MAROJE MRDULJAŠ

Izazivanje društvene stvarnosti

MAROJE MRDULJAŠ

Provoking the Social Reality

fotografije
photographs by

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¶ Maroje Mrduljaš je arhitekt i kritičar arhitekture i dizajna koji je u proteklih petnaestak godina ostavio značajan trag u oblikovanju, čitanju i recepciji hrvatske i regionalne arhitektonske i dizajnerske scene. Usporedo sa zapaženim sudjelovanjem na arhitektonskim natječajima, razvija intenzivnu publicističku i uredničku aktivnost u časopisima *Čovjek i prostor* i *Život umjetnosti*, a od 2005. djeluje u časopisu *Oris*. Posredstvom predavanja, članaka, izložaba i knjiga postao je i posrednik afirmacije hrvatske moderne i suvremene arhitekture u međunarodnom kontekstu. Izuzetan je doprinos više međunarodnih istraživačkih projekata koje je postavio kao opsežne teorijske, kustoske i publicističke poduhvate

Interviewed in Zagreb on 20 July 2016

¶ Maroje Mrduljaš is an architect and critic of architecture and design who, over the past fifteen years, has left a significant mark in the shaping, reading and reception of Croatian and regional architectural and design scene. Along with notable participations in architectural competitions, he has developed an intense journalistic and editorial activity in the magazines *Čovjek i prostor (Man and Space)* and *Život umjetnosti (The Life of Art)*. Since 2005, he has also been working in the magazine Oris. Through his lectures, articles, exhibitions and books he has become a mediator in the affirmation of Croatian modern and contemporary architecture in an international context. Exceptional is his contribution in several international

usmjerene na rasvjetljavanje odnosa arhitekture i društva u razdoblju socijalizma u regiji bivše Jugoslavije i srednjoistočne Europe. Razgovarali smo o različitim područjima njegovog djelovanja povezanih izraženim interesom za kapacitet arhitekture i dizajna da transformiraju društvenu stvarnost.

ORIS — Proteklih 15 godina aktivno pratite razvoj dizajnerske scene u Hrvatskoj, u kojoj se u tom periodu događa i institucionalna konsolidacija, ali i promjene u pozicijama dizajnera. Takva je situacija s grupom Numen s kojom surađujete, a koja iz pozicije alternative postupno postaje etablirana praksa. ¶ MAROJE MRDULJAŠ — Moj aktivni ulazak u polje dizajna događa se kroz niz od 5 kolumni za časopis *Čovjek i prostor*, koje početkom 2000-tih pišem u suradnji s Nikolom Radeljkovićem i Svenom Jonkeom iz grupe Numen / For Use s kojima tada dijelim životni i radni prostor. Njihova tadašnja istraživanja i moj rad na povijesti moderne arhitekture – koji nastaje u suradnji s Marijanom Hržićem za potrebu pripreme nastave urbanizma na Arhitektonskom fakultetu u Zagrebu – pokušavamo pretočiti u didaktičko znanje, i radi sebe i radi drugih. Argumentacija se razvija kroz projektantske uvide i problemski pristup koji se oslanja uglavnom na klasike modernog i suvremenog produkt-dizajna i samo nekoliko radova grupe Numen / For Use. Iako ja dolazim iz arhitekture, nije bilo posebno teško ovladati temom jer smo polazili od zajedničkih vrijednosnih pozicija, osobito racionalnosti i funkcionalnosti.

ORIS — U tim didaktičnim kolumnama povezujete određene uzroke i posljedice dizajna u okvirima koji se ne tiču samo lokalnog konteksta, već se bave poviješću dizajna 20. i ranog 21. stoljeća. ¶ MAROJE MRDULJAŠ — Da, smatrali smo da je teško ostvariti smislen radikalni pomak, već da se u današnjem vremenu, do kojeg je toliko toga rečeno i napravljeno, istraživanje može usmjeriti prema usavršavanju postojećih tipologija. Takav stav se situira unutar logike kapitalizma kojem je potreban 4-postotni kontinuirani godišnji rast da bi opstao kao globalni sustav. Naravno da i produkt-dizajn ulazi u tu istu shemu, pa dolazi do umjetnog povećanja broja produkata i spektakularizacije dizajna, što se intenzivno vidi od 1990-ih. Kako u takvom vremenu pronaći osnovu za djelovanje, vrijednosti koje su razlog da se uopće nešto radi, a da se ne napusti praksa? Ti tekstovi implicitno su postali operativna kritička historiografija, jer smo tražili i nedostatke u analiziranim povijesnim primjerima kako bi opravdali potrebu da ih popravljamo, da se uopće djeluje.

ORIS — Upravo o tome pišete u jednom od tekstova – o genealogiji jednog tipa koji se malim izmjenama usavršava kroz

research projects which he has set up as extensive theoretical, curatorial and journalistic endeavors aimed at clarifying the relationship between architecture and society in the period of socialism in the region of former Yugoslavia and Central Eastern Europe. We talked about different areas of his activity related to the strong interest in the capacity of architecture and design to transform social reality.

ORIS — Over the past 15 years, you have been actively following the development of the design scene in Croatia, where at that time an institutional consolidation took place, as did the changes in the positions of designers. Such is the situation with the Numen group you are working with, and which, from a position of the alternative, is gradually becoming an established

vrijeme i kroz različite autore. ¶ MAROJE MRDULJAŠ — Tako je. Povezivanje kritičke povijesti i metodologije projektiranja pokazao se kao prilično koristan pristup refleksiji o dizajnu. Možda bi se povijest arhitekture mogla pisati na temelju sličnih motiva i jasnije postaviti pitanje zbog čega uopće radimo istraživačke pomake, koji su to novi impulsi koji zahtijevaju reinterpretaciju već postojećih modela.

ORIS — Kritički potencijal dizajna donekle je ostvaren na hrvatskoj sceni, no što je s onom sljedećom razinom – reformatorskim potencijalom? Toga se dotiče knjiga *Dizajn i nezavisna kultura* gdje govorite o dizajnu kao o supstituciji za teorijsku elaboraciju, a uvodite i zanimljivu sintagmu – napredni dizajn, koji u sebi ima ugrađene i reformatorske tendencije. ¶ MAROJE MRDULJAŠ — U sferi nezavisne kulture i naprednog dizajna u Hrvatskoj tijekom zadnjih dvadesetak

practice. ¶ MAROJE MRDULJAŠ — My active entry into the field of design took place through a series of five columns for the *Čovjek i prostor* (*Man and Space*) magazine, which I wrote in the early 2000s, in collaboration with Nikola Radeljković and Sven Jonke from the Numen / For Use group, with whom I then shared the living and working space. We tried to transfuse their research and my work on the history of modern architecture, created in collaboration with Marijan Hržić for the purpose of preparing the teaching of urbanism at the Faculty of Architecture in Zagreb, into didactic knowledge, for our sake and for the sake of others. The argumentation was developed through the design insights and the analytical approach that relies mainly on the classics of modern and contemporary product design, and only a few works by Numen / For Use. Although I come from architecture, it was not particularly difficult to master the

Studije slučajeva, izložba, galerija Multimedijalnog kulturnog centra, Split, 2015., autor teksta izložbe: Maroje Mrduljaš

Studije slučajeva (Case Studies), exhibition, Gallery of the Multimedia Cultural Centre, Split, 2015, author of the text for the exhibition: Maroje Mrduljaš

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Frakcija 1996. – 2010., izložba, HDD galerija, Zagreb, 2010., kustosi: Maroje Mrduljaš, Dejan Dragosavac Ruta, Ivana Ivković

Frakcija 1996–2010, exhibition, Gallery HDD, Zagreb, 2010., curators: Maroje Mrduljaš, Dejan Dragosavac Ruta, Ivana Ivković

(DD)

godina, dogodilo se logično partnerstvo. Napredni dizajn traži priliku da se ostvari bez estetskih koncesija i kompromisa. S druge strane, nezavisna kultura, koja je heterogeni fenomen, dinamično se razvija kao dio progresivno orijentiranog dijela civilnog društva; traži načine djelovanja. Vizualne komunikacije dale su jasnije obrise toj evoluciji. Istraživanja u dizajnu i nezavisnoj kulturi međusobno su se poticala i izrazito kritički odnosila prema *mainstreamu* i u kulturnom i u političkom smislu. Važno je da je u tom procesu na neki način poništen klasični odnos naručitelj – dizajner. Ruta u suradnji s kustoskim kolektivom Kontejner i Kršić u WHW-u igraju važne suuredničke i sukustoske uloge jer su uronjeni u sadržaj i vladaju vještinama koje nadilaze sâmo oblikovanje. Dizajneri su pomogli artikulirati scenu, biti aktivni protagonisti jednog važnog društvenog kretanja. U arhitekturi, koja je ipak bitno više opterećena i složenošću produkcije i brojnim konfliktima, teže ostvarujemo takve oblike partnerstva. Još početkom 1960-ih Vjenceslav Richter piše o potrebi da arhitektura bude angažirana već u fazi formiranja programa i definiranja društvenih ciljeva. Danas smo puno dalje od te pozicije nego u njegovo vrijeme, iako ovogodišnji nastup Hrvatske na Bijenalu u Veneciji pokazuje upravo mogućnost takvog partnerskog djelovanja.

ORIS — Ova teza o dizajnu kao facilitatoru revolucije podsjeća na jedan tekst Andree Branzija koji govori o ugrađivanju društvene promjene kroz predmete – dakle, produkt-dizajn – koji su podastrti djeci u tijeku njihova odgoja te ih ona usvajaju kao svoju novu stvarnost. Didaktički potencijal opredmećivanja drugačijeg mišljenja, makar ne uvijek izravan, sadrži i izgrađena okolina. Krajem 1990-tih i početkom 2000-tih sudjelujete u natječaju za Muzej suvremene umjetnosti u Zagrebu i oblikujete postave nekoliko izložbi u

subject because we started from common value positions, particularly rationality and functionality.

ORIS — In the didactic columns, you link specific causes and consequences of design within frames that not only refer to the local context but also deal with the history of design of the 20th and early 21st centuries. ¶ MAROJE MRDULJAŠ — Yes, we found it difficult to achieve a meaningful radical shift, so that in this day and age, up to which so much has been said and done, the research can be directed toward improving the existing typologies. Such attitude resides within the logic of capitalism, which requires a continuous four percent annual growth in order to survive as a global system. Of course, product design fits into the same scheme, so an artificial increase in the number of products and a spectacularization of design took place, which was intensely visible since the 1990s. How, in such a condition, to find a basis for action, the values that are the reason to do something at all, without leaving the practice? These texts implicitly became operational critical historiography, because we also looked for deficiencies in the analyzed case-studies in order to justify the need to amend them, to act at all.

ORIS — That is what you write about in one of the texts – the genealogy of a type that small changes improve over time and through different authors. ¶ MAROJE MRDULJAŠ — That is right. Connecting critical history and methodology of design has proven to be quite a useful approach. Maybe the history of architecture could be written based on similar motives and

kojima preispitujete očekivane programske obrasce, linearne putanje i jednoznačne odnose. ¶ MAROJE MRDULJAŠ — Uloga dizajnera ili arhitekta kao aktivnog protagonista konceptualizacije i realizacije programa nije svedena samo na polje nezavisne kulture. Numen / For Use takvu je ulogu odigrao i kroz nekoliko *mainstream* izložbi. Ja sudjelujem u radu na izložbama *Umjetnost pedesetih u Hrvatskoj*, te *Avangardne tendencije u Hrvatskoj umjetnosti*, interdisciplinarnim projektima pod vodstvom Zvonka Makovića. Numen / For Use tu je djelovao integrativno jer je trebalo prostorno organizirati vrlo različiti sadržaj, pa smo tražili poveznice između različitih umjetničkih disciplina i upustili se u kombinatoriku koja je možda bila više projektantska, a manje povijesno-umjetnička. U *Avangardnim tendencijama* fizičkog dizajna skoro uopće nije ni bilo, izložba je razriješena orkestracijom sadržaja. No, koncept izložbenog prostora kao složene prostorne mreže primijenio sam u nešto ranijem natječajnom projektu za MSU rađenom s Marijanom Burčul, Timotejom Kritovcem, Markom Milasom i Numenom. Za stalni postav isprojektirali smo dvije napramapostavljene goleme rampe koje su funkcionirale kao Möbiusova traka. Posjetitelj je mogao linearno proći kroz čitav muzej i vratiti se na početnu točku, a da ne prolazi isti put. Istovremeno, rampe su bile premrežene sustavom brzih vertikalnih komunikacija. Na taj način mogle su se tražiti kratice i fleksibilne, lutalačke putanje kretanja. Htjeli smo uprostoriti metodu komparativne analize, ostvariti veze između perioda, medija, potaknuti imaginaciju i kustosa i posjetitelja. Muzej smo shvatili kao otvoreni sustav, kao didaktički uređaj koji je u svojoj prostornoj definiciji bio vrlo egzaktan. Puno više od oblika zanimaju me performativna svojstva određenog projekta, način na koji projekti aktivno utječu na procese koje artikuliraju.

a question could be asked more clearly as to why we search for advancements anyway, what are the new impulses that require the reinterpretation of existing models.

ORIS — A critical potential of design is partly achieved on the Croatian scene, but what about that next level – the reformist potential? The book *Dizajn i nezavisna kultura* (*Design and Independent Culture*) touches on that. There you talk about design as a substitution for theoretical elaboration, and introduce an interesting syntagm – advanced design, which also has built-in reformist tendencies. ¶ MAROJE MRDULJAŠ — In the field of independent culture and advanced design in Croatia over the last twenty years, a logical partnership has happened. Advanced design sought the opportunity to materialize without aesthetic concessions and compromises. On the other hand, independent culture, which is a heterogeneous phenomenon, developed dynamically as part of the progressive-oriented part of civil society, seeking ways of action. Visual communications gave clearer outlines to this evolution. Research in design and independent culture fostered each other and related highly critically to the mainstream in both cultural and political sense. It is important that, in the process, the classic client-designer relationship is abandoned in some way. Ruta, in collaboration with the curatorial collective Kontejner, Kršić in WHW, played important co-editorial, co-curatorial roles because they were immersed in the content and possessed skills that went beyond just design. Designers helped articulate the scene, they were active protagonists of an important social movement. In architecture, which is yet significantly more burdened by the complexity of production and numerous conflicts, it is more difficult to achieve such forms of partnership. Back in the early 1960s, Vjenceslav Richter wrote about the need for architecture to be more engaged in the process of formation of programs and defining of social objectives. Today we are much further from this position than in his day, although it is this year's appearance of Croatia at the Biennale in Venice that demonstrates the possibility of such a partnership activity.

ORIS — This thesis on the design as a facilitator of revolution is reminiscent of a text by Andrea Branzi talking about incorporating social change through objects, therefore product design, which are given to children during their upbringing, and which they adopt as their new reality. The built environment also contains didactic potential for the objectification of a different opinion, though not always straightforward. In the late 1990s and early 2000s, you participated in the competition for the Museum of Contemporary Art (MSU) in Zagreb, and shaped collections for several exhibitions in which you questioned the anticipated program patterns, linear trajectories and

Kontejner – dizajn suvremene umjetničke prakse, izložba, HDD galerija, Zagreb, 2009., autor teksta izložbe: Maroje Mrduljaš

Kontejner – dizajn suvremene umjetničke prakse (Kontejner – Design of a Contemporary Art Pratice), exhibition, Gallery HDD, Zagreb, 2009, author of the text for the exhibition: Maroje Mrduljaš

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Puno više od oblika zanimaju me performativna svojstva određenog projekta, način na koji projekti aktivno utječu na procese koje artikuliraju

Much more than in form, I am interested in performative characteristics of a project, the way in which projects actively influence the processes they articulate

unambiguous relations. ¶ MAROJE MRDULJAŠ — The role of a designer or architect as an active protagonist of conceptualization and implementation of the program is not reduced only to the field of independent culture. Numen / For Use played such a role also through a few mainstream exhibitions. I participated in the work on the exhibitions *Umjetnost pedesetih u Hrvatskoj* (*The Art of the 1950s in Croatia*), *Avangardne tendencije u hrvatskoj umjetnosti* (*Avant-Garde Tendencies in Croatian Art*), all interdisciplinary projects led by Zvonko Maković. Numen / For Use acted here integratively because it was necessary to spatially organize very different content, so we sought links between different artistic disciplines and engaged in combinations that were perhaps more compositional and less art historical. In the *Avant-Garde Tendencies* there was almost no physical design; the exhibition was staged by the orchestration of the content. But I applied the concept of the exhibition space as a complex spatial network in an earlier competition project for the MSU in collaboration with Marijana Burčul, Timotej Kritovac, Marko Milas and Numen. For the permanent collection we designed two huge ramps facing one another that function as

Umjetnost pedesetih u Hrvatskoj, izložba, Dom HDLU, Zagreb, 2004., kustos: Zvonko Maković, postav i dizajn izložbe: Numen/ ForUse

Umjetnost pedesetih u Hrvatskoj (The Art of the 1950s in Croatia), exhibition, Dom HDLU, Zagreb, 2004., curator: Zvonko Maković, exhibition set up and design: Numen / For Use

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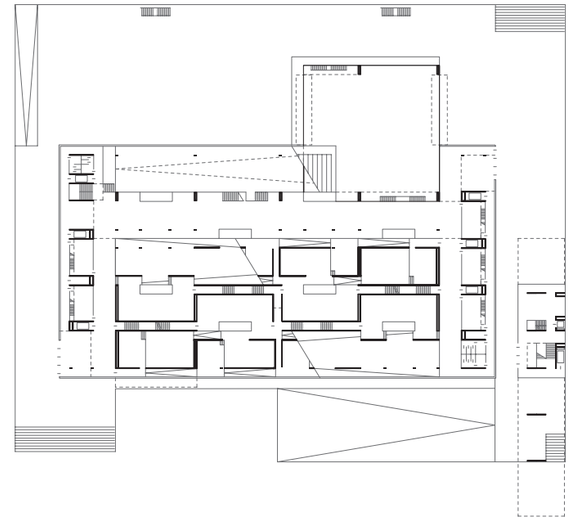
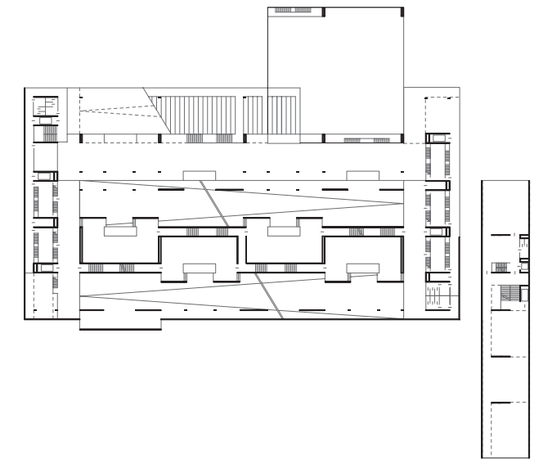




ORIS — U tom razdoblju kritičkog bavljenja dizajnom i intenzivnog sudjelovanja na arhitektonskim natječajima počinjete djelovati i urednički, kroz redakciju *Čovjeka i prostora* i AGM-ovu biblioteku *Plan*, te pisati o arhitekturi. Kako su ti različiti aspekti djelovanja utjecali jedan na drugi, jesu li se međusobno oblikovali? ¶ MAROJE MRDULJAŠ — One vrijednosti koje nastojiš ostvariti kao projektant prisutne su i u kritičkom radu i obrnuto. S vremenom, izloženost različitim arhitekturama obogaćuje kritičara, no potrebno je uskladiti integritet vlastitog stava i otvorenost prema drugome. Kritici arhitekture pristupam tako da pokušam shvatiti logiku projekta, u čemu mi pomaže vlastito iskustvo, a zatim objasniti ono što možda nije vidljivo ni samom autoru. Pokušavam razumjeti ne samo fizički konstrukt, nego svijet koji ta arhitektura generira. To nisu uvijek vidljivi procesi; neki postoje samo u potencijalu, kao latentna mogućnost projekta. Utoliko takva interpretacija postaje donekle fikcionalna, ali i svaki arhitektonski projekt neka je vrsta fikcije, projekcija, pa i nametanje vlastitih vrijednosti jednom svijetu koji se tek treba dogoditi. Svi bitni projekti u kojima sam sudjelovao polazili su od nekog oblika kreiranja jedne idealizirane fikcije. U natječajnom projektu za Islamski kulturni centar u Rijeci, projektiranom s Darkom Latinom, Markom Milasom i Antom Perišom, tražio se opsežni program koji je uz bogomolju i vjerski centar uključivao i restoran, vrtić i druge javne sadržaje. Upravno taj raznoliki program poslužio nam je kao polazište za projekt koji će se bazirati na pokušaju ispreplitanja kultura s dvojakim ciljem:

a Möbius strip. The visitor was able to linearly pass through the entire museum and return to the starting point without passing the same path. At the same time, the ramps were interconnected with a network of fast vertical circulations. In that way, shortcuts and flexible, wandering trajectories of movement could be sought. We wanted to spatialize the method of comparative analysis, to achieve connection between the periods, the media, to encourage imagination of both the curator and the visitors. We perceived the museum as an open system, as a didactic device that was very exact in its spatial definition. Much more than in form, I am interested in performative characteristics of a particular project, the way in which projects actively influence the processes they articulate.

ORIS — During this period of critical dealing with design and intensive participation in architectural competitions, you began to act as an editor as well, through the editorial office of *Čovjek i prostor* and AGM's book series *Plan*, and to write about architecture. How did the different aspects of action influence one another, did they form one another? ¶ MAROJE MRDULJAŠ — The values you try to achieve as a designer are also present in critical work and vice versa. Over time, exposure to different architectures enriches the critic, but it is necessary to reconcile the integrity of one's own attitude and openness towards the other. I approach architectural criticism by trying to understand the logic of the project, in which my own design experience helps me, and then to explain

Marijana Burčul, Timotej Kritovac, Marko Milas, Maroje Mrduljaš, Numen / For Use, Muzej suvremene umjetnosti, Zagreb, 1999., natječajni projekt, tlocrt prizemlja (lijevo) i tlocrt kata (desno)

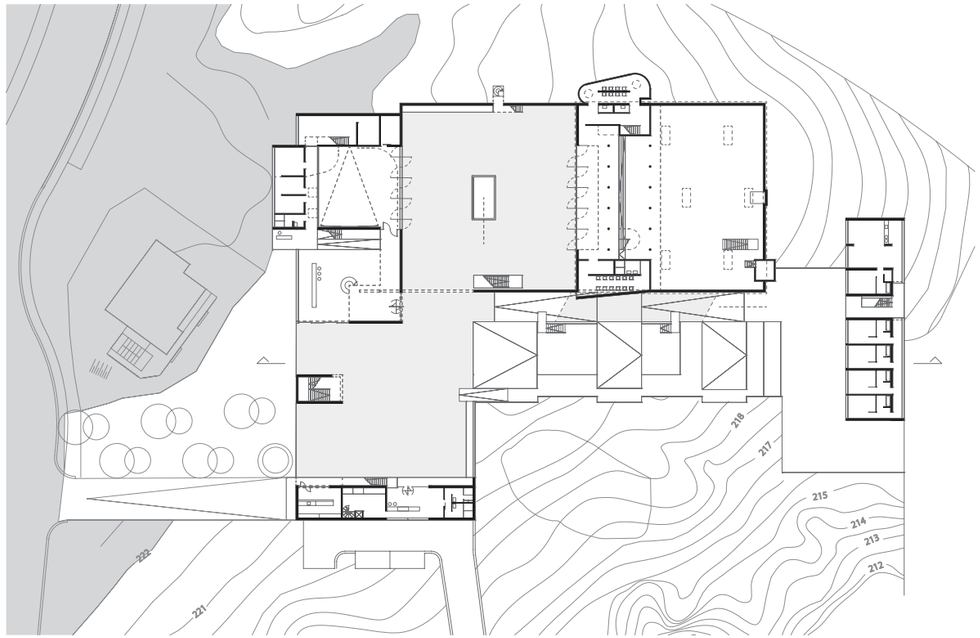
Marijana Burčul, Timotej Kritovac, Marko Milas, Maroje Mrduljaš, Numen / For Use, Museum of Contemporary Art, Zagreb, 1999, competition project, ground floor plan (left) and first floor plan (right)

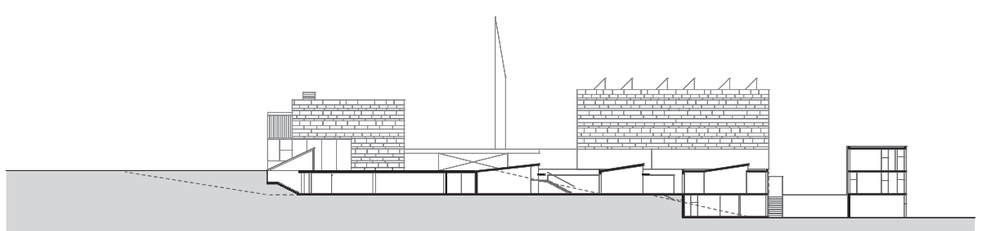
izbjeći getoiziranje islama te otvoriti novi prostorni resurs prema široj zajednici. Projektirali smo kompaktnu strukturu u kojoj su se izmjenjivali zatvoreni prostori i atriji. Kreirali smo prostorne sekvence koje su iz različitih pravaca uvodile javni prostor u kompleks; općenito i profano postupno se pretapalo u specifično i sakralno. Posjetitelji su mogli i fizički i iskustveno ući u islamsku kulturu onoliko koliko su osjećali potrebnim. Kompleks je u kaotičan suburbani kontekst uveo novi urbani kôd koji je trebao ostati vjeran običajima islama, ali i biti otvoren i pristupačan svima; tako evoluiraju i jedni i drugi. IKC je bio pokušaj formiranja jednog boljeg, pa i utopijskog svijeta. No, treba priznati da realno malo znamo o neposrednom utjecaju arhitektonskog okvira na socijalne procese; krećemo se u domenama pretpostavki.

what may not be apparent even to the author himself. I try to understand not only the physical construct, but the world that this architecture generates. These are not always visible processes; some exist only in the potential, as a latent possibility of the project. To that extent, such interpretation becomes somewhat fictional, but every architectural project is some sort of fiction, projection, and even imposing one's own values onto a world that has yet to happen. All important projects in which I participated stemmed from some form of creating an idealized fiction. In the competition project for the Islamic Cultural Center in Rijeka, designed in collaboration with Darko Latin, Marko Milas, and Ante Periša, a comprehensive program was requested, which, besides a worship and religious center,

Darko Latin, Marko Milas, Maroje Mrduljaš, Ante Periša, Islamski kulturni centar, Rijeka, 2001., natječajni projekt, 3. nagrada, tlocrt ulazne razine i presjek

Darko Latin, Marko Milas, Maroje Mrduljaš, Ante Periša, Islamic Cultural Center, Rijeka, 2001, competition project, 3rd prize, entry level floor plan, section





ORIS — S vremenom ste se uključili u proces arhitektonske edukacije i njezina kritičkog sagledavanja, kao gost-kritičar na fakultetima u Splitu, Zagrebu, Madridu, Fribourgu i drugdje, a sudjelovali ste i u koncipiranju Godišnjaka zagrebačkog Arhitektonskog fakulteta, odnosno oblikovanju portreta kojim se predstavlja široj publici. Koliko je obostrano značajno uključivanje arhitektonskog kritičara u edukacijski proces? ¶ MAROJE MRDULJAŠ — U kultiviranju i jasnoći čitanja arhitekture pomogla mi je uloga gosta-kritičara kod Idisa Turata, Dinka Peračića i Ive Letilović u Splitu, te kod Ivane Ergić u Zagrebu, ali i drugdje. S Idisom i ostalima tijekom godina razvio sam metodu brze komparativne analize u živom formatu završnih prezentacija, koje su trenutak kada se prvi puta može sagledati rad jednog studija kao kolektiva. Umjesto da se iscrpljujemo u detaljima, radimo sintezu koncepcija i ispitujemo razloge zbog kojih je na jedan zadatak moguće dati različite, možda i jednako dobre odgovore. Prezentacije i izložbe zadnjih godina radimo javno, u Kazalištu lutaka u Zadru, a organizira se i interdisciplinarna rasprava stručnjaka vezanih za temu projekta i tako se formira

also included a restaurant, a kindergarten and other public facilities. This diverse program was a precondition for a project that would be based on an attempt of intermingling cultures with a twofold objective: to avoid the ghettoization of Islam, and to open new spatial resources to the wider community. We designed a compact structure in which enclosed spaces and atriums alternated. We created spatial sequences that introduced the public space into the complex from different directions; the general and profane gradually blended into the specific and sacred. Visitors could both physically and experientially enter the Islamic culture as much as they felt necessary. The complex introduced a new urban code in a chaotic suburban context, a code that was supposed to remain faithful to the traditions of Islam but also to be open and accessible to everyone, so that both could evolve. The ICC was an attempt in a creation of a better, even utopian world. However, it should be admitted that we really know little about the immediate impact of the architectural framework on social processes, we are moving in the domains of assumptions.

Maroje Mrduljaš kao gost-kritičar na završnoj prezentaciji radova studenata arhitekture Fakulteta građevinarstva, arhitekture i geodezije u Splitu, Kazalište lutaka Zadar, Zadar, 2015.

Maroje Mrduljaš as a guest critic on the final presentation of works by architecture students from the Faculty of Civil Engineering, Architecture and Geodesy in Split, Zadar Puppet Theatre, Zadar, 2015

(DP)

Fotografije s nekim od sugovornika iz brojnih intervjua objavljenih u Orisu, s lijeva na desno: Dragomir Maji Vlahović, Olafur Eliasson, RCR Arquitectes

Photographs with some of the protagonists from the many interviews published in Oris magazine, from left to right: Dragomir Maji Vlahović, Olafur Eliasson, RCR Arquitectes

(DK)

(PS)

novo znanje. U suprotnom pravcu, sudjelovao sam u seriji jednotjednih radionica u galeriji SC-a u Zagrebu, koju ste Vi radili s Petrom Miškovićem. Tu sudjelujem u početnoj raspravi, u trenutku kad je zadatak sasvim otvoreno definiran samo kao pojam i skup referenci i kada se tek naznačuju koordinate za istraživanje. Otvara se polje skoro tjeskobne neizvjesnosti, što je situacija na koju studenti, ali i nastavnici, nisu navikli. Obje situacije su vrlo uzbudljive, ali i emotivno i intelektualno iscrpljujuće. Godišnjak Arhitektonskog fakulteta osjetljiv je projekt koji nastoji vjerodostojno predstaviti profil jedne danas vrlo heterogene institucije. Tijekom studija proizvodi se puno odlične arhitekture, a to znanje ostaje uglavnom nevidljivo. Neobično je vidjeti kako stvarnost vrlo brzo proguta i potroši te arhitektonske kapacitete; opstaju samo oni najvitalniji.

ORIS — Arhitektura i umjetnost bivše Jugoslavije fokus su mnogih domaćih i međunarodnih istraživanja u proteklih desetak godina, no njihovo je prezentiranje često usredotočeno na pojedinačno djelo ili autorski opus, bez dubljeg zadiranja u kontekst nastajanja. Čini se da je ambicija društva, koja je oprostorena u mnogima od tih projekata, neodvojiva od projektiranog. Gotovo da nekompletnost društvene spremnosti da apsorbira tu ambiciju možemo gledati kroz nedovršenost ili propadanje izgrađenih namjera. ¶ MAROJE MRDULJAŠ — Od početka 1990-ih do danas, narativi historiografije arhitekture na prostorima bivše Jugoslavije bili su nacionalno određeni ili su se bavili pojedinačnim autorskim opusima, no izmiče šira slika.

ORIS — Over time, you have started to be involved in the process of architectural education and its critical appraisal, as a guest critic at universities in Split, Zagreb, Madrid, Fribourg and elsewhere, and you participated in the creation of the concept of the Yearbook of the Zagreb Faculty of Architecture, that is, the shaping of a portrait which represents it to a wider audience. How mutually significant is the involvement of an architectural critic in the educational process? ¶ MAROJE MRDULJAŠ — Helping the cultivation and clarity of reading architecture was the role of a guest critic for Idis Turato, Dinko Peračić and Iva Letilović in Split, and for Ivana Ergić in Zagreb, but also elsewhere. Over the years, with Idis and the others, I have developed a method of quick comparative analysis in a *live format* of final presentations, which are the moment when, for the first time, the work of one studio as a collective can be considered. Instead of exhausting ourselves in technical details, we make a synthesis of concepts, and examine the different, perhaps equally good answers to a single task. In recent years, we have made presentations and exhibitions in public, in the Zadar Puppet Theatre, and an interdisciplinary discussion of experts related to the theme of the project is also organized, thus forming new knowledge. In the opposite direction, I participated in a series of one-week workshops at the SC Gallery in Zagreb, which you did with Petar Mišković. There I participated in the initial discussions, in the moment when the task was openly defined, only as a concept and set of references, and

(SOE)

Modernizam na ovim prostorima nije identičan projektu jugoslavenskog samoupravnog socijalizma, no ne može se ignorirati činjenica da su uspjesi arhitekture tog vremena bitno određeni specifičnim društvenim kontekstom. Kako inače objasniti ne samo kontinuitet, nego razvoj moderne arhitekture, za razliku od drugih sredina srednje Europe poput tadašnje Čehoslovačke, gdje je taj razvoj usporen, a i u Austriji nije onoliko dinamičan kao u formativnom periodu modernizma. Na području bivše Jugoslavije važna je bliskost različitih arhitektonskih kultura na malom prostoru. To je povijesna situacija koja se u sasvim drugačijem obliku nastavlja i u drugoj polovici dvadesetog stoljeća, kada svaki od republičkih centara i arhitektonskih škola, ali i manje sredine poput Splita razvijaju vlastiti pristup arhitekturi. Zato su važni transferi znanja između jugoslavenskih i internacionalnih kulturnih epicentara. Tako hrvatski arhitekti sudjeluju u zasnivanju skopske škole, no ona se pod utjecajem raznih jugoslavenskih, ali i globalnih, japanskih i američkih utjecaja koji su neposredni, formira kao sasvim autentična. Iz tih i drugih razloga, sintetski pogled na modernizam regije je i bogat i koristan.

ORIS — I u ciljevima izgradnje novoga društva arhitektura i socijalizam međusobno su se potvrđivali. ¶ MAROJE MRDULJAŠ — Nominalno jesu, no to je dosta složen problem. Projekt jugoslavenskog socijalizma je i projekt rapidne urbanizacije koja je trebala temeljito transformirati čitavu regiju. To su procesi koji su promijenili urbane pejzaže i načine života. Iako

when the coordinates for research were just indicated. A field of almost anxious uncertainty opened up, which was a situation that students or teachers were not familiar with. Both situations are very exciting, but also emotionally and intellectually exhausting. The Yearbook of the Faculty of Architecture, on the other hand, is a sensitive project that seeks to credibly present a profile of one, today very heterogeneous, institution. A lot of great architecture is produced during the study, but this knowledge mostly remains invisible. It is curious to see how the reality very quickly devours and consumes these architectural capacities, only the most vital ones survive.

ORIS — The architecture and art of the former Yugoslavia have been the focus of many national and international research projects in the last ten years, but their presentation has often been focused on a particular work or oeuvre, without deeper delving into the context of their emergence. The ambition of the society, that has been spatialized in many of these projects, seems to be inseparable from the design. We can almost look at the incompleteness of social readiness to absorb this ambition through incompleteness or deterioration of the built intentions. ¶ MAROJE MRDULJAŠ — Since the beginning of the 1990s until today, the narratives of historiography of architecture in the region of the former Yugoslavia were nationally specific, or were engaged in individual oeuvres, but the big picture escapes. Modernism in this region is not identical to the project of Yugoslav self-management socialism, but one cannot ignore the fact

Kadar iz dokumentarne serije *Betonski spavači*, Darko Turato, hotel *Ad Turres*, Crikvenica, Hrvatska, 1970., mural Otona Glihe

Still from the documentary series *Slumbering Concrete*, Darko Turato, *Ad Turres Hotel*, Crikvenica, Croatia, 1970, mural by Oton Gliha

(BS)

Kadar iz dokumentarne serije *Betonski spavači*, Rikard Marasović, Dječje lječilište i odmaralište u Krvavici, Krvavica, Baška Voda, Hrvatska, 1964.

Still from the documentary series *Slumbering Concrete*, Rikard Marasović, Children's Health Resort in Krvavica, Krvavica, Baška Voda, Croatia, 1964

(BS)

nisu uvijek sasvim uspješni i ostaju mahom nedovršeni, danas se vraćamo pojedinim akcentima, no nastojeći razumjeti preduvjete. Paradigmatski projekt Splita 3 – sinteza megastrukturne arhitekture i suptilno oblikovanog javnog prostora – bio je strukturno omogućen načinima upravljanja razvoja izgrađenog okoliša. Slično vrijedi i za turističku arhitekturu na Jadranu. Govorimo o arhitekturi za industriju koja je u potpunosti uvjetovana komercijalnim datostima, a gdje se u našem slučaju ostvaruje dobar balans između pragmatičnih ciljeva i očuvanja kulturnih i prirodnih vrijednosti, pri čemu lokalne zajednice

that the success of architecture of that time was significantly determined by a specific socio-political context. How else to explain not only the continuity, but also the flourishing of modern architecture, in contrast to many other regions of Central Europe, such as Czechoslovakia, where that development was slower, and in Austria also, where it was not as dynamic as in the formative period of Modernism? In the region of the former Yugoslavia, what is important is the closeness of different architectural cultures on a small territory. This is a historical situation that continued in a completely different form in the second half

profitiraju iz novonastale situacije. U uspostavljanju ekvilibrija između postojećeg konteksta i radikalne modernizacije, uloga arhitekata i urbanista je ključna: oni su zaštitili obalu od većih devastacija zato jer su imali razvijeno znanje i svijest, ali i zbog svoje strukturne pozicije; bili su aktivni sudionici procesa.

ORIS — Upravo poslijeratnom turističkom arhitekturom bavili ste se u *Betonskim spavačima*. U toj se seriji dokumentarnih filmova napravljenih za javnu televiziju, namijenjenih iznimno širokoj publici, arhitektonski kritičar, tj. Vi, nalazi u jednoj vrlo relevantnoj ulozi, onoj pristupačnog i stručnog naratora, što je zapravo jedinstveno na ovom prostoru. Istovremeno, u koncepciji serije jedinstven je i način na koji je arhitektura u njoj prezentirana i povezana s ljudima koji su je gradili i koristili, jer je stavlja u ravnopravnu naratorsku poziciju. ¶ MAROJE MRDULJAŠ — Produkcija dokumentarnog filma je dugotrajan istraživački proces koji smo mi i radikalizirali i namjerno ostavili otvoren, pun nepoznanica, kako bi se otvorili prema neočekivanom. Govorimo o složenoj problematici, baratamo s puno materijala i trebalo je uhvatiti ispravnu intonaciju. Konačna forma mukotrpno je nastala u montaži, za što je najviše zaslužan redatelj Saša Ban. U serijalu se lik voditelja i glas naratora nastojalo svesti na otprilike sličnu razinu kao i sve ostale protagoniste. Tako se isprepliće nekoliko pripovjednih linija: o samoj arhitekturi, o njezinu nastanku, o njenoj današnjoj sudbini i o različitim percepcijama arhitekture. Kao što ste rekli, arhitektura govori kroz svoju prisutnost. Sâm odabir mjesta na kojem se odvija neka radnja također je element naracije.

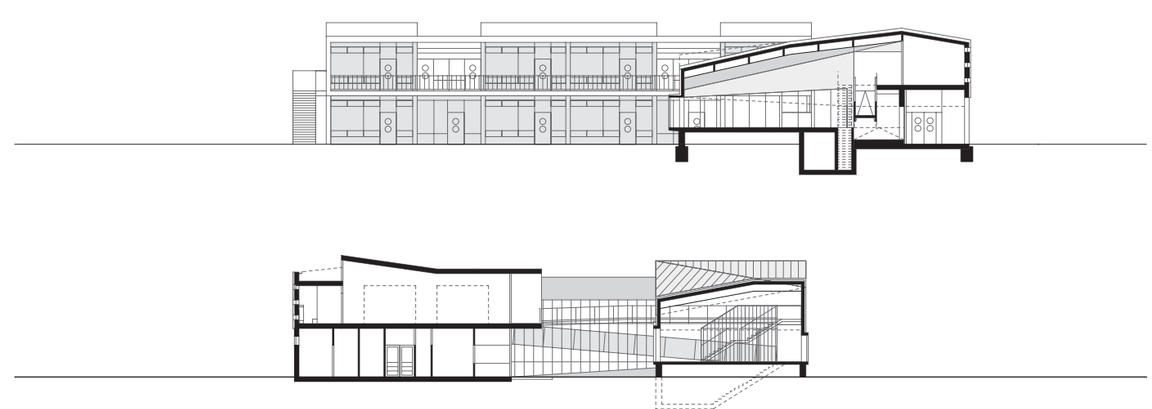
ORIS — Medij dokumentarnog filma omogućio je da se prikaže sinergija društvenog sustava i onih koji su ga oblikovali, autora koji su te komplekse koncipirali, ljudi koji su ih gradili

of the twentieth century, when each of the republican centers and architectural schools, but also smaller scenes such as Split, developed their own approach to Modernism. This is why knowledge transfers between the Yugoslav and international cultural epicenters were important. So were Croatian architects involved in establishing the Skopje School, but it formed itself as completely authentic, under the influence of various Yugoslav, but also global, Japanese and American influences which were immediate. For these and other reasons, a synthetic view of Modernism of the region is rich and useful.

ORIS — Also in the goals of building a new society, architecture and socialism confirmed one another. ¶ MAROJE MRDULJAŠ — Nominally they did, but this is a pretty complex problem. The project of Yugoslav socialism is a project of rapid urbanization which was to thoroughly transform the entire region. These were the processes that have transformed urban landscapes and ways of life. Although they were not always completely successful and remained largely unfinished, we return to some accents today, but trying to understand the prerequisites. The paradigmatic Split 3 project, a synthesis of megastructural architecture and of subtly shaped public space, was structurally enabled by the methods of management of the development of built environment. The same goes for the tourism architecture on the Adriatic. We are talking about architecture for an industry that is completely conditioned by the commercial givens, and where, in our case, a good balance between pragmatic goals and the preservation of cultural and natural values is achieved, whereby local communities benefited from the new situation. In establishing the equilibrium between the context and a radical modernization, the role of architects

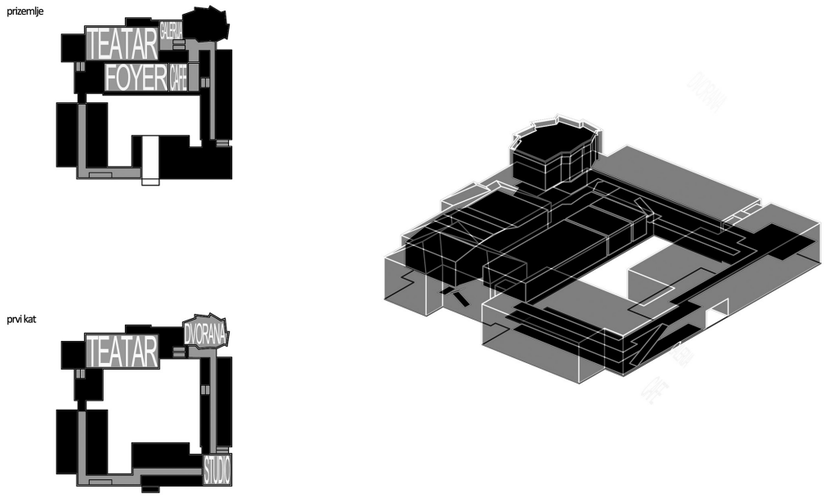
Siniša Justić, Maroje Mrduljaš, Dječji vrtić Zvončić u Voltinom naselju, Zagreb, Hrvatska, natječjani projekt, 2006., presjeci

Siniša Justić, Maroje Mrduljaš, Zvončić Kindergarten in Voltino, Zagreb, Croatia, competition project, 2006, sections



Aksonometrijski ▶ prikaz analize Centra kulture na Peščenici, istraživački projekt *Socijalni prostor*, u suradnji s Borisom Vidakovićem

Axonometric ▶ representation of the analysis of the Cultural Center in Peščenica, research project *Socijalni prostor (Social Space)*, in collaboration with Boris Vidaković



i u njima radili, dakle svih onih koji su bili uključeni u taj proces, kao i onih koji su na kraju uzrokovali njegovo raspadanje ili mu svjedočili. Tek se kroz taj medij moglo cjelovito i dijagnostički precizno predstaviti stvaran utjecaj kako tadašnjeg tako i današnjeg sustava. ¶ MAROJE MRDULJAŠ — Da, koliko god naša priča bila o arhitekturi, toliko je i priča o današnjoj društvenoj stvarnosti i čini se da je upravo taj moment rezonirao među gledateljstvom. Turistička arhitektura u raspadanju postala je sinegdoha našeg društva koje je u neredu. Imamo kulturno važnu i u svakom pogledu korisnu arhitekturu, koja se, eto, već godinama ili desetljećima raspada pred našim očima. A

and urban planners was the key; they protected the coast from major devastation because they had developed knowledge and awareness, but also because of their structural and political position, they were active participants in the process.
ORIS — It was the post-war tourism architecture that you dealt with in *Betonski spavači* (*Slumbering Concrete*). In this series of documentaries made for public television, and intended for extremely wide audience, an architectural critic, i.e., you, is in a very relevant role, that of an accessible and professional narrator, which is really unique in this area. At the same time unique is the way in the concept of the series in

Centar kulture na Peščenici, Zagreb, Hrvatska ▼ ▶

Cultural Centre in Peščenica, Zagreb, Croatia ▶ ▼

(KP)

(MM)

taj raspad nije samo raspad fizičke arhitekture, nego i društvene arhitekture, to su procesi koji imaju konkretne posljedice za živote pojedinaca i zajednice.
ORIS — Mislim da je to do sada najzorniji prikaz međusobne uvjetovanosti konteksta, društva i izgrađene okoline koju ostavljaju za sobom. Turistički sadržaj za koji ste na početku rekli da je na neki način ekskluzivan i eksploatacijski, u društvenom sustavu u kojem nastaje ujedno je i egalitaran i svepriihvaćajući. ¶ MAROJE MRDULJAŠ — Mislim da je ipak dokazana važnost turističke arhitekture za lokalne zajednice. Turistička arhitektura donijela je nove estetske kodove, nove načine života i nove programske elemente u periferne sredine koje su lokalne zajednice aproprirale i asimilirale u svoje svakodnevne prakse.
ORIS — Razlozi identifikacije tako velikog broja ljudi s prostorima o kojima govorite su, između ostalog, omogućeni time što su svi oni u životu tih prostora sudjelovali. Jedan od ključnih termina koji se ovdje nameće je zrcaljenje stvarnosti. Prošlo je 10 godina od seminalne knjige *Suvremena hrvatska*

▲ *Housing Models. Experimentation and Everyday Life*, izložba, Künstlerhaus, Beč, Austrija, 2008.

▲ *Housing Models. Experimentation and Everyday Life*, exhibition, Künstlerhaus, Vienna, Austria, 2008

(WT)

◀ Iva Letilović, Morana Vlahović, POS Krapinske Toplice, Hrvatska, 2003., fotografije stanara

◀ Iva Letilović, Morana Vlahović, Social Housing Krapinske Toplice, Croatia, 2003, photographs by the inhabitants

which architecture in it is presented and associated with people who built and used it because it places it in an equal narrating position. ¶ MAROJE MRDULJAŠ — The production of a documentary film is a lengthy research process which we radicalized and deliberately left open many unknowns so as to open ourselves to the unexpected. We are talking about complex issues, we are dealing with a lot of material, and it was necessary to find the correct intonation. The final form was painstakingly created in editing, and the most responsible for that is the director Saša Ban. In the series, we sought to reduce the character of the host and the voice of the narrator to an approximately similar level as all the other protagonists. Several narrative lines thus interweave, about architecture itself, about its emergence, about its present fate, about different perceptions of architecture. As you said, the architecture speaks through its presence. The very selection of the location where an action takes place is also an element of the narration.
ORIS — The medium of documentary film made it possible to show the synergy of the social system and those who shaped it, the authors who conceived these complexes, the people who built them, and worked in them, all those, then, who were involved in this process, as well as those who eventually led to its disintegration, or witnessed it. It was only through this medium that it was possible to present, completely and diagnostically accurate, a real impact of the then and today's systems. ¶ MAROJE MRDULJAŠ — Yes, no matter how much our story is about architecture, it is also a story about today's social reality and it seems that precisely that moment resonated with

arhitektura – testiranje stvarnosti, a stvarnost o kojoj je ona govorila tada, danas je na neki način dovedena do još većih ekstrema. Vi uvodite termin gradnje visoke rezolucije, o kojoj zapravo i pišete u knjizi, te mu suprotstavljate generičku gradnju. Možda je upravo ta generička gradnja značajnija tema za testiranje stvarnosti. U njoj se ogleda nepostojanje sustava ili neulaganje u infrastrukturu i javni prostor, ona je simptomatična za situaciju danas. ¶ MAROJE MRDULJAŠ — Arhitektonska kritika nije razvila alate kroz koje bi mogla pristupiti takozvanoj generičkoj arhitekturi. Trebalo bi vrlo temeljito raščlanjivati političke i ekonomske mehanizme koji stoje iza razvoja većine izgrađenog okoliša. Također, zanimljivo bi bilo raditi na antropološkim i socijalnim svojstvima tih prostora. No, arhitektonsku kulturu ipak čine projekti koji nude nove prostorne oblike društvenih institucija, poboljšavaju prakse svakodnevnice, stimuliraju javnu domenu. To su projekti koji nastoje, a ponekad i uspijevaju realizirati djelić bolje budućnosti danas, te time izazivaju društvenu stvarnost, testiraju društvene kapacitete. Bavimo se njima jer kultiviraju novo arhitektonsko znanje koje se može dalje primjenjivati. No, zanimaju me i arhitekture koje odlikuje ljepota običnosti, a koje postižu vrijedne socijalne učinke. S Borisom Vidakovićem i timom suradnika u sklopu projekta radnog naslova *Socijalni prostor* istražujem modernističke kulturne i društvene centre Zagreba – Kulturni centar na Peščenici, centar Zapruđa i druge ponešto oronule enklave urbanosti koje su alternativa današnjem *mainstreamu* gradskog života. U njima je zanimljiv odnos između programske kompozicije i načina formiranja javnog prostora, manje sama arhitektura. Prema našem pogledu je svejedno je li neka arhitektura stara ili nova, važno je razumjeti kako ona djeluje.

ORIS — Bilo bi važno promatrati procese koji prethode generičkoj gradnji, tj. temelje na kojima ona nastaje, i vidjeti postoji li način, osim očiglednog odgovora o reguliranju urbanizma, legislativi, ulaganju u infrastrukturu, da se neke vitalne energije koje nedvojbeno postoje i manifestiraju se kroz novu gradnju, gotovo gerilski iskoriste u smislu ostvarivanja povrata za društvo. Na koji bi način socijalni prostor mogao nastajati izvan očiglednog oslanjanja na institucionalni ili legislativni okvir? ¶ MAROJE MRDULJAŠ — Da bi nastalo ono što zovemo javnim prostorom ili socijalnim prostorom, a to je onaj prostor koji bez razlike pripada svima, u kojem se događaju neprogramirane socijalne interakcije, poželjno je veće mjerilo arhitektonskih intervencija i zahvata. Ako se grad razvija parcelu po parcelu, rascjepkano, teško je govoriti o cjelovitim oblicima socijalnog ili društvenog prostora, iako su moguće i taktičke intervencije.

the audience. The tourism architecture in decay has become a synecdoche of our society that is in disarray. We have culturally important and in all respects useful architecture, which has been decaying before our very eyes already for years or decades. And this decay is not only the decay of the physical architecture, but also of the social architecture, these are the processes that have concrete consequences for the lives of individuals and communities.

ORIS — I think this is so far the most vivid display of mutual conditionality of context, society and the built environment they leave behind. The tourism facilities, for which you said at the beginning that they were in some way exclusive and exploitative, were, in the social system in which they were created, at the same time egalitarian and all-accepting. ¶ MAROJE MRDULJAŠ — I think, however, that the importance of tourism architecture for the local community has been proved. Tourism architecture brought new aesthetic codes, new ways of life and new programmatic elements in the peripheral environments that local communities appropriated and assimilated in their practices of everyday life.

ORIS — The reasons for the identification of such a large number of people with the spaces you are talking about, are enabled, among other things, by the fact that they all participated in the life of those spaces. One of the key terms that imposes itself here is mirroring reality. It has been 10 years since the seminal book *Suvremena hrvatska arhitektura – testiranje stvarnosti* (*Contemporary Croatian Architecture: Testing Reality*), and the reality about which it was talking then has somehow been brought to even greater extremes today. You introduced the term construction of high resolution, about which you actually write in your book, and you oppose to it the generic construction. Perhaps it is this generic construction that is a more significant theme for testing reality. It reflects the nonexistence of a system or the lack of investment in infrastructure and public space; it is symptomatic of the situation today. ¶ MAROJE MRDULJAŠ — Architectural criticism has not developed tools through which it could access the so-called generic architecture. The political and economic mechanisms that stand behind the development of most of the built environment should be thoroughly parsed. Also, it would be interesting to work on the anthropological and social characteristics of these environments. However, architectural culture is still made of projects that offer new spatial forms of social institutions, improve the practices of everyday life, stimulate the public domain. These are the projects that try, and sometimes succeed, in realizing a fraction of a better future today, thus

Svaki arhitektonski projekt neka je vrsta fikcije, projekcija, pa i nametanje vlastitih vrijednosti jednom svijetu koji se tek treba dogoditi

Every architectural project is some sort of fiction, projection, and even imposing one's own values onto a world that has yet to happen

◀ 3LHD *interakcije*, izložba, Muzej suvremene umjetnosti, Zagreb, Hrvatska, 2015., kustosi: Maroje Mrduljaš, Antun Sevšek

◀ 3LHD interactions, exhibition, Museum of Contemporary Art, Zagreb, Croatia, 2015, curators: Maroje Mrduljaš, Antun Sevšek

(JŽ)

(DG)

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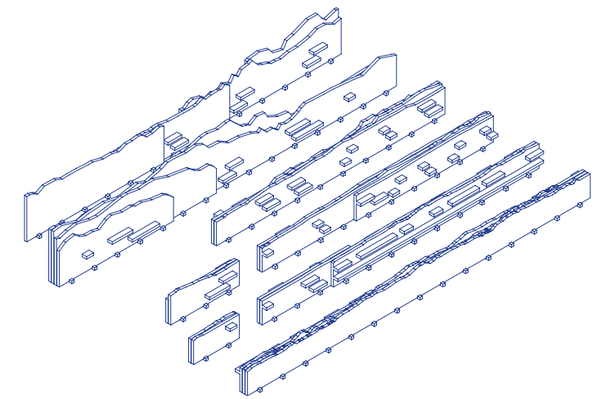

▲ *Prostori su-djelovanja – 20 godina planiranja Zadarske županije*, izložba, Kneževa palača, Zadar, Hrvatska, 2013. (lijevo), MAO, Ljubljana, Slovenija, 2014. (desno), autori izložbe: Maroje Mrduljaš, Antun Sevšek, Damir Gamulin

▲ ▶ *Spaces of Co-Operation – 20 Years of Planning the Zadar County*, exhibition, Kneževa palača (the Rector´s Palace), Zadar, Croatia, 2013 (left), MAO, Ljubljana, Slovenia, 2014 (right), authors of the exhibition: Maroje Mrduljaš, Antun Sevšek, Damir Gamulin

ORIS — Znači li to da je njegovo postojanje ovisno o arhitektima i njihovoj inicijativi u nekvantificiranom, vanprogramskom segmentu? ¶ MAROJE MRDULJAŠ — Ako promotrimo naprednu hrvatsku arhitekturu od 1990-ih do danas, vidjet ćemo nastojanje da se kompenzira nestanak urbanizma i smanjenje domene javnog. Veliki napor se ulaže da se unutar granica jedne parcele reproducira neki oblik zatvorenog ili otvorenog socijalnog prostora; svaki hodnik i stubište postaje potencijalno mjesto eksperimenta, svaki programski element koji ima ikakvog potencijala da se otvori prema gradu tretira se kao javno dobro. To se događa i u projektima sa sasvim skučenim manipulativnim prostorom i vrlo determiniranim programima poput zgrada za obrazovanje. Siniša Justić i ja smo u seriji natječajnih projekata vrtića i škola istraživali upravo takve situacije, pa smo, primjerice, natječajni projekt za dječji vrtić u Voltinom naselju projektirali maksimalno kompaktno kako bi sačuvali većinu parka unutar modernističkog bloka i tako omogućili višestruke režime njegova korištenja. Zgrada je morala omogućiti prazninu na takav način da se ne žrtvuje kvaliteta prostora same institucije, nego da se afirmira identitet mjesta.

ORIS — Afirmaciju javnog prostora istraživali ste u svakodnevnici POS-a u Krapinskim toplicama, arhitektica Ive Letilović i Morane Vlahović, kroz bilježenje života koji u njemu nastaje u naznačenom prostornom okviru. ¶ MAROJE MRDULJAŠ — Doista, arhitektice su uložile veliki napor da potaknu socijalnu koheziju koja će odgovarati lokalnim životnim

provoking social reality, testing social capacities. We deal with them because they cultivate new architectural knowledge that can be applied further. But I am also interested in the architectures that are characterized by the beauty of ordinariness, and which yet achieve valuable social and urban effects. With Boris Vidaković and a team of collaborators, as part of the project with a working title *Socijalni prostor* (*The Social Space*), I research modernist cultural and social centers of Zagreb, the Cultural Center in Peščenica, the Zaprude Center, and other somewhat shabby enclaves of urbanity that are an alternative to today's mainstream of city life. A relationship between the programme composition and the way of formating the public space is more interesting in them than the architecture itself. According to our view, it does not matter whether an architecture is old or new, it is important to understand how it works.

ORIS — It would be important to look at the processes that precede a generic construction, that is, the foundations on which it arises, and to see whether there is a way, other than the obvious answer about the regulation of urban planning, legislation, investment in infrastructure, to exploit some vital energies, which undoubtedly exist and manifest themselves through new construction, in almost a guerrilla way in terms of providing a return to society. How could a social space emerge beyond the obvious reliance on the institutional and legislative framework? ¶ MAROJE MRDULJAŠ — For what we call the public space and social space, and this is the area that belongs to all

običajima. Performativni aspekti tog projekta prikazani su na izložbi *Housing models, exsperiments and everyday life*, koja je bila postavljena u Beču u Kunstlerhausu. Izložba je uključivala 12 projekata socijalnog stanovanja iz čitavoga svijeta. Ja sam u suradnji s Brezom Paić radio POS Krapinske toplice, a ideja izložbe je, između ostalog, bila da stanari sami dokumentiraju svoj život fotografirajući svakodnevne situacije, uz senzibiliziranje i minimalni utjecaj kustosa. Saznanja tog projekta bila su vrijedna. Stanari POS-a Krapinske Toplice toliko su ponosni na svoju zgradu da su prikupili daleko najviše fotografija, više od stanara znamenitog kompleksa studija Elemental. Kroz susrete s njima i kroz stotine fotografija vidite kako arhitektura stvarno ima potencijal pospješiti socijalnu integraciju. Neki od tih stanara i ranije su živjeli zajedno, ponekad čak u istim zgradama, ali bile su drugačije isprojektirane. Danas, u zgradi POS-a koja ima galeriju-ganjak s malim vrtom ispred svakog ulaza, kad stanovi u prizemlju imaju lijepu terasu koja formira mjesto presjeka intimnog i kolektivnog prostora, dolazi do socijalnih susreta i formiranja mikrozajednice. Stanovi su razvedeni po vertikali što također omogućuje gradacije intimnog i kolektivnog, i unutar obitelji i prema van, prema kolektivu. Upravo projekti kao *Housing models* omogućavaju nam jedan suptilniji uvid u to kako uopće građani razumiju i koriste potencijale arhitekture. A sve to radimo zato da bismo živjeli kao društvo, a ne kao niz atomiziranih jedinki.

without distinction, in which unprogrammed social interactions occur, to emerge, a greater scale of architectural intervention is preferable. If a city is developed plot by plot, fragmented, it is difficult to talk about integrated forms of social space, although tactical interventions are possible too.

ORIS — Does this mean that its existence depends on architects and their initiative in the non-quantified, out-of-program segment? ¶ MAROJE MRDULJAŠ — If we look at advanced Croatian architecture from the 1990s to the present day, we will see an attempt to compensate for the disappearance of urban planning and the reducing of the public domain. Within the boundaries of one plot, great efforts have been made to reproduce some form of closed or open social space, every hallway and staircase became a potential place of experiment, each programmatic element that had any potential to open up to the city was treated as a public good. This occurred also in projects with very tight manipulative space and very determined programmes such as educational buildings. It is such situations that Siniša Justić and I explored in a series of competition projects for kindergartens and schools, so, for instance, we designed the competition project for the kindergarten in the Voltino neighborhood to be maximally compact in order to save most of the park within the modernist block, and thus enable multiple regimes of its use. The building had to stand back, provide a void, free open space, yet without compromising the quality of the space of the institution itself, but to affirm the identity of the place.

▲ Prostori su-djelovanja – 20 godina planiranja Zadarske županije, izložba, aksonometrijski prikaz stilizirane topografije

▲ *Spaces of Co-Operation – 20 Years of Planning the Zadar County*, exhibition, axonometric view of the stylized topography

▲ *Podižući zavjesu. Srednjoeuropske arhitektonske mreže*, izložba, Venecijanski bijenale 2014., Kulturni centar Don Orione Artigianelli, Venecija, Italija, 2014., kustosi: Sarmen Beglarian, Piotr Bujas, Igor Kovačević, Iris Meder, Maroje Mrduljaš, Samu Szemerey

▲ *Lifting The Curtain. Central European Architectural Networks*, exhibition, Venice Biennale 2014, Don Orione Artigianelli Cultural Centre, Venice, Italy, 2014, curators: Sarmen Beglarian, Piotr Bujas, Igor Kovačević, Iris Meder, Maroje Mrduljaš, Samu Szemerey

(MW)

ORIS — Čim se prošire tradicionalni mediji kritike arhitekture omogućava se i bolja recepcija, tj. šire čitanje. Na tom tragu, ali mnogo strukturiranije, postavljena je i izložba 3LHD-a *Interakcije* koja je, osim zbog zanimljive kustoske koncepcije odmaknute od prikaza izlaznih proizvoda, značajna i zato što je to prvi put da jedan suvremeni arhitektonski studio ulazi u prostor Muzeja suvremene umjetnosti u Hrvatskoj. ¶ MAROJE MRDULJAŠ — Prvo suočavanje sa zadatkom postavljanja izložbe jednog studija na tisuću metara kvadratnih MSU-a bio je svojevrstan šok – kako tisuću kvadrata ispuniti smislenim sadržajem? Zamka monografske retrospektive već je u prvom razgovoru bila razriješena kroz odluku da se napravi izložba koja će prikazati doprinose suradnika svih profila i pokazati kako se vrlo različiti oblici kreativnosti ugrađuju u arhitekturu. To je kod 3LHD-a bilo logično, jer se većina njihovih projekata temelji na nekom obliku istraživanja i suradnji tima. Druga premisa bila je da se pokušaju pokazati procesi koji stoje iza nastanka arhitekture, a zatim da se nešto kaže i o njenoj recepciji. Prva je gesta bila da smo raščistili i otvorili prostor MSU-a, vratili ga u izvorno stanje nakon godina taloženja knauf-zidova. Sadržaj izložbe nastao je kroz intenzivni zajednički rad kustosa, čitavog 3LHD-a i svih prezentiranih na izložbi, a sav sadržaj nanovo je proizveden, nije korišteno ništa gotovo. Postavili smo radnu strukturu od petnaestak problemskih cjelina koje smo postupno projektirali i punili sadržajem. Konstelacija otoka i njihov interijerski urbanizam osmišljeni su tako da se kroz kretanje osjete prijelazi kao mjesta preklapanja i susreta tema. Konačni rezultat je vjerodostojan jer je izložba suradnički projekt rađen unutar 3LHD-a.

ORIS — Podastrli ste publici cjelovit sken ureda i njegovih nužnih ili ciljanih suradnji s drugim disciplinama. U tom je smislu značajna i didaktička uloga izložbe za širu publiku, ali i pojedinačne struke koje su u orbiti prikazanog rada. ¶ MAROJE MRDULJAŠ — Ideja je bila da će posjetitelji zainteresirani za vizualnu umjetnost biti izloženi temama poput konstrukcije, materijala ili čak organizacije studija i softverskih alata koje 3LHD razvija. Naravno, vrijedi i obrnuto. Silvio Vujičić, Ivana Franke i drugi umjetnici nisu pokazali originalne artefakte, nego

◀ *Nedovršene modernizacije / između utopije i pragmatizma*, izložba, UGM (Umjetnička galerija Maribor), Maribor, Slovenija, 2012., kustosi: Vladimir Kulić, Maroje Mrduljaš

◀ *Unfinished Modernisations / Between Utopia and Pragmatism*, exhibition, UGM (Art Gallery Maribor), Maribor, Slovenia, 2012, curators: Vladimir Kulić, Maroje Mrduljaš

(SL)

ORIS — You explored the affirmation of public space in the everyday life of the POS (Subsidized Residential Construction) in Krapinske toplice by architects Iva Letilović and Morana Vlahović, by recording the life that occurs in it in the designated space frame. ¶ MAROJE MRDULJAŠ — Indeed, the architects put a great effort into encouraging social cohesion that would meet the local living habits. The performative aspects of the POS project were presented in the exhibition *Housing Models, Experiments and Everyday Life*, which was set up in Vienna in the *Künstlerhaus*. The exhibition included twelve social housing projects from all over the world. I did the POS Krapinske toplice in cooperation with Breza Paić, and the idea of the exhibition was, among other things, that the residents themselves document their life by photographing everyday situations, with the minimal impact of the curator. The findings of the project were valuable. The residents of the POS Krapinske toplice are so proud of their building that they collected by far the most photos, more than the tenants of the famous complex by the Elemental Studio. Through meetings with them and through hundreds of photos, you can see how architecture really has the potential to enhance social integration. Some of the residents had also previously lived together, sometimes even in the same buildings, but they were differently designed. Today, in the POS building which has a gallery-corridor with a small garden in front of each apartments' entrance, when the ground floor flats have a lovely terrace which forms a hybrid of intimate and collective space, there are social encounters and forming of a micro-community. The flats are distributed on the vertical which also allows the gradation of the intimate and the collective, both within the family and towards the outside, towards the collective. It is the projects like *Housing Models* that allow us a more subtle view of how citizens understand and use the potentials of architecture. And we do all this in order to live as a society, and not as a set of atomized individuals.

ORIS — As soon as the traditional media of architecture criticism expand, a better reception, i.e., a broader reading is enabled. On this track, but much more structured, was also the exhibition *Interakcije* (*Interactions*) by 3LHD that is, except for the interesting curatorial concept distant from the display of output products, significant also because it was the first time that a contemporary architectural studio entered the space of the Museum of Contemporary Art in Croatia. ¶ MAROJE MRDULJAŠ — At first, facing the task of doing an exhibition of one studio on thousand square meters of the MSU was a kind of a shock; how to fill one thousand square meters with meaningful content? The trap of a monographic retrospective was resolved already in the first discussion by the decision to make an exhibition that would display the contributions of collaborators of all profiles, and show how rather different forms of creativity have been built into architecture. This was logical with 3LHD, since most of their projects are based on some form of research and collaborations. The second premise was to try to show the processes behind the formation of architecture, and then to say something about its reception as well. The first gesture was that we cleared and opened the space of the MSU, returned it to its original state after years of deposition of plaster walls. The content of the exhibition was created through an intensive joint work of curators, the entire 3LHD and

Napredna arhitektura još uvijek emancipatorski djeluje te postaje ideološki vrlo značajna kao najvidljiviji označitelj progresivnih vrijednosti

Advanced architecture still works emancipatory and becomes ideologically very significant as the most visible marker of progressive values

procese nastanka tih radova ili njihove nove varijante. S druge strane, složeni konstrukti, poput Mosta hrvatskih branitelja, ili zanimljive konstrukcije i detalji reproducirani su u mjerilu 1 : 1 i tretirani su kao analogni umjetničkim djelima. Na didaktički način ukinuta je razlika između žanrova.

ORIS — Širenjem medijskih alata za reprezentaciju prostora, ali i širenjem već spomenutih istraživačkih i institucionalnih okvira bavite se i u projektu *Prostori (su)djelovanja*. ¶ MAROJE MRDULJAŠ — Izložba i knjiga o 20 godina planiranja Zadarske županije bile su medijski eksperiment, ali i nastojanje da se pokaže da urbanistička misao još uvijek postoji. No, kako urbanizam i prostorno planiranje razmotati u format izložbe i knjige? Projektu su nas privukle istraživačke studije Vlade Mattionija koje na nevjerojatno inteligentan način, s istančanim i empatičnim uvidom u stvarnost, analiziraju urbane fenomene i predlažu razvojne strategije. Te Mattionijeve radove i brojne druge studije trebalo je povezati i s institucionalnim djelovanjem Zavoda za prostorno uređenje Zadarske županije. Tekstualni dijelovi prostornih planova sadrže opsežno znanje i nominalno zagovaraju zdrave vrijednosti. Htjeli smo apostrofirati upravo analogije između vrijednosti

all collaborators presented in the exhibition. All the content was newly produced, nothing was used that was already finished. We set up a working structure of fifteen theme clusters – islands – that we gradually designed and filled with content. The constellation of the islands and their interior urban planning are designed so that, through movement, the transitions are felt as places of overlap and meeting of topics. The final result is credible because the exhibition is a collaborative project executed within 3LHD.

ORIS — You presented the audience with a complete scan of the office and its necessary or targeted cooperations with other disciplines. Significant in this regard is the didactic role of the exhibition for the general public, but also individual professions that are in the orbit of the displayed work. ¶ MAROJE MRDULJAŠ — The idea was that visitors interested in visual arts would be exposed to topics such as construction, materials, or even the organization of the studio and the software tools that 3LHD develops. Of course, the reverse is also true. Silvio Vujičić, Ivana Franke, and other artists did not show original artifacts, but the processes of creating those works or their new variants. On the other hand, complex constructs, such as *Most hrvatskih branitelja* (*The Bridge of Croatian War Veterans*), or interesting structures and details were reproduced at a scale of 1:1 and treated as analogous to artworks. The distinction between genres was abolished in a didactic way.

ORIS — You deal with the expansion of media tools for the representation of space, but also with the expansion of the already mentioned research and institutional frameworks in the project *Prostori (su)djelovanja* (*Spaces of Co-Operation*). ¶ MAROJE MRDULJAŠ — The exhibition and the book about twenty years of planning of the Zadar County were a media experiment, but also an attempt to show that urban thought in Croatia still existed. But how to unwrap urban design and spatial planning into the format of an exhibition and a book? We were attracted to the project by research studies by Vladimir Mattioni which, in an incredibly intelligent way, analyze urban phenomena and propose development strategies with a subtle and empathic insight into reality. Those Mattioni's works and a number of other studies also had to be linked to institutional activities of the Institute for Spatial Planning of the Zadar County. Textual parts of spatial plans actually contain extensive knowledge and nominally advocate sound values. We wanted to emphasize the analogies between the values and the ideas advocated by independent studies, official plans, as well as individual projects scattered throughout the county. The link of these themes is territory and we organized the content through it. We edited all the studies and plans, disassembled them to elements, and added to them the documentation of the real situation in the space. So the plans and studies, therefore

i ideja koje zagovaraju nezavisne studije, službeni planovi, ali i pojedini projekti razasuti širom Županije. Poveznica tim temama je teritorij i kroz njega smo organizirali sadržaj. Sve studije i planove smo uredili, rastavili ih u elemente te im dodali dokumentaciju realnog stanja u prostoru. Tako su planovi i studije, dakle fikcionalni elementi, i objektivne činjenice postali sirovina za konstruiranje nove realnosti. Strukturni okvir izložbe je stilizirana topografija sačinjena od niza paralelnih presjeka kroz Županiju u koju su upisani toponimi. U tu mrežu upisali smo sav sadržaj. Slično smo napravili u knjizi koja je također organizirana po prostornim cjelinama i toponimima. Metoda kolaža, pod utjecajem hiperteksta i digitalnih medija, dovedena je do krajnosti kako bismo ostvarili paralelno čitanje inače nepovezanih tipova sadržaja: fotografija, tekstova, planova, projekata.

ORIS — Vratimo se na razgovor o histriografiji modernizma. Kroz projekte *Nedovršene modernizacije* i *Podižući zavjesu: Srednjoeuropske arhitektonske mreže* direktno utječete na revalorizaciju zapadnog historiografskog diskursa o modernosti. Zanimljivo je pritom da oba projekta nastaju kroz horizontalnu mrežu istraživača, potpuno su vaninstitucionalni, možda

fictional elements, and objective facts became raw material for the construction of a new reality. The structural framework of the exhibition was a stylized topography made up of a series of parallel sections through the county in which toponyms were entered. In this network, we inscribed all the content. We did a similar thing in the book, which is also organized by spatial units and toponyms. The method of collage, influenced by the hypertext and digital media, is brought to the extreme in order to achieve parallel reading of otherwise unrelated types of content: photos, texts, plans, projects.

ORIS — Let us return to the conversation about the historiography of Modernism. Through the projects *Unfinished Modernizations* and *Lifting the Curtain – Central European Architectural Networks* you directly affect the revaluation of the Western historiographical discourse of modernity. It is interesting here that both projects were created through a horizontal network of researchers, they were completely noninstitutional, perhaps because there was still some amnesia to that part of heritage in the institutions. ¶ MAROJE MRDULJAŠ — Yes, new histories of Modernism that will not easily exclude non-Western cultures are yet to be written, and our work creates

Javna rasprava povodom objave rezultata međunarodnog natječaja za adaptaciju i rekonstrukciju Doma revolucije, Nikšić, Crna Gora, 2016.

▲ Public discussion following the announcement of the results of the International Competition for the Adaptation and Reconstruction of the *Dom Revolucije* (*The Revolution Hall*), Nikšić, Montenegro, 2016

(JM)

i zato što u institucijama još uvijek postoji određena amnezija prema tom dijelu naslijeđa. ¶ MAROJE MRDULJAŠ — Da, treba tek napisati nove povijesti modernizma koje neće olako isključivati nezapadne sredine i naš rad za to stvara preduvjete. Te nove povijesti više će u obzir uzimati transfere znanja i utjecaje lokalnih okolnosti, a manje kanonizirane estetike. Formati *Nedovršenih modernizacija*, a donekle i *Podižući zavjesu* djelomice su uvjetovani načinima strukturiranja projekata koji su financirani od strane europskih fondova. Bitno je da se ostvari mobilnost ljudi i kulturnih dobara te javna vidljivost istraživanja, kako bi se apostrofirala ideja Europe za koju sve više vjerujem da je bitna. Europa je sastavljena od niza Europa i moguće je objedinjavanje u različite teritorijalne, ali i kulturne entitete, ovisno koji ključ koristimo: srednja Europa, jugoistočna Europa, Mediteran... Suvremene metode, poput *histoire croisée*, isprepletenih transnacionalnih povijesti, mogle bi nas odvesti prema novim čitanjima modernističke arhitekture. Implicitno, i Oris gaji takav pristup. No, intimno, najlakše uspostavljam bliskost s istraživačima s bivših jugoslavenskih prostora.

ORIS — Jesu li kolege koji sudjeluju u projektu, osim istraživačkim interesom, nužno onda i svjetonazorski povezani? ¶ MAROJE MRDULJAŠ — Postoji generacijska povezanost. Uglavnom smo odrasli u socijalizmu, a zatim se naš svijet radikalno promijenio i sazreli smo u tjeskobi ratova, dezintegracije... Sudbine ovih naših postjugoslavenskih državica toliko su tragične da ne možete ne suosjećati s njima. U Makedoniji, Bosni i Hercegovini i Crnoj Gori ima sjajne modernističke arhitekture nakon koje se uglavnom ništa kulturno relevantno u izgrađenom okolišu nije dogodilo. Napredna arhitektura još uvijek emancipatorski djeluje, iako je izložena napadima, te postaje ideološki vrlo značajna kao najvidljiviji označitelj progresivnih vrijednosti. Puno modernističke arhitekture zjapi prazno ili se raspada zbog ideoloških i strukturnih razloga, a jednu takvu situaciju nedavno je istraživao međunarodni natječaj za nikad dovršen Dom revolucije u Nikšiću. Kako dovršiti ili privesti svrsi projekte jednog društva koje više ne postoji? Ideološki je relativno jednostavno baviti se Alvarom Aaltom u Finskoj u kojoj je prepoznat kao nacionalna vrijednost, ali veći je izazov baviti se zapostavljenom kulturom naše bliske povijesti prema kojoj još nismo uspostavili kritički odnos. Time se upravo bavi mreža istraživača djelomice regrutirana tijekom *Nedovršenih modernizacija*, a koja radi na izložbi arhitekture socijalističke Jugoslavije za muzej MOMA u New Yorku. Vrijedi citirati Gala Kirna koji kaže da se bavimo neposrednom prošlošću koja je imala više budućnosti nego sadašnjost. U toj rečenici sastoji se sav izazov povratka modernizmu na našim prostorima.

prerequisites for that. These new histories will take more into account the transfers of knowledge and influences of local circumstances, and less the canonized aesthetics. The formats of *Unfinished Modernizations*, and to some extent *Lifting the Curtain* are partly influenced by the ways of structuring the projects that were financed by European funds. It is important to accomplish the mobility of people and cultural goods, and public visibility of the research so as to emphasize the idea of Europe which I increasingly believe is important. Europe is composed of a series of Europes, and can be interpreted in various territorial or cultural entities, depending on which key we use: Central Europe, Southeast Europe, the Mediterranean... Contemporary methods, such as *histoire croisée*, the entangled transnational histories, could lead us to new readings of modernist architecture. Implicitly, Oris cultivates such an approach as well. However, intimately, I establish closeness most easily with researchers from the former Yugoslav territories.

ORIS — Are the colleagues involved in the project, in addition to research interests, necessarily connected through their worldviews? ¶ MAROJE MRDULJAŠ — There is a generational connection. We mostly grew up in socialism, then our world radically changed, and we matured during the anxiety of wars, the disintegration... The fates of these little post-Yugoslav states of ours are so tragic that you cannot help but empathize with them. In Macedonia, in Bosnia and Herzegovina, in Montenegro, there is great modernist architecture after which mainly nothing culturally relevant has happened in the built environment. Advanced architecture still works emancipatory, although it is exposed to attacks, and becomes ideologically very significant as the most visible marker of progressive values. A lot of modernist architecture gapes empty, or is decaying because of ideological and structural reasons. One such situation was recently explored by the international competition for the never completed *Dom Revolucije* (*The Revolution Hall*) in Nikšić. How to complete or make functional projects of a society that no longer exists? Ideologically, it is relatively easy to deal with Alvar Aalto in Finland, where he is recognized as a national value, but greater is the challenge of dealing with the neglected culture of our recent history, toward which we have not yet established a critical relationship. This is what the network of researchers partially recruited during the *Unfinished Modernizations*, who also work on the exhibition of architecture of socialist Yugoslavia for the MOMA New York, deals with. It is worth quoting Gal Kirn who says that we deal with the immediate past that had more future than the present. That sentence comprises all the challenge of the return to modernity on our territories.