

ANTE MARDEŠIĆ

Feniks u Komiži

ANTE MARDEŠIĆ

Phoenix in Komiža



Vera Grimmer



Tadej Glažar

razgovarali
interviewed by

arhitekti
architects



Ivan Vitić (autor građevine / author of the building)



Ante Mardešić (autor projekta obnove / author of the renovation project)



(MB)

portret
portrait

Dubravka Mardešić

fotografije
photography by

Miljenko Bernfest (MB)
Obiteljski Arhiv / Family Archive Vitić (OAV)

¶ More than fifty years after they were created, four anthology works by Ivan Vitić are living different destinies. While the housing complex in Laginjina street in Zagreb and Pavilion 40 at Zagreb Fair are exposed to decay and devastation, the former Army Hall in Šibenik was renovated and transformed into a city library so that today it only resembles the original, in many aspects, paradigmatic building. ¶ However, the Cultural Centre in Komiža, devastated in the nineties, shines again with

¶ Više od pedeset godina nakon njihova nastanka, četiri antologijska rada Ivana Vitića doživljavaju različite sudbine. Dok su stambeni kompleks u zagrebačkoj Laginjinoj ulici i Paviljon 40 Zagrebačkog Velesajma izloženi propadanju, odnosno devastaciji, bivši Dom Armije u Šibeniku renoviran je i transformiran u Gradsku knjižnicu tako da danas tek podsjeća na izvornu, u mnogim aspektima, paradigmatsku zgradu. ¶ Međutim, Dom kulture u Komiži, devastiran devedesetih,

the power of the original thanks to the initiative of the Croatian Architects' Association, the efforts of Komiža municipality and naturally, to the craft and care of the architect, Ante Mardešić from Komiža. ¶ The characteristics of Vitić's architectural personality, such as his bravery, innovation and radicalism, enabled him to create key works of Croatian late modernism. Some of them are close to Frampton's theory of critical regionalism that may be well applied to the Cultural



(MB) zasjao je opet snagom originala zahvaljujući inicijativi Udruženja hrvatskih arhitekata, angažmanu Grada Komiže te, dakako, umijeću i maru komiškog arhitekta Ante Mardešića. ¶ Svojstva Vitićeve arhitektonske ličnosti kao što su: hrabrost, inovativnost, radikalnost, omogućila su mu da kreira

Centre in Komiža. ¶ This building has a powerful relation towards its surroundings and is determined by the location, and an original quality was achieved independent of the prevailing trends of the times. ¶ The architect placed the object in the environment very carefully. He established a macro-scale

ključna djela hrvatskog kasnog modernizma. Neka od njih bliska su Framptonovoj Teoriji kritičkog regionalizma, čije se postavke mogu vrlo dobro primijeniti upravo na komiški Dom kulture. ¶ Ta građevina ima snažan odnos prema svom teritoriju, određena je specifičnostima mjesta, a ostvarena je

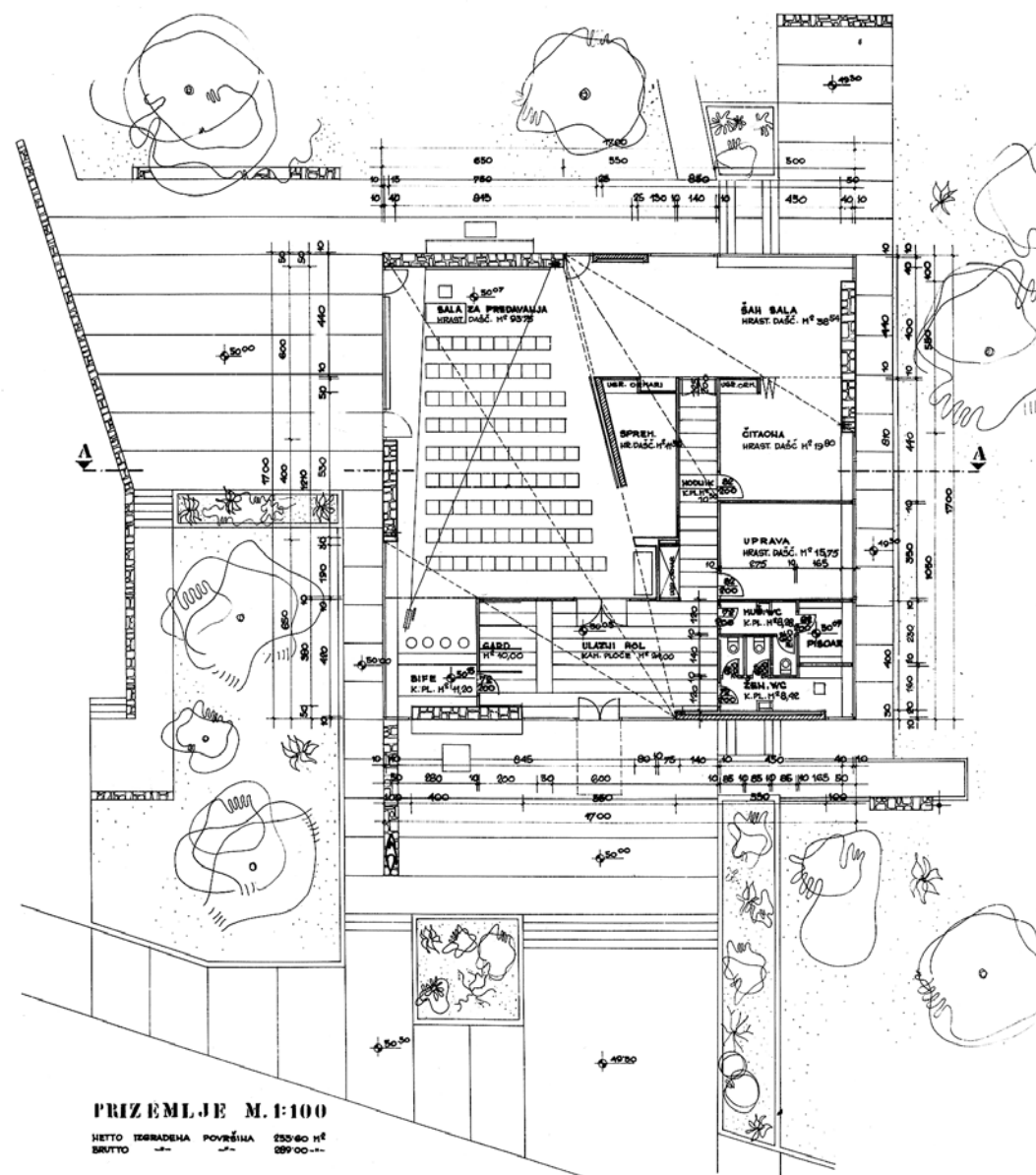


relationship towards the nearby hill of Hum, characterized by its calligraphy of dry walls, while the micro scale realized an entire direction of the layered, almost ceremonial, approach to the object. The Cultural Centre in Komiža undoubtedly has a strong sculpturality, but it is not a closed corpus, it is a modernistic composition of the façade where even stone walls seem like light screens. The investigative character of Vitić's work is visible in the forming of the folded roof, seen in the Army Halls in both Šibenik and Split, and the Bunko-Mimica holiday home. The six roof folds determine the interior of the pavilion of Komiža. It is also determined by targeted openings towards the near and more distant landscape. In the middle of the Mediterranean landscape, at the edge of the old fishermen's town, the pavilion of the Centre manifests its integrity strongly, without imposing itself on the environment, but enriching it. (OAV)

ORIS — Almost your whole life has been connected to Komiža. When did you first see this pavilion of Vitić's as something special and what do you remember in regard to it? ¶ ANTE MARDEŠIĆ — I noticed during construction that something completely different and new was being built in our town. Then I noticed that a house could be built in a different way from the usual stereotype. At the time masters of modern architecture were active in Komiža and Vis. Šegvić's primary school in Vis and Planić's kindergarten were built, and especially Planić's Memorial Home in Komiža, a difficult task at the time considering that the initial construction of a soc-realistic cultural centre was to be turned into a multi-purpose public building. Naturally, I was not then aware of the value of those buildings, but I believe they helped me choose my profession in a way. ORIS — How do you see Vitić's pavilion in the structure of

tlocrt ►
prizemlja,
1961.

ground floor ►
plan, 1961

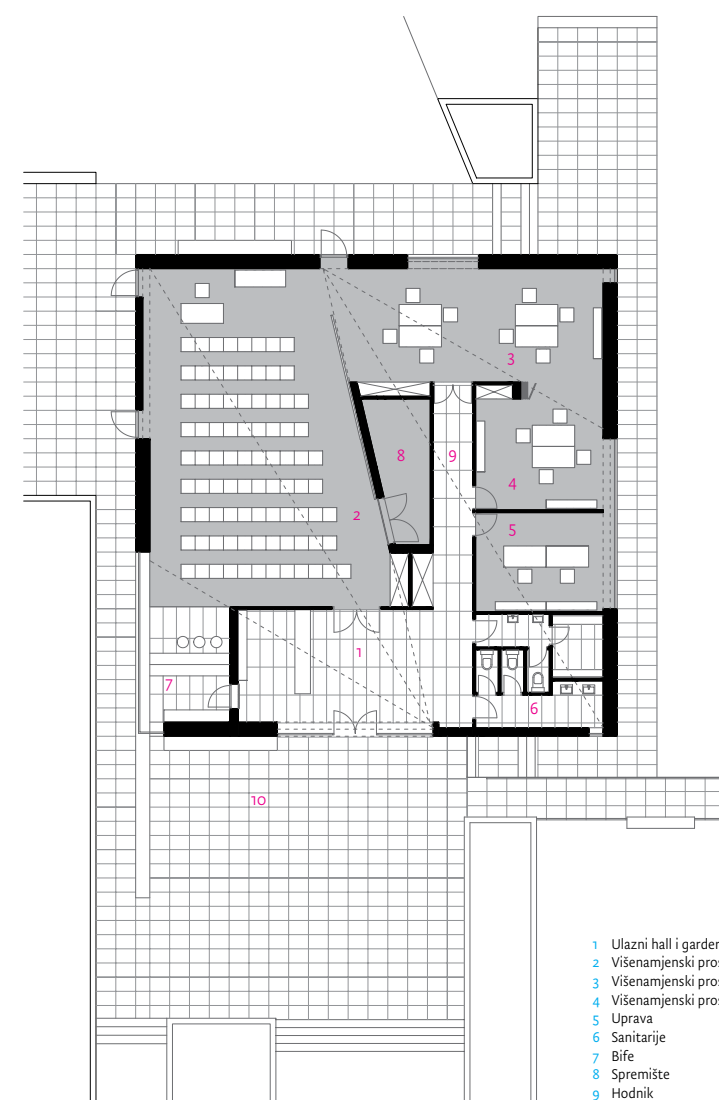


i samostojna kvaliteta neovisna o prevladavajućim trendovima vremena. Arhitekt je osobito pažljivo objekt umjestio u okoliš. U makro mjerilu uspostavio je odnos prema nedalekom brdu Hum, obilježenom kaligrafijom suhozidova, dok je u mikro mjerilu ostvarena čitava režija stupnjevanog, gotovo ceremonijalnog, pristupa objektu. Komiški Dom nedvojbeno posjeduje snažnu skulpturalnost, no pritom se ne radi o zatvorenom korpusu, već se pokazuje modernistička kompozicija fasada pri čemu kameni zidovi djeluju poput

Komiža? ANTE MARDEŠIĆ — The building is a pavilion located on a visible and elevated spot at the edge of the historical structure of the Komiža settlement. Vitić's task was not to include it in the urban structure, but to show in an innovative way how to build in a contemporary manner, how to completely connect the inner and outer space of the pavilion, which he achieved in full by using simple elements of the stone wall to support the innovative reinforced-steel roof construction.

ORIS — The restoration of the Cultural Centre in Komiža by

oris, number 83, year 2013



tlocrt ►
prizemlja,
2013.

ground floor ►
plan, 2013

- | | |
|---------------------------|-------------------------------|
| 1 Ulazni hall i garderoba | 1 Entrance hall and cloakroom |
| 2 Višenamjenski prostor 1 | 2 Multipurpose area 1 |
| 3 Višenamjenski prostor 2 | 3 Multipurpose area 2 |
| 4 Višenamjenski prostor 3 | 4 Multipurpose area 3 |
| 5 Uprava | 5 Office |
| 6 Sanitarije | 6 Toilets |
| 7 Bife | 7 Buffet |
| 8 Spremište | 8 Storage space |
| 9 Hodnik | 9 Hall |

larih paravana. Istraživački karakter Vitićeva rada dolazi do izražaja kod oblikovanja naboranog krova, ostvarenog i u Domovima Armije u Šibeniku i Splitu, te u projektu kuće za odmor Bunko – Mimica. Šest krovnih nabora određuje i unutrašnjost komiškog paviljona. Isto tako, ona je određena ciljanim otvorima prema bližoj i daljoj okolini. Usred mediteranskog krajolika, na rubu starog ribarskog gradića, paviljon Doma snažno manifestira svoju samostojnost, a da se pritom ne nameće svom okolišu, već ga obogaćuje.

ANTE MARDEŠIĆ, Kulturni centar 'Ivan Vitić'

Ivan Vitić is an important contribution to the preservation of Croatian late modern architecture. The renovation of the architecture from the times of the Modern is something new in our country. What were the greatest challenges during the restoration of the pavilion in Komiža? ANTE MARDEŠIĆ — I am fascinated how we have managed to almost finish the renovation, which did not seem possible at the beginning. Naturally, great influence on the expert public was exerted by Oris and the publishing of Vitić's building in its sorry state, in issue 13

ANTE MARDEŠIĆ, Ivan Vitić Cultural Centre



(MB) **ORIS** — Vaš gotovo cijeli život vezan je uz Komižu. Kada ste prvi put vidjeli, uočili ovaj Vitićev paviljon kao nešto posebno i koja su Vaša sjećanja vezana uz njega? **ANTE MARDEŠIĆ** — Zamijetio sam tijekom gradnje da se nešto potpuno različito i novo gradi u našem mjestu. Tada sam uočio da se kuća može sagraditi na drukčiji način od uobičajenog stereotipa. U to vrijeme u Komiži i Visu gradili su meštiri moderne arhitekture. Sagrađena je Šegvićeva osnovna škola u gradu Visu, Planićev dječji vrtić, a posebno Planićev Spomen dom u Komiži, što je onda bio veoma težak zadatak, s obzirom da je od započetog socrealističkog kulturnog doma trebalo napraviti višenamjensku javnu građevinu. Naravno, tada nisam bio svjestan vrijednosti navedenih građevina, ali ipak mislim da su mi na neki način pomogle u odabiru profesije.

ORIS — Na koji način gledate Vitićev paviljon u strukturi grada Komiže? **ANTE MARDEŠIĆ** — Građevina je paviljon smješten na vidnom i povišenom mjestu na rubu povijesne strukture naselja Komiža. Vitićev zadatak nije bio uklapanje u urbanu strukturu, već na inovativan način pokazati kako graditi na suvremen način, kako u potpunosti povezati unutrašnji i vanjski prostor Paviljona, što mu je naravno potpuno uspjelo s upotrebom jednostavnih elemenata kamenog zida na koji se oslanja inovativna armiranobetonska konstrukcija krova.

ORIS — Restauracija Doma kulture u Komiži Ivana Vitića bitan je doprinos očuvanju hrvatske kasne moderne arhitekture. Obnova arhitekture iz doba Moderne nešto je novo



(OAV)

that was partially dedicated to the island of Vis, and showed that there was an architectural pearl somewhere in that small place. It is a great thing that local politics, that is mayor Tonka Ivčević, recognized the value of the Centre as a monument of modern architecture and provided the larger part of the renovation financing. I hope sufficient effort will be made to put the building to use as it was intended, as a Cultural Centre, so that the building can live its life fully and contribute to the quality of the island's life.

ORIS — We suppose there were dilemmas during the restoration. For example, one of the qualities of Vitić's architecture is the elegance of the glass surfaces, achieved by using minimal, almost filigree metal profiles, which is especially evident in the pavilion in Komiža and Army Hall in Šibenik. Since the physical demands of the building, as well as production conditions, are quite different today than they were in the sixties, how and to what extent did you manage to come close to the original? **ANTE MARDEŠIĆ** — Naturally, there is no original project documentation, but only the projects published in *Oris* prior to the reconstruction. I believe much better documentation did not exist at all; I think Vitić defined many things on site during construction. That was done mainly by builders from Komiža according to Vitić's instructions. The outer glass walls, windows and doors were made of eloxated aluminium profiles strengthened from the inside by steel profiles. The technology was completely different than today, everything was cut and assembled on site. It is amazing how light all the profiles were. During the reconstruction we attempted to achieve this elegance with steel profiles, but unfortunately not quite successfully because of the available finance.

ORIS — There is probably no authentic documentation of the original colour scheme and materials. In what direction did your efforts go when reconstructing these themes? Was it possible to use original Bernardi furniture when the object was renovated? **ANTE MARDEŠIĆ** — We managed to achieve

na našim prostorima. Koji su, po Vama, bili najveći izazovi kod obnove Paviljona u Komiži? **ANTE MARDEŠIĆ** — Začuden sam kako smo obnovu uspjeli gotovo dovesti do kraja, što nije izgledalo moguće na početku. Naravno, velik utjecaj na stručnu javnost napravio je Oris objavivši Vitićev dom u jednom stanju u broju 13, koji je dijelom bio posvećen otoku Visu i ukazao da tamo negdje u malom mjestu postoji biser arhitekture. Velika je stvar da je lokalna politika, tj. gradonačelnica Tonka Ivčević prepoznala vrijednost Doma kao spomenika moderne arhitekture i osigurala veći dio sredstava za obnovu. Nadam se da će smoći snage da se građevina stavi u upotrebu sa zamišljenom namjenom Doma kulture, kako bi građevina počela živjeti punim životom i na taj način pridonijeti kvaliteti života otoka.

ORIS — Pretpostavljamo da je pri obnovi bilo problema, pa i dilema. Primjerice, jedna od kvaliteta Vitićeve arhitekture jest elegancija ostakljenih ploha, postignuta i uporabom minimalnih, gotovo filigranskih metalnih profila, kao što je to osobito došlo do izražaja kod komiškog Paviljona i Doma Armije u Šibeniku. Budući da su danas zahtjevi fizike zgrade, pa i uvjeti produkcije, posve različiti od onih iz '60.-ih godina, na koji ste se način i u kolikoj mjeri uspjeli približiti izvorniku? **ANTE MARDEŠIĆ** — Naravno, ne postoji izvorna izvedbena dokumentacija, već samo projekti koji su bili objavljeni u Orisu prije početka rekonstrukcije. Vjerujem da puno bolja dokumentacija nije ni postojala; mislim da je Vitić dosta toga definirao na gradilištu. Građevinu su uglavnom izvodili zidari iz Komiže koji su od njega dobivali instrukcije. Vanjske staklene stijene, prozori i vrata bili su izvedeni od aluminijskih eloksiranih profila koji su u unutrašnjosti bili pojačani čeličnim profilima. Tehnologija izrade bila je u potpunosti različita od današnje; sve se rezalo i montiralo na gradilištu. Zapanjujuće je kako su svi profili bili elegantni. Prilikom rekonstrukcije probali smo tu eleganciju postići čeličnim profilima, nažalost, ne potpuno uspješno zbog sredstava koje smo imali na raspolaganju.

ORIS — Vjerojatno ne postoji vjerodostojna dokumentacija izvorne koloristike i materijala. U kojem su pravcu išla Vaša nastojanja pri rekonstrukciji vezana uz tu tematiku? Je li, u obnovi interijera objekta, bilo moguće upotrijebiti originalni Bernardijev namještaj? **ANTE MARDEŠIĆ** — Izvornu koloristiku uspjeli smo dobiti, što nije bilo teško. Napravljene su sonde koje su pokazale da su žbukani zidovi i betonski strop u originalu bili crno-bijeli. Začudojuće je malo onih koji se toga sjećaju, ali se zato svi vrlo dobro sjećaju koji je popularni pjevač pjevao na ljetnim plesovima koji su tada bili jako popularni. Moja namjera bila je približiti se što više izvornoj izvedbi, a da

the original colour scheme, and it was not difficult. Probes were made to show that the original plastered walls and the concrete ceiling were black and white. It is amazing how few people remember that, but they remember which popular singer performed at the summer dances that were very popular at the time. My intention was to come as close as possible to the original without slavishly attempting absolute fidelity to the original. There were some elements that were not the standard of construction at the time. Air conditioning was introduced into a space that was neither heated nor cooled, more illumination for various activities and so on. The illumination has a contemporary form, but is completely appropriate to the space. Not all the necessary furniture and equipment for the building's intended purpose was procured. Only the chairs and tables so the space can house lectures and workshops. All the built-in cupboards and shelves were made according to the available photographs. There are only the bar and wardrobe counters to be produced, and we know what they looked like. I did not insist on finding original Bernardi furniture, because the functional-spatial programme of the building has changed. I selected furniture that I believed would be appropriate for Vitić's pavilion, but I would also like to see a piece of Bernardi's furniture.

ORIS — How is today's functional-spatial programme connected with the one when the building was constructed? What is the future of the pavilion in the sense of the programme? Each restored architectural monument has a chance to be preserved for a longer time if it functions in the social sense after reconstruction. What are those prospects for the pavilion in Komiža? **ANTE MARDEŠIĆ** — The functional-spatial programme is not very different from the previous one. The user has changed, it would have to be the inhabitants of Komiža in first place now, especially the young, as was intended during

(MB)



Stanovnici Komiže počeli su osjećati da Dom pripada njima

The inhabitants of Komiža have begun to feel the House of Culture as their own

ne robujem apsolutnoj dosljednosti originalu. U prostor je trebalo ubaciti neke elemente koji nisu bili standard gradnje tog vremena. Tako je u prostor koji se nije grijao ili hladio ubačena klimatizacija, više različite rasvjete za razne aktivnosti i slično. Korištena je rasvjeta koja je oblikovno suvremena, ali potpuno odgovara prostoru. Sav potrebni namještaj i oprema za zamišljenu namjenu građevine još nije nabavljena. Nabavljene su stolice i stolovi kako bi se u prostoru moglo organizirati predavanja i radionice. Svi ugrađeni ormari i police izrađene su prema fotografijama koje su bile dostupne. Preostaje izraditi pult točionika i pult garderobe za koje znamo kako su izgledali. Nisam inzistirao na pronalaženju originalnog Bernardijeva namještaja jer se i funkcionalno-prostorni program građevine promijenio. Izabrao sam namještaj za koji sam mislio da oblikovno odgovara Vitićevu paviljonu, ali bih, naravno, volio vidjeti i koji komad Bernardijeva namještaja.

ORIS — Koliko je današnji funkcionalno-prostorni program povezan s onim iz doba nastanka zgrade? Kakva je budućnost Paviljona u programskom smislu? Svaki restaurirani arhitektonski spomenik ima izgleda sačuvati se dulje vremena ako nakon rekonstrukcije zaživi u društvenom smislu. Kakvi su u tom pogledu izgledi komiškog Paviljona? **ANTE MARDEŠIĆ** — Funkcionalno-prostorni program nije bitno različit od onoga u doba nastanka. Korisnik se promijenio; sad bi to prvenstveno trebali biti stanovnici Komiže, naročito



the entire renovation. The building's purpose would have to be related to all cultural activities and for the wider needs of the local community. I hope the Cultural Centre will function to realize the intended purpose of Vitić's centre although I have not seen the local community's programme for its use and no one is assigned to head the Centre's activities. The heads of activities should be experts, and there are none on the island. It is not easy to find someone from the mainland who would be willing to live on the island. I hope the Centre will be used for workshops in regard to culture, and include the island's inhabitants.

ORIS — How do the inhabitants of Komiža look at Vitić's pavilion today, after the many years of renovation? **ANTE MARDEŠIĆ** — Naturally, I haven't heard any bad reactions,



mladi koje smo imali na umu tijekom obnove. Namjena građevine trebala bi biti vezana za sve aktivnosti u kulturi i za šire potrebe lokalne zajednice. Nadam se da će Kulturni centar zaživjeti i ostvariti se željena namjena Vitićeva centra iako nisam vidio izrađen program korištenja od lokalne zajednice niti su pronađeni ljudi koji će voditi aktivnost Centra. Voditelji aktivnosti trebali bi biti stručni, a takvih nema na otoku. Angažirati nekoga s kopna koji bi bio voljan živjeti na otoku nije lako. Nadam se da će se Centar početi koristiti za organiziranje radionica, povezanih s područjem kulture, koje će uključiti žitelje otoka.

ORIS — Kako građani Komiže danas, nakon dugogodišnje obnove, gledaju na Vitićev paviljon? **ANTE MARDEŠIĆ** — Naravno, nisam čuo loše reakcije, svima je drago.

everybody was glad. I think everybody was amazed again by the beauty that Vitić created. Many had not visited the building for a long time, or had seen it in its half-ruined state. Everybody was fascinated with the building and saw the possibilities of Vitić's construction, so they began to feel it as their own. ^(MB)

ORIS — Are there any anecdotes or comments among the citizens from the time when the pavilion was constructed and during its basic functioning? **ANTE MARDEŠIĆ** — I do not know of any, because there are not many people who were active at the time, but there is a nice new detail that connected the two periods in a symbolic way: at the building's unofficial opening after the majority of works had been completed, the same old man was singing who had sung at the opening of the original building.



Mislim da su svi ponovno začuđeni ljepotom koju je Vitić stvorio. Mnogi nisu bili u Domu dugi niz godina ili su ga posljednji put vidjeli u polurazrušenom izdanju. Naravno, svi su zadivljeni prostorom i vide velike mogućnosti koje pruža Vitićev Dom; nekako su počeli su osjećati da Dom pripada njima.

ORIS — Znete li za koju anegdotu ili komentar građana iz doba kad je paviljon izgrađen ili tijekom njegova djelovanja u osnovnoj funkciji? **ANTE MARDEŠIĆ** — Nisam ih čuo, jer ima malo živih ljudi koji su bili aktivni u to doba, ali ima jedan lijepi novi detalj koji je na neki simbolični način povezoao dva vremena: na neslužbenom otvorenju Doma, nakon što je izvršena većina radova rekonstrukcije, pjevao je barba koji je kao mladić pjevao u klapi na otvorenju nakon njegove izgradnje.

(MB)

