

## Vladimir Turina: 'Katkada treba govoriti istinu'

Iz kataloga izložbe *Iskorak Vladimira Turine*, Muzej grada Zagreba, 2006.



### | Hela Vukadin Doronjga

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*(...): Ovo je pismo čudno... možda je i čudno, svakako je istinito i pisano jezikom trenutka (...) pisano svime samo ne lažju koju oboje ne volimo, odnosno koju toliko mrzimo do korijena. (...) i neurotskim grčevima radi sukoba svoje ličnosti i svoje sredine, a tako su puni poezije, da bi im ovaj tupi svijet mogao zavidjeti. (...) i vas su obmanjivali, i mene su obmanjivali... i vaša je sudbina u neku ruku slična mojoj..., i ne čudite se ničemu jer je na ovom svijetu sve ipak moguće. Ja sam se uvjerio – da samo treba imati hrabrosti trenutka da se brane pređu i dodirne druga obala.*

V. Turina

Emocija, ekspresija, intenzitet, duhovna dimenzija, presudni su u iščitavanju cjelokupnog djela arhitekta Vladimira Turine. Avangardni izazov koji izbija iz njegova intenzivna stila života i djela nametnuo mi se tijekom istraživanja kao dominantan. No, suprotno avangardnom negiranju tradicije, Turinina avangardna specifičnost krije se u istodobnom prihvaćanju i neprihvaćanju – u fleksibilnosti, mogućnosti...

Vremenski okviri u kojima ga pratimo i promatramo su četrdesete, pedesete i šezdesete godine prošloga stoljeća... totalitarizmi (fašizam, komunizam) – pojava različitih, a u biti, u svojim isključivostima, sličnih sistema koji su eskalira-

## Vladimir Turina: 'Sometimes one needs to tell the truth'

From the exhibition catalogue *The Breakthrough of Vladimir Turina*, Zagreb City Museum, 2006

*(...): This letter is strange... perhaps it is strange, but it is nevertheless true and written in the language of the moment (...) written with everything except lies which we both don't like, which we both hate so much to the core. (...) and neurotic spasms because of the clashing of one's personality and one's milieu, and yet they are so full of poetry, that this dull world could be envious of them. (...) and you were deceived, and I was deceived... and your fate is in some way similar to mine..., and do not be surprised at anything because everything is possible in this world. I have been convinced of this – that you only need the courage of the moment for dams to be crossed to touch the other coast.*

V. Turina

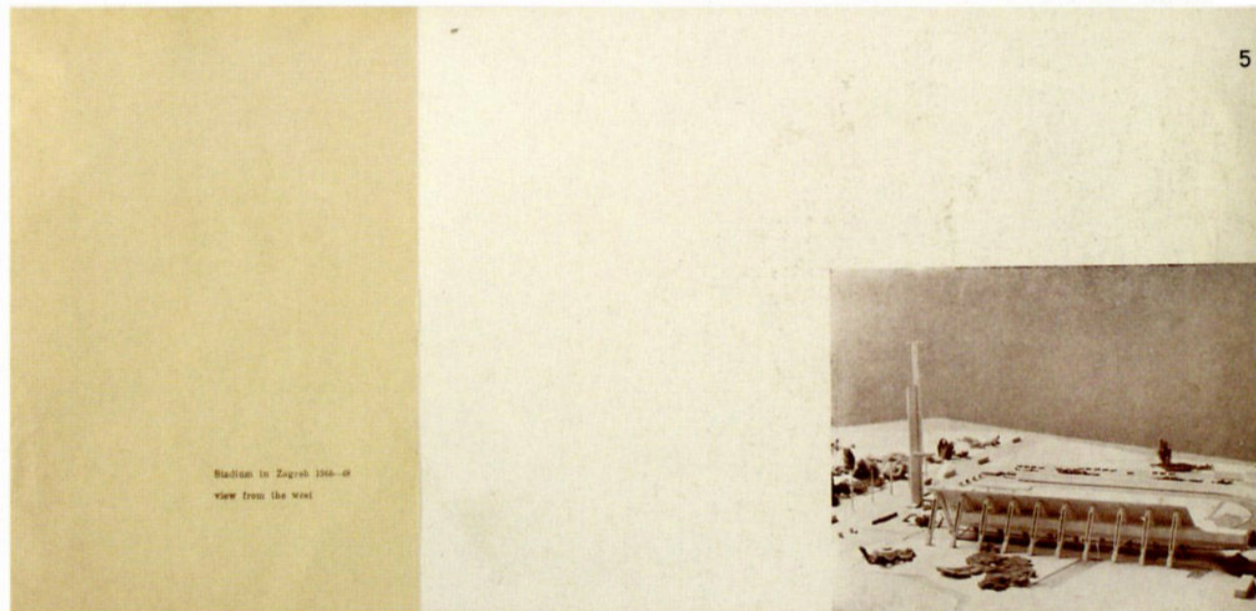
Emotion, expression, intensity, spiritual dimension, these are all crucial for interpreting the architect Vladimir Turina's entire work. The avant-garde challenge that arises from his intense lifestyle and work imposed itself as dominant throughout the course of my research. But, contrary to the avant-garde negation of tradition, Turina's avant-garde specificity is hidden in the simultaneous acceptance and non-acceptance – in flexibility, possibility...

The temporal frameworks in which we follow and observe his works are the 1940s, 1950s, 1960s... totalitarianisms (fascism, communism) – the appearance of different, yet in essence in their exclusivity, similar systems that were escalated by the war... Uniform thinking... This is the space where the dams burst long ago causing a rift between reason and insanity... In general, this was a time of distrust, insecurity and uncertainty, which lasted... A feeling of isolation prevailed. All this had a deep impact on sensitive Turina. He was not politically active – the Party did not consider him to be serious enough – they thought that he was not capable of realizing Party tasks. A time marked by contradiction – with individuals building good architecture, but not Turina, which was in large part brought about by his nonconformism, his breakthrough attitude. In that way he confirmed himself as a real representative of the avant-garde. Under the notion of "breakthrough" I mean something that is outside and above the average and cross-section of a generation, something that is surpassed by an individual. Turina had a mind of his own, meaning that he did not consent to numerous compromises: ... *I am not an architect-syco-*



- 1 | Portret Vladimira Turine, 1960-te / Portrait of Vladimir Turina, 1960-ties
- 2 | Ideas and Proposals for a New Sporting Architecture, Arhitektura savremenog sporta, Zagreb, 21. svibnja 1949. | May 21, 1949

- 3 | 'Postoje li u arhitekturi autorska prava?' Telegram, Zagreb, 8. ožujka 1963., tiskovina, 4 str.
- 57. "Are there Author's Rights in Architecture?", Telegram, Zagreb, March 8th 1963., printed matter, 4 pages
- 4-5 | Building in Yugoslavia 1946-1948, The 14<sup>th</sup> Olympiad London, olimpijska brošura, Zagreb, this 15<sup>th</sup> day of April 1948., tiskovina, 17 str. nenumeriranih



li ratom... Jednoulje... To je prostor gdje su brane davno pukle, prouzročivši razdor između razuma i bezumlja... Općenito, vrijeme je to nepovjerenja, nesigurnosti i neizvjesnosti, koje traje... Zavladao je osjećaj izolacije. Sve je to Turina duboko i senzibilno proživljavao. Nije bio politički aktivan – partija ga nije smatrala ozbiljnim – mislili su da nije sposoban realizirati partijske zadatke. Vrijeme obilježeno proturječjem – pojedinci grade dobru arhitekturu, ali ne i Turina, čemu je uvelike pridonio upravo njegov nonkonformizam, iskorak. Time se potvrdio kao pravi predstavnik avangarde. Pod pojmom "iskorak" podrazumijevam nešto izvan i iznad prosjeka i presjeka generacije što ga nadilazi pojedinac. Turina je bio svoj, a to znači da nije pristajao na brojne kompromise: ...nisam arhitekt-poltron, a što je danas moderno. U svojim tekstovima Turina demistificira društvo, smije se licemjerju, hipokriziji, mediokritetstvu, pozerstvu, laži koje je, prezirući ih, ismijavao...

Prezentacijski kriterij izložbe svakako nije bio prikazati sva djela, nego samo ona koja su paradigmatična – koja očituju Turinin stvaralački rukopis i po kojima je on prepoznatljiv. Stoga je težište dano na konstruktivizam i grafizam, kojima je ponajviše utjecao na svoje studente. Tome bih pridodala još i literarnu komponentu koja se tijekom istraživanja nametnu-

phant, which is modern today. In his texts Turina demystified society, laughing at hypocrisy, sanctimoniousness, mediocrity, posturing, and lies, making fun of them and showing contempt...

The presentational criterion of this exhibition was not to show all his works, but only the paradigmatic ones – those which reveal Turina's creative signature and which he is known by. For this reason emphasis is given to constructivism and graphism which mostly influenced his students. Here I would add the literary component as well, which imposed itself with its relevance during the course of the research. It is necessary to present Turina with the help of those elements that he himself inaugurated – the elements that preoccupied him, the value of which lies in their always renewed vitality. Constructivism here is the refined constructivism of the aesthetics of concrete – Maillart's, Nervi's, Niemeyer's aesthetics – this was his lifelong dream. Graphism or literature here means the explosion of graphism/graphic expression/syntax/words. As a representative of the post-war existentialism, Turina is turned to himself, to the man-individual. This is how his texts are intoned, regardless of whether they are scientific-theoretical or of a private nature. This is how his sketches are (sections, ground-floor plans) with their ever-present people in motion, carrying their worries and problems. This is precisely what he aspired to in architecture, which he considered: a

la svojom bitnošću. Potrebno ga je prikazati s pomoću onih elemenata koje je sam inaugurirao – koji su ga zaokupljali, a čija je vrijednost u njihovoj uvijek iznova obnavljanoj vitalnosti. Kada je riječ o *konstruktivizmu*, to je *rafinirani konstruktivizam estetike betona* – Maillartove, Nervie, niemeyerovske estetike – to je njegov životni san. Kada je riječ o *grafizmu* ili *literaturi*, to je *eksplozija grafizma/grafije/sintakse/riječi*. Kao predstavnik poslijeratnoga egzistencijalizma, Turina je okrenut sebi, čovjeku-individui. Tako su intonirani svi njegovi tekstovi, bez obzira na to jesu li stručnoteorijske ili privatne naravi. Takve su njegove skice (presjeci, tlocrti) s uvijek prisutnim ljudima u pokretu, koji nose svoje brige i probleme. Upravo tome je stremljivost u arhitekturi koja je: *...stvaralačko područje, toliko vezano za čovjeka i stepen njegove svijesti. (...) vezana uz čovjeka i individuu.*

*Zdrav si koliko se osjećaš zdravim.*

Travis Bickle (Robert De Niro), *Taxi Driver*, M. Scorsese, 1976.

Prva razina prezentacije obuhvaća pet kraćih cjelina koje su kontekstualno polazište i temelj za razumijevanje dosega i značenja cjelokupnog djela Vladimira Turine (Banja Luka 1913. – Zagreb 1968.) – izvanredni profesor, projektant, konstruktor, kritičar i teoretičar arhitekture i urbanizma, majstor grafizma, vrstan pedagog, lucidan literat. Ovdje je težište dano njegovoj literarnoj građi i emocijama. Tako prvu grupu izložaka čine neobjavljeni rukopisi (i prepiska), nastali u razdoblju između 1942. i 1944., u vrijeme totalitarne države, policijskog sata, legitimiranja na ulici. U bijegu od/iz te ratne svakodnevnice, Turina se posvetio prevodenju. Prevodio je knjigu *Odgoj ličnosti svje-*

*creative area, very much connected to man and to the level of his consciousness. (...) connected to man and the individual.*

*You're only as healthy as you feel.*

Travis Bickle (Robert De Niro), *Taxi Driver*, M. Scorsese, 1976

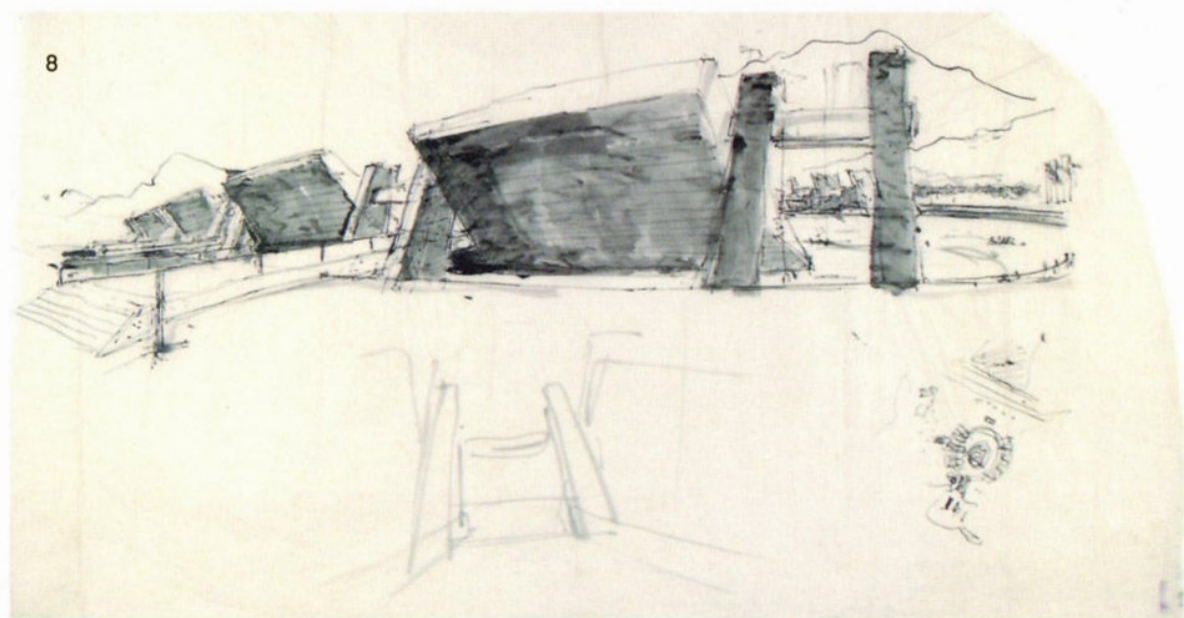
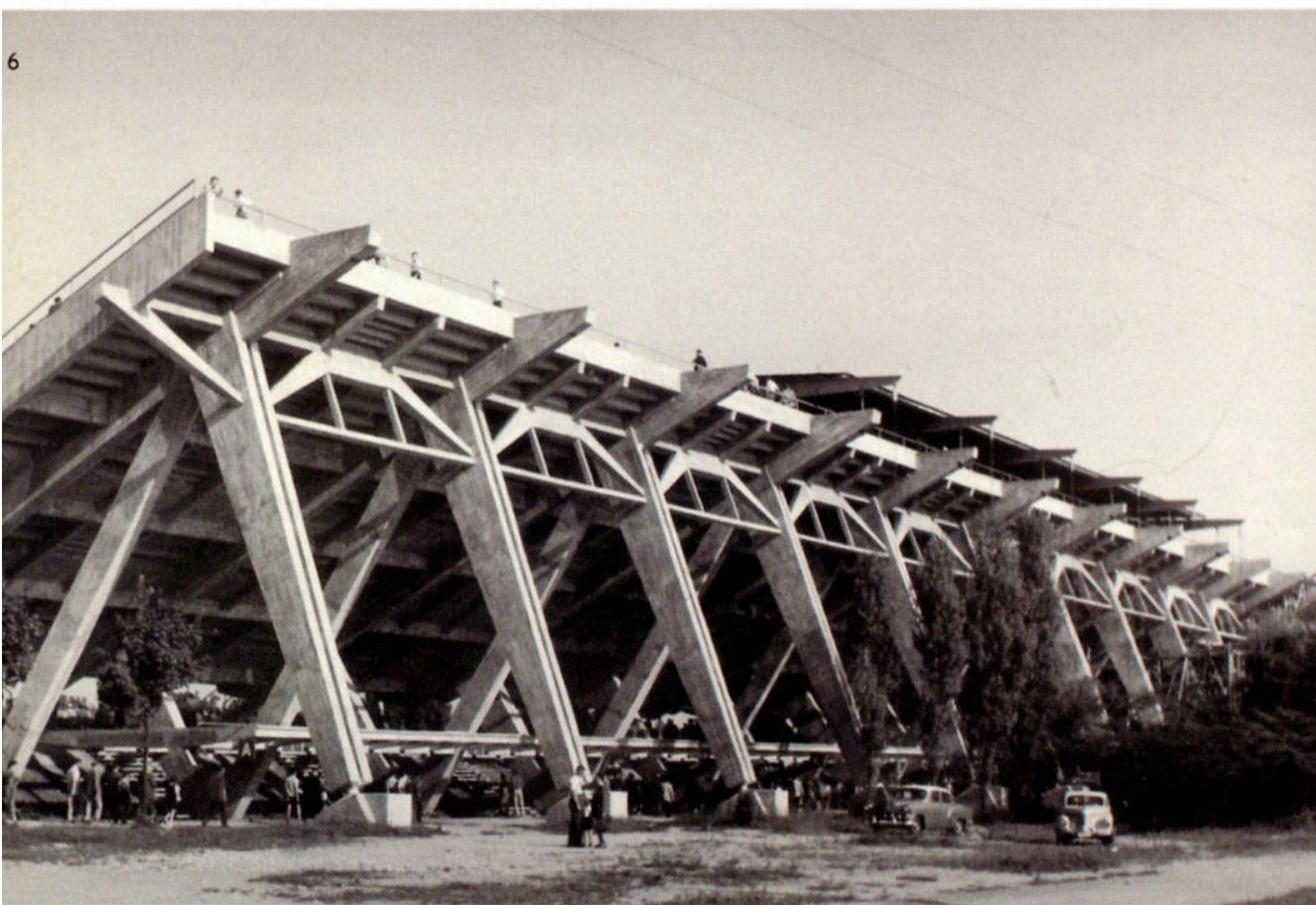
The first level of the presentation encompasses five compact units which are the contextual starting point and basis for understanding the scope and significance of Vladimir Turina's (Banja Luka 1913 – Zagreb 1968) entire opus – associate professor, planner, builder, critic and theoretician of architecture and city planning, master of graphic expression, excellent educator, lucid man of letters. Here the emphasis is given to his literary material and to emotions. Thus the first group of exhibits consists of unpublished manuscripts (and correspondence) originating from the period between 1942 and 1944, during the time of the totalitarian state, the imposition of curfew, and documents control in the streets. On the run from this everyday war life, Turina turned to translating. He translated the book *Self-Mastery through Conscious Autosuggestion* by Émile Coué, and this act already positioned him very early on in a different and unusual context in which the spiritual dimension became dominant (Turina was 31 at the time). The book was inspired by Freud's method of psychoanalysis and published in 1920.

*New times are coming. Breaches of the centuries (...) there is no time. Managerial disease. Make money! (...) everything is in the whirlwind of a new rhythm. The rhythms of spaces expand rapidly like malignant tumours.*

V. Turina

6-7 | Stadion „Dinamo“, Zagreb, Maksimir, (Vladimir Turina, Eugen Erlich, konstruktor, Franjo Neidhardt), 1946.–1962. | „Dinamo“ Stadium, Zagreb, 1946–1962.

8-9 | Olimpijski stadion, Teheran, 1966.–1967., perspektivni prikaz, neizveden | Olympic Stadium, Teheran, Iran, 1966/1967, perspective view, not constructed



The positive and negative sides of the fifties and sixties, along with many problems from the field of architecture and city planning, still actual today, can best be read through Turina's rich bibliography (especially from the 1960s when he published a series of articles in the weekly *Telegram* on the topic of humane ambiances in contemporary city planning and architecture). The exhibition presents the key texts, actual even today, which stimulate us to contemplation – where are we today? Turina's preoccupations and leitmotifs in his texts are: the signing of a contract – managerial architecture – business – architect sycophant – the functional – commercial architecture; architecture = spatial poetry; architect – endangered and anonymous; architect – investor – copyrights – unrealised projects; the inhumanity of our time; the question of protection; architectural synthesis with the dominant economic factor.

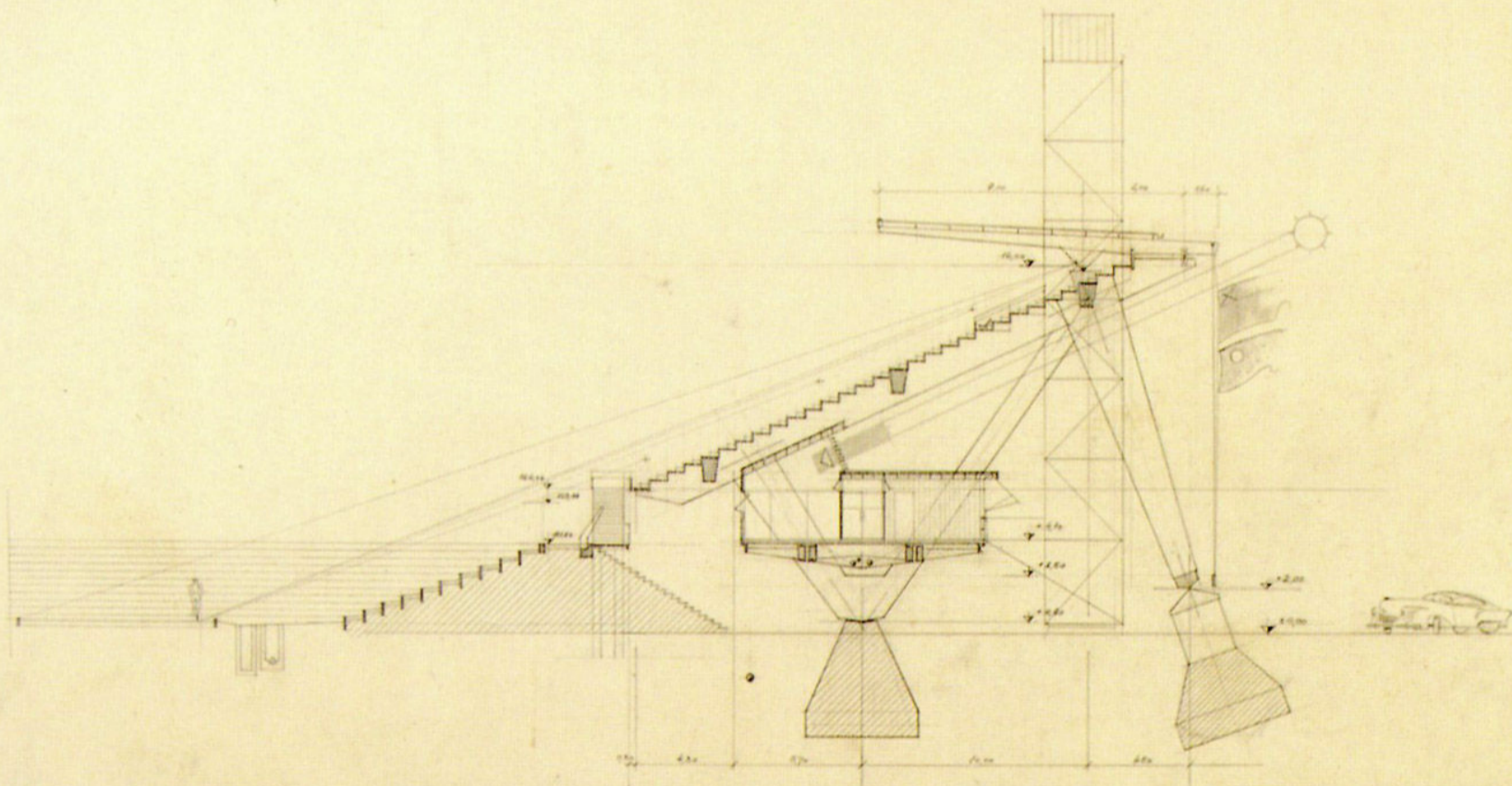
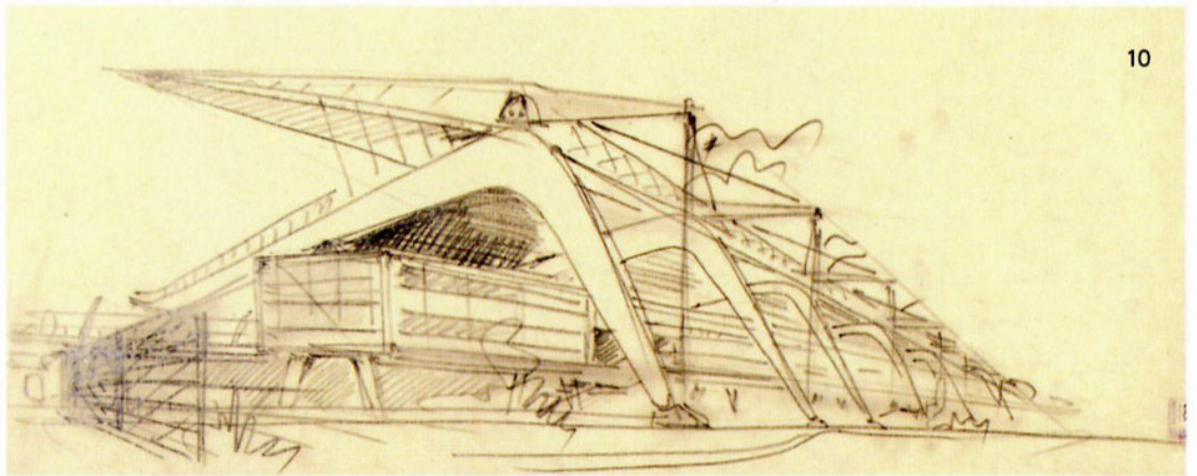
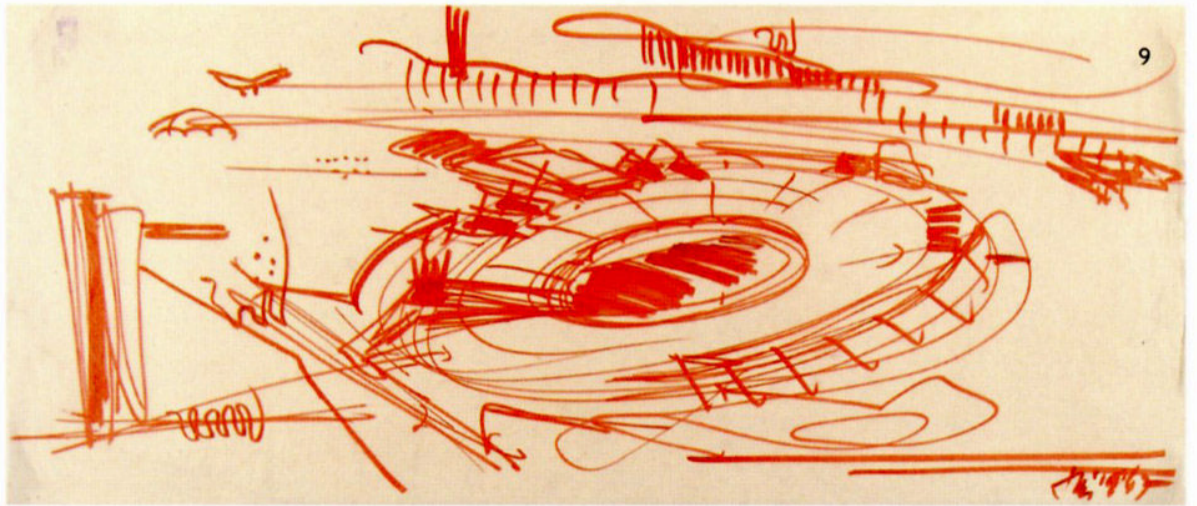
*My dear friend, you are a little before your time in your ideas...*  
Le Corbusier, Paris, 23 February 1950

snom autosugestijom, autor koje je Emile Coué, te ga je ovaj čin već vrlo rano pozicionirao u jedan drukčiji i nesvakidašnji kontekst, u kojem je duhovna dimenzija postala dominantna (tada je Turina imao samo 31 godinu). Knjiga je pisana 1932., a inspirirana Freudovom metodom psihoanalize.

*Nadolaze nova vremena. Lomovi stoljeća (...) nema vremena. Menadžerska bolest. Zaradite novaca! (...) sve je u vrtlogu novog ritma. Ritmovi prostora bujaju poput malignih tumora.*  
V. Turina

Pozitivne i negativne strane pedesetih i šezdesetih, te mnogi i danas aktualni problemi s područja arhitekture i urbanizma, moći će se najbolje iščitati kroz Turininu bogatu bibliografiju (posebice šezdesetih godina prošlog stoljeća, kada je objavio seriju članaka u tjedniku *Telegram*, tematizirajući humane ambijente u suvremenom urbanizmu i arhitekturi). Na izložbi su prezentirani ključni, i danas aktualni tekstovi koji nas potiču na razmišljanje – gdje smo danas? Turinine preokupacije i lajtmotivi tekstova su: potpisivanje ugovora – menadžerska arhitektura – biznis – arhitekt poltron – funkcionalno – komercijalna arhitektura; arhitektura = prostorna poezija; arhitekt – ugrožen i anoniman; arhitekt – investitor – autorska prava – nerealizirani projekti; nehumanizam našeg doba; pitanja zaštite; arhitektonska sinteza s dominantnim ekonomskim faktorom.

*Moj dragi prijatelju, vi ste malo pred svima napredniji u idejama...  
Dobri prijatelju Vladimir Turina (...)*  
Le Corbusier, Pariz, 23. veljače 1950.



*(...) zapadna je tribina namreškana siva ploča, zaustavljena u lebdenju i primaknuta uz nasip, oslobođena i dalje nametljivog doticaja s tlom. Ona laka i prozirna leži na svojim dinamičkim pothvatačima iz kojih je nestalo svakog suviška materijalnosti, a ostala sama inkarnacija sile sapete u betonu i sprovedene u tlo. Jednostavnost je u proporcijama likova nosača statički naučno dimenzioniranih, ali svjesno izabranih između niza statički jednakovrijednih rješenja, u njihovim međusobnim odnosima, u njihovom ritmu i prostornoj dinamici.*  
V. Turina

Baš kao u svojim tekstovima, tako je i u arhitekturi Turina prostornu dinamiku, mogućnost preobrazbe i metodu kontrasta podredio sadržaju i emociji. Tako je, primjerice, u težnji za postizanjem intime čovjeka/prostora kao polazište za realizaciju Centra za zaštitu majke i djeteta poslužila izrazito senzualna istoimena fotografija. Turina istodobno majstorski rješava

*(...) the West Stand is a rippled grey slab, suspended in hovering and brought closer to the embankment, freed of the still intrusive contact with the ground. It lies light and translucent there on its dynamic suspensions, liberated from every surplus of materiality, and only the incarnation of the force is bound tight in the concrete and conveyed to the ground. Simplicity is in the proportions of the carrier shapes, scientifically dimensioned statically, but consciously chosen from a series of static equal-value solutions, in their mutual relations, in their rhythm and spatial dynamics.*  
V. Turina

Just as in his texts, in his architecture Turina subjects spatial dynamics, the possibility of transformation and the method of contrast to both content and emotion. For instance, in his striving to achieve the intimacy of man/space, the starting point for the realization of the Centre for the Protection of Mother and Child was the expressly sensual photograph of the same name. Turina at the

10-11 | Stadion „Dinamo“,  
Zagreb, Maksimir,  
(Vladimir Turina, Eugen  
Erlich, konstruktor,  
Franjo Neidhardt),  
1946.–1962. | „Dinamo“  
Stadium, Zagreb,  
1946–1962.

12 | Narodno kazalište,  
Zenica, 1962./1963., uži  
natječaj, neizvedeno |  
National Theater Zenica,  
Bosnia and Herzegovina,  
invited competition,  
1962/1963, not constructed

13 | Centar za zaštitu majke i  
djeteta, Zagreb, Klaićeva  
ulica 16, 1953.- 1956., |  
Mother and Child Care  
Centre, Klaićeva Street 16,  
Zagreb, 1953 - 1956

zahtjevne konstrukcijske zadatke stadionskih gradnji. Posebice se to odnosi na bezbrojne "konstruktivne igre" zapadne tribine Dinamova stadiona, kao i njegove cjeline – naglasak je na prozračnosti-otvorenosti pejzažne arene prema sjeveru (otkud cirkulira zrak iz maksimirske šume, tj. s Medvednice). Nadalje, u fluidnosti i polivalentnosti plivališta na Delti, kojega su lajtmotivi: prototip – pokretna tribina – kružna hala (riješena u konstruktivnom sistemu "ljuske") – pejzaž – prozirno, a što je bilo revolucionarno i nedostižno u svoje doba.

Bez obzira na prijevod *Le Modulora*, te na činjenicu da se u razdoblju između 1951. i 1954. dopisivao s Le Corbusierom, a kojem je u svojim tekstovima dao dosta mjesta, te bez obzira na činjenicu što su i jedan i drugi bili fascinirani iskonom, Balkanom..., Turina je formalno bio bliži *lecorbusieovcima* novijeg datuma. U svojoj zaokupljenosti sportskom arhitekturom u Niemeyeru je prepoznao arhitekta koji je u tom pogledu išao naprijed, podržavajući u svojim idejnim rješenjima (skice, nacrti) i njegov grafički potez. Osim formalno, nezaobilazna je poveznica i specifična geografsko-sociološka atmosfera – "desperado" Južne Amerike, što je Turinu moglo dodatno približiti O. Niemeyeru.

*(...), ipak je iza svega toga suština stvari – č o v j e k. On i njegova ambicija, on i njegova emocija mjerilo su vrijednosti svakog prostora. U arhitekturi naravno.*

V. Turina

Posebno važnu ulogu na izložbi imala je zvučna kulisa koja objedinjuje sve razine prezentacije, a koja nije birana isključivo prema kriteriju vremena u kome je Turina živio i stvarao – ona je bezvremenska. Kriterij odabira bio je Turinin *modus vivendi* (duh, temperament – intenzivni stil života, sudbina iskoraka), a koji se jasno zrcali iščitavanjem njegovih tekstova.

Na izložbi su sve ove emocije pojačane izborom glazbe, spajajući halucinogene ritmove, iskonski zvuk garaže (garažnog rocka) i punka, a koje – individualnim ekspresijama, povezuje

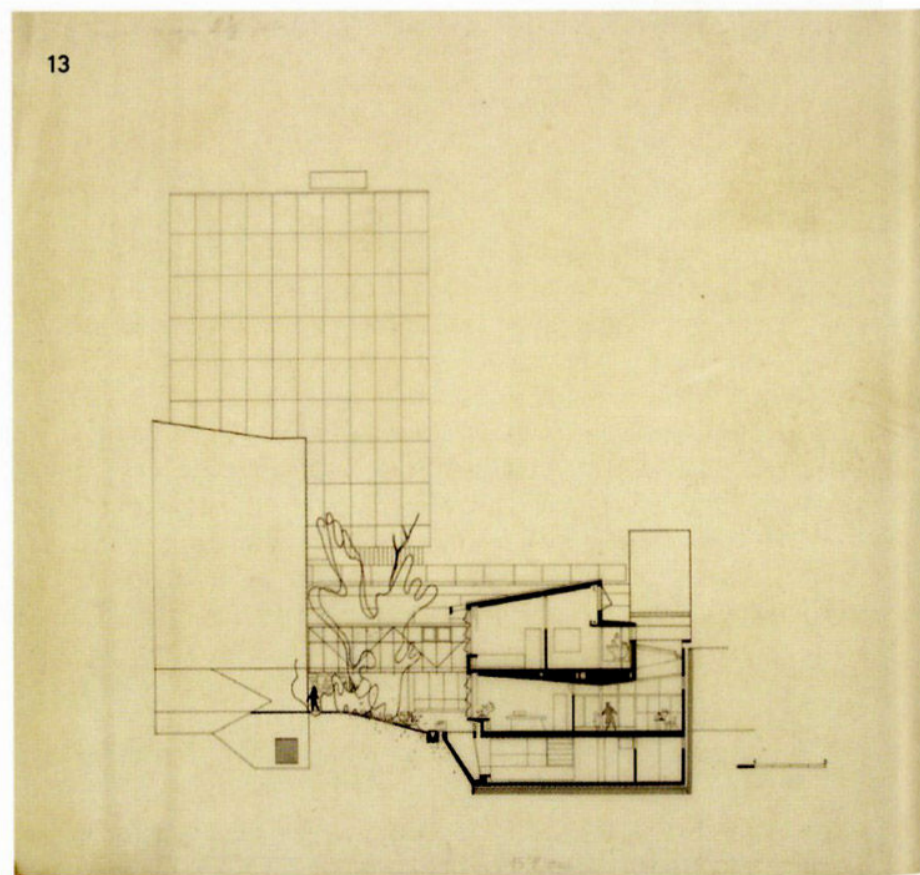
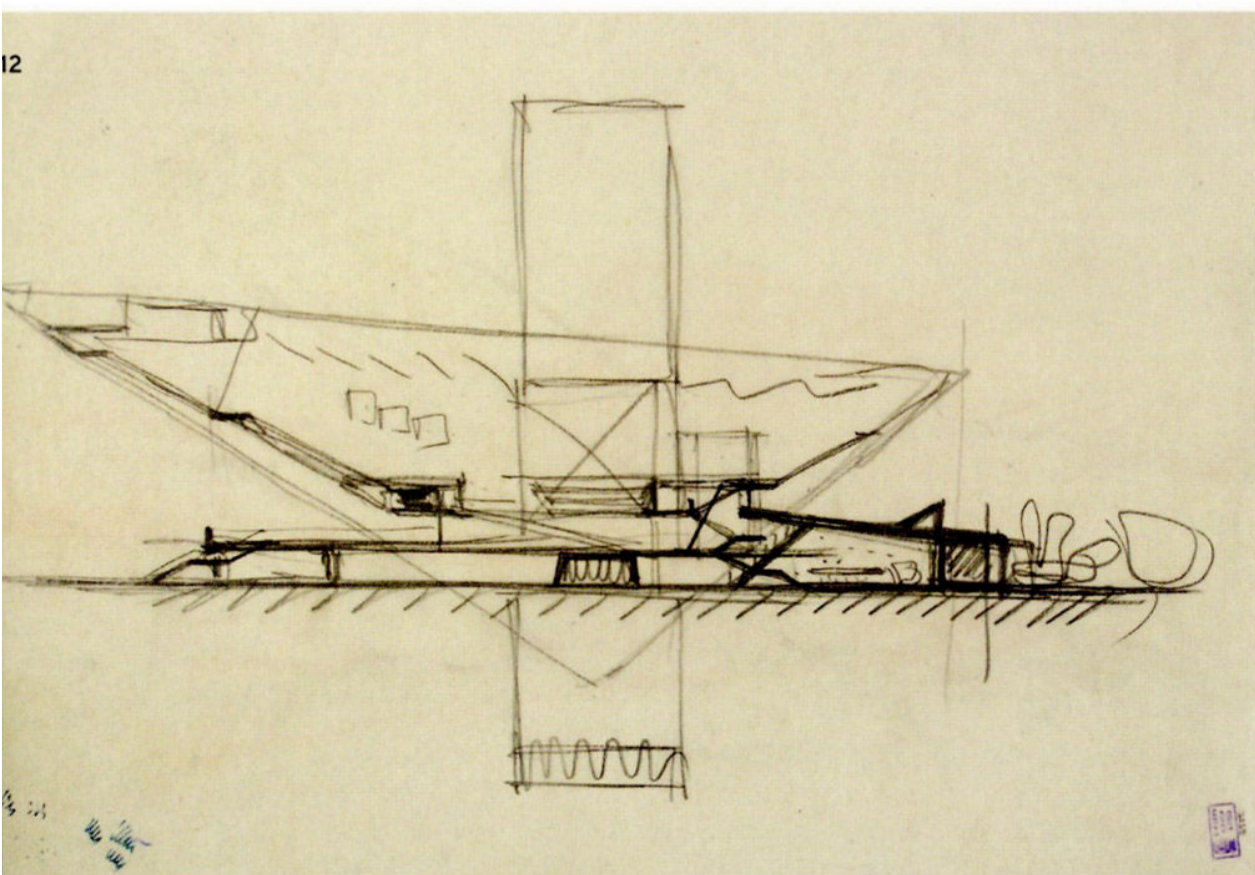
same time masterfully resolves the demanding construction tasks of stadium building. This especially refers to the innumerable "constructive games" of the West Stand of the Dinamo Stadium as well as its whole – an emphasis on the airiness-openness of the landscape arena towards the north (from where the air circulates from the Maksimir forest, and, further away, from Medvednica Mountain). Furthermore, in the fluidity and polyvalence of the swimming area at the Delta, whose leitmotifs are: prototype – mobile stand – circular hall (resolved through a "shell" building system) – landscape – transparent, which was revolutionary and unattainable at the time.

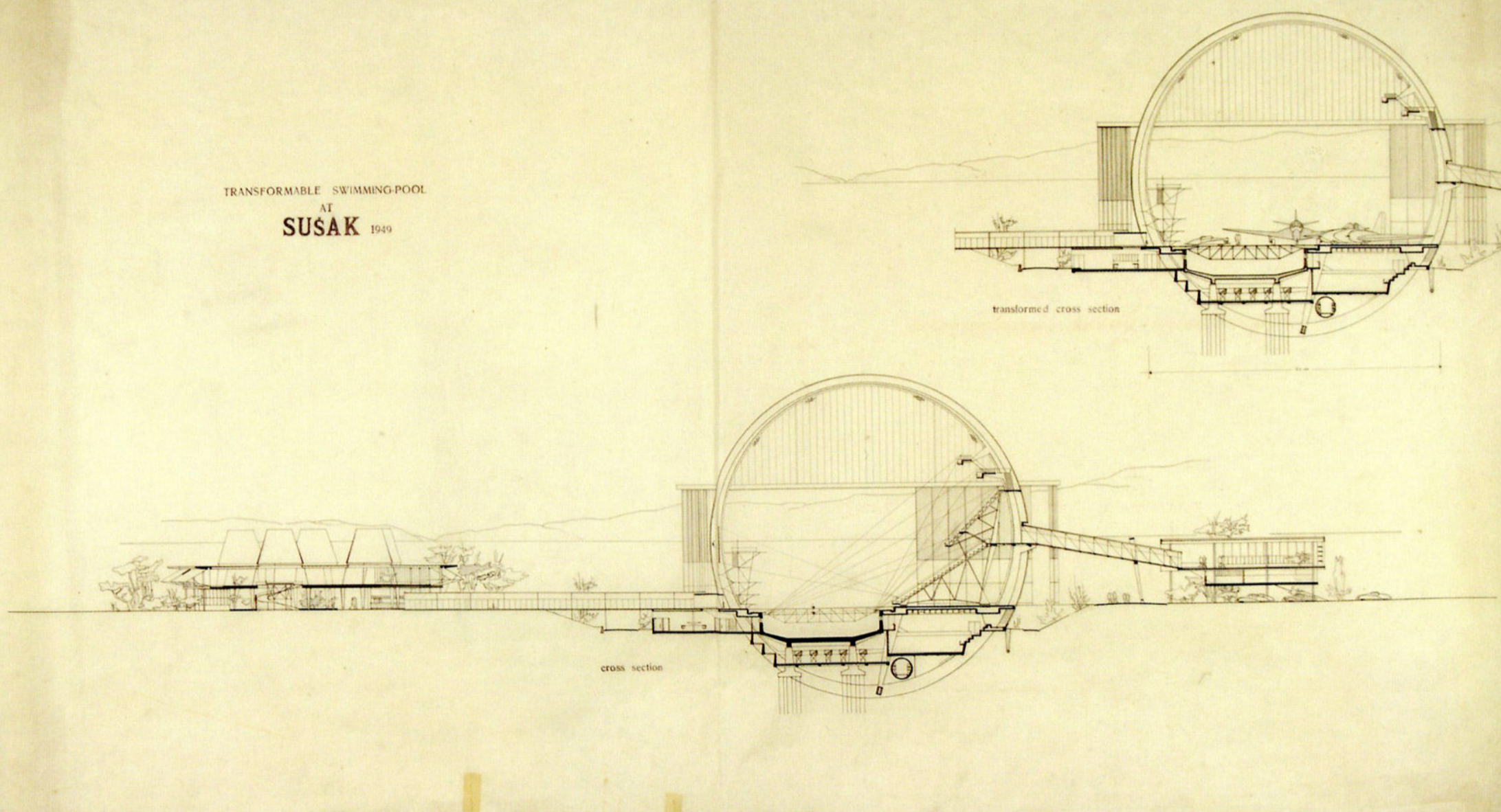
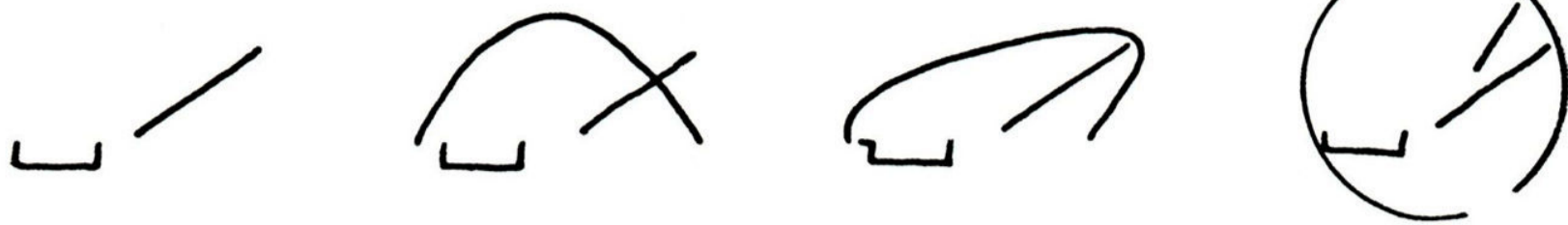
Regardless of the translation of *Le Modulor* and of the fact that in the period between 1951 and 1954 he corresponded with Le Corbusier, to whom he devoted large sections of his texts, and despite the fact that both one and the other were fascinated with the primordial, with the Balkans..., Turina was formally closer to the more recent followers of Le Corbusier. In his preoccupation with sports architecture, in Niemeyer he recognized an architect who in that respect was a leading figure, also using his graphic style in design solutions (sketches, drafts). Apart from the formal aspect, an inevitable connection between the two of them is the specific geographical-social atmosphere – the South American "desperado", which could further bring Turina closer to O. Niemeyer.

*(...), however, behind all this is the essence of things – m a n. Man and his ambition, man and his emotions, are a measure of the value of every space. In architecture, naturally.*

V. Turina

An especially important role at the exhibition was assigned to the sound setting, which unites all levels of the presentation and which was not selected exclusively according to the criteria of the time in which Turina lived and created – it is timeless. The selection criterion was Turina's *modus vivendi* (spirit, temperament – intense lifestyle, his destiny of coming out), clearly reflected in the interpretation of his texts.





osjećaj izolacije, nonkonformizma, prelaska i hodanja "drugom stranom".

Jedna od Turininih preokupacija bilo je poentiranje nereda trenutačnoga stanja arhitekture i urbanizma, što je posebice izraženo u tekstu *Sudar dviju sudbina: Današnji je urbanizam svojim pretežnim dijelom ekonomski-racionalan s jako izraženim srčanim infarktom. On je hladan, prazan i bez emocija. Laboratorijski je kondenziran na nekoliko općepoznatih plastičnih metoda s malim ili nikakvim prisustvom čovjeka.* Ovaj njegov osjećaj povezujemo s uvodnom pjesmom albuma *Unknown pleasures* Joy Divisiona – *Disorder*.

Turina kvaliteta – moralna (samopreispitivanje, potraga za dobrim, pozitivnim) i intelektualna superiornost – iskorak (suprotstavljanje pozerstvu, beskompromisnosti i mediokritetstvu) – rezultirala je ipak manjim brojem realizacija, jer mnogi mu, zavideći, nisu htjeli pomoći. Osjetljiv na ignoranciju i nepravdu akumulirao ih je u sebi, a to je posve sigurno pridonijelo preuranjenoj smrti:

*Katkada treba govoriti istinu, koja uvijek nije koketna (...) nisam arhitekt-poltron.*

All these emotions were amplified at the exhibition with the music selection, which linked hallucinogenic rhythms, primordial garage sounds (garage rock) and punk, and which – through individual expressions, connect the feeling of isolation, non-conformism, and crossing over and walking "on the other side".

One of Turina's preoccupations was the emphasis of the disorder of the current state of architecture and urbanism, which was expressed especially in the text *"Collision of two destinies": Today's city planning is in its predominant part economic-rational, with emphasized consequences of a heart attack. It is cold, empty and without emotion. It is condensed, in laboratory terms, to several generally known plastic methods, with little or no presence of man.*

We link this feeling to the title song – *Disorder* – of the *Unknown Pleasures* album by Joy Division.

Turina's quality – moral (self-examination, quest for the good and the positive) and intellectual superiority – coming out (opposing posturing, uncompromising attitude and mediocrity) – resulted in nevertheless a smaller number of realizations, because many, being envious of him, refused to help. Sensitive to ignorance and injustice, he accumulated these within himself, and that certainly contributed to his premature death:

*Sometimes one needs to tell the truth, which is not always coquettish (...) I am not an architect-sycophant.*

14-15 | Kombinirano plivalište, Sušak, Rijeka, 1949., idejni projekt, neizvedeno | Transformable Swimming Pool, Sušak, Rijeka, 1949, construct design, not constructed