



IDENTITY

In search of its own identity

The architecture of eastern Europe is characterized on one hand by the ongoing research of an own identity, on the other hand by the claim to be of international importance. Situated between occident and orient the culture is influenced by different impacts.

In the shadow of dominating Great Power smaller nations tried to maintain / keep its cultural identities. The weakness of the Ottoman Empire allowed for example in Bulgaria of the 19th century to establish a so called architecture of national renaissance. In the beginning of the 20th century the cultural movement in Croatia resist to the trend of international and austrian-hungarian influences. In the twenties of the past century architects from Hungary travelled as so called Village Researcher to Rumania in order to discover the roots of hungarian architecture.

After the 2nd World War up to Stalins death the doctrine of the socialist realism (national in the shape, socialist in its content) was dominating in most of the East European countries. Only at the end of the 50ies the international style started to achieve acceptance. This was different in the non-committal (Ex-) Yugoslavia: To express modernism and predominance of the political system a language of 'High Modernism' was established. Nowadays, after the collapse of Yugoslavia, Croatia and the other countries grown up from Ex-Yugoslavia are confronted again to the question of (re-)finding an own identity.


Beside Nationalism, how can be established a cultural identity and within that what is the role of architecture?

What could be the sources nowadays of a genuine, Croatian architecture?

Can socialist architecture of the High Modernism possibly be the source and reference point for contemporary Croatian architecture?

Peter Sägger, Architect Bern
www.ostarchitektur.com

ZAGREB STACKS



The city's origins are based on two contiguous but independent urban centers: The civil community of Gradec (Gornji Grad) and the feudal religious community and Episcopal of Kaptol. This two historical nucleus situated on the hill formed Zagreb's origins. Getting too small for further development, Zagreb settles into the plain (Donji Grad) in the 19th century between the Upper Town to the north and the Railway to the south. The grid of the Lower Town was schematic rather than definitive. With the first railway line in 1862, Zagreb received a gasworks. Working class quarters emerged between the railway and the Sava, whereas the construction of residential quarters was completed between the two World Wars. In the 1950s and 1960s socialist experiments create Novi Zagreb. New post-socialist strategic planning tools (urban rules and detail plans) and city projects in the 1990s and 2000s – recast urban spatial relationships in the dynamic terms of performance and operation.

What's the urban position of the key representational space in the city the Bana Jelacica square?

New urban morphologies in the nineteenth-century fabric of the Lower town?

Novi Zagreb: Strategic Implantation or urban laboratory?

Markus Zimmermann



njiric+ arhitekti, ZG pavilion 09 - Zagreb, 2009



njiric+ arhitekti, Kindergarten MB, Zagreb, 2005.

ZAGREB'S CONTEMPORARY ARCHITECTURE IN TRANSITION

In the last 25 years Croatia and Zagreb were in a constant state of transition. From the Fall of the Socialist Federal Republic of Yugoslavia, to the Declaration of Independence (1991), the Homeland War (1991-95) to the Independent Croatia and now heading towards the Membership in the European Union.

These political and social transformations continuously and fundamentally changed the conditions for the architectural and urbanistic production and for the building industry.

How did the conditions for contemporary architecture evolve since the Independence of Croatia (1991) and the Homeland War (1991-95)? How did the working conditions of the architects, their relation to the clients and to the building industry, the planning and building policies evolve?

What are today's tendencies in Zagreb's Contemporary Architecture today? Which local and foreign, architectural and cultural influences are important for Zagreb's Architects and their Production? How does the legacy of the socialist 50's and 60's influence today's Architecture in Zagreb?

How did the architectural education evolve during these political and social changes?

Stanislas Zimmermann



Tito and his bureaucrats – the ruling power in former socialist Yugoslavia

THE CHANGE OF POLITICAL SYSTEMS

Its traces in public areas, representative buildings and monuments and
its impact on public life

While you take part in different workshops during the Eve-Week and while you are surveying different parts of the city please take a closer look at traces which might help to consider the problem and to answer the questions enlisted below:

Topic:

If a state declines and is founded anew it is common that the change of the political system also goes along with changes in the architectural infrastructure. Croatia was until 1991 part of the Socialist Federal Republic of Yugoslavia – after the end of the war of secession Croatia turned its political system towards Democracy and from to the ideology of free market. Although Tito's Yugoslavia was different to the dictatorships of the socialist parties in the former German Democratic Republic in eastern Germany or to Poland which both were mere satellites of the Soviet Union – nevertheless also in Yugoslavia it was the rule of only one Party, whose leader Tito governed without facing an opposition in parliament or on the streets.

What was the use of public areas (places, squares, parks, big streets) in those decades of Socialism? (Find examples, interviews, document old photographs, postcards...)

What is their use now?

Have squares in the heart of the city, big streets or avenues received new names?

Which were the most representative buildings, monuments during the period of Socialism (Palaces of Culture, or of the ruling party)?

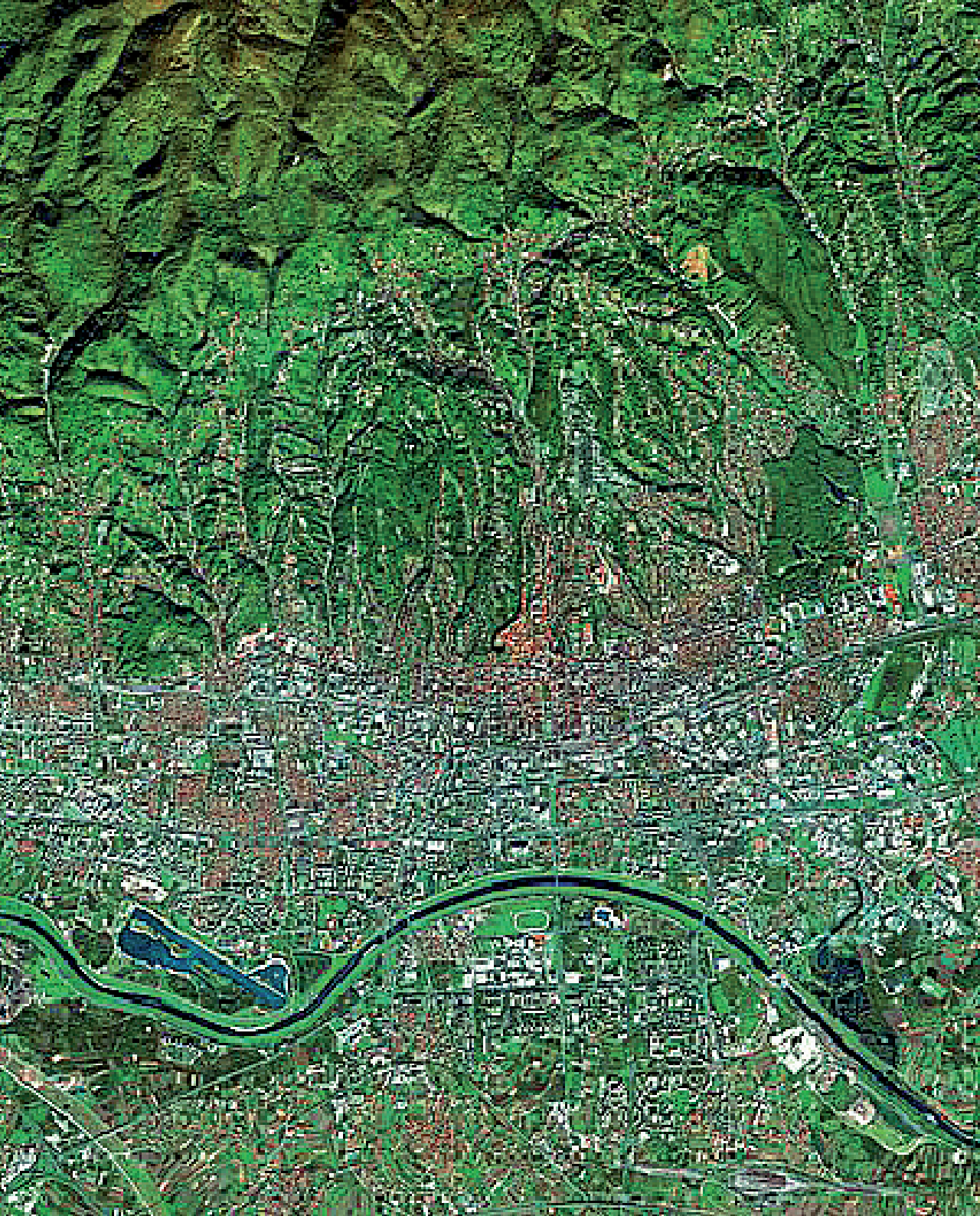
Do they still exist? Which is their function today? Try to document the atmosphere.

Which are the new centers of public life today?

How would you describe the differences the change of the political system had on the public life of the average people?

Prepare a photographic essay on these questions, collect information by interviews of elder people who can witness the past and of the young generation of today, compare them... If there is a beamer, you can present your essays which we will be discussed on Wednesday afternoon. Good luck.

Tim Kammasch



ZAGREB VOIDS

An atlas of unbuilt spaces

As a tourist you will have a closer look during your workshops and your survives at the Zagreb Voids:

Unbuilt urban spaces like urban places, parks, infrastructural corridors, streets, rivers, vacant lots, etc. often considered as intervals and in-between spaces helps us as an outside visitor to understand urban textures much more efficient than do monuments or villas.

To understand Zagreb through unbuilt spaces please take in consideration the following questions:

What kind of voids can be found in Zagreb and where are they located?

How are they structured, formed and dimensioned? Are they planned or unplanned? Do they have a defined status (private/public) and defined programs? How are they used?

What are their textures and their characters? Do they include certain materials and special atmospheres? Do they generate urban live?

A small guide of your selected Voids (please concentrate on one type of voids) should be worked out in terms of diagrams and photos or videos. Please make a short beamer presentation for Wednesday afternoon. All guides will be assembled to an atlas of Zagreb Voids.

Stephanie Bender