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## EXCELLENT ARCHITECTURE WITHIN THE FRAMEWORK OF POST-2020 ARCHITECTURE POLICIES

### Abstract

*The topic and objectives of the comprehensible and well-designed approach to the development of the new National Guidelines for the Excellence and Culture of Building, as outlined in the ApolitikA document, are exceptionally stimulating for both the profession and the general public. The existing document offers clear guidelines, specified activities and nominated actors. The present legal solutions enable design without appropriate control mechanisms, thus undermining the final result and preservation of authors' architecture. Innovative approaches to the framework and modalities that encourage simpler and more effective action within the architectural profession, as well as the availability of information, educational measures, and programmes for target groups, including a modern approach to learning and the inclusion of new content on architecture, should be ensured.*

### INTRODUCTION

Architecture policies are a part of the efforts of EU countries aimed at – through the implementation of various documents of the same type – identifying frameworks and modalities that might encourage simpler and more effective operations within the architectural profession. The drafting of such documents leads to the improvement of architectural production, and thus of the overall built environment. Almost all of the architecture policies developed and published so far in Europe have similar principal determinants, or rather goals that can be classified according to the following six principles: increasing the quality of the built environment and the awareness of its importance; the principles of sustainable development in a built environment; taking into account people and their needs as the basic benchmark in shaping a settlement; ensuring a healthy, safe and secure environment; fostering innovative technological and technical solutions; encouraging quality architectural and cultural achievements in architectural solutions.<sup>1</sup> One of the universally present topics is architectural excellence, or rather its role in creating the quality of the built environment. Examples of architectural excellence that exist in Croatia are recognised not only domestically, but also in Europe and worldwide. They are an indication of the fact that excellence is a present and lasting quality.

<sup>1</sup> For more on this topic, see *Arhitektonske politike Republike Hrvatske 2013–2020. ApolitikA. Nacionalne smjernice za vrsnoću i kulturu građenja* [Architectural Policies of the Republic of Croatia 2013–2020. ApolitikA. National Guidelines for the Excellence and Culture of Building] (Zagreb: Hrvatska komora arhitekata; Ministarstvo graditeljstva i prostornoga uređenja, 2013).

The opportunity to systematically analyse the set topics and objectives of the comprehensive and well-designed approach to drafting the new architecture policy document, *Apolitika*, was exceptionally stimulating for both the profession and the general public. Within Hrvatska komora arhitekata (the Croatian Chamber of Architects),<sup>2</sup> as well as among prominent protagonists of the architectural scene,<sup>3</sup> notions about the relationship between architecture and politics – the very issue of *Apolitika*, as we will refer to it later – took shape as early as the year 2000.<sup>4</sup>

An initiative was launched, however it took about ten years for it to be adopted by the professional public and in the Guidelines,<sup>5</sup> and subsequently in the document itself. Ministarstvo zaštite okoliša prostornog uređenja i graditeljstva (the Ministry of Environmental Protection, Physical Planning and Construction)<sup>6</sup> has been a member of the European Forum for Architecture Policies (EFAP) since 2006, and until 2016 actively monitored the development and reflexes that such documents have in the countries of the European Union. One of the strategic determinants, which informed not only our architecture policies, but also all the European strategies, was summarised in the Danish Architecture Policies of 2007: “Wherever we are, our physical environment is the setting of our lives. Once it is planned and designed at its best in buildings, developments, cities, gardens, parks, landscapes and infrastructure, architecture gives us all an opportunity to be active, participate and enjoy. In brief: increased quality of life. (...) What we are building today is the cultural heritage of the future. The architecture contributes to the story of who we are and where we are headed.”<sup>7</sup>

The potential that the document entitled *Architectural Policies of the Republic of Croatia 2013–2020, Apolitika, National Guidelines for Excellence and Culture of Building* (2013) had at the time of its adoption was not fully exploited in Croatia; thus the period of implementation, 2013–2020, did not yield the desired results. Furthermore, developing public policies, in our case architectural policies, is

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2 Hrvatska komora arhitekata (the Croatian Chamber of Architects) was established in June 2009 pursuant to the *Zakon o arhitektonskim i inženjerskim poslovima i djelatnostima* [Act on Architectural and Engineering Activities in Physical Planning and Construction], *Narodne novine: službeni list Republike Hrvatske*, no. 152 (2008). It was formed from the department of architects that existed within the earlier Hrvatska komora arhitekata i inženjera u graditeljstvu (the Croatian Chamber of Architects and Engineers in Construction), which operated from 1998 to July 2009.

3 Julije De Luca, “Natuknice o temi ‘Arhitektura i politika’” [Deliberation on the topic ‘Architecture and Politics’], *Vijenac*, no. 162 (2000), accessed June 10, 2020, <http://www.matica.hr/vijenac/162/natuknice-o-temi-arhitektura-i-politika-18134/>.

4 Darko Manestar, “Arhitekti – ljudi bez utjecaja” [Architects – people without influence], *Vijenac*, no. 162 (2000), accessed June 10, 2020, <http://www.matica.hr/vijenac/162/arhitekti-ljudi-bez-utjecaja-18139/>.

5 See also Stjepo Butijer et. al., “Smjernice i kriteriji za arhitektonsku vrsnoću građenja” [Guidelines and Criteria for Architectural Quality of Building] (Zagreb: Ministarstvo zaštite okoliša, prostornog uređenja i graditeljstva, 2011).

6 Today Ministarstvo prostornoga uređenja, graditeljstva i državne imovine (the Ministry of Physical Planning, Construction and State Assets).

7 “A Nation of Architecture, Denmark settings for life and growth, Danish Architectural Policy 2007” (København: Ministry of Culture, 2007), accessed June 2, 2020, [https://www.ace-cae.eu/fileadmin/New\\_Upload/6\\_Architecture\\_in\\_Europe/EU\\_Policy/DK-report.pdf](https://www.ace-cae.eu/fileadmin/New_Upload/6_Architecture_in_Europe/EU_Policy/DK-report.pdf).

a matter of interest not only for the state, but also for local communities,<sup>8</sup> as well as professional and other formal and informal associations. Due to this multiple interest and the principle of creating opportunities, as well as the optimal exploitation of all social and material potentials, economic operators should be considered here as well. Instruments that might exercise an impact on public policies related to architecture are complex and linked to policies from other domains – in this case financial, social and economic, and as well as several other domains that are indirectly involved.<sup>9</sup> All of them ought to be harmonised. Credibility and expertise in conjunction with efficiency should result in greater success in the field of achieving modern European-oriented architecture policies.

## OBJECTIVES

Three main objectives established the direction in which the state and society ought to have acted: the culture of construction as a precondition for the quality of built space; the quality of built space as a basis for the well-being of each individual; and high-quality architecture as an incentive for national development and progress. The document forms a part of official policies, expressing “public interest in the quality of the overall built environment as a catalyst for the sustainable development process, as well as the care of public space and the improvement of space design based on the local specifics of each individual area of Croatia.”<sup>10</sup> The document itself offered clear guidelines, specified the activities and defined the elements – the construction and design of space, while continuing to ensure the architectural quality of the construction, promotion, and stimulation of built space, as well as the application of the principles of sustainable construction. In simpler terms, this means that all citizens are entitled to comfortable environment and high-quality architecture. “The value of the built space represents public interest and is not a result of chance, but created by a direct, conscientious, and coordinated action of architectural and other relevant professions, with a high level of social awareness.”<sup>11</sup> For this to happen, it is necessary to provide an opportunity and incentive for architects to act within their profession, that is to say, to do what they were educated for.<sup>12</sup>

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8 See also “[lok-ap] smjernice za provedbu arhitektonskih politika lokalnih zajednica: Otključajmo zaključano” [[lok-ap] Guidelines for the implementation of Architectural policies of local communities: Let’s unlock lock] (Zagreb: Hrvatska komora arhitekata, 2016), accessed May 22, 2020, [https://www.arhitekti-hka.hr/files/file/vijesti/2017/pdf/lock-ap\\_smjernice%20za%20provedbu%20lokalnih%20a\\_politika.pdf](https://www.arhitekti-hka.hr/files/file/vijesti/2017/pdf/lock-ap_smjernice%20za%20provedbu%20lokalnih%20a_politika.pdf).

9 Ivan Milonja and Andrijana Pozojević “Apolitika i stanovanje: Razgovor s dr. sc. Borkom Bobovec” [Apolitika and Housing: An Interview with Borka Bobovec, PhD], *Presjek*, no. 11 (2014): 85–92.

10 Helena Knifić Schaps and Borka Bobovec, “Apolitika – tijek i rezultati implementacije” [Apolitika – A course and results of implementation], in *Hrvatski graditeljski forum 2014*, ed. Stjepan Lakušić, (Zagreb: Hrvatski savez građevinskih inženjera, 2014), 446–455, translated by Gorka Radočaj.

11 *Ibid.*, 447, translated by Gorka Radočaj.

12 “The realization of an architect’s idea requires money that always exceeds the author’s capabilities. The architect is thus, in relation to the realization of his idea, dependent on another person. This other person is either a politician or someone dependent on politics. This conjunction may not be avoided. It can be done, but then the architect’s name remains only on paper...”, translated by Gorka Radočaj. De Luca, “Natuknice o temi ‘Arhitektura i politika’.”

Modern, postmodern and contemporary architecture architecture was created as part of complex historical-cultural processes that incorporated knowledge and experiential norms into existing cities and built spaces. Architectural works created in the second half of the last century and the first twenty years of this century hardly deserve to be called historical buildings, for which there are established rules of evaluation.<sup>13</sup> To be able to evaluate contemporary architecture and critically address the creative work and influences that each work has in creating spatial relations and affecting the life of each individual, it is necessary to collect, systematise, process and evaluate all available designs and other materials related to the architectural activity.<sup>14</sup> Often, and not only today, the question arises as to how long it may take from the moment of creation to the critical evaluation of a building or a broader urban solution.<sup>15</sup>

It takes exceptional knowledge to combine architectural forms so as to achieve a satisfactory result; this is where the talent and knowledge of each author are highlighted, which ought to be protected in the end. If we set the rules for an adequate valorisation of existing excellence, they can be used to encourage more architects in this direction in order to achieve a higher general level of quality of architectural production, and thus of the built environment. The subject matter here is not focused on high-value architectural achievements implemented in space on a one-by-one basis.<sup>16</sup> Rather, it is aimed at raising the general level of quality of built space, and thereby also the awareness of users regarding the effects that well-designed and well-built-up spaces have on the life and health of residents and users.

The fact that Croatian architects and architecture created in our region are of interest to the world's professional public became evident long ago. Many architects who studied at the Faculty of Architecture of the University of Zagreb, as well as other faculties of architecture in the Socialist Federal Republic of Yugoslavia, are recognised as excellent architects whose achievements have shaped urban structures not only in our country, but also worldwide. The exhibition dedicated to Yugoslav architecture titled *Towards a Concrete Utopia: Architecture in Yugoslavia, 1948–1980* and held at the Museum of Contemporary Art (MoMA) in New York,<sup>17</sup> opened up the possibility of reflecting on the importance of works by established architects and the relationships they created – not only in relation to the built-up spaces, but also the impact it exercised on the development of the society.

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13 Tomislav Premerl, "Predgovor" [Foreword], in Keneth Frampton, *Moderna arhitektura: Kritička povijest* (Zagreb: Globus nakladni zavod, 1992), 7–9.

14 Vladimir Bedenko, "Čitanje grada" [Reading the city], *Čovjek i prostor*, no. 339 (1981): 24–25.

15 Sena Gvozdanić, "VI razgovori o arhitekturi u Otočcu" [6<sup>th</sup> Talks on Architecture in Otočac], *Čovjek i prostor*, no. 119 (1963): 7.

16 The space as a whole needs to be well-shaped. Single excellent buildings alone are not enough. Quality as a whole is necessary, rather than merely specific interventions in urban space.

17 The exhibition *Towards a Concrete Utopia: Architecture in Yugoslavia, 1948–1980*, The Museum of Modern Art, New York, held from July 15, 2018 to January 30, 2019; curators: Martino Stierli and Vladimir Kulić.

Dealing with all of the positives and negatives in contemporary architecture, as well as with the current state of space, triggered by the analysis carried out by architects and art historians, who form a part of the wider architectural stage, can constitute a good starting point for an adequate valorisation; moreover, it can also contribute to the protection of works by established architects, by means of a systematic analysis.<sup>18</sup> The following thought expressed by architecture historian William J. R. Curtis, which fully describes the message of the exhibition, should encourage a constructive discussion regarding the need to protect works by established architects, within the architectural community, professional organizations, and line ministries: “Architecture is trapped in the processes and paradoxes of society, but capable of transforming them into its expression: it operates by parallel but still different rules.”<sup>19</sup>

An answer might be found in initiating an evaluation and creating the criteria and guidelines that would enable a simpler and more uniform evaluation, in addition to offering a publicly available list of works by established architects, which would allow architects and investors involved in projects directly influencing existing urban units to access data on the architects, who could and should be consulted regarding the interventions that are inevitable in the life course of each building. Continuous monitoring and keeping inventory, together with the establishment of a system of awards for the quality of construction and the design of space, which, in addition to professional awards for spatial planners, architects, and landscape architects, should include awards for all of the other participants in the construction process, could be exceptionally stimulating. The fact that new prizes, which are today awarded by Hrvatska komora arhitekata (the Croatian Chamber of Architects) and almost identical to those already accepted within the architectural community and traditionally awarded by Udruženje hrvatskih arhitekata (the Croatian Architects’ Association), have been added has led to inflation with regard to the value of the prize itself. Though the future adoption of the new *Ordinance on the Guidelines and Criteria for the Quality of Construction and Evaluation of Architectural Performance* might yield results on a long-term basis, provided that it is systematically applied, the current draft of legal solutions allows for design without adequate control mechanisms. The final result has therefore been put into question. Moreover, the implementation and control of the obligation to rehabilitate and improve devastated areas by infrastructure or uncontrolled construction, which has by now been legalised, is yet another instrument that has been prescribed but insufficiently implemented, if at all.

At the beginning of 2018, the last public meeting was held to discuss the issues related to the implementation of *Apolitika*.<sup>20</sup> It was stated there that more

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18 Borka Bobovec, “Djela iz fundusa Hrvatskog muzeja arhitekture HAZU predstavljena u MoMA” [Works from the HAZU Croatian Museum of Architecture holdings exhibited at MoMA], *Art Bulletin*, no. 67 (2018): 99–146.

19 William J. R. Curtis, *Modern Architecture Since 1900* (London: Phaidon, 2000), 13.

20 The roundtable entitled *Where is Apolitika today?*, organized by the Hrvatska komora arhitekata (the Croatian Chamber of Architects) and Udruženje hrvatskih arhitekata (the Croatian Architects’ Association), was

than one half of the activities envisaged by the current architecture policies have not been implemented.<sup>21</sup> The meeting was held immediately after the adoption of the *Davos Declaration* in 2018, which was prompted by reflections on high-quality construction culture: “High quality concept *Baukultur* requires striking the right balance between cultural, social, economic, environmental and technical aspects of planning, design, building and adaptive re-use, in the public interest for the common good.”<sup>22</sup> This is extremely important in the context of the protection of works by established architects, given that in the years following the adoption of *Apolitika*, no adequate system was established through which such works of the 20<sup>th</sup> and the 21<sup>st</sup> centuries could have been appropriately evaluated, recorded and protected.

Copyright protection related to architectural work has been regulated by the *Copyright and Related Rights Act* (OG 167/2003). Unfortunately, the preservation of the copyrighted work in its original state has not been prescribed in relation to architecture and excellent achievements. The owner of an architectural work is merely “obliged to inform the author of destruction; (and to) allow the author, at their request, to photograph the work, as well as to hand over a copy of the design of the work. When modifying an architectural work, the interests of its owner ought to be taken into account.”<sup>23</sup> Here the legislator refers to serious reasons related to technical conditions, safety, and health, which are unfortunately often used in order to bypass the author. The law stipulates that in the case of renewal, the architect may not “object to the use of other materials if the ones from which this work was made have shown defects regarding use, if these materials cannot be obtained or can only be obtained with disproportionate difficulty or at disproportionate cost.”<sup>24</sup> The fact that in such cases, provided they are consulted, architect may require from the owner of the building to “put a note about the changes to the architectural work and the time when it was done”<sup>25</sup> along with the author’s name does not

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held on February 8, 2018 at the Hrvatski muzej arhitekture HAZU (HAZU Croatian Museum of Architecture) in Zagreb on the occasion of the fifth anniversary of the adoption of the document *Architectural Policies of the Republic of Croatia 2013–2020. Apolitika. National Guidelines for the Excellence and Culture of Building*.

21 “Više od polovice aktivnosti predviđenih aktualnom arhitektonskom politikom nije provedeno” [More than half of the activities envisaged by the current Architectural policy have not been implemented], *Jutarnji list*, February 9, 2018, accessed June 2, 2020, <https://www.jutarnji.hr/kultura/vise-od-polovice-aktivnosti-predvidenih-aktualnom-arhitektonskom-politikom-nije-provedeno-7017453>.

22 “Konferencija ministara kulture (Davos), Švicarska (2018.); Deklaracija u Davosu 2018” [Conference of Ministers of Culture (Davos), Switzerland (2018); Davos Declaration 2018], accessed June 8, 2020, [https://arhitekti-hka.hr/files/file/vijesti/2018/Deklaracija%20u%20Davosu%202018.\\_za%20web.pdf](https://arhitekti-hka.hr/files/file/vijesti/2018/Deklaracija%20u%20Davosu%202018._za%20web.pdf), translated by Gorka Radočaj. In addition to ministers of culture and heads of delegations from the signatory states to the European Cultural Convention, the Conference of Ministers of Culture held on January 20-21, 2018 in Davos, Switzerland, included observer states of the Council of Europe, as well as representatives of UNESCO, ICCROM, the Council of Europe, the European Commission, the Council of Architects of Europe, the European Council of Spatial Planners, ICOMOS International, and Europa Nostra.

23 “Zakon o autorskom pravu i srodnim pravima” [Copyright and Related Rights Act], *Narodne novine: službeni list Republike Hrvatske*, no. 167 (2003), Article 79, paragraph 4, 5 and 6, accessed June 8, 2020, [https://narodne-novine.nn.hr/clanci/sluzbeni/2003\\_10\\_167\\_2399.html](https://narodne-novine.nn.hr/clanci/sluzbeni/2003_10_167_2399.html), translated by Gorka Radočaj.

24 Ibid.

25 Ibid.

help preserve authors' architecture, but rather the opposite. The penalty for non-compliance with these provisions is considered a violation of the moral right of the author.<sup>26</sup>

## WHERE ARE WE TODAY

Towards the end of 2019, the competent ministry commissioned a public opinion survey on space and architecture<sup>27</sup> regarding the perception of the citizens of Croatia concerning the quality and culture of construction, and their satisfaction with the quality of the space they live in, in order to analyse the existing document and define its impact on the quality of construction and the overall society. Furthermore, this research was intended to become a part of potential guidelines for drafting a new document. The research aimed at obtaining information regarding the satisfaction of residents with their immediate space and environment. An important part of this research concerned the general readiness to be involved in processes related to landscaping, and possible sources of information on architecture and the quality of building.<sup>28</sup>

In principle, the concept of architecture in Croatia is far more associated with the terms 'city' and 'building' than with the terms 'environment' or 'landscape', and even less with the terms 'culture', 'innovation' or 'technology'. Thus architecture implies 'anything that has been built', 'works intended to build a city', a 'construction site', or 'prescribed buildings'. It is almost impossible to hear architecture described as a 'unique work' or an 'author's work'.<sup>29</sup> All of these indicators are of major importance in determining the meaning of *Apolitika* after 2020 in the context of preserving works by established architects, or rather creating a system of directing the wider population towards recognising quality of construction. Research has shown that citizens are relatively satisfied with various aspects of the space they live in, and that the general belief is that their basic needs have been fulfilled in the context of their narrow housing estate. They are aware of the importance of architects through the contribution of the profession to quality and in shaping spatial relationships.

Citizens furthermore recognise buildings that are examples of quality architecture; however, they generally consider architecture in Croatia to be either at a level equal to other countries or at a lower level. At the same time, citizens inadequately engage in space-related decision-making processes, and do not take advantage of even basic information that would help their future

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26 Ibid.

27 The survey was conducted on a sample of 1,000 citizens of the Republic of Croatia and constructed as a random and stratified sample of landline and mobile telephone numbers.

28 Ipsos Agency to the Ministarstvo graditeljstva i prostornoga uređenja [Ministry of Construction and Physical Planning], Zagreb, December 13, 2019, Istraživanje javnog mnijenja o prostoru i arhitekturi [Public opinion research on space and architecture], 4–7, Archives of the Ministarstvo prostornoga uređenja, graditeljstva i državne imovine [Ministry of Physical Planning, Construction and State Assets], Zagreb.

29 See Borka Bobovec, "Arhitekturom do pametnije Europe" [Through Architecture to the Smarter Europe], *Korak u prostor*, no. 68 (2019): 63–65.

involvement in the processes of improving the environment they live in. They moreover believe that the existing way of decision making related to landscaping is not transparent. General willingness to be involved in certain processes related to landscaping exists. Social networks, documentaries, lectures, and workshops have been identified as education possibilities in order to improve this situation.<sup>30</sup>

This research forms an integral part of the *Report on the Implementation of the Document*, which was completed in 2020. However, in conclusion, this report lists only the reasons, but not the proposals, for solving the issue of the absence of individual measures. The explanation for this lies in the fact that implementation for the most part depends “on the enthusiasm of individuals and the support of the institutions in which they operate.”<sup>31</sup> It should by no means be the starting point for solving problems defined by public policies, particularly not today, when *Apolitika* has finally become a part of the *National Development Strategy of the Republic of Croatia Until 2030* (OG 13/2021), which at the very beginning, in the *Strategic Framework and Vision of the Development of Croatia*, reads: “Croatia in 2030 is a competitive, innovative and safe country of recognisable identity and culture, a country of preserved resources, quality living conditions and equal opportunities for all.” Furthermore, appendix 4 to the document reads: “An indicative list of strategic planning acts supporting the implementation of the NRR strategic framework under order number 78 lists, inter alia, *Architecture Policies of the Republic of Croatia – Apolitika*.”<sup>32</sup>

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In its creation and duration, architecture and especially awareness of the quality of built space, ought to include educational measures at all levels, not only within the profession, but also for the general public. A successfully designed building creates conditions and brings high satisfaction to the user, which subsequently results in stronger feelings of comfort, safety, health and relaxation, as well as a greater flexibility of the space itself, aesthetic comfort and accessibility. In addition to the primary preservation of works by established architects, which contributes to the recognisability of spatial relations of a place as such, it is necessary to observe changing standards that include the protection and principles of sustainable environment, as well as instruments for choosing the most appropriate solutions, and the increasingly important social aspects.

Ensuring the necessary preconditions for life and work in a well-built space, with active promoters of works by established architects remaining

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30 Ibid., 52.

31 *Apolitika. Arhitektonske politike Republike Hrvatske 2013-2020, Nacionalne smjernice za kulturu i vrsnoću građenja, Izvješće o provedbi* [Apolitika. National Guidelines for Excellence and Culture of Building, Report on the Implementation] (Zagreb: Ministarstvo prostornoga uređenja, graditeljstva i državne imovine, 2020), 88, translated by Gorka Radočaj.

32 “Nacionalne razvojne strategije Republike Hrvatske do 2030. Godine” [National Development Strategy of the Republic of Croatia Until 2030], *Narodne novine: službeni list Republike Hrvatske*, no. 13 (2021), Chapter 1 and Appendix 4, accessed June 18, 2021, [https://narodne-novine.nn.hr/clanci/sluzbeni/2021\\_02\\_13\\_230.html](https://narodne-novine.nn.hr/clanci/sluzbeni/2021_02_13_230.html), translated by Gorka Radočaj.



constantly present in all segments of the society, will inevitably result in new recommendations regarding the recognition and preservation of high-quality projects, as well as recognised spatial relations, marked in the collective memory. A step further in this direction occurred in April 2021 with an international conference on architecture policies,<sup>33</sup> at which the Croatian and the European architects virtually exchanged ideas that might form the basis for urban regeneration and the possible creation of a new and better city.

## CONCLUSION

In order to achieve this goal, it is necessary to ensure innovative approaches to defining the framework and the modalities of operating within the architectural profession, as well as the availability of information, educational measures and programmes for target groups, including two components of innovation – a new approach to learning, and the inclusion of new knowledge related to learning about architecture.

The aim should be to achieve interconnection among chambers, professional associations and civil society organisations, on the one hand, and academic institutions, on the other, in order to develop interdisciplinary programmes intended for the wider population. This would foster the formation of a new generation equipped with the necessary knowledge to recognise and protect works by established architects and other appropriately designed and executed spatial relationships and assemblies across the country, especially today when architectural issues are marginalised and only become a part of the public interest through specific ‘cases’.

The contribution that the drafting of the new *Apolitika* might have after 2020 has not yet been fully considered in the context of its potential, especially in light of the consequences of the Covid pandemic, and, in the domestic context, the effects of the disastrous earthquakes that hit Zagreb and its surroundings in 2020. Nevertheless, regardless of the problems that architecture is currently facing due to unfavourable circumstances, it is possible to emphasise the importance of *Apolitika* after 2020 through the preservation of works by established architects according to the following principles: 1. raising the overall quality of built space and the built environment; 2. creating standards including the protection and principles of sustainable environment; 3. preserving identity as a unified combination of historical experience and contemporary aspirations; 4. including increasingly important social aspects in the selection of the most appropriate architectural solutions; 5. ensuring the visibility of contemporary architectural excellence on the domestic and the European cultural and political scene.

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33 “European Conference on Architectural Policies, Re-use Architecture Conference (Zagreb), Hrvatska (2021),” Republic of Croatia, Ministry of Physical Planning, Construction and State Assets, accessed May 18, 2021, <https://mpgi.gov.hr/news/european-conference-on-architectural-policies-re-use-architecture/11718>.

As a conclusion, the thoughts of Croatian Academy of Sciences and Arts member Boris Magaš will suffice:

Material testimonies of the Croatian identity are sufficient for understanding the necessity not only of preservation and protection, but also of their role as the driving spark in the development process of the contemporary architectural expression. Cultural legacy is not a dead past, but a living basis for building the future. The values of the legacy ought to be preserved, and modern possibilities and aspirations only enrich the given moment by creations of a legible identity, which becomes a lasting path of development. The confrontation between the past and the modern, the global and the regional is not a conflict, but rather an open door to new possibilities. In order for this path to be achieved, basic postulates must be defined, determining both access to architecture and its creative level and the necessity of judging the quality. In the process that allows construction, they ought to be present in all their components.”<sup>34</sup>

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34 Boris Magaš, “Identitet hrvatskog prostora” [Identity of Croatian Space], in *Arhitektonske politike Republike Hrvatske 2013–2020.*, 2013, 15, translated by Marina Denona Krsnik.