

napisao
written by



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Problem Rašomona

¶ Pripremajući se za ovaj tekst, nanovo sam se uvjerio u koliko je mjeri prosudba stambenih zgrada i novih naselja 'siva zona'. Iako količinski dominantan, to je dio arhitekture u kojem gotovo da nije moguć konsenzus jer ono što je meni 'bijelo' drugome je 'crno', pri čemu svi imamo pravo na isključivo mišljenje budući da svi svakodnevno živimo posljedice stanogradnje. Neki sam dan Sandru, autoru slikovnog dijela ovog priloga, jedva objasnio o kojim se zgradama u Slobošćini radi da bi na kraju ispalo da je on baš u jednoj od tih Odakovih živio. Nije se mogao načuditi da ih u *Orisu* tematiziramo jer to, valjda, znači 'potvrdu' da su primjer izvrsne ili barem zanimljive arhitekture. Zajedno smo obišli lokaciju, ušli u

arhitekt
architect



Tomislav Odak

STAMBENE ZGRADE U SLOBOŠĆINI,
ZAGREB, HRVATSKA, 1984.

fotografije photographs by Sandro Lendler

The Issue of Rashomon

¶ While preparing for this text, I once again realized to what extent the evaluation of residential buildings and new settlements is a 'grey zone'. Although dominant in terms of quantity, it is an area of architecture within which it is almost impossible to reach consensus, because what is 'white' to me is 'black' to someone else and here we all have the right to exclusive opinions since everybody lives the consequences of housing construction every day. The other day, I explained to Sandro, the author of the photographic part of this contribution, with much difficulty which building in Slobošćina I was talking about, only to find out eventually that he had lived precisely in one of these buildings by Odak. He could not stop his amazement that we have them as a theme in *Oris* because, I guess, this means 'confirmation' that they are an example of excellent or at least interesting architecture. We visited the location together, entered one of the buildings, walked through the access galleries – pure Rashomon! Where I saw fine spatial structure, motivating openness of form, a field of social possibilities etc., Sandro recalled unbearable noise from the nearby fast road and the feeling of unease because he had lived in a building where he used to meet strangers all the time in the dark and too long corridors.... My professional enthusiasm found itself faced with a memory of space which forced people to cocoon themselves only where they felt safe,

RESIDENTIAL BUILDINGS IN SLOBOŠĆINA,
ZAGREB, CROATIA, 1984



TOMISLAV ODAK, Slobošćina

TOMISLAV ODAK, Slobošćina



jednu od zgrada, hodali galerijama - čisti rašomon! Tamo gdje sam ja vidio finu prostornu strukturiranost, poticajnu otvorenost oblikovanja, polje socijalnih mogućnosti, itd., Sandro se prisjećao nesnosne buke sa susjedne brze gradske prometnice i osjećaja nelagode življenja u zgradi na čijim se mračnim i predugim galerijama stalno susreću nepoznati ljudi... Moj strukovni entuzijazam našao se sučelice sjećanju na prostor koji tjera čovjeka da se učahuri tamo gdje se jedino osjeća sigurno, tj. u privatnoj domeni stana. Socijalizacijske potencijale zgrade nije uočio ili ga nisu zanimali. Poučen tom rašomonskom situacijom pitam se dopušta li mi pogled izvana meritorno mišljenje kad razgovaram s onime tko je tu istu zgradu doživljavao iznutra; može li (treba li) Sandrovo 'crno' viđenje poljuljati moje 'bijelo' ili pak, s druge strane, treba li (može li) moje profesionalno motrište promijeniti ili ublažiti, barem *post festum*, Sandrov doživljaj. Ustvari, pitanje je jesmo li Sandro i ja na suprotnim stranama pa nam je doživljajni rašomon sudbinski predodređen.

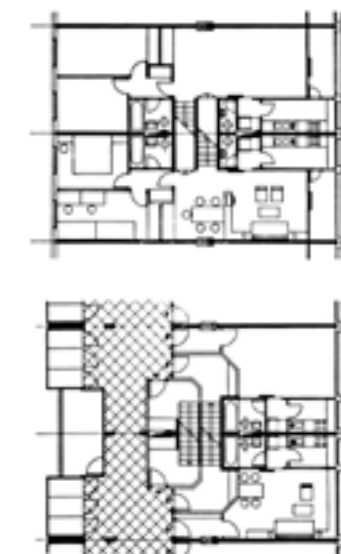
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 ▶ Što je, danas i ovdje, stambena arhitektura, tj. postoji li način da se barem približno točno odrede parametri koji bi zadovoljili interese svih uključenih u proces stanogradnje –

in other words, in the private domain of a dwelling. He did not notice or was not interested in the socialization potential of the building. Instructed by this Rashomon situation, I wonder whether my perception from the outside allows me a competent opinion when I talk with someone who used to experience this very same building from the inside; could (should) Sandro's 'black' perception undermine my 'white' one or, on the other hand, should (could) my professional point of view change or attenuate, at least *post festum*, Sandro's experience? In fact, the question is whether Sandro and I are at opposite sides and therefore have experience-linked Rashomon fore-ordained by destiny.

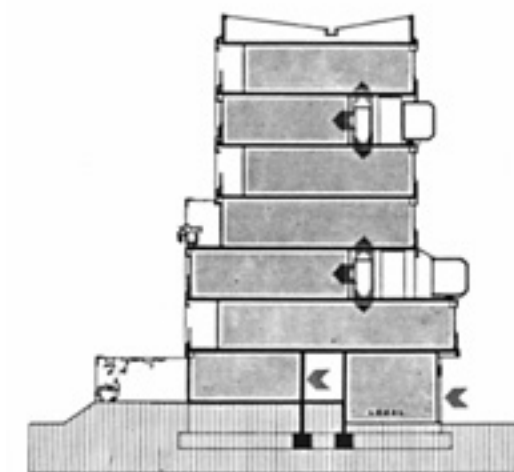
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 ▶ What is, here and today, residential architecture? In other words, is there a way to at least approximately precisely determine the parameters that would satisfy the interests of all participants in the process of housing construction – end users, architects, city development strategists, investors focused on profits? Already superficial insight into the state of affairs shows that a polarization occurred within which earned (or lost) Euros and/or political points are on one side, and existential necessity and inability to make real choices



krajnjih korisnika, projektanata, razvojnih stratega gradova, investitora usmjerenih profitu? Već površni uvid u stanje stvari pokazuje da je došlo do polarizacije gdje su s jedne strane zarađeni (ili izgubljeni) euri i/ili politički poeni, a s druge egzistencijalna nužda i nemogućnost stvarnog odabira većine stanovništva; između ta dva pola djeluju planeri i projektanti. Planeri nastoje spriječiti razvoj gradova prema potpunom urbanom kaosu balansirajući između apsolutne vladavine investicijskog kapitala i osiguravanja barem minimalnog komunalnog standarda i socijalnih vrijednosti; projektanti, osiguravajući pritom vlastitu egzistenciju, 'plivaju' unutar datih okolnosti pokušavajući zadovoljiti sve uključene, no često iznevjeruju sve jer su kvadratni metri stambenog prostora prosječnim korisnicima daleko preskupi, a investitorima projekti nikada nisu dovoljno komercijalno isplativi. ▶ Pogled na specijalizirane priloge 'Nekretnine' u novinama, a naročito iskustvo gotovo svega što oko sebe vidimo (tj. što živimo), tjera nas da zaključimo kako povećanje količine izgrađenog stambenog prostora obrnutom proporcionalnošću prati smanjenje njegove kvalitete, ali i smanjenje kvalitete urbanog prostora koji stanogradnjom nastaje. Je li uopće moguć konsenzus interesa svih uključenih strana? Ako u nedostatku



◀ tlocrt
 ▶ floor plan



◀ poprečni presjek
 ▶ cross section

on the part of the majority of population are on the other side; planners and architects operate between the two poles. Planners are trying to prevent the development of cities which would be directed towards total urban chaos, balancing the absolute rule of investment capital and ensuring at least minimal communal standards and social values; architects,

konsenzusnog rješenja pogledamo unazad, vidjet ćemo da nas cjelokupna povijest (arhitekture) uči da je stambena arhitektura nepregledno more više ili manje amorfne izgrađene strukture koja u sebi udomi ljude te time gradi gradove. Znači li to, bilo gdje i zauvijek, neizbježnost 'sivila' unutar kojeg su do nerazlučivosti pomiješani svi 'crni' i 'bijeli' partikularni doživljaji i interesi? A opet, povijest modernističke (socijalno usmjerene) arhitekture uči nas, arhitekta-gradograditelje koji smo iz nje izrasli, da smatramo kako nema plemenitijeg zadatka od stvaranja stambene arhitekture i kao zbroja humanih osobnih staništa/utočišta i kao sredstva socijalne integracije – tj. da se od nas očekuje pozitivna 'vizija' razvoja gradova. 📌 Možda je sad jasnije odakle izvire Sandrov i moj doživljajni rašomon – s jedne je strane (frustrirani) pojedinac s pravom na puno zadovoljenje osobnih stambenih potreba, ali bez ikakve stvarne mogućnosti za partikularno djelovanje, a s druge (nadobudni) arhitekt s prilikom da oblikuje gradotvorni model, ali bez kredibiliteta konsenzualnog nadsustava (arhitektonskog, urbanističkog, socijalnog, političkog...) i s investitorima koje sve to uopće ne zanima. Ako konačno pogledamo Odakove zgrade u Slobošćini u Zagrebu, možda se moramo upitati mogu li one biti referentan primjer/odgovor za rješenje današnjih stanogradbenih problema budući da su nastale prije tridesetak godina, tj. proizvod su drugog društveno-političkog, privrednog, socijalnog konteksta?

- 📌 Nedvojbeno je da se Odak hrabro i sustavno uhvatio u koštac i sa stanogradnjom i s gradogradnjom, tj. da se bavio i 'velikim' (oblikovanje grada kućom) i 'malim' (oblikovanje individualnog staništa kućom/gradom) temama. Nedvojbeno je također da je, čak i za današnje hiperrestriktivne investicijske uvjete, stvorio izuzetno racionalan stanogradbeni sustav unutar kojeg su komunikacijski prostori svedeni na minimum (na tek dvije unutarnje galerije po zgradi), pa je odnos ukupne i komercijalne izgrađene površine izrazito povoljan. 📌 Njegove stambene zgrade međusobnim odnosom i prostorno-sadržajnom dispozicijom uistinu nude model mogućeg rasta (tj. nisu samodostatne u zadovoljenju partikularnih interesa); strukturirane su s jasnom hijerarhijom sastavnih dijelova (oblikujući i segment novog dijela grada i konstelaciju pojedinačnih stambenih jedinica), pa se može reći da izrastaju gotovo organski. 📌 Fizička struktura Odakovih kuća jasno se očituje kao entitet unutar kojeg su moguće mutacije pojedinačnosti. Odak je svjestan da se oblikovanjem stambene zgrade na elementarnoj razini progovara o biti arhitekture, ali i da se gradi prostorni okvir unutar kojeg će čovjek naći (ili ne) vlastitu 'nišu' u svijetu. Upravo zbog toga što je mo-

hereby ensuring their own existence, 'swim' within the given conditions, trying to satisfy all participants, but frequently failing all, because square metres of housing space are far too expensive for average users, and projects are never sufficiently commercially profitable to investors. 📌 A glimpse of specialized 'Real Estate' supplements in newspapers, and especially the experience of almost everything we see around us (in other words, what we live) force us to conclude that an increase in the quantity of constructed housing space is followed by a reduction of its quality as well as the reduction of urban space quality which results from residential construction in inverse proportion. Is consensus of all participants' interests possible at all? If, due to the lack of a consensual solution, we look back, we will see that the entire history (of architecture) teaches us that housing architecture is an immense sea of more or less amorphous constructed structures that host people within, and build cities as a consequence. Does it mean, anywhere and forever, the inevitability of 'greyness' within which all 'black' and 'white' particular experiences and interests are intermixed to the point of indistinguishableness? And then again, the history of modernist (socially-focused) architecture teaches us, the architects/city builders who grew up out of it, to think that there is no nobler task than to create housing architecture as the sum of human personal habitats/sanctuaries as well as a means of social integration – in other words, we are expected to provide a positive 'vision' of city development. 📌 Perhaps it is now clearer where Sandro's and my experience-linked Rashomon originates – on one side, there is a (frustrated) individual with the right to have his personal dwelling needs satisfied, but without any real possibility to act particularly and on the other side, there is a (naively ambitious) architect with a chance to shape a city-forming model, but without the credibility of a consensual suprasystem (architectural, town-planning, social, political...) and with investors who are not at all interested in any of the above. If we finally look at Odak's buildings in Slobošćina in Zagreb, perhaps we should ask ourselves whether they could be a referential example of/answer to the solution of today's housing construction problems, since they were built some thirty years ago, in other words, they are the product of a different socio-political, economic, social... context?

- 📌 There is no doubt that Odak faced housing construction and city construction with courage and systematically; in other words, he dealt with 'big' (forming a city with buildings) and 'small' (forming of individual habitats with buildings/



guća zlorabaa autorske pozicije (pod okriljem višeg cilja) on je dosljedno suzdržan u oblikovanju. Nakon što je uspostavio potpuno jasno strukturiranu cjelinu, on odustaje i od pretjeranog dizajniranja i od pretjeranog definiranja privatne domene stanova, pa se suzdržava od estetizacije; shvaća da ne može i ne treba sputavati buduće stanare suvišnim 'pravilima' budući da su oni istinski 'kolonizatori' – s pravom i mogućnošću da razviju 'osobne estetike' unutar zadanog okvira. 📌 U domeni koja nastaje između osobnog staništa i cjeline zgrada Odak diskretno formira prostore za socijalnu integraciju – od zaštićenog 'dvorišta' s livadom i dječjim igralištem koje se ugniježdilo između dviju zgrada do komunikacijskih prostora oblikovanih unutrašnjim galerijama. Premda su galerije na nižim etažama uistinu duge







i mračne (kao što ih se sjeća Sandro), one na višim su pune svjetla, no i na jednim i na drugima ostvareni su 'prostorni džepovi' u kojima se Odak (arhitekt/demijurg) nada stvoriti prostorno-socijalnu 'dodatnu vrijednost'. Bez obzira na osobne afinitete mora se priznati (i poštivati) da je Odak svojim zgradama u Slobošćini izgradio vjerojatno jedan od zadnjih primjera potpuno sustavne i socijalno osviještene stanogradnje u Zagrebu.

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Gaston Bachelard kaže da 'slika kuće kao da postaje topografijom našeg intimnog bića' te uzima kuću za 'instrument analize ljudske duše'. Ako je ta 'kuća' osobna kuća, onda se Bachelardova konstatacija čini samorazumljivom; to vrijedi i ako se govori o stanu, tj. o osobnom stambenom prostoru. Međutim, što kad se govori o 'kući' koja je izgrađena (projektirana) da udomi mnoštvo 'ljudskih duša' koje ni na koji način ne mogu utjecati ni na njezin oblik ni na njezine sastavne dijelove? Što je s višestambenim zgradama, čega su one 'topografija' – 'kolektivne duše', arhitektove, investitorove?! 'Slijedeći san o nastanjenju tih nenastanljivih mjesta ponovno smo došli do slika koje od nas koji ih doživljavamo, a u cilju da

the city) issues. Nor is there any doubt that, even for today's hyper-restrictive investment conditions, he created a remarkably rational housing construction system within which access spaces are reduced to a minimum (to merely two inner galleries per building), therefore the ratio of total to commercial constructed area is especially favourable. His residential buildings indeed offer a model for possible growth with their interrelation and disposition of space and content (in other words, they are not self-sufficient in satisfying particular interests); they are structured with a clear hierarchy of constituent elements (thus forming both a segment of a new part of the city and constellation of individual residential units), therefore it can be said that they grow almost organically. The physical structure of Odak's buildings is clearly visible as an entity within which mutations of individualities are possible. Odak is aware that design of a residential building on an elementary level speaks of the essence of architecture, but also that a spatial frame is built within which a man will (or will not) find his own 'niche' in the world. Precisely because a misuse of authorial position is possible (under the auspices of a higher cause), his design



ih uzmognemo naseliti, traže da se poput gnijezda i školjki učinimo sitnima. Ne pronalazimo li, naime, čak i u vlastitim kućama zakutke i kutove u koje bismo se htjeli šćućuriti.' Tematizirajući prostor i njegovu poetiku, Bachelard govori o intimnom prostoru ('ladici', 'gnijezdu', 'školjci'...), o skrovitom mjestu na kojemu jedino može zaživjeti imaginacija koja daje smisao i punoću ljudskoj egzistenciji, tj. koja je istinsko polje čovjekove slobode i polazište za povezanost s nadsustavom apsoluta. 'Može li se, kroz uspomene na sve kuće u kojima smo pronašli utočište, preko kuća o kojima smo sanjari da u njima stanujem, izdvojiti intima i konkretna bit koja bi bila obrazloženje jedinstvene vrijednosti svih naših slika zaštićene intimnosti?... Jer kuća je naš kutak u svijetu. Ona je – često se to znalo kazati – naš prvi svemir. Ona je uistinu kozmos. Kozmos u potpunom značenju te riječi. Intimno promatrano, nije li i najskromnija nastamba lijepa?... Naš je cilj sada jasan: trebamo pokazati da je kuća jedna od najvećih integracijskih sila za čovječje misli, uspomene, snove.' Smijemo li (ili čak, usuđujemo li se) postaviti pitanja: razmišlja li o tome, ili barem o nečemu od toga, današnji arhitekt kad projektira višestambenu zgradu; je li i za njega (tj. za nas) višestambena

is reticent. After establishing a clearly structured entirety, he abandoned both excessive designing and unreasonable defining of the private domain of dwellings, so he also had reservations about aesthetization; he understood that he was not allowed and was not supposed to restrain future tenants with redundant 'rules' since they were true 'colonizers' – with the right and possibility to develop 'personal aesthetics' within the defined frame. In the domain which emerges between personal habitat and a building's entirety, Odak discreetly forms spaces for social integration – from a shielded 'courtyard' with lawn and playground for children which is nestled between two buildings, to the access spaces of the inner galleries. Although the galleries on the lower floors are indeed long and dark (exactly as Sandro remembers them) those on the higher floors are filled with light; however, both have 'spatial pockets' with which Odak (architect/demiurge) hoped to create spatial-social 'added value'. Regardless of personal affinities, it has to be admitted (and appreciated) that Odak, with his buildings in Slobošćina, probably built one of the last examples of entirely systematic and socially aware housing in Zagreb. Gaston Bachelard says that 'the



zgrada ponajprije aglomeracija osobnih ‘kuća’, tj. zbroj ‘*naj-većih integracijskih sila za čovječje misli, uspomene, snove*’; je li i nama, kao Bachelardu, kuća sinonim za kozmos? A ako i razmišljamo poput Bachelarda, postoje li danas naručitelji/ investitori (bez obzira na to jesu li privatni ili društveni) koji imaju sklonost, ili barem dovoljno sluha, za takva razmišljanja? ♣ Bez obzira na Sandrovo ‘crno’ ili moje ‘bijelo’ viđenje, pogled na Odakove zgrade u Sloboštini ipak budi nostalgiju; ali budi

image of a house, is as if it becomes the topography of our intimate being,’ and considers a house as ‘*an instrument for analyzing the human soul*’. If this ‘house’ is a private house then Bachelard’s observation seems self-explanatory; the same applies if one talks about a dwelling, in other words, a personal living space. But, what when we talk about ‘a house’ which is built (designed) to host a multitude of ‘human souls’ who can in no way influence its form or its constituent ele-

i nadu da nisu nepovratno izgubljena vremena u kojima su se stambene zgrade gradile i kao cjelovit sustav humanih individualnih skloništa i kao pozitivno sredstvo socijalne integracije.

svi navodi:
Gaston Bachelard: *Poetika prostora*, Ceres, Zagreb, 2000., prijevod Zorica Ćurlin

TOMISLAV ODAK, Sloboština

ments? What about multi-storey residential buildings, what are they the ‘topography’ of – of a ‘collective soul’, the architect’s, the investor’s?!

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♣ ‘By following the dream of inhabiting these uninhabitable places, we have again reached images which require of us who experience them, and with the aim to be able to inhabit them, to make ourselves tiny, like nests or shells. Do not we find, namely, nooks and corners even in our own houses where we would like to huddle?’ When thematizing space and its poetics, Bachelard talks about intimate space (‘drawer,’ ‘nest,’ ‘shell’...), about secluded place, the sole place in which the imagination, which gives meaning and fullness to human existence, can come to life, in other words, one which is a true field of human freedom and starting point for a connection with the suprasystem of the absolute: ‘Is it possible to single out intimate and concrete essence, through memories of all the houses we have found refuge in, to houses which we were daydreaming we lived in, which could be the explanation of a unique value of all our images of protected intimacy? ... Because our house is our snug nook in the world. It is – it has often been said – our first universe. It is truly a cosmos. A cosmos in the full meaning of the word. Intimately observed, is it not that even a modest dwelling is beautiful? ... Our aim is clear now: we should show that the house is one of the biggest integrative forces for human thoughts, memories, and dreams.’ ♣ Are we allowed (or even, do we dare) to pose questions? Does an architect of today think about this or at least about some of this when he designs a multi-storey residential building? Is a multi-storey building for him (in other words, for us) also primarily an agglomeration of personal ‘houses’ i.e. a sum of ‘the biggest integrative forces for human thoughts, memories, dreams’? Is a house a synonym for the cosmos to us, as it was to Bachelard? And even if we think like Bachelard, are there buyers/investors (no matter if they are private or public) who have the tendency, or at least enough the sensitivity, for such contemplations? ♣ Regardless of Sandro’s ‘black’ or my ‘white’ perception, the view of Odak’s buildings in Sloboština still brings nostalgia; but it also gives hope that the times in which residential buildings were built as an integral system of individual human shelters and as positive means of social integration are not lost beyond return.

All quotations from:
Gaston Bachelard: *The Poetics of Space*

TOMISLAV ODAK, Sloboština