the development of the twin-towns along the river Tisa.

TWIN-TOWNS IN GENERAL

The phenomenon of twin-town is a specific form of urban development in Central Europe and beyond. The term means two towns on both sides of a river, which are connected historically, functionally and visually. Twin-towns along the river Tisa developed in inter-relationship acquired the ability to complete each other. Most of them shared a common castle, or port but there is many examples indicating that in earlier times some of these "twins" had been a single settlement. Whatever the primary feature of twin-towns was they depend on each other and succeed to maintain inter-connection, because they would be unable to live independently.

The most characteristic examples of twin-towns are small towns as the symbiotic lifestyle here has the strongest expression. Since the research is focused on a specific type of settlements that is characteristic for the Great Hungarian Plain, the twin-towns get specific meaning. These categories of towns are onetime „farmer-towns" and „market-towns"[1].

SMALL TOWNS – MARKET TOWNS – SUB-CENTERS

The process of urbanization is just formal in many cases. In the 60's Mendöl, Tibor defined the characteristics that determine the town. His definition says that the criteria that give to the settlement central function are that the settlement must intensively exploit the area and perform specialized activities.[2] The question must be asked, whether the central role is the single and overarching criterion in assessing the rate of urbanization. Martin Niedermeyer said that the differentiated inner spaces, the level of urbanization and the defined town core are of the same importance.[3]

Erdei, Ferenc (1939) and Mendöl, Tibor (1936) studied the issues of the settlement network of the Great Plain. Their statements are still valid and characteristic for the centers and sub-centers of the Great Plain. The settlements embodied the fine combination of structurally smaller urban components and agricultural characteristics. The settlements in the Great Plain could be easily divided into zones not only morphologically but socially too.[4] (Fig. 1)

The first fragment is characteristic for the central areas formed by multi-storey or one-two story buildings. This building form indicates the social status of the inhabitants. The second part is where the compact street view is dissolving but the buildings are connected with built fence. The third part is the area of freestanding houses. The inhabitants here are mostly peasants.

Especially interesting fact about small towns is that nowadays in the centralised countries economic and commercial developments are attracted to large urban settlements instead of sub-centers. Therefore the small-town category gets less attention, although characteristics of the traditional town can be easily assessed in them. As a result, the small town category becomes obsolete, it slowly loses its beauty which lies in the easy readability of the town.



Fig. 1 Fragments of the main street (Pecze, 2015)

1 There is a slight difference between farmer-town and classical market town. Both were typical in the Great Plain, but market towns were sub-centers of the sporadic settlement network of the Great Plain. The difference is visible on the street network of the settlements. While the centers of both were built up with single-story houses which gradually transformed into freestanding buildings, the position of the main street was different, because in the market towns the trade routes determined the line of main streets. In other words, the market town's main street directly connected the town centre with the national trade roads.

2 Mendöl, 1963: 11

3 Niedermeyer, Martin made a research in 2002 where he analyzed 12 small towns and their definition in German literature. The conclusion was that the central role occurred in many cases but the settlement structure and morphology were equally important.

4 Erdei, 1939: 227-234; Mendöl, 1936: 270-275. While Erdei approached the topic from sociological and economic aspects, Mendöl analyzed the relationship between town and the landscape. Based on the above-mentioned approaches the agriculture was the key element in development of the urban character.

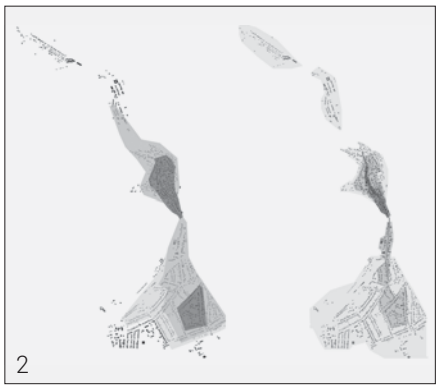
Fig. 2 The development of Tokaj and the zonal pattern of the settlement (Pecze, 2015)

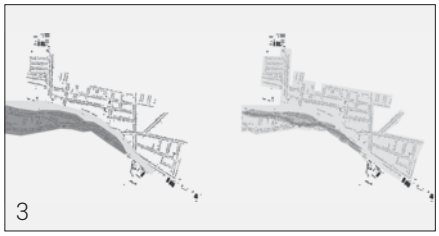
Fig. 3 The development of Rakamaz and the zonal pattern of the settlement (Pecze, 2015)

Fig. 4 The development of Csongrád and the zonal pattern of the settlement (Pecze, 2015)

Fig. 5 The development of Szentes and the zonal pattern of the settlement (Pecze, 2015)

Fig. 6 The development of Magyarkanizsa and the zonal pattern of the settlement (Pecze, 2015)


2


3


4

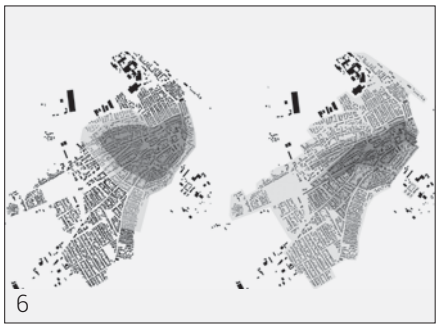
Fig. 7 The main street before and after the transformation (source: http://www.szentesinfo.hu/mozaik/2009/szemle/12-14.htm

Fig. 8 The development of Törökkanizsa and the zonal pattern of the settlement (Pecze, 2015)

Fig. 9 The development of Óbecse and the zonal pattern of the settlement (Pecze, 2015)

Fig. 10 The development of Törökbecse and the zonal pattern of the settlement (Pecze, 2015)

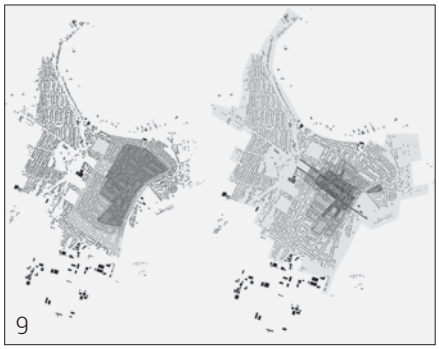

5


6




7


8


9


10

Therefore, the main goal of this research is to prove the hypothesis that "the main street is the mirror of the town". The main street is not only the town's cultural imprint, but its soul, the concentration of central functions, shops and the most of the hospitality. It makes the natural and social factors that formed the settlement visible[5]. With detailed research of the main street the structure, development, changes in the history and everyday life of the settlement can be recognized. The main street in the role of mirror appears in several meanings.

The study builds on the hypothesis that analyzing the main street, the main artery, the soul, the essence of the settlement would be discovered. The town's main street reflects the architectural image of the city, shows how the various natural and social factors affected to the development of the settlement. Moreover, it presents the architectural character, the cultural habits of the population, the history and appearance and thereby economic and social position of the residents.

Therefore four pairs of towns were selected to be analized:

TOKAJ – RAKAMAZ

The northernmost pair lies at the confluence of Bodrog and Tisza. According to sources in the 15th-16th century Tokaj was one of the market-towns of the Great Plain. Tokaj has more defined center than Rakamaz and the zonal pattern of the settlement is complete, the building line of the street follows the rule of the zonal pattern. The development of the settlement is readable on a walk through the main street.

Tokaj developed from two cores(Fig. 2). The streetview represents both the architectural lines and the most ancient parts of the town, too. That means that in the center the streetview follows the rule of unbroken row that somewhere becomes interrupted depending on the rank of the onetime settlement core. In other words, the northern settlement core forms the real town center, that is why the street view near to the central square is stricktly unbroken emphasized by story houses. In contrast the southern core was the second in the hierarchy and the pattern here started from an interrupted row tand is gradually transforming into freestanding houses.

Rakamaz has no defined town center, the main street takes over the role of central square. Since the activities are not concentrated at one place but are scattered on almost the whole length of the settlement there are no need for story houses, therefore this zone of traditional small towns is missing in this case (Fig. 3).

Even though the settlement is separated into two parts by the railway, the integrated core of the town is recognizable as well as the development process of the settlement.

CSONGRÁD – SZENTES

The second analized pair lies at the confluence of Körös and Tisza. Focusing on the size and morphology of the settlements the differences are significant compared with the previous pair. As a result the morphology is more complex and the zonal pattern is more emphatic[6].

Although the small towns escaped the wave of building in the 20th century, the illustration shows that both towns had their share of it. Thus the zonal pattern of the settlements and the traditional morphology of the towns are partly destroyed.

The central core of Szentes is well-marked with story buildings. That is followed by storey houses that form a compact street view, which is gradually transforming into a line of freestanding houses (Fig. 4). As it was mentioned earlier the morphology of the town is influencedby the housing estate built in the 20th century. In Szentes there are 3 points where the housing estate has remade the morphology. (Fig. 5). The character of the traditional small town has dissappeared. The compact street view is changed by a cube and parking places.[7]

The situation is similar in Csongrád. The centre is characterized by compact street view formed by story houses. The gradulal transformation from compact street view

5 "Main Street" is the colloquial name of the most important street of the town, but often also the official name, too. It reflects the characteristic factors which form the settlement, which make its history, culture and habits readable.

6 While Tokaj and Rakamaz have about 4500 inhabitants Szentes has about 30 000 and Csongrád has about 17000.

7 http://www.szentesinfo.hu/mozaik/2009/szemle/12-14.htm

into the free standing houses is characteristic to Csongrád just as in Szentes. That means that walking along the Main Street the general characteristics, the essence of the town will be recognised. The curiosity of the main steet is that in the area of the housing estate it resembles more to a city than a small town. (Fig.6)

MAGYARKANIZSA (KANJIŽA) – TÖRÖKKANIZSA (NOVI KNEŽEVAC)

The third pair are Magyarkanizsa and Törökkanizsa. The line of the main street in these towns is oriented to connect the main square with the cementery. It shows that in the inhabitans' life the religion played important role. The main street was in direction to the river.

With the appearance the the railway in 19th century the line of the main streets were modified. Their role became the connection of the river with the railway station. This directly shows the role of the small towns namely the one-time market towns in the Emipre. They were the pantries of the country.

The zonal pattern of the „twins" is visible. The central core is well-marked with story buildings. It is followed by storey houses that form a compact street view gradually transforming into a street view of freestanding houses. In case of Magyarkanizsa the central zone is more significant than in Törökkanizsa (The same the situation of Óbecse and Törökbecse) (Figs. 7, 8).

It is obvious that the settlements in Bácska (Óbecse and Törökbecse) developed faster (they are still bigger than their pairs) and the zones developed in different periods of history are more visible. The irregular town core is missing in Törökkanizsa and Törökbecse.

The explanation is that while the Bácska side of the river was released from the Turkish occupation at the begining of the 18th century, while Bánát remained a part of the Ottoman Empire.

Interesting fact about them is that in the 18th century a Military Border was formed along the river Tisza. The right part was a part of the Monarchy but the left part was still a part of the Ottoman Empire. As a consequence the town pairs' name got a prefix „török" (means: Turkish) as an indicator to represent that those parts of the twins were still under Turkish occupation.[8]

ÓBECSE (BEČEJ) – TÖRÖKBECSE (NOVI BEČEJ)

The last analized pair are Óbecse and Törökbecse. (Figs. 9, 10)

This pair has a lot in common with the previous. The line of the main street in these towns, like in Magyarkanizsa and Törökkanizsa are oriented to connect the main square with the cementery (later the railway station). In each settlement the situation is the same. The zonal pattern of the settlement can be followed on the consecutive street views of the main street. (Fig. 11)

CONCLUSION

The twin town is a specific form of urban development in Central Europe and beyond. The term refers to towns on both sides of a river, which are connected historically, functionally and visually. The small town category is fairly neglected by urban development, which is of benefit for the life of twin towns because the size of the settlements allows that the twins can be regarded both as an integrated unit and separately, too.

Starting from the fact that the main street is an extended part of the town center, most of the characteristics that make twin towns unique are reflected in them. The architecture of main streets reflects the history and culture of the settlement. Conspicuous characteristic of the twin-towns is that the town center determined by storey houses is gradually transforms into a traditional village street scene. This pattern can be traced on the main streets of twin-towns. In other words, the main street can be interpreted as the "soul of the town". It connects the past and the present, makes the life of inhabit-

8 http://tudasbazis.sulinet.hu



Fig. 11 A walk on the main street in Óbecse (Pecze, 2013)

ants readable from the morphology of the settlement. It makes the tradition tangible for the visitors.

To follow the rules of the zoning pattern is to provide a reminder of the towns' former role. The dangers of not respecting the rules of the zonal pattern can destroy the readability of the settlement.

The urban-architectural protection of these main streets, and at the same time finding a framework which will allow these towns to evolve organically, not hindering progress, is the main point of this presentation, which will contain characteristic examples, taken from the PhD in progress of the author.

BIBLIOGRAPHY

1. Beluszky P. (2001), *A Nagyalföld történeti földrajza*, Dialog Campus, Budapest, ISBN 9639123528
2. Bácskai V. (2002), *Városok Magyarországon az iparosodás előtt*, Osiris Kiadó, Budapest, ISBN 9633892090
3. Meggyesi T. (2008), *Települési kultúráink*, Magyarország hagyományos települési kulturái, TERC kiadó, ISBN 978-963-9535-72-5
4. Meggyesi T. (2009), *Városépítészeti alaktan*, TERC kiadó, Budapest, 2009, ISBN 978-963-9535-90-9
5. Somfai A. (2002), *Kisalföldi és Alföldi mezővárosok különbözősége, kisvárosi értékek védelme*, Tér és tárasadalom (Space and Society), vol. 16, no. 1, pp. 59-98, ISSN 10.17649/TET.16.1.837
6. Kőszegfalvi G.; Loydl T. (2001), *Településfejlesztés*, ELTE Eötvös kiadó, Budapest, ISBN 963-463-243-2
7. Györffy I. (1943), *Magyar falu, magyar ház*, Turul kiadó, Budapest, ISBN 963-05-4639-6
8. Pirisi G. (2008), *Kisvárosok differenciálódása társadalmi mutatók alapján*, in: Csapó T.; Kocsis Zs.: Nagyközségek és kisvárosok a térben – Large villages and small towns in the space, Savaria University Press, Szombathely, ISBN 978-963-9882-04-01
9. Istvánfi Gyula (2001), *A magyar falu építészeti hagyománya*, epiteszforum.hu

AUTHOR'S BIOGRAPHY

Anna Pecze, architect, in 2013 started the Ph.D course at University of Corvinus in Budapest. Currently, she is working as an assistant at The Department of Urban Planning. Research area: Small towns in particular: "twin-towns" along the river Tisza – evolution, morphology, typology.
peczeanna@gmail.com

NATAŠA IVANIŠEVIĆ, Arhitektura i Arheologija d.o.o., Dubrovnik, Croatia
NADA BRUER LJUBIŠIĆ, Inter-University Centre Dubrovnik, Dubrovnik, Croatia
PEDRO GURRIARÁN DAZA, Yamur Arquitectura y Arqueología S.L., Malaga, Spain
ÁNGEL J. SÁEZ RODRIGUEZ, Instituto de Estudios Campogibraltareños, Cadiz, Spain

MOGUĆNOSTI REVITALIZACIJE KRAJOLIKA UTVRDA
PRIMJERI DUBROVNIKA I GIBRALTARA

THE POSSIBILITIES OF REVITALIZATION OF THE FORTIFICATION LANDSCAPE
EXAMPLES OF DUBROVNIK AND GIBRALTAR

KLJUČNE RIJEČI
fortifikacijski sustav
krajolik utvrda
kulturno naslijeđe
Dubrovnik, Gibraltar

Predmet istraživanja jesu obrambeni sustavi gradova na prijelazu iz 18. u 19. stoljeće, razdoblja koje je obilježeno snažnim političkim previranjima i sukobima velikih europskih sila. Istraživanje je usmjereno na proučavanje obrambenog sustava na dubrovačkom području gdje je nakon pada pod francusku vlast započeta gradnja niza utvrda na užem i širem dubrovačkom teritoriju. S druge strane Mediterana proučava se slučaj Gibraltarskog područja. Naglasak je stavljen na analizu fortifikacijskog sustava gibraltarske obale iz 18. stoljeća, kojega su 1810. razorili Britanci da bi spriječili Francuzima njihovo korištenje. Radom se vrjednuje karakter krajolika utvrda i njegove mogućnosti za gospodarsko, kulturno i turističko korištenje.

KEY WORDS
fortification system
fortification landscape
cultural heritage
Dubrovnik, Gibraltar

The object of the study are fortification systems from the 18th to the 19th century, the period that was marked by strong political turbulence and conflicts of the great powers in European context. The research is focused on the fortification system in Dubrovnik area, where after falling under the French rule commenced construction of a series of forts on the wider territory. On the other side of the Mediterranean, the impressive coastal fortification system of Gibraltar area was studied. The focus is set on the analysis of the fortification system of Gibraltar coast from the 18th century which was destroyed by the British in 1810 to prevent their use by the French army. This paper aims to evaluate the character of the fortification landscape of Dubrovnik and Gibraltar area and its potential for economic, cultural and tourist use.

UVOD

Planiranje i građenje fortifikacijskih sustavabio je jedan od glavnih modela prisvajanja i organiziranja teritorija kod svih civilizacija. Obrambene građevine raznovrsnih tipova oduvijek su služile za zaštitu naseljenih područja, kao i u osvajačke svrhe.

Sveobuhvatni program gradnje fortifikacija odvijao se u trenutcima dominacije jedne vojne ili državne sile na određenom teritoriju, uz povremeno formiranje čitavog niza utvrda. Obrambeni sustavi su možda najbolji način za analizu povijesnog, konstruktivnog ili čak gospodarskog i društvenog značaja prostora u određenom vremenu. Predmet istraživanja su fortifikacijski sustavi na prijelazu iz 18. u 19. stoljeće, u razdoblju koje je obilježeno snažnim političkim previranjima i sukobima velikih europskih sila. Radom se nastoje usporediti i valorizirati obrambeni sustavi dvaju sredozemnih područja na iznimnim strateškim položajima: Dubrovnika i Gibraltara.

Cilj rada jest utvrditi kako bi se višeslojnim umrežavanjem fortifikacija u novi sustav doprinijelo pojačanom kulturnom, gospodarskom i turističkom značaju šireg prostora. Jedna od glavnih znamenitosti dubrovačkog ili gibraltarskog područja jest bogata povijesna i kulturna baština. Kulturna dobrasmještena su uglavnom u gradovima, a jedan od načina da se ponudi alternativna turistička ponuda jest povezivanjem nekadašnjih obrambenih sustava putem novih sadržaja i tematskih putova. Valorizacija fortifikacijskog krajolika i njegova potencijala za gospodarsko, kulturno i turističko korištenje kreće prvenstveno od konzervacije i obnove povijesnih građevina i njihova okolnog prostora, koji čini nedjeljivu cjelinu s kulturnim dobrom uz pažljivo promišljanje novih sadržaja i načina korištenja u nove svrhe.

U istraživanju se koriste znanstveno-istraživačke metode rada: komparativna analiza, izrada tematskih karata, korištenje arhivskih izvora te induktivna i deduktivna metoda rada. Komparativna analiza koristi se za usporedbu obilježja Dubrovnika i Gibraltara kao metoda kojom se omogućuje uočavanje i isticanje zajedničkih i razlikovnih elemenata koji utječu na ispunjavanje ciljeva istraživanja. Tematske karte koriste se za grafički prikaz istraživanih obilježja uspoređivanih područja. Induktivna i deduktivna metoda rada koristi se pri formuliranju usporedivih obilježja, pri uvrđivanju rezultata rada, raspravi o rezultatima istraživanja i kod stvaranja zaključaka o ispunjavanju ciljeva istraživanja.

POVIJESNI KONTEKST

Prijelaz iz 18. u 19. stoljeće u čitavoj Europi su obilježile dramatične ideološke, društvene, političke i gospodarske promjene, potaknute Francuskom revolucijom i Napoleonovim osvajanjima. Dok je Napoleon osvajao dio po dio europskoga kopna, britanska mornarica je krajem 18. st. suvereno gospodarila Mediteranom, blokirajući luke i ne dopuštajući jače aktivnosti španjolskih i francuskih revolucionarnih vlasti. Pod engleskom upravom je već cijelo stoljeće bio i poluotok Gibraltar na posebnom položaju spoja Mediterana i Atlantika, dok je Španjolska uspjela zadržati sav okolni teritorij i sustavno ga utvrđivati, te na taj način kontrolirati Gibraltarski tjesnac.[1]

Naspram velike svjetske sile Španjolske, malena Dubrovačka Republika je svoju neovisnost nastojala održati naglašavanjem vlastite neutralnosti, što nije spriječilo francuske trupe da u cilju povezivanja svog teritorija zauzmu 1806. Dubrovnik, te 1808. i formalno ukinu Republiku. Međutim, već tijekom 1812. Francuzi se povlače iz srednje i istočne Europe, dok engleska mornarica preuzima jadranske otoke. Francuzi početkom 1814. napuštaju Dubrovnik, ali njihova je vladavina uz potporu Britanaca zamijenjena Habsburškom Monarhijom. Nakon Bečkog kongresa 1815. Austrija je upravljala Dubrovnikom sljedeće stoljeće, zadržavajući i ojačavajući njegov vojni i strateški značaj.

S druge strane Mediterana razvrgava se savezništvo Karla IV. i Napoleona, a Francuzi 1808. svrgavaju kralja. Tada počinje Španjolski rat za neovisnost koji je završio 1814. pobjedom novih saveznika Španjolaca, Portugalaca i Britanaca, te restitucijom Ferdinanda VII. na španjolsko prijestolje.

1 Upravo u doba Napoleonova i španjolskog najjačeg pomorskog poraza u bitci kod Trafalgara 1805., Francuzi pobjedom kod Austerlitza dobijaju cijelu Dalmaciju i Boku kotorsku, kao dijelove bivše Mletačke Republike, čime stječu strateška uporišta za planirani prodor prema Istoku.

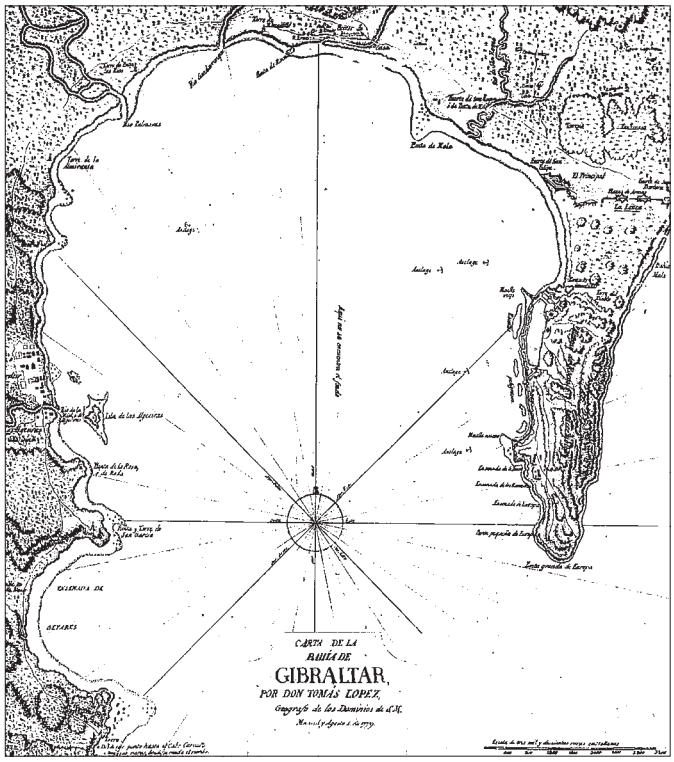
Sl. 1. Karta mediteranskog područja (izradili: Arhitektura i arheologija d.o.o.)

Sl. 2. Zemljovid Dubrovnika i okolice 1806. godine (izvor: *Carta della Città di Ragusa e dei contorni rilevata dagli Ingegneri geografici del Deposito della Guerra 1806.*, Geografske i topografske karte Dalmacije i susjednih oblasti, Povijesni arhiv u Zadru, sign. 236/8)

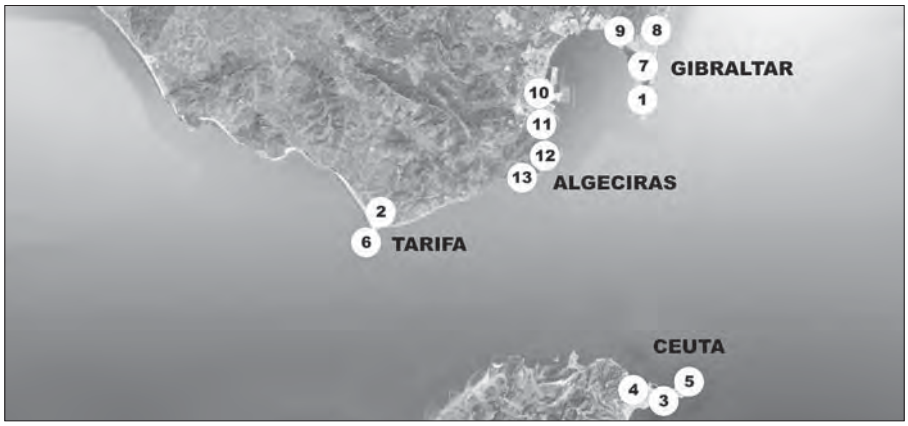
Sl. 3. Prikaz fortifikacija gibraltarskog područja 1779. godine (izvor: Sáez Rodríguez, 1999)







Sl. 4. Fortifikacije gibraltarskog područja (izradili: Arhitektura i arheologija d.o.o. Tumač: 1. Gradske fortifikacije Gibraltara, 2. Gradske fortifikacije Tarife, 3. Gradske fortifikacije Almine u Ceuti, 4. *Murallas Reales* u Ceuti, 5. Fortifikacijski sustav poluotoka Hacho u Ceuti, 6. Fortifikacijski sustav otoka las Palomas u Tarifi, 7. Fortifikacijski sustav Línea de Contravalación, 8. Utvrda La Atunara, 9. Utvrda Punta Mala, 10. Utvrda Isla Verde, 11. Utvrda San García, 12. Utvrda Punta Carnero, 13. Utvrda El Tolmo.)



DUBROVAČKE FORTIFIKACIJE POČETKOM 19. STOLJEĆA

Zbog iznimnog geostrateškog položaja Dubrovnika, brdo Srđ nad njim i okolni otoci, imali su važnu ulogu u fortifikacijskom sustavu u svim povijesnim razdobljima.[2] Za vrijeme trajanja Republike, dubrovačka vlada nije htjela graditi fortifikacije izdvojene iz postojećeg sustava gradskih zidina, kako ne bi poslužile kao neprijateljska uporišta za napad na sam grad.[3] S obzirom da je Dubrovnik Napoleonu bio strateški bitno jadransko uporište, svojevrsna "vrata" prema Balkanskom poluotoku i Istanbulu, odmah po okupaciji u srpnju 1806. francuska uprava započinje njegovo intenzivno utvrđivanje. Francuski zapovjednici nalažu da se na vrhu brda Srđ izgradi jaka utvrda, kasnije prozvana Fort Imperial.[4] Cijeli Dubrovnik je pretvoren u vojnu postrojbu, a Napoleon traži da se ojačaju postojeće gradske utvrde. Nad uvalom Gruž gradi se zidana reduta te na otoku Lokrumu utvrda koja je kasnije nazvana Fort Royal. Radi kontrole istočnih pristupa Dubrovniku, utvrđuje se položaj Žarkovica na kojoj se gradi tvrđava Delgorgue, dok se uz obližnja naselja Bosanka i Brgat također podižu redute i bitnice.

Francuzi su osobitu pozornost posvetili utvrđenju morskih putova te su od planiranih jedanaest uporišta na otocima u prvoj etapi utvrdili njih četiri: na Daksi, Koločepu, Rudi pored Šipana i Mljetu.[5] Prvi put u povijesti dotadašnje Dubrovačke Republike gradi se mreža izdvojenih utvrda koje su činile svojevrsnu liniju obrane šireg teritorija, što je za francuske ambicije bilo od presudne važnosti. Po osnivanju Ilirskih pokrajina 1809., Napoleon dodatno utvrđuje otočne i obalne lokalitete u okolici Grada, na otocima Lopudu, Šipanu i Mljetu, te poluotoku Pelješcu.[6]

Dolaskom na vlast Austrijanaca situacija se bitno ne mijenja. Postavši rubni teritorij Monarhije, Beč je Dubrovnik tretirao prvenstveno kao vojni grad, dodatno ojačavajući utvrde koje su započeli Francuzi. Značajnije nadogradnje su doživjele dvije najvažnije utvrde na Srđu i Lokrumu, Fort Imperial i Fort Royal. Austrijska vlast gradi i nove građevine, poput streljačkog vojnog poligona pored naselja Bosanka, također na brdu Srđ. Tek 1886. Dubrovnik je proglašen otvorenim gradom i njegove utvrde su počele gubiti izvornu funkciju.

FORTIFIKACIJE GIBRALTARSKOG PODRUČJA TIJEKOM 18. I 19. STOLJEĆA

Važnost geostrateškog položaja odrazio se i na Gibraltarski tjesnac, na ulasku u Mediteran. Razne sile pokušale su kontrolirati obale tjesnaca, a svoju prisutnost i položaj osiguravale su utvrđivanjem teritorija, bilo putem utvrđenih lučkih gradova, bilo kroz mrežu fortifikacija različite tipologije. S obzirom da je neprijatelj mogao napasti uglavnom s mora zbog brdovitog i teško pristupačnog terena, glavna briga je bila gradnja obalnih utvrda.

Tijekom 18. stoljeća za vrijeme španjolske vladavine, kulminira proces gradnje utvrda na sjevernim i južnim obalama Gibraltarskog prolaza. Španjolska je ulagala znatna sredstva za kontrolu Gibraltarskog prolaza, uz utvrđivanje dviju važnih gradskih luka kao što su Ceuta i Gibraltar na nasuprotnim obalama tjesnaca. Englezi preuzimaju Gibraltar 1704. nakon čega nastavljaju nadogradnju španjolskih utvrda.[7]

Na širem području oko Gibraltara, pod španjolskom vlašću, od 1730. počinju se utvrđivati brojni topnički položaji za kontrolu obale i sprječavanje napada engleske mornarice. Značajniji primjeri utvrda su El Tolmo, San García[8] i Punta Carnero u Algecirasu i neke manje, poput Atunara u La Línei ili San Diegu također u Algecirasu. Osobito se ističe fortifikacijski sustav bastionskog tipa La Línea de Contravalación sagrađen na spoju gibraltarskog poluotoka s kopnom, sa snažnim tvrđavama Santa Bárbara[9] na istoku i San Felipe na zapadu, te brojnim baterijama i redutama. Sve su te utvrde uništili Britanci 1810. zbog straha da ih ne osvoji Napoleonova vojska.

UMREŽAVANJE FORTIFIKACIJA U SUSTAV – PRIMJER CEUTE

Fortifikacijski krajolik izdvaja se kao zasebna kategorija graditeljskog nasljeđa, a režimom zaštite osim pojedinih zaštićenih kulturnih dobara vrjednuje se i krajobrazna komponenta prostora. U Španjolskoj je zaštita svih fortifikacija zajamčena nacional-

2 Brojne lokacije utvrđene tijekom 19. st. su za vrijeme Dubrovačke Republike služile kao osmatračnice.

3 Tijekom 17. st. Miho Hranjac i Marin Držić su predlagali dubrovačkom Senatu utvrđivanje strateških točaka izvan grada, ali prijedlozi nisu prihvaćeni. U isto vrijeme Republika je utvrđivala svoje udaljenije teritorije poput Pelješca ili Konavala.

4 Na tom mjestu je postojala stražarnica, te kapela sv. Srđa, čije se ruševine danas nalaze u temeljima istočnog ugla srednjeg dijela tvrđave Imperial (Beritić, 1960: 72).

5 Vuković, 2000: 36.

6 U svibnju 1811. u Dubrovnik stiže povjerenstvo za fortifikacije na čelu s kapetanom Epronom, te se intenzivira i širi gradnja na najvažnijoj utvrdi Fort Imperial, koja je zbog nepristupačog terena i probijanja serpentina kroz brdo završena tek 1812. (Ćosić, 1999: 91). U toj zadnjoj etapi utvrđivanja dubrovačkog područja od strane Francuza, zbog stalne prijetnje engleske mornarice, dodatno se ojačavaju otočni lokaliteti na Daksi, Koločepu i Rudi, te obalni na poluotoku Lapadu zapadno od Dubrovnika, te u mjestima Lozici, Zatonu, Orašcu, Trstenome i Stonu. Brojnost obalnih lokacija koje su u kratkom vremenskom razdoblju utvrđene ukazuje na činjenicu da je teritorij bivše Dubrovačke Republike postao sastavni dio puno većeg područja kojeg je trebalo očuvati vojnom silom, te se na tom području prvi put u povijesti razvija mreža fortifikacija različitih tipologija.

7 Srednjovjekovne fortifikacije Gibraltara doživjele su značajnu preobrazbu tijekom novoga vijeka, i transformirale su se u snažnu utvrđenu enklavu. Zbog topografije terena, grad, tvrđava i luka su smješteni na zapadnoj strani poluotoka i štićeni snažnim utvrdama i bastionima, pri čemu se posebno izdvajaju bastion San Pablo na sjeveru i bastion Nuestra Señora del Rosario na jugu. Britanski inženjeri tijekom 18. i 19. st. nadograđuju španjolski obrambeni sustav, koji uspješno odoljeva napadima španjolsko-francuske revolucionarne vojske za vrijeme Velike opsade 1780. Englezi su potom obnovili i ojačali uništene dijelove španjolskih utvrda, poput tvrđave Fuerte del Muelle Nuevo, s novim elementima bastionske tipologije.

8 Jiménez-Camino, Sáez Rodríguez, López Madroñero, Salmoral Del Rey, Gurriarán Daza, 2009: 361-384.

9 Gurriarán Daza, Salado Escaño, 2003: 561





Sl. 5. Fortifikacije Ceute
(izradili: Arhitektura i arheologija d.o.o.
Prema: Garcia Villalobos,Gurriarán Daza, Pascual Ortigosa, Ivanisevic, 2009.
Tumač: 01. Sjeverne zidine, 02. Vrata San Amaro de Lazareto, 03. Utvrda San Amaro, 04. Osmatračnica Torremocha, 05. Osmatračnica Punta de Chiclon, 06. Osmatračnica Punta de los Atravesados, 07. Baterija i stražarnica Pino gordo, 08. Osmatračnica Punta de Saucino, 09. Baterija i stražarnica Saucino, 10. Baterija Santa Catalina, 11. Utvrda Santa Catalina, 12. Utvrda i stražarnica Las Cuevas, 13. Utvrda i baterija Punta Almina, 14. Osmatračnica Palmar, 15. Tvrđava Desnarigado, 16. Staro uporište, 17. Novo uporište, 18. Zaklonjeni prolaz od utvrde Sarchal do tvrđave Desnarigado, 19. Baterija i stražarnica La Torrecilla, 20. Utvrda Lafonso Diaz, 21. Fortica La Palmera, 22. Vrata Fuente Cubierta, 23. Fortica Quemadero, 24. Utvrda Sarchal, 25. Tvrđava Hacho)

Sl. 6. Pojas zaštite fortifikacija poluotoka Hacho u Ceuti
Izradili: Arhitektura i arheologija d.o.o.
Prema: Garcia Villalobos,Gurriarán Daza, Pascual Ortigosa, Ivanisevic, 2009.
Tumač: 01-25 – fortifikacije, A – pojas zaštite fortifikacija

Sl. 7. Fortifikacije dubrovačkog područja
(izradili: Arhitektura i arheologija d.o.o.
Prema: ***, 2015.
Tumač: A – fortifikacije Dubrovačke Republike do 1808. godine: 1A – utvrđeni grad, 2A – utvrda, 3A – osmatračnica, 4A – samostan, 5A – crkvica. B – francuske fortifikacije 1806.-1815. godine: 1B – utvrda, 2B – vojni poligon, 3B – baterija. C – austro-ugarske fortifikacije 1815.-1914. godine: 1C – utvrda, 2C – reduta. D – fortifikacije 20. stoljeća: 1D – reduta, 2D – baterija, 3D – bunker)

Sl. 8. Fortifikacijski krajolik Dubrovnika
(izradili: Arhitektura i arheologija d.o.o.
Prema: ***, 2015.
Tumač: A – povijesni urbani krajolik, B – fortifikacijski krajolik, C – asocijativni krajolik (područje identiteta grada)

nim zakonom iz 1949. dok Zakon o povijesnoj baštini iz 1985. omogućava proglašavanje zaštićenih "povijesnih cjelina" i izradu posebnih urbanističkih planova zaštite za iste.

Na primjer, Urbanistički plan zaštite za područje Povijesne cjeline fortifikacija poluotoka Hacho u Ceuti omogućuje provedbu povijesnih i arheoloških istraživanja, uspostavljanje standarda zaštite utvrda i njihovih dodirnihpredjela, utvrđivanje mogućnosti urbanog i turističkog razvoja, kao i druge smjernice zaštite i obnove.[10] Urbanistički plan zaštite valorizira povijesni, arhitektonski i urbanistički karakter fortifikacijskog krajolika Ceute, kao podlogu za novo planiranje i korištenje prostora, uz prijedlog prenamjene utvrda s kompatibilnim sadržajima muzejske i ugostiteljske namjene, te prijedlogom mreža tematskih putova i vidikovaca za povezivanje čitavog područja.

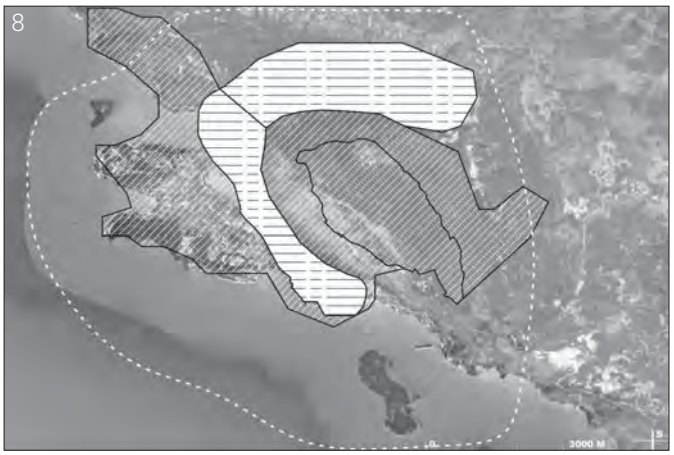
ZAKLJUČAK

Povijesno i kulturno nasljeđe snažno utječu na pitanje identiteta. Dubrovački i gibraltarski fortifikacijski sustavi iz istog povijesnog i geostrateskog konteksta, sličnih načela organizacije i razmještaja u prostoru, zbog svoje udaljenosti od povijesnih središta, nisu ugrađeni u kulturnu, društvenu ili turističku ponudu svoga kraja. Iako su danas utvrde o kojima je riječ zbog povijesnih okolnosti u različitim stanjima očuvanosti,[11] mogućnost korištenja postojećih fortifikacijskih sustava za suvremene potrebe, uz formiranje kontinuiranih fortifikacijskih krajolika je višestruka. Prednost umrežavanja je aktiviranje šireg, najčešće zanemarenog prostora izvan gradskih cjelina, stvaranje novih kulturnih, obrazovnih, sportsko-rekreacijskih, turističkih i ostalih sadržaja, što donosi dodatnu prepoznatljivost i ekonomsku korist za čitavu regiju. Preduvjet za to je povijesno-kulturno vrjednovanje fortifikacijskih sustava i njihovih krajolika kao i koncipiranje obnove i revitalizacije planiranjem kompatibilnih sadržaja, ovisno o prostornim mogućnostima svake pojedine građevine. Kao uzoran model planiranja suvremenih zahvata u prostoru primjer je Urbanističkog plana zaštite za područje poluotoka Hacho, koji može poslužiti kao polazište za primjenu metodologije rada prilikom analize mogućnosti revitalizacije fortifikacijskog krajolike u Hrvatskoj. Preporuča se otvaranje interdisciplinarne platforme sa svrhom povezivanja različitih struka i predstavnika društva koji bi sudjelovali u revitalizaciji fortifikacijskog krajolika.

10 Vidjeti: Garcia Villalobos,Gurriarán Daza, Pascual Ortigosa, Ivanisevic, 2009.

11 Britanci su razrušili španjolske utvrde početkom 19. st. dok su dubrovačke trvrđave ponovno korištene u vojne i strateške svrhe za vrijeme Domovinskoga rata u 1990.-im godinama.





LITERATURA

1. Beritić, L. (1953.), *Miho Hranjac projektant dubrovačkih tvrđava XVII. stoljeća*, Prilozi povijesti umjetnosti u Dalmaciji, vol. 7, Split, str. 83-86
2. Beritić, L. (1960.) *Ubikacije nestalih građevinskih spomenika u Dubrovniku II,* Prilozi povijesti umjetnosti u Dalmaciji, vol. 12, Split, str. 61-83
3. Ćosić, S. (1999.), *Dubrovnik nakon pada Republike (1808.-1848.)*, Zavod za povijesne znanosti HAZU, Dubrovnik, ISBN 953-154-317-8.
4. Garcia Villalobos, S.;Gurriarán Daza, P.; Pascual Ortigosa, S.; Ivanisevic, N. (2009.), *Plan Especial de Protección del Conjunto Histórico "Fortificaciones del Recinto del Hachode Ceuta*", Yamur Arquitectura y arqueología s.l., Málaga
5. Gurriarán Daza, P.; Salado Escaño, J. B. (2003.), *Metodología, sistemática y criterios de intervención en el patrimonio arquitectónico: el caso del Fuerte de Santa Bárbara de La Línea (Cádiz),* Actas de las VII Jornadas de Historia del Campo de Gibraltar, Almoraima (Revista de Estudios Campogibraltareños), no. 29, Instituto de Estudios Campogibraltareños, Algeciras, pp. 561-
6. Jiménez-Camino Álvarez, R.; Sáez Rodríguez, A. J.; López Madroñero, M.; Salmoral Del Rey, R.; Gurriarán Daza, P. (2009.), *El fuerte costero de San García (s. XVIII): excavación y restauración del hornabeque*, Caetaria, Revista de Bianual de Arqueología, no. 6-7, Algeciras, pp. 361-384
7. Sáez Rodríguez, Á. (1999.), *Las Líneas Españolas. Los fuertes costeros del Campo de Gibraltar en el XVIII,* VIII Jornadas Nacionales de Historia Militar (Sevilla 1998.), *Milicia y sociedad en la baja Andalucía, siglos XVIII y XIX*, Actas de las VIII Jornadas Nacionales de Historia Militar (Sevilla-1998), Cátedra General Castaños, Madrid, pp. 411-440
8. Vuković, G. (2000.), *Preobrazba Dubrovnika početkom 19. stoljeća*, Radovi Instituta povijesti umjetnosti, vol. 24, str. 36-60, Zagreb, ISSN 0350-3437
9. *** (2015.), *World Heritage Value in Dubrovnik Assesing Impacts of Changes – On Values and Impacts*, Zavod za prostorno uređenje Dubrovačko-neretvanske županije, http://zzpudnz.hr/LinkClick.aspx?fileticket=dnL_IYNmaOA%3D&tabid=513 [29.05.2015]

AUTHORS' BIOGRAPHIES

Nataša Ivanišević, MS Eng.Arch., architect. Graduated at the Faculty of Architecture, University of Zagreb, and the Faculty of Architecture, University of Sevilla. Architect and Associate at *Yamur arquitectura y arqueología s.l.* Co-founder and director at *Arhitektura i arheologija d.o.o.* Works on urban, architectural and interior design projects.
natasa.ivanisevic@gmail.com

Nada Bruer Ljubišić, art historian. Graduated at the Faculty of Humanities and Social Sciences, University of Zagreb, at the departments of Art History and Comparative Literature. Since 2007 working as an Executive Secretary at the Inter-University Centre Dubrovnik. In professional work dealing with fortification architecture.
nada.bruer@iuc.hr

Pedro Gurriarán Daza, architect. Graduated at the Faculty of Architecture, University of Sevilla. Associate and director at *Yamur arquitectura y arqueología s.l.* Co-founder and associate at *Arhitektura i arheologija d.o.o.* Works on cultural heritage restoration projects.
yamursl@gmail.com

Ángel J. Sáez Rodriguez, Ph.D, historian. Specialist in medieval and modern fortifications of the Gibraltar area. Director of the Institut of Gibraltar Area Studies. In professional work dealing with fortification architecture, publishing a dozen of books, and participating as well in restoration projects.
ajsaez@gmail.com

ŽELJKA ČORAK, Institute of Art History, Zagreb, Croatia

MLINI U ŽUPI DUBROVAČKOJ
POVIJEST MODELA NASLJEĐIVANJA

MLINI IN ŽUPA DUBROVAČKA
HISTORY OF SUCCESSION MODELS

KLJUČNE RIJEČI
kulturni krajolik
arhitektonsko i urbanističko nasljeđe
modeli nasljeđivanja
Mlini, Župa dubrovačka

KEY WORDS
cultural landscape
architectural and urban heritage
succession models
Mlini, Župa dubrovačka

Naselje Mlini u Župi dubrovačkoj jedinstveno je i po prirodnim datostima na kojima se razvilo i po arhitektonsko-urbanističkom tkivu koje je tim datostima uvjetovano. Ime Mlini govori o bitnoj ulozi vode za nastanak i povijesnu ekonomiju mjesta. Pojedini arhitektonski sklopovi ili zdanja pokazuju različita shvaćanja kontinuiteta. Dvije crkvice iz različitih stoljeća nadograđuju se jedna na drugu ostvarujući jedinstvo i naznačujući postupnost. Posebno je zanimljiv odnos prema arhitektonsko-urbanističkoj baštini Mlina u dvadesetom stoljeću, gdje pravi spomenici beskompromisnog, ali duboko civiliziranog modernizma dopunjuju naša znanja i korigiraju naše predrasude o pedesetim i šezdesetim godinama prošloga stoljeća. Naselje Mlini primjer je kako nije samo baština mogući model nasljeđivanja, nego i ostvareni modeli nasljeđivanja sami postaju (uvažena ili odbačena) baština.

The Mlini settlement in Župa dubrovačka is unique both in its natural conditions, within which it developed, and its architectural and urban tissue resulting from these conditions. The name of Mlini (*mills*) speaks about the important role of water for the development and historical economy of the place. Architectural complexes or buildings show different perceptions of the continuity. Two churches dating back to two different centuries complement each other thus creating unity and indicating graduality. Particularly interesting is the relation towards the architectural and urban heritage of Mlini in the 20th century, where true monuments of the uncompromising, but deeply civilised modernism add to our knowledge and amend our prejudices about the fifties and sixties of the past century. The Mlini settlement is an example of heritage not being the only possible succession model, but implemented succession models become heritage themselves.

Na cijelom svome području Dubrovnik, grad-republika, bio je model visoke urbanizacije, od pojedinačnih zdanja u krajoliku do mreže manjih naselja. Dijelovi javnog prostora kuće – *tarace*, šetnice, *pižuli, pucali* … – funkcionirali su kao trgovi, ulice, lože, fontane, preslikavajući mnoštveno u jedno (a vrijedi i obratno), potičući druženje i komunikaciju. Isti elementi stvorili su bezbroj inačica, ali obvezani jedinstvenim mjerilom. To znači da su se pitanja količine rješavala ritmom, ili, u najmanju ruku, nadređenošću naslijeđene vizure. Vizura se nasljeđivala i onda kad su se oblici, materijali i tehnike obnavljali i mijenjali. Poznato je da **velike kulture žive od divljenja, a male od omalovažavanja**, pa to jednako vrijedi i za područje arhitekture i onoga što se nekada zvalo urbanizmom. Suviše je korišten, pa ipak nepreskočiv primjer hotela „Grand" arhitekta Nikole Dobrovića na Lopudu, iz 1934.-1936. godine, koji svoje radikalne moderne oblike i nemali volumen povlači u dubinu fasadnoga grada. Nasljeđivanje je, međutim, egzemplarna disciplina kulture i jedno od ključnih pitanja suvremenog svijeta. Kao disciplina kulture ono ima svoju povijest i svoja, reklo bi se, ogledna mjesta. Jedno od takvih mjesta, sažetošću prikladno za demonstraciju, jesu Mlini, povijesno naselje nekoliko kilometara jugoistočno od Dubrovnika.

Mlini su, kao što im ime doslovno kaže, naselje nastalo na obilju vode i vodenih tokova koji se sa strme planinske pozadine ruše u more. Voda, brašno – izvori energije – obilježavali su oblike njegova života. Voda je sigurno određivala dubinu njegove povijesti, a ta dubina može se pretpostaviti do prapovijesti. Prije izgradnje dubrovačkog vodovoda, u srednjem vijeku, u sušnim vremenima brodovi su iz Mlina opskrbljivali vodom grad Dubrovnik. U devetnaestom stoljeću jedan od brojnih (danas nepostojećih) mlinova proizvodio je vlastitu struju. Pisani dokumenti o ključnim točkama Mlina, kao što je župna crkva svetog Ilara (Hilarija), potječu iz dvanaestog stoljeća. Sam titular crkve i zaštitnik Mlina, sveti Ilar, bio je pustinjak iz četvrtog stoljeća, porijeklom Palestinac, koji je prema lijepoj legendi na mlinskim žalima svladao zmaja. Mline i svetog Ilara rušili su mnogi potresi, onaj glasoviti dubrovački iz 1667., pa onaj iz 1823., pa onaj iz sedamdesetih godina prošlog stoljeća, da bi crkva i mjesto temeljito stradali i bili opljačkani za svoje dragocjenosti još jednom, sada, u domovinskom ratu. Ali je Ilar uvijek prkosio zmaju i obnavljao izgubljeno.

Mline nisam vidjela takoreći od studentskih dana, kad je interes naših terenskih ekipa bio usmjeren u prvom redu prema baštini davnijih stoljeća. Jednoga dana, prošle godine, avion kojim sam se vraćala iz Dubrovnika zbog jake bure nije mogao poletjeti. Putnici su odvedeni na noćenje u mlinski hotel „Astarea". To predvečerje i jutro sljedećega dana pružili su mi priliku za raskošnu šetnju i upotpunjenu znatiželju. Ali na stara iskustva nadostavila su se nova: u prvom redu nekoliko proteklih desetljeća historiziralo je sasvim novu baštinu i senzibiliziralo moj pogled građom vlastitoga doba.

Pa sam tako, zašavši iza pročelja rive, naišla na vrlo zanimljivu cjelinu – trg uokviren s južne strane starim kamenim zdanjem, a s triju drugih strana nečim što je izgledalo kao arhitektura šezdesetih godina: suzdržana, maksimalno trokatna zdanja s lukovima i trijemom, disciplinirana, ali dinamična i raznolika, zaokružen urbani svijet vrlo obzir Žran prema svom kontekstu. Cijeli ansambl, premda u dobrom stanju, bio je međutim napušten i prazan. Ostala sam iznenađena i poprilično zadivljena kvalitetom toga prostora.

Napravila sam nekoliko brzinskih foto-bilješki neprikladnim aparatom i po neprikladnoj rasvjeti, odlučivši da ću istražiti autora, vrijeme izgradnje, da je riječ o zanimljivom prilogu povijesti oblikovanja naših naselja sredinom dvadesetog stoljeća, i da ću se u tu svrhu svakako vratiti u Mline. Zaslugom kolega Maje Nodari i Antuna Baće došla sam do podatka da je riječ o djelu arhitekta Rikarda Trostmana iz 1937. godine, hotelu „Mlini", kasnije (očito šezdesetih godina) preoblikovanom. Nastavak šetnje donio mi je još veće iznenađenje.

Na samoj obali ugledala sam veoma lijepu i skladnu bijelu kamenu zgradu, neporecivo modernu, strogu i čistu, ali ne samo skladnu, nego usklađenu: to je moderno zdanje, poput Dobrovićeva „Granda", zaslužilo da uđe u povijest naše arhitekture i izgradnje



Sl. 1. Središte Mlina (foto: Ž. Čorak)



Sl. 4. Juraj Denzler, Hidroelektrana Zavrelje, 1948-1952. (foto: Ž. Čorak)



Sl. 2. Stari hotel „Mlini", Rikard Trostman 1937., djelomično pregrađen, srušen 2013. (foto: Ž. Čorak)



Sl. 3. Stari hotel „Mlini, Rikard Trostman 1937., djelomično pregrađen, srušen 2013. (foto: Ž. Čorak)



Sl. 5. Igor Gojnik, novi hotel „Mlini", 2014. (foto: Ž. Čorak)



Sl.6. Igor Gojnik, novi hotel „Mlini", 2014. (foto: Ž. Čorak)

naselja u dvadesetom stoljeću. Dapače, oba primjera odjednom su mi Mline otkrila kao malu prijestolnicu discipline nasljeđivanja. Bijela zgrada nije bila toliko anonimna kao prethodni primjer, a nije bila ni napuštena. Pano uz nju objašnjavao je da je riječ o prvoj električnoj centrali na dubrovačkom području, da joj je ime Zavrelje, da je izgrađena 1950. godine, jedino se ime arhitekta, kao i obično, nije spominjalo. Opet zahvaljujući kolegama Maji Nodari i Antunu Baće saznala sam uskoro i to. Moje neznanje bilo je krivo što nisam prepoznala djelo Jurja Denzlera (1896.-1981.), jednoga od protagonista hrvatske arhitekture dvadesetog stoljeća. Prekrasan primjer kontinuiteta modernizma u vremenima socrealizma i demagoških figuracija, mogućnost da industrijska arhitektura bude dio reprezentativne, „morske" slike povijesnog i primjerno turističkog mjesta, uzbudio me i usrećio. S tom srećom odletjela sam u Zagreb.

Drugoga dana po dolasku, gle, drugoga dana, privukao me jedan naslov i slika u novinama. Slika je prikazivala upravo početak rušenja onoga Trostmanovog ansambla iza mlinske rive. Tekst je dakako obećavao sve što se obećaje u takvim prilikama, nove kapacitete, podignutu kvalitetu, kišu zvijezda, radna mjesta, i već prema tome. Kran na slici ubrzano je radio na toj svijetloj budućnosti. Zar avion zato nije poletio da baš posljednji dan vidim što su bili i što su mogli biti Mlini?

Zaista sam se ove godine vratila u Mline. Otišla sam do svetog Ilara, popela se stepenicama do njegovih *čempresa grobnijeh:* jedna od stepenica nosi na sebi luk i strijelu, ideogram s prastarog groba. Možda je to upravo onaj luk i ona strijela kojom je Ilar ubio zmaja. U svakom slučaju ta je ploča naslijeđena i pošteđena, a svrsi se jedva možemo nadati.

Stala sam pred golemu platanu i pogledala sitnu gotičko-renesansnu crkvicu kojoj je dograđen prednji dio i dodana zgradica, sve u jednom volumenu: staro i novo tijelo crkvice nije mehanički spojeno; prednji je dio proširen upravo toliko da se ne zataji novi zahvat. Platana stoji u središtu svijeta, sve oko nje kruži i sve se gleda, u svim, naročito dijagonalnim smjerovima. Uz nju je mala Venecija, žuborni potok, mostić, vrt na vodi, kuće usklađenog mjerila. Kroz otvor na jednom zidu pogledala sam na hotel „Astarea". Podatak mi je pribavila kolegica Ivana Haničar Buljan: hotel je gradio sarajevski arhitekt, učenik Jurja Neidhardta, Bogoljub Kurpjel, i za nj 1970. dobio „Borbinu" nagradu; hotel je velik, ali razigran, odmaknut od starog središta mjesta, odjeven hortikulturom, vlastit, ali uljudan svijet; daleko više vidi nego što se vidi. A njegova popratna zdanja prepustila su povlaštenu ulogu staroj vili koja im je svima prethodila.

Na mjestu starog Trostmanovog hotela „Mlini" stoji novi. Ime autora nije mi zasad poznato, zbog te privremene anonimnosti iskreno mi je žao, no slavu će svakako steći razmnožavanjem. Urbana ponuda mjesta za novi hotel ne postoji. Ona je za nj usputna i od nje usput profitira. Veliki prostor pred hotelom imao bi biti trg. Mala Venecija stoji pored njega kao zabuna. Hotel se nije potrudio da se barem postupno spusti do nje, nego je nadvisuje za dvostruko. Ne gleda ni u kom smjeru osim prema moru. Tu mu zapreku stvara ona stara kamena kuća u potezu rive koja je zapravo imala biti uklonjena: „....novoformirani trg bit će otvoren prema moru..." Budući da se investitor, Anđelko Leko, „šest godina borio s birokracijom", za šest godina možda će birokracija ukloniti i tu zapreku. Greza zgrada koja baš ni u čemu nije svladala bogati lanac pouka što ih Mlini pružaju od ranih stoljeća do onog dvadesetog, „sa starom jezgrom činit će jedinstvenu cjelinu **i stvoriti bolji vizualni i funkcionalni doživljaj Mlina**". Tako novinar koji to nije sam izmislio.

Nije problem u novom mlinskom hotelu, nego što ih je mnogo. Njima ne savjetuje pamćenje, nego zaborav. Prošlost svu oni brišu za svagda. Oni potiru svaku razliku i hladnim prstima grade ravnodušan svijet. Zašto bi se čovjek micao da dođe na isto? Iduće pitanje: zašto bi se uopće micao? Odgovor na to pitanje implicira sudbinu turizma. Samo što to sadašnja generacija developera neće doživjeti.

Nasljeđivanje je bitna disciplina kulture. Kao takvo ono je uvijek kreativno. Ono se bavi strukturama, a ne oblicima. Ono ima svoje metode i svoju povijest. Da se mi, na primjeru dubrovačkog urbanog i prirodnog kulturnog krajolika, ne nalazimo možda na njezinu kraju?

AUTHOR'S BIOGRAPHY

Željka Čorak, Ph.D., art historian, Institute of Art History, Zagreb, Croatia. Research interests are the history and theory of modern architecture and urbanism, and contemporary issues of planning and protection of space. In addition to scientific work, writes art and literary essays and reviews, translates poetry from French, Italian and English.

TAMARA ROGIĆ, Delft University of Technology – Faculty of Architecture, Amsterdam, The Netherlands
NANA PALINIĆ, University of Rijeka – Faculty of Civil Engineering, Rijeka, Croatia
ALAN BRAUN, University of Zagreb – Faculty of Architecture, Zagreb, Croatia

REGENERACIJSKI SCENARIJI ZA BIVŠU TVORNICU PAPIRA U RIJECI

REGENERATION SCENARIOS FOR THE FORMER PAPER FACTORY IN RIJEKA

KLJUČNE RIJEČI
industrijsko naslijeđe
interpretacija
strategije revitalizacije
studentski projekti
Rijeka

KEY WORDS
industrial heritage
interpretation
regeneration strategies
students' projects
Rijeka

U radu se istražuju načini percipiranja i tumačenja naslijeđenih prostornih struktura: prirodnih (rijeke i njenih obala) i civilizacijskih (ulica, stuba, zgrada, napuštenih industrijskih pogona) predjela bivše Tvornice papira u Rijeci, kroz prezentaciju studentskih radova izrađenih u akademskoj godini 2013./2014. Studenti i nastavnici diplomskih studija triju arhitektonskih i jednog građevinskog fakulteta: Oxford Brookes, TU Delft, Zagreba i Rijeke udružili su snage na projektu suradnje usmjerenom na razvoj strategije revitalizacije tog područja grada Rijeke.

Cilj je ovog rada dvojak: s jedne strane identificirati fizikalne strukture, kao i društveno-kulturne čimbenike koji su mogući nositelji oporavka spomenutog područja, a s druge strane prepoznati tipove regeneracijskih scenarija u kojima te građevine imaju glavnu ulogu.

This paper explores ways of perceiving and interpreting inherited spatial structures of the former Paper Factory, situated in Školjić, the first industrialized zone of Rijeka. Students and lecturers at master courses from three architectural and one civil engineering school, that is, Oxford Brookes, TU Delft, Zagreb and Rijeka respectively, joined forces 2013/2014 on a collaboration project, focused on developing strategies for regeneration. Students from the Croatian Schools worked on *Parafinka*, one building within the former plant, while those of the other two worked on the area as a whole. The aim of this this paper is to identify the physical structures as well as socio-cultural factors that are possible bears of the zone regeneration, and the types of regeneration scenarios in which those structures and factors play the main role.

UVOD

U akademskoj godini 2013./2014. tri arhitektonska i jedan građevinski fakultet s četiriju europskih sveučilišta – Oxford Brookes (OB), University of Technology Delft (TUD), Sveučilišta u Zagrebu i Sveučilišta u Rijeci – u sklopu odabranih projektantskih modula diplomskih studija obradili su problematiku revitalizacije bivše Tvornice papira Rijeka – *Hartere*, smještene u predjelu Školjić. (Sl. 1.) Tvornica je zatvorena 2005. godine, nakon više od 180 godina postojanja. Cijelo područje, smješteno uz lijevu i desnu obalu Rječine, obiluje zgradama i infrastrukturom nastalim od klasicizma do suvremenog doba i predstavlja nesumnjivu urbanističku i arhitektonsku vrijednost. Taj predio grada, kao ni sklop tvornice nemaju pojedinačnu zaštitu, već su zaštićeni kao dio kulturno-povijesne cjeline grada Rijeke (Z-2691).

Voditelji studenata prepoznali su povijesnu vrijednost predjela Školjić te njegov smještaj u središtu grada kao pozitivne aspekte, od čega revitalizacija toga dijela grada mora polaziti. Prostorni konflikti kojim predio obiluje predstavljeni su studentima kao osnovni projektantski izazovi,[1] dok su upućeni da zanemare birokratsku složenost. Fakulteti su sudjelovali s modulima koji su međusobno sadržajno usporedivi te kompatibilni prostornoj problematici prenamjene industrijskog naslijeđa.

Tako su moduli s OB i TUD bili usmjereni na prostorno međudjelovanje arhitekture i urbanizma dok su oni s fakulteta u Zagrebu i Rijeci usmjereni na prenamjenu jedne zgrade. Dio zadatka studenata s prve dvije škole jest razvijanje strategije revitalizacije promatranog predjela dok sve četiri škole traže od studenata prijedlog prenamjene – funkcionalni i arhitektonski – pojedinačnih zgrada Tvornice papira. Nije stoga teško zaključiti kako strateško-razvojna promišljanja mogu poslužiti kao poticaj na akciju gradskog Odjela za urbanizam dok zainteresirani poduzetnici mogu profitirati od radova svih studenata na pojedinačnim zgradama.

Ovaj rad je podijeljen u dva dijela. U prvom dijelu analiziraju se radovi studenata OB i TUD u okviru zadataka zadanih modulom. U drugom dijelu su analizirani radovi studenata sa Sveučilišta Zagreb i Rijeka, također unutar zadataka vlastitog modula. U sklopu zaključka nude se smjernice unutar kojih se predstavljeni radovi mogu dalje razmatrati u smislu njihove korisnosti za revitalizaciju predjela Školjić.

USPOREDBA RAZVOJNIH STRATEGIJA: RAZLIČITOSTI I SLIČNOSTI OXFORDA I DELFTA

Cjelovitost zgrade i urbanog prostora oko nje temeljni je pristup modula u Oxfordu[2] i Delftu.[3] Studenti uče analizirati predložene prostorne zahvate na način prepoznavanja posljedica koje zahvat na otvorenom prostoru ima za okolne zgrade i obrnuto, posljedice koje zahvat u zgradi ima za okolni prostor. Ta istovjetnost pristupa dopušta usporedbu studentskih radova na razini predloženih razvojnih strategija.

Predložene namjene

Predložene strategije mogu se usporediti u odnosu na predložene namjene te u odnosu na vrstu i mjesto fizičkih zahvata. Najčešće predložene namjene su stanovanje i razne kulturne funkcije. Među zadnjima se ističu gradska knjižnica, arhitektonski fakultet specijaliziran za učenje tradicijskog načina građenja i tradicijskih arhitektonskih oblika. Prijedlozi studenata slijede ono što većina njih vidi oko sebe, naime razne industrijske zgrade prenamijenjene u velikom broju upravo u te namjene, još od polovice 1990.-tih godina. Dva studentska prijedloga ipak iskaču od ostalih. Jedan je prijedlog prenamjena čitavog sklopa u filmske studije *Hartera Film Studios* (Sl. 2.), a drugi u centar za sakupljanje i distribuciju prehrambenih proizvoda *Food Nod* (Sl. 3.).

Metodološki temelji strategija zahvata

Iz tabele je vidljivo da se svi radovi temelje na kombinaciji triju vrsta analiza tipičnih za pristup oba modula. Studentima nije bio predložen obuhvat istraživanja. Konvencionalniji prijedlozi uzimaju područje grada Rijeke kao područje istraživanja. Dva rada koja

1 Revitalizacija bivše Tvornice papira i predjela Školjić predmet su niza studija Odjela za razvoj, urbanizam, ekologiju i gospodarenje zemljištem Grada Rijeka i Društva arhitekata Rijeka. Te studije donose vrlo male promjene na terenu. Djelatnici Odjela objašnjavaju tu činjenicu nedovoljnim prilivom kvalitetnih projekata. Aktualni prostorni plan funkcionira po načelu: poduzetnik predloži Odjelu određenu namjenu s projektom izvedbe na lokaciji po njegovoj želji. Nakon razmatranja Odjel odluči hoće li prijedlog odobriti ili ne, ali je ključan problem u nepostojanju jasnih kriterija za takvu odluku. Razgovor s jednim od zainteresiranih poduzetnika otkriva da Grad nije spreman uložiti ni u osnovnu infrastrukturu kao što su proširivanje ulica, rješavanje problema parkiranja i sl. Informacije su dobivene u siječnju 2014. godine od djelatnica Odjela Ede Rumore i Jane Rožman.

2 Koordinator kolegija bila je dr. sc. Aylin Orbaşli, a mentori dr. sc. Marcel Vellinga, Julia Wedel, Matt Gaskin i Sam Woodbridge. Unutar smjera *Architectural Regeneration* ovaj je pojam objašnjen kao kolektivna aktivnost prenamjene, prilagodbe/adaptiranja i razvoja postojećih zgrada u promatranom urbanom ili ruralnom kontekstu. Okolišna, društvena i kulturna održivost teoretska su polazišta toga smjera. Taj se pristup temelji na uvjerenju da se na taj način prenamjenom jedne zgrade pozitivno utječe na društvenu i ekonomsku revitalizaciju promatranog predjela/zone kao cjeline.

3 Koordinator kolegija bio je dr. sc. Roberto Cavallo, a mentori dr. sc. Maurice Harteveld i dr. sc. Tamara Rogić. Modul *Architectural and Urban Design* usmjeren je na promatranje i prepoznavanje utjecaja koje projektiranje može imati na unaprjeđivanje suvremenoga grada. Kao glavni rezultat studenti moraju razviti strategiju zahvata u promatrani gradski predio. Modul se temelji na ugradnju arhitektonske i urbanističke zamisli u politički, društveni, gospodarski i kulturni kontekst.

Tab. I. Usporedba razvojnih strategija

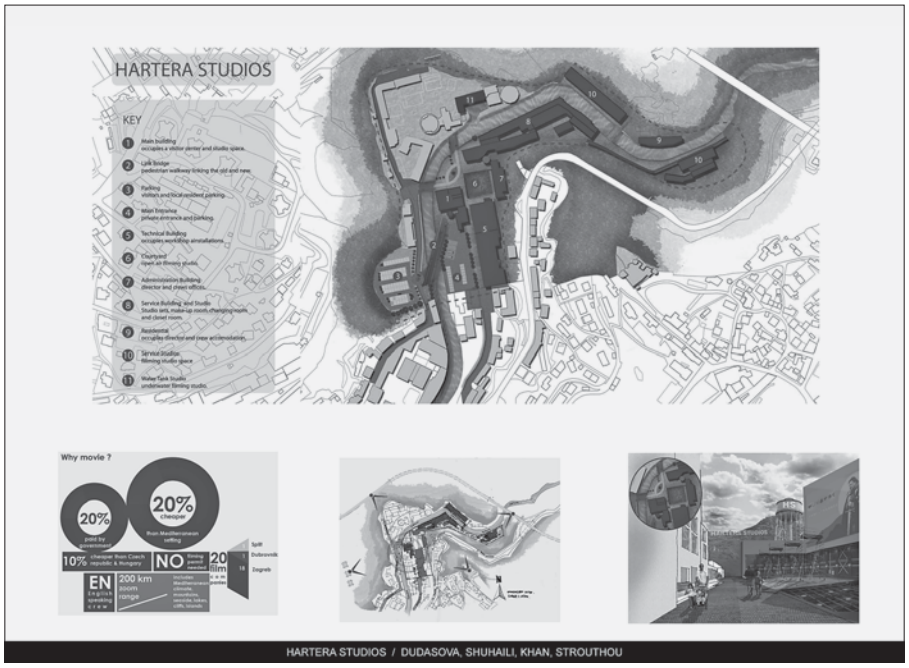
	pejzažna analiza	socio-ekonomska analiza	tipo-morfološka analiza	prijedlog
TU DELFT ARCHITECTURE				
1. Sequences Morosetti, Bomhof, Dexin		+/-	+	Glavni je cilj da cijeli predio Školjić ponovno funkcionira. Stoga je pristup "lokalne akupunkture" brži nego razvoj cijelog predjela odjednom
2. Landscape Kalnpure, Yang, Tavlaridi	+			Rijeka Rječina i njen kanjon nude mjesta za relaksaciju, odmor i rekreaciju
3. Experience the Industrial Heritage, Koh, Farrokhseresh, Sun	+	+	+	Prenamjena industrijskog naslijeđa cijelog predjela na tri mjesta: a) bivša Klaonica, b) "Energana" Tvornice papira, c) Ružićev trg
OXFORD BROOKES				
Project 1: Szeto, Holland, Groves, Kouznetsov	+	+		"Intermodal nod" u *slobodnoj zoni* s usmjerenjem na prehrambenoj industriji
Project 2: Dudasova, Shunhali, Khan, Strouthou	+	+	+	Hartera Film Studios
Project 3: Haest, Spiteri, Collins, Butller, Spittle	+		+	Predio relaksacije i rekreacije uz neizostavne ugostiteljske sadržaje

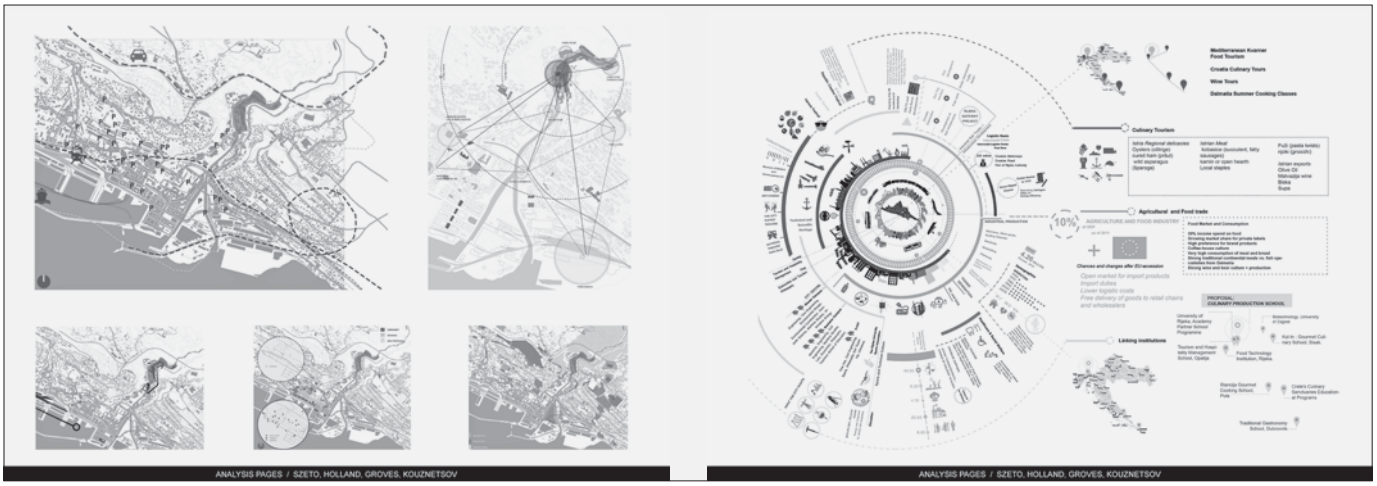
Sl. 1. Tvornica papira, područje Marganova (foto Jelena Žepina)

Sl. 2. Hartera studios, autori: Dudasova, Shuhaili, Khan, Strouthou

Sl. 3. Analize, autori: Szeto, Holland, Groves, Kouznetsov





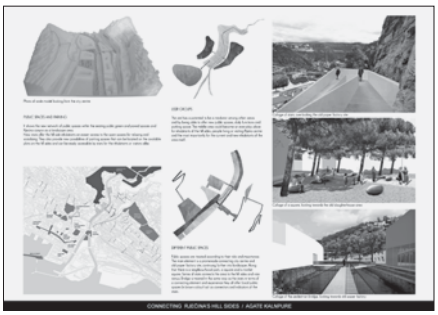


odskaču od ostalih po originalnosti prijedloga namjene temelje se na puno širem obuhvatu: *Food Nod* uzima cijelu Hrvatsku kao kontekst, dok *Hartera Film Studios* pokriva cijelu jednu regiju neovisnu o nacionalnim granicama, a kojoj je Rijeka središte. Temeljita socio-ekonomska i kulturološka analiza temelj su tih prijedloga.

Mjesto i vrsta fizičkih zahvata temeljeni su na tipo-morfološkoj analizi dok je zemljopisna analiza provedena samo u nekim slučajevima. Studenti prepoznaju nedostatak raslinja u cijelome gradu koji se onda u predjelu Školjića može nadoknaaditi zahvaljujući zemljopisnim obilježjima prostora. Predloženi zahvati *popunjavaju rupe* u postojećoj urbanoj matrici, reflektirajući tzv. *city acupuncture* pristup urbanizmu.

Strukturni elementi prostora kao temeljni čimbenici strategija zahvata

Dva rada se konceptualno ističu po korištenju fizičkih elemenata u promatranom predjelu. Prvi (Sl. 4.) koji prepoznaje stubište kao karakteristični tipo-morfološki element Rijeke koji se uvijek pojavljuje u smjeru sjever-jug, a gotovo nikad istok-zapad te predlaže uvođenje stubišta u manje zastupljenom smjeru. Tim prijedlogom predio Školjić postaje odjednom mjesto povezivanja istočnog i zapadnog dijela grada fizički odvojenih rijekom Rječinom. Drugi rad predlaže pejsažnu rekreacijsku šetnicu koja počinje na izvoru Rječine, a završava u Lovranu. Najstarija zgrada Tvornice papira na Marganovu smještena je na mjestu gdje prirodno obličje riječnog kanjona dolazi pod utjecaj ljudske ruke. To student iskorištava za smještaj turističkog info-centra s *rent-a-bike* prostorom. Izabrana namjena omogućuje mu da samu arhitektonski povijesno vrijednu zgradu prenamjeni u arhitektonsku skulpturu, svojevrsni spomenik tvorničke povijesti.



Sl. 4. Povezivanje brdovitih strana Rječine, autor: Agate Kalnpure

PRIKAZ MODULA AF ZAGREB I GF RIJEKA

Predmet programskog zadatka studenata bila je nekadašnja proizvodna hala tvornice parafinskih šibica, smještena u sjeverozapadnom dijelu Tvornice papira, uz desnu obalu Rječine, na lokalitetu Marganovo. (Sl. 5.) Riječ je o tipskoj montažnoj industrijskoj hali modularnih dimenzija, izgrađenoj 1972. godine. Hala je duljine oko 100 m, širine 16 m i visinu od 5,5 m u najnižem dijelu do 8,6 m u najvišem. Puni vezovi nosača postavljeni su na modularnom razmaku od 6,0 m, a sastoje se od parova armiranobetonskih stupova koji nose lučne armiranobetonske rešetkaste nosače sa zategom preko kojih su položena montažna armiranobetonska rebra. Oblik i konstrukcija omogućuju maksimalnu slobodu i fleksibilnost u projektiranju, a velika površina i proporcije pružaju smještaj raznolikih mogućih sadržaja. Jedini pristup do hale je preko čeličnog rešetkastog mosta kojim se stiže do platoa što služi i za prilaz nekadašnjim Meynierovim zgradama u kojima su živjeli vlasnici tvornice (danas u privatnom posjedu). Okoliš građevine vrlo je skučen i neproporcionalan u odnosu na njenu površinu, između hale i riječnog obalnog zida uska je prilazna cesta s drvoredom, a s druge strane nužni prolaz koji je odvaja od potpornog zida i stijene. Premda se izvor Zvir nalazi u neposrednoj blizini, prema njemu ne postoji izravna pristupna veza.



Sl. 5. Hala tvornice šibica Parafinka, Marganovo (foto Jelena Žepina)

Studenti Arhitektonskog fakulteta u Zagrebu program su izrađivali u sklopu redovitog kolegija diplomskog studija *Radionica graditeljskog naslijeđa* tijekom pola semestra.[4] Od sedam projekta, pet je zajednički rad dva studenta, dok su dva samostalni radovi. Bivša proizvodna hala prenamijenjena je uglavnom za kulturne sadržaje: centar za izvedbene umjetnosti, studentski kulturni centar (Sl. 6.), glazbeni centar ili multifunkcionalne sadržaje koji kombiniraju kulturu, ugostiteljstvo, sport i rekreaciju ili proizvodnju: hostel i klub, poslovni inkubator za kreativne industrije, hostel i uzgoj bilja. Razlog takvog odabira nove namjene bilo je šire okruženje Marganova, koje se od zatvaranja tvornice koristi kao mjesto povremenih glazbenih i kulturnih događanja, prije svega za ugošćavanje festivala *Hartera*, te za likovne radionice. U obrazloženju znatnog dijela radova sadašnji način korištenja tog prostora pozitivno je vrjednovan i nova funkcija Parafinke predstavljena je kao ekstenzija tih sadržaja. Tako je i proizvodna namjena specifična, usmjerena na kreativne industrije i dizajn, dok je uzgoj bilja (hidroponi) kombiniran s hostelom, namijenjenim prije svega smještaju postojeće publike Hartera

4 Nositelj kolegija bio je mr.sc. Alan Braun uz doc.dr.sc. Natašu Jakšić i mr.sc. Dubravka Bačića. Sudjelovalo je 12 studenata: Korina Barišić, Ana Bijelić, Marija Burum, Luka Fatović, Mihaela Goluža, Luka Hrvojčec, Ivona Ivanek, Damjan Kolundžić, Ivana Koretić, Iva Kovačev, Igor Pavlović i Hrvoje Spudić.



vanjski prikaz exterior view

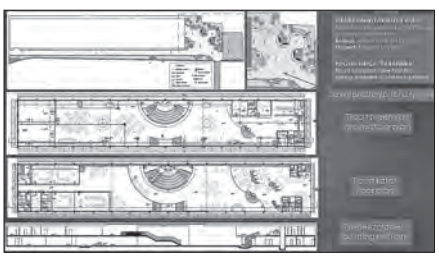


ulazni trg entrance plaza



izložbeni salon exhibit space

Sl. 6. Studentski kulturni centar,
autori: Mihaela Goluža i Damjan Kolundžić



Sl. 7. Dječja knjižnica, autor: Dajana Hrvatin

festivala. Zamjetno je da je veći dio studenata snažnije zahvaćao u postojeću strukturu, ugrađujući nove elemente, skidajući obodne slojeve pročelja i krova, formirajući čak i čitave etaže iskopom tla ispod hale (bazen/garaža). Uređenje užeg okoliša bilo je, međutim, minimalno, samo je jedan rad donio značajniji zahvat ugradnjom još jednog mosta u zapadnom dijelu parcele.

Studenti Građevinskog fakulteta u Rijeci program su izrađivali u sklopu kolegija *Javne zgrade i prostori*, obveznog kolegija diplomskog studija na interdisciplinarnom modulu Urbano inženjerstvo.[5] Priprema za izradu projekta bio je seminarski rad koji su studenti radili u grupama gdje su analizirani i valorizirani karakteristični javni prostori i zgrade Rijeke, dok su projekt izrađivali samostalno, u drugoj polovini semestra. Studenti su trebali predložiti novu, po mogućnosti javnu namjenu, tlocrtni smještaj prostora, opremu i namještaj te detalje uređenja zgrade. Trebali su urediti neposredni okoliš građevine, tj. definirati prometno rješenje, uređenje partera (opločenje, nasade, vodene površine, stubišta, osvjetljenje), komunalne građevine (kiosci, javni zahodi, telefonske govornice) i elemente urbane opreme (fontane, skulpture, ograde, klupe). Najveći broj (9) studenata za novu namjenu predvidio je sport i rekreaciju: wellness, badminton, teretanu, sportski centar, centar za squash, mali nogomet, klizalište i ledenu kuglanu, kuglanu, odbojku. Sljedeće po zastupljenosti (6) bile su kultura i zabava: umjetnički centar, koncertna dvorana, dječja knjižnica (Sl. 7.), izložbena galerija, kazalište, tehnički muzej, odnosno socijalna namjena: prihvatilište (Sl. 8.), skloništa za beskućnike, studentski dom, sportski dječji vrtić, dom za starije i zatvor. Po dvoje studenata odabralo je edukativnu (multimedijalni centar, mediateka), administrativnu (uredi), ugostiteljsku (hotel, hostel) i proizvodnu namjenu (industrijski mlin, tvornica za recikliranje sirovina). Studenti su se u svojim rješenjima rukovodili racionalnošću i funkcionalnošću, nastojeći što manje zaahvaćati u nosivu konstrukciju zgrade, te je samo jedan rad izašao iz osnovnih gabarita građevine. Uređenje okoliša bilo je uglavnom vezano uz parter, koji je kod većine radova dobio veće perivojne površine.

Usporedbom radova studenata tih dvaju fakulteta možemo zaključiti kako je percepcija Rijeke i stanja u njoj znatno pozitivnija u zagrebačkih studenata te su oni i vrjednovali prostor kroz sadašnju namjenu, što je usmjerilo njihova programska rješenja. Riječki su studenti prema zatečenom stanju bili kritičniji te su sadašnju namjenu uglavnom zanemarivali, a njihova rješenja rezultat su osobnog stava o sadržajima koji nedostaju gradu. Suzdržanost u konstruktivnim zahvatima usko je vezana uz činjenicu da su ti studenti imali znatno manje znanja i iskustva u projektiranju, koje se u sklopu školovanja uči kroz svega nekoliko arhitektonskih, uglavnom izbornih kolegija. I jedni i drugi studenti, međutim, realno su procijenili arhitektonsku vrijednost građevine u odnosu na vrijednost cjeline i ambijenta te ponudili sasvim utemeljene projekte, ostvarive u stvarnom vremenu i prostoru.[6]

ZAKLJUČAK

Kako dalje s bivšom Tvornicom papira Rijeka? Tvornica je studentima prikazana kao funkcionalna cjelina čija je prostorna matrica proizašla iz potreba bivšeg proizvodnog procesa. Sastavni je dio zapuštenog gradskog predjela Školjić, ali i jedina izgrađena struktura u tom prostoru koja još uvijek vizualno podsjeća na izvorni industrijski karakter toga dijela grada.

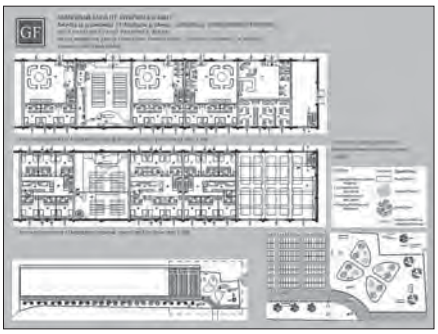
Sve predložene strategije studenata prepoznaju taj karakter kao vrijednost, koja se kroz arhitektonske zahvate mora sačuvati. Međutim, strategije načina očuvanja te vrijednosti bitno se razlikuju u jednom temeljnom načelu vezanom za izbor namjene: sačuvati ili ne monofunkcionalnost nekadašnjega industrijskog sklopa. Promatrano u smislu povezivanja sklopa s urbanim okolišem može se zaključiti da bi monofuncionalni pristup omogućio život sklopa neovisno o funkcioniranju okoline, pod uvjetom da je nova funkcija gospodarski isplativa. Višenamjenski pristup pak pretpostavlja raznorodne funkcije za svaku zgradu sklopa. Predložene funkcije podrazumijevaju podršku širega gradskog predjela u svrhu njihove isplativosti. Višenamjenski pristup stavlja novi život

5 Nositelj kolegija bila je doc.dr.sc. Nana Palinić, a asistent Igor Golčić. Sudjelovalo je 29 studenata: Nikolina Banić, Iva Barbis, Sanja Bonefačić, Darjan Černe, Ivona Dužagić, Miran Flego, Jelena Franjković, Hani Glavinić, Frano Greguš, Dajana Hrvatin, Vedran Hrvatin, Marina Krajina, Patricia Meandžija, Nikola Mijandrušić, Nikola Mitrović, Kanita Mrzljak, Luka Obradović, Mateo Pahović, Katarina Pedić, Matej Popeškić, Dominik Sabalić, Ana Sertić, Dani Smojver, Filip Šolar, Martina Vičević, Eni Vodopija, Denis Volarić, Aleksandra Vujnović.

6 Odabrani radovi bili su izloženi na izložbi *Hartera / Školjić / Rijeka – Moglo bi... i ovako,* koja je 17. listopada 2014. otvorena u Društvu arhitekata Rijeka, a 19. prosinca 2014. na Građevinskom fakultetu u Rijeci.

sklopa u izravno međudjelovanje s okolinom. Strategije koje zadržavaju monofunkcionalnost temelje svoje postavke prvenstveno na povijesnoj i socio-ekonomskoj analizi šireg područja. Te druge pak temelje svoje postavke na geografskoj i tipo-morfološkoj analizi.

Hipotetski gledano, višenamjenski pristup revitalizaciji bivšeg industrijskog sklopa po svojoj analitičkoj osnovi doprinosi uravnoteženijem oživljavanju cijeloga gradskog predjela nego monofuncionalni. Gubitak cjelovitosti povijesne prostorne matrice sklopa bila bi, međutim, cijena takvog pristupa. Monofuncionalnim pristupom cjelovitost prostora bi bila sačuvana, ali pod cijenu daljnjeg zapuštanja toga dijela grada. Za utemeljenije zaključke toga tipa potrebno je provesti analizu socio-ekonomske isplativosti predloženih monofunkcija, što predstavlja smjernice za daljnja razmatranja.



Sl. 8. Prihvatilište, autor: Nikolina Banić

LITERATURA

1. Magaš, O. (1992.), *Vodovodna ulica u kontinuitetu razvoja od zelenog kanjona do industrijske zone*, Zbornik radova Fakulteta graditeljskih znanosti u Rijeci, vol. IX, Rijeka
2. Magaš, O. (1995.), *Urbanizacija prostorne cjeline Školjić – Banska vrata*, Vjesnik Povijesnog arhiva Rijeka, vol. 38, Rijeka.
3. Magaš, O. (2005.), *Revitalizacija prostora industrijske zone Školjić u Rijeci*, Zbornik radova I. Međunarodne konferencije u povodu 150. obljetnice Tvornice torpeda u Rijeci i očuvanja riječke industrijske baštine, Pro Torpedo Rijeka, str. 415-436, Rijeka
4. Palinić, N. (2010.), *Vodotok Rječina tijekom povijesti*, Zbornik radova II. Međunarodne konferencije o industrijskoj baštini, Pro Torpedo Rijeka, pp. 241-262, Rijeka
5. *** (1999.), *Rječina i Zvir*, Državni arhiv u Rijeci, Rijeka
6. *** Građevinski fakultet Sveučilišta u Rijeci, Diplomski sveučilišni studij, Javne zgrade i prostori, akad. god. 2013./2014., programi, arhiv kolegija
7. *** (2014.), *Hartera/Školjić/Rijeka – Could it be...this too? Research and projects booklet*, katalog izložbe, Rijeka

AUTHORS' BIOGRAPHIES

Tamara Rogić, Ph.D, architect, works as guest lecturer at Faculty of Architecture TU Delft and as a free lance researcher. Her research focuses on regeneration strategies for protected yet derelict industrial areas.
trogic@yahoo.com

Prof. **Nana Palinić**, Ph.D, architect, assistant professor at Faculty of Civil Engineering, Rijeka University and head of the Department for Transportation Engineering, Construction Management and Technology and Architecture. Her scientific interest is history of building construction and architectural, especially industrial heritage. Her expertise is architectural heritage of Rijeka.
nana.palinic@gradri.uniri.hr

Alan Braun, M.Sc, architect, teaches at the Department of Theory and History of Architecture at the Faculty of Architecture University of Zagreb. In his work he primarily deals with problems of rehabilitation of built heritage, not only through his courses at the Faculty of Architecture, but also through his professional work and scientific research.
abraun@arhitekt.hr

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 identified 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 sustainable 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 naslijeđenih 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 znanstvenomu 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, povijesne, 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 znanstvenomu 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 napori 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 osuvremeniti, pojednostavniti 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 zahtijeva 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 usmjerena prema očuvanju i jačanju cjelokupnoga kulturnog krajolika, a ne samo izoliranih i odabranih mjesta ili građevina.

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

Kulturno naslijeđe – pokretač gospodarskoga razvoja

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

Novi život naslijeđa – kreativnost u planiranju, projektiranju i upravljanju

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

Zakonodavna i fiskalna politika – financiranje revitalizacije naslijeđa

- Uskladiti zakone i propise koji se odnose na naslijeđe kako bi bili usporedivi, kako bi se spriječilo 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 naslijeđa, a ne iskorištavati naslijeđe samo kao resurs kojem se ništa ne vraća.
- Omogućiti porezne i druge olakšice za investicije u revitalizaciji kulturnoga naslijeđa.

Upravljanje kulturnim naslijeđem

- Uspostaviti takav sustav upravljanja kulturnim naslijeđem koji će osigurati održivi novi život naslijeđa, ali i njegov pozitivni utjecaj na društveni i gospodarski razvoj zajednice.
- Troškove obnove i revitalizacije naslijeđa treba rasporediti na sve koji će poslije izravno ili posredno stjecati dobit na korištenju naslijeđa.
- Uspostaviti integrirani proces i standardizirani postupak koji povezuju zaštitu i uporabu naslijeđa kako bi se osigurala sigurnost investitora i korisnika naslijeđa.

Svako je kulturno dobro jedinstveno i neponovljivo na temelju prepoznatljivih obilježja koja su se skupila tijekom vremena. Razumijevanje slojevitosti naslijeđa 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 naslijeđa svojevrsno je "projektiranje prošlosti" – u bilo kojoj situaciji i kontekstu, planiranje, projektiranje i dizajn definirat će specifičnost naslijeđa, a time utjecati na razumijevanje prošlosti i danas i u budućnosti.

CONTENTS | SADRŽAJ

4	MLADEN OBAD ŠĆITAROCI	Foreword	Proslov
6	MLADEN OBAD ŠĆITAROCI	Introduction	Uvod
10	ANDREA BRUNO	Planning the Built-Up	Projektiranje sagrađenoga

I. PLANNING AND HERITAGE | PLANIRANJE PROSTORA NASLIJEĐA

20	VINCENZO PAOLO BAGNATO	Interventions on the Archaeological Heritage – An Interpretative Approach for a New Landscapes Ethics	Zahvati na arheološkom naslijeđu – Interpretativni pristup za novu etiku krajolika
24	GABRIELLA PULTRONE	Cultural Territorial Planning for Innovative Scenarios of Sustainable Development – Opportunities and Strategies for European Cities and Regions	Planiranje kulturnog prostora za inovativne scenarije održivog razvoja – Mogućnosti i strategije za europske gradove i regije
30	NATALINA CARRÀ	The Culture of the Places in the Organization of the Metropolitan City	Kultura mjesta u organizaciji metropolitanskoga grada
36	ANGELO CORALLO LAURA SCHINA GIOVANNA MANGIALARDI MARCO ESPOSITO ANDREA GIORDANO ALESSANDRO MONASTERO	Optimising the Urban and Spatial Planning Processes through Archaeological Heritage Digitization	Optimiziranje urbanih i prostornih procesa planiranja digitalizacijom arheološkog naslijeđa
42	BORIS LUKAČ ANA SOPINA	Mogućnosti GIS-a u evidenciji, upravljanju i prezentaciji kulturnog naslijeđa	GIS Possibilities in Recording, Managing and Presenting the Cultural Heritage
48	NENAD LIPOVAC SVETISLAV POPOVIĆ MARINA ROBINA	The Understanding of Professional and Legal Terms in Physical Planning – Better Protection of Cultural Heritage	Razumijevanje stručnih i zakonodavnih pojmova – Bolja zaštita kulturnog naslijeđa
54	ANDRIJA MUTNJAKOVIĆ	Urbrurizam: Urbanistički i prostorni model grada-sela – Reinterpretacija naslijeđa	Urbrurism: Urban and Spatial Model of the City-Village – Reinterpretation of Heritage
60	BRUNO BILLECI MARIA DESSÌ LAURA CALLEA SILVIA MARCHINU	Historical Architecture in the Landscape – Changes, Abandonment, Restoration and Development in Sardinia, Italy	Povijesne građevine u krajoliku – Promjene, zaborav, vrjednovanje i obnova graditeljskog naslijeđa na Sardiniji
66	BÁRBARA H. ALVES D'ACAMPORA ESTER HIGUERAS GARCÍA	Sustainable Rural Tourism – Wineries in the Ribera del Duero, Spain	Održivi ruralni turizam – Vinarije u regiji Ribera del Duero, Španjolska
72	ELENA MUCELLI	The River as a Place for Leisure – Venice: Water System as an Instrument of Transformation of the Territory	Rijeka kao mjesto ugode i odmora – Venecija: vodeni sustav kao instrument preobrazbe područja

78	BARBARA SAVIN	Suvremene metode zaštite urbanoga krajolika: osnova za integralno planiranje – Primjer Grada Dubrovnika	Contemporary Methods of Urban Landscape Protection: Basis for Integrated Planning – Case Study: City of Dubrovnik
84	IVANA TUTEK VLASTA BEGOVIĆ	Kompozicijski dijagrami naslijeđenog urbaniziranog pejsaža Dubrovnika – Modeli oblikovanja suvremenog pejsaža	Compositional Diagrams of Dubrovnik Urban Landscape Heritage – Design Models for Contemporary Landscape
90	MLADEN OBAD ŠĆITAROCI MARA MARIĆ	Pejsažni prostori utvrđenih srednjovjekovno-renesansnih gradova	Landscape Areas of the Fortified Medieval and Renaissance Towns
96	LEA PETROVIĆ KRAJNIK DAMIR KRAJNIK	Bastionska utvrđenja u gradovima sjeverne Hrvatske – Postavke zaštite i razvoja u prostorno planskoj dokumentaciji	Bastion Fortifications in Northern Croatia Towns – Protection and Future Development in Urban Planning Documentation
102	BISERKA DUMBOVIĆ BILUŠIĆ MAJA BILUŠIĆ	Planiranje zaštite kulturnog krajolika otoka Veliki Brijun	Cultural Landscape Planning of Veliki Brijun Island in Croatia
108	JOSIPA BLAŽEVIĆ-PERUŠIĆ	Kontinuitet prostorno-planskog promišljanja zaštite i obnove povijesne cjeline Umaga	The Continuity of Spatial Planning Consideration of Protection and Restoration of the Historic Entity of Umag
114	BORIS DUNDOVIĆ MLADEN OBAD ŠĆITAROCI BOJANA BOJANIĆ OBAD ŠĆITAROCI	Revitalisation of Country Houses along the Route 'Tracing the Steps of Counts Jankovich' – Guidelines for Nodes of Functional Intensities	Revitalizacija ladanjske arhitekture na ruti 'Putovima grofova Janković' – Smjernice za planiranje funkcionalnih intenziteta
120	KSENIJA PETRIĆ MLADEN OBAD ŠĆITAROCI	Kriteriji vrjednovanja ruralnih naselja u zaštićenim prirodnim područjima – Primjer Nacionalnog parka Plitvička jezera	Evaluation Criteria of the Rural Settlements in Protected Areas – Case Study Plitvice Lakes National Park
126	ŽELJKO KOVAČIĆ JAKOV RADOVČIĆ	Prapovijesni park krapinskih neandertalaca – *Kraneamus* – Vremeplov kroz stratigrafiju Krapine	The Krapina Neandertal Park – *Kraneamus* – Time Traveling through the Krapina Stratigraphy
132	VALENTINA GULIN ZRNIĆ DUBRAVKA VRANIĆ	"Praznine" Novog Zagreba – Sukob modernističkog urbanističkog naslijeđa i suvremenih prostornih praksi	*The Voids* of Novi Zagreb – The Clash of Modernist Planning Legacy and Contemporary Spatial Practices
138	BRANKO KINCL ALENKA DELIĆ BOŠKO OPALIĆ	Stambena izgradnja u Zagrebu u drugoj polovici 20. stoljeća – Suvremenost naslijeđa	Residential Construction in Zagreb in Second Half of the 20th Century – Contemporary Heritage
144	HRVOJE MAGDIĆ MLADEN OBAD ŠĆITAROCI BOJANA BOJANIĆ OBAD ŠĆITAROCI	Metoda tablično-dijagramskog programiranja povijesnog naslijeđa – Primjer dvorca u Nuštru	Method of Grid-Diagrammatic Planning of Cultural Heritage – A Case Study of Manor in Nuštar
150	MARIJANA SIRONIĆ MLADEN OBAD ŠĆITAROCI	Urbana preobrazba bivših industrijskih prostora – Slučaj Tvornice ulja u Zagrebu	Urban Transformation of the Industrial Brownfields – Case Study: The Old Oil Factory Area in Zagreb
156	SONJA JURKOVIĆ SANJA GAŠPAROVIĆ	Prenamjena industrijske baštine Rijeke – Nositelj identiteta, urbanosti i socijalizacije grada	Reuse of Industrial Heritage in Rijeka – The Bearer of City Identity, Urbanity and Socialization
162	NIKOLA MATUHINA MLADEN OBAD ŠĆITAROCI	Types of Interventions into Urban Block – Case Study: Zagreb, Lower Town	Tipovi urbanističko-arhitektonskih zahvata u gradski blok na primjeru Donjega grada u Zagrebu
168	STEFANIA ROSSL	The Archeological Site and Mehrauli Village, Delhi, India	Arheološko nalazište Mehrauli, Delhi, Indija
174	IVANA HANIČAR BULJAN RATKO VUČETIĆ	Osječka Tvrđa – Polazišta revitalizacije	Tvrđa-Fortress in Osijek – Starting Points of Revitalization
180	MIA MIKULA MLADEN OBAD ŠĆITAROCI	Revitalization of the Januševec Manor	Revitalizacija dvorca Januševec

186	CHRIS MURPHY	Planning for Survival – Creating a Future for the *Home Shop* in New Zealand	Planiranje preživljavanja – Kako osigurati budućnost starim zidanim zgradama na Novom Zelandu
192	BOJAN LINARDIĆ KRISTINA PERKOV VESNA POLJANČIĆ	Model za prostorno planiranje unutar zaštićenog kulturnog krajolika – Primjena na ruralno naselje Brusje na otoku Hvaru	Model for Spatial Planning within the Protected Landscape – Implementation on Rural Village Brusje on the Hvar Island
198	LJUBO LAH IGOR SELJAK TINA KRMELJ	Re-Use – A Fundamental Principle in the Strategy of Preserving Heritage	Ponovna uporaba – Temeljno načelo u strategiji očuvanja naslijeđa
204	LUCA MARIA FRANCESCO FABRIS GUIDO GRANELLO	The Post-Industrial Landscape Heritage as a Potential – Strategies for Sustainable Development in Brescia, Lombardy	Mogućnosti poslijeindustrijskog krajolika – Strategije za održivi razvoj grada Brescia, Lombardija

II. PERCEIVING HERITAGE | DOŽIVLJAJ NASLIJEĐA

212	BOJANA BOJANIĆ OBAD ŠĆITAROCI	Perceiving Heritage vs. Awareness of Heritage	Doživljaj naslijeđa vs. svijest o naslijeđu
216	DIANA MAGDIĆ	Modeli očuvanja urbanističke i arhitektonske baštine modernizma – Participativne prakse	Preservation Models of Modernistic Urban and Architectural Heritage – Participatory Practices
222	SARA MARINI GIULIA MENZIETTI FRANCESCA PIGNATELLI CHIARA RIZZI	Preservation and Re-Cycle – Between Reality and Imagination	Očuvanje i revitalizacija – Između realnosti i imaginacije
228	VLADIMIR PETER GOSS	"Mythical Landscape" and Its Consequences – An Art Student's View	"Mitološki krajolik" i što iz njega slijedi – Okom istraživača umjetnosti
232	GIOVANNA PACI SILVIA CATALINO GIANLUCA VALERIANI	Water Memory – The Water Buildings of Ancient Romans	Memorija vode – Građevine za vodu starih Rimljana
238	ÉVA LOVRA	Typology of the Urban Fabric – Evaluation of the Inherited Townscape	Tipologija gradskog tkica – Procjena naslijeđenog prostora grada
244	BOJANA BOJANIĆ OBAD ŠĆITAROCI TAMARA MARIĆ	Memorials as Cultural Landscapes	Memorijali – način stvaranja kulturnog krajolika
250	EMANUELA ABIS MARA LADU	Guidelines for Recovering and Enhancing the Historic and Contemporary Landscape of Public Places	Smjernice za oporavak i unaprjeđenje povijesnog i suvremenog krajolika javnih prostora grada
256	TIN OBERMAN BOJANA BOJANIĆ OBAD ŠĆITAROCI KRISTIAN JAMBROŠIĆ	Urban Soundscape Design Factors at Historical Urban Open Spaces	Čimbenici unaprjeđenja zvučnog okoliša gradskih prostora u povijesnim jezgrama i perivojima
262	IGOR GOJNIK ZORANA SOKOL GOJNIK BOJANA BOJANIĆ OBAD ŠĆITAROCI ZORAN VERŠIĆ	Dnevno svjetlo u sakralnom prostoru kao doživljajni element naslijeđa	Daylight in Sacral Space as a Perceptive Element of Heritage
268	RAFFAELLA SACCHETTI	Adriatic Coast to Coast – Heritage and Spatial Resources of Coastline	Jadran od obale do obale – Naslijeđe i prostorni resursi obale
274	ZLATKO KARAČ ALEN ŽUNIĆ	Planirani gradovi i naselja 19. stoljeća u Hrvatskoj – Činitelji urbanog identiteta i zaštite	Planned Cities and Settlements of the 19th Century in Croatia – The Factors of Urban Identity and Preservation
280	SUSANA LOBO	Architecture and Tourism – Anatomy of a Souvenir	Arhitektura i turizam – Anatomija suvenira

286	VITOR FERREIRA NORBERTO SANTOS	Coimbra's Cultural Heritage – Univers(c)ity: Heritage and Development	Kulturno naslijeđe Coimbre – Sveučilišni grad: naslijeđe i razvoj
292	LUIGI BARTOLOMEI EDOARDO MANARINI NATALIA WOLDARSKY MENESES	Bologna's Church Census – An Opportunity to Identify and Enhance the Italian Local Cultural Heritage	Evidencija sakralnih građevina Bologne – Prilika za prepoznavanje i unaprjeđenje lokalnoga kulturnog naslijeđa Italije
298	BOJAN BALETIĆ KRISTINA CAREVA RENE LISAC	Uloga zagrebačkog Sveučilišta u planiranju i izgradnji grada – Naslijeđe u metodi određivanja identiteta	University of Zagreb Role in Development of the City – Heritage in the Process of Identity Creation
304	ANA SOPINA BOJANA BOJANIĆ OBAD ŠĆITAROCI SANJA GAŠPAROVIĆ	Prirodni, antropogeni, oblikovni i nematerijalni elementi krajolika južnog Velebita	Natural, Anthropogenic, Morphological and Intangible Elements of South Velebit Landscape
310	DAVOR STIPAN	Arhitektonsko naslijeđe grada Komiže – Vrjednovanje s gledišta održivog razvoja otoka	Architectural Heritage of the City of Komiža – Evaluation from the Viewpoint of Sustainable Development of the Island
316	DEŠA KARAMEHMEDOVIĆ	Kulturne rute – Model holističkog upravljanja dubrovačkim ljetnikovcima	Cultural Routes – Model of the Holistic Managing of the Villas of Dubrovnik
322	BOŽO BENIĆ	Dubrovačka ladanjska arhitektura kao aktivni čimbenik kulturnog, društvenog i gospodarskog razvoja Dubrovnika – Primjer ljetnikovca Bunić-Kaboga u Rijeci dubrovačkoj	Dubrovnik Country Villas as Active Factors in the Cultural, Social and Economic Development of Dubrovnik – Example of Bunić-Kaboga Summer Residence in Rijeka Dubrovačka
328	VESNA PERKOVIĆ JOVIĆ	Degradacija i oporavak modernističkoga ladanjskog naslijeđa – Primjer uvale Saldun na otoku Čiovu	Degradation and Revival of Country-Style Architectural Heritage – Cove of Saldun on the Island of Čiovo Example
334	HRVOJE BARTULOVIĆ IVANA VLAIĆ DUJMO ŽIŽIĆ	Integracija prigradskih ladanjskih vila u urbanu matricu – Primjer Ulice Domovinskog rata u Splitu	Integration of Suburban Country Villas in Urban Matrix – Example of Domovinskog Rata Street in Split
340	DARIO SIRONIĆ MLADEN OBAD ŠĆITAROCI	Ulica kralja Zvonimira na raskrižju sa Šubićevom ulicom u Zagrebu – Kriteriji za unošenje javnih sadržaja u okolne blokove	King Zvonimir Street's Crossroad with Šubićeva Street in Zagreb – Criteria for Introducing the Public Facilities in Surrounding Blocks
346	ZRINKA BARIŠIĆ MARENIĆ	Industrijsko naslijeđe Zagreba – Identitet, urbanitet, mogućnosti	Zagreb Industrial Heritage – Identity, Urbanity, Potentials
352	PIA SOPTA	Disappearance of the Industrial Landscape – The *Gredelj* Train Factory in Zagreb	Nestanak industrijskog krajolika – Tvornica željezničkih vozila *Gredelj* u Zagrebu
358	ZORAN VERŠIĆ IVA MURAJ MARIN BINIČKI	Graditeljsko naslijeđe zagrebačkoga donjogradskog bloka – Energetska obnova	Built Heritage of the Zagreb Lower Town – Energy Efficient Upgrade
364	IVAN MLINAR	Urbanističko naslijeđe modernizma – Zapruđe, prototip stambenog naselja Novog Zagreba	Urban Heritage of Modernism – Zapruđe, Prototype Housing Development of Novi Zagreb
370	IVAN MLINAR BORKA BOBOVEC	Montažne stambene zgrade kao arhitektonsko i urbanističko naslijeđe – Primjer Jugomontovih zgrada JU-61 u zagrebačkim naseljima	Prefabricated Residential Buildings as Architectural and Urban Heritage – Case Study of Jugomont Building JU-61 in Zagreb Housing
376	DUJMO ŽIŽIĆ HRVOJE BARTULOVIĆ	Tipske stambene zgrade sagrađene 1940-ih u Solinu i Omišu – Suvremeni zahvati i preobrazbe	Standardized Housing Units Built in Solin and Omiš during the 1940s – Contemporary Interventions and Transformations

382	DUŠKO ČIKARA ANKA ĆURIĆ	Nova struktura unutar palače Hranotić na Bolu – Ciljevi, mogućnosti i metode suvremenog korištenja	New Structure within Hranotić Palace in Bol – Goals, Possibilities and Methods of Contemporary Utilization
388	ZLATKO JURIĆ SILVIJA LIMANI	Urbanistički plan Kaptola i Dolca u Zagrebu iz 1935. godine – Nova arhitektura u starom dijelu grada	Master Plan for Kaptol and Dolac in Zagreb, 1935 – New Architecture in Old Urban Settings
394	CONCETTA FALLANCA	Golden Heritage – Encounter between Architectural, Urban and Archaeological Heritage	Zlatno nasljeđe – Susret arhitektonskog, urbanističkog i arheološkog nasljeđa
400	IRENA ŠIMIĆ	Interpretacija i valorizacija urbanog nasljeđa – Primjer fotografskog opusa Krešimira Tadića	Interpretation and Evaluation of Urban Heritage – An Example of Photographic Legacy of Krešimir Tadić
406	SNJEŽANA PINTARIĆ ŽELJKO KOVAČIĆ	Kulturna baština Klanjca – Multidisciplinarni i multimedijski projekt *Kuće europskih himni*	Cultural Heritage of Klanjec – Multidisciplinary and Multimedia Project of the *House of European Anthems*
412	RUI MACÁRIO RIBEIRO	The *Fake Museum* and the Resulting Mental Cultural Landscape – An Alternate Model for the Analysis of Heritage, as Perceived and Highlighted by the Community	*Muzej lažnog* i misaoni kulturni krajolik kao njegov popratni rezultat – Zamjenski model analize nasljeđa, prepoznat i istaknut od strane zajednice

III. DEVELOPMENT BASED ON HERITAGE | RAZVOJ TEMELJEN NA NASLIJEĐU

418	TIGRAN HAAS KRISTER OLSSON	About Urban: Heritage, Planning & Design, Development	O urbanom: nasljeđu, planiranju i projektiranju, i razvoju
424	DUBRAVKA ĐUKANOVIĆ	Rehabilitation of Built Heritage – Potential for Sustainable Development	Rehabilitacija graditeljske baštine – Potencijal održivog razvoja
430	ANTONIO TACCONE	Urban Heritage in Mobility Systems	Urbano nasljeđe u sustavima mobilnosti
436	ROBERTO VDOVIĆ ANA SOLTER MORANA PAP	Interactive Timemaps for Mapping Cultural Heritage	Interaktivni vremensko-prostorni prikazi za kartiranje kulturnog nasljeđa
442	HANS PETER JESCHKE JASENKA KRANJČEVIĆ	Transformation of the Iron Curtain in Europe – Proposal of a Concept for Evaluation for the UNESCO World Cultural and Natural Heritage List	Preobrazba "Željezne zavjese" u Europi – Prijedlog koncepta vrjednovanja za UNESCO listu prirodnog i kulturnog nasljeđa
448	MARTA LOMBARDI SERGIO PRATALI MAFFEI PAOLO ROSATO SONJA IFKO	Evaluation of Parameters for Sustainable Preservation of Buildings and Sites	Evaluacija parametara za održivu konzervaciju zgrada i okoliša
454	AMANDA C. FRANCO GUERALDI SHIBO SUN ESTER HIGUERAS GARCÍA	Intervention in Public Spaces as a Strategy for Spatial Development – The Madrid Experience in Spanish Context	Zahvati u javnim prostorima kao osnova strategije za prostorni razvoj – Iskustva iz Madrida u španjolskom kontekstu
460	BRUNO BILLECI MARIA DESSÌ LAURA CALLEA MARIA ROSARIA VITALE	Preservation and Reuse – Analyses and Rehabilitation Plans for the Old Centre of Marignane, France	Zaštita i prenamjena urbanoga nasljeđa – Analiza i rehabilitacija srednjovjekovnoga grada Marignane, Francuska
466	CARLO MANFREDI MARCO COFANI	Urban Revitalisation of a Conserved Historical Centre – A Challenge for the Fortress of Peschiera del Garda	Urbana obnova povijesnog centra – Izazov obnove utvrde Peschiera del Garda

472	ANA MRĐA BOJANA BOJANIĆ OBAD ŠĆITAROCI	Relationship between Tourism and Cultural Heritage in the Spatial Planning of Tourist Destinations on Croatian Islands	Odnos turizma i kulturnog naslijeđa u prostornom planiranju turističkih odredišta hrvatskih otoka
478	HELENA KNIFIĆ SCHAPS	Velebit – graditeljska baština bez baštinika	Velebit – Architectural Heritage without Heirs
484	KATARINA HORVAT-LEVAJ VEDRAN IVANKOVIĆ PAULA ŠIMETIN	Implementacija "novih" funkcija u antičku i srednjovjekovnu mrežu stonskog agera i solane	Implementing "New" Functions on the Ancient and Medieval Ston Ager and Saltern Network
490	IRMA HUIĆ MLADEN OBAD ŠĆITAROCI	Possible Models and Scenarios for Development of Central Istrian Towns Kršan and Žminj	Modeli i scenariji razvoja naselja središnje Istre na primjeru Kršana i Žminja
496	MARKO RUKAVINA MLADEN OBAD ŠĆITAROCI	Arheološko naslijeđe i urbanističko planiranje u Méridi (Španjolska) – Model upravljanja i unaprjeđenja	Archaeological Heritage and Urban Planning in Mérida (Spain) – Management and Enhancement Model
502	JESENKO HORVAT MARINA PAVKOVIĆ	Cirkularno planiranje i programiranje – Transformacija arheološkog lokaliteta Kastrum u Centar za posjetitelje Otočac	Circular Planning and Programming – Transformation of Archeological Site Kastrum to Visitor Center Otočac
508	ANNA SULIMOWSKA-OCIEPKA	Troublesome Heritage: A Burden or a Chance for a Development – Case Study of Upper Silesian Agglomeration, Poland	Zapušteno naslijeđe: opterećenje ili prilika za razvoj – Primjer industrijskog područja Gornje Šleske, Poljska
514	KRISTINA CAREVA BOJAN BALETIĆ MORANA PAP	Preobrazba naslijeđene industrijske arhitekture u prostor za interdisciplinarna istraživanja – Poticaj novim strategijama prostornog razvoja	Transformation of the Industrial Architecture Heritage in the Space for Interdisciplinary Research – An Encouragement for New Spatial Development Strategies
520	TIHOMIR JUKIĆ FEĐA VUKIĆ	Zagrebački velesajam u Zagrebu – Prostorni model preobrazbe industrijskog naslijeđa jedne namjene u polifunkcionalno urbano područje	Zagreb Fair – Spatial Model of Transformation of Single-Purpose Industrial Heritage into a Multi-Functional Urban Area
526	DAMIR KRAJNIK LEA PETROVIĆ KRAJNIK	Kriteriji za suvremene zahvate na mjestu bastionskih utvrđenja u gradovima	Criteria for Contemporary Interventions on the Bastion Fortifications in Cities
532	JASNA JOSIPOVSKI	Revitalizacija industrijskog naslijeđa – Tvornica Karbon u Zaprešiću	Revitalisation of Industrial Heritage – Karbon Factory in Zaprešić, Croatia
538	ŽELJKA PERKOVIĆ DARIJA PERKOVIĆ	Tvrđave Brod i Stara Gradiška – Potencijali za razvoj	Fortresses Brod and Stara Gradiška – Development Potentials
544	LUIGI COCCIA MARCO D'ANNUNTIIS	*Beyond the Beach* – Italian and Croatian Adriatic Coastal Areas – Experimental Laboratories for New Urban and Touristic Models Based on the Valorisation of the Environmental, Natural and Cultural Heritage of the Middle Adriatic Basin	*Beyond the Beach* – Talijanska i hrvatska jadranska obala – Eksperimentalni laboratorij za nove urbanističke i turističke modele utemeljene na valorizaciji okoline, prirodne i kulturne baštine srednjeg jadranskog bazena
550	VLADIMIR MARKOVIĆ	Arboretum u Trstenom – Ljetnikovac obitelji Gučetić – Povijest i obnova	Arboretum Trsteno, Dubrovnik – Summer Residence of Family Gozze – History and Restauration
556	KORALJKA VAHTAR-JURKOVIĆ	Obnova botaničkog vrta u Opatiji – Ostvarenje ideje o zbirci kamelija	Restoration of the Botanical Garden in Opatija – The Realization of the Idea of a Collection of Camellias
562	MLADEN OBAD ŠĆITAROCI BOJANA BOJANIĆ OBAD ŠĆITAROCI KSENIJA RADIĆ	Lječilišni perivoj u Lipiku – Čimbenici identiteta i kriteriji za revitalizaciju i osuvremenjivanje	Spa Garden in Lipik – Factors of Identity and Criteria for the Revitalisation and Modernisation

568	MIRNA MEŠTROVIĆ IRENA MATKOVIĆ MLADEN OBAD ŠĆITAROCI	Lječilište Brestovac na Medvednici – Planska usmjerenja i kriteriji za obnovu i oživljavanje	Brestovac Hospital on Medvednica Mountain – Planning Guidelines and Criteria for Renewal and Revival
574	RUDOLF KLEIN	Reuse of Abandoned Synagogues in East-Central Europe	Prenamjena napuštenih sinagoga u Istočnoj srednjoj Europi
580	PONGPISIT HUYAKORN PAOLA RIZZI UMPIGA SHUMMADTAYAR	Inheriting of Local Craftmanship: The Temple as a Study and Community Center – Case Study of Wualai Community, Chiang Mai, Thailand	Nasljeđivanje tradicijskog obrta na primjeru škole i društvenog centra u nekadašnjem hramu – Primjer Wualai zajednice, Chiang Mai, Tajland
586	NATSUKI SASSA AKIKO OKABE	*Gonjiro* Project – Sustainable Development with Thatched Roof Housing	Projekt *Gonjiro* – Održivi razvoj potaknut arhitekturom slamnatog krova
592	TOMASO LONGO	Cultural Heritage Preservation and Economic Development in Contemporary World – Chinese City Museums and Ecomuseums as Paradigmatic Approach	Zaštita kulturnoga naslijeđa i gospodarski razvoj u suvremenom svijetu – Kineski gradski muzeji i ekomuzeji kao paradigmatski pristup
598	BOJAN BALETIĆ RENE LISAC ROBERTO VDOVIĆ	Interaktivna baza znanja sveučilišnih kampusa – Planiranje na temelju urbanog i kulturnog naslijeđa	Interactive Knowledge Base of the University Campuses – Planning Based on Urban and Cultural Heritage
604	KRUNOSLAV ŠMIT NATAŠA IVANIŠEVIĆ NIKOLINA PAVLOVIĆ	Župa dubrovačka – Integrirani prostorni razvoj stambenih i turističkih predjela	Župa Dubrovačka – Integrated Spatial Development of Residential and Tourist Areas
610	TEA GORUP	Dvorac Drašković u Rečici pokraj Karlovca – Scenariji revitalizacije	Drašković Manor in Rečica near Karlovac – Scenarios of Revitalization
616	TEA HORVATIN MLADEN OBAD ŠĆITAROCI	Dvorci Bilje i Darda u Baranji – Problemi i prijedlozi obnove i revitalizacije	Manors Bilje and Darda in Baranja – Problems and Recommendations for Recostruction and Revitalization
622	ENRICA PETRUCCI ANGELA GIOVANNA LEUZZI DIANA LAPUCCI ENRICO PRENNA	Energy Performance Planning in Historical City Centers – *Geocluster* Approach	Planiranje energetske učinkovitosti u povijesnim gradskim centrima – *Geocluster* pristup
628	ANKA MIŠETIĆ GERAN-MARKO MILETIĆ SARA URSIĆ	The Role of Participation in Spatial Planning of Heritage Sites – A View from Dubrovnik's Perspective	Uloga participacije u planiranju prostora naslijeđa – Pogled iz dubrovačke perspektive
634	DUBRAVKA VRANIĆ	Novi Zagreb kao nasljeđe – Politika urbanog razvoja	New Zagreb as Heritage – Politics of Urban Development
640	ANNA PECZE	Some Twin-Towns in the Habsburg Empire – Evolution, Preservation and Revitalization	Nekoliko dvojnih gradova Habsburške Monarhije – Povijesni razvoj, očuvanje i revitalizacija
646	NATAŠA IVANIŠEVIĆ NADA BRUER LJUBIŠIĆ PEDRO GURRIARÁN DAZA ÁNGEL J. SÁEZ RODRIGUEZ	Mogućnosti revitalizacije krajolika utvrda – Primjeri Dubrovnika i Gibraltara	The Possibilities of Revitalization of the Fortification Landscape – Examples of Dubrovnik and Gibraltar
652	ŽELJKA ČORAK	Mlini u Župi dubrovačkoj – Povijest modela nasljeđivanja	Mlini in Župa Dubrovačka – History of Succession Models
656	TAMARA ROGIĆ NANA PALINIĆ ALAN BRAUN	Regeneracijski scenariji za bivšu Tvornicu papira u Rijeci	Regeneration Scenarios for the Former Paper Factory in Rijeka
662		SYNTHESIS OF THE CONFERENCE	ZAKLJUČCI SKUPA
666		CONTENTS	SADRŽAJ

LIST OF AUTHORS | POPIS AUTORA

Abis, Emanuela
Alves d'Acampora, Bárbara Heliodora
Bagnato, Vincenzo Paolo
Baletić, Bojan
Barišić Marenić, Zrinka
Bartolomei, Luigi
Bartulović, Hrvoje
Begović, Vlasta
Benić, Božo
Billeci, Bruno
Bilušić, Maja
Binički, Marin
Blažević-Perušić, Josipa
Bobovec, Borka
Bojanić Obad Šćitaroci, Bojana
Braun, Alan
Bruer Ljubišić, Nada
Bruno, Andrea
Callea, Laura
Careva, Kristina
Carrà, Natalina
Catalino, Silvia
Coccia, Luigi
Cofani, Marco
Corallo, Angelo
Čikara, Duško
Čorak, Željka
Ćurić, Anka
D'Annuntiis, Marco
Delić, Alenka
Dessì, Maria
Dumbović Bilušić, Biserka
Dundović, Boris
Đukanović, Dubravka
Esposito, Marco
Fabris, Luca Maria Francesco
Fallanca, Concetta
Ferreira, Vitor
Franco Gueraldi, Amanda Cristina
Gašparović, Sanja
Giordano, Andrea
Gojnik, Igor
Gorup, Tea
Goss, Vladimir Peter
Granello, Guido
Gulin Zrnić, Valentina
Gurriarán Daza, Pedro
Haas, Tigran
Haničar Buljan, Ivana
Higueras García, Ester
Horvat, Jesenko
Horvatin, Tea
Horvat-Levaj, Katarina
Huić, Irma
Huyakorn, Pongpisit
Ifko, Sonja
Ivanišević, Nataša
Ivanković, Vedran
Jambrošić, Kristian
Jeschke, Hans Peter
Josipovski, Jasna
Jukić, Tihomir
Jurić, Zlatko
Jurković, Sonja
Karač, Zlatko
Karamehmedović, Deša
Kincl, Branko
Klein, Rudolf
Knifić Schaps, Helena
Kovačić, Željko
Krajnik, Damir
Kranjčević, Jasenka
Krmelj, Tina
Ladu, Mara
Lah, Ljubo
Lapucci, Diana
Leuzzi, Angela Giovanna
Limani, Silvija
Linardić, Bojan
Lipovac, Nenad
Lisac, Rene
Lobo, Susana
Lombardi, Marta
Longo, Tomaso
Lovra, Éva
Lukač, Boris
Macário Ribeiro, Rui
Magdić, Diana
Magdić, Hrvoje
Manarini, Edoardo
Manfredi, Carlo
Mangialardi, Giovanna
Marchinu, Silvia
Marić, Mara
Marić, Tamara
Marini, Sara
Marković, Vladimir
Matković, Irena
Matuhina, Nikola
Menzietti, Giulia
Meštrović, Mirna
Mikula, Mia
Miletić, Geran-Marko
Mišetić, Anka
Mlinar, Ivan

Monastero, Alessandro
Mrđa, Ana
Mucelli, Elena
Muraj, Iva
Murphy, Chris
Mutnjaković, Andrija
Obad Šćitaroci, Mladen
Oberman, Tin
Okabe, Akiko
Olsson, Krister
Opalić, Boško
Paci, Giovanna
Palinić, Nana
Pap, Morana
Pavković, Marina
Pavlović, Nikolina
Pecze, Anna
Perkov, Kristina
Perković Jović, Vesna
Perković, Darija
Perković, Željka
Petrić, Ksenija
Petrović Krajnik, Lea
Petrucci, Enrica
Pignatelli, Francesca
Pintarić, Snježana
Poljančić, Vesna
Popović, Svetislav
Pratali Maffei, Sergio
Prenna, Enrico
Pultrone, Gabriella
Radić, Ksenija
Radovčić, Jakov
Rizzi, Chiara
Rizzi, Paola
Robina, Marina
Rogić, Tamara
Rosato, Paolo
Rossl, Stefania
Rukavina, Marko
Sacchetti, Raffaella
Sáez Rodriguez, Ángel J.
Santos, Norberto
Sassa, Natsuki
Savin, Barbara
Schina, Laura
Seljak, Igor
Shummadtayar, Umpiga
Sironić, Dario
Sironić, Marijana
Sokol Gojnik, Zorana
Solter, Ana
Sopina, Ana
Sopta, Pia
Stipan, Davor
Sulimowska-Ociepka, Anna
Sun, Shibo
Šimetin, Paula
Šimić, Irena
Šmit, Krunoslav
Taccone, Antonio
Tutek, Ivana
Ursić, Sara
Vahtar-Jurković, Koraljka
Valeriani, Gianluca
Vdović, Roberto
Veršić, Zoran
Vitale, Maria Rosaria
Vlaić, Ivana
Vranić, Dubravka
Vučetić, Ratko
Vukić, Feđa
Woldarsky Meneses, Natalia
Žižić, Dujmo
Žunić, Alen

CONFERENCE PUBLICATIONS
IZDANJA ZNANSTVENOGA SKUPA

PROCEEDINGS BOOK

ISBN 978-953-8042-11-9 (paperback)
ISBN 978-953-8042-11-9 (e-book)

University of Zagreb – Faculty of Architecture
Zagreb, 2015

AVAILABLE FOR DOWNLOAD AT:
http://tinyurl.com/heru2015-proceedings

BOOK OF POSTERS

ISBN 978-953-8042-12-6 (e-book)

University of Zagreb – Faculty of Architecture
Zagreb, 2015

AVAILABLE FOR DOWNLOAD AT:
http://tinyurl.com/heru2015-posters

BOOK OF ABSTRACTS

ISBN 978-953-8042-07-2 (e-book)

University of Zagreb – Faculty of Architecture
Zagreb, 2015

AVAILABLE FOR DOWNLOAD AT:
http://tinyurl.com/heru2015-abstracts

CONTACT INFORMATION | KONTAKTI

OFFICIAL WEB PAGE OF THE *HERITAGE URBANISM* PROJECT:
SLUŽBENA INTERNETSKA STRANICA PROJEKTA *URBANIZAM NASLIJEĐA*:

www.arhitekt.hr/znanost/HERU

E-MAIL OF THE *HERITAGE URBANISM* PROJECT:
E-MAIL ADRESA PROJEKTA *URBANIZAM NASLIJEĐA*:

heritage.urbanism@gmail.com

OFFICIAL FACEBOOK PAGE OF THE *HERITAGE URBANISM* PROJECT:
SLUŽBENA FACEBOOK STRANICA PROJEKTA *URBANIZAM NASLIJEĐA*:

www.facebook.com/HERU-2032

E-MAIL OF THE CONFERENCE:
E-MAIL ZNANSTVENOGA SKUPA:

heru.conference@gmail.com

HEAD OF THE PROJECT:
VODITELJ PROJEKTA:

Prof. Mladen Obad Šćitaroci, Ph.D, F.C.A.
mos@arhitekt.hr

SECREATARIAT OF THE PROJECT:
TAJNIŠTVO PROJEKTA:

Ana Mrđa, Ph.D
amrdja@arhitekt.hr

Tin Oberman, Ph.D
toberman@arhitekt.hr

Marko Rukavina, Ph.D
mrukavina@arhitekt.hr

CONFERENCE ORGANIZED BY: | ORGANIZATORI SKUPA:

University of Zagreb, Faculty of Architecture | Arhitektonski fakultet Sveučilišta u Zagrebu	www.arhitekt.hr
Croatian Academy of Sciences and Arts Department of Fine Arts | Hrvatska akademija znanosti i umjetnosti Razred za likovne umjetnosti	www.hazu.hr
Croatian Science Foundation | Hrvatska zaklada za znanost	www.hrzz.hr

CONFERENCE PATRONED BY: | POKROVITELJI SKUPA:

Ministry of Science, Education and Sports of the Republic of Croatia | Ministarstvo znanosti, obrazovanja i sporta Republike Hrvatske	www.mzos.hr
Republic of Croatia Ministry of Culture | Ministarstvo kulture Republike Hrvatske	www.min-kulture.hr
City of Zagreb | Grad Zagreb	www.zagreb.hr

CONFERENCE SPONSORED BY: | SPONZORI SKUPA:

Republic of Croatia Ministry of Culture | Ministarstvo kulture Republike Hrvatske	www.min-kulture.hr
City of Zagreb | Grad Zagreb	www.zagreb.hr
The Foundation of the Croatian Academy of Sciences and Arts | Zaklada Hrvatske akademije znanosti i umjetnosti	www.hazu.hr
Italian Cultural Institute in Zagreb | Talijanski institut za kulturu u Zagrebu	www.iiczagabria.esteri.it
Zagreb Tourist Board | Turistička zajednica grada Zagreba	www.tzgz.hr
Kamgrad, Zagreb	www.kamgrad.hr
Ing-Grad, Zagreb	www.ing-grad.hr

NOTES: | BILJEŠKE:


HERU

HERU

HERITAGE URBANISM
Urban and Spatial Models for Revival and Enhancement of Cultural Heritage

URBANIZAM NASLIJEĐA
Urbanistički i prostorni modeli za oživljavanje i unaprjeđenje kulturnoga naslijeđa

www.arhitekt.hr/znanost/HERU

PATRONED BY: | POKROVITELJI:

Ministry of Science, Education and Sports of the Republic of Croatia
Ministarstvo znanosti, obrazovanja i sporta Republike Hrvatske

Republic of Croatia, Ministry of Culture
Ministarstvo kulture Republike Hrvatske

City of Zagreb
Grad Zagreb

SPONSORED BY: | SPONZORI:

Republic of Croatia Ministry of Culture
Ministarstvo kulture Republike Hrvatske

City of Zagreb
Grad Zagreb

Foundation of the Croatian Academy of Sciences and Arts
Zaklada Hrvatske akademije znanosti i umjetnosti

Italian Cultural Institute in Zagreb
Talijanski institut za kulturu u Zagrebu

Zagreb Tourist Board
Turistička zajednica grada Zagreba

Kamgrad, Zagreb

Ing-Grad, Zagreb

ISBN 978-953-8042-10-2