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68

napisao
written by

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Sinkopa slagalice

Syncopation of a Puzzle

¶ Uvod ove vrste potreban je da bi se ocrtala jasnija slika konteksta bez koje bi ova građevina nesporazumom mogla biti projicirana bilo gdje drugdje. ¶ Sarajevo je longitudinalni grad čija se kralježnica proteže kao vremenska traka od istoka prema zapadu. Ta vremenska traka poklapa se sa sekvencom epoha koje su oblikovale lice i život grada. Svaki dio te trake ima svoje pragove. Ponekad je to šav, tanka linija koju prekoračimo kao što je na primjer prijelaz između osmanske i austro-ugarske matrice grada. Ali dolaskom modernističkog urbanizma ti šavovi postaju širi, oni postaju brisani prostori. Austro-ugarska blokovska kompozicija se tako završava na

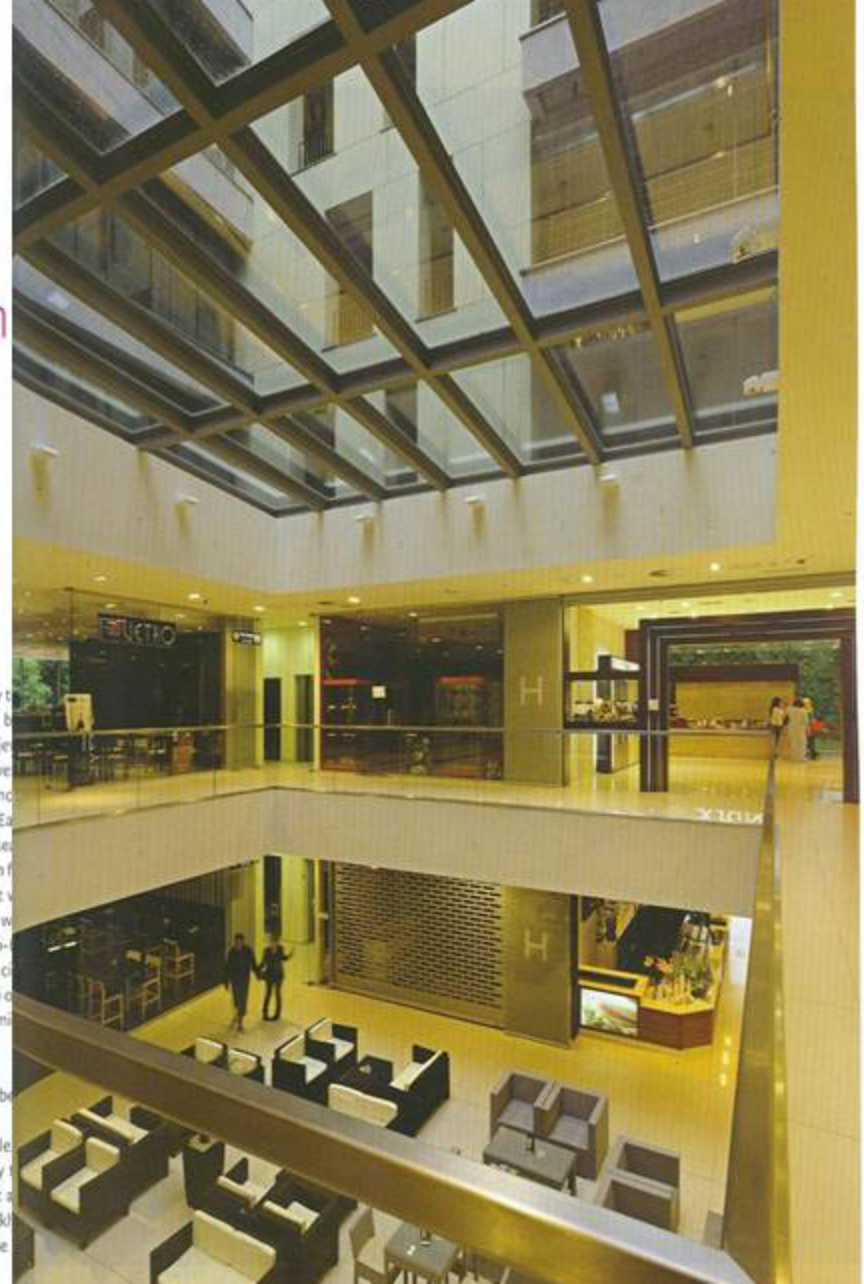
¶ An introduction of this kind is necessary t
picture of the context, otherwise this b
mistakenly imagined anywhere else. ¶ Saraje
city, its spine stretching from east to we
This timeline coincides with the sequenc
have shaped the face and life of the city. Ea
timeline has thresholds. Sometimes it is a se
can be stepped over, such as the transition f
to the Austro-Hungarian city matrix. But w
modernist urbanism, the seams became w
open spaces. The composition of Austro-
ends at Marijin Dvor, the place where the c
the old citizens of Sarajevo. A new pattern o
dot footprints dispersed in the area, determi
growth of the city.

arhitekti
architects

Igor Grozdanić Sanja Galić-Grozdanić

'The line has been crossed. The mirror has b
the shards still reflect.' E. A. Poe

¶ The post-war use of space is a comple
need an occasional metaphor or analogy
understood. The city as a mosaic of built a
driven by the new economic order, quickl
pixels. We no longer have free space – we



space. ¶The site of Marijin Dvor is an example of a building testing ground that has metastasized into a downtown full of bulky boxes with extremely commercial and administrative purposes. ¶Therefore, the arrival of the city "bookshelf", the Importanne Centre, is a positive example. Its drawers contain stationary functions like dwelling, but also work, recreation and shopping. On the other hand, its empty walk-through shelves, allowing the energy to flow through the volume, are a surprise from the aspect of content and form. ¶A surprise, because Sarajevo is already suffering from a programmatic trial-and-error approach to spending spatial resources, which has already created several architectural "stillborn babies" – buildings on attractive locations that died because of bad programmatic starting points.

'Good design needs just a little talent; a programme needs a genius.' Le Corbusier

¶For a while now, Studio Non-Stop has participated in competitions dealing with the issue of the mentioned location, from both the programmatic and formal aspects. Seeing Marijin Dvor as a clasp, a link –, or to use their medical analogy, a fix for a fractured bone – they strategically combine the static block with the dynamic slab marks of modernism into

Marijin dvoru, kao što se tu za stare Sarajlije grad i završavao. Novi poredak nebodera, štapićastih i točkastih *footprintova*, disperzivno rasutih po prostoru odredio je rast grada prema zapadu.

'Granica je prekoračena. Ogledalo se razbilo. Ali krhotine još reflektiraju.' E. A. Poe

¶ Poslijeratno raspolaganje prostorom je složeno i možda bi pokoja metafora ili analogija bila od pomoći za razumijevanje. Grad kao mozaik izgrađenih i neizgrađenih piksela, tjeran novim ekonomskim poretkom hitro popunjava neizgrađene piksele. Mi više nemamo slobodni prostor – imamo samo neizgrađeni prostor. ¶ Lokalitet Marijina dvora je primjer graditeljskog poligona koji metastazira u downtown ispunjen glomaznim kutijama izrazito komercijalne i administrativne namjene. ¶ Stoga je dolazak gradskog 'regala', Importanne centra, pozitivan primjer. U svojim ladicama on čuva i stacionarne funkcije poput stanovanja, ali i rad, rekreaciju i shopping. S druge strane, svojim praznim, prohodnim policama dozvoljava protok energije kroz volumen te programski i oblikovno iznenađuje. ¶ Iznenađuje – zbog toga što Sarajevo već trpi programski 'trial-and-error' pristup trošenju prostornih resursa, koji je već stvorio nekoliko arhitektonskih 'mrtvorođenčadi' – objekata koji su, iako atraktivno locirani, zamrli zbog lole programske postavke.

'Za dobar dizajn dovoljno je malo talenta, -za program je potreban genije.' Le Corbusier

¶ Studio Non stop već se duže vremena, u natječajima, bavi pitanjem opisane lokacije, kako programski tako i oblikovno. Promatrajući Marijin dvor kao kopču, link ili da upotrijebim njihovu analogiju: fiksator frakture kosti iz medicinske prakse, oni strateški kombiniraju statički blok s dinamičkim štapićastim markicama moderne u jednu cjelovitu megastrukturu ili danas pomodno nazvanu hibrid, koji svojim sklopom rekonstruira prekinuti urbani kontekst. ¶ Markica Importanne centra, veličine 46 sa 105 metara (podzemno 60x125 m), kako je definirano Regulacijskim planom, zakoračila je unazad od glavne gradske žile dozvoljavajući formiranje pješačkog trga. Servisni promet okružuje zgradu s juga i istoka. Iskopane jame na jugu najavljuju buduće susjede: ambasade i Ars Aevi – Muzej savremene umjetnosti koji obećavaju miran suživot sa stambenim dijelom Importannea, koji gleda na zeleno Vilsonovo šetalište i rijeku Miljacku. Okrenuvši se zapadu, Importanne iščekuje bolju budućnost i proširenje za dodatna dva tornja u drugoj fazi.

'Praznina je jedino veliko čudo svijeta.' René Magritte

¶ Graditi u našem novopečenom bastardu kapitalizma znači igrati prostorni Tetris unutar zadanih građevinskih gabarita. U interesu je naručitelja da se popuni svaki raspoloživi kubični metar. Tim prije iznenađuje poroznost golemog volumena Importanne centra. Slično Tetrisu, raznorodna ortogonalna tijela spustila su se na kompaktan kubus prizemlja i mezanina, nasumično otvarajući praznine, otvarajući vizure, udišući zrak, hvatajući svjetlost i dodirujući se ozelenjenim mostovima. Urbani puzzle, da upotrijebim riječi autora projekta, povezuje programe i volumene u poroznu strukturu. ¶ Dosljedno strategiji Studija Non stop, štapići (katnosti od P+6 do P+9) su se uspravili na blokovskoj bazi (P+1 s četiri podzemne etaže), svaki dovoljno sličan da bi bio dio cjeline, ali namjenom i oblikovno dovoljno unikatan. Staklena prizemlja i mezanin jasno predstavljaju javni korpus objekta (shopping itd.), dok su tornjevi, obučeni u vlaknastocementne ploče (aludirajući na ožbukane fasade austrijskog bloka) nasumce bušene ili kako autori specifično opisuju – ugrizene utisnutim lođama. Barkod vertikalnih prozora dodatno teksturira fasade. Njihov

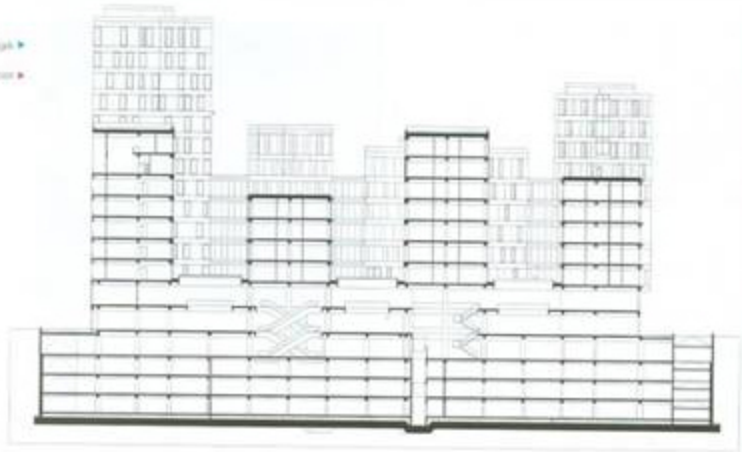
cubic nigtre. It makes the porosity of the huge volume of the Importanne Centre even more surprising. Similarly to Tetris, different orthogonal bodies have landed on the compact cube volume of the ground floor and mezzanine, randomly opening voids and vistas, breathing in the air, catching the light, touching one another with green bridges. This urban

situacija

site plan

presjek

section



6. kat

6th floor plan

1. kat

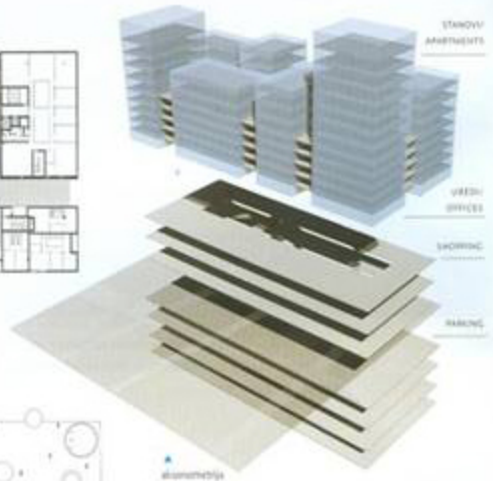
1st floor plan

STANOVI
APARTMENTS

UREDI
OFFICES

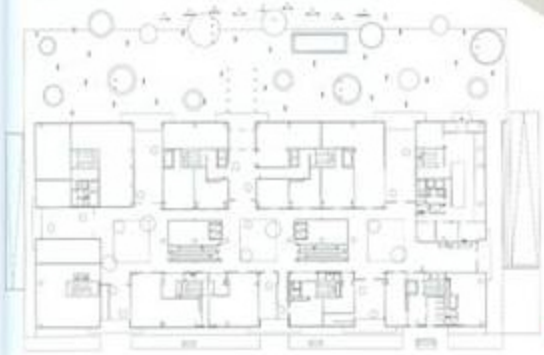
SKLADIŠTE

PARKING



aksonometrija

axonometric projection



prizemlje

ground floor plan

kolorit je vezan uz njihovu namjenu – sjeverno orijentirani poslovni tornjevi odjeveni su u tonalitete sive boje, dok su južno orijentirani stambeni volumeni u pastelnim varijacijama žute i zelene. ¶ U funkcionalnom smislu moguća je usporedba s računalom – upgrade ili downgrade je nezaobilazna nužnost. ¶ Tako je prvobitno planirani hotel u sjeveroistočnom dijelu na početku korištenja zgrade pretvoren u banku, a fitness s bazenom na zadnjim etažama jugoistočnog dijela je bez problema pretvoren u stanove. Svaki od šest volumena je samostalan, no dijelovi su i opcionalno međusobno spojivi, dozvoljavajući različite funkcionalne scenarije po vertikali i horizontali. Praznine između tornjeva nadovezuju se na staklene krovove iznad cirkulirajuće trgovačke ulice u shopping-zoni. Tri stambena korpusa su na južnoj strani spojena galerijom na koju su priključeni stanovi, svaki slično organiziran oko zastakljene lođe. Informatički hardware standard, plug-and-play – apliciran na građenje. ¶ Iako je Importanne centar kozmopolitske vanjštine, uspoređivati ga izravno s vizualnim rođacima (dutch-box ili porosity box) bilo bi formalno i površno. Non stop people: Sanja Galić-Grozdanić, Igor Grozdanić i njihov tim su izveli ovu strukturu iz konteksta okoline, programa, njegove operativnosti i adaptabilnosti. Njihove kreativne metafore, od konceptualnih maketa (u matricu složeni kolači, parfemi ili ruževi) do varijacija oblikovanja volumena isprobavajući različite omotače, rezultirale su ovim gradskim tijelom koje je baš tu, uz gradsku arteriju, ipak kod kuće. ¶ Na kraju krajeva, oblikovni jezik današnje arhitekture je poput mema, kulturoloških gena koji svojim globalnim repliciranjem i međusobnim križanjem razvijaju nove potomke; sablasne mutante ili skladne jedinke koje nadograđuju svoje pretke.

puzzle, to use the architect's expression, connects volumes and contents into a porous structure. ¶ In keeping with the strategy of Studio Non Stop, the slabs (ranging from seven to ten storeys) stand on the block base (two storeys with four underground levels), each similar enough to be a part of the whole, but sufficiently unique in terms of its purpose and shape. The glass ground floor and mezzanine clearly represent the public body of the building (shopping etc.), while the towers, coated in cement fibre sheets (alluding to the plastered façades of Austrian blocks) are randomly punctured or – as the authors describe it – bitten by the withdrawn loggias. The bar code of vertical windows gives an additional texture to the façades. Their colour is related to their purpose: the north-oriented office towers are coated in shades of gray, while the south-oriented residential volumes have pastel variations of yellow and green. ¶ In the functional sense, it can be compared to a computer: upgrades or downgrades are inevitable. ¶ So a hotel was originally planned in the north-eastern part, but before the building exploitation, it became a bank; the fitness centre with pool on the last floors of the south-eastern part of the centre was easily transformed into flats. Each of the six volumes is independent, but there is also the option of connecting the parts and allowing for different functional scenarios, vertically and horizontally. The empty spaces between the towers are a continuation of the glass roofs above the circular street in the shopping zone. The three residential volumes in the south part are connected by a pedestrian deck with flats, each of them similarly arranged around a glass loggia. It is the IT hardware standard, plug-and-play, applied to construction. ¶ Although the Importanne Centre has a cosmopolitan appearance, comparing it directly with its visual cousins (Dutch box or porosity box) would be formalistic and superficial. The Non Stop people – Sanja Galić-Grozdanić, Igor Grozdanić and their team – derived this structure from the context of its surroundings, programme, operational capability and adaptability. Their creative metaphors, from conceptual models (cakes, perfumes or lipsticks sorted in a matrix) to variations in volume design and tryouts of different envelopes for volumes, have resulted in this urban body, which is at home right here along the traffic artery. ¶ In the end, the language of today's architecture is akin to memes, cultural genes that globally replicate and cross over to develop new descendants: ghostly mutants or harmonious individuals that upgrade their ancestors.

Importanne centar, Zmaja od Bosne 7-7a, Sarajevo, Bosna i Hercegovina
Importanne Centre, Zmaja od Bosne 7-7a, Sarajevo, Bosnia and Herzegovina

autori authors	Sanja Galić-Grozdanić, Igor Grozdanić
arhitektonski ured architectural office	Studio non stop
investitor client	Telsping d.o.o.
površina parcele site area	9890 m²
izgrađena površina built up area	4200 m²
neto površina net area	44 800 m² (I. faza / 1st phase)
projekt project	2005
realizacija completed	2010 (I. faza / 1st phase)
cijena costs	34 800 000 €