

Akademik

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Hrvatski muzej arhitekture - memorija hrvatske arhitektonike

The Croatian Museum of Architecture - The Memory of Croatian Architectonics

Ekumenski muzej arhitekture je grad: Rim, Peking, Venecija, Brasilia, Chandigar, Dubrovnik. Stvarni muzej arhitekture je zgrada: Piramida, Partenon, Panteon, Versailles, vila Savoye. Homologan muzej arhitekture je čovjek: arhitekt, graditelj, mecena, naručilac, korisnik. Imaginarni muzej arhitekture je memorija: crtana, pisana, slikana, rezbarena, plastična, digitalizirana.

Hrvatski muzej arhitekture je memorija hrvatske arhitekture. Znakovitost ove sintagme temelji se na razumijevanju suštine arhitekture: „Prihvaćajući niz definicija koje arhitekturu definiraju kao društveni, funkcionalni ili konstruktivistički fenomen nužno se ipak moramo udubiti u suštinu spoznajnog pitanja što arhitektura znači *sama po sebi*, što je bitak njenog bića, što je esencija njena pojavnosti i što je istina njene zbiljnosti. Da bismo bili sigurni u vjerodostojnost odgovora, moramo ga potražiti u povijesnoj dimenziji mišljenja. Kada je prije sedamnaest stoljeća Plotin razmišljao o materiji kao nultoj kategoriji emanacije božanskog *Jednog*; utkao je u taj svoj misaoni sistem i kamenu rimsku arhitekturu: *Arhitektura jeste ono što ostaje od zgrade kad se oduzme kamen*. A kada je prije sedamnaest godina Heidegger razmišljao o biti umjetnost kao događanju istine, smatrao je (analizirajući upravo antički hram) da prije svega treba objasniti kako nigdje u djelu (umjetničkom djelu)

The World's museum of architecture is the city: Rome, Beijing, Venice, Brasilia, Chandigarh, Dubrovnik. The actual museum of architecture is the building: the Pyramids, the Parthenon, the Pantheon, Versailles, the Villa Savoye. The homologous museum of architecture is the human being: an architect, a constructor, a Maecenas, a commissioner, a dweller. The imaginary museum of architecture is memory: in drawing, in writing, in carving, exhibiting volume or digitalised.

The Croatian Museum of Architecture is the memory of the Croatian architecture. The significance of this syntagm is based on the understanding the essence of architecture: "While accepting a set of definitions which define architecture as a social, functional or constructivist phenomenon, it is also necessary to delve deep into the core of the meaning of architecture *per se*, what is the being of its existence, what is the essence of its appearance and the truth of its reality. So as to be sure of the plausibility of the answer, we have to look for it in the historical dimension of thought. When Plotinus contemplated matter as the zero category of emanation of the divine *One* seventeen centuries ago, he also wove the Ancient Roman architecture into his system of thoughts: *Architecture is what remains of a building after the stone is taken away from it*. And, seventeen years ago, when Heidegger was

ne prebiva ništa od nekog gradiva. Tako su Plotin i Heidegger došli do istovjetne spoznaje da gradivo (kamen) ne čini arhitekturu arhitekturom, odnosno, da materijalna pojavnost arhitekture nije bitak njenog bića, nije esencija njene egzistencije.¹¹

Arhitektura je krhka zemaljska materija koja se vremenom raspada, uništava se pljačkaškim pohodima, razara se eksplozivima, dematerijalizira se nuklearnom energijom, devastira se ljudskom nepromišljenošću. Ali njena memorija je postojana i kreira budućnost: antička arhitektura ostala je kao ruševina, ali se milenij nakon nestajanja reinkarnirala u arhitektonici renesanse, da bi se ponovno nakon pola milenija reinterpretirala u recentnoj arhitektonskoj tektonici. Njena memorija ostala je sačuvana artefaktima, zapisima, crtežima, istraživanjima, promišljanjima i kreativnim interpretacijama. Danas se ovaj složeni proces memoriranja arhitekture podržava strukturom svjetskog sustava muzeja arhitekture.

Hrvatski muzej arhitekture sastavni je dio obimne djelatnosti Hrvatske akademije znanosti i umjetnosti na području memoriranja, znanstvene obrade i kreativne inicijacije hrvatskih likovnih umjetnosti zavještavane programskim načelom utemeljitelja Hrvatske akademije biskupa Josipa Jurja Strossmayera već 1859. godine i tada iskazanom njegovom željom da *narodu svome namakne muzej slika, te mu on bude školom i pobudom, da si još više oplemeni srce i usavrši i onako prirodni umjetnički ukus*. Hrvatska akademija zdušno je razvijala Strossmayerove sugestije te je već 1884. osnovala taj muzej slika, nazvan Strossmayerova galerija starih majstora s fundusom slika domaćih i stranih umjetnika od 15. do 19. stoljeća. Budući da je zbirka grafika i originalnih bakrenih i drvenih grafičkih ploča u rasponu od 15. do 20. stoljeća poprimila znatne razmjere, Hrvatska akademija osnovala je 1916. godine zasebnu muzejsko-galerijsku ustanovu nazvanu Kabinet grafike. Zbirka skulptura i gipsanih odljeva antičkih i srednjovjekovnih kipova i reljefa također je uvećala početnu kolekciju, te je Hrvatska akademija osnovala 1937. godine muzejsko-galerijsku ustanovu nazvanu Gliptoteka. Također je i zbirka arhitektonsko-urbanističkih nacrti i maketa sakupljenih tijekom 19. i 20. stoljeća

contemplating about the essence of art as a manifestation of truth, he believed (upon analysing an ancient temple) that what should be explained first of all was that no material resides anywhere in a work of art. And so, Plotinus and Heidegger both realised that the material (stone) does not make architecture what it is, that the material reality is not the essence of its being or the essence of its existence.¹¹

Architecture is fragile earth material which decomposes with time, which is destroyed through pillaging, explosives, which is dematerialised by nuclear energy, devastated by human thoughtlessness. However, its memory is persistent and it creates the future; Ancient architecture is in ruins but in a millennium of its gradual disappearance it was reincarnated in the Renaissance architecture, only to be again interpreted through the recent architectural form after another half of a millennium. Its memory has been preserved in artefacts, records, drawings, research, thoughts and creative interpretations. Today this complex process of memorising architecture is supported by the structure of the international system of architectural museums.

The Croatian Museum of Architecture is the constituent part of the extensive work of the Croatian Academy of Sciences and Arts in the area of memorising, scientific processing and creative initiation of the Croatian fine arts, which was pledged already in 1859 by the programme principle of the its founder, Bishop Josip Juraj Strossmayer, and his wish to *raise a museum full of paintings for his people, to serve as their education and motive, so their hearts would be even more enriched, in addition to their inherent artistic taste*. The Croatian Academy of Sciences and Arts has been developing Strossmayer's suggestions with enthusiasm already since 1884 when the mentioned *museum of paintings*, named the Strossmayer Gallery of Old Masters, was first founded. It exhibited a fundus of paintings by Croatian and foreign artists between the 15th and 19th century. Since the collection of graphics and original copper and wood etching plates, dating between the 15th and 20th century, significantly increased in its size, the Croatian Academy founded a separate institution in 1916, a combined museum and gallery, which was named the Cabinet of Graphics. The collection of

¹¹ Andrija Mutnjaković, Istina arhitekture, u: *Forum*, HAZU, Zagreb, 1977., br. 6, str. 1071-1076.

¹¹ Andrija Mutnjaković, Istina arhitekture, in: *Forum*, HAZU, Zagreb, 1977, no. 6, pp. 1071-1076

znatno uvećana te je Hrvatska akademija osnovala 1995. godine Hrvatski muzej arhitekture. Djelovanje ovih muzejsko-galerijskih jedinica usmjerava i prati Razred za likovne umjetnosti Hrvatske akademije znanosti i umjetnosti. Neposredni rezultat rada ovog kompleksa muzeja slika može se iskazati podatkom da su tijekom 2015. godine održana 82 događanja - prezentacije umjetničkih djela domaćih i stranih likovnih umjetnika i znanstvenih studija povjesničara umjetnosti i arhitekture. Ovako ostvareni kompleksan muzejski program skupljanja, čuvanja, proučavanja i prezentacije likovnih umjetnosti dostojan je odaziv na Strossmayerova zavještanja.

Koncepcija Hrvatskog muzeja arhitekture zasniiva se na programskom tekstu arhitekta Miroslava Begovića: „Smisao je Hrvatskog muzeja arhitekture sustavno prikupljanje, čuvanje, stručna zaštita, stručna i znanstvena obrada i prezentiranje arhitektonskih crteža, planova i nacрта. (...) Svrha je muzejske djelatnosti da prikupljena arhitektonska dokumentacija, kao dio nacionalne i opće kulturne baštine, služi kulturnim i znanstvenim potrebama naroda i da bude sačuvana za buduće naraštaje.”² Danas muzejski fond sadrži oko 150.000 primjeraka muzejske građe hrvatskih i stranih arhitekata (nacrti, crteži, makete, rukopisi, studije, publikacije, digitalni zapisi i slično). U proteklom razdoblju Muzej je organizirao 94 izložbe i 45 raznih događanja (znanstveni skupovi, prezentacije, radionice, predavanja i slično) te objavio 72 publikacije.

Hrvatski muzej arhitekture član je Međunarodne konfederacije arhitektonskih muzeja (International Confederation of Architectural Museums, ICAM), te ostvaruje kontakte s njenim članovima i drugim muzejima arhitekture: Archives d'Architecture Moderne, Belgija; British Architectural Library, Engleska; Cátedra Gaudí, Španjolska; Centre Canadien d'Architecture, Kanada; Danish Architecture Centre, Danska; Deutsches Architektur-Museum, Njemačka; Haus der Architektur, Austrija; Institut Français d'Architecture, Francuska; Institut für Geschichte und Theorie der Architektur, ETH, Švicarska; Irish Architectural

sculptures and plaster casts of Ancient and Medieval statues and reliefs has also enlarged the initial collection, so in 1937 the Academy founded a museum-gallery called the Glyptothèque. The collection of architectural and urban plans and models, from the 19th and the 20th centuries, has also considerably grown, so in 1995 the Academy founded the Croatian Museum of Architecture. The work of these museum-gallery units is also supervised by the Department of Fine Arts of the Croatian Academy of Sciences and Arts. The direct result of the activity of this *museum of paintings* complex can be explained through the information that 82 events took place there in 2015 - presentations of Croatian and foreign artwork and scientific studies in art history and architecture. Such a complex museum programme for collecting, conserving and presenting fine arts is a worthy response to Strossmayer's pledge.

The concept of the Croatian Museum of Architecture was founded on architect Miroslav Begović's words: "The idea of the Croatian Museum of Architecture is systematic collecting, conservation, expert protection, expert and scientific processing and presentation of architectural drawings, plans and blueprints. (...) The purpose of the museum's activity is for the collected architectural documents, as a part of the national and world cultural heritage, to serve to the people's cultural and scientific needs and to be preserved for the future generations."

² Today the museum fund holds around 150,000 samples by Croatian and foreign architects (plans, drawings, models, manuscripts, studies, publications, digital records, and similar). Over the recent years the museum has organised 94 exhibitions and 45 different kinds of events (scientific meetings, presentations, workshops, lectures, and other) and achieved 72 publications.

The Croatian Museum of Architecture is the member of the International Confederation of Architectural Museums, ICAM, and as such keeps in touch with its members and other architectural museums: Archives d'Architecture Moderne, Bruxelles; the British Architectural Library, London; Cátedra Gaudí, Barcelona; Centre Canadien d'Architecture, Montreal; Danish Architecture Centre, Copenha-

² Miroslav Begović, Hrvatski muzej arhitekture, u: *Bulletin Razreda za likovne umjetnosti HAZU*, Zagreb, 1994., br. 1 (60) str. 23-24.

² Miroslav Begović, Hrvatski muzej arhitekture, in: *Bulletin Razreda za likovne umjetnosti HAZU*, Zagreb, 1994., no. 1 (60) pp. 23-24.

Archive, Irska; Massachusetts Institute of Technology, SAD; Museum of Architecture Schussev, Rusija; Museum of Finnish Architecture, Finska; Museum of Hungarian Architecture, Mađarska; National Technical Museum, Department of Architecture, Češka; Muzeum Architektury we Wrocławiu, Poljska; Norwegian Museum of Architecture, Norveška; Muzej za arhitekturo in oblikovanje, Ljubljana; Muzej nauke i tehnike, Beograd; Swedish Museum of Architecture, Švedska; The Art Institute of Chicago, Department of Architecture, SAD; The Museum of Modern Art, Department of Architecture and Design, SAD; Victoria and Albert Museum, Engleska i drugi.

Osnova zbirke Hrvatskog muzeja arhitekture pretežno se formira od pojedinačnih djela i cjelovitih opusa hrvatskih arhitekata, koju sami arhitekti ili njihovi nasljednici darivaju Muzeju na trajnu pohranu, arhivsku obradu i postupno znanstveno istraživanje, te publiciranje. Veći dio tih darovnica sadrži nacрте i prateće dokumente prikazane na pausu ili kopijama na papiru te maketama, s time da je u novije vrijeme sve više darovnica obrađeno u digitalnom mediju. Slijedom ovog tehnološkog razvoja i njegove uporabne prednosti sva dosada i ubuduće primljena muzejska građa obrađuje se skeniranjem ili fotografranjem, te se tako formira digitalna zbirka. Uvrštena u digitalni repozitorij Hrvatske akademije DIZBI i bazu M++ zbirka je pristupačna domaćoj i međunarodnoj javnosti. Hrvatski muzej arhitekture prikuplja, obrađuje i objavljuje arhitektonsku dokumentaciju gradova, zgrada, arhitekata i njihove memorije kao nacionalnu i opće kulturnu baštinu, kako bi u njemu ostalo sve od zgrade kada joj se oduzme kamen, opeka, beton, plastika, staklo i metal.

gen; Deutsches Architekturmuseum, Frankfurt; Haus der Architektur, Graz; L'Institut français d'architecture, Paris; Institut für Geschichte und Theorie der Architektur, ETH, Zürich; the Irish Architectural Archive, Dublin; the Massachusetts Institute of Technology, Cambridge, USA; the Shchusev State Museum of Architecture, Moscow; the Museum of Finnish Architecture, Helsinki; the Museum of Architecture, Budapest; the National Museum of Technology, Dept. of Architecture, Prague; Muzeum Architektury we Wrocławiu, Poland; the National Museum of Art, Architecture and Design, Oslo; Muzej za arhitekturo in oblikovanje, Ljubljana; the Museum of Science and Tehnology, Belgrade; the Swedish Centre for Architecture and Design, Stockholm; The Art Institute of Chicago, Department of Architecture, USA; The Museum of Modern Art, MoMA, Department of Architecture and Design, New York; the Victoria and Albert Museum, London, and others.

The basic collection of the Croatian Museum of Architecture mostly consists of individual works of art and Croatian architects' complete opuses, which were given to the museum by the architects themselves or by their successors, for the purpose of permanent storage, archiving and gradual scientific research and exhibitions. The largest part of the bequeathed work contains plans and the accompanying documents presented on tracing paper or copies on paper, as well as models, having in mind that recently more and more such grants are being digitally processed. Following the technological advances and its functional advantage all the acquired museum materials, as well as those which will be obtained in the future, is scanned or photographed for the digital collection. As such, it is included in the Academy's digital repository DIZBI or M++base, thus becoming publicly available in Croatian and worldwide.

The Croatian Museum of Architecture collects, processes and publishes architectonic documents referring to cities, buildings, architects and their memory as the national and international cultural heritage, with the aim of preserving all which is left of a building after its stone, brick, concrete, plastic, glass and metal is taken away from it.