



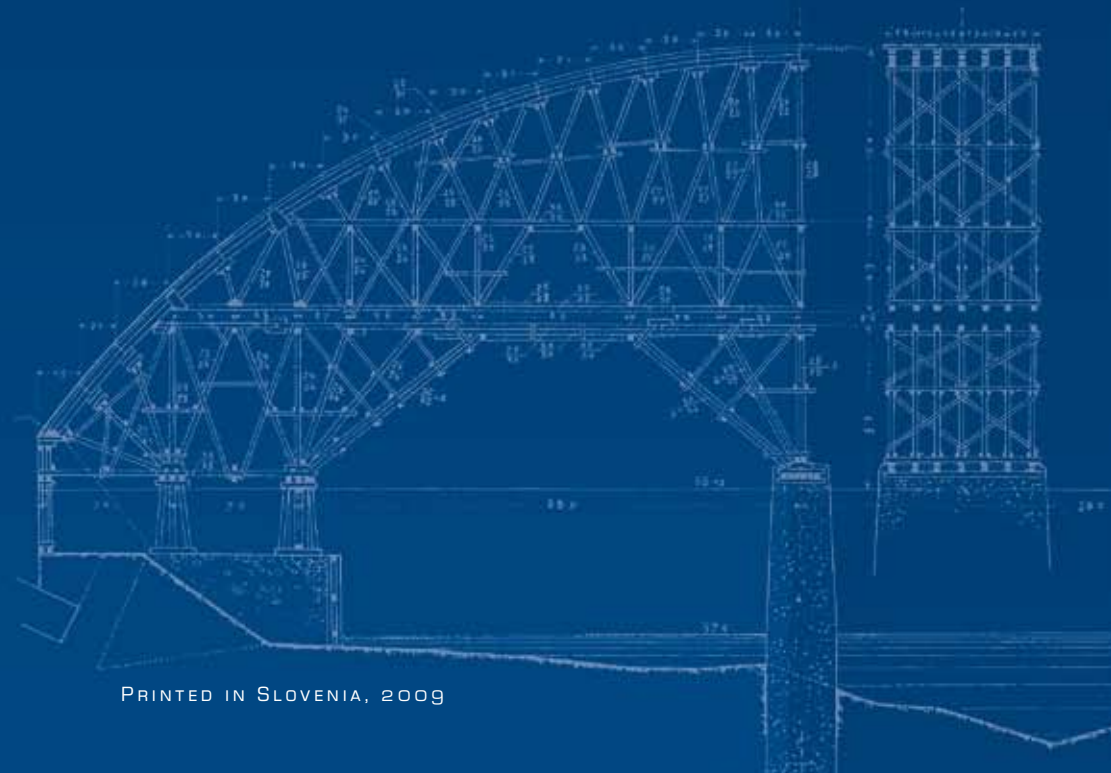
Civil Engineering Heritage in Europe

**EEC
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Civil Engineering Heritage in Europe

18th – 21st Century



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Civil Engineering Heritage in Europe

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Croatia



BRIDGES

■ Bridge across the Lika River

■ Kosinj

■ 1936

■ Excellent integration into the landscape

The Lika River flows through the Ličko Polje area. At the narrowest point of the Ličko Polje, the Military Frontier long ago built a wooden bridge. Large rainfalls or snow melting quite frequently filled the river basin with currents which could not be accommodated. These currents very often washed out this wooden bridge. This happened in 1915, when the government decided to build a stone bridge instead. In 1925, the citizens of the town of Kosinje commissioned a design, and the government started construction of the stone bridge in 1928. The construction works were interrupted very soon after this, only to be continued in 1935 and finalised in 1936.

This stone bridge over the Lika River near Kosinje is one of the most successful bridges regarding shape and design. The river basin is spanned by three harmonious, semicircular openings, 18 m each, with circular recesses designed above the piers. Together with characteristic stone sleeves and offsets, it excellently blends into the overall line of the bridge. The bridge, with abutments, is 70 m long and 5.5 m wide. The stone used for construction was extracted very near the site itself, with concrete being used only for pier foundations and other minor works. The bridge was built according to the old Croatian bridge construction model. With its appearance, it can compete with the beauty of a number of famous bridges constructed much earlier.

Croatia

BUILDINGS

■ Meštrović Pavilion

■ Zagreb

■ 1938

■ Concept design by the renowned sculptor Ivan Meštrović

The Croatian Association of Artists “Strossmayer” reached an agreement in 1934 with the Committee to erect a monument to King Petar I, the Liberator. This monument was to be placed in Zagreb, but instead of a statue, it was decided that the monument should be in the form of a House of Artists, to be built in King Petar Square. The famous sculptor Ivan Meštrović was to do the conceptual design of the building. Detailed architectural plans, according to the Meštrović design, were done by the architects H. Bilinić and L. Horvat.

The Pavilion’s intended use and purpose changed throughout history. In 1944, three minarets and a fountain were added to the structure, turning it into a mosque. In the period 1945 to 1990, it served as a museum to the revolution and in 1990 it was finally returned to its original owner, the Croatian Association of Artists.

A modern rotunda of stereometric exactness, surrounded by a colonnade, forms an impressive portico. The interior space is structured for polyvalent programmes, and the large central hall was primarily assigned to sculpture exhibitions, while the first floor ring, balcony of the central hall and ground floor were assigned to exhibitions of other forms of visual art (painting, drawing, photography, design). The building represents, even at international level, an example of the synthesis of monumentalism and modernist asceticism, which holds to the tradition of various ideals from the Antique to the Neoclassicism of modern art. In its formal expression it belongs to the first period of modern architecture, which holds to a pluralism of styles (proto-rationalism, modern classicism, creative eclecticism). In the period when it was built it was a unique exhibition hall in Europe. The dome is 19 m in diameter and is a compromise between the artist’s idea and the construction itself, where the building was originally designed as a lower central-type open building and not a closed space.

