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MODELI INTEGRACIJE ARHITEKTURE, DIZAJNA I UMJETNOSTI SURADNJE U HRVATSKOJ ARHITEKTURI OD 1951. DO 2016.

DOKTORSKA DISERTACIJA [SAŽETAK]

MODELS OF INTEGRATING ARCHITECTURE, DESIGN AND ART COLLABORATIONS IN CROATIAN ARCHITECTURE FROM 1951 TO 2016 DOCTORAL DISSERTATION [SUMMARY]

This thesis examines interdisciplinary art-based collaboration concerning architectural projects in Croatian architecture from the second half of the 20th to the early 21st century. It considers an era that spans from 1951 to 2016, which has been divided into chronological periods according to a specific social and political context that is reflected in the dominant functions of the buildings and different backgrounds underlying processes of collaboration between architects, artists and designers. The year 1951 was chosen as a starting point since it was then that a manifesto was written and launched by the Exat 51 group. This manifesto emphasized the need to bring art and architecture together and argued for the development of industrial design, thus leading to a continuous collaboration between architects, designers and artists. This thesis ends with the year 2016, which pointed to a resurgence in interdisciplinary art-based collaboration following the turbulent decade that preceded the collapse of Yugoslavia, the Croatian War of Independence and the post-war crisis, when these kinds of projects decreased in scope and intensity.

Based on an extensive catalogue and the use of case studies, this thesis establishes models of architecture, art and design integration focusing on the cause and effect relationship between a realised project and its characteristic functions, the socio-political context, motivations for collaboration, and modes of the participants' interventions. The thesis confirms the existence of a close connection between the events taking place in the Croatian cultural space in the wake of the Second World War and contemporary interdisciplinary art-based collaboration. Furthermore, a continuity in relation to the legacy of international avant-garde movements is determined. Legislative mechanisms for allocating a percentage of project costs for artworks are likewise considered.

The models are based on the key aspects of the influence that an art or design intervention had on the formulation, transformation or interpretation of spatial relationships and on the identity-related characteristics of the

projects. The research distinguishes two basic groups of models: the first one is made up of models where art and design interventions had a direct impact on a spatial concept or were created in synergy with it. The second group is made up of models where art and design interventions were applied later. Within these two groups, five classification models can be identified: the model of a synergic formulation of spatial relationships, the model of a synergic transformation of spatial relationships, the model of defining identity-related characteristics of a particular space, the model of transformation of identity-related characteristics of a particular space, and the model of the affirmation of spatial relationships. In the 21st century, integrated forms of collaboration in which space, artistic or design work come into being simultaneously are more common. This is due to contemporary changes in the context of transformations of architectural, artistic and design vocabularies as well as of rapid development of technologies, media, and the concept of a synthesis of the arts. Such contemporary models in which artists' and designers' works play an equal role in shaping a space have an impact on the transformation of the design process. It is important to note that the ambiguity and heterogeneity of the models does not offer ready-made solutions, but rather conceptual frames that can be applied to a wide range of future architectural challenges. Moreover, the criteria for these models can be applied to the analysis and evaluation of realised architectural projects outside the scope of this thesis, which indicates that the contribution is of a dual nature – the theoretical and the practical. The catalogue itself provides new insights into the major realised architectural projects and into many names that have so far been excluded, or have not yet been given proper evaluation in reviews of 20th and 21st century architecture. This thesis likewise contributes to the creation of regulations for financing art and design in architectural projects, as well as the introduction of interdisciplinary courses into the education system.

[Translated by TIHANA HRASTAR]

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■ Radom su istražene suradnje arhitekata, dizajnera i umjetnika na arhitektonskim projektima u Hrvatskoj u razdoblju od 1951. do 2016. godine. Utvrđena je poveznica događanja na našem kulturnom prostoru nakon Drugoga svjetskog rata sa suvremenim umjetničkim interdisciplinarnim suradnjama te definiran kontinuitet prema naslijeđu svjetskih avangardi. Istraženi su i legislativni mehanizmi izdvajanja postotka graditeljskih investicija za umjetničke intervencije u sklopu projekata. Teme ljem katalogske obrade i metode studije slučaja razlučeno je pet klasifikacijskih modela: modeli sinergijskog formuliranja i transformiranja prostornih odnosa, modeli definiranja i transformacije identitetskih obilježja prostora te model afirmacije prostornih odnosa.