

*Slike iz vremena koje je prošlo,  
snimljene u vremenu koje nije došlo...*

Davne 1987. godine za potrebe tadašnjih hotela Haludovo snimio sam pedesetak fotografskih motiva hotelske ponude (arhitekturu, ambijente, hranu, sadržaje, goste...). Sve je snimljeno na kolor negativima formata 6x9cm za potrebe izrade fotografija za promociju hotela.

Sretna okolnost što sam snimio taj hotelski sustav davne 1987. godine, potaknula me da ponovno ove, 2018. godine (31 godinu poslije), snimim iste motive na isti tehnički način.

Kao i u mojim radovima – ratnim parovima fotografija prije/poslije o Dubrovniku i okolici, gdje se prvi puta tako izuzetno dogodilo da je isti autor na isti tehnički način (kamere i film) snimio parove istih motiva prije i poslije razaranja (te kasnije razoreno i obnovljeno), ovdje se po drugi puta pojavljuje takva slučajnost. Ovakvim načinom direktne usporedbe na najbolji način ilustrira se razlika kroz tri desetljeća ovoga, do danas našeg najpoznatijeg hotelskog sustava u svijetu.

Ideja ove izložbe nije analiza uzroka, niti politikantsko elaboriranje propasti hotelskog grada Haludovo, već kontrastirani fotografski memento sjajnom arhitektonskom djelu Borisa Magaša. Preispitivanje razloga propasti Haludova ostaje tek u naslovu, kojim se parafrazira i simbolički uspoređuje devastacija hotelskog sustava s pokretom ludizam u kojem se tehnološkom napretku suprotstavljalo uništavanjem strojeva, odnosno u ovom slučaju – uništavanjem alata za rad – funkcionalnog hotelskog sustava. U tom smislu govori i podnaslov projekta: slike iz vremena koje je prošlo, snimljene u vremenu koje nije došlo, ukazujući na vrijednosti kojih smo se olako odrekli, ne zamijenivši ih novim i suvremenijim i ne sagrađivši još ljepše i starije... Haludovo.

Ova je izložba moja osobna počast Borisu Magašu i njegovu djelu koje dobro poznajem.

Damir Fabijanić

**Damir Fabijanić** (Zagreb, 1955.) amaterski se bavi fotografijom od 1968., honorarno od 1973., a potpuno profesionalno od 1987. kada dobiva status samostalnog umjetnika. Autor je preko stotinu samostalnih izložbi u Hrvatskoj i svijetu. Samostalna izložba u Madridu (23. siječnja 1992.) prva je hrvatska izložba u Španjolskoj, a ujedno i prva hrvatska izložba u inozemstvu (po priznanju Hrvatske). Autor je izložbe Welcome Croatia (Bruxelles, Strasbourg) povodom ulaska Hrvatske u EU (2013.). Autor je koncepcije i fotografija u brojnim važnim projektima, od čega je najznačajniji projekt *Dubrovnik...*, izložba i istoimena knjiga, započet još 1990. Dobitnik je brojnih domaćih i inozemnih nagrada i priznanja. [www.fabijanic.com](http://www.fabijanic.com)

**HALUDIZAM/HALUDDISM (Haludovo 1987./2018.)**

**Fotografski memento**

**12. srpnja - 22. kolovoza 2018.**

**Izložba je otvorena radnim danom od 10-16, srijedom do 19 sati**

*Snapshots of a time gone by,  
taken in a time that never happened...*

Long ago, in 1987, I took a series of about fifty photographs commissioned by Haludovo hotels to showcase what they had to offer (the architecture, ambiance, food, attractions, guests...) These photographs, intended for the promotion of the hotels, were all taken on colour negatives of 6x9 cm format.

The fortunate circumstance of having taken these photographs of the hotel system in 1987 prompted me to photograph the same motives, using the same technical means, in 2018 (31 years later).

I had previously taken war-themed pairs of before/after photographs of Dubrovnik and its surroundings, which was the first instance of an author happening to use the same technical means (cameras and film) to record the same motives before and after their destruction, and later before and after their restoration. This is the second instance of this coincidence. A direct comparison such as this is the best way to illustrate the difference three decades meant for this hotel system, still our best-known one in the world.

The purpose of this exhibition is not to analyse the causes, or to elaborate in a quasi-political way on the deterioration of the hotel town of Haludovo, but to create a contrasting photographic memento to the brilliant architectonic work of Boris Magaš. The reasons for the decay of Haludovo are only examined in the title, which paraphrases and symbolically compares the devastation of the hotel complex with the Luddism movement. Luddism opposed technological progress by destroying machines; in this case the tools of labour, a functional hotel system, were destroyed. This is also the meaning behind the subtitle of this project: snapshots of a time gone by, taken in a time that never happened... which points out the values we have so easily dismissed, failing to replace them with newer and more modern ones, and failing to build an even prettier and older... Haludovo.

This exhibition is my personal tribute to Boris Magaš and to his work I know so well.

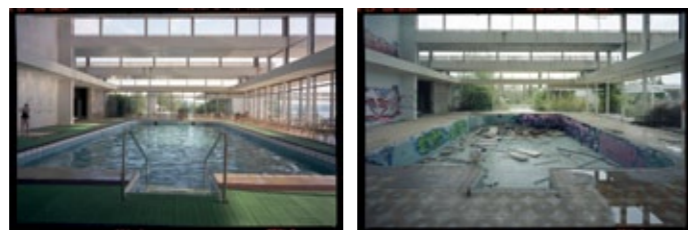
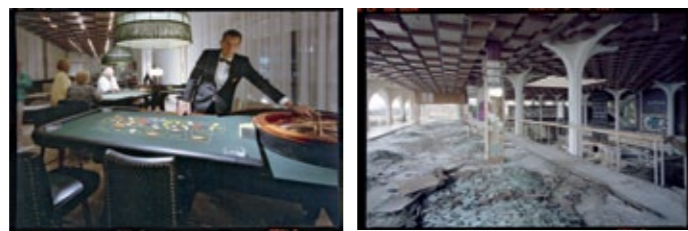
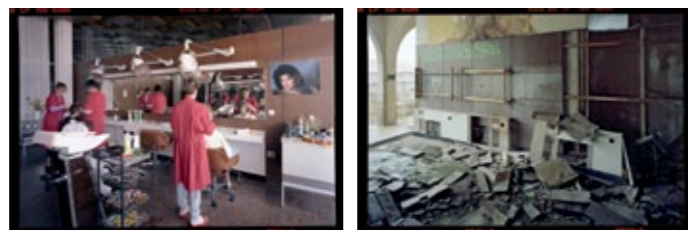
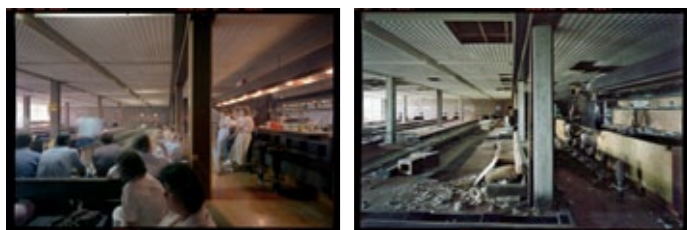
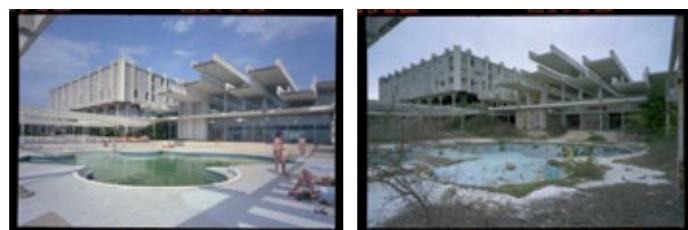
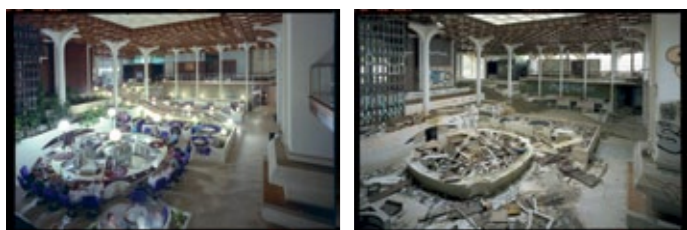
Damir Fabijanić

**Damir Fabijanić** (Zagreb, 1955) has been an amateur photographer since 1968, and a full professional since 1987, when he became a freelance artist. He has authored over a hundred solo exhibitions in Croatia and abroad. His solo exhibition in Madrid (January 23rd, 1992) was the first Croatian exhibition in Spain, and also abroad (after the international recognition of the country's independence). He was the author of the exhibition Welcome Croatia (Bruxelles, Strasbourg) to mark the occasion of Croatia joining the EU (2013). He has authored the concept and photographs for numerous important projects, most notably the Dubrovnik... project - an exhibition and an accompanying book - started in 1990. He has received many prizes and awards in Croatia and abroad. [www.fabijanic.com](http://www.fabijanic.com)



**haludizam**  
**haluddism**





„Vrijeme je zatvaralo, ali i otvaralo mogućnosti – intenzivna izgradnja bila je dio političkog programa.“

Boris Magaš

Suvremena arhitektura rezultat je niza kompleksnih povijesno kulturnih procesa, koji su afirmirane uzore i norme implementirali u postojeći prostor. Sredinom šezdesetih počinje preispitivanje arhitektonskih teorija, ne samo u našim uvjetima, već i šire, u vremenu u kojem političke, ideološke i socijalne komponente igraju sve veću ulogu u razumijevanju i stvaranju nove arhitekture koja se pokazala kao moćan pokretač promjena. Značajno područje djelovanja odnosi se na hotelsku arhitekturu koja je zbog mogućnosti stavljanja naglaska na sadržaje opuštanja i ugođe omogućila projektiranje sklopova i formi koje su bile i eksperiment novim tipologijama gradnje. U takvom okruženju Magaš stvara hotelski kompleks Haludovo u Malinskoj na otoku Krku kojem je središnja točka hotel Palace, istovremeno 'palazzo' i glavni trg turističkog 'grada'.

Zanimanje za suvremenu arhitekturu nastalu na našim prostorima nedvojbeno raste, a upravo se otvara izložba posvećena jugoslavenskoj arhitekturi 'Toward a Concrete Utopia: Architecture in Yugoslavia, 1948 - 1980' u Muzeju suvremene umjetnosti (MoMA) u New York-u koja će predstaviti i radove niza vodećih hrvatskih arhitekata koji su utjecali na formiranje domaće arhitektonske scene. Ova izložba je naš predgovor i mogućnost da razmislimo: treba li zatečene zgrade djelomično ili potpuno uklanjati? Ili ostavljati prazne prostore da desetljećima stoje prazni na atraktivnim turističkim lokacijama? Ili možda sustavno analizirati i korak po korak rekonstruirati i izgrađivati postojeće zapuštene hotelske komplekse, zgradu po zgradu, ulicu po ulicu, trg po trg?

Potreban je talent i izuzetno znanje za kombiniranje arhitektonskih formi da bi rezultat bio zadovoljavajući, a pitanja koja ostaju su uvijek ista. Suočavanje sa svim dobrim i lošim u suvremenoj arhitekturi i aktualnim stanjem u prostoru može biti dobar početak. Bez ideologiziranja, samo kritičkim okom i stavom kakvu arhitekturu i kakav prostor želimo.

Borka Bobovec

“That time took away some possibilities, but also opened others – intensive building was part of the political programme.”

Boris Magaš

Contemporary architecture is a result of a series of cultural and historical processes, which implemented affirmed role models and norms into our existing space. In the mid-sixties architectural theories started being questioned, in Croatia as well as abroad, at a time in which political, ideological and social circumstances played an increasing part in understanding and creating a new architecture, which proved to be a powerful impetus of change. Hotel architecture held special significance because of its emphasis on relaxation and comfort, which allowed for the design of structures and systems which experimented with new building typologies. This was the environment in which Boris Magaš created the hotel system Haludovo in Malinska, on the island of Krk, catered around the Palace hotel, at the same time a "palazzo" and the main square of a tourist town.

The interest in contemporary architecture created in our part of the world is undeniably rising; the Museum of Modern Art (MoMA) in New York is about to open an exhibition dedicated to Yugoslavian architecture, 'Toward a Concrete Utopia: Architecture in Yugoslavia, 1948 - 1980', which will also display the work of several leading Croatian architects influential in the forming of our country's architectural scene. This exhibition is our foreword, and it gives us food for thought: should the existing buildings be completely or partly removed? Or should they be left empty for decades, occupying attractive tourist locations? Or should they be systematically analysed and gradually reconstructed and rebuilt, building by building, street by street, square by square?

Talent and exceptional knowledge are needed to combine architectural forms in such a way to get a satisfying result, and the questions that remain are always the same. Confronting all the positive and negative points of contemporary architecture and of today's state of the location can be a good start – without ideologies, just with a critical eye and a firm stance about the kind of architecture and environment we want to have.

Borka Bobovec

HALUDIZAM/HALUDDISM  
(Haludovo 1987./2018.)  
Fotografski memento



Nositelj projekta izložbe  
HRVATSKI MUZEJ  
ARHITEKTURE HAZU



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