

Tu će nastajati budući svjetovi

Future Worlds Will Arise Here



NAPISAO, WRITTEN BY
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TRG BEČARCA, PLETERNICA, HRVATSKA_BEČARAC SQUARE, PLETERNICA, CROATIA | autori_authors ANDRIJA RUSAN, NIKOLINA MIKULIČIĆ | autorska suradnja_author collaboration PETRA FRANIĆ | arhitektonski ured_architectural office RUSANOV URED | projektni tim_project team ANDRIJA RUSAN, NIKOLINA MIKULIČIĆ, PETRA FRANIĆ, TOMISLAV MARJANOVIĆ | investitor_client GRAD PLETERNICA_CITY OF PLETERNICA | površina trga_square area 6 155 m² | bruto površina muzeja_museum gross floor area 1 375 m² | neto površina muzeja_museum net area 1 939 m² | realizacija_completed year 2020 | glavni izvođač_main constructor PRESOFLEX, POŽEGA | fotografije_photos by Damir Fabijanić (DF), Miljenko Bernfest (MB), Domagoj Katić (DK), Igor Šeler (IŠ), Arhiva_Archive Rusanov ured (RU)

(DF)

Ovako nastaju mali hrvatski i bosansko-hercegovački kontinentalni gradovi: još u habsburška vremena gradi se mreža željeznica, pa se duž pruga podižu postaje i kolodvori, projektiraju se željeznička čvorišta, a u skladu s logikom velikog imperija i epohe više se vodi računa o budućem teretnom, negoli o putničkom prometu. Tako će neki gradovi, kasabe i varoši iz prethodnih vremena zamirati, a oko željezničkih će stanica nastajati nova naselja, ili će se neka malena i skrajnuta sela pretvarati u gradove, pomalo kljaste, kljakave i invalidne, bez trga i jasno definiranih središta. Neki od takvih gradova rast će kroz cijelo dvadeseto stoljeće, i uveliko nadržati većinu hrvatskih gradova iz vremena prije željeznice i prije cara Franje Josipa, koji će onda zadobiti status kulturnohistorijskih spomenika. Općenito, nisu li svi ti naši karlovci i varaždini kulturnohistorijski spomenici u nestajanju ili u nastajanju?

Nešto slično zbivat će se za sljedećega velikog imperatora, maršala Tita, ali tad gradovi neće nicati oko pruga, nego oko prometnih cesta i drumova, i to uvijek po istom,

Small continental towns in Croatia and Bosnia and Herzegovina are usually created following a certain pattern: the railroad network is being continually expanded ever since the Habsburg era, followed by the construction of rails, stations and terminals, as well as the design of rail junctions, and in accordance with the logic of the epoch and the great imperium, more attention is devoted to the freight, than to the transportation of passengers. Some of the towns, *kasabas* and *várós* of yore will therefore slowly fade away, and new settlements around the railway stations will rise, or other small backwater villages will turn into towns, fairly maimed, limp and hindered, without squares or clearly defined centres. Some of those towns will grow during the entire 20th century and largely outgrow the majority of Croatian towns from the period before the railway and the Emperor Franz Joseph I, thus earning the status of cultural-historical monuments. In general, aren't all those *karlovacs* and *varaždins* actually cultural-historical monuments either in the making or in decline?

Something similar will occur during the reign of the next great emperor, Marshal Tito, though during that period towns will not emerge along the railway paths, but rather along busy roads and pathways, and always in the same, ruinous manner: next to the road, the city infrastructure will be built with the largest and most luxurious family houses, followed by large buildings, until the moment the road, which used to connect remote towns, turns into the main street of a new town; a town that, once again, will not have a square, a centre, a *charshia* or a marketplace that would serve as a focal point and connect the city's streets.

I contemplate these little towns on the road from Požega to Pleternica while we, as it usually goes here in the continent, unknowingly and seamlessly pass from one place to another, from one town to another. Unlike Požega, which has a very exciting urban history, encompassing times when it was a medieval burg, a border Turkish *kasaba*, the centre of a *sanjak* and the capital of the Turkish Slavonia, or a provincial baroque town, Pleternica had been a nobleman estate, a village, a railway stop (Novoselci), a socialist small town, gaining its administrative status of a town as late as in 1997. It might be hard to learn more about the ways in which Pleternica developed, disappeared, grew and collapsed, extended and changed its form and character, from the form of a village, an unfinished socialist small town, an undefined



lowland stockade, into the shape and nature of a town it is now. Knowing more about the history of a town would require a much more substantial and precise land registry and cadastre than usual; only then

▲
tlocrt razine 0
0 level plan

pogubnom, principu: pokraj ceste će nicati infrastruktura grada, najveće i najbogatije stambene kuće, pa velike zgrade, sve dok se u jednom trenutku cesta koja je dotad povezivala udaljene gradove ne pretvori u glavnu ulicu jednoga novog grada. Koji opet neće imati svoj trg, ni gradsko središte, svoju čaršiju ni trgovište, prema kojim bi se orijentirao grad, i slijevale gradske ulice. Ti su mi mali gradovi na umu dok se od Požege vozimo prema Pleternici, i dok, kako to već jest kod nas na kontinentu, neprimjetno i bez jasne granice prelazimo iz jednoga u drugo mjesto, iz jednoga u drugi grad. Dok Požega ima vrlo uzbudljivu povijest gradskosti, od srednjekovnog burga, preko pogranične turske kasabe, sjedišta sandžaka i glavnog grada turske Slavonije, do baroknog provincijskog gradića, Pleternica je kroz povijest bila vlastelinski posjed, selo, željeznička stanica (Novoselci), socijalistička varošica, da bi 1997. dobila administrativni status grada. O načinima na koji je Pleternica nastajala, nestajala, gradila se i urušavala, dograđivala i mijenjala svoj oblik i svoju narav, od oblika i naravi

might we learn precisely what occurred in a particular place a couple of hundred years ago, what was built there and what was demolished, as well as who demolished it... Toward the end of the corona summer, the still uncompleted Bečar Museum – opposite a renovated former socialist cinema featuring the same style, renamed and redesigned in the spirit of the times into

(DF)



slavonska polja ►
fields of Slavonia



(RU)

sela, nedovršene socijalističke varoši, nedefinirane ravničarske palanke, u oblik i narav grada, teško bi bilo išta doznati. Za saznavanje povijesti grada trebalo bi imati neku puno sadržajnu i precizniju zemljišnu knjigu i gruntovnicu od zemljišnih knjiga kakve su uobičajene, iz koje bi se vrlo precizno moglo doznati što se u posljednjih nekoliko stotina godina na nekom mjestu gradilo, što se rušilo, tko je gradilo, tko je rušio...

Krajem koronarnog ljeta još uvijek nedovršeni Muzej bečarca, sagrađen preko puta u istom slogu i stilu obnovljenog bivšeg socijalističkog kina, prezvanog i preobličenog, u duhu vremena, u multifunkcionalnu dvoranu, djeluje tajanstveno i neobično, kao novopodignuta građevina iz davne, mitološke prošlosti. Kao da je najprije sagrađen on, a zatim je, kroz stoljeća, negdje iza i pokraj njega izrasla Pleternica. Takav je efekt uspješnih građevina, koje u svojoj pojavi imaju nešto od potencijala mita, ali to je, čini mi se, za ovo mjesto naročito važno, jer ovo

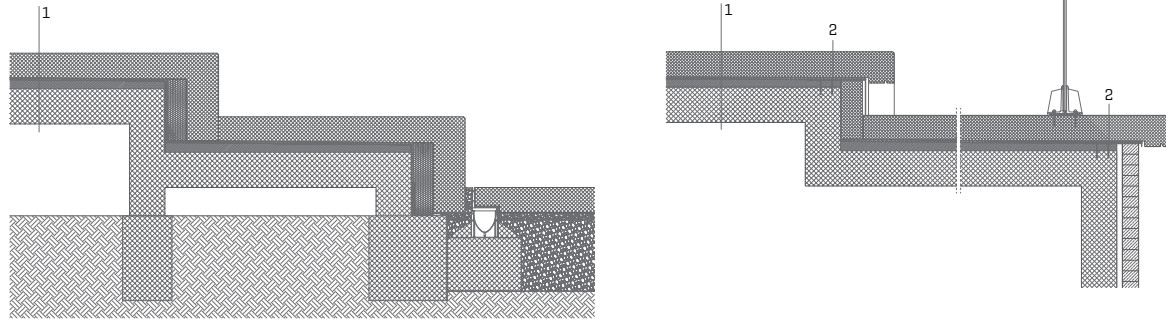
a polyfunctional hall – seems mysterious and unusual, like a recently completed building from a distant, mythological past. It seems as though the museum had been built first, and then in the course of several centuries, Pleternica emerged behind and around it. Successful buildings can have that effect, their appearance has a mythological potential, and this is particularly important here as it presents an effort to create an important urban element that hadn't been there before, and without

which the town couldn't exist in the full sense of the term; it is an effort to create an urban centre, a square... This centre is not in the centre, nor can it be, considering that a town



(MB)





je pokušaj da se u Pleternici stvori važan element grada, koji prethodno nije postojao, a bez kojeg u punom smislu nema grada, pokušaj da se stvori gradsko središte, centar, trg... To središte nije u sredini, to ni ne može biti, jer ovako nastali grad nema sredine, ali oko njega će, u idealnim uvjetima, poteći život grada.

developed in this manner does not have a centre. However, in ideal circumstances, the urban life will flow through it. Will it, though? That we do not know. The architect and his builders cannot know that. Neither can the investor, the person who decided to build, because he or she does not control the way the life flows either. As we visit the future museum, and then cross the street and enter the amazingly renovated building of a former cinema with a newly designed interior, I think about

- ▲ detalji tribine
grandstand details
- 1 beton u boji _ colored concrete, 17 - 18,2 cm
čepasta folija obložena geotekstilom i folijom _ drainage foil coated with geotextile and foil, 12 mm
hidroizolacija _ waterproofing membrane, 2 mm
geotekstil _ geotextile, 0,5 mm
masa za izravnavanje u padu _ leveling mass, 5 - 6,5 cm
armiranobetonska ploča _ reinforced concrete slab
- 2 inox lim _ inox sheet metal, 3 mm

(DF)



▲
autorica murala: KLARXY
mural author: KLARXY
(DF)

Hoće li?

To se ne zna. Arhitekt i njegovi graditelji to ne mogu znati. Ne može to znati čak ni investitor, onaj koji je odlučio graditi, jer ni od njega ne ovisi način na koji će poteći život. Dok obilazimo buduću muzej, pa preko ceste prelazimo u fantastično obnovljenu i iznutra dizajniranu zgradu bivšeg kina, razmišljam o toj strepnji, ali njima dvojici ne govorim ništa - jer tu su i arhitekt i investitor - koja mora postojati kad god se nešto gradi, a pogotovo kada se grade ovakve građevine, koje nisu mjesta na kojima će ljudi spavati, živjeti i jesti, nego su infrastruktura nekoga zamišljenog društvenog života. A on, društveni život, nikad ne poteče onako kako smo to zamišljali. Za njih dvojicu je, međutim, važno samo to da poteče kroz ono što su zajednički sagradili. Arhitekt je toga sigurno svjestan, pa mu neću prisjedati na muku, a zna li i političar, to nikad ne možemo biti sigurni. Od očekivanja koja narod ima od svojih političara veća su samo očekivanja

that fear - but I do not share it with the other two, the architect and the investor who are also there - which must be present whenever something is being built, and especially when buildings like these are being erected, because those are not the places where people will sleep, live and eat, but rather the infrastructure of a planned social life. And this social life never goes as planned. However, for the two of them, the only thing that matters is that it flows through what they had built together. The architect is certainly aware of it, so I will not rub it in, but whether the politician is aware of it as well, we cannot know for sure. The expectations that



▲
presjek
section

koja političari imaju od svog naroda.

Trg ispred muzeja prostran je, i otvoren na sve četiri strane. Ispred je rječica, uglavnom nevidljiva, neintegrirana u grad, s lijeve i s desne strane prostranstva su buduće Pleternice. Tu će, u ritmu nekih budućih vremena i neke buduće urbanizacije, nastajati naseljeno mjesto. Četvrta je strana, na kojoj je muzej, za priču i za život najzanimljivija. Građevina je ukopana u zemlju, s portalom koji ovog šetača podsjeti na ulaz u srednjevjekovni grad, i s kulom stražarom, ali se uz nju, šetaču se učini, takva je, naime, iluzija prostora, može penjati sve do vrha, kao na one faraonske piramide, ili kao uz antički amfiteatar. I onda s vrha

the people have of their politicians are surpassed only by the expectations that the politicians have of their people.

The square in front of the museum is spacious and open from all four sides. There is a small river in front of it, mostly invisible, not integrated with the town, and on both the left and the right sides lie the expanses of the future Pleternica. The populated place will evolve here, to the rhythm of some future times and future urbanisation. The fourth side, where the museum is located, is the most interesting in terms of this story and life itself. The building is sunk into the ground; it has a portal that is reminiscent of a medieval town entrance, and a watchtower that enables the visitors – at least that is how it appears to them due to the illusion of space – to climb all the way up; much like one would do on a pharaoh's pyramid or a roman amphitheatre. And to behold from the top of the amphitheatre the coloured, irregular surfaces, which in the architect's mind evoke the Slavonian fields, seen from above. Here, I admit, my view is perfectly in sync: that is how the world of plains and fields looks like from an airplane. But what will the people living in and around this square see?

While I climb alongside the museum, along this imaginary and real amphitheatre oriented towards the square, I feel the need to sit down. If I were nineteen and I smoked, I would light a cigarette right now, put a beer can beside me and look at the square. I wouldn't think about anything, I

tog amfiteatra gledati na trg, na raznobojne, nepravilne plohe, koje, u očima arhitekta, izgledaju kao slavonska polja, gledana s visine. Tu je, priznajem, moj pogled savršeno suglasan: tako iz aviona izgleda svijet ravničarskih polja i oranica. A što će vidjeti ljudi koji na ovom trgu i oko njega budu živjeti?

Dok se penjem uz muzej, uz taj imaginarni i stvarni amfiteatar okrenut prema trgu, osjetim potrebu da sjednem. Da mi je devetnaest, da pušim, sad bih zapalio cigaretu, limenku s pivom spustio do sebe, gledao bih niz trg, ništa ne bih mislio, čekao bih da netko naide... Nije mi, međutim, devetnaest, ali zaključujem da je ovo dobro mjesto. Osim što je lijepa i - premda ćemo se u to tek uvjeriti - funkcionalna, građevina je prijateljska prema nekome tko bi da tu gubi vrijeme, funkcionira, na začudan način, kao produžetak trga, mjesto na kojem će se sjediti i živjeti. Ovo nije muzej s trgovom, nego je trg s muzejem. I to je jako dobro.

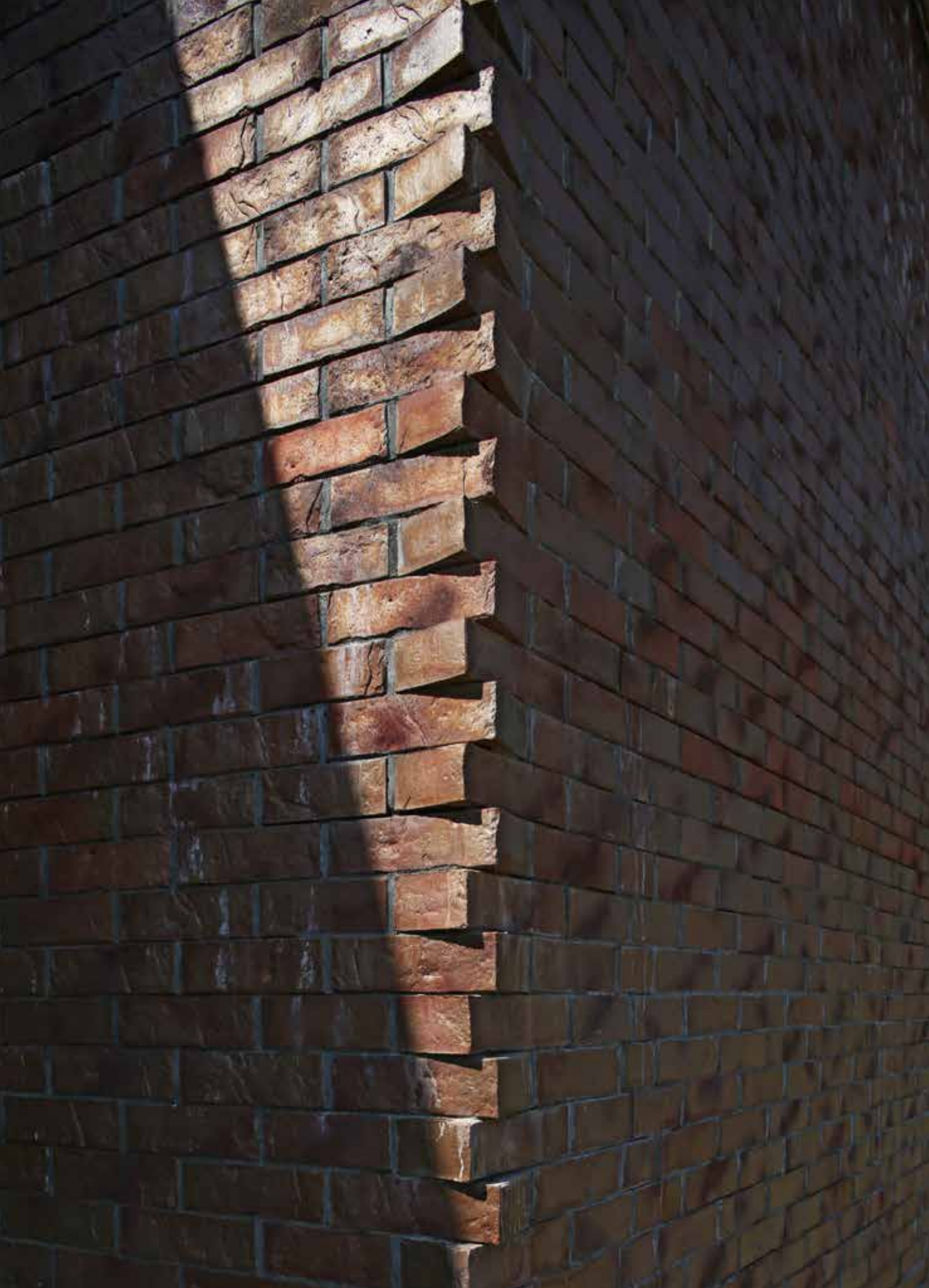
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would simply wait for someone to come... And though I am not nineteen, I still distinguish this as a good spot. Besides being beautiful, and – although we are yet to witness that –

functional, the building is welcoming towards those who would like to waste some time here; it functions, quite amazingly, like an extension of the square, a place to sit and live in. This is not a museum with a square, but rather a square with a museum. And that is a very good thing.

While we talk during our highway ride through Slavonia, the architect is completely mesmerized by Pleternica. There is something boyish about his enthusiasm when faced with a





(DF)



Arhitekt je, dok razgovaramo, vozeći se autoputom kroz Slavoniju, sasvim opčinjen Pleternicom. Nešto je dječaćko u njegovom ushitu pred mogućnošću, stvarno nevjerovatnom u ova doba i na ovom mjestu, da sudjeluje u preobražaju jednog gradića, i da, možda, stvori središte grada i grad u Pleternici. Takva se prilika rijetko pruža: graditi grad onako kako je Plečnik gradio Ljubljanu! Nisam Plečnika samo tako spomenuo. Arhitekt je u Pleternici projektirao klupe, ulične svjetiljke, koševе za smeće, i sve bi to, i koješta drugo, trebalo biti dijelom totalnog dizajna jednoga gradskog središta. Istina, nije on meni spomenuo da će to biti središte, to je moja priča, s kojom arhitekt nema ništa, ali o čemu bi tu moglo biti riječi ako ne o središtu grada?

Ti naši mali, nedovršeni i pomalo kljasti kontinentalni gradovi, ti vječni bastardi divljeg života i pripitomljene

possibility that is quite extraordinary for the time and place, to participate in the transformation of a small town, and to possibly create the town centre and the town itself in Pleternica. An opportunity such as this one rarely occurs: to build a city just like Plečnik built Ljubljana! I mention Plečnik for a reason. In Pleternica, the

architect designed the benches, streetlamps, waste bins, so all of this, and much more, should be part of the total design of a city centre. Mind you, he never told me that this was to be the centre, that is my story, unrelated to the architect, but what else could it be, other than a town centre?

Those little, uncompleted and somewhat crippled continental towns, those eternal bastards of wild life and tamed architecture, usually look better than our large, traditionally founded

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arhitekture, u pravilu izgledaju bolje od velikih, tradicionalno utemeljenih, stolnih naših gradova. Dok su preko njih prejahala carstva i slamale se velike političke, urbanističke i arhitektonske ambicije, dok su svi oni živi spomenici tragičnoga povijesnoga, kulturnog i

capitals. Overrun by empires, witnessing the clashing scenes of great political, urban planning and architectural ambitions, they are all living monuments to the tragic historical, cultural and national discontinuity of the people and the community in these regions; newly built small towns, on the other hand, are largely free of this historical burden and political ambition.

(IŠ)



(DK)



nacionalnog diskontinuiteta naroda i društvene zajednice na ovim prostorima, mali su, novonastali gradovi uglavnom slobodni od viška povijesti i političke ambicije. Dje-
luju sasvim privatno, lično i porodično, i nisu ništa siromašniji i oskudniji od takvih istih gradića širom srednje i jugoistočne Europe. Oni su, tako se čini ovom šetaču, mjesta za neku ozbiljnu, pametnu, veliku arhitekturu. Tu će nastajati budući svjetovi.

Eto, to je ono što se vidi i osjeti u Pleternici, na tom trgu ispred muzeja, uz ruralni mural, koji, kao i sve drugo, djeluje kao nešto što je izraslo, što je nastalo po logici mjesta i prostora, kao produžetak već postojećeg svijeta, ili kao nešto što je od tog svijeta

starije. Najbolje je kad novo-sagrađene kuće ne izgledaju kao da su nove, nego se čini da su tu bile i prije nas. Najbolje je kad su kuće, trgovci i grafiti dio živog prostora...

They appear utterly private, individually and communally, and are no poorer or more modest than similar small towns throughout the Central and Southeastern Europe. They seem to this passer-by as places for some serious, intelligent and great architecture. Future worlds will arise here.

So, that is what one sees and feels in Pleternica, on that square in front of the museum, next to a rural mural, which, like everything else, appears as something that grew organically, created in accordance with the place and space, like an extension of the existing world, or like something that is more ancient than that world. It is wonderful when newly built houses don't appear new, when they seem as though they had been here before us. It is wonderful when houses, squares and graffiti are part of a living space...

interijer ►
multifunkcionalne
dvorane
multi-purpose hall
interior

(DF)



