

DUBRAVKA SEKULIĆ je arhitektica koja se u svojim istraživanjima najviše bavi preobražajima savremenih gradova, na razmeđu proizvodnje prostora, zakona i ekonomije. Dubravka je trenutno na doktorskim studijama na Institutu za istoriju i teoriju arhitekture, ETH Zürich, Švajcarska. Radni naslov njene doktorske disertacije je „Constructing Nonalignment: The Work of Yugoslav Construction Companies in the Third World 1961–1989“ (Konstruisanje nesvrstanosti: radovi jugoslovenskih građevinskih preduzeća po Trećem svetu, 1961–1989). Njene knjige *Glottz nicht so romantisch! On Extralegal Space in Belgrade* (Ne bulji tako romantično! O vanzakonskom prostoru Beograda) i *Surfing the Black: Yugoslav Black Wave Cinema and Its Transgressive Moments* (Na talasu crnog: jugoslovenski film crnog talasa i njegovi transgresivni trenuci), koju je priredila zajedno sa Galom Kirnom i Žigom Testenom, objavljene su u izdanju izdavačke kuće Jan van Eyck 2012 godine. Njena istraživačka izložba *Tri tačke oslonca: Zoran Bojović* koju je priredila u Muzeju savremene umetnosti u Beogradu 2013. godine, kao i za njen doktorat, Dubravka je dobitnica više priznanja i stipendija. Između ostalog, radila je pri Post-master istraživačkoj laboratoriji „In Search for Common Ground“ (U potrazi za zajedničkim) na Kraljevskom institutu umetnosti u Stokholmu, na Akademiji Jan van Eyck u Mastrihtu, kao i na Akademiji Schloss Solitude u Štutgartu. Redovno izlaže i predaje o svojim istraživanjima širom Evrope.

DUBRAVKA SEKULIĆ is an architect who focuses in her research on transformations of contemporary cities, at the nexus between the production of space, laws, and economy. She is currently pursuing a doctorate at the Institute for History and Theory of Architecture, ETH Zürich, Switzerland. The working title of her doctoral dissertation is “Constructing Nonalignment: The Work of Yugoslav Construction Companies in the Third World 1961–1989”. In 2012 Jan van Eyck published her books *Glottz nicht so romantisch! On Extralegal Space in Belgrade* and *Surfing the Black: Yugoslav Black Wave Cinema and Its Transgressive Moments*, a volume co-edited with Gal Kirn and Žiga Testen. Her research exhibition *Three Points of Support: Zoran Bojović, the Architect*, which she curated at the Museum of Contemporary Art in Belgrade in 2012, spawned an eponymous book in 2013 and laid the groundwork for her PhD project. Dubravka has won a number of awards and scholarships. Among others, she has worked at the Post-master Research Lab “In Search for Common Ground” at the Royal Institute of Art, Stockholm, the Jan van Eyck Academy, Maastricht, and the Akademie Schloss Solitude, Stuttgart. She regularly exhibits and lectures on her research throughout Europe.

SOME THOUGHTS ON HOUSING

NEKE MISLI O STANOVANJU

DUBRAVKA SEKULIĆ

*Zakon o finansiranju stambene izgradnje,
Službeni glasnik SRS 4/1986
Član 1
Organizacije udruženog rada i druge samoupravne organizacije
i zajednice i društvena zajednica u celini, na osnovima
solidarnosti i uzajamnosti, preduzimaju mere i stvaraju
mogućnosti da svaki čovek ostvari svoju potrebu za stanom,
kao i bitnim uslovima socijalne sigurnosti.*

Kada je reč o prostoru, kritičari često etiketiraju masovno stanovanje koje je izgradila socijalna država kao jednolično, uniformisano, otuđujuće... Iritantno je što oni ne vide nikakvo isklupljenje u svom tom stambenom prostoru koje je društvo izgradilo sa uverenjem da je stambeni prostor pravo a ne roba, sličnom. Krećući se od Zapada ka Istoku, superblokovi, koji su po prvi put doneli tekuću vodu svim klasama stanovništva, često se vide kao uprostorenje „totalitarnih“ režima. Jugoslavija je negde između. Iako su sada privatizovane, zgrade koje je društvo sebi izgradilo koristeći dobit društvenih, samoupravnih preduzeća i sledeći paradigmu „prava na stambeni prostor“ i dalje čine osnovu stanovanja u većini gradova sedam zemalja koje su nastale kada se Jugoslavija raspala, a njihov kvalitet se često hvali. Da bi se u potpunosti ocenila zamisao koju su doneli ovi masovni stambeni projekti – da je obezbeđivanje stambenog prostora zadatak koji društvo treba da preuzme na sebe, a ne da odlučivanje ko može imati dom a ko ne prepušta na milost i nemilost tržištu – neophodno je ponovo oceniti prostorne proizvode u kojima je ta zamisao bila ostvarena. Umesto simbola otuđenja, sagledajmo te prostore u nestajanju kao svetkovinu snage solidarnosti i nadahnuće za budućnost, danas, kada se stambeni prostor još jednom mora otimati iz čvrstog zagrljaja visokoprofitnih tržišta koja zaraduju na monetizaciji osnovne ljudske potrebe za skloništem.

Crteži na stranicama koje slede nastali su na osnovu solitera društvenih stanova podignutih u Zagrebu od pedesetih do osamdesetih godina prošlog veka.

*Financing of Housing Construction Act,
Official Gazette of the Socialist Republic of Serbia 4/1986
Article 1*

On the grounds of solidarity and reciprocity, organizations of associated labour and other self-managed organizations and communities, as well as society at large, must take action and create opportunities for everyone to satisfy their need for housing, as well as fundamental requirements for social security.

When it comes to space, the critics often label the mass housing produced by the welfare state as drab, uniform, alienating... Annoyingly, they see no redemptive quality in all that housing that society built with the idea that housing is a right and not a commodity, basing their judgements instead on their impressions of the façades and the like. As we move from the West to the East, the superblocks that for the first time brought indoor plumbing to all classes of the population are often seen as the spatialization of “totalitarian” regimes. Yugoslavia is somewhere in between. Although now privatized, the buildings that society built for itself, using the surplus of state-owned, self-managed companies and following the “right to housing” paradigm, continue to be the housing staple of most cities in the seven countries that emerged when Yugoslavia fell apart, and are often praised for their quality. In order to appreciate fully the idea that these mass-housing projects introduced for the first time – that housing is a task that society should take upon itself rather than leaving it to the vicissitudes of the market to determine who can have a spatial products wherein the idea was realized. Instead of a symbol of alienation, let us see in those disappearing spaces a celebration of the power of solidarity and an inspiration for the future, today, when housing, yet again, must be wrestled from the tight grip of high-yielding markets profiting from the monetization of the basic human need for shelter.

The drawings in the pages that follow are based on the social high rises built in Zagreb between the 1950s and the 1980s.



