50. ZAGREBAČKI SALON
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Social sculpture

Umjetnost druge polovice 20. stoljeća aktivira se u društvu kao
Dresden
Salon De Madame B à
Mondrian je 1925. – 1926. kreirao ambijent
slikarstvom i skulpturom jer ćemo živjeti u ‘ostvarenoj’ umjetnosti”,
sti, predviđajući da u skoroj budućnosti “nećemo imati potrebu za
Galleryji u New Yorku. U pokušaju stvaranja integracijske umjetno-
izgubljen, vjerojatno uništen, pa danas još samo postoji fotografi-
janja odnosno “umjetnost uvijek izmiče”1; dok je u povijesti imala
prema Beuysovoj definiciji umjetnosti poimane kao način posto-
koji ga uništava”, riječima Jeana Baudrillarda. Original
Fontane
nekog umjetničkog djela od one koja ga dovršava samim događaj-
(1936) kao vla-
znak prosvjeda Duchamp je izradio
Kutije u kovčegu
dakle zanijekan joj je (neprepoznat) status umjetničkog djela. U
smislenom ispunjenju. Zanimljivo je da je
Fontana
u povijesnu vertikalu), odnosno vjera u povijest koja ide prema
odrednice (izlazak umjetnosti u život), “optimalna projekcija” (vjera
odrednice (raskid sa svima dotadašnjim), konstruktivne stilske
rala revijalna izložba Salona. Pobunu simboliziraju niječne stilske
oponiranju tradiciji umjetnosti i akademizmu, što ih je simbolizi-
avangarde u prvim desetljećima 20. stoljeća bili su ujedinjeni u
jenjene umjetnosti (i, potom, dizajna) i arhitekture. Razni pokreti
1976. dobiva format trogodišnje izložbe, izmjenično likovne i primi-
a 1965. utemeljen je Zagrebački salon, godišnja manifestacija koja
1976. – 1979. je preimenovana u Jubilarni salon, a od tada (1986. –
radova sa zahvaljujući kritičaru i pozitivnom kritičaru, što je
navodno umjetnikima prema osećaju da imaju potrebu za novim

Radovi na izložbi 47. zagrebačkog salon koncem 20. godine, izložen u Gliptotecu
HÁZU 2012. godine, prema koncepciji prof. Dražena Juračića, bili su
podijeljeni u 3 kategorije: Realizacije, Projekti i Prijedlozi. Na ovom,
južnom salonu radovi su na način tzv. sekcija ranih zagrebačkih
salona, podijeljeni u kategorije Prijedlog, ili svojevrsna vizionarska
architektura, engl. “visionary architecture” (tzv. spekulativne fikcije;
niza li, u svojoj definiciji, sposobnost zamišljanja mogućih
scenarija?), i Situacija. Postav izložbe, u prezentaciji radova, proši-
ren je na multidijalne (audio i/ili vizualne) materijale, a trodimen-
sionalne (makete, prostorne i skulpturalne instalacije). Studenti,
također, imaju priliku predstaviti svoj rad – prema postulatu nizo-
zemskog teoretičara arhitekture Roemera van Toorna, dobar način
da uspiješ u novo doba (generaciji) jest suprotstaviti se poziciji
idejama) prethodnika (tj. prethodne generacije). Kao što studenti
vizualnih umjetnosti (ponajprije likovnih akademija) imaju vlastiti,
liude godine 33.) salon mlađih, ovogodišnji format izložbe može
biti otponac za ustanovljenje nove tradicije, (uvjetno nazvanog)
“salona” mlađih na području arhitekture – do 35 godina starosti,
ili studenata. Među radovima dominiraju 3D vizualizacije, što je
rezultat konceptualnog istraživanja ili arhitektonsko-urbanističkih
natječaja, koji je u slučaju Pogona, prve ustanove u Hrvatskoj osno-
vane po modelu civilno-javnog partnerstva, raspisan od organizacije
civilnog društva kao iskaz potrebe za objektom kulture za mlade i
nezavisne kulture. Oni često ostaju tek utopistički wishful thinking,
bez mogućnosti realizacije ili realizirani s velikom vremenskom
odgodom i kompromisnim preinakama. “Projekt bez realizacije
štva u svijetu, razumno shvaćajući da u doba globalno po-
bjedonosne nadnacionalne kapitalističke ekonomije jedini mogući

1 Ivan Kožarić.
2 Prema: Arthur Danto, Nosilje nad ljepotom/Estetika i pojam umjet-
nosti, Muzej suvremene umjetnosti, Zagreb, 2006, str.
3 Iz koncepcijskog teksta Vedrana Jukića, Maše Medoš i Sabine Pleše / SODA arhitekta.
arhitektonska gerila najteže dolazi do očiju javnosti zbog svoje ne- 
profitnosti, a ipak izrazivno djeluje u javnom prostoru. Eksperimental-
talnim, često interaktivnim arhitektonskom intervencijama bitno 
podižu kvalitetu života u gradu, direktno djeluju na okoliš i komuni-
ciraju sa zajednicom te simbolički reagiraju i iskustveno audiraju na 
memoriju mjesta otvarajući put potencijalnoj kritici ili doživljajnom 
ufodru od svakodnevnog. Cilj nerealiziranog dokumentarnog seri-
jest propitati percepciju realiziranog uloge arhitekta u suvremenim 
društveno-ekonomskim odnosima te moduse njegove re-aktivacije 
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processa kreiranja nacionalnog rURBANOg prostora. Lebeus Wood
ods, primjerice, smatra da arhitektura i rat nisu nekompatibilni, da 
arhitekturu valja sudi ne prema problemima koje razrješava, nego 
koje stvara i da je "Arhitektura rat. Rat je arhitektura" (engl. "Architec-
ture is war, War is architecture"). Dakako, "projektivno" u "pro-
jectivnoj arhitekturi" dolazi od projekta, koji se više tiče pristupa, 
strategije nego produkta; odnosi se na ono što će biti ("projicira") u budućnost, odnosno projektu budućnosti, za razliku od kritič-
kog pristupa koji se odnosi na prošlo, gleda unazad. Hegel govori 
dužem, nego oblicima objektivnog duha – mreži kulturalnih 
struktura. 5 Viđenje situacije u hrvatskoj arhitekturi 2003. i njezina 
te istražuje mogućnosti suživota novih i starih (hibridnih) funkcija i 
spram povijesnog, kulturnog, političkog i arhitektonskog nasljeđa 
ima i zoniranja gradova, a ponajprije prostornog planiranja, koje 
je u posttranzicijskom društvu ustupilo pred uđarima (šamarima) 
kapitala. Polazeći od Ruskinove misli o poeziji i arhitekturi kao 
glavnim borcima protiv ljudskog zaborava, arhitekt se bavi odnosom 
sprem pravog, kulturnog, političkog i arhitektonskog nasljeđa 
tranzicijskog društva u potisku na privremenim poslovima; te u 
djelovanju ljudskog zaborava. Arhitekt se bavi odnosom 
programa i realizacija arhitektnih radova, a ponajprije u urbanom 
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glavnim borcima protiv ljudskog zaborava, arhitekt se bavi odnosom 

Prema Loosovom viđenju arhitekta kao zidara koji zna latinski, ovim 
izdanjem Salona može se iskazati poziv toj struci da bude na čelu 
kulturovih obnove hrvatskoga društva, ponovne uspostave urbaniz-
ma i zoniranja gradova, a ponajprije prostornog planiranja, koje 
je u posttranzicijskom društvu ustupilo pred uđarima (šamarima) 
kapitala. Polazeći od Ruskinove misli o poeziji i arhitekturi kao 

5 Prema tekstu diplomskog rada lve Marie Jurić; mentorica je Mia 
Roth-Čerina.
6 Te su fotografije, kao i city-lights s oglasima za izložbu ispred Merca-
tonea i u Vlaškoj ulici, te ulični plakati na rasvjetnim stupovima, bile 
di vizualnog identiteta 38. salona autora Darka Fritza.

4 Manfredo Tafuri, Theories and History of Architecture, Harper & Row, 
New York, 1979, str. 103 (fusnota 4).
iz 2006. godine odnosi se na situacije isključenosti i separacije, i jezičnih struktura moći koje kontroliraju pristup nekom području i pravo nastanjavanja. Spomenuti van Toorn grad naziva "projektnom mizanscenom" doživljavaju ga kao veliki datascape u koji umješta teatralnu performativnu arhitekturu, a koja zadržava neke elemente "kritičnosti" spram "stvarnog svijeta". Koncept grada kao mjesta nove tipologije podrazumijeva promišljanje grada kao cjeline, u njegovom totalitetu, čija fizička struktura otkriva kontinuitet njegovih formalnih i povijesnih slojeva uz suvremene intervencije u postojeće tkivo. No istodobno je grad u svojoj ontologiji oslobađen projekcije na društvo, socijalnih utopijskih i progresivnih pozitivističkih definicija arhitekture počevši od razdoblja prosvjetiteljstva, odnosno arhitektura grada je oslobodena u što primjećuje već Victor Hugo uloge "knjige društva", engl. "socijal book", koju na sebe u njegovo doba preuzimaju, sa svojim komunikacijskim potencijalima, tiskana knjiga i potom masovni mediji. Urbanne forme nisu samo kombinacija materijala, volumena, boja i visina; one su, kako ih definira Kevin Lynch, načini korištenja, tokovi, opažanja, duhovni značenja (i njihovih formi), koji su uvijek određeni konfliktnim neveze, sistemi reprezentacije, čiji se značaj mijenja kroz vrijeme, kulturološke i kulturne grupe. Prema tome, urbanu formu definiramo kao simboličan izraz urbanog značenja i povijesnih preklapanja urbanih značenja tajnih komunikacija, a koji su uvijek određeni konfliktnim procesima između povijesnih čimbenika.

Vratimo se 50. zagrebačkom salonu arhitekture: arhitekti iz studija MR 2 objašnjavaju kako je optimizam predeterminiran uvjerenošću. MR 2 objašnjuju kako je optimizam predeterminiran uvjerenošću. Vratimo se 50. zagrebačkom salonu arhitekture: arhitekti iz studija progresivnih pojedinačnih i akademskih značenja (i njihovih formi), koji su uvijek određeni konfliktnim neveze, sistemi reprezentacije, čiji se značaj mijenja kroz vrijeme, kulturološke i kulturne grupe. Prema tome, urbanu formu definiramo kao simboličan izraz urbanog značenja i povijesnih preklapanja urbanih značenja (i njihovih formi), koji su uvijek određeni konfliktnim procesima između povijesnih čimbenika.

Dosta je "primjera koji sprečavaju izgrađene elemente od domini-
ranja, u korist prostora između" (prema Hertzbergeru). U situaciji gdje domaća poduzeća propadaju, a industrijska se postrojenja


8 Za Mies van der Rohea, kako je poznato.
konkretnim i osobnim iskustvom sudjeluju u ponovnom ispisivanju urbanne memorije određenog gradskog prostora. U svakoj pojedinačnoj situaciji gradovi se oblikuju na temelju tri različita, međusobno povezana procesa:

1. Konflikata u vezi s definiranjem urbanog značenja. 
2. Konflikata u vezi s adekvatnim performansama urbanih funkcija. 
3. Konflikata u vezi s adekvatnim simboličkim izrazom urbanog značenja i (ili) funkcija. 


12 Vanja Ilić i Radionica arhitekture u koncepcijskom tekstu za rekonstrukciju i stalni postav Hrvatskog prirodoslovnog muzeja u Zagrebu, 2014. 
13 Natječajni rad, Gunja, Slavonija, 2014, za raspisivača Ministarstva građenja i (ili) funkcija. 

15 U eksplikacijskom tekstu za rad 4:33.
gesti, u vrijeme hladnoratovske krize kao odraz moći političke ideje jedne zajednice u svrhu totalne regulacije i kontrole, u trenutku napuštanja devastirana činom otvaranja, bušenja brda, i potom njegovim miniranjem. Taj je podatak stvorio autoričinu potrebu za aktiviranjem prostora aerodroma upisivanjem novog događajnog programa u njega, jukstaposicijama različitih i raznornih diskursa i heterogenim analogijama kao „slučajan susret šišačeg stroja i kisobrana na stoji za seciranje“ Comte de Lautreamonta.


Prostor u kojem živimo nije ni neprekidan ni beskrajan ni homogen, ni izotropan. No znamo li točno gdje se lomi, gdje se savija, gdje se napušta devastiran za svrsu totalne regulacije i kontrolu, u trenutku napuštanja devastirana činom otvaranja, bušenja brda, i potom njegovim miniranjem. Taj je podatak stvorio autoričinu potrebu za aktiviranjem prostora aerodroma upisivanjem novog događajnog programa u njega, jukstaposicijama različitih i raznornih diskursa i heterogenim analogijama kao „slučajan susret šišačeg stroja i kisobrana na stoji za seciranje“ Comte de Lautreamonta.

17 Kao što je poznato, na prvom katu zgradearlaričku arhitektuřu Marcela Placentinija (balkon je trebao biti mjesto s kojeg će Mussolini održati govor po njegovom preduzimenom ulasku u grad) na glavnom zagrebačkom trgu.
Na 50. zagrebačkom salonu, riječima prof. Juračića u koncepcijском tekstu za restoran i kuhinju Pine Beach Resort u Pakoštana ma (2015), "razloga za izlaganje ima nekoliko: od nastavljanja formu liziranosti i odmjerenosti, nedostatak urbanih i javnih sadržaja, nedefiniran prostor na spoju kopno – more (lungomare), neuređenost plaža i plažnih objekata, niska kategorija smještajnih objekata (unificiranih i bez koncepta).
Architecture without a city
Silva Kalčić

As a part of history of 20th century, in 1903 the first Autumn Salon (Salon d’Automne) was held in Paris as an alternative to the official Paris Salon. One art critic saw a Neo-Renaissance statue exhibited among aggressive new paintings by a group of future fauvisists and shouted: “Donatello among wild beasts!” (Donatello au milieu des fauves!). Immediately after that, in 1904, a Salon of Decorative Artists (Salon des Artistes Décorateurs) was founded. In Croatia, three years after burning the Monarchy flag on the Ban Jelačić Square for the occasion of opening of the National Opera and Theatre House (HNK) – where a cultural event was a trigger for expressing a political statement, in 1898 Croatian Salon was founded. From 1916 to 1919 Croatian Spring Salon was founded as an art manifestation without a unique idea and esthetic foundation, from 1919 to 1928 it changed its name into Spring Salon, and in 1965 Zagreb Salon was founded, an annual manifestation which in 1976 got a format of triennial exhibition, with alternation of visual art, applied art (and later design), and architecture. Various avant-garde movements in the first decades of 20th century were united in opposing the tradition of art and academism, which was symbolized by the revue exhibition of Salon. The rebellion is symbolized by the negative determinants (breaking with everything from the past), constructive determinants (art entering life), “optimum projection” (belief in a historical vertical), i.e. belief that history is progressing toward a meaningful fulfillment. It’s interesting that The Fountain by Marcel Duchamp, a ready-made from 1917, was rejected on the New York Salon of the Independent, so its status of art work was denied (unrecognized). As a sign of protest, Duchamp made Box in a suitcase (1936) as his own, portable museum with miniature works. “There is no greater dedication of some work than the one which completes it by the very event which destroys it”, to quote Jean Baudrillard. The original Fountain is lost, probably destroyed, so today there only remains a photograph by Alfred Stieglitz as a document of the original work, made in 291 Gallery in New York. In attempt to create integrating architecture, predicting that in near future “we will not have the need for painting and sculpture because we will live in the “realized” art”, in 1925–1926 Mondrian created an ambient called Salon De Madame B à Dresden, which was for the first time exhibited only in 1970 in Pace Gallery in New York. The art of the second half of 20th century activates in society as a “social sculpture”, or, in German, Soziale Plastik, according to Beuys’ definition of art understood as a way of existing, i.e. “art always eludes”: while in history it had a function outside itself, philosophically, religious, moral or didactic. Avant-garde art was explicitly and zealously serving the politics in its wish to radically reshape the existing world and society, while the art in late 1960s abandoned universal utopian projects of creating a new world, reasonably understanding that in the age of globally victorious supranational capitalist economy artist’s only possible answer is a realization of a number of micro-utopias conceived as anti-parallel resistance movement in the form of the process of local regionalization and diversification. Retro-avant-garde of 1960s and 1970s recovered the avant-garde traditions of engaging in a social dimension of art, perceiving it as a social criticism, by exhibiting open-air, in public space, and criticizing the gallery system, in accordance with claim by Mladen Stilinović that “there is no art without consequences”. To paraphrase one text from the catalogue, in so doing it’s necessary to emphasize the danger from exaggeration, which is hidden in every human act. But at the same time, a desire to comprehend and to elude from the routine order is in the very foundation of our humanness and our human being.

The works on the exhibition of 47th Zagreb Salon held in Gliztoke HAZU (Glyptothek of the Croatian Academy of Sciences and Arts) in 2012, according to the concept of Professor Dražen Juračić, were divided in 3 categories: Realizations, Projects and Proposals. On this, jubilee Salon the works are organized by the so-called “sections” typical for early editions of Zagreb Salon, and divided into two categories: Proposal, or a certain kind of visionary architecture (the so-called speculative fictions; isn’t imagination, by its definition, an ability to imagine possible scenarios?), and Situation. The presentation of works was expanded to multimedia (audio and/or visual) materials, and three-dimensional materials (models, spatial and sculptural installations). Students also have the chance to present their work – according to the postulate of a Dutch theoretician of architecture Roemer van Toorn, a good way to succeed in the new age (generation) is to oppose the position (ideas) of a predecessor (i.e. previous generation). Even though the students of visual arts (primarily of art academies) have their own Salon of Young Artists (next year 33rd edition will take place), this year’s format of the exhibition can be a springboard for establishing a new tradition, (provisionally called) “salon” of young architects – under the age of 35, or students. On the exhibition 3D visualizations are dominant, which is result of a conceptual research or architectural–urban contests. In the case of Pogon, the first institution in Croatia founded on a model of civil–public partnership, the contest was published by the organization of civil society as an expression of a need for an object of culture for the young and by the independent culture. Such contests often remain a mere utopian wishful thinking, without possibility of realization, or they are realized with big temporal delay and compromise modifications. “A project without realization is perceived as an opportunity to learn and create utopian image of Croatian reality in which there would really exist the need to build such a building. Such attitude liberated us from reality’s blockade and enabled a vision of work in

1 Ivan Kožarić.
a better future." Baudrillard, by using military terminology, speaks about a need for the responsive effect of architecture (surpassing reality?) on the culture of the omnipresent ephemeral junk images. Therefore, a confrontation and withdrawal are two possible ways of architecture’s (architects’) attitude toward urban culture (in Croatia). The so called architectural guerilla has the biggest difficulty to reach the public because of its non-profitability, while it still acts in public space. By experimental and often interactive architectural interventions they significantly raise the quality of life in the city, have direct impact on environment and communicate with the community, and they react symbolically and empirically allude to the memory of a place, opening the way for the potential criticism or experiential detachment from the quotidian. A goal of the unrealized documentary series about a socially conscious architecture by Sabina Sablić (2012 – 2015) is questioning the perception of the redefined role of an architect in contemporary socio-economic relations, as well as modes of his re-activation in the processes of creating a national rURBAN space. For example, Lebeus Woods thinks that architecture and war are not incompatible, that architecture should not be judged by the problems that it solves, but by those it creates and that “Architecture is war. War is architecture.” Of course, “project” in “project architecture” emerges from the project, which is more related to the approach and strategy than to the product; it refers to what will be (“projects” itself into future, i.e. projects the future), as opposed to the critical approach which refers to the past and looks backwards. Hegel speaks about the spirit of time or shapes of the objective spirit – about network of cultural meanings as something which is immanent to the work of art. Manfred Tafuri’s idea of experimental is a general theory which he used in order to criticize the avant-garde concepts and innovations of early 20th century. The avant-gardes are always affirmative, absolutist, totalitarian, they think that their linguistic revolution doesn’t just imply, but really “realizes” a social and moral overturn. When Picasso says “I’m not searching, I’m finding”, it perfectly expresses the explicit character of avant-gardes. Tafuri confronts this with an idea of experimental in his operative criticism: “On the other hand, experimental is constant detaching and attaching, being in contradiction, inducing new languages and syntaxes which were not accepted anyway. Their novelty can be boldly launched toward the unknown, but launching platform is firmly anchored in earth.” 4 Considering that reality refuses to be appropriated without mediator, architecture served that purpose as a transitional form between new technology and social structure, in “supra-interpretation” of Heidegger’s distinction between technē and poïēsis. Neo-avant-garde radicals (often through the utopian projects) have liberated themselves of all the inhibitions from adopting a spirit of a new technical, mechanical and electronic age, to which they respond by redefining their language and strategies, at the same time ironically and optimistically from the context of technology overtaking the terms and procedures such as accumulation, editing and placing elements into a tense relation (straining and similar).

According to Loos’ view of an architect as a mason who knows Latin, this edition of Salon can express an invitation for this profession to lead the cultural renewal of Croatian society, re-establishing urbanism and zoning the cities, and above all, spatial planning, which has in the post-transitional society retreated from hits (slaps) of the capital. Starting from Ruskin’s idea that poetry and architecture are the main fighters against human oblivion, the architect deals with a relation toward the historic, cultural, political and architectural heritage, and explores the possibilities of cohabitation of new and old (hybrid) functions and structures. 4 This is how Stefano Boeri from Venice, the selector of 38th Zagreb Salon of Architecture, “diagnosed” the situation in Croatian architecture in 2003: “Fruitful Delay”. In the meantime, instead of learning by the method of trial and error of others, we had to make those errors ourselves: the building density became too high, urban planning was abolished, and uncontrolled typology of building was awarded by legalization processes. Luckily it was stopped by the delayed, but prolonged recession in Croatia. When in that same year, 2003, Boris Cvjetanović photographed the western suburb of Zagreb with a billboard of Zagreb Salon⁵, he accidentally “caught” into the frame a lateral scene of a man searching the trash can. Today this has become an everyday scene, which is not perceived anymore as an excess in urban landscape. The difference between a city and architecture or machine is that a city is political in its essence, and its fragmentation or re-composition is inseparable from the political implications. Observing building in Croatia in 2003, Stefano Boeri concludes that “production” reflects in a certain way characteristics of social context in its economic, political and social characteristics. Delamination and stratification of Croatian society, as well as its post-transitional state, brought about the typology of urban villa, as well as state’s interest for directing the housing construction program (POS), appearance of privatized commercial spaces typical for transitional systems, and big shopping centres on the edges of the city, which follows the changes in “lifestyle” of the widest social layers. Today the state interest is focused on

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4 From the master thesis by Iva Maria Jurić; Mia Roth-Čerina was a mentor.
5 These photographs, together with city-lights with exhibition advertisements in front of Mercatorone and in Vlaška street and street posters on lampposts, were a part of visual identity of 38th Salon by author Darko Fritz.
building the programs supported by EU funds, educational and scientific institutions, entrepreneurial clusters, but there is also a lot of museum buildings, often erected in situ; a recent example is Archeological museum in Narona by Goran Rako. Contemporary migrations are a special theme: in case of Croatia, current emigrations of the young and/or educated people, as well as arrival of refugees from Syria (and wider region) to its borders. Project Intermundija by Ana Dana Beroš (2014) is dealing with the topic of illegal immigration in Italy and in contemporary Europe: “Contemporary migrants are seen as travelers – workers with temporary jobs, which live on the edge of insecurity, on the edge of debt. This human condition of a “non-citizen” or semi-citizen must awaken a new historical awareness” . The light sculpture Not For You by Mon-ica Bonvicini from 2006 refers to the situations of being excluded, separated, and linguistic structures of power which control the approach to some area, as well as the right to settle. The mentioned van Toorn called the city “projective mise-en-scene”, seeing it as a big datascpe into which he mixes theatrical, performative architecture, and which keeps some elements of “criticism” against the “real world”. The concept of the city as a place of new typology implies thinking of a city as a whole, in its totality, whose physical structure reveals continuity of its formal and historical layers with contemporary interventions into the existing urban tissue. But at the same time, the city is in its ontology liberated from projection onto society, of social utopian and progressive positivist definitions of architecture starting from the period of enlightenment, i.e. the city architecture is liberated – which was noticed already by Victor Hugo – from the role of “social book”, which in his age was assumed, together with its communication potential, a printed book, and then mass media. Urban forms are not only combination of materials, volumes, colours and altitudes; they are, as defined by Kevin Lynch, ways of using, currents, observations, spiritual connections, representation systems, whose significance changes through time, cultures and social groups. Therefore, we define urban form as a symbolic expression of urban meaning and historical overlappings of urban meanings (and their forms), which are always determined by conflict processes between historical factors.

Let’s go back to 50th Zagreb Salon of Architecture: architects from MR 2 studio explain that optimism is predetermined by the person’s assured belief into a possibility of a change – and if we associate this fact with the concept of skepticism, which is the basis of critical thought, the result is a speculative architectural tool: critical enthusiasm, which is unpredictable enough in order to be able to accept the contradictions of the provincial and aimless society in which we live. MR2 chooses programmed banality as an operative architectural tool. “In the urban spaces, especially in Croatia, there are Venturianque interspaces between the dominant (urban) forms. They are the consequence of (non)planning, oscillation in building, social discontinuity, and frequent, deep, social and economic changes. We read such spaces, often excluded from the mental maps of citizens, as a value not only in quantitative sense, but also in qualitative sense. A problem is posed: how to represent architecturally a new important urban content seemingly counter-intuitively positioned in a parallel space of the urban poché?” Architects from MR2 answer: by interpretation of the found interspace. There are quite a few “examples which prevent the built elements from domination, in the advantage of the spaces in between” (acc-ording to Hertzberger). In the situation when local companies are failing, and industrial facilities are getting closed, Croatian startups have significant global successes, claim SODA architects in explanation of their work for Tehnopolis from Varaždin. Their goal was to imagine a building which represents this new Croatian industry. But at the exhibition we find only one industrial building (kompleks Svil-no, Rijeka, 2012, by Igor Rožić and Davor Katušić). Transformation of public spaces prompted by private interests or executed without planning within a frame of partial urban renovation is a part of life issues of inhabitants in many urban areas. The shifts of systems, changing society structures, economic and cultural fluctuations are some of the factors which impact the change and forming of urban views. Satisfying the numerous and often conflicting needs and interests is a task which the concerned institutions usually can’t deal with, in attempts to create a life environment which should satisfy the needs of the majority. Urban failures are inevitable consequence of neglecting social pluralism, crossing the limits of control and disrupted balance between the private and public; these are the circumstances which condition different models of approaching the problem, critical reviews and the way of starting the changes. According to Pierre Bourdieu, habitus implies that man is an activity factor in the system, and not an isolated subject, on the basis of symbolic and cultural capital of a community such as the way of speaking and value paradigms. Architecture is a will of epoch transformed into space”.

Speaking about space as an intellectual construct, and about city as a network of projected spaces through which we move with a behaviorist map of interactions – necessarily conditioned by the mutual expectations of thoughts and people’s emotions, Lebbeus Woods says: “…..Space is emptiness; and people constantly feel the strong urge to fulfill this emptiness with a content of their own presence. This fulfilling can be mental or physical, or both.


7 For Mies van der Rohe, as it is known.

But if space exists in the consciousness which can’t be fulfilled (or, more simply said: consciousness which is not fulfilled), such space represents “unknown term”. In other words, it represents something unbearable. “In earlier epochs these unknown terms were most often geographical, and they manifested in the form of horizons which had to be crossed, tamed and settled, so that new horizons could appear after them. By a specific method of urban narratives in the style of critical reflection, some authors on the exhibition, especially students, deal with hidden, forgotten and fragmented layers of city’s history, speaking about cohabitation of dominant and marginal non-material cultural heritage of the city. What distinguishes the narrative urbanism from similar methods is introducing story as a main component in analyzing the space, and exponents of those stories participate with their concrete and personal experience in re-inscribing urban memory of a certain urban space. In every individual situation, the cities are formed on the basis of three different, mutually connected processes:

1. Conflicts related to defining urban meaning.
2. Conflicts related to adequate performances of urban functions.
3. Conflicts related to adequate symbolic expression of urban meaning and (or) functions.”

“In order to intervene inside the historic urban tissue, it’s necessary to find the adequate answer between the two diametrically opposed attitudes toward the architectural heritage. One is completely ignorant and leaning toward destruction, while the other one unconditionally protects everything which is “old”, even under the price of preserving something of a doubtful value and which is totally unusable in this age.”

Luka Koriæt and Nino Virag offer a solution for the type surrogate building for Gunja which was destroyed in floods in 2014; they shape it in a way that it corresponds to the demands of rationality and simplicity, and at the same time it respects the traditional spatial-formal elements. Authors propose a solution which reinterprets a spatial model of traditional Slavonian house with “ganjak” (kind of corridor-balcony), which looks archetypal, compact and simple, but with modernized traditional elements and changed function of typology of barn and other facilities of Slavonian village. Let’s remember the POS housing building in Krapinske Toplice by Iva Letiloviæ and Morana Vlahoviæ from 2003, where authors interpreted the traditional materials and construction, and added an interpretation of “ganjak” and wooden coating. It was inhabited with great difficulty, and at the time of finishing the construction media were writing about architectural horror – tanker, stall, and even crematory…” Frampton’s definition of critical regionalism, architecture of Modern movement, can be interpreted in the contemporary age in a way of highlighting the responsibility of architecture toward the context in which it will be built. Its emphasis must be on the topography, climate, light and tectonic forms equally as on the scenography, on the tactile equally as on the visual. In the very recent history of architecture we find two kinds of critical architecture: one which is theoretically followed (and vice versa) by philosophy of deconstructivism, by authors who refer to the architectural-social discourse of the moment and possibly sabotage the norms, but they don’t propose an alternative. The second form of critical architecture is critical regionalism in Europe, Asia and Australia, where architects attempt to overcome alienation, commodification (treating everything, from architecture from humans, as commodity) and first of all, destruction of nature, natural resources (by advocating the sustainable development, nostalgically in the style of land-art artists) in the contemporary society of urban culture which they despise and withdraw from. Respectively, they are dedicated to “creating a difference”, excluding “events” from their architecture, i.e. failing to use it as a frame for living, to program (the best) mode and reason of its usage (especially taking into account Michel de Certeau’s idea that alternative is always possible, potential, i.e. that late capitalism can’t completely colonize everyday life). Critical regionalism is a reaction to the individualism of a contemporary urban person, without roots (another analogy with natural environment), in the culture of mobility dominated by the terrifying “figure” of car. In the contemporary architecture, “landform building” is much more than formal strategy. New technologies of building, new techniques of projecting, new formal strategies and manifestations of landscapes and ecology in the contemporary architectural practice provoked the questioning of the traditional attitude of architecture toward the ground. Many works on 50th Zagreb Salon deal with the ethical form of the system, permacultural planning of the so called sustainable living spaces of people in harmony with nature. In the novella Being There by Jerzy Kosiñski, a retarded gardener Chance replies all the questions he is asked by describing natural cycles

11 Vanja Iliç and Architecture Workshop in the concept text for the reconstruction and permanent exhibition of the Croatian Natural History Museum in Zagreb, 2014.
12 Contest work, Gunja, Slavonija, 2014, for the Ministry of Construction and Physical Planning of Republic of Croatia
and plants in the garden he is cultivating, imitating the form of television talk show, and therefore people started to consider him a very wise man. On the exhibition there are also several examples of repurposing and reconstructing industrial and communal architecture (e.g. Saša Randić in Rijeka, Block Benčić into library and children’s house Block Rikard Benčić has in the last 20 years experienced a number of transformations through which one can follow the change of cultural policies). The majority of such initiatives come from organizations from civil sector, such as the campaign for protecting Motel Trogir, and then the program and inscribing temporary artistic interventions into it in order to become socially more visible, which was started by a group of citizens as part of the program of contemporary art practice association called “Free liaisons”. Renovated industrial complexes, such as Benčić or Ironworks Sisak, would represent a trigger for the revitalization of the whole region and a tourist attraction. Saša Randić explains recent changes in reconstruction models: “Earlier, some things had to become new, but it’s good that they are old today”; “new architecture happens behind the scenes.” European centre for culture of flight „The Little Prince” is a proposal of a way of reconstructing and revitalizing the abandoned airport Željava by Aneta Mudronja Pletenac from 2014. Airport Željava was created as a gesture of late modernism, in the age of cold war crisis, as a reflection of power of political idea of one community for the purpose of total regulation and control. In the moment of abandoning it was devastated by the act of drilling the hill and then mining it. This fact created author’s and control. In the moment of abandoning it was devastated by the act of drilling the hill and then mining it. This fact created author’s...
memorial for the children in Slavonski Brod according to Richard Serra's definition of sculpture: "sculpture has a potential only if it creates a counter-environment inside environment". She positions a mirror in the park, which comprises different levels, background, foreground, and so it establishes a symbolic transition from reality into the world beyond.

Saša Bradić and Nmpb Architekten in the project Three sisters L.Wohnbauninitiative", Vienna, Seestadt Aspern, 2015) conceives smart-apartments, the so called generational apartments, respecting the need to shape a space for homworking. Exhibition features only several works (Brigade, by Dario Vlahogić with Nedjeljko Špoljar, Jadranka and Nikola Polak with Vesna Milutin, seat of Croatian Football Federation) with a theme of decorating interior. Mies van der Rohe realized the importance of connecting the house interiors with external space, because modern life doesn't leave lot of time for external activities. He anticipated the need for isomorphism and fast transformation of rooms. According to Mies van der Rohe, a form shouldn't be a twin of reality, but an instrument by which we question and interpret. Soon afterwards we got a facsimile of Kožarić's Grounded Sun from 1971, only several hundred metres from the original location (Grounded Sun is on the current location from 1994), in front of the new (neo) post-postmodern building of Music Academy (Milan Šoštarić, 2014). Let us remain in 1971: art historian Vladimir Maleković considers that the building of hotel Intercontinental in Zagreb, according to the project by W. N. Bonham company, is a monument to the defeat of cultural principles and sane architectural intelligence. "It is a ready-made, worthless architecture which even has a certain "folklore" retouch." ...Bonham-Ballard's hotel which affirms Zagreb as a seat of hunting tourism, rooms with horns on the walls and lusters made of horns... defines us as suburb of Vienna", because his visions are "bad copies of Viennese cafes from Secession era", as neo art nouveau, of railway stations and stores by Wagner, Olbrich and Hoffman from the beginning of 20th century.19 Graphic Apollo and Marsys (The Metropolitan Museum, New York) by Andrija Medulić shows satyr Marsys who challenges Apollo to a contest in flute playing (aulos). When he lost, he got a horrible punishment; he was skinned alive because he dared to challenge a God. Đživo Dražić uses this image and morality of the story about Marsys to make an analogy with architectural interpolations, as an author of residential and office building in Medulićeva street in Zagreb – that architecture shouldn't compete with environment, but it must merge with it in a unique harmonious melody. Real estate dealers in the unlucky example of such attempt have established an authentic kitsch, a historic facsimile of "Istrian house" closely related to "belonging to the soil", completely covered in "autochthonous" stone, with a double-slope roof, "baladurs" (external corridor with staircasel), stone columns on windows and doors, and obligatory pergola. After two decades of building on the east coast of Adriatic in the style of quasi-Tyrolean architecture in pastel, tertiary colours, abounding in arches, in totally anti-vernacular typology of building, it seems that architects who in this moment work in Croatia for the "small" family house clients come up with something which has been missing for a long time – a new type of elementary, Mediterranean house, in a sovereign combination of traditional and contemporary materials and building techniques. "Countryside signifies, in its basic sense which is kept in etymological meaning of the word – governing. This is not a Renaissance summer house in Dubrovnik... ingenious architecture from times when Dalmatian intellectual elite participated in cultural and civilizational creation of communication of the world of that time, and to which Dobrović and Kauzlarić refer.20" A study of Novalja by 3LHD is an attempt to create a new Mediterranean tradition of essential architecture. It's in accord with a long Mediterranean tradition of reshaping and cultivating the nature, mastering the so called "sediments". The authors restore the drystone as a method of solving the altitude difference of Mediterranean landscape. Many works on 50th Zagreb Salon redefine the theme of atrium. Authors from 3LHD group notice the same problems in all urban (settled and built) parts of Pag island, which are in some degree present on entire coast; e.g. unarticulated public space, lack of urban and public contents, undefined space at the junction point land – sea (lungomare), disorderly beaches and beach objects, low category of accommodation objects (unified and without concept). Professor Juračić wrote in the concept text for the restaurant and kitchen of Pine Beach Resort in Pakoštane (2015) the following: "On 50th Zagreb Salon there are several reasons for exhibiting: from continuing the formative characteristics of Zagreb school of restraint and moderation, to showing the originality of the work which couldn't use the known patterns because it was solving a unique problem".

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18 From the text „Architectural regionalism or how we are spiritually colonized by Mister Ballard", Čovjek i prostor, 230, 1972, p. 15.
19 From the text by Emil Jurcan „Why is Istrian house more expensive than the Dalmatian one?”, Glas Istre, 13th August 2015.
20 Đurđa Lišić and Nikola Popić, in the concept text for the work called Kuća Stonsko (Ston Housel.
Zagrebački salon je reprezentativna godišnja izložba vizualnih umjetnosti Republike Hrvatske koju je 1965. utemeljila Skupština grada Zagreba, a čiji je tradicionalni pokrovitelj Ministarstvo kulture Republike Hrvatske. Grad Zagreb, Gradski ured za obrazovanje, kulturu i sport povjerio je organizaciju jubilarnog 50. zagrebačkog salona Udruženju hrvatskih arhitekata.

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