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ZAŠTO VJERUJEMO?

WHY DO WE BELIEVE?

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Za staklenu pastu kažu da postoji kao materijal umjetničkog izraza od kada je čovjeka, a upravo tim materijalom iz doba mitova služi se i danas Ines Vlašić pri izradi nakita i umjetničkih slika, triptiha. It is believed that glass paste has existed as a material of artistic expression since the beginning of humankind. This material that has come from the time of myths is used by Ines Vlašić when she is making jewellery and artistic pictures, triptychs.

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Tko se s nostalgijom ne sjeti na preduskršnje dane kada su bakine kuhinje danima mirisale toploslatkim mirisom ispečenih pogača, šišera, makovnjača... U te nas dane, uz mnogo suvremene poruke vodi Darko Baretić.

Who does not fondly remember the period before Easter when Granny's kitchen was filled for days with the warm aromas of baked bread, buns and poppy seed cakes. Darko Baretić takes us through these days and at the same time offers us a number of contemporary messages.

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ARHIVA GLIPTOTEKE HAZU





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BARBARA GRABUŠIĆ

Arhitektonska baština u Europi je odavno našla novu namjenu, u Hrvatskoj tek čeka novi život

Architectural heritage in Europe found its purpose a long time ago, while in Croatia it is still waiting for a new life

NOVI ŽIVOT SVJEDOKA PROŠLOSTI

A NEW LIFE OF THE WITNESSES OF HISTORY

U postindustrijsko doba prerađuje se voda, energija, papir ili plastika. Prerađuju se i zgrade. Štoviše, njihovo prerađivanje jedno je od najstarijih oblika reciklaže. Nije novost da se stara skladišta pretvaraju u luksuzne stanove, tvorničke hale u koncertne dvorane, zatvori i željezničke remize u muzeje. Primjera je bezbroj jer je mijenjanje funkcija arhitektonskih zdanja kroz povijest jedino nepromjenjivo.

U Hrvatskoj je prenamjena baštine industrijske arhitekture, kao i u većini tranzicijskih zemalja, tek na početku. U zapadnoj Europi takvi su procesi već gotovo završeni.

"Vjerojatno najznačajniji i najimpresivniji primjer jest prenamjena bivše termoelektrane Bankside nasuprot Londona u muzej moderne i suvremene umjetnosti Tate Modern, rad švicarskih arhitekata Herzoga i de Meurona. Nadam se da će i Rijeka dobiti svoj pandan toj izvanrednoj kombinaciji tradicionalnog i novog u budućem prostoru riječkog MMSU-a u "T-zgradi" u sklopu kompleksa "Rikard Benčić", projektu arhitekata Saše Randića i Idisa Turata", kaže poznati teoretičar arhitekture Maroje Mrduljaš.

Rijeka u Hrvatskoj prednjači po broju arhitektonski vrijednih, uglavnom napuštenih, industrijskih kompleksa i objekata. Od kompleksa bivše Tvornice papira (popularna "Hartera"), kompleksa tvornice "Torpedo" i torpedne lansirne rampe do lučkih skladišta i željezničke remize. Zagreb ima, spomenimo, kompleks neka-

In the post-industrial era, water, energy, paper and plastics are being recycled. So are buildings. Moreover, theirs is one of the oldest kinds of recycling. It is nothing new for old warehouses to be turned into luxury apartments, factories into concert halls, prisons and railways depots into museums. There are numerous examples, because the change in the functions of architectural edifices is the only thing that has not changed through history.

In Croatia the conversion of our industrial architectural heritage, just like in most 'transitional' countries, is just starting. In western Europe such processes are almost over.

"Probably the most significant and the most impressive example is the conversion of the former thermal electric power plant Bankside in London into the museum of modern and contemporary art, the Tate Modern, the work of Swiss architects Herzog and de Meuron. I hope that Rijeka will get its counterpart to this extraordinary combination of traditional and new in the new future site of Rijeka's Museum of Modern and Contemporary Art, the "T-building", within the Rikard Benčić complex, as a result of the project by architects Saša Randić and Idis Turato", as the famous theoretician of architecture Maroje Mrduljaš, has said.

In Croatia Rijeka is at the forefront according to the number of architecturally valuable, mostly abandoned industrial complexes and buildings, from the former



*Prenamjena lučkih skladišta, projekt arhitekata Saše Randića i Idisa Turata
The conversion of port warehouses, a project by architects Saša Randić and Idis Turato*

dašnjeg Paromlina i bivšu Gradsku klaonicu kao jedne od najatraktivnijih i najkvalitetnijih gradskih prostora, te Badelov blok.

Hrvatski primjeri

Svi su ti prostori u velikoj mjeri u opasnosti od potpunog uništenja. Baština je to koja čeka svoje baštinike, baština koja bi, u novim prilikama, mogla postati jezgra urbanizacije što je već dokazano u europskoj praksi. Kvalitetan primjer je obnovljeno područje londonskih skladišta St. Katherine's Dock tijekom 80-ih godina 20. stoljeća. Uz to što je očuvan industrijski krajolik uz rijeku (obilježje razvoja Londona) i kvalitetno stambeno okruženje, projekt predstavlja doseg i u ekonomskom smislu.

"U Hrvatskoj ima nekoliko pojedinačnih primjera korektno prenamjene industrijske arhitekture poput Arsenala u Zadru arhitekta Ante Androvića ili manje vidljivog, ali ipak zanimljivog uključivanja postojećeg industrijskog objekta u kompleks Centra Kaptol u Zagrebu. Valja podsjetiti da je i bivši kompleks Kožare u Medvedgradskoj ulici u Zagrebu još 1940. primio kolekciju Gipsoteke nastalu na inicijativu Antuna Bauera

Paper Mill complex (popularly known as Hartera), the Torpedo factory complex and torpedo launch ramp, to port warehouses and the railway depot. Just by way of a mention, Zagreb has the former Paromlin complex, and the former City Meat Packaging Plant as one of the most attractive city spaces, including the Badel block.

Croatian examples

All these sites are in great danger of being totally ruined. This heritage is waiting for its heirs, the heritage which in some other circumstances could become the core of a style of urbanization which has already been proven in European practice. A good example is the area of London warehouses at St Katherine's Dock, restored during the 1980s. Besides preserving the industrial landscape along the river (characteristic of the development of London), and a creating good residential area, the project represents an achievement even in the economic sense of the word.

"There are a few individual examples of good conversion of industrial architecture in Croatia, such as the Arsenal in Zadar, by the architect Ante Andrović or the less obvious, but still interesting integration of the exist-

Mrduljaš, renomirani kritičar i teoretičar arhitekture: "Nije nužno, a uglavnom niti dobro, štiti postojeće objekte kao potpuno intaktne, ali je važno da se sačuva njihova prepoznatljivost i izvorni karakter."

The renowned critic and a theoretician of architecture Mrduljaš said: "It is not necessary, and in most cases it is not good, to preserve existing buildings completely intact, but it is important to keep their recognizability and original character."

koja je danas Gliptoteka HAZU sa stalnim postavom više zbirki, prostorima za povremene izložbe i radionicama. Taj kompleks je s kulturnog i urbanističkog aspekta zasigurno najznačajnija prenamjena jer je upravo u svojoj koncepciji idealna intervencija: sačuvan je čitav industrijski kompleks u središtu Zagreba koji je namijenjen kulturnim sadržajima", ističe Mrduljaš.

Sadržaj – ključ oživljavanja

Preobražaji i regeneracija industrijske arhitektonske baštine uglavnom smještene unutar urbanog prostora, kao što je to slučaj i kod Rijeke i kod Zagreba, izniman je potencijal koji razvijena Europa nije prepustila slučaju. "Kriteriji vrednovanja prenamjene su u prvom redu programski gdje je potrebno pažljivo procijeniti koji su sadržaji pri-

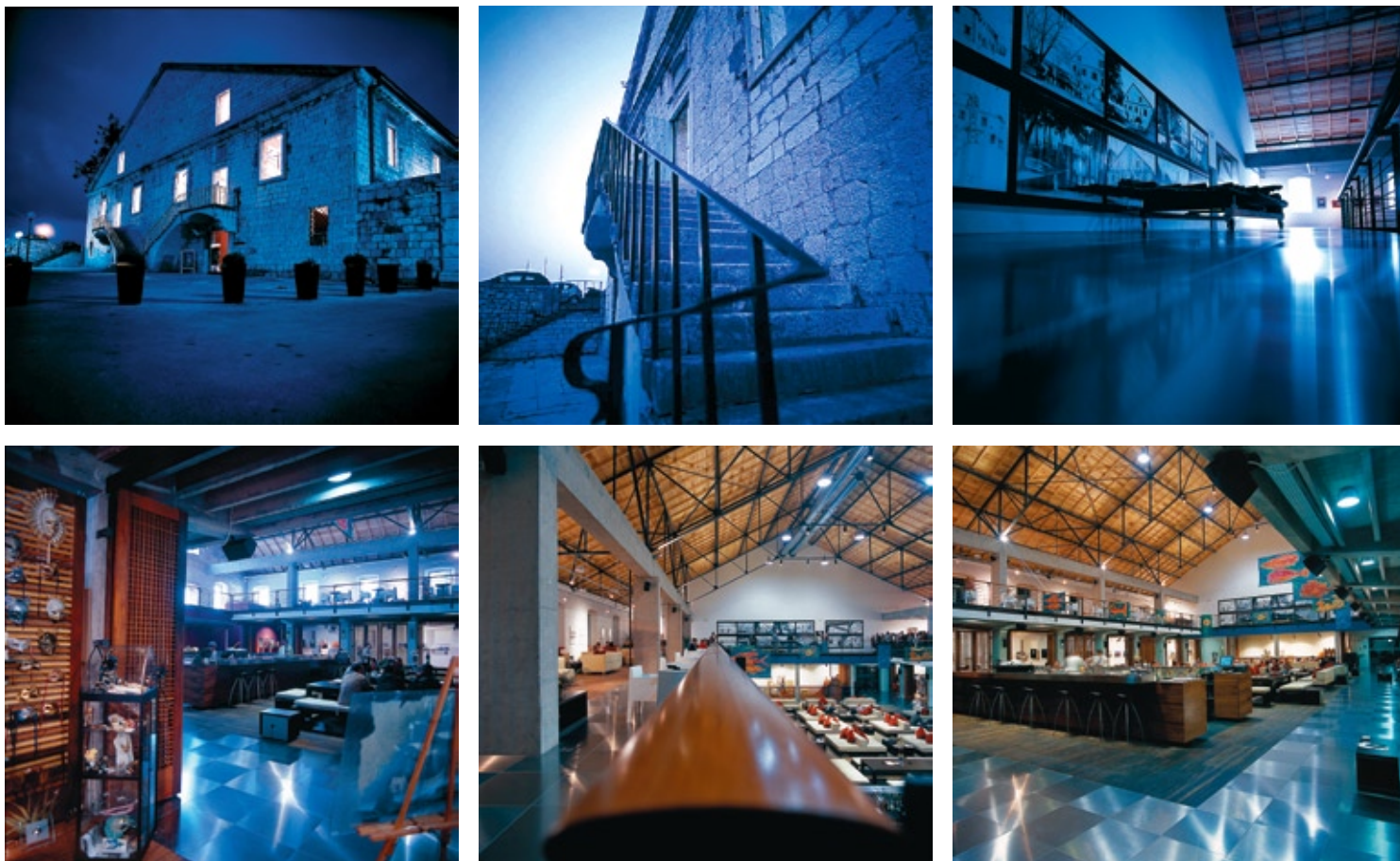
ing industrial building into the Kaptol Center complex in Zagreb. It should be mentioned that as early as 1940 the former Leather-Works complex in Medvedgradska Street in Zagreb received the Plaster-Cast Gallery collection on the initiative of Antun Bauer, and nowadays exists as the Museum of Sculpture of the Croatian Academy of Arts and Sciences, with a permanent exhibition of many collections, as well as areas for occasional exhibitions and workshops. From the point of view of cultural and urban development, this complex is certainly the most significant conversion, because it represents an ideal intervention in conception; the entire industrial complex in the center of Zagreb, intended for cultural programs, has been preserved", said Mrduljaš.

Program – the key to revival

The conversion and regeneration of an industrial architectural heritage situated mostly within an urban area, as is the case with Rijeka and Zagreb, shows an extraordinary potential, which developed Europe did not just take for granted. "The criteria for the evaluation of the conversion are first of all programmatic, in which case it is necessary to carefully evaluate the kinds of subjects appropriate for a certain location and certain architecture. This is followed by conceptual and forming criteria, referring to a creative connection between the original identity of the industrial architecture and new interventions. It is not necessary, and in most cases it is not good, to preserve exist-

Jedna od najznačajnijih prenamjena je Gliptoteka HAZU (bivša Kožara) jer je sačuvan čitav industrijski kompleks, koji je danas namijenjen kulturnim sadržajima
The Museum of Sculpture of the Croatian Academy of Arts and Sciences (former Leather-Works) is one of the most significant conversions because the entire industrial complex has been preserved and today is intended for cultural programs





Primjer uspješne prenamjene industrijske arhitekture je i Veliki Arsenal u Zadru, rad arhitekta Ante Androvića

An example of a successful conversion of industrial architecture is also Grand Arsenal in Zadar, the work of architect Ante Andrović

kladni za određenu lokaciju i za određenu arhitekturu. Slijede konceptualno-oblikovni kriteriji koji se odnose na kreativna povezivanja izvornog identiteta industrijske arhitekture s novim intervencijama. Nije nužno, a uglavnom niti dobro, štiti postojeće objekte kao potpuno intaktne, ali je važno da se sačuva njihova prepoznatljivost i izvorni karakter", ističe Mrduljaš.

Arhitekti i teoretičari se slažu kako je izbor sadržaja za velike napuštene komplekse ključan uvjet njihova oživljavanja. Najprimjerenije su kombinacije različitih sadržaja. Bivši je kompleks za proizvodnju ugljena Zeche Zollverein kod njemačkog Essena upisan u popis svjetske baštine UNESCO-a. Danas je to europsko dizajnersko središte s atraktivnim muzejem. Uspješnih prenamjena industrijskog naslijeđa u Europi ima mnogo, u Hrvatskoj malo. Pozitivna je ipak činjenica da je svijest javnosti o nužnosti njezine zaštite kao dijela zajedničkoga europskoga kulturnog identiteta probuđena, barem kad su mladi u pitanju. Sjetimo se samo burne reakcije (mahom mlađe) javnosti i nakon toga pozitivnog odgovora gradskih vlasti Rijeke na najavljeno rušenje riječkog "Metropolis", kompleksa lučkih skladišta iz druge polovice 19. stoljeća. U Zagrebu pak vrlo uspješno djeluje manifestacija "Operacija: grad" u sklopu koje se teoretski raspravlja, ali i praktično djeluje i osvaja napuštene industrijske komplekse, po-

ing buildings completely intact, but it is important to keep their recognizability and original character", said Mrduljaš.

Architects and theoreticians agree that the right choice of plan for the large abandoned sites is the key condition for their revival. Combinations of various programs are most appropriate. The former Zeche Zollverein coal production complex at Essen was listed as a world heritage site by UNESCO. Today it is the European designer center and houses an attractive museum. There are many successful conversions of the industrial heritage in Europe, but few in Croatia. The positive side, however, is that public awareness of the necessity for its protection as belonging to a joint European cultural identity has been raised, at least when it comes to the young. Let's just remember the tumultuous reaction by the (mostly young) public, even after a positive response by the Rijeka city authorities, to the announced demolition of Rijeka's "Metropolis", a complex of port warehouses from the second half of the 19th century. In Zagreb a very successful form of activism is happening: "Operation: City", within which there are theoretical debates but also practical actions, including the reconquest of abandoned industrial sites, like the ex-Badel factory or the Zagrepčanka meat-packaging plant, which are turned into new objects. The goal of the public debate is cooperation on the wider,

OŽIVJELO SKLADIŠTE

Zadarski Veliki Arsenal dobio je ime po nekadašnjem venecijanskome brodogradilištu koje se u 16. stoljeću nalazilo na istome lokalitetu. Danas, nakon adaptacije, Arsenal akcentira spomeničku baštinu, dajući joj prednost ispred komercijalnog. Arhitektura je strogo slojevita, izražena je prepoznatljivost starog, te multifunktionalnost novog. Investitor je od početka izrazio želju za minimalnim intervencijama u spomenik kulture. Poseban je naglasak u konceptu razvoja projekta stavljen na vrednovanje Poluotoka kao nove žile kucavice grada Zadra pa Arsenal objedinjuje lokalnu i turističku komponentu, predstavljajući kuću sa središnjim unutarnjim trgom koja živi tijekom cijele godine. U prizemlju se nalazi ugostiteljsko-prezentacijska i trgovačka zona s velikim lounge-barom, dječjim kutićem i mnogo malih trgovina autohtonog dalmatinskog izričaja, dok galerija predstavlja mirniji, izložbeno-informativni dio.

Ante Andrović, autor (Design Architect)

WAREHOUSE COME ALIVE

Veliki Arsenal (Grand Arsenal) of Zadar was named after the ancient Venice shipyard, which was situated at the same site in the 16th century. Today, when it has been renovated, Arsenal points out to the monument heritage, giving it precedence over commercial values. Architecture is strictly multi-tiered, accentuating the recognizable quality of ancient elements and the multifunctionality of the newly-built ones. At the very beginning, the investor had expressed his wish to make minimum intervention in the cultural monument. A special attention in the project development concept has been paid to the value of the Peninsula as a new focal point of the city of Zadar, and therefore Arsenal unites local population and tourism elements, assuming the role of a house with an inner square, full of life throughout the whole year. At the ground floor there is a commercial area for catering and presentation purposes, with a spacious lounge bar, kids' corner and many small shops of authentic Dalmatian character, while the gallery belongs to a more quiet sphere, with exposition and information services.

Ante Andrović, author (Design Architect)

put bivše tvornice Badel ili klaonice Zagrepčanka te ih se pretvara u nove javne prostore. Program manifestacije proizvod je suradnje na široj zagrebačkoj nezavisnoj sceni koja svoje programe seli u spomenute prostore. U Rijeci najjače djeluje udruga "Klub ljubitelja buke" koja se uspješno bori za transformaciju propale tvornice Hartera u novi gradski kvart. Rezultat su glazbeni festival "Hartera", prva riječka glazbena kompilacija nakon više od 20 godina – "Strašni Riječani", prijedlog arhitektonskog projekta budućeg "Kulturnog centra Hartera" i više nego uspješna prezentacija Hrvatske na Bijenalu arhitekture u Veneciji.

Sve vrijedno treba opstati

"Danas se u teoriji ističe načelo da ni jedno razdoblje nema pravo poništavati kreativna dostignuća prošlog razdoblja, a pogotovo ne s pozicije ocjenjivanja jesu li estetski stavovi tog ostvarenja jednaki aktualnim shvaćanjima. Jednostavno rečeno, svako umjetničko djelo, kao svjedok svog vremena, ima pravo na opstanak", riječi su ravnateljice Hrvatskog muzeja arhitekture, arhitektice Dubravke Kisić, koje možda najbolje ističu važnost očuvanja arhitektonskih ostvarenja iz nekih prošlih vremena. ¹⁵

independent scene in Zagreb which is realizing its ideas in these spaces. The association "Klub ljubitelja buke" ("Noise Fan Club") is the most effective in Rijeka, and has been successful in the fight for the transformation of the ruined Hartera factory into a new city area. The results are the "Hartera" music festival, the first Rijeka music event after more than 20 years – "Strašni Riječani", the proposed architectural project for the future "Hartera Cultural Center", and the more than successful representation of Croatia at the Architectural Biennale in Venice.

All things of value should survive

"Today the theory emphasizes the principle that no era has the right to annul the creative achievements of a former era, especially not from the position of evaluating whether the esthetic views of this achievement are equal to current ones. To put it simply, every work of art as a witness of its time has the right to survival", these are the words of the principal of the Croatian Museum of Architecture, the architect Dubravka Kisić, which pin-point the importance of preserving architectural achievements from past eras. ¹⁵