Interview

Zrinka Paladino, Ph.D.
Deputy Head of the City Institute for Protection of Cultural Monuments and Nature of the City of Zagreb
Author of the book: “Lavoslav Horvat - Contextual Environmentalism and Modern Art”.

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Veljko Žvan
Chief Creative Director
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First of all, congratulations on your PhD and the book about the architect Lavoslav Horvat, entitled “Lavoslav Horvat - Contextual Environmentalism and Modern Art”. As an introduction to this interview, please introduce yourself to our readers.

Thank you for your congratulations.

My name is Zrinka Paladino, I was born in 1972 in Split, but I have lived in Zagreb since I was four. I graduated in 1997 from the Faculty of Architecture of Zagreb University, and since 2010 I have been employed as the deputy head of the Zagreb City Institute for the Protection of Cultural Monuments and Nature. I defended my doctor’s thesis at the Faculty of Humanities and Social Sciences of Zagreb University in 2011 entitled “Lavoslav Horvat: Architectural Works 1922-1977” and attained the title of Doctor of Humanities. I have written a large number of scientific and professional papers, and have taken an active part in professional groups in the field of the history of Croatian architects and especially the protection of the Croatian architectural heritage. I am married and have three children.

On 12 June 2013 your book was launched in Lauba. As we heard in the introduction given by Mr. Branko Ćegec of Meander Media, who published your book together with the Croatian Museum of Architecture, as part of the Croatian Academy of Arts and Sciences, unfortunately publication of books on architecture is rare. Why is that the case?

I don’t know exactly why, but it is similar in other areas of culture. The economic situation in the country is bad, so it is difficult to obtain funding for any form of publication. Architecture is a specific area, which is dealt with as a rule by architects or art historians, and relatively few of them work on the theory, history, analysis or criticism of architecture. Recently, however, various architectural guides and monographic studies are being published more often about important Croatian architects, so that is something, although the gaps in that area are still too large, unfortunately.

To start with, to ask the question that everyone probably asks you first of all, why did you choose the architect Lavoslav Horvat for your doctor’s thesis?

Since I was a child I have been attracted by his best-known work, such as the Church of Our Lady of Health in Split, or the Božo Banac mansion in Ploče in Dubrovnik, but I was finally won over by the recent discovery of the post-war aspect of his magnificent opus, related to public and industrial architecture. I am sure today that Lavoslav Horvat and I chose each other. For a long time he inexplicably imposed himself upon me, from nowhere, I would even dream about him, and so in time I became convinced that I needed to get on with my work and analyse precisely
his incredible and extremely neglected work.

The work of the architect Lavoslav Horvat is extremely rich, as your book testifies. But in professional circles, the architect Lavoslav Horvat has not always received sufficient mention. Why is this?

His humility and self-denial during his life were followed after Horvat's death by gradual oblivion. During his life-time he did not write a great deal about his architecture, and since the frequent post-war references by some colleagues or scientists, such as Neven Šegvič or Duško Kečkemet, who respected and appreciated him, there have been relatively few recent references to Horvat's work. Time pays its toll and even his huge involvement in industrial architecture has been forgotten, especially as only a few of the large number of factories he designed are still in partial function today.

In order to present our readers the work of the architect Lavoslav Horvat in the best possible light, could you talk about his most important creations in particular.

Alongside the work I have already mentioned in Split and Dubrovnik, there are also many creations from between the wars, such as the hospitals in Split, Šibenik, Biograd na Moru, or Mostar, family homes throughout the country, which are most numerous in Split and on the Central Dalmatian islands. Some of the smallest in size, but wonderful examples, are the Nizetić house in Sutivan on Brač, and the Čulić house in Split or the house of Horvat's mother on the Zagreb Vijenac. These are in contrast to the splendid creations intended for accommodation for Ivan Meštrović or Božo Banac, also some of the very best creations of Croatian housing architecture. In the post-war period, the major industrial complexes stand out, such as Đuro Đaković in Slavonski Brod, Dalmatinka in Sinj or The Electric Bulb Factory (TEŽ) in Zagreb. Belgrade is marked by Horvat's Federal Chamber of Industry building in Terazije, but also the largest post-war Yugoslav luxury hotel, Jugoslavija in Novi Beograd (New Belgrade). There are so many: schools, administrative buildings, a workers' estate that blends into the environment in Mukižne at Plitvice Lakes, and again, splendid family houses from the 1950's and 1960's, such as the Bače house in Postire on Brač, the house of the Buljan family in Seget Vranjica or the Augustinčić house in Zagreb... I get tired of listing them, and it is hard to decide which are best.

The work by the architect Lavoslav Horvat relating to industrial architecture is particularly impressive. Tell us something about it.

The post-war part of Horvat's work is marked by the foundation and work of the Architectural Project Institute of Croatia, which was mainly related to the Industrial Architecture Department. The number and quality of Horvat's industrial projects and creations are a precedent in our architectural history, and analysing and evaluation of them also contributes to the evaluation of our entire post-war architectural thought and practice. They are magnificent creations from a time marked by mass construction of industrial plants of various types and sizes, which, in terms of quality and value, set high standards in the consideration of our industrial architecture in general.

Horvat's roughly two hundred projects, and about 140 creations for industrial purposes, that we know of today, are incredible and enviable, but have become inexplicably neglected today. As he mentioned himself at the end of his life, he built about a million and a half square meters of space, where the major industrial plants within the former state, but also beyond its borders, certainly account for the major part. The saying that quality and not quantity is important, does not hold for Horvat however, since his numerous creations were all carefully planned and created, and most of them are little masterpieces in their setting. In the period of only fifteen years, Horvat completely or partially planned as many as four hydroelectric power stations in the country, and one abroad, in India, which again is an extremely interesting area within the industrial part of his work. It is sufficient to say that one of them, the Zakućac hydroelectric power station near Omiš was awarded the annual Viktor Kovačić prize by the Artistic Council of the Association of Architects of Croatia in 1963, as the most valuable architectural creation in Croatia.
At the same time available and relevant material was used from a variety of archive sources, including the Croatian State Archives, the State Archives in Dubrovnik, Gospić, Karlovac, Krapina, Pazin, Rijeka, Split and Zagreb, including archives of the history of art in HAZU, the Archives of the Herzegovina Neretva County in Mostar, the Archives of Serbia and Montenegro, the Historical Archives in Belgrade, the Office for Protection of Cultural Monuments, the City of Zagreb Museum, the Institute for the History of Art, the Architectural Faculty of Zagreb University, the Mesić Gallery in Split and individual private collections. I have probably left something out of that list.

Alongside his creative work, in the book you have also presented the life of the architect Horvat, which is unusual, interesting and which needs to be known for an understanding of his work. Tell us more about his life.

He was born as the illegitimate child of Emilija Kreneis from Srijemski Karlovci, who gave birth to him in 1901 in secret in Varaždinske Toplice, and immediately gave him up for adoption to Franjo and Slavica Horvat, the midwife who attended his birth. He began and ended his education in Zagreb, where, having studied in the Architectural Faculty of Zagreb University, he worked for three years in the well-known studio of Rudolf Lubynski, where he became friends with his life-long friend and colleague, Stjepan Planić. In the autumn of 1926 he was one of the first five students at the School of Architecture of the Royal Art Academy under Professor Drago Ibler. In that period his long-term cooperation with Ivan Meštrović and Božo Banac began, during which he created a series of outstanding projects, together with Harold Bilinić. During the war, Horvat’s work stagnated with a falloff in project work, but his post-war work was marked by the foundation and activity of the Architectural Project Institute of Croatia, known as the APZ. Mainly linked to the Industrial Architecture Department, together with the accompanying team of associates, Horvat created one of the most comprehensive collections of industrial architecture in the entire country. From 1949 he was a lecturer at the Technical Faculty of Zagreb University and from 1960 at the Academy of Fine Arts. He was elected as an associate member of the Yugoslav Academy of Arts and Sciences (today HAZU) in 1951, and as a regular member in 1963. He was awarded the Vladimir Nazor prize in Zagreb in 1971, and in 1974 the Viktor Kovačić prize for his life’s work, whereby he became one of the few architectural greats in our country to receive both these most important professional awards. He retired in 1973, after more than fifty years work as a designer, but he continued to work.
tirelessly right up until the end of his life. He died in 1989 in the hospital in Novi Marof. He was buried with his wife in Miroševec.

What does your scientific work mean to you, especially in the field of architecture? What would you say to your colleagues to encourage them to do more scientific work?

Scientific work in architecture, as in other fields of research, involves a great deal of hard work, which however does pay off in the end. It is a wonderful feeling to be able to bring together and explain correctly individual parts of our architectural and general history, which have for various reasons remained unknown or incomplete.

At the launch in Lauba we heard very nice speeches by the representatives of your publishers and reviewers. Tell us something about their role and the role of other associates in your project.

The publishers of the book are Meander Media and the Croatian Museum of Architecture of HAZU, the editors are Mr. Branko Čegec and academic Velimir Neidhart, and the reviewers Prof. Zvonko Maković, Ph.D. and Tomislav Premerl, Ph.D., all of whom I thank for their guidance, support and assistance. It is lovely when this work results in new friendships with great people, and I have been fortunate and believe that my work with Branko Čegec and my wonderful graphic designers Božidarka Brnas and Tomislav Kraljević from the Bestias Studio, will continue.

Your research work took seven years. What were the greatest challenges and who helped you?

The greatest challenges were jumping over the fences of closed factory complexes at night, in order to take photographs in secret, finding ways to open the innumerable closed doors of Horvat’s public architecture, which, unfortunately is mainly abandoned, and the terrible feeling that you will not be able to list and analyse everything one architect managed to build in his lifetime by the end of your life. Everyone helped me in all of this: my family, colleagues, friends and foe. Everyone in their own way. Finally, without the help of my few wonderful sponsors: the company Pal Mar and Mr. Mirko Mrakužić, the company Agrokor and Mr. Ante Todorić, PBZ and Mr. Božo Prka, and Mr. Marijan Hanžeković, this beautiful book would never have come about.

The launch in Lauba was very pleasant and very well attended. Was there any reason why you chose Lauba as the location for the launch?

Yes. The presentation of the monograph about Horvat in Lauba was very symbolic, bearing in mind Lauba’s history and conversion. That is to say, the Home for People and Art, Lauba, was originally built as a riding school for the Austro-Hungarian army and in time was converted into a warehouse and mill for the Textile Combine in Zagreb, with which Horvat worked for decades as the leading Croatian architect in the textile industry. I, however, as the conservator of the City Institute for Protection of Cultural Monuments and Nature, participated in the transformation of the mill into Lauba. It all came together nicely.
Your field of work is studying cultural monuments in the field of architecture and their preservation. Architectural monuments are often part of a development of commercial real estate projects. What is your attitude, how is it necessary to revitalize architectural monuments and include them in new projects?

I believe the only possible way is not to endanger the monumental character of the building, which at the same time makes it possible, through correctly assessed conversion and other intervention, to give new life to both old and new architecture. Protection in itself means nothing if, in establishing protection, the building is left to decay and no appropriate form of life is found for it, to fit into modern life. Conversion for cultural purposes is in no way the only option, it is the most attractive, but not the most viable, so we need to learn a great deal in this respect from Europe and the rest of the cultural world, who deal with their heritage much more easily and with more dignity than we do.

Revitalization and urban regeneration, especially of old industry, are very current topics. What is your opinion about them?

The individually protected industrial and cultural heritage in general must be protected unconditionally, but also allowing the possibility of its revitalization through well-thought through and wise reconstruction, conversion and often also extension. Of course, by obtaining unconditional conservation guidelines and conditions from the competent services, for protection from the beginning of the planning to the end of the project. This is the only correct path that must be followed and should result in general benefit for everyone - investors, conservators, and society in general.

Do you have any plans for new scientific research, and if you can tell us, who, or what is the new subject?

I have some plans in my head, but I would like to keep them to myself for the moment. The subject is similar, but it is about a living architect, for a change, whose consent I still need to obtain, to allow me to write about him. I hope that it will not be too difficult for him to grant it.
Grey Group is one of the largest and most famous companies all around the globe, specializing in marketing communications. It has been chosen as the network of the year, according to Euro Effies choice, 4 years in a row. For the past couple of years it has experienced creative upswing and there are many awards that testify to it, especially those from Cannes, the most alluring festival to all the creative people.

Grey Zagreb was founded 16 years ago and it has been at the top of Croatian advertising industry since, thanks to working with top brands such as Vip, Tomato, Erste Card Club, Labud, Ina, Franck, Erste bank, Chevrolet, Kraš, Opel, GSK, P&G, Unija Nova, Ana Rukavina Foundation and so on.

Each agency has its own specialties. In that sense, each agency is a kind of a brand itself, it has created a public image which depends on its values and perceptions. The image of Grey Zagreb is based on the harmony of creativity and efficiency. In fact, in most agencies one of the “opposing” tendencies ultimately prevails: either an ad is effective, but with no creative value, or it is engaging, creative and witty, but with a weak or even with no competitive results whatsoever. That old tale or misconception really, about “either-or” division, either creativity or efficiency, has not been valid in Grey Zagreb for a long time now. This has been proven by many awards, both local and international, that are almost perfectly distributed, some for creativity and others for efficiency. Very often the same work is awarded for both creativity and efficiency.

In accordance with the world trends, Grey Zagreb is hiring many experienced and extraordinarily creative people who already won many awards: like Imelda Ramović, Art Director with probably the highest number of international awards, Nenad Dević, Art Director perfectionist, Nataša Buljan, senior copywriter and a recognized screenwriter, Boris Miletić, copywriter with a rich online experience or Erika Alexovics from Budapest, expert in digital and online advertising.

Regular Grey Group summits of creative departments from all around Europe have already become traditional. Several days of meetings, seminars, presentations of the best works and enticing conversations that aim to elaborate and enhance the creative level of every work, are part of the working culture nourished by Grey Group.

Photo: A couple of rewards – Throughout the years, the agency’s shelves filled with a few rewards – local and international.
Could you briefly introduce yourself to our readers and enumerate some of the projects you have worked on?

I have many years of experience in advertising industry. I’ve worked for several agencies: BBDO, Agitprop, Digitel and Grey. If I tell you that I have participated in the creation of hundreds of projects, you will understand why I find it hard to answer the second part of your question. However, I will point out the campaign against human trafficking, the famous Tomato campaign (Ante and Darinka), Vip rebranding, Ana Rukavina Foundation etc.

How do you approach a new project? What inspires you the most?

Inspiration occurs when you feel that the project offers the possibility of original, creative expression. Then the team can be inspired and you expect the best proposals, exciting meetings and excellent solutions.

What projects do you prefer: those in which clients are demanding, but know exactly what they want or those where you can come up with almost anything? From your experience, do people know what they want when it comes to design and advertising?

Well, actually you always have to try to come up with a solution yourself. Clients never offer solutions, but it is important how precisely they define the task. Yes, it often happens that clients do not know what they want. Only after seeing the first offered suggestion, they realize what they don’t want, but if we know what we don’t want, we are already closer to what we want, right? However, there are only a few concerns like these. Today, clients define tasks quite clearly, only occasionally we wander together... but that also brings satisfaction.

You have received numerous awards for your projects and often you are a jury member at various competitions, of which we can mention one held recently, Communications Days in Rovinj, where you were a member of the jury for the Award X. What was this year’s competition like? How important are these awards for Croatian design in general and incentive to develop more creative ideas?

Quite frankly, in the opinion of all or a large majority of the jury members, this year’s competition was probably one of the weakest. However, it needs to be said that we all expected it. The poor, according to many even fatal economic situation, is reflected also in advertising. Budget is the smallest problem, you can always be creative and every solution can be done well or badly for the same amount of money. The problem is much deeper. General pessimism crept into people. Every communication comes down to the most essential, the most basic. No one has the ambition to communicate originally, positively, joyfully, and originality and positive energy are the prerequisites for good creative jobs. If every day is bad, then it is as if the time stopped. There where time stands still, the future cannot be anticipated. It should be said that the bad days of advertising are not specific. They are bad for every activity, and it can be seen everywhere, it is enough to walk the streets. When the whole society moves forward, creativity in advertising will indubitably move forward too.

How would you define and explain the role and impact of the brand and image in modern business?

It is indeed a complex issue. To avoid a conventional answer I will give an example: imagine that you are standing in front of two completely equal TV sets and you want to buy only one. One has a famous brand logo on it, and the other has no brand label on it. You will buy the branded one. If we slightly raise the price of the branded one, you will again...
always the situation. I do not know anybody who has doubts about that.

What does your business space mean to you, in terms of design and marketing? Can interior design affect the mood or even employees' productivity? How would you design your ideal working and living space?

Of course, space is essential. The places you live, work and rest in are very important to you as is the look and the atmosphere of the city you live in... one spends a substantial part of one's life in a working space. The best ones are those arranged in your style, but because of many employees in the same area, it is impossible to have it perfectly arranged. It is something personal. I don't like modern solutions of open spaces and minimalistic approach, dominated by glass, desks and computers. They are functional but cold.

Have marketing campaigns become more complex and demanding due to the rapid development of new technologies or is it just about the art of adaptation? How important are social networks in advertising?

It is the art of adapting to something more complicated. In general, the history of advertising is nothing more than the use of all communication channels that arise independently from advertising. Once, cups and playing cards were the most popular because they were frequently used. In the sixties, clients were surprised when they were told that they had to go on TV, that without TV they would accomplish nothing... today it is commonplace. Internet is complex, that's why the advertising is more complicated. Social networks are obsessed with adverts, it is the most attractive medium today. On the other hand, without the support of a one-way medium such as TV, it is harder to achieve significant results. It seems that the combination of television and social networks is a winning combination. Apparently, the Internet lacks credibility based on the authority offered by television. It still seems to be the number one advertising media. However, the presence on the social networks is inevitable, because it is the place where a great proportion of the focus groups we address in our campaigns “lives”.

How do you balance creativity and business performance? Would you say that these are two conflicting parties, or is it the case of “two sides of the same coin”?

Well, there is something in the fact that the sales ads aren’t usually creative. I’m not sure I can answer why, but I’m sure the answer is the same as to the question: are soap operas, which are viewed by masses, less creative than top quality movies or series? They are. Why? I guess people do not like creative and good work, but seem to like more boring and simple stuff. Nothing new. Kitsch is the best-seller, right?
Croatia Green Building Council has new leadership
– At the annual General Assembly members of Croatia Green Building Council elected a new president and eight members of the Board

Croatia Green Building Council has new leadership - At the annual General Assembly members of Croatia Green Building Council elected a new president and eight members of the Board.

On April 25th 2013 Croatia Green Building Council held the annual General Assembly in the Croatian Chamber of Civil Engineers, where the representatives of the Council members elected for a two-year term nine new members of the Board of Directors, including a new president, vice president and treasurer. The new president of the Green Building Council elected by a majority vote is Hrvoje Kvasnička from Jones Lang LaSalle, the former vice president. Council vice president is Mark Gero, Director of Eco Logic System Ltd., who is a formal Board member and the first President of the Council from 2009 to 2011. The new treasurer is Sandro Vlačić from the company Holcim Croatia d.o.o., who is active in the Council as chairman of the work group “Marketing & Events” and a lecturer in the year-round multidisciplinary education “Green Building Professional” on “Sustainable materials and resources”.

The General Assembly elected six candidates for Board members from the total of 13 nominees. Members of the Board of Directors are: Natko Bilić, CEO, Planetaris Ltd., Kajo Ferić, technical advisor, Cemex Ltd., Antonija Mušović, director, AGC Flatt Glass Adriatic Ltd., Tomislav Perković, project manager, Verdispar International Ltd., Arn Willems, CEO, GTC Real Estate Zagreb Ltd. and Vlasta Zanki, director, HEP ESCO Ltd. Members of the Board are also Mirela Budojević from Zagrebačka banka d.d., and Igor Mucalo, a lawyer from the Veršić Marušić Law Office, elected at last year’s Annual General Assembly for a two-year term.

BOARD OF DIRECTORS CROATIA GREEN BUILDING COUNCIL 2013/2014:

PRESIDENT:
• Hrvoje Kvasnička, Jones Lang LaSalle d.o.o., hrvoje.kvasnicka@gbccroatia.org

VICE PRESIDENT:
• Mark Gero, Eco-Logic Systems d.o.o., mark.gero@gbccroatia.org

TREASURER:
• Sandro Vlačić, Holcim Hrvatska d.o.o., sandro.vlacic@gbccroatia.org

MEMBERS, BOARD OF DIRECTORS:
• Natko Bilić, Planetaris d.o.o., natko.bilic@gbccroatia.org
• Kajo Ferić, Cemex Hrvatska d.o.o., kajo.feric@gbccroatia.org
• Antonija Mušović, AGC Flat Glass Adriatic d.o.o., antonija.musovic@gbccroatia.org
• Tomislav Perković, Verdispar International d.o.o., tomislav.perkovic@gbccroatia.org
• Vlasta Zanki, HEP ESCP d.o.o., vlasta.zanki@gbccroatia.org
• Arn Willems, GTC Nekretnine Zagreb d.o.o., arn.willems@gbccroatia.org
• Mirela Budojević, Zagrebačka Banka d.d., mirela.budojevic@gbccroatia.org
• Igor Mucalo, Odvjetnički ured Veršić Marušić d.o.o., igor.mucalo@gbccroatia.org
Former president of the Croatia Green Building Council Vedrana Likan, Director of Colliers International Ltd., and the initiator of the Green Building Council in Croatia, said on the General Assembly: “The Green Building Council of Croatia in many ways marked the development of the green economy in Croatia and positioned many institutions, businesses and organizations as socially responsible through the context of their commitment to green building. Unlike in 2009, when we started working, today the concept of green building is recognized in Croatia. Our educational programs have generated many experts who are now recognized from the national and international communities. Our collaboration with the President and the Government’s office, representatives of the international community in Croatia, professional chambers, government agencies, academic community, the media, and most of all with the active economic entities that have shown throughout these year to be the key of the survival of our economy, helped in positioning the Croatia Green Building Council as an institution that has become and remains recognized by the European Council Network and the World Green Building Council as a synonym for a propulsive, ambitious and successful national council. “

Hrvoje Kvasnička, the new President of the Council, addressed the assembly, saying that he will continue with the strategy of further development of the Council as a respectable institution in the field of green building as the former presidents Gero and Likan were doing, and pointed out that the focus of his presidency of the Council will be in training and dissemination of knowledge about green building through professional public. Also, Kvasnička said: “The experts and the general public in Zagreb and its surroundings are very familiar with the idea of green building and the implementation of international standards for green building in the real estate market. Now we have to spread these ideas in all areas of Croatia as well as provide support to regional Green Building Councils, an activity of Croatia Green Building Council already recognized by the World Green Building Council as important and very valuable. At the same time, further support to all members of the Council and intensive cooperation with them is also one of my priorities as president of the Croatia Green Building Council.”

Annual General Assembly was also a place to announce the:
- New name of the Council – Croatia Green Building Council / Hrvatski savjet za zelenu gradnju
- New office address – Grada Vukovara Street 274/I

Hrvatski savjet za zelenu gradnju / Croatia Green Building Council
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www.gbccroatia.org

Photo: New members of the GBC Board, 4/25/2013
Croatia gained 32 certified experts for green building from the first and second generation of “GBPro” education program.

“Green Building Professional” is a year-round training program conducted by the Croatian Green Building Council, in cooperation with other European Green Building Councils, and under the expert guidance of the World Green Building Council (www.worldgbc.org). The lectures are based on international and domestic experience in green building and sustainable development, and are held in both English and Croatian. Their content encompasses all topics related to the principles of green building.

Sustainable development and green building have become inevitable in our country as well. In order to facilitate education and profiling of a generation of internationally recognized experts in Croatia, aiming to implement the changes in the way of planning and construction of building projects in the country and their use as soon as possible, The Green Building Council has successfully been conducting this training for the second year in a row. Currently, we are making preparations and receiving applications for the upcoming third generation of students who will come to learn about green building in late October of 2013.

“‘Green Building Professional’ year-round education program aims to train a generation of multidisciplinary experts who will be the creators, managers and users of greener living and working spaces, regardless of the industry they work in; whether they be architects or engineers, office managers or employed in technical maintenance, investors, owners or developers of real estate projects. Also, all topics are of interest to end users of buildings who, together with investors and owners, benefit the most from the quality and value of green buildings”, said Hrvoje Kvasnička, President of the Croatian Green Building Council.

“GBPro” is a multidisciplinary education program for professionals from all fields.
Education program “Green Building Professional” is designed for professionals from a variety of relevant disciplines, including architecture, civil, mechanical and electrical engineering, economy, marketing, finance, law. It is also intended for building owners, tenants, investors, financial institutions, construction companies, suppliers of construction material and equipment, scientists and students, and for all those who aim to be up to date with the latest trends in green building and the use and maintenance of space in order to achieve cost savings. During the two-year implementation of the program, it received confirmation by the Croatian Chamber of Architects as a valuable source of knowledge concerning the principles of green building. For the year-round training, a total of 30 points in the Continuous Professional Development program is approved for all members of professional chambers.

Attendees of this year-round program will obtain an internationally recognized certificate “Green Building Professional” which has its own identity and value in all countries, particularly in Central and Western Europe. They will also gain knowledge that will allow them to actively design, plan, build, manage, maintain and use the facilities built according to green principles and thus be able to:

- Achieve lower maintenance costs and maximum energy savings
- Activate the space to maximize the satisfaction and productivity of its users
- Use materials and equipment with the lowest possible carbon footprint and harmful effects on the environment and the users of the facility
- Learn how to evaluate and assess the green potential of a building or space
- Learn more about the legal framework and regulations regarding green building
- See the features and benefits of the utilization of natural resources, such as solar energy and light, to increase the quality of space, to create an atmosphere and consequently to promote efficiency in energy use
- Find out how to practice and promote the ecological principles of conduct during the use of space
- Specificities and similarities of international green building certification - LEED®, BREEAM and DGNB

“Green Building Professional” year-round education program consists of 8 mandatory and 4 optional modules. To obtain the “Green Building Professional” certificate, the second generation students had to attend 8 mandatory and 2 optional modules and pass the final exam at the end of the program.

“Green Building Professional” year-round education program 2012 / 2013 was based on the following topics:

### Mandatory

1. Financial Aspects of Green Building
2. Lighting Design & Smart Buildings
3. Sustainable Site Selection
4. Green Design Principles
5. Managing Green Building Projects
6. Legal Requirements & Voluntary Certification
7. Sustainable Materials & Resources
8. Creating & Managing Greener Workspace

### Optional

9. Water Preservation and Efficiency
10. Envelope designs for green buildings
11. Sustainable Landscape
12. Zero Energy Houses
“GBPro” 2013/2014 will have a very rich program. Alongside all the programs from the second generation, a special attention will be paid to the “Cradle to Cradle” certificate, wooden structures in buildings, the restoration of historical protected buildings according to the principles of green building, construction standard “Living Building Challenge” etc.

All information on the advantages of acquiring an internationally recognized “Green Building Professional” certificate, scheduled lectures for the third generation, ZABA special credit line for education, as well as the application for education, can be found on our web site (www.gbccroatia.org) from August 2013.
4. STATISTICS

4.1. Average Asking Prices of Real Estate Offered for June 2013

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<tr>
<td></td>
<td>average price EUR/m²</td>
<td>price range EUR/m²</td>
</tr>
<tr>
<td>Housing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Apartments</td>
<td>1.671</td>
<td>549 – 6.667</td>
</tr>
<tr>
<td>Houses</td>
<td>1.658</td>
<td>341 – 9.167</td>
</tr>
<tr>
<td>Commercial space</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Offices</td>
<td>1.830</td>
<td>700 – 4.865</td>
</tr>
<tr>
<td>Business premises</td>
<td>1.986</td>
<td>722 – 7.500</td>
</tr>
<tr>
<td>Office blocks</td>
<td>1.727</td>
<td>132 – 3.793</td>
</tr>
<tr>
<td>Commercial space</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tourist facilities</td>
<td>1.992</td>
<td>146 – 15.748</td>
</tr>
</tbody>
</table>

Average is calculated on the basis of the currently quoted prices on the Burza nekretnina d.o.o. (Real Estate Stock Market Ltd.), which is available online: www.burza-nekretnina.com.

4.2. Statistical Reports of the Central Bureau of Statistics from the Area of Construction

4.2.1 Construction work indices, April 2013

According to gross indices, in April 2013, as compared to April 2012, construction works decreased by 1.6%. According to working-day adjusted indices, in April 2013, as compared to April 2012, construction works decreased by 8.5%.

According to seasonally adjusted indices, in April 2013, as compared to March 2013, construction works decreased by 3.1%.

Advice: Construction work indices, April 2013, Central bureau of statistics, Zagreb, 2013
4.2.2 Completed construction works, orders and residential construction, business entities employing 20 or more persons, first quarter of 2013

The revised data on construction works, orders and residential construction are given in this first release. The revision comprises the inclusion of data on crafts in results of the monthly and quarterly report on construction. Value of new orders:
- in the first quarter of 2013 decreased by 11.8%, as compared to the same period of 2012.
Value of construction works done with own workers:
- in the first quarter of 2013 increased by 3.5%, as compared to the same period of 2012.

In the first quarter of 2013, business entities employing 20 or more persons completed 814 dwellings, which was by 4.4% more than in the same period of 2012. At the end of March 2013, these entities were working on 3 706 dwellings (uncompleted dwellings), which was by 16.7% less than in the same period of 2012

Advice: Completed construction works, orders and residential construction, business entities employing 20 or more persons, first quarter of 2013, Central bureau of statistics, Zagreb, 2013

4.2.3 Building permits issued, April 2013

In April 2013, there were 507 building permits issued, which was by 27.6% less than in April 2012. The total number of building permits issued in the period from January to April 2013 was by 23.3% less than in the same period of 2012. In April 2013:
- by types of constructions, 84.6% out of the total number of permits were issued on buildings and 15.4% on civil engineering works
- by types of construction works, 79.1% of permits were issued on new constructions and 20.9% on reconstructions.

According to permits issued in April 2013, it was expected for 600 dwellings with the average floor area of 94.4 m² to be built.

Advice: Building permits issued, April 2013, Central bureau of statistics, Zagreb, 2013
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It is our wish that the Croatian Real Estate Newsletter / CREN be a source of speedy and quality information for all who are active in the real estate sector – developers, planners, contractors, mediation agencies etc.

Please send your comments, proposals and opinions to cren@filipovic-advisory.com to help us improve CREN and make it the leading medium on the Croatian real estate market.

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