

Škola kao nukleus naselja

School as an Urban Zone Nucleus

arhitekt
architect



Davor Mateković



napisao
written by

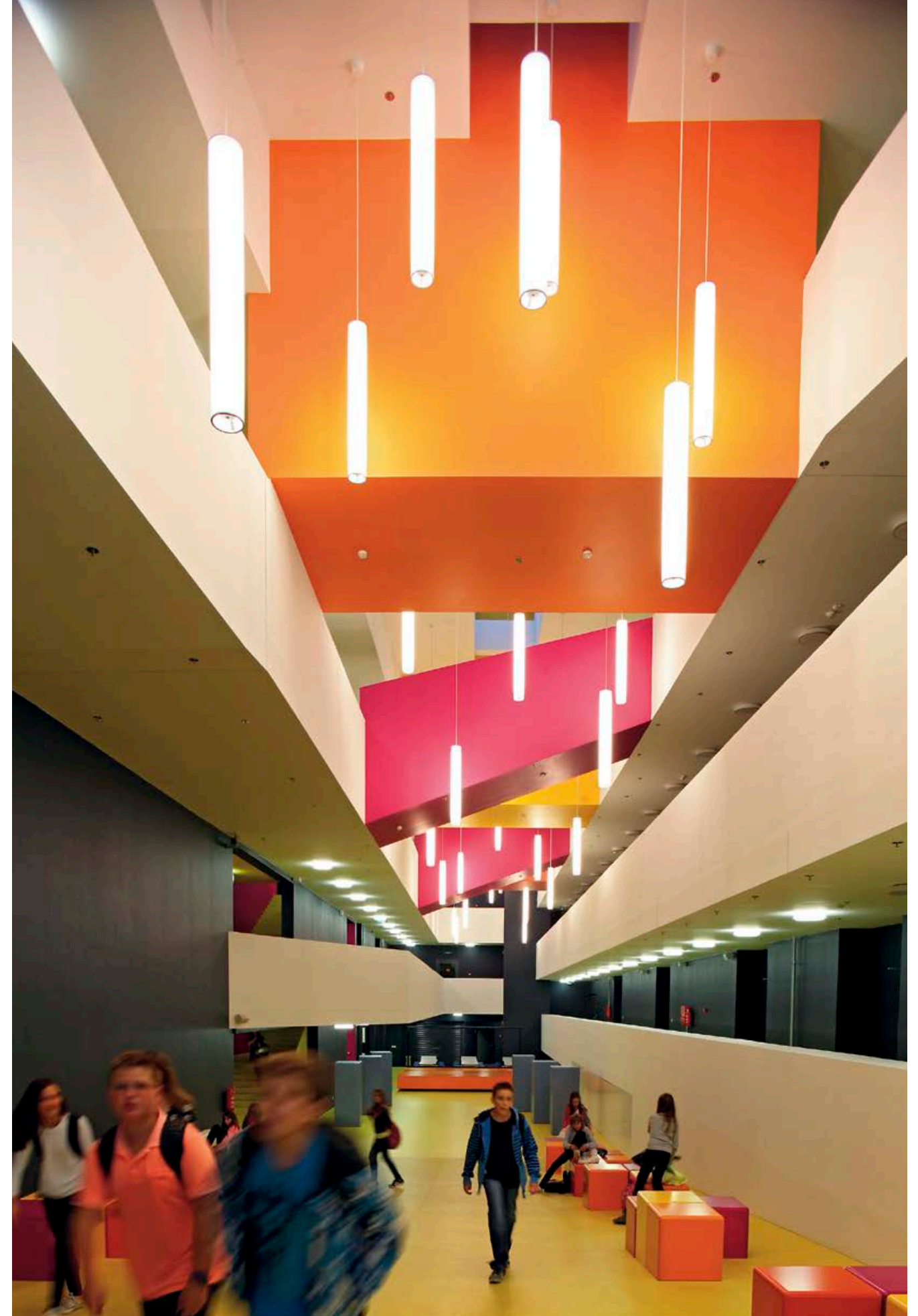
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Na tamno plavoj perforiranoj fasadi osnovne škole na Vrbanima apliciran je repetirajući rašireni raster ornamenata, čija doslovna vizualna poruka naglašava što se u toj školi radi: uči se i vježba se. Ilustracije su jasne: knjiga za znanje, a lopta za sport. Ornament rastvorene knjige sitotiskom je apliciran na pročelja zgrade same škole, a nogometne lopte na fasadu konstruktivno i funkcionalno dilatirane, ali formalno joj pripadajuće zgrade dvorane. Naizgled doslovni piktogrami u današnje su doba i izvan obveznih navika školskih programa u suštini postali predmeti koje sve manje vezujemo za djetinjstvo. Našoj djeci opipljive knjige i trodimenzionalne kožne lopte sve intenzivnije zamjenjuju neke njihove ispikselizirane

A repeating open raster of ornaments was applied to the dark blue perforated façade of the primary school in Vrbanj. This literal visual message emphasizes the activities performed in this building: learning and sports. The illustrations are clear: the book stands for knowledge and the ball for sports. The ornament of an open book was applied with screen printing method on the school façade and soccer balls on the sports hall façade, dilated constructively and functionally, though formally belonging to the school. These seemingly literal pictograms, which are today outside the obligatory activities of our school curricula, have effectively become objects that we hardly ever connect with childhood.





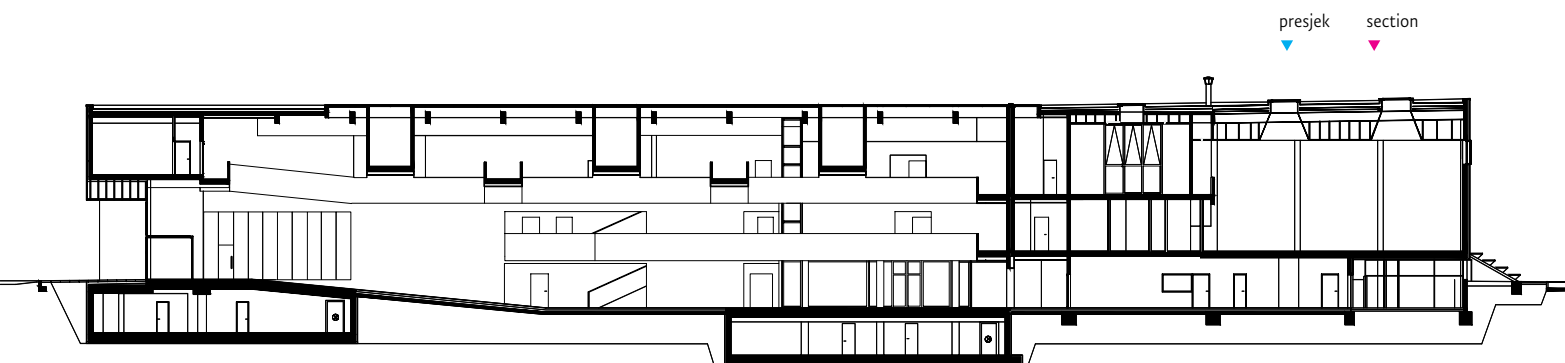
Our children growingly replace tangible books and three-dimensional leather balls with some pixelated variations of the same, (un)imaginative computer alternatives and interactive screens simulating balls and books... That is why it is important that the aforementioned coded symbols lost on the sheet metal façade of the primary school in the quarter of Vrbani, designed by the architect Davor Mateković, proudly stand as an almost archaic designator underlying the purpose, importance and value of the mandatory education. Alojzije Stepinac Primary School in Vrbani stands immediately next to the equally freshly built kindergarten designed by the same architect. The contextual story of the school continues in the same predefined spatial conditions of the kindergarten environment. The construction of these two educational institutions was realized in a relatively rewarding environment which is architecturally less valuable, but urbanistically well-envisioned and reasonable. The school and the kindergarten along the edges of the longitudinal plot, stretching from the west to the east, are separated by a spacious square (badly equipped by banal and bland urban equipment from the catalogue, which was beyond the control of the architect). But its dimension, together with an undeveloped meadow (apparently the location of a future church), create an ideal school front space, implying its importance as the nucleus of this part of the town. Therefore, although untypical from the point of view of logical disposition, it was expected already in the competition stage that the main entrance into the building be positioned on the square itself, towards the west, that is, towards the shorter side of the plot, thus limiting the floor plan organization usually designed from the point of entrance and communication. The designers transformed this disadvantage of the floor plan into a

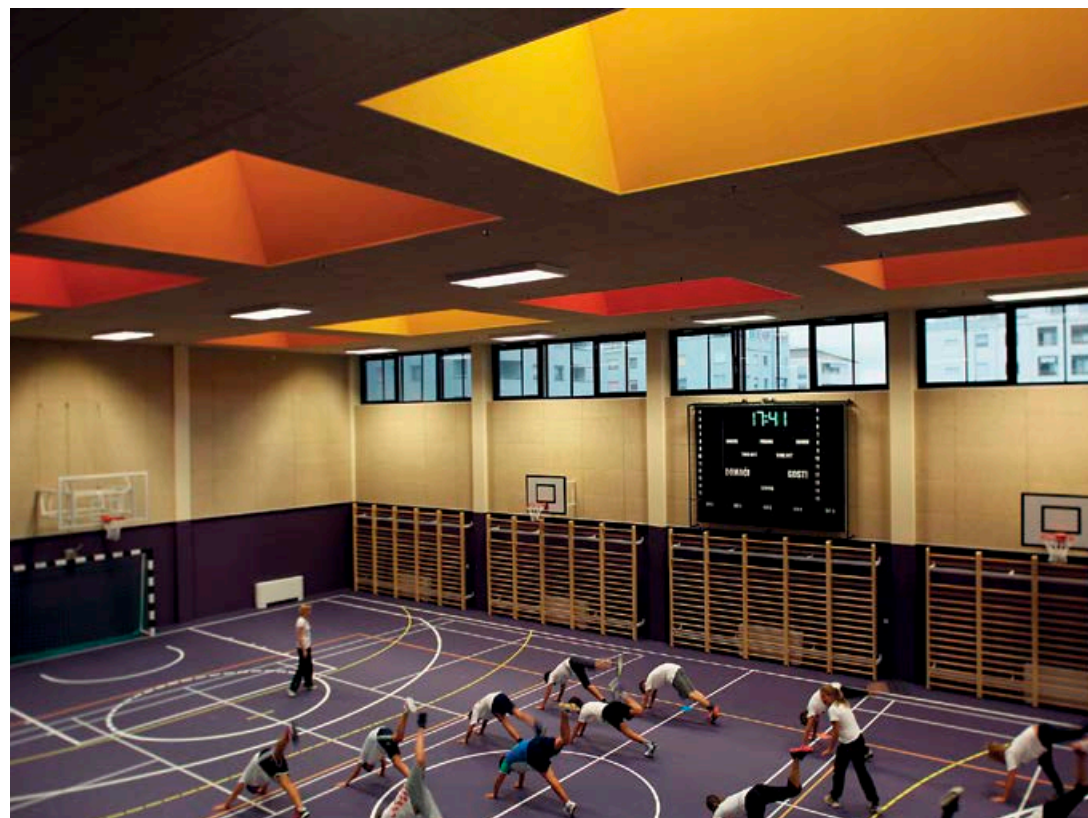
varijacije, (ne)maštovite kompjutorske alternative i interaktivni ekrani koji te lopte i knjige simuliraju. Zato je važno da spomenuto kodirano znakovlje, izgubljeno u limenoj fasadi škole na Vrbanima arhitekta Davora Matekovića, ponosno stoji kao gotovo arhaični označitelj koji podcrtava svrhu, važnost i vrijednost primarnog obrazovanja. Osnovna škola Alojzija Stepinca na Vrbanima prva je susjeda jednako friškog vrtića istog arhitekta. Kontekstualna priča škole nastavlja se na iste prostorne datosti okoliša vrtića. Izgradnja ovih dviju edukacijskih ustanova realizira se usred relativno zahvalnog okruženja — arhitektonski manje vrijednog, ali urbanistički promišljenog i razumnog prostora. Školu i vrtić, koji niču na rubovima longitudinalne parcele razvučene od zapada k istoku, dijeli prostrani trg (ignorantski opremljen banalnom i beskarakternom kataloškom urbanom opremom, van jurisdikcije autora škole i vrtića). No, njegova dimenzija, na koju se do vrtića nastavlja nepopločena livada (navodna lokacija buduće crkve), stvara idealan pretprostor škole, implicirajući svoju važnost kao nukleus naselja. Stoga je bilo očekivano, premda u logičnoj dispoziciji netipično, da se glavni ulaz u zgradu već



Projektiranje osnovnih škola možemo gledati kao poželjnu protetiku arhitektonske struke, protetiku vremena u kojem živimo

The design of primary schools may be seen as a wanted prosthetics of the architectural profession, the prosthetics of our time



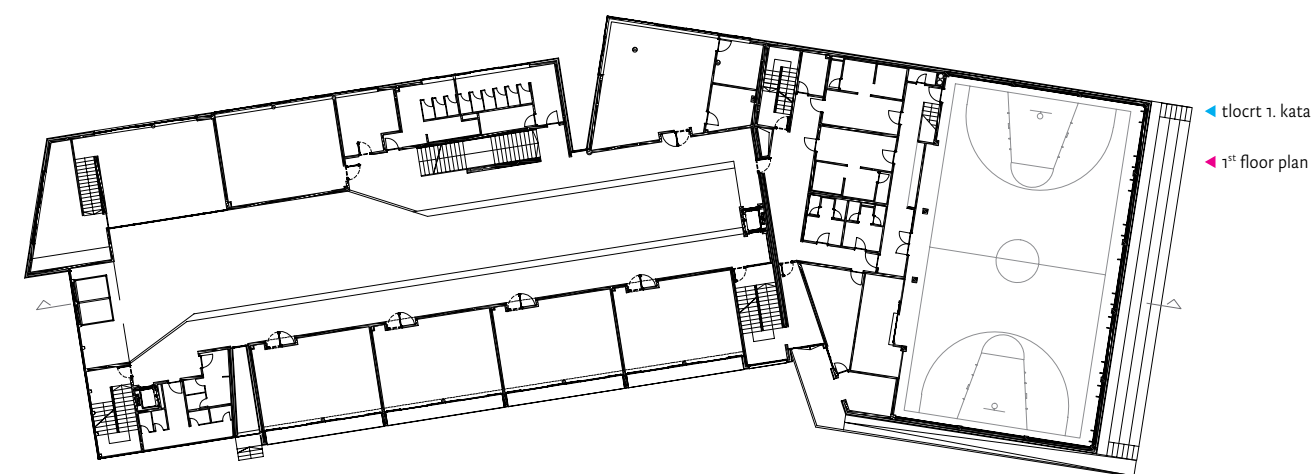
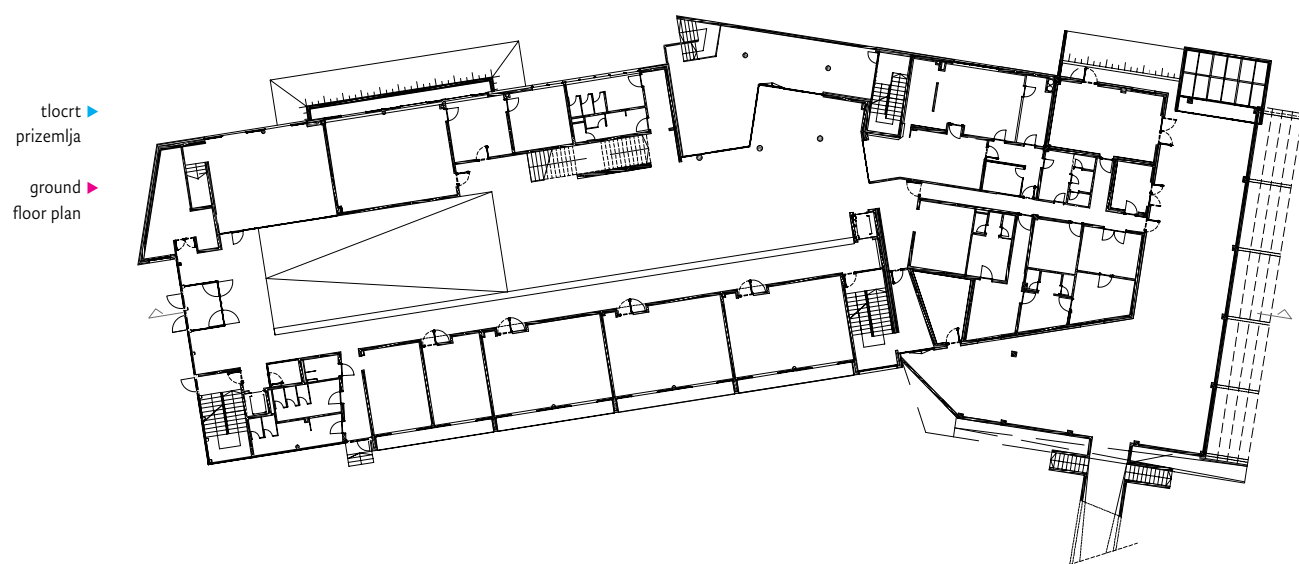


natječajno pozicionira na sam trg, na zapad, odnosno kraću stranu parcele, ograničavajući tako tlocrtnu raspodjelu koju logika gradi od ulaza i komunikacija. Tu otežavajuću okolnost tlocrtnog plana projektanti su pretvorili u iskoristivu prednost. Sam trg tretiran je kao dominantna odrednica za nastanak realizirane tlocrtno dispozicije koja se razvija od značajnog aduta

usable advantage. The square itself was treated as a dominant feature for the realization of the floor plan disposition which developed from the greatest asset of the school – the entrance space that grows gradually into something significantly more important. Today the school, that is, its lively center, has a constant visual connection with the public space

škole – ulaznog prostora, koji gradacijom prerasta u nešto znatno više. Škola, točnije njezina živahna sredina, danas ima konstantnu vizualnu vezu s javnim prostorom trga te je u svako doba dana utroba škole prema njemu otvorena. Za ovakve ustanove uspostavlja se rjeđe uobičajen efekt vizualne interakcije, dijaloga s okolinom i hrabrog otkrivanja školske

of the square and the school's interior is open towards the square at any time of the day. For such institutions this is an uncommon visual interaction, a dialogue with the environment and a bold exposure of the school's interior to the view from the street. Following this concept, the entrance hall turns into an extended entrance, the main and commendably





unutrašnjosti kvartovskim pogledima. Slijedeći ovaj koncept ulazni se hol pretvara u prošireni ulaz, glavnu i pohvalno pre-dimenzioniranu komunikaciju, u voluminozni pvn. Ulazni hol postaje dominantan prostor, visinski protegnut kroz sve etaže koji rubno tangira i dijagonalno presijeca sve moguće školske komunikacije. Ulazni hol gradacijom postaje komunikacijski lijevak koji u prizemlju određuje izdužena rampa (koja postiže efekt tribina u funkciji iskoristivosti pvn-a), a čitav interijer hola doziran toplim žutim, narančastim i pink koloritom, razigran dinamičnim komunikacijskim potezima te špiikovani izduženim valjkastim lampama; prema van pulsira



over-dimensional communication, into a voluminous multi-purpose space. The entrance hall becomes the dominant space, stretched in height across all levels by peripherally tangential and diagonal cuts through all communications within the building. The entrance hall gradually becomes a communication funnel determined on the ground floor by an elongated ramp (achieving the effect of grandstands in the function of using the multi-purpose space); the entire interior hall is toned down with warm yellow, orange and pink colors, vibrant dynamic communication solutions with elongated, cylindrical lamps hanging from above. It pulsates towards

Kodirano znakovlje, izgubljeno u limenoj fasadi, ponosno stoji kao umalo arhaični označitelj koji podcrtava svrhu, važnost i vrijednost primarnog obrazovanja

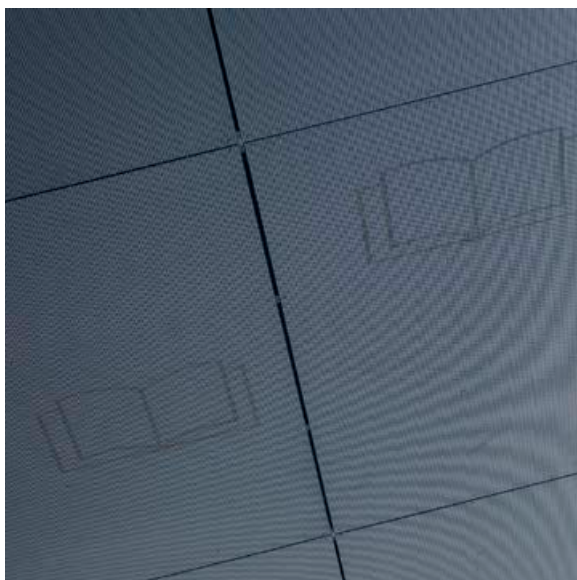
Coded symbols lost on the sheet metal façade stand proudly as an almost archaic designator underlying the purpose, importance and value of the mandatory education

kao izuzetan vizualni atraktor, interakcijski sukus škole. Tim vidljivim interijerom škole dominiraju obojani poprečni komunikacijski stubišni putevi koji skraćuju putanje kretanja po galerijama, odnosno premještanja učenika razredne nastave, pružajući impresivne dijagonalne vizualne interakcije s gotovo svim kutovima interijera hola, dok je duža kontinuirana neprekidna komunikacija postignuta rampom razvijenom uokolo centralnog prostora. Sami razredi namjerno su izmaknuti, uvučeni od svih ovih komunikacija, postižući tako potrebnu izoliranost mjesta za učenje i koncentraciju. Projektantske odluke svjetlosnog podizanja središnjeg dijela, osim dominantno providne fasade prema trgu, postignute su ostakljenim usjecima u fasadi iz kojih pogledi sežu do jezera Jarun te zenitalnim osvjetljenjem. Nijansirane fotografije, a i direktan posjet školi u predvečerje, mogu biti varljive po pitanju percepcije boje fasade same zgrade, koja na prvu loptu djeluje kao moćno, crno, novo arhitektonsko zdanje u kvartu, daljnji rođak Dartha Vadera. Ali, škola na Vrbanima nije crna kuća; odjevena je u modre aluminijske ploče perforiranog lima. Taj promišljen i formalno suzdržan modri arhitektonski ansambl, stilski doraden te prema vani odlučno monokromatski obojen, odgovor je na hektični kolorit, šarenilo i nesklad okruženja fasada stambenih zgrada između kojih je jukstapozicioniran. Veliki, tamni, suvremeni mehanizam za znanje i odrastanje glasno umiruje to okolno šarenilo, prema vani je odmjereno i strog, dominira okruženjem točno onoliko koliko bi jedna edukacijska ustanova trebala, a koloristički oživljava i interaktivno progovara tek iz interijera. Za razliku od brojnih škola koje se introvertirano kriju od kvarta kojem pripadaju, škola

the exterior as visually an exceptionally attractive feature, as the interactive core of the school. This visible interior of the school is dominated by colored transverse communicational stairways that shorten movement on the galleries, that is, the relocation of pupils to different classrooms, offering impressive diagonal visual interactions with almost every corner of the hall's interior, while the longer, continual communication was achieved by the ramp around the central space. The classrooms themselves are deliberately distanced, that is, retracted from all other communications, thus achieving necessary isolation for learning and concentration. The designer's decisions to use light to elevate the central part, except the dominantly transparent façade towards the square, was achieved by small glass openings in the façade to offer views to the Lake Jarun and by zenithal lightning. Photos with light sensitive cameras as well as visits to the school at dusk may be deceiving when it comes to the perception of the façade



color. At first glance the building seems like a powerful, new black architectural work, a distant relative to Darth Vader. But the school in Vrbani is not a black house: it is coated with blue aluminum plates of perforated sheet metal. This well-designed and formally detached blue architectural ensemble, stylistically developed and decisively monochromatic from the outside, is juxtaposed, as a response, with the hectic multi-coloring and misbalance of the neighboring housing block façades. A large, dark, contemporary mechanism for knowledge and growing up markedly reduces this multi-color surrounding; it is moderate and strong, and dominates the



na Vrbanima svjesno odabire put potencirane interaktivnosti s pravom nametnute kvartovske važnosti. Ona tangira široki trg koji spaja dvije zone naselja, generira fluktuaciju i postaje neizbježan svjetionik znanja usred tog kvartovskog pješačkog polja. Odašiljući informaciju i popularizirajući edukaciju, vjerno ilustrira svrhovitost projektiranja edukacijskih ustanova. Ako su dječja igrališta *protetika društva*, kako odrješito ističe legendarni arhiguru Herman Hertzberger, onda projektiranje osnovnih škola možemo gledati kao poželjnu protetiku arhitektonske struke, protetiku vremena u kojem živimo. U doba kada djeci svjesno, prostorno i sigurnosno striktno definiramo prostor kojim se mogu/smiju kretati (konstantno ga smanjujući), onaj uvijek ograničavajući (ali precizno određen) standard *kvadrature po djetetu* pri projektiranju edukacijskih ustanova postaje primamljiv i spasonosan te osigurava da u obrazovnom sustavu i arhitekturi škola djeca još uvijek dobivaju obilje kvadrata, prostorni luksuz, koji se u preostalom javnom prostoru, ogradom definiranim parkićima, kavezima za igru, igralištima i privatiziranim igraonicama, minimalizira i gubi. Repeticijom knjige i lopte autori škole na Vrbanima stanovnicima kvarta i slučajnim prolaznicima jasno su poručili što ova zgrada nudi. Znanje i igru. Znati se zaigrati i zaigrati naselje arhitekturom postala je projektantska odrednica arhitekata škole koji ponavljanjem, majkom onog istog znanja, utvrđuju da kao arhitekti smijemo biti zaigrani i (po)služiti djeci kao njihovi pokretači prostora, igre i razvoja.

environment exactly as much as an educational institution should, but it becomes abundant in color and interactive only in its interior. As opposed to numerous *introverted* schools *hiding* from their neighborhood, the school in Vrbanima consciously chooses the path of potential interactivity based on its rightfully imposed importance in the neighborhood. It merely touches the wide square that connect the two zones of the quarter, generating fluctuation and becoming an unavoidable lighthouse of knowledge in the middle of this pedestrian zone. By sending information and making education popular, the school faithfully illustrates the purpose of designing educational institutions. If children's playgrounds are the *prosthetics of the society*, as the legendary architect guru Herman Hertzberger said, then the design of primary schools may be seen as a necessary prosthetics of the architectural profession, the prosthetics of our time. In times when we consciously define strict parameters of safeness and spatiality of the space where our children may/are allowed to move (constantly reducing it), that continuously limiting (but precisely delimited) standard of the *square meters per child* in designing educational institutions becomes an attractive and escapist phenomenon. It ensures that children get many square meters in the educational system and in architecture, which is a spatial luxury that has been minimized and lost in the rest of public spaces where there are parks defined by fences, cages for playing, playgrounds and privatized playhouses. By repeating the motif of the book and ball, the designers of the school in Vrbanima have sent a clear message to the local inhabitants and occasional passers-by, about what this building offers: knowledge and game. To know how to play and to use architecture in a playful manner in urban zone design has become the main point of reference for the designers of the school, who have used repetition, the mother of all knowledge, to show that as architects, we are allowed to be playful and to serve children as their catalysts of space, play and development.

