

Exhibition: **MAKSIMIR STADIUM**

**SPORTS ARCHITECTURE
BY VLADIMIR TURINA**

Zagreb
City
Museum

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MAKSIMIR STADIUM

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BY VLADIMIR TURINA

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Zagreb City Museum

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MAKSIMIR STADIUM

SPORTS

ARCHITECTURE

BY VLADIMIR

TURINA

Zagreb Airport at Pleso, 20 October 1962, at 7 p.m. They are disembarking the aircraft, Neutra (...), reading from a small note he immediately asks to see the city, THE STADIUM, (...) Maksimir. It is already dark. The outlines of the STADIUM can hardly be discerned.

A. ALBINI, 1962.



WEST STAND

Besides, the stadium at Maksimir with its West Stand (...)

– this truly is a story about an INVENTION which in the given moment should be brought to light, and it remains ETERNAL

B. MAGAŠ, 1997.

In terms of design, it was located between two playgrounds and the idea of a “two-faced stand”, a two-sided auditorium, was born, and Turina executed it perfectly, it was his own finding.

B. KINCL

East Stand (...) The solution itself represents a great rarity in the world, because the factors that led to it were exceptionally set.

V. TURINA



EAST STAND

Not every city is in possession of this kind of a SETTING and such settings should be used for building sports facilities which are not subject only to business interests. V. TURINA, 1960B

The FINANCES required for the realisation of the stadium building also posed serious problems, so all of this together often created insurmountable obstacles. The designers believe that they came out of all the difficulties with relatively positive results, which is evident from the publications dedicated to this building in Croatia and abroad. V. TURINA, 1960B



EAST STAND

There is no architecture without POWER. And power can be obtained only through fantastic SIMPLICITY – purity (just like in life), and that is the hardest thing to achieve. POWER is important in reading architecture, my first impression is the feeling. E. PERNAR,

TURINA'S STUDENT

A HUMAN BEING – SPACE, in which I would like to dwell, not architectural craze, what is fashionable today. B. MAGAŠ



VIEW AT THE NORTH STAND

Maksimir Stadium is an exceptional example of sports architecture because it is situated on a relatively narrow plot along Maksimirska Cesta, it opens up to an extraordinary view of Maksimir Park and Nature Park Medvednica in the distance, and judging from the complex and its details, it exhibits high quality of design.

The architectural legacy of one of the most influential Croatian architects, Vladimir Turina, creator of *Maksimir Stadium* (1946 - 1964), still represents a pillar of society and is an inspiration to people because his language of architecture is understandable, true, simple, emotional and powerful, and is as such a part of the Zagreb City Museum treasures. Professor Turina saw architecture decades in advance. Immediately after the Second World War, he devoted himself intensively to the theme of sports architecture, especially stadium and swimming pool design. After becoming a highly reputed architect worldwide, he was recognized as an expert in the field of sports architecture and was asked to develop the conceptual design for the Olympic Stadium in Tehran with a capacity of 120,000 (1967-1968), while his principal projects (*Maksimir Stadium*) were presented and published in both Croatian and foreign journals, as independent publications, and in the catalogues of Olympic and international exhibitions of sports architecture. Furthermore, he won numerous awards and recognitions in this area of study in Croatia and abroad. As a professor of architectural design, he raised generations of students at what was at the time the only school of architecture in the country, the Faculty of Architecture, University of Zagreb.

The aim of the exhibition is to provide a historical cross-section, to contextualise and emphasize the importance of the *Stadium* and the surrounding area as an inspiring environment, to affirm it as the source of sports in Zagreb, affirm its architecture and urbanism, the connection with the club, the fans, the people, the city and Maksimir Park [for example, the management

of FC Barcelona points out: “what constitutes the value and uniqueness of Barca’s real estate is precisely its location”, *Camp Nou*].

Stadiums and their “spatial enormity” entail common, urban identity, emotional factors - the mythical Maksimir (memory of the place - the spirituality of the phenomenon). **GNK Dinamo** is a sports symbol of Zagreb, but also much more than that, because football is a universal value in the world today. **Dinamo is a record holder in the history of the World Cup finals in terms of the number of its former and active players.**

The exhibition is the result of many years of scholarly research (based on the author’s doctoral thesis, taking into account the scientific contributions of her associates and colleagues in the field of sports architecture, and beyond), and its content gradually created its final appearance and atmosphere. Since *Maksimir Stadium* is not only an architectural complex, but also a dynamic space for work, sports competitions, supporters, socializing, musical spectacles, the exhibition material is broader in content and production, it is scientifically interpreted, and at the same time does not aim to be conventional, but dynamic and fun.

As is evident from the title of the exhibition, the two main themes are closely connected: Maksimir Stadium in history and today, with an emphasis on the projects by architect Vladimir Turina, and especially his sports architecture projects. Through several sub-themes, the individual sections of the two main themes are placed in spatial and temporal contexts.

The exhibition consists of two groups of items: original drawings, photographs and publications of the planning and construction stages of Maksimir Stadium (1945-1969) and other buildings which belong to sports architecture designed by Vladimir Turina (1941-1968), with the addition of various other items that explain the material. Those are the items which

belonged to Prof. Turina, such as GNK Dinamo trophies, plastic seats from the stands, pieces of turf, free kick mannequins, projections of possible fixtures, posters and catalogues of two big concerts, by David Bowie and U2....

Models of the cross-sections of the West and East stands were made especially for the exhibition, and a model of the entire stadium was borrowed from the Faculty of Architecture for the occasion. The small statue of baby Jesus is here to remind us of Antunovac Convent, which has since 1947 been home the Institute for Mentally Handicapped Children (originally an orphanage for "abandoned and neglected children, for the poor and the sick", managed by the Sisters Servants of the Holy Child Jesus), located right at the site of the foundations of the West Stand, until it was demolished, and the Sisters moved to Nova Ves. It is interesting to see the project of the Central Stadium (1945/1946), which was planned for the central part of today's entire sports complex at Svetice. We can recognize the gentle line of the stands of Turina's *Olympic Stadium Banjica*, Belgrade (1st prize, unrealised, 1947) in the *City Stadium* in Poljud by Boris Magaš, Turin's assistant and associate on several projects, including the East Stand of the Maksimir Stadium. The exhibition setup provides each displayed item with appropriate space and place, and the words also represent a construction layer of space and are a segment equal to the rest of the material. The imitation of the **TUNNEL** through which the team enter the football field (Stadium's South Stand), accompanied by original score from the film *The Warriors* (1979, Walter Hill), used as Dinamo's anthem, is an important element of the exhibition which corresponds to the "entrance procession" to the exhibition. Furthermore, there are the **murals (graffiti)**, which we can also observe, and which are part of the urban design of the city, and also much more than that: **"YOU MAKE ME HAPPY WHEN LIFE IS SAD"** (K. Vojnović 28). One of the recent Bad Blue Boys murals is dedicated to the town of **VUKOVAR** (underpass at Čulinečka Street, Dubrava).



I am under the impression that some kind of lethargy has gripped architecture and that we find ourselves in a vicious circle of a STRICTLY BUSINESS SPHERE OF PROBLEMS. (...) There are no groups which strive for some GOALS. (...), there is no discussion about the PRINCIPLES.

Personally, I am against the morbid-cultural evaluation of some specific situations which are quite common here in Zagreb and which

indicate a lack of pace and sense for the dynamics of our time and our possibilities.

ARCHITECTURAL FANTASIES AND PROFIT ARE INTERTWINED. *A spatial connection between the old and the new is sought after. (...) There is good architecture in some places, there are good ideas (...) but all of that is somehow lost in the fog of misunderstanding. The same is happening all over the world*

TURINA, 1963C



WEST STAND

Public buildings should always be the result of intense public competition between architects of various beliefs, qualified for the job. (...), beyond the reach of unprofessional, narrow and strictly individual beliefs. (...), devoid of dilettantism and provincialism. It always seems to me, again and again, that I speak in vain, and architecture in fact costs so much MONEY.

TURINA, 1961E.

By "GOOD ARCHITECTURE" I mean a synthetic approach to all problems and their binding into a solid community. By 'good architecture' I do not mean forced monumentality, PERSONAL CREATIVE ARROGANCE AND SICK COMMERCIAL AMBITION! The architecture of the new age should represent unity and be a unique set of values in technical and spatially-artistic sense, the values which themselves contain HEALTHY ECONOMIC FOUNDATIONS, (...). Although the above interpretation of this issue sounds more like utopia than the truth, we should continuously work on spreading information in this regard.

V. TURINA, 1957C



CONSTRUCTION OF THE WEST STAND

ORIGINAL STANDS FROM MAKSIMIR STADIUM [WEST, EAST] / VLADIMIR TURINA'S ARCHITECTURAL VISION



EAST STAND

THE WEST STAND [1953 – 1955]

a combination of a strong original approach and the zeitgeist / inventiveness is manifested through the use of strong pillars which emphasize the character of the materials and the large-scale skeletal structure / the forms and reinforcement possess aesthetic quality / the space is built with proportion, rhythm, depth, light (and their relationships), which are timeless and guarantee durability / the construction and location of the changing rooms is a mass which penetrates the space of the stands [“the passage” depicted in Turina’s masterly sketches from 1946 was realised much later and in a slightly different form] / the roof supporting element(s), such constructive forms are unique

[NORTH STAND - arched, slightly sloping, has retained the character of a low building situated in the park of the arena, focusing on the views of Maksimir Park, which penetrate into the stadium structure]

THE EAST STAND [1960 – 1964]

the “prototype”, inventiveness is manifested in two ways:

design-bilateral stand (two-sided) for the auxiliary and the main pitch with a planned but unrealised garage in the sub-stand space / a stand with two faces, a “combination stand”, V. Turina constructively-anticipated mixed construction of concrete and steel which is most used and present in stadium architecture today / a slab - discs set on steel pillars

structural strains (articulation of mathematical expression) are transformed into architectural design, which relies on strain diagrams -

DYNAMIC EQUILIBRIUM

In many of his texts, Turina warns of the complexity and specificity of the plot, and these urban conditions prevented the construction of a closed oval shape, which with its “volume, would further burden the northern traffic artery”.

The planners believed that this sports edifice was finished after the construction of the East Stand was completed, and that precisely the airiness achieved with the tangent stands, instead of the usual elliptical “cauldrons”, is the Stadium’s best quality.

Maksimir Stadium’s West and East stands, in terms of managing statics, are an engineering success, impressive architecture, so from the spectators’ perspective, they still evoke respect.

Contrary to the scenography, the emphasized representativeness, the compositional cloning of the then and the now stadiums, powerful in its expression, the architecture itself works, and beneath lives a timeless body.

THE SOUTH STAND [1964 - 1969]

Božidar Tušek, designer / although it formally tried to get closer to the West Stand, it lacks the architectural power that is manifested through design and strength of constructivism, but given today’s active, representative and strong infrastructural role of Dinamo’s first team (and visiting teams), it is a fundamental part of the stadium.

New stadiums as high-tech machines, focused on the perfection and fascinating expression, raise the important question of whether they were built for eternity. Of course not. FIFA estimates that in thirty years they will become outdated configurations T. BEŠLIĆ

“iconic signs”, “a multitude of architectural outcries, wanting to exceed one another”, Bruno Zevi, on the occasion of “Expo 58” critique

(IN: GALJER, 2009)

OUR STADIUM IS UNIQUE, AND THEREFORE MUCH MORE SPECIAL THAN OTHERS.

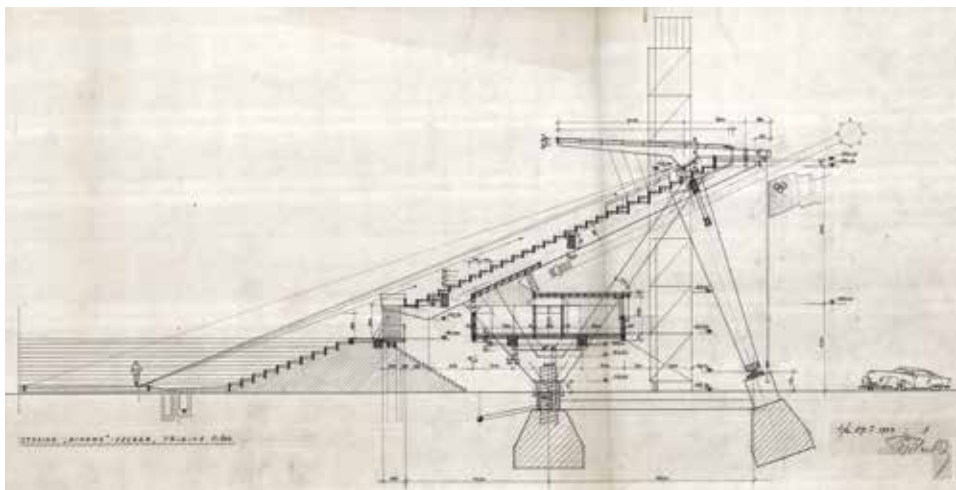
MARKO, A SECURITY GUARD
AT THE STADIUM

Turina’s last request, due to his architectural conscience, is that he cannot accept the enclosing of the south by building a stand. He is powerless and refuses further cooperation

NIKŠIĆ, R. 1968.



WEST STAND



CURRENT CONDITION OF MAKSIMIR STADIUM

*/ WELCOME TO MAKSIMIR STADIUM -
HOME OF GNK DINAMO*



There are no problems in architecture (there is only problematic architecture), there are none if we know how to resolve issues - and the architect Turina knows that.

(***, 1957B)

UEFA and FIFA told us that a stadium with a capacity of 55,000 – 60,000 should be built for the final match of the Champions League. Due to the insufficient funds, there had to be as many stages as possible, but each had to be a separate financial and functional unit, which means that while under construction, the stadium must be constantly in operation. We never made it to the second phase.

B. KINCL, 2020.

It is quite natural that the new time sets new standards and desires - functional, technological, utilitarian. There are issues with the financing of sports facilities because the capacity of the stadium must be increased, and at the same time it must be adapted to new rules of the world football organizations (FIFA, UEFA). Stadiums are in a process of change due to the new dynamics of the game. In designing (new buildings) or reconstruction / revitalization of sports facilities, the initial criteria are financial interests (poly-functional / multifunctional facilities enable the dynamics of stadium life regardless of its primary function), security (terrorism - screening, corridors for special forces between spectators and playgrounds, inter-zones, which we did not have before), as well as speed and evacuation routes (in traffic) - standards which every stadium has to meet if it wants to be a venue for international competitions.

Thirty years after the construction of the South Stand, in the late 1990s, several architects offered their proposals for a possible reconstruction of Maksimir Stadium, upon the invitation of the city council and the club. The accepted proposal was the one made by architects Branko Kincl and Nikola Filipović, who in 1998 prepared the preliminary design of the entire stadium and project documentation for the North Stand, including its business and trade facilities. Reconstruction of Maksimir Stadium into a football stadium began under the leadership of architect Branko Kincl as the head of planning.

The Stadium was conceived as a **multifunctional building for sports/business/trade purposes**, which would due to its versatile purpose be continuously in function. The reconstruction of the stadium was divided into six phases for reasons related to financing, construction and organization. **The plan was to cover the stadium with a system of roof surfaces above the stands and a double movable roof above the playground.**

The construction began in 1998; the **North Stand** and the **West, East and South** terracing were demolished. The **West Stand** was renovated and upgraded in such a way that the lower, Turina's stand, remained visible and recognisable, so the old-new relationship remained evident from the east, south and west sides. The new **West Stand** now had twenty entrance gates, with a total capacity of about 12,000.

A completely new two-part **North Stand** was built to cater for about **10,000** spectators, with a shopping centre and offices intended for sports federations and associations, which unfortunately did not come to life, and which could **financially support** the Stadium and the club in the long run. **Today**, only one space is in function: "Šakački klub Dinamo". The facade is made of terracotta as a reminder of the original tartan running track, while the glass envelope allows the connection with vegetation, the forest, having in mind that the North Stand has its back turned to Maksimirska cesta.

The **East Stand** has been preserved in its original form [at the time the proposition was that, due to the norms and stricter UEFA regulations, a large horizontal beam of over 2 m high should be constructed to deal with a horizontal force, such as earthquake, which unfortunately did take place on 22 March, 2020].



NORTH STAND

As opposed to the original highly aesthetic conception of the stadium (following world events), which at the time of construction met the criteria of what was then considered a modern sports facility, the situation today is significantly different. Since the end of the 20th century, there have been numerous studies on the reconstruction of the stadium, so far only partially performed. **Despite some constructional interventions, Turina's approach to the "open landscape arena" has not yet been completely compromised.**

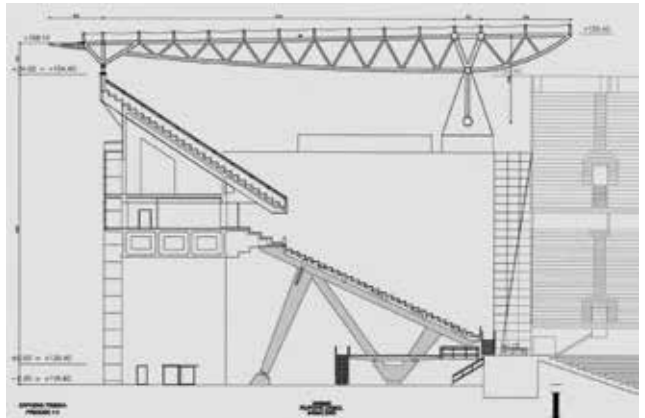
The West Stand: the intention was for it to be presented to pedestrians' perceptions, that it created a kind of bridge, supported by two cores (staircases), and between them a free span of about 40 m, so Turina's old stand would fit into the new architecture as part of its interior, and that it is differentiated (different) from the new structure [you have to dilate the new building from the old one, which leads its own way of life (temperatures, subsidence, stretching, etc.). B. KINCL

That man's cavalry was terrible ... To raise the dramaturgy of the exhibition to a level that has moral value. He was not understood; he was ahead of his time. For Turina, architecture had not only material value, but spiritual too, his transcendence ten times more powerful than that of an average architect. Architecture was not a material event, but an emotional one. To him, architecture came first. We are taking it out on Turina's remains. Turina is an architectural boulder because he lost a lot in life - step one is 1987, and step two is me 1998/2002/3. The Stadium Exhibition - to show diversity on the basis of temporality

B. KINCL, 2020.



WEST STAND



After performing a detailed strategic analysis of the current condition and scope of the investment, the original stands in the west and east, which are an integral part of the whole, should be preserved during earthquake remediation and further works on the revitalization of the stadium so as to prevent future degradation, with the aim of defining the original qualities of valuable cultural heritage. Without having an imperative approach, it is important to point out that it does not make sense to demolish a functional stadium in which large financial resources have so far been invested. Even if a more radical intervention is made, it would be important to preserve the segments of its original condition. Clearly, such decisions should be preceded by a complex cost benefit analysis ("cost benefit") concerning the possibility of long-term sustainability.

Football has always fuelled passions. Both the game itself and the events outside of it. After the standardization of the playing field, the development and expansion of the space around it is gaining impressive proportions, whether it is changing rooms, storage rooms or administration and spectator spaces. From the group of people standing around the playground to the magnificent covered stands as monumental structures of iconic importance for individual city districts, but also entire cities. That is why it is not surprising that the citizens of Lisbon call their own Stadium of Light (Estadio de Luz, 2003) A Cathedral, just as the residents of Manchester in an inscription at Old Trafford (Manchester United F.C., reconstruction, partial extension of the old stadium) refer to their stadium as The Theatre of Dreams. T. BEŠLIĆ

Croatia comes second in the world: BE PROUD

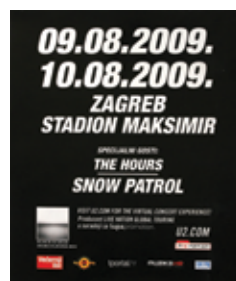
THIS IS WHY I'M ALIVE

S. VUKADIN BEFORE THE CROATIAN NATIONAL TEAM VATRENI PLAYED IN PORTUGAL, 5-9-2020

In addition to primary (economic) factors, this kind of analysis would also have to include secondary factors: location memory and the best solution for it, taking into consideration the product of the relationships with the environment, how it would affect people, benefits for the city, costs of the completion of reconstruction / upgrade, new constructions / demolition, the possibility of conversion into another kind of facility, and others.

MAKSIMIR STADIUM DESERVES TO BE THOUGHT OF SERIOUSLY AND RESPONSIBLY.

For the Reds fans, the most important thing was that Klopp firmly believed in what he was saying. He had a vision, and it was based on mutual respect, on developing family relationships (...). He did not rely on millions of euros, but on millions of sincere smiles. Klopp saw an opportunity where others saw no point. (...) The German expert led Mainz and Borussia Dortmund before signing for Liverpool. He worked miracles in both clubs, (...). Both clubs had, as they do today, that working-class mentality with which common people easily identify. Above all, the anthem of both clubs was the same - "YOU 'LL NEVER WALK ALONE".



NO SURRENDER / Dinamo is a record holder in the history of the World Cup finals in terms of the number of its former and active players. This reached its peak in the fact that in the World Cup finals there were fourteen players on the team who at some point in their careers played for Dinamo, ten of who attended Dinamo's school of football. Therefore, there is no club which, with regard to these two categories, had more of its former or current players in one World Cup Final. Dinamo is still actively present abroad, in the European / global perception of football, which certainly depends on the people who present it abroad.

M. TOMAŠEVIĆ

Today's stadiums should (like airports) become places of collective experience, where all aspects of life can be found in one place. To that we need to add tourism income, cultural events such as GNK Dinamo Museum, spaces for occasional exhibitions, cinemas, music spectacles, without losing the **"PRIMARY RELATIONSHIP SPACE – A HUMAN BEING. OLD SETTINGS. SPONTANEOUS, HARMONIC, HUMAN"**.

V. TURINA, 1963C

Through its relationship with the Sports and Recreation Centre Svetice, the forest, as well as parts of nothingness - emptiness, with a new large swimming pool which is directly connected to the stadium due to its glass enclosure, with all the emotional factors connected to the club and the location, **Maksimir Stadium retained its suggestiveness and the power of space.**



UNDERPASS AT ČULINEČKA STREET, DUBRAVA

MAKSIMIR STADIUM / A HISTORICAL SECTION

Due to the multi-layered phases of its creation, that is, construction, the project is interpretively demanding, and in order to gain insight into the complex, we have to present the chronology:

1945 - 1946 DOM II. J.A. STADIUM AT SVETICE WITH A SPORTS COMPLEX ("CENTRAL STADIUM") [not realised]

designer: V. Turina, collaboration: S. Delfin

location: "in the centre of the entire plot restricted by Maksimirska and Jakićeva roads, Svetice and the extension of Zvonimirova Street" (in the central part of today's entire sports complex Svetice), in: Štulhofer, 2005.

programme: "total arena" project, sports complex project with an athletic stadium at Maksimir / the entire Svetice meadow is to be transformed into a sports and recreational complex with accommodation and a large elliptical stadium comprising a football field, as well as running and bicycle tracks.

capacity: 52,000 - 54,000 / investor: JNA

1946 – 1964 (1969) MAKSIMIR STADIUM [realisation]

V. Turina, E. Erlich (construction and planning), for F. D.

"Akademičar", north, west and east part;

F. Neidhardt, for F. D. "Akademičar", north and west part;

collaboration: B. Magaš (T. Mašek, T. Banfić, B. Žnidarec) for the east part; B. Tušek for the south part

location: located within the complex of the Sports and Recreation Centre Svetice in the east part of the city, in the immediate vicinity, that is, south of the city's largest city Maksimir, on the site of the former HAŠK football field (and the running track, 1912) [corner of Maksimirska and Jakićeva roads]

investor: N. K. Dinamo

programme: construction took place in stages: first, the low circular part ("the field in a horseshoe-shaped bank"), then the stadium with a running track, followed by the East, West and North stands with the accompanying facilities (Turina, 1959a)

STAGES OF CONSTRUCTION [REALISED]

1946 – 1947 planning and execution of the new

F. D. "AKADEMIČAR" STADIUM at Maksimir

programme: the solution is focused on the construction of a football stadium with a running track and stands in the form of a horseshoe in the east, west and south, while open towards the north on Maksimirska cesta / Turina's construction concept for the West Stand was proposed at the time but realised a little later

(1946) **1953 – 1955** construction of the **West Stand**; reconstruction of the running track and the terracing on the bank

1953 – 1954 THE SPORTS COMPLEX AT SVETICE [unrealised]

the project of the sports complex included the entire area of Svetice from the extension of Zvonimirova Street in the south, Svetice Street in the west and Maksimirska and Jakičeva roads in the north, that is, the east / existing sports fields with an already partially built stadium were included in the project / the West Stand had already been constructed, while the construction of the East and North stands was anticipated

1953 – 1955 the construction of the **North Stand**

1956 – 1957 the construction of a representative entrance building, a square with ticket booths in front of the stadium, a sanitary facility in the west, a sound system, an iron fence around the entire field according to Marijan Haberle's plan

1962 "Based on the urban planning decision and the complete expropriation of land and real estate of the Antunovac Convent due to the established public interest, on January 24, 1962 a decision was made to demolish the convent in Maksimir." / On the 100th anniversary of the convent, which was founded in 1917, a memorial plaque was placed on the pillar of the West Stand, where it is still clearly visible today.

1960 – 1964 construction of the two-sided **East Stand** / the stand is situated in the vicinity of the football school [1933., I. Zemljak, F. Bahovec /now GNK Dinamo "Hitrec-Kacian" youth academy] / ticket booths and access roads from Maksimirska and Jakičeva were built on the east side of the Stadium

1964 – 1969 the construction of the **South Stand**

AFTER THE CONSTRUCTION OF ALL FOUR STANDS,

THE STADIUM REACHED THE CAPACITY OF:

WEST STAND	6,709
WEST STAND SEATING	2,788
EAST STAND	12,052
EAST STAND TERRACING	18,000
SOUTH STAND	5,060
SOUTH STAND TERRACING	4,000
NORTH STAND	16,000
TOTAL CAPACITY:	64.609

1970-1975 [the exhibition presents a chronology of works related to this period]

1981 – 1987 RECONSTRUCTION FOR THE UNIVERSIADE

(The World Student Games) [the exhibition presents a chronology of works related to this period, but here we only pointed out that the planner in charge of the ceremonial part of the event's opening was architect Ivan Crnković]

1985 (1998) Maksimir Stadium is seen as a national treasure [an essential part of the cultural heritage with a powerful influence on the creation of local and national identities], "on 25 April 1985 the then Regional Institute for Monument Protection introduced **preventive protection of cultural monuments** / in 1998 there was a new decision regarding preventive protection / in 2000 the Protection Status was *abolished*" (B. Kincl).

A recent article of the Ministry of Culture of the Republic of Croatia entitled "Legal protection of post-war architecture realised in the period from 1945 to 1990 in the Republic of Croatia – a contribution to its evaluation and preservation" does not mention Maksimir Stadium. In the context of the title and the subtitle "**a contribution to the affirmation of the valuable architectural heritage of the second half of the 20th century**", an important warning arose that given its "architectural design of primary value" the stadium used to be protected, and that now the protection should be reactivated into a "permanent protection solution" of the building as a whole [Deranja C., A.; Jelavić L., I., 2016; Galović, K., 2000].

1994 on 13 May the supporters of Dinamo Zagreb, Bad Blue Boys, commissioned a **monument for their fellow supporters killed in the Croatian War of Independence** [west side of the Stadium, main entrance; investor: Bad Blue Boys group, supporters of GNK Dinamo Zagreb; author: Goran Kovač]

RECONSTRUCTION PROJECTS AND A PARTIAL UPGRADE OF MAKSIMIR STADIUM [1997-2002 / 3]

[Faculty of Architecture, University of Zagreb, Department of Architecture, architects: N. Filipović (earlier planning phase) and B. Kincl]

OVERVIEW OF CONSTRUCTION PROCEDURES: 1997-2002 / 2004-2008 / 2011-2019 [realised / unrealised]

1997 – 2000 conceptual study and planning documentation for the **reconstruction of Maksimir Stadium** into a sports and business centre including **the roofing and the sliding roof** (with WS Atkins, Oxford, Great Britain)

1998 – 2001 realisation of the **North** and the upper **West stands** and the adaptation of the lower West Stand

2001 conceptual, main and executive design for the West Stand environment

2001 – 2004 planning documentation for finishing the North and the West stands and their environments

2003 North Stand, construction completion plan

2004 – 2005 conceptual, main and executive design for the West Stand environment

2005 architectural conceptual design with the amended plan

2006 the plan (for the joint bid by Croatia and Hungary to host the 2012 UEFA European Football Championship)

2006 – 2007 Architectural Study for a public-private partnership, option 1

2007 – 2008 Architectural Study for a public-private partnership, option 2

2011 conceptual solution for closing the facade and the **roof of the North and West stands**

2011 – 2019 a stadium with a capacity of 35,000, concept study for the roof of the West Stand according to the plan by architect B. Kincl; other projects for Maksimir Stadium

2016 Maksimir Stadium, the roof of the West and North stands [Institut IGH d.d., conceptual solution: Š. Videčnik; head of planning Berislav Krtalić]

2011 – 2013 renovation of the South Stand: refreshed facade, building (interior), architect Nikola Polak

2009 lawn refurbishment, built-in field heating system [changed for the first time after the U2 concert]

2018 a new hybrid base on the pitch

[combination of 70% natural and 30% artificial grass]

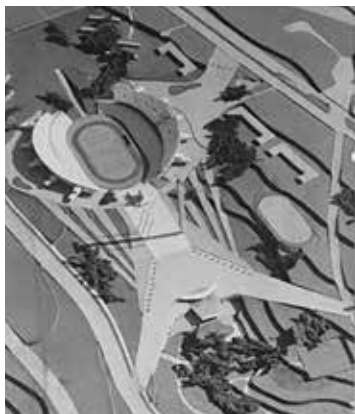
“The Blue Salon”, GNK Dinamo Offices (below the West Stand), architect Nikola Polak

2020 following the expert assessment after the earthquake on March 22, assistant professor Mislav Stepinac and his colleagues from the Faculty of Civil Engineering in Zagreb noticed some damage on the East, West (upper part) and North stands [report highlighted at the exhibition, part of the topic “Today’s condition of Maksimir Stadium”] The users of the stadium look after it on a daily basis regarding all aspects.



1953 – 1954 THE SPORTS COMPLEX AT SVETICE [unrealised]

EXCERPTS FROM THE EXHIBITION / THE PLANNER'S VISION SPORTS ARCHITECTURE BY V. TURINA (1941) – 1945-1968 SELECTED WORKS



OLYMPIC STADIUM – BANJICA, Belgrade
(1 st prize, unrealised, 1947. V. Turina, D. Boltar, F. Neidhardt)

STADIUM F. D. "LOKOMOTIVA", Strojarska cesta

OLYMPIC STADIUM, TEHRAN

RECREATIONAL CENTRE, BANOVIĆI

SPORTS PARK H. S. K. "MARATHON" ON THE SAVA
(SPORTS SWIMMING POOL COMPLEX "MLADOST")

COMBINATION SWIMMING POOL RIJEKA – SUŠAK 1949

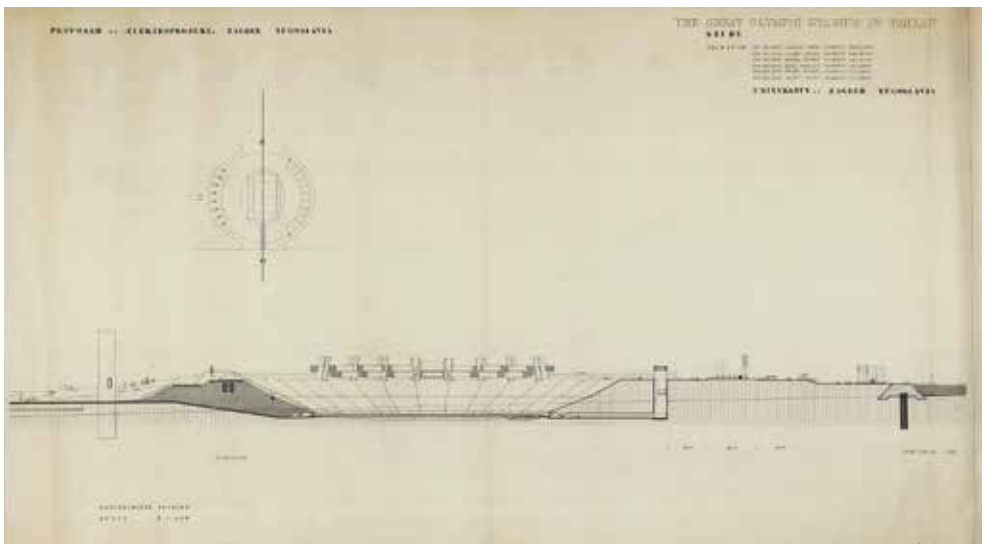
/CENTRE FOR WATER SPORTS/

INDOOR (AND OUTDOOR) SWIMMING POOL, SUŠAK – RIJEKA

INDOOR SWIMMING POOL "MLADOST"

DOM SPORTOVA

SPORTS HALL, SKOPJE



Turina was an inventor of form - Zenica Theatre, stadiums: Belgrade and Tehran. Too much is being written about the Delta, and Turina is much broader

B. KINCL

/ It would be difficult to compete with Turina at that time in Yugoslavia. It is obvious that he wasn't struggling – it was a piece of cake for him, he did it so smoothly. That is Turina, he has no competitors. He possessed a nuclear weapon. He felt at home doing this

E. PERNAR

OLYMPIC STADIUM, TEHRAN

**1967 – 1968 Vladimir Turina; collaboration: Mladen Vodička, Branko Žnidarec, Boris Morsan, Dražen Posavec, Jerko Rošin / conceptual design [for the Olympics, 1972]
capacity: 120,000**

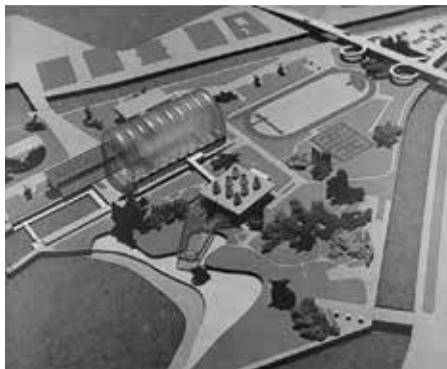
As part of this design, Turina solves the “**architectural and spatial view**”, the “**sculptural framework of ‘SPATIAL DRAMA’ in Tehran**” (V. Turina, 1968b), as evidenced by numerous sketches - perspective depictions of the intense move – a stadium, reinforced concrete rings of the stands in relation with the **landscape** and the valley as “**TOTAL SPACE**”. Powerful rhythmically proportioned **stands** emphasize the idea of open space and airiness.

The basic conceptual criterion of the plan is a **dam** as an attractive spatial element, which is both a **bridge** over the water surface and a connection across the valley. The impressive **stadium shell** is built into the surface of the dam as a **shallow plate** which is “**buried into the ground**”. From the “**crown of the embankment**”, that is, huge empty areas for audience communication, visitors descend into a large depression, “**into an earthly cauldron**” defined with reinforced concrete stands - rings. The connection between the upper and the lower part of the stadium is enabled by ramps and stairs.

COMBINATION SWIMMING POOL RIJEKA – SUŠAK 1949 /CENTRE FOR WATER SPORTS/ 1949 Vladimir Turina; collaboration: Zvonimir Radić, Ninoslav Kučan and Ivan Seifert
the plan

The visionary plan of a combination swimming pool in the area of the Delta, between Rijeka and Sušak, by architect V. Turina, is characterized by the possibility of transforming the space by erecting a **steel auditorium stand** which can be moved on rails from the outdoor pool, through the **circular swimming pool hall**, to the track and field stadium. With small modifications made to the floor construction, the pool hall can be converted into various facilities (a hangar for smaller planes, exhibition and cinema halls, and halls for different sports - boxing, fencing, wrestling, basketball, volleyball).

Secondary functions (laterally) associated with the indoor swimming pool: an elegant building mass of the entrance vestibule and offices (on the west side); directly connected to the main hall of the swimming pool is a **two-storey restaurant**, enhanced with dynamically formed roof cones (overhead lights), whose specific shape is determined by the problems of ventilation, climatic conditions, illumination, creating a visual effect “a window into the warm summer sky”. In his sketches, Turin compares “cones” with the Mexican sombrero as it provides protection from high temperatures.



One may remember to make this shift, but for someone to compose such an action in movement, to place a vertical element in free space, to then softly develop this restaurant with a small distorted cube, it is not a common order, and to make a tenderly protruding terrace so that it all fits together - well, that's what we call a LITTLE GENIUS B. MAGAŠ, 1997B

To build with emptiness does not mean to build. The questions remain: what is emptiness? Lost space? A spatial accent? Far back in the 1950s (...) Turina at the Rijeka delta, (...) they have been trying to build with nothingness. T. ODAK

That is the beauty of Berlin from ten years ago. It was the most contemporary and most avant-garde European city because it had parts of nothingness – emptiness R. KOOLHAS, 1995

This is where Turina created a new architectural attitude. (...) By realising this project, Rijeka would achieve a world class urban, like Sydney with Utzon's opera N. ŠEGVIĆ, 1968

Where will you build it, silly, when Imotski is on the hill? Everything is uphill or downhill there, as little as twenty meters of flat space is nowhere to be found, to which the so-called silly man briefly replied: "At Jelavić dolac" [a sinkhole in the immediate vicinity of Blue Lake with a flat bottom of approximately 50 x 30 meters] N. PRLJ ŠIMIĆ

INDOOR (AND OUTDOOR) SWIMMING POOL, SUŠAK – RIJEKA

1950 tender, motto „PP-00007“, 1st prize
Programme: indoor and outdoor swimming pool
/ Location: Pećine

*The tender was such that it proposed a swimming pool and an indoor pool on the left plateau, close to the tennis courts. Then Turina made offered a solution by lowering it into the hole with the playgrounds, he made a hat, glass facing the sea, and in the back he used the caves. He produced a **SWIMMING POOL WHICH HAD A NATURAL CAVE AS ONE OF ITS SIDES**. In contrast, the glass provided view overlooking the Kvarner Gulf. (B. Magaš, 1997a)*

Stadiums, comparatively in our environment:
GOSPIN DOLAC STADIUM, Imotski, an impressive **ancient** location, a slit in a rock, **rocky scenery** of elemental strength; **STADIUM KANTRIDA**, Rijeka, " a stadium under the rocks" on the site of a former quarry, live **rock** on one side, the **sea** on the other - boundless space, eternal horizon.



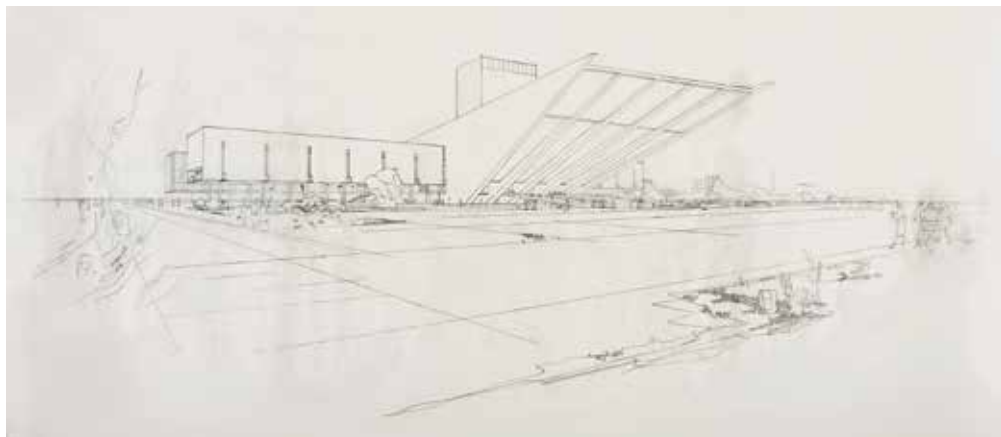
[A PLANNER'S VISION] OF A PUBLIC (AND RESIDENTIAL) BUILDING BY V. TURINA

[a selection]

[**Hotel Plitvice / The Centre for the Protection of Mothers and Children** (Children's Hospital Zagreb) / Residential building, Križanićeva 5-11a / **National Theatre, Zenica / Tomb, V. Turina**]

The vitality and the value of the project for the **Centre for the Protection of Mothers and Children** in Klaićeva Street is contained primarily in its refined, reserved response to the theme of interpolation, scale-wise adapted to the user (children), and the existing context. [1953–1956, V. Turina, E. Erlich, constructor; collaboration with T. Mašek] / the exhibition especially highlights a photo depicting **a mother and a child** as a conceptual starting point for the realization of the children's hospital.

Narodno kazalište, Zenica [1961./1962., V. Turina, B. Magaš] / Turina turned constructional strains into architectonic form (the entrance portico and its slope are the result of constructivist thought), and the power of aesthetic constructivism was emphasised through the use of visible concrete [compare: Oscar Niemeyer, *Museum of Modern Art*, Caracas, 1954/1955]



*I used to write:
"and thus the green
Neretva flows ...
silent, white mosques
still standing there..."*

TURINA, 1967A.

*- we stop, either
anxious or calm in
our emotional range -
before the simplicity
and purity of the
spatial experience*

V. TURINA, 1961C

*Whenever I find
myself growing
grim about the
mouth; whenever
it is a damp, drizzly
November in my soul
(...), and especially
whenever my hypos
get such an upper
hand of me, that it
requires a strong
moral principle (...),
then, I account it high
time to get to SEA as
soon as I can.*

H. MELVILLE, "MOBY DICK", 1851

*My dear friend,
you are a little
more advanced
than everyone else
with regard to your
ideas.... My good
friend Vladimir
Turina, the one
who could give
good advice on
architecture, the
MODULOR could
be a useful tool
to you. Sincerely,
Le Corbusier, 23
February 1950, Paris.*

**THE SEDIMENT OF CONSCIOUSNESS –
ACTIVE MEMORY
ORIGINS – SENTIMENTAL VOYAGES,
INFLUENCES / A MYTHICAL WORLD ORDER
R. KATIČIĆ**



Numerous **SLIDES** Professor Turina used in his lectures speak of his many interests. Apart from capturing contemporary world architectural and urban achievements of exceptional spatial (artistic) expression, old historical cores and ambience, he was especially impressed with the **original indigenous (folk) architecture, setting** - as if he saw something **ORIGINAL** in it.... The karst of the **Dalmatian hinterland**, Biokovo, **Macedonia**, **Mostar** ... Radimlja - **STEĆCI** monuments...**THE SEA** - eternal horizon, absolute space.

Le Corbusier *places the human body at the centre of his observations and builds upon it a scale of ratios - geometric and arithmetic relationships - in a study called Modulor. (...) By handing it over to architects and creators all over the world, he cautiously declares: "Here are the divine relationships which you will use to communicate. However, I will remain on the side, believing that the artist is an instrument with a countless number of strings."* LE MODULOR, 1948, AS PRESENTED THROUGH TURINA'S LECTURE, THE CONTENT OF WHICH WAS PUBLISHED IN ARCHITECTURE IN 1953.



However, let us remind ourselves of the following: *In architecture, the golden ratio, the Greek "module", and the "triangulation" of Gothic builders clearly show that optical keys existed in the past and that they jointly served the teams of old builders*

W. GROPIUS / Let us also mention the depiction of the human body on STEĆCI (Radimlje,) which Turina used to show to his students, along with the Modulor and Le Corbusier's reference to ancient history, Egypt.



Vladimir Turina is the most important Croatian architect of the 20th century, who opened the door to architecture in Croatia. We felt the benefit and we were honoured to have been taught by him. D. RAKIĆ

Poetic visions of the "good" cannot be easily realised. They require extraordinary efforts and - very often - quixotic ambitions. (...), nevertheless behind all this is THE ESSENCE OF EVERYTHING - A HUMAN. HUMAN BEINGS AND THEIR AMBITIONS, THEIR EMOTIONS, ARE THE CRITERION FOR THE VALUE OF EVERY SPACE. IN ARCHITECTURE, OF COURSE V. TURINA, 1963E

Architecture is all we have left - a visible creature of the ancient lives of the Inca, the Maya, Egyptians, ancient Greece and ancient Rome. I will try not to be completely exclusive and narcissistic, forgetting that there are other things: literature, music, that there is Hlebine, biology, mathematics, nuclear physics, stars and roads to them



.... There are many things. THERE IS THE 'COUNTER' AND THE RIGHT CONVICTIONS. THERE IS TRUE AND FALSE. (...) Routine practice of architectural mass, instead of a work of architecture. There is, however, real architecture, which has been a part of our everyday lives since childhood

TURINA, 1963B

MAKSIMIR STADIUM

SPORTS ARCHITECTURE

BY VLADIMIR TURINA

Zagreb City Museum,

Zagreb, 23 December – 28 March 2021

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Tihomir Stančec

Photographs

A Sentimental Journey: Vladimir Turina

Maksimir Stadium throughout history:

Vladimir Turina, Marijan Szabo, Zlatko

Movrin, Šime Radovčić, Josip Vranić,

Milan Pavić, Pavao Cajzek

Maksimir Stadium today, graffiti,

murals: Goran Vranić

Museum photographs: Miljenko Gregl

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