

Summary

Eugen Franković

The Town Planning (Zoning) of Zagreb from 1945 to 1985

In the first period following World War II, up to 1953, the zoning of Zagreb relied on the prewar General Town Plan of 1936/37. This plan was based on the functionalist views prevailing among the leading Zagreb architects at this time, especially the two town planners Vlado Antolić and Ernest Weissmann, collaborators of Le Corbusier and CIAM, co-authors and co-signatories of the »Athens Charter«. However, the indiscriminating application of these urbanistic views in changed social conditions initiated a recession on the professional and practical level. An attempt was made to overcome the difficulties by drawing up the Basic Regulatory Directives of 1953 which were not accepted, however, because they did not lay sufficient stress on the expansion of the city and because of conflicts of railroad traffic authorities. The deeper causes of this failure should be sought in the fact that this document still derived from functionalist roots, neglecting the current problems of the city at the expense of approved zoning procedures. What followed was a critical period of urbanistic development without a general plan, but based on partial technicistic plans. Strong opposition to this trend developed and was particularly harsh in its criticism of the new 1964 zoning plan. Under such pressure, the new general plan of 1971 was considerably less technically authoritarian, but owing to lack of coherence it had to be revised again and resulted in a new general plan completed in 1983/85. This new plan is based on the idea of reconstruction rather than expansion, as well as the sanitation and bonification of the town as it exists within its present limits. This new plan prefers qualitative to quantitative zoning criteria, interdisciplinarity to technical monism.

It shows more respect for the historical basis, natural environment, ambience; it rejects final and apodictical decisions and conceives of zoning as a continuous process rather than a sum of official documents. The new plan has now been presented for public discussion which means that it has not yet been completely finalized. Although we cannot be sure how it will function in the future, this new plan is a sign that a long period of stagnation in the urban planning of Zagreb has been overcome, and that continuity has been reestablished conceptually at least, with the leading ideas in contemporary town planning.

Summary

Miljenka Fischer

Some Remarks about the Formal Characteristics of New Construction in Southern Zagreb

This paper discusses some formal characteristics of the new housing districts built in the last three decades on the right bank of the river Sava.

Eleven housing developments have been built here out of the 25 which were originally planned, with a population of about 85 000 inhabitants. Regardless of the fact that this entire district has not defined itself as the »new city«, at the time when the zoning plans for the district were made it was theoretically at least conceived as »Southern Zagreb«. In practice, as time passed, southern Zagreb became the sum of spatially more or less independent housing developments arranged according to orthogonal street patterns. No other types of buildings were constructed there — office blocks for example — so these developments have remained at the »dormitorium« stage. This is why speaking of its formal aspect, we cannot speak of Southern Zagreb as a whole, but only of its constituents parts.

Owing to the fact that the quality of the construction was neglected because of financial and ideological factors, this analysis is in fact limited to the general formal characteristics of the developments as wholes. As in new urban housing developments all over Europe after World War II, the accent here was on the so-called »grands ensembles«, ie on self-sufficient developments. However, the first experiences studied at a larger scale led to criticism and, even more, to the abandoning of this type of housing.

The idea that these districts could become housing cooperatives of sorts first lost its glamour, then was finally abandoned, as can be concluded from the most recent zoning plans. Nevertheless, in spite of all the negative sides, it should be obvious that the idea of a housing community did contain some of the postulates of contemporary zoning. This is the reason why we must participate in the study of its problems, the more so as in southern Zagreb the idea of the housing community as the basic planned spatial unit of the city was abandoned before the model was ever completely put into effect.

Summary**Tonko Maroević****From Art in Freedom to Freedom in Art**

This short text is an appeal for more systematic research of a significant period in Croatian and Yugoslav plastic art, the decade 1945—1955 which was a veritable turning point. Its basic concerns are the aporias in respect of free expression and the various programmes and proclamations beginning with the tendentiousness of »socialist realism« and reaching EXAT's manifesto on abstraction which, in the context of its time can be seen as a kind of »socialist utilitarianism«.

Summary**Ivanka Reberski****The First One-Man Painting Exhibition in Zagreb after the Liberation (1946)**

The exhibition of Oton Postružnik's paintings at the Ulrich Salon in Zagreb in April 1946 was also the first one-man show in liberated postwar Zagreb, arousing great interest on the part of both critics and viewers. Contrary to general expectations, Postružnik exhibited landscapes, portraits and still lifes — the results of his most recent coloristic experiments which were a continuation of a point he had reached just before the outbreak of the war. At that point in Yugoslav history could have been interpreted as a sign of such a selection disregard on the part of the painter for contemporary social developments. The author points out that presenting such a selection this painter, well-known to the public as a committed individual who had participated actively in the People's War of Liberation, had made a resolute gesture supporting the full creative freedom for artists even in the period immediately following the end of World War II.